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CORPUS
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GREECE

RHODES, ARCHAEOLOGICAL MUSEUM

ATTIC BLACK FIGURE

AKAΔHMIA



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GREECE, FASCICULE 10

RHODES, ARCHAEOLOGICAL MUSEUM, FASCICULE 1

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ΑΚΑΔΗΜΙΑ



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ΛΟΗΝΟΝ



(1346)

AKAΔHMIA



AOHNΩN

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AKAΔHMIA



PREFACE

The collection of Attic Black Figure vases deriving from the Italian excavations at Ialysos and Camiros during the Italian occupation of Rhodes is housed in the medieval hospital of the Knights of St. John of Jerusalem. The building is the second hospital which the Knights started constructing on the 17th of July 1449 under the auspices of the Gran Maestro de Lastic, executor of the will of his predecessor, the Gran Maestro Antonio Fluvian, who had conceived and subsidized the whole plan. This historical building contains rooms opening onto the balcony of the courtyard, which were probably used either as private wards, or as rooms for the doctors and the staff of the hospital; these are now the exhibition halls of the various burial offerings from the Ialyseian and Camireian necropoleis, amongst which pottery from the early historical to the late Classical times of ancient Greece is the highest in quantity.

The Museum opened in 1914 by the Italians during the Italian domination of the Dodecanese and soon became 'il gioiello della museografia del Dodecaneso'¹. Closed during the second world war in 1939, it was celebratedly reopened on the 21st September 1946 exhibiting a selection of the most important statuary, pottery and other minor objects intending to give a representative picture of the ancient arts of the island.

After the incorporation of the Dodecanese into Greece the first Ephor I. Kontis with the then epimeletes G. Dontas reorganized the exhibition of the collection of sculpture. Subsequently, work has been undertaken for the exhibition of the finds deriving from the necropoleis of Ialysos and Camiros in consecutive periods by the then Ephor G. Konstantinopoulos and his team during the 60's and 70's². Finally, in 2004, a new re-shuffling of the exhibition took place, following modern museological needs and keeping in mind the nowadays minimalistic approach of both expert and layman, so permitting the important items to draw the attention of the interested visitor, whereas the less spectacular are taken from sight to the storerooms.

Apart from the pottery categories produced in several centres of East Greece and of course the ubiquitous Corinthian, as expected, the place of honour for the sixth century BC goes to the Attic Black Figure vases, which constitute a corpus of over three hundred pieces. A brief survey with a general appreciation of the material treated in this, and the volume concerning the open shapes, was given a few years ago.³ The study of the Attic black figure vases is the aim of this first fascicule. However, as this number was too great for one volume, I have decided to divide the material into closed and open shapes, thus believing that a more satisfactory overview would be drawn. Here, the first volume of the closed shapes is presented; a second with the open shapes will eventually follow.

The Committee for the Greek CVA, according to the international practice, decided that vases which had already been illustrated in the two Italian CVA's [Italy 9 and 10] should not appear again; thus, with the excep-

1. For the opening of the Museum in 1914 see G. Jacopich, *Il Museo archeologico di Rodi nell' Ospedale dei Cavalieri*, *CIRh* 1 (1928) 17-43. See also M. Livadiotti-G. Rocco (eds.), *La presenza italiana nel Dodecaneso tra il 1912 e il 1948. La ricerca archeologica. La conservazione. Le scelte progettuali* (1997) 228-232 for the history and conservation of the monument.

2. For the re-exhibitions of the finds in the Museum from 1960 onwards by the Greek Archaeological Service see I. Kontis, *ADelt* 16 (1960) Chron., 275; G. Konstantinopoulos, *ADelt* 17 (1961-62) Chron., 302 and *ADelt* 20 (1965) Chron., 577; I. Papapostolou, *ADelt* 21 (1966) Chron., 436-437 and *ADelt* 22 (1967) Chron., 514 and consequently almost every year.

3. A. A. Lemos, *Athenian Black-Figure: Rhodes Revisited* in J. H. Oakley, W. D. E. Coulson and O. Palagia (eds.), *Athenian Potters and Painters* (1997) 457-468.

tion of seven vases, inv. nos 1346; 13447; 11758; 12330; 1347; 12217; 12149 (pls. 12-13; 19-20; 31-33; 39; 53-54; 74-75; 94), those that appear here have either been published in the *Clara Rhodos* series and the *Annuario*; a few have not been illustrated, or even mentioned, though they all derive from the Italian excavations. This decision however has a drawback, as it partially prevents the precise appreciation of Attic Black Figure on Rhodes, a collection exceptional for the east fringes of the Archaic Greek world. Nevertheless, with the inclusion of the seven afore-mentioned vases, it is hoped that the overall quality of the collection is demonstrated.

If a vase catalogued in Beazley's *ABV* and *Para* is not included here, it means that it has either appeared in the Italian *CVA*'s or that it was not found in the storerooms of the Museum. If an attribution other than Beazley's or Haspel's is quoted or ventured, it is enclosed in brackets.

I am most grateful to the Greek Committee for the Corpus Vasorum Antiquorum for entrusting me with this project and patiently awaiting its completion. I would like to thank in particular the President of the Committee, Professor A. Cambitoglou, and its members Professor M.A. Tiverios, Professor E. Walter-Karydi and Dr E. Zervoudaki for their confidence, for reading the typescript and for their scholarly remarks. I am particularly indebted to Professor E. Walter-Karydi who kindly invited me to this project.

Dr Maria Pipili, Director of the Research Centre for Antiquity of the Academy of Athens, went through the book and with her great competence saved me from many an error; the remaining, however, are wholly mine. I am deeply grateful for her remarks in both scholarly and editorial aspects.

I am greatly indebted to the then Ephor Dr I. Papachristodoulou, the present Ephor Dr M. Filimonos-Tsopotou, the late Ch. Kantzia, A. Yannikouri, and all the members of the Archaeological Service of the 22nd Ephorate; not least to D. Kouyios, whose insistence was invaluable to K. Kokonou, who drew the graphics of vase inv. no. 5108 (pl. 84) and the dipinti of inv. nos. 13467 (pl. 44) and 13453 (pl. 60) and in particular, to the guards-in-chief with their personnel in the Museum, who were of great assistance. I would like to cordially thank them all for their kind hospitality, helpful advices and their inexhaustible tolerance over many summer sessions both in the Museum and the Library of the Rhodes Archaeological Institute.

Professor Sir John Boardman attentively went through an early draft of some vases and encouraged me to proceed with his usual kindness and generosity.

Professor E. Simantoni-Bournia with her unprecedented willingness read the whole book, was very helpful in commenting on many aspects and her remarks were telling; I owe her my deepest gratitude and thanks.

Professor P. Valavanis promptly read my entry of vase inv. no. 15393 (pl. 36) offering his opinion and bibliographical additions, for which I thank him. My ex and present students Dr E. Hasaki, Dr E. Hatzivassiliou and K. S-D. Ananiades were of help in various ways; I am indebted to their readiness.

I am also very grateful to E. Eliades for the photographs and the editing of the colour plate; the painter, K. Mavragani, for the profile drawings and those within the text; and Dr R.D.G. Evely for pruning my English. The cost of the photographs was partially funded by the Special Account for Research Grants of the University of Athens. The cost for publication of the volume was met by the G.P. Poteinos bequest of the Academy of Athens. I warmly thank them all.

Kiki Birtacha and Manolis Zacharioudakis masterly edited the volume and have seen it through to completion. I am especially grateful and thank them both for their skilful task.

Rhodes - Athens, December 2005

I dedicate this study to Stella ἐν τῇ ἀμερίστῳ ἀγάπῃ

ABBREVIATIONS

The following abbreviations are used in addition to those of the German Archaeological Institute (AA 1997, 611-628):

<i>ABL</i>	C. H. E. Haspels, <i>Attic Black-figured Lekythoi</i> (1936)
<i>ABV</i>	J. D. Beazley, <i>Attic Black-Figure Vase-Painters</i> (1956)
<i>Add²</i>	T. H. Carpenter, <i>Beazley Addenda</i> (2nd ed., 1989)
<i>Agora XII</i>	B. Sparkes - L. Talcott, <i>The Athenian Agora, Black and Plain Pottery of the 6th, 5th and 4th centuries BC</i> (1970)
<i>Agora XXIII</i>	M. B. Moore - M. Z. Pease-Philippides, <i>The Athenian Agora, Attic Black-Figured Pottery</i> (1986)
<i>AGRP Copenhagen</i>	<i>Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery. Copenhagen, August 31 - September 4, 1987</i> (1988)
Albizatti, Vaticano	C. Albizatti, <i>Vasi Antichi Dipinti del Vaticano</i> (1924-1929)
<i>APP</i>	J. H. Oakley, W. D. E. Coulson and O. Palagia (eds.), <i>Athenian Potters and Painters</i> (1997)
<i>ASAtene VI-VII</i>	A. Maiuri, "Jalios. Scavi della Missione Archeologica Italiana a Rodi (Parte I e II)", <i>ASAtene VI-VII</i> (1923-1924), 83-341
Beazley, <i>Dev²</i>	J. D. Beazley, <i>The Development of Attic Black-Figure</i> (2nd ed., rev. and ed. by D. von Bothmer and M. B. Moore, 1986)
Boardman, <i>ABFH</i>	J. Boardman, <i>Athenian Black Figure Vases. A Handbook</i> (1974)
Böhr, <i>Schaukelmaler</i>	E. Böhr, <i>Der Schaukelmaler</i> (1982)
Bothmer, <i>VL</i>	E. Bothmer, <i>Vasenkisten zur griechischen Heldensage</i> (3rd ed., 1973)
Burrow, <i>Antimenesmaler</i>	J. Burrow, <i>Der Antimenesmaler</i> (1989)
Carpenter, <i>Dionysian Imagery</i>	T. H. Carpenter, <i>Dionysian Imagery in Archaic Greek Art. Its Development in Black-Figure Vase Painting</i> (1986)
Christopulu-Mortoja, <i>Dionysos</i>	E. Christopulu-Mortoja, <i>Darstellungen des Dionysos in der schwarzfigurigen Vasenmalerei</i> (1964)
<i>CIRh III</i>	G. Jacopi, <i>Scavi nella necropoli di Jalios 1924-1928, Clara Rhodos Vol. III</i> (1929)
<i>CIRh IV</i>	G. Jacopi, <i>Esplorazione archeologica di Camiro - I. Scavi nelle necropoli camiresi 1929-1930. Clara Rhodos Vol. IV</i> (1931)
<i>CIRh VI-VII</i>	G. Jacopi, <i>Esplorazione archeologica di Camiro - II. Clara Rhodos Vol. VI-VII, part II</i> (1932)
<i>CIRh VIII</i>	L. Laurenzi, <i>Necropoli Ialiese (Scavi dell'anno 1934), Clara Rhodos Vol. VIII</i> (1936) 7-207
Clark, <i>Olpai and Oinochoai</i>	A. J. Clark, <i>Attic Black-figured Olpai and Oinochoai</i> (Ph. D. thesis, New York University, 1992)
<i>Corinth XIII</i>	C. W. Blegen, H. Palmer, R. S. Young, <i>Corinth, XIII. The North Cemetery</i> (1964)
<i>CVA Rhodes I [Italy 9]</i>	<i>CVA Rhodes i, III H e pls. 1-19 and III H f pl. 1 [Italy 9]</i> (1933)
<i>CVA Rhodes 2 [Italy 10]</i>	<i>CVA Rhodes ii, III H d pl. 1 and III H e pls. 20-22 and III I a pls. 1-3 [Italy 10]</i> (1934)
<i>CVA</i>	<i>Corpus Vasorum Antiquorum</i>
<i>EAA</i>	<i>Enciclopedia dell'arte antica, classica e orientale</i>
Fournier-Christol, <i>Olpe's</i>	C. Fournier-Christol, <i>Catalogue des olpés attiques du Louvre de 550 à 480 environ</i> (1990)
Giudice, <i>Phanyllis</i>	F. Giudice, <i>I pittori della classe di Phanyllis, vol. 1</i> (1983)
Gorbulova, <i>Katalog</i>	K. S. Gorbulova, <i>Chernofigurnyye atticheskie vazy v Ermitazhe, Katalog</i> (1983)
<i>Herakles. Herkules</i>	R. Wünsche (ed.), <i>Herakles. Herkules. Staatliche Antikensammlungen München</i> (2003)
<i>IG</i>	<i>Inscriptiones Graecae</i>



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AΘHNAIN

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- Lemos, *Rhodes* A. A. Lemos, *Athenian Black-Figure: Rhodes Revisited* in *APP* 457-468.
- LIMC *Lexicon Iconographicum Mythologiae Classicae*.
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In addition in this volume the following abbreviations are used:

- esp. : especially
l. left
n. note
no. number
nos. numbers
nn. notes
r. right

All dates are BC

All figures within the text are scale 1:1

AMPHORAE Type B

For the name, shape and variations of the one-piece amphora type B see J. D. Beazley, *JHS* 42 (1922) 70-71; Richter-Milne, *Shapes* 3-4 (Type 1a); H. Bloesch, *JHS* 71 (1951) 29-35; J. D. Beazley, *AntK* 4 (1961) 49-50; R. Lullies, *AntK* 7 (1964) 85-88; Boardman, *ABFH* 185-186; *Agora* XII 47-48 (for black glaze); Kanowski, *Containers* 19-24; *Agora* XXIII 4-7 and esp. 5-7 for amphorae of type B, to which belong all amphorae type B presented and discussed here.

PLATE 1

1-2. Fig. 1.

15565. From tomb 48 of Marmaro at Ialysos.

CIRb VIII 167-168 no. 4, figs. 155 (second row, left) and 156; *ABV* 17, 41; M. G. Picozzi, *Studi miscellanei* 18 (1970-1971) pl. 45 no. 65 (A); A. Birchall, *JHS* 92 (1972) 56 no. 4; A. Johnston, *BSA* 70 (1975) 152 no. 47 and fig. 3 (with wrong inv. no. 15965) (for the graffito); *Add²* 5; Lemos, *Rhodes* 459, fig. 3.

Height, 24.8-25.2 cm; diameter of lip, 11.8-12 cm; diameter of foot, 10.5 cm; Maximum diameter, 18 cm. Mended from several large and small fragments with a few lacunae, especially on the lower body and the decorative metopes. Many breaks and cracks, especially at the joints. Chips at the lip, mostly inside, and handles with handle-roots. Surface quite well preserved. Glaze badly worn at places, misfired to dull greyish at the black areas and reddish on the horses' protomes. Additions in red flaked off leaving only faint traces on the black background.

The vase is glazed but for the two metopes and the band at the lower part of the body with the rays.

Panel amphora type B, standard shape: Flaring mouth with slight overhang, top flat and glazed; neck glazed inside to a depth of 3.2 cm; ovoid, almost spherical, body; round handles, glazed outside and inside; echinus foot. The panels have top, lateral, and bottom frames of double lines in diluted glaze.

Side A-B: Protome – head and neck – of a horse with head turned to the r., wearing a halter. The heavy manes are divided into thirteen long, wispy locks on side A and twelve on side B.

Lower part of the body: Wide, glazed band and then a reserved band above the base, with rays.

Red: Side A: Horse's mane (only faint traces on the black background, but patches here and there indicate that the whole mane was red). Side B: Horse's mane and the iris.

Red lines: a) Two lines: a thicker on the upper part of the lip outside and a thinner on the lower part of the lip outside; b) two lines on the neck: on the upper part above the handle and on the lower part below the upper handle-root, above the metopes; c) two lines just below the metopes; d) thin line on top of the band with the rays; e) (only faint traces preserved) two lines on the base at the top and at the edge.

Graffito: Incised on the convex centre at the underside of the foot

ΩΑΟ

Horse-head Amphora.
About 570-560.

Beazley in *ABV* 15-17 and *Para* 9-10 collected the Class of the Horse-head Amphorae, considered they may have been a creation of the Gorgon Painter and dated them to the first half of the sixth century. Picozzi, *op. cit.* and Birchall, *op. cit.* added new material and attributed it to various hands. For the horse-head amphorae see also M. G. Picozzi, *ArchCl* 24 (1972) 378-385 and *Add²* 4-6.

The list now numbers over a hundred pieces, to which add Princeton 1997-54, J. M. Padgett (ed.). *The Centaur's Smile* (2003) 4, fig. 1. Birchall, *op. cit.* 56-57, states that her nos. 4 (our amphora) 5, 6 and 7 "may be broadly related, the ears and forelocks becoming progressively more exaggerated". Compare also the fragment *Agora* P 26636, *Agora* XXIII 102 no. 16, pl. 3; Birchall, *loc. cit.* U II 99 and possibly *Agora* P



12526, *Agora* XXIII 102 no. 13; Picozzi, *op. cit.* 12 no. 2, pl. 2, 2; Birchall, *loc. cit.* 57, U I, 12.

For the almost spherical shape and the rays of the Rhodes Horse-head amphora, indications that it may be early in the series, compare Boston 63.1611, *CVA* 1, pl. 1, 1-2, with the rarer composition of two antithetical horse-protomes, and Munich 1360, Picozzi, *op. cit.* 18, pls. 1-2, no. 1 (drawing of B). However, the contents of tomb 48 at Ialysos included an oinochoe attributed by Beazley to Elbows Out (here, pl. 57), which possibly strengthens the view that the Class of the Horse-head Amphorae were still produced around, and even perhaps a little after the middle of the sixth century, only gradually being superseded by the Panathenaic amphorae. Cf. Boardman, *ABFH* 18. Nevertheless, we consider that our amphora is early in the series on the reasoning of shape, decorative motifs and style. For the early Horse-head amphorae in late Protoattic pottery, perhaps products of the Nessos workshop, see S. Pasparyride-Karouzou, *Tà ἀγγεῖα τοῦ Ἀναγυροῦντος* (1963) 109-110 with an overview of the then views. For a reappraisal of the invention of the horse-head amphora see *Agora* XXIII 76-77 and more recently, B. Kreuzer, *BABesch* 73 (1998) 95-114.

The probable meaning and use of the Horse-head amphora has been widely discussed and variously interpreted: most, yet not all, of these amphorae derive from cemeteries, as grave goods and as cinerary urns; possibly the earlier ones by the Nessos Painter and his workshop were grave markers, permitting theories that the horse protome had been assigned symbolic significance, associated with beliefs in life after death and the cult of the dead. Horse-head amphorae derive also from the Athenian Acropolis, *ABV* 16, 1. 3. 5. 6 and the *Agora*, *ABV* 16, 7-11; 17, 43, which demonstrate that the category was not solely for funerary use but also dedicated in sanctuaries. Some scholars believe that the horse's protome constitutes the symbol of the Athenian social class of the *hippeis* and alludes to the aristocratic status of the deceased in the same manner that the terracotta horses for handles on Athenian Geometric pyxides and the bronze figurines dedicated mainly in sanctuaries but also found in cemeteries had been used since the ninth century. For the meaning of the iconography, as an expression of the ideals of the knights' social class ("innetes") during the Archaic era, see L. A. Schneider, *Jdl* 102 (1987) 57 ff. but cf. most

recently M. Schäfer, *Zwischen Adelsethos und Demokratie. Archäologische Quellen zu den Hippeis im archaischen und klassischen Athen* (2002) 16-75. Others think that the horse protome recalls representations of heroes and is an attribute to deities, such as Poseidon and Athena, which would explain their presence in sanctuaries; they associate the Horse-head amphora with these deities, as N. Yalouris, *MusHelv* 7 (1950) 57 ff. with n. 209 and E. Simon, *Die griechischen Vasen* (1976) 79, fig. 62. The use of the Horse-head amphorae had most probably also been that of oil-carriers with special significance as prizes, at least for the equestrian events in games, and could be related to the Panathenaic festival, as precursors of the Panathenaic amphorae, with their imagery glorifying the ethos of the *hippeis*. See Boardman, *ABFH* 17-18. See also, L. Malten, *Jdl* 29 (1914) 221 ff. and particularly 226-228; J. Thimme, *JbKuSammlBadWürtt* 8 (1971) 251 ff.

For a thorough discussion of the graffito and its probable meaning see Johnston, *op. cit.* and mainly 157-158.

AKAΔΗΜΙΑ

1-2. Fig. 2.

10616. From inhumation tomb 240 of Drakidis at Ialysos.

CIRb III 187 no. 1, fig. 185 (lower row, second) and fig. 178 (the vase listed on p. 181 no. 7 is not this one but inv. no. 10598); *ABV* 93; S. Stucchi, *EAA* 1 326, fig. 466; *Para* 34; A. Johnston, *BSA* 70 (1975) 152 no. 33 (for the dipinto); *idem*, *Trademarks* 27 type 12B no. 1a and 262 (for the dipinto).

Height, 20 cm; diameter of lip, 9.5 cm; diameter of foot, 7.9 cm. Maximum diameter, 15 cm. Height of metopes: Side A and B, 7.6 cm. Width of metopes: Side A, 12.5 cm; Side B, 13.8 cm.

Mended from several large and small fragments with a few lacunae on side B. Breaks and cracks all over, especially at the joints and base. Chips at the lip, foot and a deep one on the panther's neck on side A. Glaze misfired to reddish on large areas covering at least half of the vase. Additions in purplish red partly worn.

The vase is glazed but for the metopes and the underside of the foot.



The Painter of the Panther Amphoriskoi [S. Stucchi].
About 570-560.

Beazley, *loc. cit.*, classified this amphora near the Painter, because of its different size and form from the rest of the group, but Stucchi, *loc. cit.*, attributed it to the Painter himself, a probability which is plausible. For the Painter of the Panther Amphoriskoi see *ABV* 93 and *Para* 34, where Beazley groups the four amphorae of type B from Rhodes and attributes the three of them to one hand; see also Stucchi, *loc. cit.* The tradition of our amphora draws on the numerous vases of the end of the seventh and beginning of the sixth century decorated with the motif of a panther or a lion or another beast.

For the composition and style of drawing a near example is a slightly earlier trefoil oinochoe, Kerameikos inv. no. 688, from grave 60/ LX, a child's burial,

Panel amphora type B, standard shape: Flaring mouth, top flat and glazed; mouth glazed inside to a depth of 2.6 cm; sagging body with maximum width at the root-handles; round handles, glazed outside and inside; echinus base. The panels have double top, lateral, and bottom lines in diluted glaze.

Side A-B: Panther of heavy build with head slightly reclining and twisted tail walking to the r. in a metope confined by glazed lines. The tail coils under its hindlegs, across its side and above its back. The metope on side B is slightly off centre, to the left.

Red: Both sides: Facial triangle covering forehead and muzzle; neck and patches on the body near the vertical incisions.

Red lines: a) At the top of the lip on the inside; b) two on the outside of the lip at the top and the bottom; c) at the top of the neck, half way to the handles; d) two below the metopes; e) one in the middle of the lower glazed band; f) two at the middle and at the edge of the base.

Dipinto: At the underside of the foot.

Kerameikos VI, 1, 74-75 and *Kerameikos* VI, 2, 508, pl. 99, dated to the beginning of the 580's. The group stylistically, and perhaps chronologically, runs thus: Kerameikos no. 688; our amphora; Rhodes 10598 (here pl. 3, 1-2) and Rhodes 10599 (here pls. 3, 3 and 4, 1); Rhodes 13317 (here pl. 4, 2-3). For identical shape and composition but with a lion walking to the r., and perhaps by the same painter, i.e. same incisions on the inner body of the beasts and the same framing of lines on the metopes, compare an amphora in Glasgow B 19.10, *CVA*, pl. 11, 1-2. E. Moignard, *loc. cit.* 8-9, dates it to the mid-sixth century and relates it to the later horse-head amphorae (*ABV* 15 ff. and A. Birchall, *JHS* 92 [1972] 46 ff.), a possibility that should not be excluded. For the shape compare the panel amphora, Boston 63.2664, *CVA* 1, pl. 2, 1-2; Hoffmann, *op. cit.* 2, attributes it to the same potter. The size and make might confirm this, though the profile of the foot shows a slight differentiation. For the motif of the panther see W. Fuchs and H. J. Gloskiewicz, *Boreas* 1 (1978) 19-27. Also, A. Fermun, *Der Panther in der frühen griechischen Vasenmalerei. Seine Herkunft und Entwicklung* (Ph. D. thesis, Freiburg i. Br. 1974) (1977). On abandoning the name "panther" for the frontally facing lions without manes see J. Boardman, *AntK* 13 (1970) 94.

For the dipinto at the underside of the foot see A. Johnston, *BSA* 70 (1975) 152 no. 33 and *idem*, *Trademarks* 27.

PLATE 3

1-2.

10598. From tomb 238 of Drakidis at Ialysos.

CIRb III 181 no. 7, fig. 175 (third) (not fig. 178 as stated); *ABV* 93, 1; S. Stucchi, *EAA* 1 326.

Height, 13.6 cm; diameter of lip, 5.4 cm; diameter of foot, 4.9 cm. Maximum diameter, 7.6 cm.

Intact. The vase inclines to the left, product of bad potting. Surface worn, especially at the base, one handle and at the lower part of side B. Additions in purplish red quite well preserved.

The whole vase is glazed but for the two metopes, the horizontal top of the lip, a small strip at the inside of the handles, and the underside of the base.

Panel amphora type B, standard shape: Flaring mouth, top flat and reserved; mouth glazed inside to a depth of 2.5 cm; round handles, glazed outside and inside. The panels have at the top roughly painted rays and at the bottom red lines as ground lines.

Metope, side A: Shoulder: Four roughly drawn, vertical rays. Body: Youth in a chlamys hanging from his l. arm and covering half his body striding to the r.

Side B: Shoulder: Six roughly drawn, vertical rays. Body: Panther to the r. with front left leg raised and tail twisting upwards.

Red: Panther's mane; youth's hair and the second fold of his chlamys.

Red thick lines: a) At the top of the lip; b) at the bottom of the neck; c) the ground line, below the metopes encircling the vase; d) the middle of the base.

The Painter of the Panther Amphoriskoi.
About 560-550.

Beazley, *loc. cit.*, attributed this small amphora to the Painter of the Panther Amphoriskoi. For the Painter of the Panther Amphoriskoi see *ABV* 93 and *Para* 34, where Beazley groups the four Rhodes amphorae of type B and attributes three to one hand; see also Stucchi, *loc. cit.* The tradition of our amphora draws on the numerous vases of the end of the seventh and beginning of the sixth century decorated with the motif of a panther or a lion or another beast. For shape, composition, style of drawing see pl. 2, 1-2.

3 (And Plate 4, 1).

10599. From tomb 238 of Drakidis at Ialysos.

CIRb III 181 no. 8, fig. 175 (fifth); *ABV* 93, 2; S. Stucchi, *EAAI* 326.

Height, 13.2 cm; diameter of lip, 5.4 cm; diameter of foot, 4.9 cm. Maximum diameter, 7.6 cm.

Intact but for one third of the base which is mended from three fragments. Surface worn at parts on both sides. The glaze in most glazed areas has disappeared. Additions in red quite well preserved.

The whole vase is glazed but for the two metopes, the horizontal top of the lip, a small strip at the inside of the handles, and the underside of the base.

Panel amphora type B, standard shape: Flaring mouth, top flat and reserved; mouth glazed inside to a

depth of 2.5 cm; round handles, glazed outside and inside. The panels have at the top roughly painted rays and at the bottom red lines as ground lines.

Metope, side A: Shoulder: Six long, vertical rays. Body: Panther to the r. with raised frontal l. foot and twisting tail.

Side B: Shoulder: Six long, vertical rays. Body: Lion to the r. with head turned backwards and raised frontal l. foot and twisting tail.

Red: Panther's and lion's mane; a tiny patch on the lion's thighs between two incisions.

Red thick lines: a) At the top of the lip; b) at the bottom of the neck; c) ground line encircling the vase; d) at the middle of the base.

The Painter of the Panther Amphoriskoi.
About 560-550.

Beazley, *op. cit.*, attributed this small amphora to the Painter of the Panther Amphoriskoi. For the Painter see *ABV* 93 and *Para* 34, where Beazley groups the four Rhodes amphorae type B and attributes them to one hand; see also Stucchi, *loc. cit.* The tradition of our amphora draws on the numerous vases of the end of the seventh and beginning of the sixth century decorated with the motif of a panther or a lion or another beast. For shape, composition, style of drawing see pl. 2, 1-2.

For lions in general see P. Müller, *Löwen und Mischwesen in der archaischen griechischen Kunst. Eine Untersuchung über ihre Bedeutung* (Ph. D. thesis, Zurich 1978) 36 ff., 99 ff., 155 ff. For the motif of the panther and on abandoning the name see pl. 2, 1-2.

PLATE 4

1. See Plate 3, 3.

2-3.

13317. From tomb 200 of Macri Langoni at Camiros.

CIRb IV 193 no. 3, fig. 208 (first); *ABV* 93, 3; S. Stucchi, *EAAI* 326.

Height, 11 cm; diameter of lip, 5 cm; diameter of foot, 4.1 cm. Maximum diameter, 7.5 cm.

Intact but for several chips at the top, horizontal band of the lip. Surface worn on the base, which is full of insoluble salts. Glaze and additions in red quite well preserved.



ΑΘΗΝΑΙΩΝ

1-2.

15339. From cremation tomb 9 of Annuachia at Ialysos.

CIRb VIII 55-57 no. 1, figs. 41-44; R. Lullies, *CVA* Munich 1 (1939) 8

Height, 33.7 cm; diameter of lip, 15.5 cm; diameter of foot, 13.6 cm. Maximum diameter, 23.5 cm.

Mended from several large and small fragments with many lacunae all over, including the decorative metopes. Many breaks and cracks, especially at the joints and on the decorative metopes. Chips mostly at the lip, neck outside and inside, and handle-roots. Abrasions all over and in particular on the handles outside and inside. Surface and glaze very badly worn. Glaze diluted at most parts of the figures and misfired either to dull greyish at parts or to reddish at others on the black areas. Additions in red, if any, completely flaked off. Some incised lines on the ram's head seem to have been reworked at restoration by the Italians.

The vase is glazed but for the metopes, the lower band of the body with the rays, and the underside of the foot.

The vase is glazed but for the metopes, the inside of the handles, and the underside of the foot.

Panel amphora type B, standard shape: Flaring mouth, top flat and reserved; mouth glazed inside to a depth of 1.8 cm; round handles, glazed but for a tiny strip on the inside.

Metope, side A and B: Shoulder: Six long, vertical, parallel roughly drawn rays. Body: Panther to the r. with raised frontal l. foot and twisting tail.

Red: Panthers' neck and patches on the body between the incisions.

Red lines: a) At the top of the lip; b) at the top of the neck; c) ground line below the metopes, encircling the vase.

The Painter of the Panther Amphoriskoi.
About 560-550.

Beazley, *loc. cit.*, attributed this small amphora to the Painter of the Panther Amphoriskoi. For the Painter of the Panther Amphoriskoi, shape, composition, style of drawing, iconography and bibliography see pl. 2, 1-2.

Panel Amphora type B, standard shape: Flaring mouth, flat at the top and glazed; neck glazed inside to a depth of 4.8 cm; globular body; round handles, glazed outside and inside; echinus foot.

The panels have top, lateral, and bottom lines in diluted glaze.

Metope, side A: Komos scene. A naked youth with long hair, arms and hands stretched downwards and bent knees, hopping to the r.; opposite him a bearded man with body twisted, arms with hands stretched and raised behind him in a completely unnatural pose standing to the l. All figures stand on a diluted glazed line.

Side B: A big ram walking to the l. fills the whole metope. It stands on a diluted glazed line.

School of Lydos [A. A. Lemos].
About 560-550.

The quality of drawing is hackneyed. Though the surface of the whole vase is badly worn and only one side is decorated with an animal, we consider that our amphora may be assigned to the wider School of Lydos or perhaps to the division that Beazley has created, keeping apart vases wholly decorated with animals, his so-called "b. animal pieces": *ABV* 116-118. To this category he assigned four amphorae B, of which Munich 1364 (J. 688), *ABV* 117, 24, bears the picture of a solitary ram on side B, faintly recalling the ram on side B of our amphora. For the ram compare also *CVA* Louvre 1, pl. 5, fig. 4. For the komasts compare *CVA* Bibliothèque Nationale 2, pl. 10, fig. 1. On Lydos and his companions see *ABV* 107-132, 685-686; *Para* 43-54; Boardman, *ABFH* 52-54; *Add.* 29-32; M. A. Tiverios, *O Λυδός και το έργο του* (1976) esp. 91-92; *idem*, *Problemata*, esp. 94-119 for the Painter of Louvre F 6.

For the komos scene, a theme widely discussed recently see C. Bron, in *AGRP Copenhagen* 71-79; J. N. Bremmer in Murray, *Symptotica*, 135-148, esp. 143-145 and E. Pellizer in Murray, *Symptotica*, 177-184, esp. 183. For komasts and komos scenes see also G. Franzius, *Tänzer und Tänze in der archaischen Vasenmalerei* (Ph. D. thesis, Göttingen 1973) and T. J. Smith, *Komasts and Related Figures in Archaic Greece* (D. Phil. Oxford 1997) with previous bibliography. An overview of the proposed views on the intricate interpretation of komasts is given by V. Sabetai, *CVA* Thebes 1 (2001) 17. For komasts in the School of Lydos see

M. A. Tiverios, *O Avōōs kai to épyo tou* (1976) mainly 77-78 and most recently *idem* in S. Buzzi et al. (eds.), *Zona archeologica. Festschrift für Hans Peter Isler zum 60. Geburtstag* (2001) 421-431.

Rams, as solitary creatures decorating one side of early amphorae and olpai, are met with in Attic black figure of the first half of the sixth century; however, all examples collected here are earlier and mostly attributed to the Gorgon Painter or to his manner, e.g. 1) the olpe Oxford G. 204 (505), *ABV* 10, 4; *CVA* 2, III h 13, 1-2; M. J. Vickers, *Greek Vases* (1978), fig. 13, which is earlier and attributed to the manner of the Gorgon Painter; 3) a small amphora B in Hannover 1965.13 (*Para* 7, 9^o) with both panels decorated with a ram, attributed to the Gorgon Painter; 4) another in Boston 63.2664, *CVA* 1, pl. 21 decorated with goats, attributed to near the Gorgon Painter (about 550); 5) in the same spirit is a hare on an identical panel amphora B but without rays in the market, *Charles Ede Ltd., Pottery from Athens 725-325 BC, XIII, Thursday 9 September 1993*, no. 6.

PLATE 6

1-3.

5003. From cremation tomb 36 of Tsambikos at Ialysos.

CIRb I 68, pl. 52 (upper row, first to the left); *ASAtene* VI-VII 298-299 no. 28, fig. 193.

Height, 34.8 cm; diameter of lip, 14.8-15.2 cm; diameter of foot, 14.3-14.6 cm. Maximum diameter, 25.5 cm.

Very badly preserved. Restored from several large and small fragments but more than one third of the vase is missing. Restored twice by the Italians and the Ephorate. Many large breaks and cracks all over. Chips on the inside and outside of the lip. Abrasions all over. Misfired to grey in the pyre. Glaze, however, is well preserved. No additional colours have been preserved.

The vase is glazed but for the metopes, the lower band of the body with the rays, and the underside of the foot.

Panel amphora type B, standard shape: Flaring, horizontal at the top and heavy lip; short neck glazed inside to a depth of 3.6 cm; round handles, glazed

inside and outside; globular body with greatest diameter just under the handles; echinus foot.

Metope, side A: Two horses to the r. The horse on the r. without a horseman has two tails, and is overlapping; possibly, there is a dog or a hare under the first horse; the second horse carries a horseman with long hair and short chiton, who is supposedly holding the reins; this horse has no tail. No rosettes have been preserved on the background. The metope is enclosed by double glazed lines.

Side B: A boar with only the bristles at its back preserved to the r. and a panther to the l. Three leaved-rosettes in the field: one above the boar's bristles; one to the r. of the panther's head; one on the ground line, below the boar. Below the panther's back, a dash resembling a club. The metope is enclosed by double glazed lines.

School of Lydos [A. A. Lemos].
About 560-550.

This very badly preserved amphora B initially had conscientious drawing and insising which might be assigned to the wider school of Lydos. (Comparison can be drawn with the amphora B Louvre, Camp. 10636, *CVA* 11, III He, pl. 129, 2 with similar subject but one horseman, and especially similar rendering of the horse and the horse's mane. On Lydos and his companions see amphora, pl. 5, 1-2.

The scene on side A is most probably an excerpt inspired by public parades without, however, excluding the possibility of horsemen competing in an athletic contest. Horsemen parading, mostly to the left, probably an excerpt from a public festival in Athens, are a common subject, especially in the first half of the sixth century but continuing in late black figure (see here pl. 89). The skyphos crater B from Vari, S. Pappaspyride-Karouzou, *Tà áγγελα τοῦ Ἀναγυροῦντος* (1963) 9-11, 88-92, pl. 15 and A and fig. 70, might be one of the earliest vases in Attic black figure of a long series, mainly on the figured zones of the Tyrrenian amphorae, e.g. *CVA* Louvre 1, III Hd, pl. 4, 13-15, through to the Lydos School in the mid-years of the century; vase painters in this workshop exploit the motif and render scenes with horsemen, or even with one horseman on restricted space, as on certain panel amphorae B. For horses and horsemen in early Greek



PLATE 7

1-2. Fig. 3

10655. From cremation tomb 25 of Drakidis at Ialysos.

CIRb III 194-195 (not mentioned with the contents of the tomb but) illustrated on fig. 193 (fourth); *ABV* 126, 42 (wrongly stated from T. 293); R. Lullies, *CVA* Munich 1 (1939) 9.

Height, 31.5 cm; diameter of lip, 12.7 cm; diameter of foot, 10.6 cm. Maximum diameter, 20.7 cm.

Intact but for a few fragments mended on one side of the neck, shoulder and upper body and two large lacunae. Many breaks and chips on the neck and the base. Abrasions all over on both figures and glazed parts. Surface very badly worn. Glaze worn in most parts, especially on the black areas. One third of the vase misfired to pale cream. Additions in purplish red mostly shrunk and in white flaked off. A lot of insoluble salts, especially on the outside and inside of mouth, neck and handles.

The whole vase is glazed but for the horizontal band of the lip, the metopes, the inside of the handles, the zone above the base with the rays and the underside of the foot.

Panel amphora type B, standard shape: Flaring mouth with flat, horizontal top, reserved outside and

art see I. Vogt, *Studien zu Pferd und Reiter in der frühgriechischen Kunst* (Ph. D. thesis, Bonn 1990) (1991). For parades with cavalymen see P. A. L. Greenhalgh, *Early Greek Warfare. Horsemen and Chariots in Homeric and Archaic Ages* (1973) and for an all-encompassing historical approach of the subject see G. R. Bugh, *The Horsemen of Athens* (1988) and esp. 3-38. For horse-racing in equestrian games at the Panathenaia or elsewhere see D. Bell, *Stadion* 15 (1989) 167-190; also see E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agonistischem Zusammenhang* (1990) esp. 48-80 and 210-211. For horses and horsemen in early Greek art see I. Vogt, *Studien zu Pferd und Reiter in der frühgriechischen Kunst* (Ph. D. thesis Bonn, 1990; 1991). For more extensive bibliography see the aryballos, here pl. 95, 1-4. For animal fights on vases in general see F. Hölscher, *Die Bedeutung archaischer Tierkampfbilder* (1972).

glazed inside to a depth of 3.6 cm; round handles, glazed outside and reserved inside; globular body narrowing smoothly to the base; echinus base. The panels have top, lateral and bottom lines in diluted glaze.

Metope, side A/B: Shoulder: Chain of six upright ivy-leaves roughly drawn with lines at the top and at the bottom. Body: A warrior leaving home: warrior in greaves, mantle and Corinthian helmet with crest holding spear but without spear-head and shield (shield-devices: dots) with slightly bent knees to the l. flanked by two male figures, possibly a man on the l. standing to the r. and a youth on the r. standing to the l., wrapped in himatia and holding sticks. On both sides the youths have long hair with stephanæ. All figures stand on the glazed ground line.

Lower part of the body: Wide glazed band with thick, red lines at the top and at the bottom; then, above the base, rays.

Red: Side A/B: Interchanging, vertical folds of the men's and youths' himatia; stephanæ on the r. youths' hair and the warriors' helmets; four dots as shield-devices on one side and three dots perceptible on the other.

Red lines: a) At the top of the inside of the rim; b) three lines on the neck: one below the top, one at the middle and one at the joint of neck with shoulder; c) two double lines at the top and at the bottom of the glazed band at the lower part of the body; d) two double lines at the end of the base.

White: Five large dots: a central one and four at the circumference before the antyx as shield-devices of the warriors' shields (on one side they are barely perceptible and one is missing, because of the lacuna).

The Painter of Louvre F 6.
About 550-540.

Beazley, *loc. cit.*, attributed our amphora to the Painter of Louvre F 6, an "old-fashioned" companion of Lydos not sharing his grandeur, and placed it in his late works. On the Painter of Louvre F 6 see Beazley, *Dev*² 45; *ABV* 123-129; 685; *Para* 50-53; *Add*² 34-35; Tiverios, *Problemata* 50-53 and 94-119; P. J. Connor, *BABesch* 56 (1981) 37-42; J. G. Szilágyi, *Eirene* 31 (1995) 44-57. For the manner of drawing of the Painter of Louvre F 6 on amphorae B with identical subject see e.g. Louvre, Camp. 10638, *CVA* 11, pls. 129, 2 and 130, 2, which, to our eyes, is a sister piece to our

amphora; also, Louvre, Camp. 10637, *CVA* 11, pl. 129, 1 and 130, 1; and three more fragmentary amphorae Louvre, Camp. 10639, 10640 and 10641, *CVA* 11, pl. 130; Side A of the amphora B Vatican 314, *ABV* 125, 39; Albizzati, *Vaticano* 109, pl. 37; Greifswald, Ernst-Moritz-Arndt University 156, fragmentary, *ABV* 126, 41 with reference in the Beazley Archive no. 300937; two amphorae B, Munich 1367, *CVA* 1, 9, pls. 4, 3; 5, 5 and 1368, *loc. cit.*, pls. 4, 4; 5, 6, which R. Lullies compares to our amphora. The subject is drawn also on many column craters attributed to his hand, among which see most recently the column crater in the market, *Sotheby's, Antiquities June 6, 2006*, no. 9.

Our amphora coexisted in tomb 253 at Ialysos with the Laconian crater inv. no. 10652, *CVA* Rhodes 1, [Italy 9] IIID, pl. 2, 3; for the stylistic development and dating of the Laconian crater see C. M. Stibbe, *Laconian Mixing Bowls. A history of the krater Lakonikos from the seventh to the fifth century B.C. Laconian black-glazed pottery*, Part 1 (1989) 97 no. D26 and mainly 32 with n. 112, who dates it around the middle of the second quarter of the sixth or slightly later. Both this amphora and its sister vase, here pl. 8, 1-2, share identical shape, composition and style of drawing. This one is somewhat better preserved but is a slighter and more hackneyed work.

For the subject of a warrior departing see W. Wrede, *AM* 41 (1916) 221-374; S. M. Brand in G. F. Pincay and B. S. Ridgway (eds.), *Aspects of Greece* (1979) 36 ff., n. 4; more recently Speiss, *Kriegerabschied* 59-61. For the onlookers framing a warrior see M. A. Tiverios, *O Avóōs kai to épyo tou* (1976) 38-39 and 41 ff. and *idem*, *Problemata* 30-31 and n. 70 with bibliography.

PLATE 8

1-2.

10645. From inhumation tomb 249 of Drakidis at Ialysos.

CIRb III 270 no. 2, fig. 259; *ABL* 18; R. Lullies, *CVA* Munich 1 (1939) 9; N. Flaoutine, *CVA* Petit Palais (1941) 5; *ABV* 126, 52; A. Johnston, *BSA* 70 (1975) 152 no. 35 (for the dipinto); Tiverios, *Problemata* 101, n. 412.

Height, 31.8 cm; diameter of lip, 12.9 cm; diam-

eter of foot, 11.9 cm. Maximum diameter, 23.25 cm.

Heavily restored. Mended from several large and small fragments with many and very big lacunae. No handles preserved. Several breaks and cracks, especially at the joints, on the lip and base. Surface badly preserved. Glaze worn at parts and diluted at the end of figures. Additions in red mostly flaked off; faint traces of white on the black background.

The vase is glazed but for the horizontal band on the lip, the lower zone of the body with the rays and the underside of the base.

Panel amphora type B, standard shape: Flaring mouth, top flat and reserved; neck glazed inside to a depth of 7.5 cm; globular body and echinus foot. The panels are wide and have a double ground line in diluted glaze.

Metope, side A: Shoulder: Chain of six ivy-leaves with two dots in between and a glazed, diluted line at the top and bottom. Body: A warrior in short chiton, greaves, scabbard with sword and baldric, Corinthian helmet and shield (shield-device: dots and a plastic, bearded serpent) striding with bent knees to the r. but with head turned to the l. is flanked to the l. by two bearded men in long chitons and himatia holding spears in their l. hand standing to the r. and to the r. another male figure in long chiton and himation holding stick standing to the l. (only the lower part preserved). All figures stand on a glazed, diluted ground line.

Side B: Shoulder: Chain of probably six ivy-leaves but only two preserved with a glazed line at the top and bottom. Body: A bearded warrior in short chiton, greaves, baldric with sword, Corinthian helmet and shield (shield-device: dots and a plastic serpent) striding with bent knees to the r. but with head turned to the l. is flanked by two male figures – the r. is a bearded man – in long chitons and himatia holding sticks. The warrior is in a most unnatural pose with raised l. arm, probably brandishing a spear, though nothing is preserved. All figures stand on a glazed, diluted ground line.

Lower part of the body: Wide glazed band and then a reserved band, above the base, with rays.

Red: Side A: Alternating, diagonal folds of men's himatia; beard of the second man from the l.; two alternating dots on the warrior's shield-device. Side B: Folds of men's himatia; part of the crest and two alternating dots on the warrior's shield-device.



White (Only faint traces preserved): Side A: Dots on the two alternating, diagonal folds of the men's himatia; three alternating dots on the shield-device; warrior's baldric and his sword-hilt. Side B: Four dots on the central, diagonal fold of the himation of the man on the l.; two perceptible alternating dots (initially perhaps four) on the shield-device.

Dipinto: Perhaps a circle round the outside of the navel, which is no longer perceptible.

The Painter of Louvre F 6.
About 550-540.

Beazley, *loc. cit.*, attributed our amphora to the Painter of Louvre F 6, an "old-fashioned" companion of Lydos not sharing his grandeur. Haspels, *op. cit.* was the first to add our amphora and another in Syracuse from Gela, *Mon. Linc.* 17, 318, fig. 237 and 319, fig. 238 to a list of smallest amphorae sprang out of the large vases of Lydos' companions given by Mingazzini, *Castellani*, pl. 63, 2 and 3 in connection with Castellani 467; to this list Beazley added three in his review of Mingazzini (*JHS* 51 [1931] 299) and largely expanded his catalogue in *ABV*. The Painter of Louvre F 6 is the previous amphora, pl. 7, 1-2. A sister piece to our amphora is side B of the amphora B Rome, Capitoline 84, *CVA* 1, III H, pl. 19, 2 with identical theme, which Beazley, *ABV* 125, 38, classified under the Painter's oeuvre but hesitated whether it might have been in his manner. Some identical vases are the amphorae B Munich 1367, *CVA* 1, 9, pls. 4, 3; 5, 5; 1368 (side A), *loc. cit.*, pls. 4, 4; 5, 6; and 1369, *loc. cit.*, pls. 6, 1; 7, 3; also the amphorae B in Paris, Petit Palais 437, *CVA*, pl. 3, 2; Villa Giulia, Mingazzini, *Castellani*, pl. 63, fig. 2-3; Musei Capitolini 2 (84) (side B), *ABV* 125, 38 and *Para* 51. Both this amphora and its sister vase, pl. 7, 1-2, share identical shape, composition and style of drawing. This one is in a worse state of preservation but is a more careful work.

For the subject of a warrior departing see the previous amphora, pl. 7, 1-2. For identical framing figures in similar scenes see e.g. on two neck amphorae of the late sixth century, *CVA* New York 4, pl. 37, 8 but with two warriors and pl. 46, 1 and 3.

For the probable red dipinto Johnston, *op. cit.* 156-157, states for his no. 35 that it "presents an equally delicate problem; a number of vases of the period 550-520, and occasionally later, have a red dipinto consist-

ing of a circle round the outside of the navel, though in some cases this is clearly the remains of a more extensive mark, perhaps phi or theta, which has been worn off the more prominent parts of the navel. Therefore one must be cautious in seeking parallels; at any rate the mark should have some commercial significance, since at this date it cannot form part of the over-all decoration".

PLATE 9

1-4. Fig. 9.

15681. From tomb 83 of Marmaro at Ialysos.

CIRb VIII 198-199 no. 5, figs. 192 (third row, middle), 194, 195 and colour pl. VII (upper and lower row); *ABV* 249, 7 (with no inv. no.); D. von Bothmer, *RA* 1 (1969) 12.

Height, 9.7-9.9 cm; diameter of lip, 5.1-5.2 cm; diameter of foot, 5 cm. Maximum diameter, 7.3 cm.

Almost intact but for small parts missing on neck, lip and two thirds of the base. Mended from very few fragments, especially on the upper part of the vase. Surface worn and abrasions all over the glazed, black areas and the handles. Misfired to reddish brown on most of the black areas. A red slip covers the clay on the decorative metope. Additions in red and white quite well preserved on side A but mostly flaked off on side B.

The vase is glazed but for the two metopes, a tiny line at the inside of the handles, the inside both on the lip and neck, and the inside of the foot.

Panel amphora type B (miniature): Slightly flaring mouth, top barely flat, reserved inside with a white line to a depth of 8 cm; tiny round handles, springing from the shoulder and glazed both outside and inside but for a tiny band of 5 cm, which is left reserved; squat, ovoid body; echinus base, reserved at the edge and on the underside of the foot.

Metope, side A: Two rows of horizontally anti-theoretical ivy leaves between glazed lines. Woman in long chiton and himation unveiling her face seated on a throne ending in a swan-head to the r.; from the middle of the throne's traverse spring two elongated decorative tongues. The upper part of the woman's chiton is decorated with diagonal squares; the lower with dots; the belt and the horizontal hem decorated

with S'S (broken meander). An elaborate spiral-tendrill springs from the woman's himation which she is holding with her l. hand. Behind her, a bearded man in long chiton and himation to the r. holding a spear with his l. hand. In front of the woman and facing her, two bearded men in long chitons and himatia holding sticks in their r. hands (the upper part of the second stick not drawn) walking to the l., towards the seated woman. All figures stand on a ground line.

Side B: Similar scene with a woman in long chiton and himation unveiling her face seated on a throne (an *ereisnoton*) ending in a swan-head to the r. The upper part of her chiton is decorated with diagonal squares; the lower with dots; the belt and the horizontal hem of her chiton decorated with S'S (broken meander). Behind her, a bearded man in long chiton and himation to the r. holding a spear in his l. hand. In front of the woman and facing her, a naked, bearded and wreathed man walking to the r. with head turned towards the woman, with his r. arm stretched downwards and with a mantle over his l. arm. A swan stands on the horizontal traverse of the throne facing r. All figures stand on a ground line.

Red: Side A: Men's and woman's himatia; men's hair and beards. Side B: Lower part of the l. man's himation; woman's himation; naked man's mantle and patches on his chest; men's hair and the l. man's beard.

White: Side A: Upper and lower parts of the chitons of the men flanking the woman; woman's face and neck; the lower folds of the man's chiton to the r. Side B: Upper (and possibly lower) part of the man's chiton behind the woman; woman's face and neck.

Elbows Out.
About 550-530.

Beazley, *loc. cit.*, attributed this small amphora to Elbows Out and was followed by Bothmer in his detailed study on the Painter. On Elbows Out see *ABV* 248-252; 691; *Para* 69; 89; 112-113; 518; *Add.* 64-65; D. von Bothmer, *op. cit.* 3-15; Boardman, *ABFH* 65-66; B. Fellmann, *AM* 99 (1984) 155-160; H. P. Isler, *JdI* 109 (1991) 93-114; B. Kreuzer, *Die attische schwarzfigurige Keramik aus dem Heraion von Samos. Samos XXII* (1998) 93 ff. For a sound discussion of a probable East Greek influence and specifically Fikel-lura as regards the shape and decorative motifs of neck

amphorae of Elbows Out see D. A. Jackson, *East Greek Influence on Attic Vases* (1976) 43-51, without, however, reference to the two miniature Rhodes vases (here pls. 9 and 57), which in fact bear no influence at all. Bothmer, *op. cit.* 12, compares stylistically our amphora with a lost neck amphora (*ABV* 249, 6) and, of course, our oinochoe, here pl. 57, for the tendrill held by the seated woman and the stiffly draped onlookers. Our amphora, indeed, compares best in composition, style of drawing and almost identical subject with its companion piece, the miniature oinochoe, Rhodes inv. no. 15569 (here pl. 57). The miniature drawing on both vases, our amphora and the oinochoe pl. 57, compares best with scenes on band-cups, lip-cups and band-skyphoi attributed recently to Elbows Out or to his manner. A selection of recent discussions on Elbows Out with bibliography and matching vases to our two miniature vases are the following: H. A. G. Brijder, *BABesch* 50 (1975) 157-177; J. T. Haldenstein, *Little Master Cups: Studies in the 6th Century Attic Black-figure Vase Painting* (Ph.D. thesis, Cincinnati University 1982, Ann Arbor 1983); B. Fellmann, *AM* 99 (1984) 155-160; L. Hännestad, *The Castellan Firmopis in the Villa Scuderi, Aberdeen Black-figure*, 1989, 12 nos. 84-87 and 25 no. 190. Also, A. B. Brownlee, *Hesperia* 58 (1989) 361-395, esp. 388-389 nos. 68-69, pls. 68-69; *CVA* Malibu 2, 52-54, pls. 99, 101, 103, 1; D. Leibundgut-Wieland, in H. P. Isler and M. Sguaitamatti (eds.), *Die Sammlung Collisani* (1990) 107-108 no. 158, pl. 21; *CVA* Athens 4, 22, pl. 11, 3-4; E. Pierro, *Ceramica "ionica" non figurata e coppe attiche a figure nere* (*Materiali del Museo Archeologico Nazionali di Tarquinia*, VI) (1984) 134-136; Iozzo, *Astarta* 144-145 no. 193, pl. 90. Compare also *CVA* Mannheim 2, 25, pl. 15, 1-8 with bibliography and *CVA* Munich 11, pls. 11-20 (for band-cups).

Both procession and audience scenes are frequent in early Archaic art but also in Attic black and even more in red figure. The enthroned female figure is either a deity, or in the absence of attributes perhaps a priestess, or even a lady of certain social status. On our scene the unveiling female figure implies that of a goddess. Compare side B of the amphora B in Hannover, Kestner Museum, 1967.11, *CVA* 1, 17-18, pls. 5, 2 and 6, 1-2, where she can be interpreted as Persephone, because of her polos, and the seated man on side A as Hades. On procession scenes on Attic vases in general

see K. Lehnstaedt, *Prozessionsdarstellungen auf attischen Vasen* (Ph. D. thesis, Munich 1970). The theme was inspired by Near Eastern introduction scenes, depicted on the easily transported cylinder seals, as well as on large scale reliefs and on wall paintings, and has been incorporated in Greek art since the mid-seventh century. On oriental procession scenes see R. D. Barnett, *A Catalogue of the Nimrud Ivories in the British Museum* (1957) 78 ff. and on seal cylinders see L. Legrain, *Ur Excavations X. Seal Cylinders* (1951) and D. Collon, *Catalogue of Western Asiatic Seals in the British Museum V: Neo-Assyrian and Neo-Babylonian Period* (2001). For the draped men compare the Vlastos lekythos, *ABV* 249, 14; *ABL* pl. 7, 2. For the draped youths compare those on the shoulder of the lekythos Athens, National Museum 493 [CC 693], *ABV* 251, 1; *ABL* 18, 21-22, pl. 7, 1 a and b; *CVA* 1, pl. 7, 1-3. Also for the draped youths holding spears compare a fragmentary Little-Master band-cup in Leipzig, Antikemuseum of the University, T456A, *ABV* 252, 2. For the throne with animal feet see G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (1966) 15-18 and those ending in a swan's head on black figure vases, *loc. cit.* with figs. 49, 47, 48, 51, 55, 52, 59, 50 for the origins, the typology and the meaning of the throne see H. Kyrieleis, *Throne und Klinen. Studien zur Formgeschichte altorientalischer und griechischer Sitz- und Liegemöbel vorhellenistischer Zeit* (1969) 131-141, 157-162 and esp. 181-192.

PLATE 10

1-4 (And Plate 11, 1-2).

14102. From tomb 37 of Papatiloures at Camiros.

CIRb VI-VII 101-102 no. 1, figs. 110-112.

Height, 43.9 cm; diameter of lip, 17.2-17.5 cm; diameter of foot, 13.8 cm. Maximum diameter, 28.5 cm.

Mended from several large and small fragments with large lacunae, affecting large parts of the composition, especially on side A. Half the handle A/B is missing. Many and large breaks and cracks, especially at the joints. Misfired to greyish at parts and reddish at others at cremation; however, some fragments on the upper r. part on side B still retain their initial reddish clay (possibly the vase was first broken and then



thrown to the pyre). Surface mostly badly worn. Glaze at parts quite well preserved. Additions in red mostly extinguished by the fire and in white mostly shrunk.

The whole vase glazed but for the flat horizontal rim separating outside and inside of lip, the metopes, the short band with the rays above the base.

Panel amphora type B, standard shape: Flaring mouth with flat, horizontal rim at the top reserved; neck glazed inside to a depth of 4.2 cm; round handles, glazed outside and inside; echinus foot. The panels have top, lateral and bottom double lines in red.

Metope, side A: Shoulder: Chain of interchanging lotus and buds with dots in between united with tendrils and two lines, initially red, at the top and at the bottom.

Body: Chariot at full gallop with horses' front legs in mid-air led by a bearded charioteer in short hair, long chiton with a nebris on top to the r. Behind the horses, a warrior in short chiton, helmet with high crest with very long tail attacking with spear in his r. hand a fallen opponent. Behind and below the horses, a fallen warrior in short chiton, greaves, helmet and a big, round shield (shield-device: a large dot in the middle with four lotus-flowers at the circumference, just before the inner circle of the antyx); he is lying prone from l. to r. with legs in mid-air. The quadriga completely overlaps and partly covers the duel of the two warriors. All figures stand on a red ground line.

Side B: Shoulder: Chain of interchanging lotus and buds with dots in between united with tendrils and two lines, initially red, at the top and at the bottom.

Body: Herakles with the Nemean lion flanked by Athena and Iolaos. From l. to r.: Athena in long chiton, himation and aegis, helmet with high crest, holding spear in her l. hand standing to the r.; the lion with open mouth, lolling tongue and rich mane, which also covers its lower body, standing to the l. is in the upright position and leans its l. back paw on the hero's l. thigh; Herakles bearded, with short, curly hair (this fragment might have been repainted by the Italians at restoration) and naked but for his quiver; he is standing upright to the l. embracing with his l. hand the lion's neck and most probably plunging a sword in its mouth; Iolaos with short hair, in short chiton holding Herakles' club in his l. hand standing to the l. turned towards the hero; Iolaos' l. arm overlaps the frame of the picture. All figures stand on a red ground line.

Lower part of the body: Wide, glazed band with two lines, possibly red, at the top and bottom; then a reserved band, above the base, with the rays.

Red: Side A: Charioteer's hair and beard, front part of his robe, and possibly his belt; the antyx of the fallen warrior's shield; probably parts of the chariot's wheel. Side B: Herakles' and Iolaos' hair; Herakles' beard; Athena's alternating folds of her himation.

Red lines: a) Two parallel on the neck, equally posed; b) double lines framing the metopes at the top, bottom and sides; c) double lines below the metopes encircling the vase; d) double lines at the middle of the glazed band at the lower part; e) double lines on top of the band with the rays; f) thin line at the middle of the base; g) thick line at the edge of the base.

White: Side A: (Only very faint traces on the background) the charioteer's robe; a large central dot as shield-device and possibly the four (three are shown, as the fourth is overlapped by the horses' legs) small lotus flowers decorating the circumference of the shield, just before the antyx. Side B: Athena's naked parts, face and neck, arm and hands, feet; the lion's belly; Iolaos' hem at the neck, sleeves and short chiton. All other white showing on the photographs are insoluble salts, i.e. small inclusions, which have spread and stuck to the surface, during its stay in the grave, perhaps caused by humidity.

Near Group E [A. A. Lemos].
About 540-530.

Initially this amphora had fine drawing and delicate incising, which can be compared with vases of the vast variety of Group E and perhaps more specifically with those attributed to the Towry Whyte Painter or related to him, such as the amphora B in Vatican 354, *ABV* 142; *Para* 59; Albizzati, *Vaticano* 140, pl. 46 and the column-crater, Louvre CP 11261A, *Para* 58, 9, 59; *CVA* 12, pl. 168, 3-5, both attributed by Beazley to near or related to the Towry Whyte Painter, who belongs to Group E. On all three the scene bears also a similar iconographical scheme of the first labour, among many other examples. The decorative zone on top of the metope, though relatively rare on vases of Group E, is the same on side B of amphora B Munich 1382 (J. 645), *ABV* 135, 47; *CVA* 1, pl. 18, 2; an amphora B in the market, *Sotheby's Antiquities, New York* 5.6.1999,

94 no. 141; an amphora B in the market, *Sotheby's Antiquities, New York* 14.6.2000, 50 no. 54; the aforementioned Vatican 354 and others. On Group E see *ABV* 133-143; 686; *Para* 54-59; 62; Boardman, *ABFH* 56-57; *Adl* 35-39.

A charioteer driving a quadriga in front of an epic duel is an unrealistic subject in sixth-century Athens after the change to the hoplite phalanx but is popular with vase painters inspired by contemporary recitations of the epic cycles recalling the heroic past; a vast majority of vase paintings is inspired by the epic poems, especially the Homeric, whose recording and classifying the Peisistratids encouraged, as is testified in written sources. For a discussion of the epic iconography in Athens with a probable political interpretation, and the recitations at the Panathenaia see H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 43-47 and 154-166. For a general reference to the anachronistic use of the chariot in warfare see J. H. Crouwel, *Chariots and other Wheeled Vehicles in Iron Age Greece* (1992) 59-60. For war scenes in general in archaic and classical art and their meaning see F. Felten in P. Scherrer, H. Taeuber, H. Thier (eds.), *Stäine und Wege - Festspiele und Dichter Klaffen zum NS. Göttingen* (1999) 195-199.

Herakles' labour with the Nemean lion is the most popular mythological subject in Archaic vase painting; Brommer, *VL*³ 109-143, had collected about eight hundred representations on vases including Attic black figure, a number much increased by now. Cf. *idem*, *Greek Vases in the J. Paul Getty Museum* 2 (1985) 250, where he stated that more than nine hundred scenes are on vases. On the iconography of the fight see Boardman, *ABFH* 221-222 and *LIMCV* (1990) s.v. Herakles, 16-34 (W. Felten); also K. Rakatsanis, *Herakles in Löwenkampf, eine ikonographische Untersuchung zur attischen Vasenmalerei* (Ph. D. Innsbruck, 1977). For the scheme used here, i.e. the standing fight in which Herakles has one arm round the lion's neck and the lion claws the hero with its hind paw see *LIMC, loc. cit.* 19, scheme (b) (ii) nos. 1792-1798 and esp. no. 1792 with other examples cited. For a new iconographical approach of the first labour, with examples exclusively drawn from vases in the Staatliche Antikensammlungen of Munich, see most recently *Herakles. Herkules*, 69-90 and esp. 74 with fig. 10, 19-20, for the third variation of the standing pose with Herakles wrestling



with the lion, whose head is placed against the hero's breast. For a similar scheme of the first labour, among many other examples, compare also the two above-mentioned vases Vatican 354 and Louvre C 11261.

The placing of Herakles at the right as on our scene is very rare in Attic black figure, though some examples exist, e.g. *LIMC, loc. cit.* nos. 1787 and 1836; however, this unusual direction may be a feature of East Greek iconography, where it is more common, for example: 1) the fragment of the Caeretan hydria Louvre Camp. 10229, J. M. Hemelrijk, *Caeretan Hydriae* (1984) 41-42 no. 24, pl. 89b and c, now augmented with the welding fragment Munich 9466c, *Herakles. Herkules*, 71 and pl. 10, 6; 400 and cat. no. 22; 2) the Clazomenian amphora Rhodes 13339, A. Tempesta, *Le raffigurazioni mitologiche sulla ceramica greco-orientale arcaica* (1998) 41-42, 168 no. 41, pl. 24, 2; 3) the gilt silver rhyton from Kelermes, J. Boardman, *The Greeks Overseas*⁶ (1980) fig. 304; *LIMC, loc. cit.* no. 1780. On the direction and placement in Archaic iconography see recently H. Luschey, *Rechts und links. Untersuchungen über Bewegungsrichtung, Seitenordnung und Hübenordnung als Elemente der antiken Bildsprache* (2002) 18-19 and 44-65.

On our scene the multiple incisions inside the lion's mouth suggest that Herakles is most probably using a sword plunged already into its mouth; for this scheme see mainly *LIMC, loc. cit.* no. 1833, with a list of vases. The invulnerability of the lion is first mentioned in the literary tradition in Bacchylides' *Epinician* XIII, 46-57, dated to about 482 [J. Irigoin, J. Duchemin, L. Bardollet, *Bacchylide. Dithyrambes-Epinicies-Fragments* (1993) 185]; it seems however that in Attic iconography this goes back to around the middle of the sixth century, as J. Boardman comprehensively remarked in *CVA Oxford* 3, 19 for Oxford 1965.135, attributed to Group E in *ABV* 137, 59 and for Cassel T 384, *CVA* 1, pl. 21, 1. Add also side B of amphora B Munich 1397, *CVA* 1, pl. 31, 2; *Herakles. Herkules*, pl. 10, 14, also attributed to Group E, and most probably our amphora.

PLATE 11

1-2. See Plate 10, 1-4.

PLATE 12

1-2 (And Plate 13, 1-2).

1346. From inhumation tomb 23 at Ialysos.

ASAtene VI-VII 276 no. 1, figs. 174 and 174 bis; *CVA Rhodes* 2 [Italy 10], pl. 22, 1-2; *ABV* 298, 7; Moore, *Horses* 94 no. A 632, 235, 239, 294, 316, 332; Böhr, *Schaukelmaler*, 17 and nn. 107 and 207; and p. 135; Manakidou, *Parastaseis* 251 no. 19; G. Jurriaans-Helle in R. F. Docter and E. M. Moormann (eds.), *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12-17, 1998* (1999) 206-208 (with wrong inv. no. 13461 and with wrong caption for her pl. 18d, where a hydria in Würzburg is illustrated instead of the intended Rhodes amphora 1346).

Height, 52.5 cm; height of lip, 3.5 cm; diameter of lip, 21.2 cm; diameter of foot, 17.4 cm. Maximum diameter, 33.12 cm.

Intact though a deep crack runs through the whole perimeter at the upper part of the body. Several breaks on the outside and inside of the lip and the base. A few major chips on the lip outside and inside, on handle B/A and the edge of the base. Surface well preserved. Glaze worn at places, especially on the black areas. Misfired to reddish brown on handle B/A and the black area around it and to greyish on others, especially on the wide band at the lower body. Additions in purplish red quite well preserved though with many insoluble salts on top; white shrunk on some details.

The vase is glazed but for the flat, horizontal rim; a small band at the upper part of the inside of the handles; the metopes; the lower band of the body, above the base, with the rays; the edge of the base and the underside of the foot.

Panel amphora type B, standard shape: Flaring mouth with flat, horizontal reserved rim; neck glazed inside to a depth of 5.8 cm; round handles, glazed outside and reserved on a small band at the upper part inside; globular body narrowing smoothly to the base; echinus base reserved at the edge and the inside of the foot. The panels have top, lateral and bottom frames in diluted glaze.

Metope, side A: Shoulder: Chain of alternating opposed pairs of lotus and palmette with two thin lines at the top and one thick diluted line at the bottom.

Body: Chariot driven by a youth as charioteer and a man beside him. From l. to r.: Behind the chariot, a boy with long hair and a stephane, wrapped in a short himation standing to the r.; chariot standing still to the r.; the first two horses (trace and pole) keep their heads still in place, whereas the other two (second pole and inner trace) have raised heads. The charioteer is a youth with short hair, in long chiton and himation holding the reins in both hands and the goad in his r. hand; beside him in the biga, a bearded man in long chiton and himation standing with his l. hand holding the chariot rail; beside the horses, a woman with stephane on her long hair, wearing a peplos, the lower part of which is decorated with squares encircling crosses, walking to the l.; behind her, a bearded warrior, in greaves, helmet with high crest, holding spear and shield (shield-device: seven stars – only four are shown – with a large dot in the middle) walking to the l.; behind her a woman with stephane on her long hair wearing chiton and himation, of which the two outer folds are three dimensional, is walking to the l.; in front of the horses, warrior in greaves, helmet with crest, holding spear and shield (shield-device: the lower body of a horse). All figures stand on the diluted ground line.

Side B: Shoulder: Chain of opposed pairs of lotus and palmette interchanging with pairs of palmette and lotus with two thin, diluted glazed lines at the top and at the bottom.

Body: Duel over a dead comrade flanked by two women. From l. to r.: Woman with long hair and a stephane, in peplos, standing to the r. with her l. hand stretched upwards and her r. downwards, parallel to her body; a bearded warrior, in short chiton, cuirass, greaves, baldric, helmet with crest attacking with spear in his r. hand and shield in his l. (the inside is shown) striding to the r.; a bearded warrior, in short chiton, cuirass, greaves, baldric, helmet with crest, attacking with spear in his r. hand and shield in his l. (shield-device: a twisted serpent; on the antyx: dots) striding to the l.; below them, a fallen warrior with open eye and bent knees (his upper body is lying face down and his lower on his back) wearing a helmet with high crest and holding a shield (shield-device: two interlocked triangles); over the shields of the two warriors a flying bird to the r.; then, a woman in peplos, the lower part of which is decorated with squares surrounding circles, with long hair and stephane, with both hands stretched downwards standing to the r. All figures stand on the diluted ground line.

Lower part of the body: Wide, glazed band with a couple of red lines at the top and bottom and then a reserved band with rays above the base.

Red: Side A: Hearts and central leaves of lotuses; central leaf of palmettes; stephane and interchanging folds of youth's himation (behind the horses); hair and interchanging folds of charioteer's himation; beard and interchanging folds of the himation of the man on the biga; three parts (the two upper central and the lower) of the biga; stephane, stem supporting the crest, antyx and greaves of the warrior behind the horses; both women's stephanæ and five small outer locks on their forehead; also, the first woman's iris on top of the white (the second one has been chipped away); the second woman's upper part of the chiton and the outer paryphe of the lower part of her himation; the first horse's tail, mane with crest, and the breast band separating neck from body; the stephane, the two outer parts of the helmet's crest, and the shield's antyx of the warrior in front of the horses. Side B: The central leaf of the palmettes; the stephane, the iris on top of the white, the upper part and two folds of the lower part of the peplos of the woman to the l.; the stephane on the helmet, the two borders of the himation, two folds of the chiton and the inside of the shield of the l. warrior; the stephane and outer border of the crest of the helmet, one border of the armpit, central part of the chiton, greaves and sixteen dots on the antyx of the shield of the r. warrior; the bird's middle register of feathers; the outer border of the helmet's high crest and the shield's antyx of the fallen warrior; the stephane, (traces for) the iris on top of the white, upper part of the peplos and (possibly traces) on the interchanging vertical folds of her lower himation.

Red lines encircling the vase: a) Line on the inside of the rim, just below the horizontal, reserved band; b) line on the outside of the lip at the top; c) three parallel lines on the neck; d) two thin lines flanking the metopes; e) two thick lines under the metopes; f) two thick lines on top and bottom of the band with the rays; g) line at the middle of the base.

White: Side A: (Only the black background preserved) two four-dotted circles on the middle glazed fold of the himation of the youth behind the horses; the charioteer's three five-dotted circles on the upper glazed fold of himation and two four-dotted circles on the middle, glazed fold of his himation; central paryphe with vertical battlement-pattern of the chiton



and two four-dotted circles on the middle fold of the himation of the man on the biga; naked parts, faces and necks, feet of the two women behind the horses; inner part of the helmet's high crest and the shield-device (four out of seven stars and central dot) of the warrior behind the horses; dotted-circles on the fold of the himation of the second woman behind the horses; dots on the outline of the lower part of the first horse's breast band; meander as decorative motif on the band uniting helmet with crest and lower body of the horse as shield-device, dots on the outline, the inside border of the greaves of the warrior in front of the horses. Side B: Naked parts of the two women, faces and necks, arms and hands, feet; contour of the l. warrior's helmet crest and the central and lower part of the inner shield band of his shield; ten small dots as decorative motif on the band uniting helmet with crest on the helmet of the r. warrior; the snake of the shield-device of the r. warrior; the interlocked triangles of the shield-device of the fallen warrior.

The Princeton Painter.
About 550-540.

Beazley, *ACV* attributed this artist to the largest of all Attic black figure vases in the collection, to the Princeton Painter and was followed by Böhr, *loc. cit.* For a neck amphora near the Princeton Painter in the market see *Sotheby's Antiquities, London 8.12.1986, 74-75, no. 225* with a Dionysian scene. On the Princeton Painter see Beazley, *BSA 32* (1934) 17 ff.; *idem, JHS 59* (1939) 305; *ABV 297-301, 692, 715; Para 129-130*; Boardman, *ABFH 63; Add² 78-79*; mainly Böhr, *op. cit.* 53, where she discusses and plausibly explains the relationship of master and pupil between the Princeton and the Swing Painters.

Chariot scenes with a youth as a charioteer and a man on the biga, usually surrounded by warriors, women and a boy behind, or in front of the chariot, are very popular from the middle to the end of the sixth century. Manakidou, *op. cit.* 255-266 and esp. 257-258 divides these scenes into two iconographical variations, classifies our amphora in the second in which the two male figures on the biga are accompanied by other figures and draws attention to the charioteer's younger age as compared to that of his fellow-passenger, who is evidently the protagonist of the scene. She points out that a few painters, among whom chiefly the Princeton Painter followed by the Swing Painter and others, had

a liking for the mixture of a peaceful and a war-like atmosphere and stresses the fact that it is difficult to identify the two male figures on the biga; obviously the scene must be of a generic character with a probable mixing of certain iconographical details from other subjects.

This might have been a well-sustained possibility, since the mixing of iconographical schemes is not uncommon by the end of the sixth century, but we think that another interpretation is more plausible on the reasoning of the warriors' and the women's direction towards the biga and the dressed boy behind the chariot. The scene is an everyday-life scene, and more specifically that of the departure of two warriors, who will shortly embark on the chariot, among their wives and a son; as regards the two male figures on the biga, the one is certainly the young charioteer, who will accompany his masters to the battlefield and the man on the chariot must be their tutor (the *paidagogos*). For a detailed discussion of family scenes see V. Siurla-Theodoridou, *Die Familie in der griechischen Kunst und Literatur des 8. bis 6. Jahrhunderts v. Chr.* (1989) 284-296 with fig. 14. For brief discussions on this subject see also Spiess, *Kriegerschied 75-77* with catalogue 240-246 and Killet, *Ikongraphie der Frau 66-77*. For the use of chariots in Greek art in general see also J. H. Crowel, *Chariots and other Wheeled Vehicles in Iron Age Greece* (1992) 53-65, esp. 59-60.

The duel of Achilles with Memnon over the body of Antilochos may have been intended on side B, and the framing female figures could imply their mothers, though none is unveiling. For the duel over a fallen comrade with the presence of two women recalling Achilles' and Memnon's duel for Antilochos from the Aithiopsis see *LIMC I* (1981) s.v. Achilleus, nos. 816-844 with commentary on pp. 180-181 (A. Kossatz-Deissmann) and *LIMC VI* (1992) s.v. Memnon, nos. 26-46 with commentary on pp. 460-461 (A. Kossatz-Deissmann). See also lists of vases in Brommer, *VZ³ 348-351*; D. von Bothmer, *BMetMus 19* (1961) 152 ff. and K. Schauenburg in *Ars Antiqua A.G., Luzern Auktion IV* (1.12. 1962) no. 131. For the duel of two anonymous warriors over the dead body of a comrade see Mennenga, *Zweikampfszenen*, 15-20 and for Achilles' and Memnon's duel 54-67. On the origins of snakes on dedicatory bronze shields from Olympia see H. Philipp, *Archaische Silberbleche und Schildzeichen in Olympia, Olforsch 30* (2004) 92-101 and 218-222, nos. 25 and 26, pls. 24, 1 and 25.

Our amphora compares well with a contemporary amphora B in Texas by the Painter of the Medea Group, for which see H. Hoffmann, *Ten Centuries that Shaped the West. Greek and Roman Art in Texas Collections* (1970) 365-369 no. 172, with the same composition and same shield-device but with the dead warrior facing right, with his shield horizontally disposed on top of his body and without the bird.

For the subject compare also the amphora A, Munich 1410 (J. 328), *CVA* 1, pl. 42, 1-2, attributed to the Lysippides Painter and side B of a column crater in the market, *Christie's London, Fine Antiquities, 13.12.1988* no. 374.

PLATE 13

1-2. See Plate 12, 1-2.

PLATE 14

1-2.

15566. From tomb 48 of Marmaro at Ialysos.

CIRh VIII 167-168 no. 5, fig. 155 (upper row, second), 157 and 158; *ABV* 301, 3 (with no inv. no.); Brommer, *VL³* 121 no. 15.

Height preserved, 34.2 cm; height with restored base, 35.7 cm; diameter of lip, 14.5-15 cm. Maximum diameter, 25 cm.

The surface of the vase is in an extremely bad condition and has been wrongly restored by the Italians; observe especially the fragment with the r. warrior on side A, whose upper torso is placed wrongly to the r., though his greaved legs are correctly poised. Mended from several fragments with many lacunae. The base is modern. This vase has been twice restored: first by the Italians and later by the Ephorate. The Italians mended the vase with plaster and the Greeks painted the plaster on the outside with pale cream to pink colour so that it resembles the initial clay of the vase. Many large breaks, cracks and chips all over the extremely badly worn surface. Abrasions all over and insoluble salts. Glaze very badly preserved with innumerable cracks and abrasions; however, the glaze of the figures is fairly well preserved. Additions in red flaked off leaving at places only faint traces on the black background.

The vase is glazed but for the horizontal rim, the

metopes, the band at the bottom of the body with the rays and the underside of the foot.

Panel amphora type B, standard shape: Flaring mouth with flat, horizontal reserved rim; neck glazed inside to a depth of 3.6 cm; globular body; round handles glazed entirely. The panels have top, lateral, and bottom frames in diluted glaze.

Metope, side A: Chain of inverted buds united with tendrils with dots in between and red lines at the top and bottom. Herakles and the Nemean lion flanked by two warriors: In the middle a bearded Herakles, naked but for a mantle, standing to the r. fights the lion with his l. arm embracing its neck and holding its forepaw with the other in order to strangle it; the lion is placed horizontally to the l. with its head and open mouth on Herakles' chest; on the l. a warrior in short chiton, Corinthian helmet and round shield to the r.; on the r. another bearded warrior with frontal upper torso in cuirass and helmet (the wrongly restored fragment) but with his legs and feet wearing greaves (on another fragment) striding to the l. All figures stand on the ground line.

Side B: Chain of inverted buds united with tendrils and dots in between and red lines at the top and bottom. In the middle, a pair of two striding, confronting warriors in short chitons, greaves, helmets with high crests brandishing spears at each other and holding round shields (shield-device of the r. warrior undecipherable: possibly a geometrical pattern with intersected triangles) flanked by two youths with short hair, long chitons and himatia. A bird under the shields, between the warriors' legs, flying to the l. at full speed.

Lower part of the body: Wide, glazed band and then a reserved band with the rays above the base.

Red: Side A: L. warrior's helmet and outer shield but not the antyx; r. warrior's greaves. Side B: Flanking youths' hair, chitons and lower fold of their himatia; l. warrior's greaves, helmet and the inside of his shield but not the shield-band; r. warrior's greaves, helmet and crest and the antyx of his shield; the middle feathers of the body and the lower part before the tail of the bird.

Red lines: a) Two thin lines flanking the metopes on the sides; b) two thick lines under the ground line, at the top of the wide, glazed band; c) one thick line at the bottom of the wide, glazed band.

Manner of the Princeton Painter.
About 550-540.



Beazley, *loc. cit.*, attributed this amphora to the manner of the Princeton Painter. On the Princeton Painter and Group see *ABV* 297-303, 692, 715; *Para* 129-130; *ABFH* 63; *Add²* 78-79; and Böhr, *Schaukelmaler* 53, where she explores the master-and-pupil relationship between the Princeton and the Swing Painter.

Herakles' labour with the Nemean lion is the most popular mythological theme in archaic vase painting appearing on more than a thousand vases by now; for lists of works see Brommer, *VL³*, 109-143, who had already collected about eight hundred pieces. See also bibliography on the subject under pls. 10 and 11. On this scene Herakles clenches his hands round the lion's neck but the lion is in an unusual pose, completely horizontal, which finds no easy parallel. For the scheme used here, a standing fight in which Herakles has one arm round the lion's neck and holds its forepaw with the other cf. *LIMCV* (1990) s.v. Herakles 16-34, esp. 19 and nos. 1792-1793 (W. Felten). For a plainer iconographical classification of the first labour with a catalogue provided from vases in the Staatliche Antikensammlungen, Munich see most recently *Herakles. Herkules*, nos. 68-90 and for our scheme, the third variation of a standing Herakles with the lion, *Herakles*, nos. 4-75, figs. 10, 19-20. However, on our amphora the lion's pose is unusually horizontal and the struggle is flanked by the not very common warriors. Youths, sometimes spear-holders, flanking the two protagonists, though rare, are somewhat more frequent on oinochoai and cups creating a well-balanced composition, e.g. *Herakles. Herkules*, nos. 14 and 19 and *LIMC*, *op. cit.* no. 1836. Cf. here the peculiar scene on the olpe Rhodes 15443 (here, pl. 66) with a judge seated on a stool to the left of Herakles wrestling with the lion. For an example with warriors mixed with men and women, evidently used as space fillers, see the column crater Athens NM 440, *LIMC*, *op. cit.* no. 1787, attributed to the Painter of Louvre F 6. For the onlookers see Tiverios, *Problemmata* 30-31 and n. 70 with bibliography.

A duel flanked by youths is a stereotyped theme at the beginning of the last quarter of the sixth century and in the absence of any individualized features it is doubtful whether it refers to any specific duel known from the texts; K. Friis Johansen, *The Iliad in Early Greek Art* (1967) *passim*, points out this difficulty; see also Mennenga, *Zweikampfszenen* 15-20 and 54-67 and D. von Bothmer, *BMetMus* 19 (1961) 152 ff.

PLATE 15

1-4. Fig. 4.

15590. From tomb 55 of Marmaro at Ialysos.

CIRh VIII 175-177 no. 2, fig. 164 and 165; *ABV* 305, 9; R. Blatter, *AA* 84 (1969) 71; C. Isler-Kerényi, *Nike. Der Typus der laufenden Flügelgöttin in der archaischen Zeit* (1969) 29, 136 no. 32b; Böhr, *Schaukelmaler*, 104 no. U6 and pl. 151 (with no inv. no.); E. Grabow, *Schangenbilder in der griechischen schwarzfigurigen Vasenkunst* (1998) 164 with n. 585 and 305 no. 109, pl. 23; *Add²* 79; M. Borriello, *CVA* Naples 6 (2003) 20.

Height, 27.5-27.7 cm; diameter of lip, 12.2 cm; diameter of foot, 10.1 cm. Maximum diameter, 17.2 cm.

Mended from several large fragments with many lacunae, especially on side B. Breaks and chips all over, especially on the lip, side B and lower body. The surface is badly preserved with deep abrasions all over and particularly on side B. Misfired to pale cream at places, especially on the black areas. Additions in red and white quite well preserved, the white possibly repainted by the Italians. Inside the vase there is plaster from the Italian restoration and, on top of it, wax. These have covered almost the entire inside of the vase.

The vase is glazed all over but for the metopes and the horizontal band at the top of the lip separating outside from inside.

Panel amphora type B, standard shape: Flaring mouth with horizontal top flat and reserved; neck glazed inside to a depth of 3.5 cm; globular body narrowing to the base; round handles, glazed outside and inside; echinus foot. The panels have top, lateral, and bottom frames in diluted glaze.

Metope, side A: Shoulder: Two rows of antithetically poised ivy leaves with three glazed lines at the top, middle and bottom. Body: A winged female figure in long chiton, holding a big snake with her r. hand and stretching upwards her l. hand, strides to the r. flanked by two youths naked but for mantles on their back and shoulders and holding staffs in their r. hands. The l. youth walks to the l. with head turned back; the r. youth walks to the r. with head turned back. All figures stand on a ground line.

Side B: Shoulder: Two rows of antithetically poised ivy leaves with three glazed lines at the top, middle and bottom.

Body: Warrior wearing his greave. Scene with five figures. From l. to r.: Standing man, possibly bearded, in long chiton and himation holding staff in his l. hand to the r.; a youth with short hair and mantle on his l. shoulder holding staff in his r. hand and raising his l. hand to the r. but with head turned backwards to the old man; naked youth with short hair with raised l. leg wearing his greave to the r.; woman, with long hair and stephane, in long chiton, holding spear in her r. hand and shield with her l. hand standing to the l.; man with short hair and long himation holding staff in his r. hand to the l. All figures stand on a ground line.

Lower part of the body: Wide glazed band with two red lines at the top and bottom; then, shorter band with the rays above the base.

Red: Side A: Alternate folds of the youths' mantles; l. youth's hair; folds on winged figure's upper and lower parts of chiton and middle parts of her wings; the iris of the winged figure's eye; the contour of the eye and eye-brow of the winged figure is painted with diluted glaze and lightly incised. Side B: Folds on the flanking men's and youth's himatia and mantles; hair of the first man to the l. and the youth wearing the greave; the two outer folds of the upper (and possibly the lower) part of the woman's chiton; the iris of the woman's eye; the contour of the eye and eye-brow of the woman is painted with diluted glaze and lightly incised.

Red lines: a) three outside the neck: two parallel at the top and one at the middle; b) three inside the neck (on the glaze): two parallel at the top and one below the middle; c) double lines just below the metopes encircling the vase; d) (possibly) at the bottom of the glazed band at the lower part of the body.

White: Side A: Naked parts of the winged female figure, face, neck, arms and hands, l. leg and feet (possibly repainted by the Italians at restoration); three-dotted circles on the folds of the youths' mantles: two on the horizontal and two on the vertical folds of the l. youth; three on the horizontal and one larger dot on the r. vertical fold of his mantle. Side B: Woman's naked parts, face, neck, arms and hands, feet; three three-dotted circles on the folds of the men's and youth's himatia; and a dot at the centre (*omphalos*) on the outside of the shield.

Circle of the Swing Painter [E. Böhr].
About 540-530.

Beazley, *loc. cit.*, attributed this amphora to the Swing Painter but Böhr, *loc. cit.*, with plausible argumentation degraded it to his Circle; she compares it with the amphora B, Vatican G 38, *ibid.* 104 U 7, pl. 152, convincingly explaining their obvious common traits. On the Swing Painter see Böhr's monograph, *Der Schaukelmaler* (1982) (with reviews by M. B. Moore, *Gnomon* 55 [1983] 772-775; D. von Bothmer, *AJA* 88 [1984] 81-84; M. A. Tiverios, *Ελληνικά* 42 [1991-1992] 186-189; and others), where all previous bibliography, and *eadem* in B. v. Freytag gen. Löringhoff (ed.), *Praestant interna. Festschrift für Ulrich Hausmann* (1982) 213-220. See more recently, J. J. Harper, *AncWorld* 28 (1997) 31-40 and R. Lindner, *Greek Vases in the J. Paul Getty Museum* 6 (2000) 79-86.

A winged figure holding a snake is rare at least in Archaic imagery; she could be Nike as Isler-Kerenyi, *op. cit.* thinks, or Eris as Böhr, *op. cit.* states without explanation, or Iris, or most probably, in our opinion, an anonymous daemonic figure. Anonymous winged, daemonic female figures running and holding a snake are depicted on gems dated to the third quarter of the sixth century; for examples see J. Boardman, *Archaic Greek Gems, Seals and Artifacts, the Sixth and Early Fifth Centuries BC* (1968) 81 and 83, no. 204, pl. XII and no. 205, pl. XIV. If, however, an eponymous winged figure must be chosen, we would opt for Böhr's interpretation as Eris on the grounds of the composition, i.e., first the two framing youths, who turn away from her though with their heads looking at her, perhaps in surprise, which precludes the possibility of her being Nike and second because she is holding a snake. It must nevertheless be pointed out that Eris in her certain representations, usually with her name inscribed, for which see LIMC III (1986) s.v. Eris 846-850 (H. Giroux) and H. A. Shapiro, *Personifications in Greek Art. The Representation of Abstract Concepts. 600-400 B.C.* (1993) 51-61, though winged is not known holding a serpent. If the interpretation of the winged figure as Eris is accepted, our scene would constitute an unicum for her iconography. On the problem of the identification of the winged female figure but not holding a snake see H. A. G. Brijder, *CVA Amsterdam* 2, pls. 120, 4-5 and 121-122 and L. V. Benson in J. H. Oakley (ed.), *Athenian Potters and Painters. Catalogue of the Exhibit* (1994) 27-28 for no. 16. For the identification of the winged female figure as Erinyes see E. Grabow, *op. cit.* 157-170 and esp. 163-164; also, M.



Junge, *Untersuchungen zur Ikonographie der Erinyes in der griechischen Kunst* (Ph. D. thesis, Kiel 1983) 12-20, esp. 17-18, 92-95 and 104 with no. 6. Most recently a detailed discussion on this winged figure and her possible interpretation is ventured by M. Borriello, *op. cit.* 19-20, with citations of similar compositions, amongst which our amphora; however, most of them do not show identical iconographical details, apart from the fact that the winged figure is not holding a snake. For the nearest iconographical parallel with a winged figure in the same posture but not holding a snake between two male figures, a man and a youth holding spears and looking at her on a contemporary Attic cup, of c. 540-530, see LIMCVI s.v. Nike no. 76 (A. Moustaka) and *MuM Sonderliste G* (1964) fig. 66; or on a lekythos ascribed to the Painter of London B 31, of c. 550-540, see M. A. Tiverios in I. Vokotopoulou et al. (eds.), *ΣΙΝΔΟΣ. Κατάλογος της Έκθεσης* (1985) 60-61 no. 86 again not holding a snake.

The wearing of the greave with the warrior standing on his right leg, while he fastens the greave on his left amidst his relatives, is a beloved theme starting around the middle of the seventh century in Corinthian vase painting; the well-known Chigi vase of the Late Proto-Corinthian period (V. Villu, *Giuliano*, pl. 2, 1) is perhaps the earliest example. By the middle of the sixth century it enters the repertory of Attic workshops with Lydos, for an example see *CVA Athens* 1, pl. 2; from then onwards it becomes a stereotyped motif and continues until the end of the century. The meaning of the scene, whether mythological or from everyday life, is controversial provoking wide discussions, for which see W. Wrede, *AM* 41 (1916) 221-374; H. Sichtermann, *Die griechische Vase. Gestalt, Sinn und Kunstwerk* (1963) 42 ff.; K. Friis Johansen, *The Iliad in Early Greek Art* (1967) 109-113; J.-L. Durand, F. Lissarrague, *Hephaistos* 1 (1972) 92-108; F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie attique* (1990) *passim*. For the woman standing calmly in front of the warrior see Spiess, *Kriegerabschied* 45-48. For the relatives or onlookers see Spiess, *op. cit.* 91 and C. Ellinghaus, *Aristokratische Leibbilder. Demokratische Leitbilder. Kampfdarstellungen auf athensischen Vasen in archaischer und frühklassischer Zeit* (1997) 253-256. An almost similar scene is depicted on a slightly earlier and bigger amphora B in the market, *Sotheby's, Antiquities and Islamic Art, New York* 24 and 25.11.1987, no. 115, attributed by Beazley (*ABV* 693, 34) to the Swing Painter.

PLATE 16

1-4. Fig. 5.

15450. From tomb 19 of Marmaro at Ialysos.

CIRb VIII 145-146 no. 14, figs. 123 (second row, fourth) and 131; *ABV* 306, 48; Böhr, *Schaukelmaler* 105 no. U8 and pl. 153 (with no inv. no.); *Add* 81.

Height, 23.2-22.7 cm; diameter of lip, 9.9 cm; diameter of foot, 8.4 cm. Maximum diameter, 15.3 cm.

Mended from large and small fragments. Several large breaks and lacunae all over. A few chips on the inside of the lip and at the end of the base. Abrasions all over, especially at the handles. Misfired at places (observe the second sprinter from the l. on side A). Surface badly worn and glaze at places diluted to a dull, light black. Additions in red, if initially there, have completely disappeared.

The vase is glazed but for the horizontal rim, the metopes, the band at the bottom of the body with the rays and the underside of the foot.

Panel amphora type B, standard shape: Flaring mouth, with top horizontal and reserved; neck glazed inside to a depth of 2.8 cm; round handles, glazed outside and inside; echinus foot. The panels have top, lateral, and bottom frames in diluted glaze.

Metope, side A: Chain of alternating inverted lotus and buds united by tendrils with two glazed lines at the top and bottom. Foot race: Three naked sprinters with short hair running to the r. with l. leg in mid-air and stretched arms flanked by two men, the judges, in long chitons and himatia. All figures are on a glazed, ground line.

Side B: Komos with five naked youths with short hair dancing and pinching themselves and each other. From l. to r.: the first youth with raised l. leg is pinching his l. knee and is facing to the r.; the second has his l. foot slightly raised from the ground, is raising his l. hand and is facing to the r.; the third stands calmly to the l. and is pinching with his r. hand the second youth's waist; the fourth with hands on his waist is striding to the r. but with head turned backwards to the l.; the fifth pinching with r. hand his r. thigh is hopping to the l. All figures stand on the diluted, glazed ground line.

Lower part of the body: Wide, glazed band; short band with roughly drawn rays above the base.

Red lines: A thick one at the middle of the base.

The Towry Whyte Painter [E. Böhr].
About 540-530.

Beazley, *loc. cit.*, attributed this amphora to the Swing Painter but Böhr, *loc. cit.*, diminished it as a work of the Circle of the Swing Painter and then compared it, with plausible arguments, with vases attributed to the Towry Whyte Painter, a painter pertaining to Group E, such as the name-piece, amphora type B, Cambridge 32.10, *ABV* 141, 1 and amphora type A, Würzburg L 262, *ABV* 142, 6. On the Towry Whyte Painter see *ABV* 141-142; *Para* 58-59; 62; *Add²* 38.

The runners on Side A on our amphora with their outstretched arms and the wide striding of their legs are evidently meant to be sprinters, for which see J. Jüthner, *Die athletischen Leibesübungen der Griechen, 2. Einzelne Sportarten, 1. Lauf-, Sprung- und Wurfbewerbe* (1968) 24-32. For the foot-race see E. N. Gardiner, *Athletics of the Ancient World* (1930) 128-143; H. A. Harris, *Greek Athletes and Athletics* (1964) 64-77; J. Jüthner, *op. cit.* 15-156; R. Partucco, *Lo sport nella Grecia antica* (1972) 93-131; D. G. Kyle, *Athletics in Ancient Athens* (*Mnemosyne* Suppl. 95, 1987) 178-180. For sprinters, among hundreds of other examples, compare the reverse side of a Panathenaic amphora, Boston 99.520, *CVA* 1, 40, pl. 55.

For komasts and komos scenes see T. J. Smith, *Komasts and Related Figures in Archaic Greece* (D.Phil. Oxford 1997) with previous bibliography and recently M. A. Tiverios in S. Buzzi et al. (eds.), *Zona archeologica. Festschrift für Hans Peter Isler zum 60. Geburtstag* (2001) 421-431. For recent discussions focussing on the correlation between the runners, obviously in the palaistra, and komos scenes see C. Bron in *AGRP Copenhagen* 71-79; J. N. Bremmer in Murray, *Symptica* 135-148, esp. 143 ff.; E. Pellizer in Murray, *Symptica* 177-184, esp. 183; Iozzo, *Astartia* 171-173 no. 238 with bibliography and nn. 8 and 14.

PLATE 17

1-2 (And Plate 18, 1-2). Fig. 6.

15438. From tomb 16 of Marmaro at Ialysos

CIRb VIII 130-136, figs. 118-122; *ABV* 265, 1; Moore, *Horses* 80 no. A 515.

Height, 43.7 cm; height of lip, 3 cm; diameter of lip, 18.9 cm; diameter of foot, 15.4 cm. Maximum diameter, 28.8 cm.

Intact but for a few large breaks on the outside of the

lip, handle A/B and the edge of the base. Minor, superficial chips all over the surface and on the decorative metopes. A few minor abrasions all over. Preserved in excellent condition with shiny black glaze misfired to greyish only at the base. Additions in purplish red very well preserved. White only on the black background, preserved quite well on side A and very faintly on side B.

The vase is glazed but for the flat, horizontal band separating inside from outside of the lip, the two metopes, the inside of the handles, the band with the rays above the base and the underside of the foot.

Panel amphora type B, standard shape: Flaring mouth with flat, horizontal and reserved rim; neck glazed inside to a depth of 7.3 cm; round handles, glazed outside and reserved inside; globular body narrowing smoothly to the echinus foot.

Metope, side A: Shoulder: Double chain of interchanging lotus and palmette united with a row of dotted circles in the middle in a metope enclosed with glazed lines. Body: Chariot driven by a bearded charioteer in long chiton and himation holding the reins to the r. The chariot stands still. Behind the horses a warrior in greaves, helmet with high crest holding spear and shield (shield device, above) to the l. behind him a bearded man in long chiton and himation holding spear to the l. In front of the horses, an old man with long hair, three tresses falling on his shoulder but bald on the forehead, long chiton and himation, holding a staff, is seated on a folding stool (*diphros okladias*) to the l. All figures stand on the glazed, at parts double, ground line.

Side B: Shoulder: Chain of inverted lotus and bud with glazed lines at the top and at the bottom. Body: Dionysos with long hair falling in a mass behind his back and a tress on his shoulder, bearded and wreathed, in long chiton and himation, holding a drinking horn in his r. hand and ivy and vine-banches, with three large grapes among them, in his l. hand is standing calmly to the l. flanked by two dancing satyrs, bearded and with long hair and a long tress falling on their chest: the l. satyr stretches his l. hand towards the god; the r. one dancing to the r. but with head turned towards the god stretches his arms upwards in a dancing pose. All figures stand on the glazed ground line.

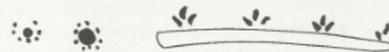
Lower part of the body: Wide glazed band with two red lines at the top and bottom and then a reserved band with rays above the base.



Red: Side A: Hearts and alternating leaves of palmettes; hearts and central leaf of lotus; charioteer's back and alternating diagonal folds of his himation; a square at the centre of the chariot-box; the greaves, helmet and the outer contour of the warrior's crest; the central, horizontal part of the bow of his shield-device; the stephane, the beard, the lower part of the himation of the man behind the horses; the central dot out of two dot-rosettes on the upper and lower part of his chiton; the outer trace horse's crest, mane and breast band; the tail and a line separating mane from bristles on the first pole horse's neck; patches on the seated old man's face, neck and alternating diagonal folds of his himation. Side B: Satyrs' beards, stephanae, two large circles on their chests encircling their nipples and tails; a line at the contour of the l. satyr's thigh; beard and ivy-leaves on Dionysos' stephane; alternating diagonal and vertical folds of Dionysos' himation and his feet; a horizontal band at the rim of his drinking horn.

Red lines encircling the vase: a) A thick one at the inside of the lip at the very top; b) one thin at the outside of the lip at the very top; c) three lines on the neck: the upper one encircling the base; the other two stopping at the handles; d) double thin lines at the top and at the bottom of the wide glazed band on the lower part of the body; e) double thin lines at the edge of the base.

White: Side A: (Only traces on the black background but well perceptible) upper and lower part of the charioteer's chiton; the bow with the vertical string of the bow of the warrior's shield-device and the inner, central, band of his high crest; two outer dotted circles encircling the central red dot as decorative motifs (seven on the upper and nine on the lower part) of the standing man's chiton; four tiny three-leaved inverted florals as decorative motifs below the breast band of the first trace horse; old man's long hair falling in a mass at his back and the three tresses over his shoulder, his moustache and beard; the three, round nails of the folding stool. Side B: (Only faint traces on the black background preserved) several dots placed at random on the lower part of Dionysos' chiton; and several tiny three-dotted circles on the outer folds of his himation.



The Painter of Munich 1736. About 530.

Beazley, *loc. cit.*, attributed this magnificent amphora to the Painter of Munich 1736, who in his words is "not far from the group of the Lysippides Painter"; he assigned only two vases to his hand: our amphora and the name-piece, the column-crater Munich 1736, K. Vierneisel and B. Kaeser (eds.), *Kunst der Schale, Kultur des Trinkens* (1990) 85, 190, 775, figs. 10, 8; 30, 7; 67, 3 and p. 470 no. 3. On the Painter of Munich 1736 see *ABV* 265; *Para* 117; E. Paribeni, *EAA* V, 150.

The representation on side A is an everyday-life scene with the departure of a fully armed warrior ready to embark on the standing chariot driven by his charioteer, who might be his tutor (*paidagogos*); the warrior is accompanied by his father, dressed in civilian clothes; the seated old man, again in civilian clothes, might be his grandfather. For recent discussions focussing on the interpretation of these scenes see mainly V. Siurla-Theodoridou, *Die Familie in der griechischen Kunst und Literatur des 8. bis 6. Jahrhunderts v. Chr.* (1989) 274-296 and also Killet, *Ikongraphie der Frau* 93; Spiess, *Kriegerabschied* 75-77; 240-246 with nos. B 304-B 345, pls. 39-40. For the old man in front of the horses see in particular V. Siurla-Theodoridou, *op. cit.* 248 and fig. 14 and in general Killet, *op. cit.* 93. This domestic scene with father and grandfather is also common on vases attributed to the Antimenes Painter, for which see Burow, *Antimenesmaler* pls. 67, 81, 105, 120, 142. For the old man seated in front of the quadriga, among hundreds of others, compare, e.g., the old man in a marriage procession scene on the hydria Boston 89.562, *CVA* 2, pl. 75, 2-3. For the *diphros okladias* as symbol of dignity see Iozzo, *Astartia* 83, no. 89 and n. 4 with detailed bibliography.

For Dionysian scenes with the god standing stately at the centre with satyrs hopping around him see *LIMC* III s.v. Dionysos nos. 285-290 and commentary pp. 496-514, esp. 499-505 (C. Gasparri). Also Christopulu-Mortojo, *Dionysos* 15-28, esp. 19-21; Carpenter, *Dionysian Imagery* 80-90; and Schöne, *Thiasos* 105-106 for the iconographical scheme with three figures, i.e. Dionysos framed by two dancing satyrs.

PLATE 18

1-2. See Plate 17, 1-2.

PLATE 19

1-2 (And Plate 20, 1-2). Fig. 7.

13447. From tomb 247 of Macri Langoni at Camiros.

CIRh IV 83-86 no.1, fig. 68 (second row, second) and 69; *CVA* Rhodes 2 [Italy 10], pl. 21, 1-2; L. Kahil, *Les enlèvement et le retour d'Hélène dans les textes et les documents figurés* (1955) 110, 1; *ABV* 336, 15; *CVA* Malibu 1 (1988) 14; *LIMC* IV (1988) s.v. Hélène 550 no. 354 (L. Kahil); Spiess, *Kriegerabschied* 213 no. B 128 and 278.

Height, 37.2-36.8 cm; diameter of lip, 16.8 cm; diameter of foot, 13.5 cm. Maximum diameter, 23.8 cm.

Very badly restored by the Italians, with many fragments not joined properly, especially on the lower, glazed part of side B. Mended from several large fragments with many lacunae on both the metopes and the rest of the vase. Many breaks and cracks on the decorative metopes and all over. Many and large chips all over, especially on the lip and the base. Abrasions particularly on the handles. Glaze very well preserved on side A but worn on side B and at many parts of the glazed areas all over. Misfired to pale cream at places on the figures and on the buds of side B. Additions in red well retained; in white leaving only faint traces on the black background.

The vase is glazed but for the horizontal band on the rim, the metopes, the band with the rays, the edge and the underside of the foot. The vase is notable for its thickest proportions and heavy manufacture.

Panel amphora type B, standard shape: Flaring mouth, reserved on the top and glazed inside to a depth of 5.4 cm; thick, round handles glazed all over; globular body narrowing smoothly to the echinus base.

Metope, side A: Chain of inverted lotus buds with dots between thin tendrils bordered by thick glazed lines at the top and at the bottom. Chariot galloping to the r. with warrior and charioteer in the biga preceded by a running archer in Scythian costume to the r. From l. to r.: Charioteer with short hair and most probably long dress, overlapped by the chariot-box, holding the

reins in his r. hand; next to him in the chariot box stands a warrior with helmet with high crest holding two spears and a shield (the inside is shown) to the r. The horses at a gallop to the r. with their forelegs raised in mid-air; the heads of the pole horses are frontal; in front of the first horse's head, a Scythian archer in short chiton, long pilos, baldric, quiver and bare-footed is running to the r. All figures stand on the diluted glazed, ground line.

Side B: Chain of inverted lotus buds with dots between the thin tendrils bordered by thick glazed lines at the top and at the bottom slightly sliding to the l. Woman flanked by two warriors, probably Helen's Recovery. From l. to r.: Warrior in greaves, mantle and helmet holding two spears and shield (shield-device: three large dots) walking to the l. but with head turned towards the woman; woman in long chiton and himation covering her head standing to the r. and raising her himation with her l. hand; warrior in greaves, mantle and helmet holding two spears and shield (shield-device: a bow) walking to the l. and facing the woman. All figures stand on the diluted, glazed, ground line.

Lower part of the body: Wide, glazed band and then, a reserved band with rays.

Red: Side A: A band on the inner part of the horses' manes; blazes and crests on the outer horses; the breast band of the first horse; front part of the hair of the warrior in front of the horses' heads. Side B: The antyges of the shields; interchanging folds of the woman's himation.

Red lines: a) At the middle of the neck sloping to the r. on side B; b) a thick line below the metopes; c) two thick lines at the top and at the bottom of the band with the rays; d) at the middle of the base.

White: Side A: (Only the black background preserved). Upper part of the charioteer's chiton; contour of the outer band of the warrior's crest; two lines separating the foreheads (shown frontally) between the eyes of the two pole horses; four small dots hanging from the breast bands of the first horse, two of the second, and three of the third. Side B: (Only the black background preserved) Shield-devices: three large dots on the l. warrior's shield and the bow with two large dots at the endings on the r. warrior's shield; woman's naked parts and two three-dotted circles on the vertical l. outer fold of the woman's himation.



The Rycroft Painter.
About 520-510.

Beazley, *loc. cit.*, attributed this amphora to the Rycroft Painter, whom he named after an amphora belonging to the Spencer-Churchill family (ex Rycroft), now in the Ashmolean Museum, Oxford (*ABV* 335, 1), and considered it as late in his output. On the Rycroft Painter see *ABV* 335-338, 675, 692, 694; *Para* 148-150; Boardman, *ABFH* 113; *Add.* 91-92 and W. G. Moon, *Greek Vases in the J. Paul Getty Museum*, 2 (1985) 41-70, esp. 54-60 with a new red figure hydria attributed to him. A red figure hydria has been attributed to the Rycroft painter by R. Perry, see Moon, *op. cit.* 59 with n. 27 and fig. 8 a-c and *MuM* 56, 19th February 1980, lot 91; this hydria was later sold in the London market, *Sotheby's, Greek Vases from the Momirovic Collection, London 7.7.1994* no. 344. On the Rycroft Painter see also, M. H. Swindler, *AnnWorcArtMus* 6 (1958) 1-7 and J. R. Mertens, *IndUnArtB* 2 (1979) no. 1, 6-15; *Agora* XXIII 93 and E. J. Holmberg, *On the Rycroft Painter and Other Athenian Black-Figure Vase-Painters with a Feeling for Nature* (1992) (with review by M. Ripili, *Oriental Art* 228-238). There are replicas of the Rycroft Painter's wheeling chariot on two amphorae: Cabinet des Médailles 208, *ABV* 336, 14; *Para* 148; 149, 15ter; *CVA* 1, pl. 43, 1 now destroyed and J. Paul Getty Museum 86.AE.65 (Barciss Collection), *CVA* 1, pl. 12, 1; 16, 3-4 and 26, 6, on which hanging lotus buds with dots in between the tendrils surmount the decorative panels; and also on the shoulder of a hydria from Gela at Syracuse 21951, *TA ATTIKA, Gela* 255 no. D 3.

On representations of wheeling chariots see M. B. Moore and D. von Bothmer, *CVA* New York 4, 34-35 with bibliography and parallels contemporary to our vase and Moon, *op. cit.* 54-55. On the horses in general see Moore, *Horses* 113-114, 416-420 and cat. nos. A 785-A 788. The archer in this scene wears a Scythian pilos and has his quiver at waist level, but carried from a shoulder-strap like a Greek quiver, not attached to the belt; for the appearance of Scythian archers in similar scenes see M. F. Vos, *Scythian Archers in Archaic Attic Vase-Painting* (1963) esp. 36-38 and 121-122; see also, W. Raeck, *Zum Barbarenbild in der Kunst Athens im 6. und 5. Jh.v. Chr.* (Ph. D. thesis, Bonn 1990) and F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie attique* (1990) 97-149.

For side B with the unveiling woman flanked by two warriors, see Spiess, *op. cit.* 57, who regards the stereotyped scheme of three figures, warrior-woman-warrior, as taken from everyday life, with no mythical connotation and stresses the well-balanced structure of the scene. Most probably however the subject must be interpreted as a weakened version of Helen's Recovery at the Sack of Troy, as argued by Kahil in *LIMC, op. cit.* 550 nos. 348-355 and commentary 559-561, though only two criteria concede to this view, i.e. the woman's unveiling of her himation and the l. warrior's head turned towards her. Cf. M. A. Tiverios, *AEphem* (1980) 58-74 for a different mythological interpretation of the almost similar scene on the doubleen Leiden PC 55, *CVA* 1, pls. 38, 1-2 and 53, 7; however, on our scene the l. warrior has his head turned towards the woman and there are two warriors flanking her.

PLATE 20

1-2. See Plate 19, 1-2.

PLATE 21

1-2.

10771. Sporadic find no. 6 from Drakidis at Ialysos.
CIRh III 281 no. 6, fig. 278 (second).

Height, 19.2 cm; diameter at the lip, 9 cm; diameter of foot, 7.3 cm. Maximum diameter, 13.5 cm.

One third of the upper part and handle A/B are missing. Mended from many large and small fragments with many lacunae and large parts restored in plaster. Breaks and cracks all over, especially at the joints, the lip, the base and the decorative metopes. Several chips at the lip, body and base. Abrasions on the black areas. Surface badly worn. Additions in red and white, if initially present, have completely disappeared.

The vase is glazed but for the metope, the top, horizontal lip, the edge of the foot and its underside.

Panel amphora type B, standard shape: Flaring mouth, top flat and reserved; neck glazed inside to a depth of 5.4 cm; round handle B/A (preserved) glazed outside and inside; globular body narrowing towards the echinus base. The panels are framed in diluted glaze.

Metope, side A: Shoulder: Row of inverted lotus buds united with tendrils and with lines at the top and

bottom. Body: In the middle, Dionysos with long hair and wreath, in long chiton and himation holding a drinking horn standing to the r. flanked by two couples of satyrs and maenads. The l. couple walking to the r.; the r. couple, a maenad to the l. and a satyr to the r. but with head turned backwards. Maenads and satyrs have long hair and slightly bent knees; the maenads wear long chitons and animal-skins on top. All figures stand on the ground red line.

Side B: Shoulder: Row of inverted lotus buds united with tendrils and with lines at the top and bottom. Body: In the middle, Dionysos with long hair and wreath, in long chiton and himation holding a drinking horn and a vine-branch flanked by a satyr behind him dancing to the r. and a maenad in front of him striding to the r. but with head turned backwards towards the god. All figures stand on the ground line.

Lower part of the body: Wide glazed band; thin reserved band; wide glazed band above the base; then the glazed base: the edge of the base and the underside of the foot are reserved.

About 520-500.

On Dionysian scenes with the god standing stately at the centre among satyrs and maenads see LIMC III s.v. Dionysos nos. 298-314 and commentary on pp. 496-514 and esp. 499-505 (C. Gasparri). For Dionysos and his companions see also Carpenter, *Dionysian Imagery* 76-97; Schöne, *Thiasos* 89-115; M. W. Edwards, *JHS* 80 (1960) 78-87. For a concise overview of Dionysian imagery see recently C. Isler-Kerényi, *Civilizing Violence: Satyrs on 6th Century Greek Vases* (2004) with review by V. Sabetai, *Archaiognosia* 13 (2005) 277-281.

PLATE 22

1-2. Fig. 8.

1355. From tomb 24 at Ialysos.

ASA *Atene* VI-VII 280 no. 1, fig. 173 (second).

Height, 26.6-27 cm; diameter of lip, 10.7 cm; diameter of foot, 8.2 cm. Maximum diameter, 16.4 cm.

Mended from several large and small fragments with a few lacunae. Breaks especially on side B, where most of the central and lower part of the r. warrior's body has been restored with plaster and repainted by the Italians. Surface fairly well preserved. Glaze misfired to reddish

on the black areas, especially at the neck below the lip on side B and the handle A/B. Additions in red worn at places; white shrunk.

The vase is glazed but for a reserved short band at the lower part of the body, at the bottom of the base and the foot.

Panel amphora type B, standard shape: Flaring mouth, top flat and reserved; neck glazed inside to a depth of 3.3 cm; round handles, glazed outside and inside; echinus foot. The vase is turned on the wheel and the base is put on separately afterwards: this is perceivable at the middle of the bottom of the underside, where there is a knob.

Metope, side A: Chain of inverted lotus buds united by tendrils with dots in between and two tiny, diluted lines at the top and bottom. In the middle, two warriors in short chitons, greaves and helmets holding a spear in their r. hand (the l. warrior's spear-head not drawn) and a shield in their l. hand standing to the r., but the r. warrior turns his head backwards to his comrade; they are flanked by two naked youths holding a spear in their l. hand. All figures stand on a glazed, ground line. The panels are narrow and have top and bottom frames in diluted glaze.

Side B: Chain of inverted lotus buds united by tendrils with dots in between and two tiny, diluted lines at the top and bottom. In the middle, two warriors in short chitons, greaves and helmets holding a spear in their r. and a shield in their l. hands walking to the r., but the r. warrior turns his head backwards to his comrade; they are flanked by two naked youths holding a spear in their l. hands. All figures stand on a glazed, ground line. The panels are narrow and have top and bottom frames in diluted glaze.

Red: Side A: Folds of the upper part of the warriors' chitons; warriors' helmets and greaves; three dots on the l. warrior's shield-device; youths' hair. Side B: Folds of the upper part of the l. warrior's chiton; warriors' helmets and greaves; three dots on the r. warrior's shield-device; (only the black background preserved) the top dot out of three on the l. warrior's shield-device; youths' hair.

Red lines: a) Below the curve of the lip; b) at the junction of lip with neck; c) double thick lines at the beginning of the neck; d) thin line around the middle, above the metopes; e) thick line below the metopes; f) thin line at the middle of the base.

White: Side A: Top of the warriors' crests; three semi-circles encircling the dots as shield-devices of the l.



warrior; two four-dotted stars as decorative motifs on the vertical inner band of the chiton and two four-dotted stars as decorative motifs on the horizontal lower paryphae of both warriors. Side B: L. top of the warrior's crest (on the r. warrior it is not perceivable); two four-dotted stars as decorative motifs on the vertical inner band of the l. warrior's chiton and two four-dotted stars as decorative motifs on the horizontal lower paryphae of the l. warrior.

AMPHORISKOS

PLATE 23

1-4. Fig. 10.

10518. From the cremation area of tomb 200 of Drakidis at Ialysos.

CIRB III, 36 no. 12, pl. VI (third row, last to the right).

Preserved height, 11.7 cm; diameter of lip, 3.4 cm. Maximum diameter, 9.3 cm.

Almost one third of the vase has been preserved mended from small fragments with many lacunae. Burnt in a pyre from a cremation area and thus turned greyish. One handle completely missing but for traces on the upper handle-root; the other broken but retaining both handle-roots. Thick and well-preserved glaze remains at parts, especially on the pair of the sirens and the r. sphinx on the shoulder and on the head and wing of the r. sphinx from the pair of confronting sphinxes; the sphinx couchant to the l.; part of the lower body of the l. lion and part of the upper body of the r. lion; in all other parts it has flaked and probable additions in red have completely disappeared. The vase is reserved but for the lip outside and inside to a depth of 2 cm.

Amphoriskos: The narrow, lekythos-like neck sprouts into a wider lip, which is glazed outside and inside to a depth of 2 cm; flat shoulder with almost angular transition to the body; round handles: one retains the handle-root at the upper part of the neck and part of the handle-root at the shoulder; the other handle-root has a break at the upper part of the neck at the diametrically opposite point, where it would have joined the neck; globular body most probably sitting on an echinus base.

About 510.

For walking warriors, probably ready to depart, flanked by spear-holders see Spiess, *Kriegerabschied* 59-61. For the possible meaning of spear-holders flanking scenes in Archaic art in general see H. van Wees in N. Fisher and H. van Wees (eds.), *Archaic Greece. New Approaches and New Evidence* (1998) 333-378, esp. 352-362.

Neck: on each side a blot rosette. A thick line separates neck from shoulder.

Shoulder: Pair of couchant, confronting sphinxes on one side and pair of standing, confronting sirens on the other. All figures stand on the ground line.

Body: (From l. to r.): from under the handle that has not been preserved apart from the break of the upper handle-root: A pair of couchant, confronting sphinxes; couchant sphinx to the r.; a pair of standing confronting lions. All hybrids wear checkboard poloi and the long double diagonal lines hanging from their ears denote earrings. Filling ornament: floral and blot rosettes. All figures stand on the thick ground line. Three lines separate shoulder from body and three lines separate the decorative zone of the body from the lowest zone with the rays above the base.

Red: Completely disappeared because of the burning on the pyre; however, a few, almost indiscernible, traces indicate that originally there must have been red on patches of the sphinxes' bodies and possibly on the floral rosettes.

The Polos Painter [A. A. Lemos].

About 575-565.

This mutilated amphoriskos can be attributed to the Polos Painter, a very productive painter of the second quarter of the sixth century, who was heavily influenced in shapes, subjects and composition by the Corinthian Kerameikos. On the Polos Painter and his Group see H. G. G. Payne, *Necrocorinthia* (1931) 190-191; *ABV* 43-49; *Para* 18-21; Boardman, *ABFH* 19; *Add.* 12-13; *Agora* XXIII 82. Also D. Callipolitis-Feytmans, *Les plats attiques à figures noires* (1974) 167 and J. M. Hemelrijk,

BABesch 46 (1971) 105 ff.

Our amphoriskos was found at the same cremation area of tomb 200 of Drakidis at Ialysos, *CIRb* III 34-37, together with the Siana Cup with a Triton inscribed ΚΑΛΟΝ ΕΙΜΙ ΠΟΤΕΡΙΟΝ, the kothon with animals and nearly twenty-two more vases, all dating to the second quarter of the sixth century, which strengthens the down-dating of the Polos Painter's output. For the correct dating of the painter's output to the second quarter of the sixth century see J. Boardman and J. Hayes, *Excavations at Tocra 1963-1965. The Archaic Deposits I* (1966) 97. M. Pipili in *CVA Athens, National Museum 4* (1993) 18 traces the history of the research, the chronology of the Polos Painter and gives a detailed bibliography of his published works. See also, *Agora XXIII* 82, 122 no. 160, pl. 20; no. 621, pl. 59; no. 733, pl. 70; A. Lioutas, *Schwarzfigurige Lekanoi und Lekaniodes* (1987) 81-82 and esp. for the Polos Painter's sphinxes, 125-126.

Our amphoriskos is a well-known shape in Corinthian pottery with hundreds of examples, as well as

Attic and Boeotian imitations. Beazley, *ABV* 49, had attributed to the Companion of the Polos Painter the amphoriskos, Berne 23708 from Athens, which must have been of the same shape. For discussion of the shape see J. D. Beazley and F. Magi, *La Raccolta Benedetto Gugglielmi nel Museo Gregoriano Etrusco* (1939) 50-52 and P. Lawrence, *Hesperia* 33 (1964) 103-106.

For the much-debated meaning of the zones with animals and hybrids in Archaic art see I. Scheibler, *Die symmetrische Bildform in der Flachenkunst* (1960), for sphinxes, 22, 25, 29, 66 and 100; F. Hölscher, *Die Bedeutung archaischer Tierkampfbilder* (1972) 11 ff.; S. Karouzou, *Tà ἀγγεῖα τοῦ Ἀναγυροῦντος* (1963) 108-114; H. P. Isler, *NumAntCl* 7 (1978) 7-28. For sphinxes in general, see bibliography in the *LIMC* VIII (1997) s.v. Sphinx 1150-1151 (N. Kourou et al.). For lions see P. Müller, *Löwen und Mischwesen in der archaischen griechischen Kunst. Eine Untersuchung über ihre Bedeutung* (Ph. D. thesis Zurich, 1978) 36 ff., 99 ff., 155 ff. For the rosettes in Attic black figure see Tiverios, *Problemata* 116-117.

ΑΚΑΔΗΜΙΑ

AMPHORA Type A



For the shape and name in general see Richter-Milne, *Shapes* 3-4 (Type 1b); J. D. Beazley, *JHS* 42 (1922) 70-71; H. Bloesch, *JHS* 71 (1951) 29-35; J. D. Beazley, *AntK* 4 (1961) 49-50; *idem* in L. D. Caskey and J. D. Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston* (1963) 1 on the evidence of the word ΚΑΔΟΣ written on this type of amphora; also R. Lullies, *AntK* 7 (1964) 85-88; Boardman, *ABFH* 186; Kanowski, *Containers* 18-24; *Agora* XII 47-48 (for black glaze); *Agora* XXIII 4-7.

Canonical amphorae of type A are usually well over 50 cm in height, thus considerably larger than amphorae type B, although exceptions in this variety (type B) exist, e.g. Boston, Museum of Fine Arts 89.257 by the Swing Painter (H. 52cm) a panel amphora type B, *ABV* 304, 2; *CVA* Boston 1, pl. 3; Böhr, *Schaukelmaler* pl. 2 and cf. *Agora* XXIII 4 note 2 with cited examples.

The rarity of type A with known provenances from Greece and generally the East is pointed out by Moore, *Agora* XXIII 4-7, who gives a list. Among the attributed amphorae of type A with known provenances only four come from Greece and the East and of those two were found at Camiros, i.e. London, B 197, *ABV* 296, 1; *Para* 128, 1; *CVA* 1, pls. 38, 1 and 41, 1 attributed to the Painter of Berlin 1686 and our fragmentary amphora attributed to the Swing Painter; both are close in date and may have been part of the same consignment, according to Moore, *op. cit.* 4 n. 3.

PLATE 24

1-3 (And Plate 25, 1-3). Fig. 11.

14093 and 14094. Sporadic find from Santa Sotira,

between Calavarda and Fanes, at Camiros.

CIRb VI-VII 204-205 nos. 2 and 3, figs. 246 and 247; *ABV* 307, 57; Moore, *Horses* 98 no. A 669, 335, 375, 393; Brommer, *VZ* 159 no. 10; Böhr, *Schaukelmaler*, 11,

13, 16, 27, 42, 47, 90 no. 77, n. 24, 45, pls. 79 and 80A (pl. 80B is inv. no. 14094); *Add* 82; *Agora* XXIII 183 no. 639 (for side A); *LIMC* V (1990) s.v. Herakles 126 no. 2882 (J. Boardman) (for side A).

Fragment A (no. 14093): Height, c. 32 cm; approximate maximum width, c. 38 cm.

Fragment B (no. 14094): Height, c. 21.5 cm; approximate maximum width, c. 33 cm. Preserved height of the handle, c. 3-5 cm; maximum width, c. 1 cm.

Maximum height of the amphora, c. 64 cm. Maximum diameter of the amphora, c. 41-42 cm.

Two, not joining, large fragments from the same vase put together from several rather large pieces. Fragment A: from seventeen pieces with large lacunae. Fragment B: from fifteen pieces with smaller lacunae but at some joints. Many cracks and chips at the joints. Surface mostly in good condition but at parts, especially on the decorative chains of the shoulder, worn or bearing insoluble salts. Glaze well preserved but diluted at parts on the horses' bellies and legs on fragment A. Additions in red mostly shrunk; in white quite well preserved though at places repainted at restoration by the Italians, especially the white on the naked parts of the standing woman facing Athena and Herakles on side A. Amphora type A: Two very big fragments of a panel Amphora type A retaining a small part of the handle-root and the beginning of the flanged handle B/A decorated with opposed ivy-leaves on the flat reserved sides.

Fragment A: Metope: Chain of interchanging, opposed lotus and five-leaved palmettes united with circles in the middle and lines at the top and at the bottom. Herakles' Introduction to Olympos. From l. to r.: Athena in long chiton decorated with squares surrounding small circles, himation decorated with white-dotted circles on the glazed folds and aegis holds the reins and the goat; Herakles in long chiton and himation holding the chariot-rail with his r. and the club with his l. hand; both are standing on the biga of a stationary chariot to the r. Behind the horses' tails, a woman in long peplos, whose upper part is decorated with diagonal square-meanders and the lower part with two stars and a dotted circle, half showing, the hem of which is decorated with a horizontal fish-bone pattern, is facing them while smelling a flower in her r. raised hand and stretching downwards her l. hand; behind the horses' breast a bearded man in short hair with a stephane and in long chiton to the l.; behind him and behind the horses' flanks, a warrior with a greave on his l. leg and

Corinthian helmet with very high crest to the l. In front of the chariot's horses, a warrior (lower part preserved) holding a spear in his r. and a shield in his l. hand walking to the r.; he is wearing a short chiton decorated with diagonal square-meanders and with the hem decorated with S's; his greaves are decorated with dots on their outer contour at the top and inner at the bottom. In front of him, a woman in long peplos decorated with squares encircling small circles, exactly as Athena's lower chiton, stands to the r.; part of the three-dimensional paryphe of her himation is shown. All figures stand on the glazed, at parts thin and at others thick, ground line.

Fragment B: Metope: Chain of interchanging, opposed lotus and five-leaved palmettes united with circles in the middle and lines at the top and bottom. Epic duel with onlookers. From l. to r.: Bearded man in himation (on his bare chest his l. nipple is incised), with a stephane on his short hair, holding a staff in his l. hand standing to the r.; bearded and wreathed warrior, obviously the victor, with long hair and a tress falling on his shoulder, short chiton, cuirass, two baldrics crossing his chest, helmet with very high crest, shield (shield-device: a tripod), striding to the r. and having thrust his spear into his opponent's shield, near the gorgoneion's r. ear; bearded warrior with long hair falling in a mass at his back inside his cuirass and with a tress falling onto his shoulder, in short chiton, cuirass, baldric crossing his chest, scabbard, helmet with high crest, large Boeotian shield (shield-device: a gorgoneion in the middle with a dolphin on top) brandishing his spear with his r. hand towards his opponent and striding to the l.; bearded man standing to the l. in himation, with stephane on his short hair, holding staff in his l. hand and extending his r. arm in expectation. The flanged handle (handle B/A) bears the beginning of a vertical row of two antithetical ivy-leaves (three ivy-leaves on the outer band and one on the inner are preserved; the rest has chips) with a line in between.

Red: Fragment A: Hearts of the lotuses and the palmettes; interchanging folds of Athena's and Herakles' himatia; upper part of the biga; the vertical lower inner fold of the peplos of the woman facing them; contour of the man's (behind the horses) face and possibly his chiton; warrior's (behind the horses) greave and the upper part of his helmet's crest; first (trace) horse's girth; warrior's (in front of the horses) greaves and part of the inside of his shield but not the antyx; two horizontal bands of woman's (in front of the warrior) chiton.

Red lines: a) Three lines on the neck, equally disposed; b) two thick lines flanking the metope (the l. one preserved); c) two thick lines below the decorative metope most probably encircling the vase.

Fragment B: Hearts of the lotuses (partially preserved); beard, upper part of the stephane and the interchanging folds of the l. man's himation; interchanging folds of the l. warrior's short chiton and diagonal bands at the lower part of his cuirass; a fold of the r. warrior's chiton; antyx of the Boeotian shield of the r. warrior with a large dot inside the shield-device between the gorgoneion and the dolphin; the inner contour of both warriors' crests and the r. warrior's outer band of the high crest; beard, stephane and interchanging folds of the himation of the r. flanking man.

Red lines: a) Two (the third not preserved) on the neck, equally disposed; b) two thick lines flanking the metope.

White: Fragment A (with thin incisions on top of the white): Athena's arms and hands; seven dotted circles as decoration on the folds of Athena's peplos; woman's (behind the horses' tails) naked parts, face and neck, l. arm and hands, feet and two dotted circles (one is a semi-circle) on the lower part of her chiton, which most probably has been repainted; inner (trace) horse's four legs, breast and lower neck; dots on the outer contour at the top and inner at the bottom of the warrior's graves.

Fragment B: Three five-dotted circles on the interchanging folds of the l. man's himation; the l. warrior's outer band of the high crest, the diagonal baldric on his chest and the lower, horizontal band of his cuirass; the tripod as shield-device of the l. warrior; the dolphin as the upper shield-device of the r. warrior; three horizontal dots at the edge of the r. warrior's baldric; the gorgoneion's inner frontal face (only faint traces on the black background).

The Swing Painter.
About 540-530.

Beazley, *loc. cit.*, attributed this fragmentary panel amphora of type A to the Swing Painter and Böhr, *op. cit.*, in her detailed study on the painter dated it to his first phase in the decade 540-530. On the Swing Painter see Böhr's monograph, *Schaukelmaler* (with reviews by M. B. Moore, *Gnomon* 55 [1983] 772-775; D. von Bothmer, *AJA* 88 [1984] 81-84; M. A. Tiverios, *Ελληνικά* 42 [1991-1992] 186-189; and others), where also all previous bibliography and *eadem* in B. v. Freytag

gen. Löringhoff (ed.), *Praestant interna. Festschrift für Ulrich Hausmann* (1982) 213-220. See more recently, J. J. Harper, *AncWorld* 28 (1997) 31-40 and R. Lindner, *Greek Vases in the J. Paul Getty Museum*, 6 (2000) 79-86. Moore points out in *Agora XXIII* 183 for no. 639, that a left-hand trace horse painted white is particularly rare and compares it with the one on our amphora.

On Herakles' Introduction to Olympos, see *LIMCV* (1990) *s.v.* Herakles (J. Boardman) nos. 2877-2908 with previous bibliography; especially for the chariot procession with Herakles and Athena standing in the chariot see nos. 2881-2884 and commentary on pp. 131-132 for the subject in the Archaic period. M. B. Moore, *AJA* 90 (1986) 35-39, collects and discusses some examples close in date to the late works of Exekias, on which Herakles stands in the chariot next to Athena and holds on to the chariot-rail, such as the namepiece of the Lysipides Painter, London 1851.8-6.15 (B 211), *ABV* 256, 14; *Para* 113, 14; *Add²* 66 and her nos. 3-6. Manakidou, *Parastaseis* 202-210, classifies comprehensively the Introduction-Apotheosis scenes into four variations; she does not take into account our amphora, which falls into her first variation, *op. cit.* 202, with Herakles standing on the big and Athena leading the chariot. It is also on the big and mounting on it. For lists of vases on the subject see Brommer, *VZ* 159-169 and esp. 159, type I for our amphora.

A duel with men framing the contestants, without inscriptions and without individualized details, is a stereotyped scene and it is difficult to detect a specific reference to the known epic battles. Nevertheless, side B of our amphora, with the two framing men clad in himatia and holding staffs might recall the famous monomachy in *Iliad* VII, 206 ff. between Ajax and Hector interrupted by the heralds, Talthyvios and Idaeos, *op. cit.* 273-312. The wreath, however, worn by the left warrior, the victor, is not a reassuring factor for such an interpretation, since that particular duel ended equal between the two heroes with the exchange of gifts. For Ajax and Hector's duel in book seven of the *Iliad* see K. Friis Johansen, *The Iliad in Early Greek Art* (1967) 63-66 and 186-188 and *idem*, *Ajax und Hector. Ein vorhomerisches Heldenlied?* (1961); also Mennenga, *Zweikampfszenen* 78-85.

PLATE 25

1-3. See Plate 24, 1-3.

AMPHORA Type C

For the shape and name in general see Richter-Milne, *Shapes* 3-4 (Type 1c); J. D. Beazley, *JHS* 42 (1922) 70-71; H. Bloesch, *JHS* 71 (1951) 28-35, 37-39; J. D. Beazley, *AntK* 4 (1961) 49-50; R. Lullies, *AntK* 7 (1964) 85-88; Boardman, *ABFH* 186; Kanowski, *Containers* 18-24; *Agora* XII 47-48 (for black glaze); *Agora* XXIII 4-7.

Panel amphora of type C is a rarer shape compared to the extremely popular type B with its output beginning in the third quarter of the sixth century. The Affecter is also a potter with many vases, especially amphorae, considered as his. At least ten known amphorae of type C have been attributed to the Affecter and the type might have been an invention of the Affecter or his workshop.

PLATE 26

1-2 (And Plate 27, 1-2). Fig. 12.

10770. Sporadic find evidently from Ialysos, not published or illustrated in the Italian publications; cf. however *CIRB* III 281, where it should have appeared preceding the vases with inv. nos. 10771 and 10772, which derive from the Rhodes antiquities' market with a probable provenance from the Drakidis plot at Ialysos.

ABV 256, 8; *Monm.* 34, 74, 101 no. 50, 117 and 152 and B; *Carpenter, Dionysian Imagery* 46 n. 63; M. Robertson, *Greek Vases in the J. Paul Getty Museum* 3 (1986) 86 n. 68; *Add²* 64; M. Pipili in O. Palagia (ed.), *Greek Offerings. Essays on Greek Art in Honour of John Boardman* (1997) 93 n. 11.

Preserved maximum height 39.1 cm; diameter of lip, 17.7 cm. Maximum diameter, 26.8-27 cm.

One third of the body and base missing. Mended from many large and smaller fragments with many and very large lacunae, as well as in the decorative metopes. Several breaks and cracks particularly at the joints. Abrasions all over and especially on the figures. Mis-fired to reddish on the black areas. Lip, neck and handles, glazed inside and outside, well preserved. Surface badly worn, especially on the glazed figures on side B. Additions in purplish red mostly flaked off. No white.

Amphora type C: Torus mouth with rolled lip; inside of neck glazed to a depth of 7.8 cm; round handles glazed all over; globular body narrowing smoothly towards the missing base.

The vase is glazed but for the metopes and the reserved band at the lower part of the body with the rays.

Metope, side A: Chain of twenty two hanging lotus buds with tendrils ending into tiny dots above the buds,

framed at the top and sides with one line and with two below. Dionysian scene: Dionysos heading to the r. among three men; he is bearded and wreathed, with long hair falling into three tresses, wears long chiton, himation and sandals, holds a kantharos in his l. hand and heavy-fruited vine-branches with full grapes hanging from a well-drawn scales showing the horizontal bar in his r. hand. The man behind him in long chiton and himation is extending his hands in front of him and walking to the r. In front of Dionysos, a naked man striding to the r. but with head turned back towards the god saluting him with his extended r. hand. A third man in long chiton and himation to the l., saluting him with his r. hand. All three men are bearded, bare-footed, with long hair and a stephane.

Side B: Chain of twenty two hanging lotus buds with tendrils ending into tiny dots above the buds, framed at the top and sides with one line and with two below. Dionysian scene: Dionysos heading to the r. among three men; he is bearded and wreathed, with long hair possibly falling into three tresses, wears a long chiton, himation and sandals and holds a kantharos with his l. hand and heavy-fruited vine-branches with full grapes hanging from a well-drawn scales showing the horizontal bar in his r. hand. The man behind him in chiton and himation extends his l. hand towards the god. In front of Dionysos, two naked men: the first striding r. but with head turned back towards the god saluting him with his raised r. hand; the other to the l. saluting the god with his raised r. hand. All three men are bearded, bare-footed, with long hair and a stephane.

Lower part of the body: Wide, glazed band and then, above the base, a zone of double-decker rays with double red lines at the top.



Red: Side A: Chitons and the himation's outer folds of the two men at the corners; Dionysos' wreath. Side B: Dionysos' chiton, his himation's outer folds and wreath. On both sides: on the branches, very tiny dots springing from the branch; the grapes are wholly dotted, however not all are perceptible.

Red lines: a) Double lines below the metopes; b) double lines above the rays.

The Affecter.
About 540-530.

This vase was attributed to the Affecter by Beazley, *loc. cit.*, and followed by Mommsen, *loc. cit.*, in her monograph on the Painter and Potter; she classifies it within her Group V, according to the decorative zone on top of the metopes; however, the motif on our amphora is slightly different to Mommsen's classification. Pipili, *op. cit.* 93 n. 11, assembles the Affecter's vases with a Greek provenance including the Rhodes amphora adding her newly published Benaki skyphos; she, also, *loc. cit.* n. 3, reassembles the bibliography on the Affecter and adds to Mommsen's list recently attributed vases. On the Affecter, see also P. Kapetanake-Leonardou, *ADelt* 28 (1973) 215-221; J. H. Oakley, *Hesperia* 48 (1979) 393-396.

On Dionysian scenes by the Affecter see especially D. von Bothmer, *JWaltersArtGal* 38 (1980) 94-107. The figure greeting Dionysos on both sides of our amphora has raised substantial debate as to his identity, as no inscriptions have survived. Beazley *op. cit.*, named him Ikarios, the Attic farmer on whom the gift of wine was traditionally first bestowed, following older suggestions but warned he awaited confirmation from inscriptions, see *idem*, *JHS* 51 (1931) 258. He was not followed by Mommsen for this particular vase, though she reluctantly refers to the figure as "Ikarios(?)" on other vases by the Affecter, specifically nos. 103 and 106 with a goat, nos. 107 and 109 with a fawn and nos. 32 and 59 with no animals in her Catalogue. Other scholars have dubbed the figure opposite Dionysos Ikarios on other vases attributed to the Affecter. The sudden popularity of Ikarios on vases by the Affecter dated about 540-520 was stressed by S. Angiolillo, *DArch* 3 (1981) 13-20, esp.

18-20, who argued that they reflect a transfer of the cult from Ikarion to Athens under Peisistratos, as part of the tyrant's attempt to balance the interests of polis and countryside. C. Gasparri in *LIMC* III,1 s.v. Dionysos nos. 803-817 opted for an Ikarios interpretation, listing a selection of Attic black figure vases starting from the tondo of the Siana cup attributed to the Heidelberg Painter through to amphorae by the Amasis Painter and the Affecter – leaving aside the Rhodes amphora – and with commentary on p. 501. However, both Carpenter, *op. cit.* 46-47, and later H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 95-96 cast doubts considering the iconographical inconsistencies of the figure opposite Dionysos and argue against "Ikarios"; they insist that he is merely a stock figure common to the work of the Heidelberg and the Amasis Painters and that Ikarios does not appear before the Alexandrian period, when the story may have been invented and recorded, according to Carpenter, *op. cit.* 47 (though cf. L. Burn's warnings in her review in *Classical Review* 37 [1987] 268-269), and mid-fifth century according to Shapiro, *loc. cit.* 96 note 142, followed by *LIMC* V (1990) s.v. Ikarios I, nos. 5-9 and commentary on p. 647 (D. Gondica). Undoubtedly, lacking inscriptions, Ikarios' identification cannot be considered absolutely certain on the Affecter's works, though the middle of the sixth century is the most appropriate time for his appearance in the repertory of painters. The Affecter, however, was not interested in establishing Ikarios' imagery, since in the majority of his scenes, most of them with recognizable deities and heroes, he gives but a generic milieu. For a persuasive and perhaps definitive discussion on Ikarios' imagery and his appearance in Attic iconography see M. Robertson, *op. cit.* 71-90, and esp. 85-86 for the black figure scenes and the Affecter. Dionysos carries a kantharos and a heavily-fruited branch of a grape-vine on both sides of our amphora, cf. Carpenter, *op. cit.* 46, pl. 12B, who quotes only Boston 01.8053.

PLATE 27

1-2. See Plate 26, 1-2.

NECK AMPHORAE

For the shape and variations of the neck amphora see J. D. Beazley, *JHS* 42 (1922) 70-71; Richter-Milne, *Shapes* 3-4 (Type II); H. Bloesch, *JHS* 71 (1951) 37-39; J. D. Beazley, *AntK* 4 (1961) 49-50; R. Lullies, *AntK* 7 (1964) 85-88; Boardman, *ABFH* 185-186; *Agora* XII 47-48 (for black glaze); Kanowski, *Containers* 18-24; *Agora* XXIII 9-12. Also *CVA* Munich 7, 52; *CVA* Munich 8, 9; *CVA* Berlin 5, 31-32 and for small amphorae of the end of the sixth century 52 for pl. 40; E. Kunze-Götte, *Der Kleophrades-Maler unter Malern schwarzfiguriger Amphoren. Eine Werkstattstudie* (1992) 30-35 and figs. on pp. 147-157.

PLATE 28

1-4. Fig. 13.

15371. From the cremation area of tomb 2 at Marmaro from Ialysos.

CIRb VIII 83-84, fig. 68 and 69; *ABV* 91, 4.

Height, 38-38.5 cm; diameter of lip, 15.4 cm; diameter of foot, 11.8 cm. Maximum diameter, 24.4 cm. The highest point of the vase is on the left, when pointed to the right side of the spectator.

Intact and in very good condition but for a few minor breaks all over, very few on the decorative metopes of both sides. Several large chips on the lip, body, mainly on side B and base. Abrasions on the handle-roots, inside the handles and inside the neck. Glaze worn at few parts of the black areas, especially around the handles and misfired to greyish on side B, though quite well preserved on the decorative metopes but diluted on certain details, mainly on the sphinxes' feet. Additions in red excellently preserved; in white completely flaked off but the engraving of the eye and eyebrow of the Amazon indicates that incisions were placed on top of the added white.

The vase is glazed but for the outside of the neck; the two metopes and the underside of the foot.

Neck Amphora: Echinus lip ending at the top in a horizontal glazed band; ovoid body with the cylindrical neck slightly spreading towards the lip and glazed inside to a depth of 6.8 cm; plastic ring at the joint of neck and shoulder; round handles completely glazed; echinus base.

Neck on both sides: A roughly drawn floral comprising two lotuses at the top and bottom and two palmettes at the sides united with tendrils and with a row of four circles in the middle: a lotus-palmette cross.



Shoulder: Tongue pattern with alternating glazed and red tongues with a red line at the top and a glazed, diluted line at the bottom.

Side A: Amazon in short chiton, Scythian cap with two upright feathers and scabbard, holding spear in her r. hand and shield in her l., walking to the l. flanked by two heraldically squatting sphinxes, whose winding spirals on their heads end in lotus flowers and with tails elaborately twisting behind their hindlegs and then below their bellies. The l. sphinx' coiffure is disposed into two vertical locks, whereas the r. has one; their plumage is also differently rendered: the wings of the l. sphinx are divided into two registers, the nearest to the neck consists of a plain, almost trapezoid feather separated from the outer one with two diagonal parallel incisions and the outer is strongly curving upwards. The r. sphinx' wings are arranged in three well-defined registers: the inner almost oval, the middle oval between two diagonal, parallel incisions and the outer strongly curving upwards. All figures stand on the diluted ground line.

Side B: Amazon in short chiton wearing a helmet with high crest ending below her armpit and scabbard holding spear in her r. hand and shield in her l. (shield device: a plastic snake) walking to the l. flanked by two heraldically standing and differently rendered cocks; the l. cock's body consists of six registers separated by added red and incisions; the r. cock has five registers similarly rendered but accentuating their variety. Two twisted tendrils ending in elaborate palmettes spring from the upper line at the top curving behind the cocks' heads and above the cocks' backs. All figures stand on the diluted ground line.

The lower part of the body and the outside of the base are glazed.

Red: Side A: Neck: Hearts of lotuses and stems of palmettes. Body: Lower part of Amazon's short chiton;

inner register of sphinxes' wings and a tiny patch between the r. sphinx' thigh. Side B: Neck: Hearts of lotuses and stems of palmettes. Body: Upper and lower crests of both cocks; inner register denoting the upper torso of the l. cock; second register of r. cock; crest of Amazon's helmet; hearts of the springing palmettes on the background; (only faint traces on the black background) possibly the crossed baldrick on the chest of the Amazon.

Red lines: a) Two parallel lines at the top on the inside of the lip; b) two on the outside of the lip, at the same level; c) one on the plastic ring at the separation of neck with shoulder; d) two under the metopes encircling the vase; e) two at the edge of the base.

White: Side A: Naked parts of the sphinxes and the Amazon (completely flaked off but the engraving of the eye and eye-brow of the Amazon indicates that it was incised on top of the white). Side B: Amazon's naked parts and l. cock's third register (only the engraving of the eye, eye-brow and two thin lines, one between the lips and one between the face and neck of the Amazon, are preserved).

The Painter of Louvre E 826.
About 560-550.

Beazley, *loc. cit.*, attributed our amphora together with six more ovoid amphorae of identical shape, dimensions, composition and similar subjects to the Painter of Louvre E 826, whose restricted oeuvre he placed in stylistic order: *ABV* 91 and 683, *Para* 33 and *Add.* 24. Closer scrutiny could perhaps slightly differentiate Beazley's order, as follows: 1. Louvre E 826 (the name vase), *ABV* 91, 1; *CVA* 1, III Hd, pl. 9, 4 and 8; 2. Vatican 310, *ABV* 91, 5; *Add.* 24; 3. The Rhodes amphora; 4. Museo Gregoriano Etrusco from the Astarita Collection, inv. 34984, *ABV* 683, 3 bis; *Para* 33; Iozzo, *Astarita* 30-32 no.12; 5. Louvre CP 10632, *ABV* 91, 2; 6. Louvre CP 10631, *ABV* 91, 3; 7. Musée Rodin 978, *CVA* 1, 12-13, pl. 10, 1, which Beazley in *ABV* 683 compares to the Painter (it might indeed not be by his hand or it might be a later work of his). The Astarita neck amphora inv. no. 34984, recently published by Iozzo, *loc. cit.*, with a profile drawing, is a near replica of the Rhodes neck amphora but for Hermes. On the Painter of Louvre E 826 see also E. Paribeni, *EAA* IV 697 ff. For ovoid neck amphorae see *Agora* XXIII 9-10; and the text in A. J. Clark, *CVA* Malibu 1 (1988) 16-17, pls. 15 and 16, 7-8, where the unattributed neck amphora looks earlier. Our painter's ovoid neck amphorae regarding shape are

close to their contemporary Tyrrhenian amphorae, for which see Iozzo, *op. cit.* 32 n. 1 and 33 n. 1 with extensive bibliography.

For an armed Amazon between two heraldical animals, mainly sphinxes or cocks, see D. von Bothmer, *Amazons in Greek Art* (1957) 12 and *LIMCI* (1981) s.v. Amazonas, esp. nos. 808-810 and commentary on p. 639 (P. Devambez and A. Kauffmann-Samaras), where they are rightly considered as purely decorative. For sphinxes in general, see *LIMC* Suppl. VIII (1997) s.v. Sphinx (N. Kourou et al.) 1149-1165 and esp. nos. 87-100 for the female sphinx in pairs, crouching and full front. For cocks heraldically disposed, see P. Bruneau, *BCH* 89 (1965) 90-121. On the appearance of the poultry in early vase painting see most recently E. Grabow in B. Schmaltz and M. Söldner (eds.), *Griechische Keramik im kulturellen Kontext. Akten des Internationalen Vasen-Symposiums in Kiel vom 24. bis 28.9.2001* (2003) 140-141. For cocks in general see H. Hoffmann, *RA* 1974, 195 ff.; H. Bloesch et al., *Das Tier in der Antike* (1974) no. 239 and J. Pollard, *Birds in Greek Life and Myth* (1977) 88-89.

AKAΔΗΜΙΑ

1. Fig. 14.

15340. From the cremation area of tomb 9 from Annuachia at Ialysos.

CIRb VIII 58 no. 2, fig. 45; D. von Bothmer, *BMusFA* 46 (1948) 44; H. v. Steuben, *Frühe Sagenstellungen in Korinth und Athen* (1968) 118 Ak; *ABV* 89, 2; Brommer, *VL* 3 311 no. 9; A. Schnapp, *RA* 1979, 205 and 207; C. Isler-Kerényi, *APP* 526 n. 31; A. Schnapp, *Le chasseur et la cité. Chasse et érotique en Grèce ancienne* (1997) no. 255; J. Fornasier, *Jagdarrstellungen des 6.-4. Jh. v. Chr. Eine ikonographische und ikonologische Analyse* (2001) 18 n. 60 and 292 (EA 10).

Preserved height, 16.5 cm; preserved width, 30 cm. Maximum estimated diameter, 25.6-25.7 cm.

Large fragment mended from fourteen smaller ones from the body and small part of the shoulder of an ovoid neck amphora. A few small breaks and chips all over and particularly at the joints. Chips on the lower black band. Surface and glaze worn at parts but otherwise quite well preserved. Glaze misfired to greyish on the black areas of the lower glazed band. Additions in red mostly flaked off.



Fragmentary Neck Amphora: In shape similar to the previous one on pl. 28.

Shoulder: Tongue pattern with alternating large glazed and red tongues and a glazed line below.

Body: The Hunt of the Calydonian Boar. Boar charging to the r. with a dog under its belly to the r. Behind them two hunters: the first behind the boar, with short hair, bearded and in short, sleeveless chiton, thrusting with both hands a long javelin into the boar and striding to the r. towards it; the second hunter, with short, wavy hair, bearded and in short, sleeveless chiton, with hands extended, is half his companion's size and exaggeratedly striding to the r. Two small, red, parallel lines in front of the boar's head, towards its forehead and just above its eye, might be javelins already piercing its back. Part of a third hunter to the l. is shown on top of the boar thrusting a javelin, whose point is clearly shown. All figures stand on a red ground line with a second red line below.

Beginning of lower part of the body: Wide, glazed band.

Red: Alternating tongues of the tongue pattern; contour of the upper part of the second hunter's wavy hair; patches on the chiton of the first hunter behind the boar; (very faintly preserved) patches on the boar's body.

Red line: Below the glazed ground line, most probably encircling the vase.

The Painter of Rouen 531.
About 560-550.

The Painter of Rouen 531 pertains to a group of secondary vase painters around the Painter of Acropolis 606 and Nearchos dated to the second quarter of the sixth century. D. von Bothmer has isolated his work and attributed two neck amphorae, the name-piece Rouen 531 and our amphora, to his hand in *BMusFA* 46 (1948) 44; both his attributions have been accepted by Beazley, *ABV* 88, 1 and 89, 2, who pointed out that the Painter of Rouen 531 is stylistically near the Painter of London B 76 in *ABV* 88, 2. For the name vase, the ovoid neck amphora Rouen 531, see *Add.* 24 and A. Schnapp, *Le chasseur et la cité. Chasse et érotique dans la Grèce ancienne* (1997) 294, no. 254.

For the Calydonian boar hunt see G. Daltrop, *Die kalydonische Eberjagd in der Antike* (1966) and E. Simon, *Meleager und Atalante* (1970); also R. Blatter, *AntK* 5 (1962) 45-48; H. Philipp, *IstMitt* 39 (1989) 441-449 and most recently F. Fornasier, *op. cit.* and esp. 46-53 for an overview of mythological or not scenes. For

an analytical study of the iconographical criteria for characterizing a Calydonian hunt see A. Schnapp, *RA* 1979, 195-218, esp. 205 and 207, who classified our amphora as bearing one criterion, i.e. the dog under the boar. The Calydonian boar is usually charging to the left; however, a very few other examples exist among which the amphora Rouen 531, the name vase, where the boar is to the right, see *LIMCVI* s.v. Meleagros 414-419 and 430 and for the Rouen vase, 416 no.16 (S. Woodford with G. Daltrop); according to them, a Calydonian boar hunt cannot be securely identified without inscriptions and/or the presence of Atalante; these telltale features on the remnants of our amphora are lacking and render the scene somewhat dubious. The direction of the boar, usually to the left, is not an altogether decisive factor and some examples from other workshops are instructive: a) In Laconian vase painting the cup Louvre E 670 is regarded as Calydonian, with others as ordinary boar hunts, but cf. M. Pipili, *Laconian Iconography of the Sixth Century B.C.* (1987) 22-24. b) On the Louvre Caeretan hydria the direction is to the right but there are also other supporting iconographical elements, such as Atalante, for a certain identification, see J. M. Hemelrijk, *Caeretan Hydriae* (1984) 21-23 no. 10, whereas on the shoulder of the Vienna Busiris hydria, *op. cit.*, 50-54 no. 34, where the direction is to the left, the boar hunt is considered an ordinary one. c) In Boeotian vase painting the only certain Calydonian boar hunt is on a kantharos in Athens, National Archaeological Museum 19174, where the presence of Atalante is reassuring, see K. Killinski II, *Boeotian Black Figure Vase Painting of the Archaic Period* (1990) 49-50 and pl. 18, 4. d) In Thasian vase painting, strongly influenced by Chian, on a column crater in Kavala, the direction is to the right but the three dogs are in the right place and the hunters' weapons, which include tridents, point to a Calydonian scene, see A. A. Lemos, *Archaic Pottery of Chios. The Decorated Styles* (1991) 214, pls. 221-225 and recently A. Coulié, *La céramique thasienne à figures noires* (2002) 30-31 no. 69, pl. 19. For Atalante in the Calydonian boar hunt see *LIMC* II (1984) s.v. Atalante 940-950 and esp. for Attic black figure 940-941 with commentary on 948 (J. Boardman/G. Arrigoni).

2-3.

15687. Sporadic find from Marmaro at Ialysos.
CIRb VIII 201-202 no. 6, figs. 202-203.

Preserved height, 27 cm. Maximum diameter, c. 25 cm.

Almost half of the vase is preserved and restored from large fragments with many and very large lacunae. Neck, handle and base missing. Breaks and chips all over the remaining fragments. Surface very badly worn with many insoluble salts. Glaze quite well preserved on the remaining figures. Additions in red mostly flaked off.

The vase is reserved but for a wide glazed band at the lower part of the body.

Neck amphora: Ovoid, almost spherical, body; no neck, handles and base preserved.

Shoulder: Tongue pattern with alternating glazed and red tongues outlined with glazed lines (only four preserved: two glazed and two red).

Body: Side A: In the middle a bearded man wrapped in long chiton and himation and a woman in long chiton and "penguin" himation confront each other flanked by two couchant sphinxes. The l. sphinx retains only part of her lower face and remnants of her lower body and feet and the r. one substantial parts of her upper and lower body with feet and tail. A vertical row of three thick and two thin dots is below the r. sphinx' belly. All figures stand on the glazed, at parts diluted, ground line.

Side B: A bearded man with long hair, in long chiton, with l. hand raised striding to the r. with head turned back flanked by two standing sirens. The l. siren retains only her head with long hair and small parts of her wings, tail and feet. The r. siren is almost complete but for the middle part of her open wing. All figures stand on the glazed, at parts diluted, ground line.

Lower part of the body: Wide, glazed band with red lines at the top and at the bottom; then, above the base, wide reserved band with rays.

Red: Alternating tongues of the tongue pattern. Side A: Alternate diagonal folds of man's himation; woman's chiton; (possibly) the middle part of the r. sphinx' body; woman's chiton. Side B: Four large central dots of dot-rosettes on man's chiton; middle part of r. siren's drooping wing.

Red lines: a) Two thick lines at the top and at the bottom of the wide glazed band at the lower part of the body.

White: Side A: (Possibly) lower part of man's chiton; (only very faint traces preserved) woman's naked parts, face and neck and perhaps feet. Side B: Naked parts of the sirens, faces and necks; small, tiny dots encircling the four large red dots on the man's lower chiton.

The Painter of Louvre F 6 [A. A. Lemos].
About 560-550.

The shape of our mutilated amphora belongs to the type of ovoid neck amphorae of the second quarter of the sixth century used among other types for dozens of vases in the workshop of Lydos, for example Florence 70995, M. A. Tiverios, *O Λυδός και το έργο του* (1976) pls. 22-23 attributed to Lydos, or Leiden I. 1954/12.1, *CVA* 1, pl. 21 attributed to the Painter of Louvre F 6. The Painter of Louvre F 6 does not particularly favour this shape but has been gazed by Beazley, *ABV* 128 and *Para* 52, about nine vases. On these neck amphorae the composition is stereotyped: namely, usually a male protome decorates the neck; tongues decorate the top of the shoulder; on the body two beasts are heraldically disposed with one or two human figures in the middle; then at the lower part of the body, there is a broad glazed, horizontal band and then rays.

The style of drawing is comparable to his ovoids, e.g.: Munich 1446, *ABV* 128, 84; *CVA* 7, pls. 326, 3 and 327, 1-2; and in particular Leiden I.1954.12.1, *ABV* 128, 85 and 116, 2; *CVA* 1, pl. 21. More specifically the style of drawing with the women's "penguin" himatia, the oval rendering of man's himatia fixed into several registers decorated with dot-rosettes and the dots below the hybrid's belly on side A, considered as possible attempts at writing, for which see Tiverios, *Problemata* 84, all indicate that our amphora can be attributed to the Painter's hand; especially if compared to other works of his, some of which are: 1. Neck amphora Munich 1446, *CVA* 7, pls. 326, 3; 327, 1-2; 2. Neck amphorae Rome, Capitolini Museums 77, 27 and 216, *CVA* 1, pls. 14, 3-4; 15, 1-2; 14, 5; 3. Neck amphora Leiden I. 1954.12.1, *CVA* 1, pl. 21; 4. Amphora B Vatican 311, *ABV* 125, 36; 117, 22; 5. Column crater Boston 60, 1452, *Para* 51; *CVA* 2, pls. 60, 1-2; 61, 1-4; 6. Column crater San Antonio 86.134.38, H. A. Shapiro, in G. D. Scott III, G. A. Picón, H. A. Shapiro (eds.), *Greek Vases in the San Antonio Museum of Art* (1995) 82-83 no. 37. Tiverios, *Problemata* 115-116 points out the difficulty in placing the painter's amphorae with few human figures in a chronological order though stylistically some of the above-mentioned, as Capitolini 27 and Vatican 311, belong to his early phase, c. 560-550; our amphora is an early work as indicated by both the rendering of figures and decorative motifs. On the Painter of Louvre F 6 see Beazley, *Dev*² 45; *ABV* 123-129; 685; *Para* 50-53; Boardman, *ABFH* 54; *Add*² 34-35. For a detailed stylistic analysis of the painter's oeuvre see Tiverios, *Pro-*



blemata 50-53 and 94-119 and for the painter's stylistic features 81-89. Also P. J. Connor, *BABesch* 56 (1981) 37-42; H. A. Shapiro, *Greek Vases in the J. Paul Getty Museum* 4 (1989) 11-32 and J. G. Szilágyi, *Eirene* 31 (1995) 44-57.

The compositional placing and the iconography of the hybrids, sphinxes and sirens in the work of the Painter of Louvre F 6 are explored in Tiverios, *Problemata* esp. 51-52 with nn. 176-178. For sphinxes in general, see *LIMCVIII* (1997) s.v. Sphinx, 1149-1165, esp. nos. 87-100 (N. Kourou et al.) for the female sphinxes in pairs, crouching and full frontal. For the appearance of sirens in early Greek Art see E. Kunze, *AM* 58 (1932) 124-141. For sirens in general see E. Buschor, *Die Musen des Jenseits* (1944); U. Kopf-Wendling, *Die Darstellungen der Sirene in der griechischen Vasenmalerei des 7., 6. und 5. Jhr v. Chr* (1989); E. Hoffstetter, *Sirenen im archaischen und klassischen Griechenland* (1990) and *LIMCVIII* (1997) s.v. Seirenes, 1093-1104, esp. nos. 61-63 (E. Hoffstetter). For the so-called "penguin" himatia, see Beazley, *Dev*² 42 and 45; Boardman, *ABFH* 206; Tiverios, *Problemata* 16.

ΑΘΗΝΑΝ

Fig. 15.

11335. From tomb 310 of Drakidis at Ialysos.

CIRB III 212-213, fig. 211; *ABV* 281, 12; *LIMCVIII* (1990) s.v. Hermes 342 no. 662 (G. Siebert).

Height to the restored handle, 31.6 cm. Maximum diameter, c. 27 cm.

Almost two thirds of the vase preserved with a small part of the neck near the handle. Base and one handle missing. The rest is restored from several fragments with many and large lacunae, affecting the decoration on side B. Many breaks and cracks all over, especially at the joints. Surface and glaze preserved in good condition. Additions in red mostly flaked leaving faint traces on the background and in white disappeared. On side B the sherd completing the lower torso with upper leg of the female figure wearing a pleated short chiton is restored and most probably repainted by the Italians.

Neck Amphora, canonical, standard shape: Triple-handled, the undersides reserved; tiny plastic ring between neck and body; alternating tongues below, separated and framed below by glaze lines. Under the handles decorative motifs with four five-leaved palmettes and three lotuses (only the upper r. and small part of the

upper l. on side A/B and also the lower two on side B/A have been preserved).

Neck: Part of the lower row of a chain with palmettes and buds. Plastic ring separating neck from body.

Shoulder: Tongue pattern with alternating glazed and red tongues.

On the upper zone of the body: Side A: Dionysos with long hair and wreathed standing to the r. and holding a kantharos with his l. hand and vine-branches in his r. is facing Hermes. Dionysos is holding two vine-branches, from which spring two more, flanking the god; the vine branch behind the god ends in a bunch of grapes. Hermes, long-haired, bearded, in short mantle, petasos and cadyceus (*kerykeion*) in his l. hand is raising his r. hand in salute facing l. towards Dionysos. Behind Dionysos Ariadne in long chiton and himation is smelling a flower standing to the r. The central upper part of her chiton is decorated with three tiny incised crosses.

Side B: The l. leg of a female figure in short chiton striding to the r.; behind her the end of a shield and possibly a spear and then the l. foot of another female figure, who is possibly holding two spears.

Around and between the handles: Floral with three buds (two lateral and an inverted one) and a large dot in the middle united by tendrils from which spring four five-leaved palmettes. Ground glazed line: reserved band; and then two glazed lines.

On the lower zone of the body: Side A: From l. to r.: lion to the l. (head not preserved); swan with open wings to the r.; boar to the r.

Side B: Lion with r. foreleg raised to the l.; boar to the r.; lion with r. foreleg raised to the l. Above the base: reserved band with the rays.

Red: (Mostly flaked off): Central leaf of the palmette on the neck ornament; line on the plastic ring; alternating leaf of the tongue pattern; few folds (the outer hanging from her hand and the two inner ones) of the goddess' himation; Dionysos' beard, wreath and a fold of his himation; Hermes' beard, his petasos' border and the outer fold of his mantle. Enhancements in red on the animals have completely disappeared and it is impossible to decide whether they are not diluted glaze (there may have been patches of red on the boars' and lions' bodies).

White: Side A: (Completely disappeared, only faint traces on the black background preserved) Goddess' face, neck and l. hand. Side B: Woman's leg, which was probably repainted by the Italians

Related to the Antimenes Painter.
About 530-520.

Beazley, *loc. cit.*, attributed this neck amphora together with some thirty more vases or vases related to those of the Antimenes Painter's circle, creating a category ("Various") and pointing out that "most of them might have gone under the heading 'manner', but they are not so near the painter himself as the vases in [his] Section II." [Manner of the Antimenes Painter]. J. Burrow in his monograph, *Der Antimenesmaler* (1989), does not refer to this vase; however, it looks as if the manner of drawing is by a weaker artist, who is dependent to some degree on the Antimenes Painter's manner, both in composition and style. On the Antimenes Painter and his circle see J. D. Beazley, *JHS* 47 (1927) 63-92; Beazley, *Dev²* 73-74; *ABV* 266-291; 691; 692; 715; *Para* 117-127; 518; *Add²* 69-76; Burrow, *op. cit.*

Dionysos holding a kantharos or a drinking horn or branches and usually standing stately, either between Hermes and Ariadne, or else the three gods arranged in a different order, is a scene found on a few vases of the 530's and a little later. The presence of Ariadne, who occasionally holds a flower, has entered the repertory after the mid-years of the sixth century, frequently also with the Dionysian thiasos. For the theme see *LIMC* III (1986) *s.v.* Dionysos nos. 771-776 and commentary on pp. 499-503 and esp. 501 (C. Gasparri) and for this iconographical scheme in particular no. 773. For Hermes see *LIMC* V (1990) *s.v.* Hermes nos. 661-664 [no. 662 is our vase] and commentary on pp. 373-387 (G. Siebert) and also P. Zanker, *Wandel der Hermesgestalt in der attischen Vasenmalerei* (1965) 45-55, esp. 48-49.

The scene on the extremely mutilated side B is an Amazonomachy, as the preserved leg with the pleated chitoniskos and the remnants of armour indicate; the scheme of the battle is perhaps comparable to *LIMC* I (1981) *s.v.* Amazones no. 265 (P. Devambez with Catalogue by A. Kauffmann-Samaras). For Amazons in general see D. von Bothmer, *Amazons in Greek Art* (1957) and *LIMC loc. cit.*, 586-653.

PLATE 31

1-2 (And Plates 32, 1-2 and 33, 1-2).

11758. From tomb 416 of Drakidis at Ialysos.

CIRb III 223, fig. 217 and 218; *CVA* Rhodes I [Italy 9], pl. 6, 1-4; *ABV* 329, 6; H. Mommsen, *CVA* Berlin

5, (1980) 35; *LIMC* III (1986) *s.v.* Dionysos no. 306 (C. Gasparri); G. M. Hedreen, *Silens in Attic Black-figure Vase-painting* (1992) 57 n. 57; Manakidou, *Parastaseis* 140 n. 143.

Amphora: Height, 41.5 cm; height of lip, 3.2 cm; diameter of lip, 18.6 cm; diameter of foot, 13.5 cm. Maximum diameter, 29 cm.

Cup, inv. no. **11239** (upside down) as a lid: Height, 5 cm; diameter of lip, 17.5 cm; width including the handles, 23.3 cm.

Mended from several large fragments. A large lacuna on the lip; the upper part of the neck; and on the upper part of side A; the lower body of side B and handle-roots. Several major cracks and chips at the joints of the lip, neck, body and handle-roots. Two couples and three isolated holes on the lip; four in a group, a couple and three isolated ones on the neck of side B, which indicate that the vase was probably suspended in the grave. Surface quite well preserved at places, but worn at others. Glaze mostly well preserved but worn on the horses' upper bodies and on parts of the black areas. Misfired to dull creamy at places, particularly on side A and handle B/A. Additions in red in parts quite well preserved and elsewhere flaked; the white has completely disappeared leaving only the black background. The vase is reserved but to the lip outside and inside to a depth of 1 cm, the inside of the handles and the top of the base.

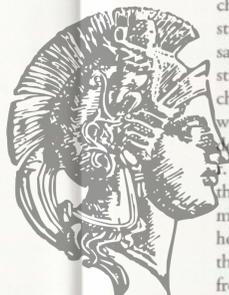
Neck Amphora, canonical, standard shape: Echinus lip ending at the top in a horizontal glazed band; ovoid body with the cylindrical neck slightly spreading towards the lip and at the inside forming a ridge; glazed inside to a depth of 4 cm; triple-handled, the undersides reserved; plastic ring between lip and neck, neck and body; globular body sliding smoothly to the echinus base.

The vase is reserved but for the band on the vertical part of the lip; two bands at the lower body framing the chain of lotus and palmette; the outside of the base.

Cup: black glaze cup, type B almost stemless, with torus base reserved but for the inside of handles; at the bottom band of foot, i.e. at the middle of the underfoot, a glazed circle and a dot. A red line at the joint of stem and foot. It is stated in *CIRb* III, 223 that this amphora was covered by the black glazed cup.

Neck: Chain of alternating opposed lotus and palmette and a row of circles in the middle with a glazed line at the top and at the bottom. A shallow groove separating lip from neck. Plastic ring separating neck from body.

Shoulder: Tongue pattern with glazed line below, stopping a little opposite the handle-roots.



Body: Side A: Athena mounting a chariot to the r. From l. to r.: Athena wearing a long chiton, himation decorated with small stars, aegis and a helmet with high crest holding the reins in both hands is mounting with her l. leg on the chariot; the chariot is stationary to the r. with the first two (the near trace and the first pole) horses' heads lowered and the other two (the second pole and the far trace) in the upright position and slightly raised in order to show part of their faces; Apollo with short hair wearing a laurel wreath, in long chiton and himation to the r. beside the chariot playing his seven-cord lyre; a goddess in long chiton and himation facing him; only her lower body and feet are shown (the upper torso and head are completely hidden by the last horses' heads and thus not drawn by the painter). All figures stand on a black ground line.

Side B: Dionysian scene. In the middle, in a statuette pose, Dionysos bearded and wreathed, in long chiton and himation with hands crossed on his bosom standing to the r. but facing l. flanked by two couples of satyrs and maenads. The l. couple comprises a satyr striding to the r., who has embraced a maenad in long chiton striding to the r.; she stretches her l. hand upwards, perhaps in salute, while her r. hand is lowered downwards, she is most probably holding a crocus. The couple comprises a satyr standing with bent knees to the l., who raises his r. hand in salute; in front of him a maenad in long chiton and possibly a short mantle over her shoulders is striding to the l. with lowered hands. In the background four dotted-branches, which spring from the god's back.

Around and under the handles: Floral with tendrils, from which spring three buds with five dots in the middle inside the lozenge and then four seven-leaved palmettes at the four corners. All figures stand on the glazed ground line.

Lower part of the body: A glazed band with two dividing lines at the top and at the bottom; chain of upright buds united by tendrils with dots in between (only on side A; there are no dots on side B); a thinner band with two dividing lines at the top and at the bottom; a reserved band, above the base, with rays.

Red: Side A: Central part of the biga; ropes uniting biga with horses (repainted at restoration by the Italians); first outer horse's tail, breast bands of the first and second horses; three folds of Apollo's himation; three folds (the outer and two lateral) of the goddess' (behind the horses) himation. Side B: Dionysos' beard, the outline of his long hair at the back and a central band on his chiton and on four folds of his himation; l. maenad's

bands on the folds of the lower part of her chiton; l. satyr's tail; r. maenad's horizontal and lateral bands of folds of her himation; r. satyr's beard, part of his long hair and tail.

Red lines: On the two plastic rings.

White: Side A: (Only the black background is preserved) Athena's naked parts, face, neck, arms and hands, foot; two four-dotted circles on Apollo's upper and six four-dotted circles on his lower himation; goddess' feet and four four-dotted circles placed at random on her lower himation. Side B: (Only the background preserved) maenads' naked parts, faces and necks, arms and hands, feet; four four-dotted circles on the l. maenad's lower part of the chiton; two four-dotted circles on the r. maenad's himation.

The Madrid Painter.
About 520-510.

Beazley, *loc. cit.*, attributed this amphora to the Madrid Painter and Mommsen, *loc. cit.*, compared it to Berlin F 1870, *CVA* Berlin 5, pls. 21, 1-2 and 22, 1 with a similar subject on side A, i.e. Athena mounting a chariot on which Herakles also stands. Two other vases attributed by Beazley to the Madrid Painter or near him bear almost similar subjects: 1) the hydria in Würzburg L 313, *ABV* 329, 3; Langlotz, *Würzburg*, pls. 92, 1 and 93, 1-2; *LIMC* II *s.v.* Apollon no. 833c, pl. 257c, where Herakles is behind the chariot and Hermes in front of the horses; and 2) side A of the neck amphora attributed to the Painter of Berlin 1899, *ABV* 329, 2; *CVA* Northampton, Castle Ashby, 6-7, pls. 11, 1 and 12, 1-2, where Herakles is on the chariot with Athena accompanied by Apollo, two female goddesses (probably Leto in *CVA, loc. cit.* but Hebe in *LIMC* V, 1, 161, no. 3300) Artemis, and Hermes in front of the horses. On the Madrid Painter see *ABV* 329-330; Boardman, *ABFH* 112; *Para* 145-146; *Add²* 89.

The subject of the departure of a god or goddess mounted or mounting a chariot becomes very common in the second half of the sixth century with its florescence in the three last decades, when chariot scenes are very much en vogue. Athena, however, driving alone a chariot, usually in the company of Apollo playing his lyre and another goddess, is not very common, because the majority of scenes are with Herakles in his Apotheosis. When, however, Athena is alone, apart from the accompanying Apollo playing his lyre, there are usually other gods or goddesses and Hermes is frequently shown in front of the horses. Manakidou, *op. cit.* 139-140 with

nn. 138-143, discusses the subject of the departure of Athena in the company of other gods, amongst whom is always Apollo playing his lyre and usually either another god, mainly Dionysos, or an unidentified goddess, possibly but not always Artemis. For near iconographical parallels to our amphora compare side A of amphora London B 203, also with Dionysos two goddesses and Hermes, and the hydria Würzburg L 320, also with four more gods and goddesses, both attributed to the Antimenes Painter; see Burow, *Antimenesmaler* pls. 86A and 121 respectively. For Athena alone driving a chariot, though almost exclusively on other forms of art, especially relief sculpture, see *LIMC* II (1984) s.v. Athena, nos. 174-180 with commentary on p. 1020 for A 9 (P. Demargne).

For Dionysos standing stately in the middle of his thiasos with couples of satyrs and maenads around him see *LIMC* III, *op. cit.* nos. 298-308 and commentary 496-514, esp. 503-504; also Carpenter, *Dionysian Imagery* 76-97; Schöne, *Thiasos* 89 ff.; Moraw, *Mänade* 106-111 and M. W. Edwards, *JHS* 80 (1960) 78-87. Hedreen, *op. cit.*, identifies the right maenad as Ariadne face to face with Dionysos because she is dressed differently than the other maenad and cites five more vases with similar differentiations in the women's dresses. We do not think that Ariadne can be identified with the right maenad on the argument that she would have been next to the god and not opposite him, and especially here with Dionysos looking in the opposite direction. This female figure constitutes the equivalent of the left maenad creating a well-balanced composition and her vivid gesticulation demonstrates that she is a mere maenad.

PLATE 32

1-2. See Plate 31, 1-2.

PLATE 33

1-2. See Plate 31, 1-2.

PLATE 34

1-4. Fig. 16.

15448. From tomb 19 of Marmaro at Ialysos.

ClRB VIII 143-144 no. 12, fig. 129; *ABV* 692 (addenda to p. 276); Burow, *Antimenesmaler* 35, 117.

Height, 31.5 cm; diameter of lip, 15.2 cm; diameter

of foot, 11.2 cm. Maximum diameter, 21.1 cm.

Mended from large fragments with very few breaks and lacunae. Breaks and chips particularly on the lip. Several cracks at the joints and at the handle-roots. Misfired at places. Surface well preserved especially on the decorative zones of neck and body. Abrasions on the lower part of the body. Glaze misfired at parts of the black areas and diluted at parts on the decorative zones. Additions in red flaked off; in white disappeared.

The vase is glazed all over but for the horizontal band of the lip; the metopes on neck and shoulder; the band at the lower part of the body with the rays; the inside of the handles; and the underside of the foot.

Neck Amphora, canonical, standard shape: Echinus mouth, top flat and reserved; entire neck glazed inside to a depth of 10 cm; triple-handled, reserved underside; groove between mouth and neck; at the middle of the mouth on the inside a deep groove, just above the cylindrical neck; plastic ring between neck and body; tongues below, separated and framed by glazed lines; plastic ring between body and foot; rays above; torus base. The handle sides are devoid of ornament. The pictures are set in panels on the shoulder bordered by two lateral lines.

Neck: Three seven-leaved palmfronds joined with Andriana and with a dot between with two glazed lines at the top and at the bottom.

Shoulder: Side A: Tongue pattern with glazed tongues. Bearded male figure, probably Dionysos, with a female figure, probably Ariadne, to his r. with her head turned towards him. Both are half naked from their waists upwards and reclining on a couch to the l. Two apotropaic eyes with kanthoi are flanking them and dotted branches decorate the background.

Side B: Bearded man in himation, half covering his upper torso, with both hands crossed on his chest and woman draped from her waist downwards reclining on a couch to the l. Two apotropaic eyes with kanthoi are flanking them and dotted branches decorate the background. The rest of the body glazed but for a zone above the base with rays.

Red: Side A: Man's beard; (completely disappeared) few folds and part of the couch; a circle with a dot on the inner eye of the decorative eyes. Side B: A few folds of the man's and woman's himatia; possibly the man's beard; a circle with a dot on the inner eye of the decorative eyes.

Red lines: a) Thin line separating the horizontal from the vertical part of the lip at the outside; b) thick line on the plastic ring separating neck from body; c) two thick



lines under the decorative metopes encircling the vase; d) thick line on the plastic ring separating body from base; e) thin line at the middle of the vertical side at the outside of the torus base; f) thick line on the underside of the foot encircling the root of the base inside.

White: Side A: (Possibly) the naked parts of the female figure, face, upper torso and r. arm; (faint traces on the background) the outer circle of the apotropaic eyes. Side B: Naked parts of the woman, face, upper torso and r. arm; (faint traces on the background) the outer circle of the apotropaic eyes.

Class of Neck Amphorae with Shoulder-pictures. About 510-500.

Beazley, *ABV* 276, 1-9 and 691-692, assembled a class of fifteen neck amphorae, later in *Para* 121 to be extended with seven more, with the pictures on the shoulder, among which our amphora, and attributed them to the Antimenes Painter and to various hands within his circle. Burow in his monograph on the Antimenes Painter, *op. cit.* 35 with nn. 215-217, discards this neck amphora together with three more, i.e. Munich 9244, *CVA* 9, pl. 51; Tarquinia BC 1062 and 3251, *CVA* 1, pl. 24, 2-3 (the last three attributed by Beazley to the Leagros Group in *Para* 121); and a fragmentary one in the University Collection at Greifswald, A. Hundt and K. Peters, *Greifswalder Antiken* (1959), pl. 16 no. 182, from the Antimenes Painter's or his circle's work pointing out that the neck ornament is similar to that used in the Leagros Group and the Dot-band Class. For a parallel of this Class, which stems from the Antimenes Painter's workshop and runs to the end of the sixth century with other painters, see *Charles Ede Ltd., Pottery from Athens 725-325 BC, IX, Thursday 16 October 1986*, no. 16. On the Class of neck amphorae with the pictures on the shoulder, see *ABV* 276 and 691-692; *Para* 121; *Add.* 72. Also A. J. Clark in *CVA Malibu* 1 (1988) 40, pls. 39-40 and 44, 1-2 for Malibu 86.AE.77, where he gives a list of some of these amphorae attributed to various hands; none of the examples he quotes is as late as the Rhodes amphora.

For anonymous symposiasts reclining on the ground on vases after 530, popular in the late Archaic period, see B. Fehr, *Orientalische und griechische Gelage* (1971) 89-92. A divine and a mortal couple are not easily distinguishable; if, however, there are Dionysian elements in the scene, such as vine or ivy branches, as is the case here, the couple might be considered as Dionysos and Ariadne or a maenad, see *LIMC* III (1986) 757-759 s.v.

Dionysos (C. Gasparri). On our vase the reclining figure on side A with the male figure in a longer beard might be a divine couple, Dionysos perhaps with Ariadne, and on side B a mortal one. For the problem of distinguishing between Dionysos and a mere mortal, see Fehr, *op. cit.* 62-63. For the problem of distinguishing between Ariadne and a maenad see *CVA* Amsterdam 2, 133. For symposium and symposiasts see bibliography under *lekythos* pl. 88. For symmetrical compositions on vases, see I. Scheibler, *Die symmetrische Bildform in der frühgriechischen Flachkunst* (1960) 58 ff. and for the meaning of the repetition on both sides of the vase see Tivérios, *Problemmata* 78 and A. Steiner, *AA* 1993, 187-220. For the apotropaic character of the eyes see W. Kraiker, *AM* 55 (1930) 167 ff. and J. Jucker, *Aus der Antikensammlung des Bernischen historischen Museums* (1970) 40, no. 42. Also, M. Eisman, *Attic Kyathos Painters* (Ph. D. thesis, Philadelphia 1972) 36-38 and N. Kunisch, *AntK* 33 (1990) 20-27.

PLATE 35

1-4. Fig. 17.

5109. From tomb 65 of Kremaste at Ialysos
ASAtene VI-VII 319 no.1, fig. 211 (first); *ABV* 591, 4 (with no inv. no.).

Height, 18.8 cm; diameter of lip, 9.9 cm; diameter of foot, 7.1 cm. Maximum diameter, 12.3 cm.

Intact and in very good condition. Surface well preserved. Glaze flaked off particularly on the handles and bottom of the base. Misfired to reddish at places, especially on the handles and at the bottom of the base. Additions in red and white in quite good condition. The vase is reserved but for the lip outside and inside, the outside of the handles, and the outside of the base.

Small neck amphora of special type: Echinus lip with horizontal reserved lip; neck, glazed inside to a depth of 2.6 cm; plastic ring separating neck from body; triple-handled (the grooves of the tripartite handles on the inside stop before the handle-roots); very slight, almost flat plastic ring separating body from base; small, globular body; round, flat base at the edge.

Neck: Side A: Two rows of opposed ivy leaves (seven at the top and six at the bottom) with three lines in between.

Shoulder: Small, vertical, short lines in a row.

Body: Side A: Warrior in mantle, greaves, Corinthian helmet with crest, with spear in his r. hand and shield

(shield-device: three dots) in his l. hand to the l. flanked by two youths in long chitons and himatia holding spears.

Neck: Side B: Two rows of six opposed ivy leaves with three lines in between.

Body: Identical scene but the spear-heads of the l. youth and the warrior are crossed.

Under the handles: Side A/B: Floral comprising an inverted lotus-bud; a three-leaved palmette at the bottom and a five-leaved palmette on the l. at the top (the two r. palmettes at the bottom and at the top are not drawn, as they are overlapped by the l. youth of side A). Side B/A: Identical floral, somewhat better drawn and balanced, with both bottom palmettes showing but part of the r. top palmette is overlapped by the l. youth of side A and the l. top palmette's leaves are completely overlapped by the r. youth of side B.

Lower part of the body: A row of inverted drops with lines at the top and bottom; then, above the base, thick rays.

Red: Side A: Stephanae on the warrior's helmet and on the youths' hair; first and third folds of the youths' himatia. Side B: Stephanae on the warrior's helmet and on the youths' hair; a few dots spread at random on the folds of the youths' himatia.

Red lines: a) At the top of the lip; b) on the plastic ring, at the bottom of the neck; c) above and on the plastic ring at the joint of body and base.

White: Side A: Band on the crest of the warrior's helmet and three dots of the shield-devices; dots placed at random on youths' himatia. Side B: Band on the crest of the warrior's helmet and three dots of the shield devices; very few placed at random on the outer folds of the youths' himatia.

The Painter of Würzburg 234.
About 500.

Beazley, *loc. cit.*, attributed this small neck amphora of special type to the Painter of Würzburg 234, who as regards shape and dimensions has close affinities to the Light-make Class. This painter, whose restricted repertory consists mainly of Dionysian scenes and warriors setting out, has been granted seven neck amphorae by Beazley, *ABV* 591. Add now Astarita inv. no. 36308, Iozzo, *Astarita* 50-51 no. 42, with Hermes in front of a seated figure on side A and a maenad on bull on side B and *CVA* Giessen 1 (1998) 42, pl. 26, 5. On the Painter of Würzburg 234 see *ABV* 591; S. Stucchi, *EAA* VII (1966) 1223; Iozzo, *loc. cit.*

The subject of a standing warrior between his spear-holding companions rendering a well-balanced composition of three youths is well-attested since the middle of the sixth century in works of the Painter of Louvre F 6, the Amasis Painter, Exekias and others through to the Leagros group continuing till the end of black figure. On the iconography of this popular subject see the fundamental study by W. Wrede, *AM* 41 (1916) 221 ff. and for a recent discussion see Spiess, *Kriegerabschied* 59-61. For florals as decorative motifs and their evolution see Boardman, *ABFH* 203-204.

PLATE 36

1-4. Fig. 18.

15393. From tomb 4 of Marmaro at Ialysos.

CIRB VIII 101-102 no. 13, figs. 88 and 89; E. Kunze-Götte, *CVA* Munich 9 (1982), pl. 38, 3-4; J. Gaunt, *CVA* Harrow School, Great Britain (2005) 5.

Height, 17.1 cm; diameter of lip, 8.6 cm; diameter of foot, 6.9 cm. Maximum diameter, 11.5 cm.

Impact but for three breaks, one with a large lacuna at the handle root, with the other with a small lacuna on the lower body at side A and a third at the end of the base on side A. Surface and glaze worn at places, mainly on the lip, handles and base. A few chips on the lip and here and there on the body. Unevenly fired at places, both the clay and glaze. Additions in red flaked off; in white quite well preserved.

The vase is reserved but for the lip; the inside of the neck to a depth of 3.8 cm; the handles but for the inside; a wide band at the lower body, above the reserved band with the rays; the edge of the base; and the underside of the foot.

Small neck amphora of special type: Echinus lip with reserved top separating outside from inside; neck, glazed inside to a depth of 3.8 cm; small, globular body; plastic ring separating neck from body; double-handled (the grooves of the handles on the inside stop before the lower handle-roots at the shoulder); thicker plastic ring separating body from base; round, flat base, unglazed at the edge and at the foot.

Neck: Chain of lotus and five-leaved palmettes springing from a row of dotted circles in the middle. Plastic ring painted red.

Shoulder: Short, vertical, parallel lines.



Body: Side A: Racing chariot galloping at full speed to the r. with bearded charioteer in long white chiton (*xystris*) holding the reins and the goad. The chariot has just passed the turning post standing on a base, at the middle, behind the horses. The chariot pole, the trace lines and the reins are shown.

Side B: Duel between two striding and confronting warriors in short chitons, scabbards, greaves, Corinthian helmets, holding spears in their r. hands and Boeotian shields in their l. The l. warrior is bearded, with long hair and the r. is possibly wearing a beard, which is covered by his shield's antyx.

Around and below the handles: Floral with tendrils from which spring three lotus buds with three dots in the middle and then four five-leaved palmettes. The lower l. and r. palmettes have retained only three leaves, as the other two are overlapped by the quadriga and the horses' front legs.

Lower part of the body: Wide glazed band with two lines at the top and bottom and then a reserved band with the rays above the base.

Red: Side B (Completely flaked off but for the edges): Partly on the antyxes' contours of the warriors' shields.

Red lines: (1) the two plastic rings separating neck from body and body from base.

White: Side A: The charioteer's robe; two pieces of cloth hanging from the wheel; the racing pole. Side B: Four dots as shield-device on the r. warrior's shield (two horizontally disposed at the upper part having left only faint traces); three spots on his crest.

The Light-make Class [A. A. Lemos].

Manner of the Red-Line Painter [Kunze-Götte].

About 500.

This small neck amphora can be assigned to the Light-make Class, in which Beazley, *ABV* 593-600, has grouped a "Class of small neck amphorae of light-make, with a broad black band above the rays" which he divided into twelve categories. This vase can be classified in category "x. By various painters", *loc. cit.* 597-599; it can be compared as regards shape and decorative patterns and occasionally the manner of drawing with a selection of small amphorae known to Beazley and some new ones: 1. Boston 13.79, *ABV* 597, 7; *CVA* 1, 38, pl. 52; 2. Boston 95.829, *ABV* 597, 10; *CVA* 1, 38, pl. 53; *Sotheby's Antiquities and Islamic Works of Art, New York* 8.12.2000, 139 no. 182 with pl. on p. 156; 3. *Charles Ede Ltd., Pottery from Athens, XVII, Thursday 19 July 2001*

no. 1; 4. Copenhagen, National Museum, inv. 7783, *CVA* 3, pl. 108, 4a and b; 5. Edinburgh 1881.44.19, *ABV* 597, 33; *CVA*, pl. 10, 1-3; 6. Tübingen 727, *ABV* 597, 1; *CVA* 2, pl. 40, 3-4 very close; 7. Würzburg 227, Langlotz, *Würzburg* pl. 63; 8. Harrow School, Great Britain 1864.29, *ABV* 598, 28; *CVA* pl. 6, 1-4; 9. Harrow School, Great Britain 1980.2, *CVA* pl. 7, 3 and 8, 1-2, which was attributed to the Light-make Class by D. von Bothmer; this vase, the Rhodes neck amphora and Munich J 1151, *CVA* 9, pl. 38, 3-4, were seen by J. Gaunt, *CVA op. cit.*, as replicas, with no rays, perhaps all made by the same potter. We agree that all three are by the same potter as identical dimensions and profile drawing prove, but observe first, the Rhodes neck amphora does dispose rays, and second, "replica" is usually reserved for a vase with an identical subject. Many small amphorae in this miscellaneous Class are white-ground, but not all, including the Rhodes amphora. On the Light-make Class see *ABV* 593-600; 709-710; 716; *Para* 298-300; *Add²* 140-141; and recently Iozzo, *Astarita* 45-56 nos. 29-41 and 43-54 with notes. Our neck amphora could be attributed to the manner of the Red-Line Painter as indicated by the manner of drawing in all three of the following: 1. Munich J 1151, *CVA* 9, pl. 38, 3-4. Kunze-Götte first connected it with the Rhodes neck amphora; 2. our neck amphora; 3. Harrow School 1980.2, *CVA*, 5, pls. 7, 3 and 8, 1-2. J. Gaunt suggests that all three might be by the same hand and also compares the Harrow School's neck amphora with Mannheim Cg 40 (*ABV* 603, 51) attributed to the Red-Line Painter with Dionysian scenes. On the Red-Line Painter, see *ABV* 358, 600-607, 710, 711; *Para* 161, 299, 300-302, 520; *Add²* 141-142; J. M. T. Charlton, *JHS* 78 (1958) 19-22; Boardman, *ABFH* 150; *Agona* XXIII 97; and mainly E. J. Holmberg, *OpRom* 16 (1987) 59-90; *idem*, *OpRom* 17 (1989) 61-76; *idem*, *The Red-Line Painter and the Workshop of the Achelous Painter* (1990) (with review by M. Pipili, *OpAth* 21 [1996] 223-224). Double-handled late neck amphorae are uncommon and might have been inspired by the doubleens (here two examples, pls. 37 and 38), as M. Robertson suggested in *Greek, Etruscan and Roman Vases in the Lady Lever Art Gallery, Port Sunlight* (1987) 26 on 5013 [X 2119]. For another double-handled example of the Light-make Class see *Charles Ede Ltd., Pottery from Athens 725-325 BC, IX, Thursday 16 October 1986* no. 15.

Two interpretations can be offered for the scene on side A; it seems that the second is preferable on the argu-

mentation that follows: A.) A chariot at full speed can be an excerpt from a chariot race at the Panathenaia, or at one of the panhellenic games. On our scene it is not clear whether the pillar is the finishing post of the race and whether the charioteer becomes the winner of the race; furthermore in the absence of prizes the assignation is not decisive. For prizes at chariot races see E. Kefalidou, *ΝΙΚΗΤΗΣ. Εικονογραφική μελέτη του αρχαίου ελληνικού αθλητισμού* (1996), esp. 97-119. For racing events see M. Golden, *Phoenix Toronto* 51 (1997) 327-344 and V. Olivova, *Nikephoros* 2 (1989) 65-88. For the equestrian events in general see J. Swaddling, *The Ancient Olympic Games* (1999) 81-89 and recently P. Valavanis, *Games and Sanctuaries in Ancient Greece* (2004) 434-441 and S. G. Miller, *Ancient Greek Athletics* (2004) 75-82. For a brief discussion of both the use of chariots and the chariot races at the four major panhellenic games at Olympia, Delphi, Isthmia and Nemea see J. H. Crowell, *Chariots and other Wheeled Vehicles in Iron Age Greece* (1992) 61-65. B.) It seems, however, more probable that our scene was inspired by the epic recitations in Athens at the time and that it alludes to one of the epic chariot races held at heroic funerals, as the carefully drawn post and more explicitly the epic duel on side B suggest, though again no telltale features, such as lebetes or tripods, exist; nevertheless, monumental columns could mark tombs as well as turning posts in races. For the subject of a racing quadriga past the turning post whatever the meaning, the nearest parallel is the scene on an unpublished, contemporary oinochoe exhibited in the Louvre F 346 (Coll. Campana 1861). Clark, *Olpai and Oinochoai* 562, has collected into a group the Louvre oinochoe and two more, Cambridge Mass., Harvard 1956.177 and Santa Barbara V.3, which are replicas in both style of drawing and subject matter and belong to the Briachos Class: *ABV* 432-433; 697 and *Para* 185-186. Compare also the identical scenes on the contemporary oinochoe Athens, National Museum 523 of the Class of Vatican G 47, *ABV* 430, 21; E. Karouga-Stasinopoulou in O. Tzachou-Alexandri (ed.), *Το πνεύμα και το σώμα. Οι αθλητικοί αγώνες στην αρχαία Ελλάδα* (1988) 294-295 no. 183 and on the pseudo-panathenaic amphora Agora P 24661 with a racing quadriga but *without* the turning post: *Agora* XXIII 141, no. 319; P. Valavanis, *op. cit.*, 200-202 no. 94, both obviously depicting chariot races at the Panathenaia.

A duel between two warriors is not easily recognized as a heroic one without inscriptions explicitly naming the contestants or a specific iconographical scheme and/or

individualized details; the presence, however, of Boeotian shields alludes to an anonymous epic duel, for which see K. Friis Johansen, *The Iliad in Early Greek Art* (1967) esp. 57 and 191 but cf. J. Boardman in W. G. Moon (ed.), *Ancient Greek Art and Iconography* (1983) 15-36 and esp. 31-33 for the so-called Boeotian shield. For epic duels see Mennenga, *Zweikampfszenen, passim*; E. P. McGowan, *AJA* 99 (1995) 615-632 and P. Heesen, *The J.L. Theodor Collection of Attic Black-Figure Vases* (1996) 95-97 and 175-177 for nos. 18 and 45 respectively.

PLATE 37

1-4.

15449. From tomb 19 of Marmaro at Ialysos.

CIRb VIII 145 no.13, fig.123 (second row, first) and 130; *ABV* 482, 9 (with no inv. no.); A. Johnston, *BSA* 70 (1975) 152 no. 46 (with wrong inv. no. 15448) (for the dipinto); *idem*, *Trademarks* 182 subsidiary list 5 no. 106 and 262 (for the dipinto); Kurtz, *AWL* 146 n. 5. Height, 27.8 cm; diameter of lip, 11.1 cm; diameter of foot, 9.4 cm. Maximum diameter, 15.8 cm.

Mended from large fragments with a few large lacunae on both sides and at the root of one handle. Cracks at the joints. Many breaks and chips on the lip. Abrasions especially on the handles and base. Surface badly worn and misfired to reddish brown in large areas, especially on the lower part of side A and under the handle, to pale cream at places, and worn completely on the lower parts of the decorative metopes, especially on the feet of the figures. Additions in red and white mostly flaked off.

The vase is glazed but for the neck, the two metopes, under the handles and the underside of the foot.

Neck Amphora Doubleen: Echinus mouth; neck glazed inside to a depth of 6 cm; groove between mouth and neck; handles glazed outside and reserved inside; globular body narrowing to the base; plastic ring between neck and body; plastic ring between body and foot; torus base.

Neck: Floral consisting of three five-leaved palmettes with dots in between and glazed lines at the top and the bottom.

Metope, shoulder: Row of small, parallel vertical lines.



Side A and B: Two bearded, naked men but for the mantles wrapped around their r. and l. arms respectively holding a hockey-stick (on side A the l. man's stick is not perceptible) in their l. hand and walking away from each other with bent knees but turning their heads towards each other. All figures stand on the glazed ground line.

Red: Men's front tress of short hair and dots on the folds of their mantles.

Red lines: a) Two parallel lines immediately below the metopes; b) (possibly) on the plastic ring separating body from base; c) two parallel lines on the inside at the middle of the neck.

White: The hockey-sticks of the r. man on side A and of the two men on side B.

White lines: a) Two parallel lines at the inside of the neck to a depth of 2 cm; b) two parallel lines at the bottom of the inside of the neck, above the reserved part.

Manner of the Red-Line Painter.

About 500-490.

This amphora belongs to the Class of the Doubleens, as already classified by Beazley, *ABV* 481-482, who dated it to around 536, the 15th century of the Eight-Make Class. Beazley stated that apart from those he attributed to the Edinburgh Painter "in other doubleens the forms are a little less precise, and the profile of the mouth, in especial, is more or less undecided, wavering between the proper shape and an echinoid. This is the variety of the doubleen used by the Red-line Painter (*ABV* p. 604 nos. 66-70, see also p. 606 nos. 14-15) and in the following", among which are both our amphora and the following, Rhodes 11905 under pl. 38; both are sister pieces. Kurtz, *AWL* 146 n. 5, however, attributed it to the Edinburgh Painter comparing the palmettes disposed in similar triads as decorative motifs on the necks of small amphorae around 500. On the Class of the Doubleens see S. B. Luce Jr., *AJA* 20 (1916) 439 ff.; J. D. Beazley, *Greek Vases in Poland* (1928) 6 and 38; *ABL* 89; *ABV* 477-478, 481-481, 509-510; *Para* 218, 220; *Add* 121. Also, Kurtz, *AWL* 14 and 98; *CVA* Berlin 5, 57-58 for pl. 43, 3-4; J. Euwe in *AGRP Copenhagen* 146-147; M. A. Tiverios, *AEPhe* 1980, 58-59 with nn. 1-8; Iozzo, *Astaria* 39-40 no. 19. On the Red-Line Painter see the bibliography for the neck amphora, pl. 36.

The scenes depicted on both sides of our amphora are not komos scenes as Beazley thought, *loc. cit.*, but

men holding "hockey" sticks evidently in conversation and preparing to play a game. The theme is unique, to our knowledge, in vase painting and generally in Archaic art. The actual game is depicted only once on the famous contemporary relief panel of the grave base for a kouros, Athens National Museum 3477, for which see N. Yalouris, *Ελληνικοί Τέχν. Αρχαία γλυπτά* (1994) pl. 63 and p. 238 and more recently N. Kaltsas, *Εθνικό Αρχαιολογικό Μουσείο. Τα γλυπτά* (2001) 68 no. 96, pl. 96a with bibliography; also D. Viviers, *Recherches sur les ateliers de sculpteurs et la cité d'Athènes à l'époque archaïque* (1992) 190 ff., fig. 51 and recently C. Maderna-Lauter in P.C. Bol, M. Flashar, M. Maass (eds.), *Die Geschichte der antiken Bildhauerkunst, I. Frühgriechische Plastik* (2002) 263 and 322 with bibliography and pl. 333. The curved sticks there are used for playing with a ball on the field and are identical to the ones carried by the men on our amphora. For ball games in general see H. A. Harris, *Sport in Greece and Rome* (1972) 75-111 and esp. 100 for clubs or bats with illustration of the Athens relief panel, pl. 47, considered to be the sole evidence for their use in antiquity; now, our amphora must be added.

Dipinto: Johnston, *BSA* 70 (1975) *loc. cit.*, states that there is "a red circle round outer edge of navel" which is not perceptible; cf *idem*, *Trademarks*, *loc. cit.*

PLATE 38

1-4. Fig. 19.

11905. From tomb 456 of Tsambikos at Ialysos.

CIRb III 238-239 no. 1, figs. 239 and 240; *ABV* 482, 2; M. F. Jongkees-Vos, *CVA* Leiden 1 (1972) 31; M.-C. Villanueva Puig in C. Bérard, Chr. Bron, A. Pomari (eds.), *Images et société en Grèce ancienne. L'iconographie comme méthode d'analyse* (1987) 138 no. 75; Killet, *Ikongraphie der Frau* Section 3, no. 82.

Height, 27.3 cm; diameter of lip, 12 cm; diameter of foot, 8.7 cm. Maximum diameter, 16.3 cm.

Almost intact. Part of the neck and lip, handle B/A with handle-root, have been restored from small fragments with a few pieces missing. A crack running through the joint of body and base almost to the plastic ring is superficial. Most part of side A misfired to reddish brown. Surface especially on side B well preserved. Additions in red flaked off; in white largely shrunk.

The vase is glazed all over but for the metopes on neck and body and the underside of the foot.

Neck amphora Doubleen: Echinus mouth; neck glazed inside to a depth of 6.2 cm; handles glazed outside and inside; groove between mouth and neck; mouth bevelled edge sloping downwards on the inside; plastic ring between neck and body and between body and base; torus base.

Neck: Chain of three seven-leaved palmettes (two upright and one inverted) united with tendrils with two glazed lines roughly drawn at the top and bottom. Plastic ring separating neck from body covered with red line.

Metope, shoulder: Short, parallel vertical lines. Side A: Maenad with long hair and wreath wearing a long chiton and himation and holding krotala in her l. hand seated on a bull to the r.; they are marching to the r. but the maenad's head is turned backwards, to the l. In the background, dotted vine branches, from which spring four bunches of grapes. Metope surrounded by four lines.

Side B: Woman and warrior. The woman in long chiton and himation covering her head standing to the r. and facing a warrior in greaves, helmet with high crest, spear and shield (shield-device: three dots and a fourth mistakenly drawn) to the l. but with head turned backwards. Metope surrounded by four lines.

Lower part of the body glazed. Plastic ring between body and base covered with red line. Base glazed but for the underside of the foot.

Red: Side A: The vase was misfired and if red initially existed it has completely disappeared. Side B: The outer folds of the woman's himation and alternating dots on both her chiton and himation; a large dot mistakenly drawn on the top r. of the three white dots of the shield-device.

Red lines: a) On the lip at the separation of outside to inside; b) on the two plastic rings separating neck and body; body and base; c) two lines below the metopes encircling the vase.

White (badly worn): Side A: Naked parts of the maenad, face, neck, arms, hands and feet (it seems that when the white shrunk from the black background, part of the white in front of the maenad's face remained on the clay, thus giving the impression that a design had initially been planned in white, which is perceptible in front of the maenad's face); bull's genitals. Side B: Naked

parts of the woman, face, neck, hands (part of the upper part of her r. hand and the whole of her l. hand have retained only the black background) and feet; alternating dots on her chiton and himation; a long tress running vertically on the upper fold of her himation parallel to her face and neck; warrior's band uniting his helmet with the crest and three large dots as shield-device.

Manner of the Red-Line Painter.
About 500-490.

This amphora belongs to the Class of the Doubleens, as already classified by Beazley, *ABV* 481-482, among which are both our amphora and the preceding one, Rhodes 15449, pl. 37, which are sister pieces; in manner of drawing both can be attributed to the manner of the Red-Line Painter. M. F. Jongkees-Vos, *op. cit.*, grouped together Leiden PC 55, *ABV* 482, 1; Cape Town H 4829, J. Boardman, M. Pope, *Greek Vases in Cape Town* (1961) pl. 8, III,3 and our amphora; we can also add the previous neck amphora, pl. 37. All four are close in style of drawing to that of the Red-Line Painter. On the Class of the Doubleens and the Red-Line Painter see the bibliography for the neck amphora, pl. 37. For the identification of a female figure seated on a bull with Dionysian attributes, here the krotala, as a maenad see M.-C. Villanueva Puig, *op. cit.* 131-143 and esp. 132 with n. 15. Also, *LIMC* VIII s.v. Mainades 780-803 and esp. 789 no. 84 (I. Krauskopf - E. Simon).

For the iconographical scheme of side B with a standing warrior taking leave from a woman see Spiess, *Kriegerabschied* 45-48 and Killert, *op. cit.* 78-90. Compare also among many other examples of the Class of the doubleens with Astarita 71, inv. 35022, Iozzo, *Astarita* 39-41 no. 19, pl. 22 side B, but the warrior bears a mantle and two spears. A sister vase is side A Leiden PC 55, *CVA loc. cit.* M. A. Tiverios, *AÉphem* 1980, 58-74 and esp. 64-65 interprets the figures as Athena and Paris correlating them to the other side of Leiden PC 55 with two warriors in ambush, both excerpts from Euripides' *Rhesos*, 627-667; the story is also known from the *Doloneia* in *Iliad* X. Athena's unsuitable iconography as an unveiling woman is explained by her transformation into Aphrodite in this particular instance; however, in our opinion, this interpretation is not plausible for the scenes on our amphora, as they do not bear any thematic unity.



PLATE 39

1-4 (And Plate 40, 1-2). Fig. 20.

12330. From tomb 32 of Macri Langoni at Camiros.

CIRh IV 217-218, no. 6, fig. 234 (upper row, seventh) and 241; *CVA* Rhodes 1 [Italy 9], pl. 8, 3; A. Johnston, *BSA* 70 (1975) 152 no. 37.

Height, 25 cm; diameter of lip, 12.5-12.8 cm; diameter of foot, 9.4 cm. Maximum diameter, 16 cm.

Intact but for several chips at the lip and on side B. Few and minor abrasions, especially at the handles and base. Surface and glaze quite well preserved. Part of the lower decorative zone on side B and under the handle B/A has possibly been repainted at restoration by the Italians, as it does not seem an ancient misfire in the kiln. Additions in purplish red and white well preserved.

The vase is reserved but for the outside of the lip, lip and neck inside to a depth of 6 cm, handles outside, the edge of the base and the underside of the foot.

Neck amphora, canonical, standard shape, triple-handled: Echinus mouth with horizontal reserved band at the top separating outside from inside; neck glazed inside to a depth of 6 cm and creating a ridge 2 cm below the lip groove between mouth and neck; plastic ring between neck and body and body and foot; the handles are glazed outside and reserved inside; globular body narrowing smoothly to the torus base.

Neck: Chain of lotus and five-leaved palmettes united with circles roughly drawn and with two glazed lines at the top and at the bottom. Plastic ring covered with red. Shoulder: Row of short, vertical, parallel lines on both sides.

Body: Side A: Woman in long chiton and himation, wreathed and seated on a stool to the r. with her l. hand raised between two warriors in mantles, greaves, Corinthian helmets holding spears and round shields walking to the l. (Shield-device of the l. warrior: dots; of the r. warrior: serpent). The l. warrior has a rich plumage on his helmet's crest. All figures stand on a glazed ground line.

Side B: Three warriors in mantles, greaves, Corinthian helmets holding spears and round shields in a row to the l. Shield devices: first warrior to the l., white ground with dots; second warrior, five white dots on the black background; and third warrior, a drinking horn. In front, between the second and third warriors, a white dog. The third warrior holds diagonally two spears (the one in front of his shield). All figures stand on the glazed ground line.

Around and under the handles: Floral with tendrils; at the centre a dotted triangle, with two more dots below the upper tendrils, from which spring three lotus buds and then two five-leaved palmettes at the bottom and at the top. Between side B and A the two palmettes at the top have six leaves.

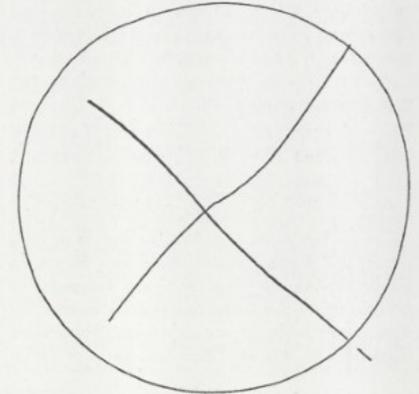
Lower part of the body: Two lines; a reserved band with two rows of dots; two lines and then a reserved band with the rays above the base. Plastic, flat ring. Glazed, flat base.

Red: Side A: Warriors' r. greaves and a band on their helmets; woman's stephane with four small dots hanging from it; her iris and the lines denoting the contour of her eyes; alternating folds of her himation. Side B: First two warriors' r. greaves; bands on the second and third warriors' helmets.

Red lines: a) At the top horizontal band separating inner from outer lip; b) on the plastic ring separating neck from body; c) on the flat plastic ring separating body from base.

White: Side A: Naked parts of woman's flesh, face and neck, arms and hands, feet; parts of the warriors' crests: three large dots on the l. and four large dots on the r. warrior's helmet crests; four smaller dots on the l. and ten on the r. warrior's band uniting helmet to crest; the plumage (two tall big feathers in the middle and two thinner bands hanging below) of the first warrior's crest; shield-devices: l. warrior's, five dots (one at the centre and four on the circumference before the antyx); r. warrior's, a twisting serpent. Side B: Warriors' shield devices: background with dots; dots; serpent. Dots at the joint between crest and plumage; dots on the plumage of the third warrior's crest; dog.

Graffito: At the underside of the foot



The Dot-band Class [A. A. Lemos].
About 500-490.

The Dot-band Class comprises small neck amphorae with a dot-band below the picture and, as Beazley stated, *ABV* 483, with "three palmettes on each side of the neck"; this last feature is not present on our amphora, as it disposes a lotus-and-palmette chain. We think, however, that it can be ascribed to the Dot-band Class as both shape, dimensions and dot-band indicate. The Class comprises a few painters of unequal quality. The neck amphora Gela 36085, *TA ATTIKA*, Gela 496 no. 12, has identical decorative motifs both on the neck and body and lower part with our neck amphora as well as the same manner of drawing. On the Dot-band Class of small amphorae see *ABV* 483-485, 700; *Pava* 220-221; Boardman, *ABFH* 150; *Add²* 121-122; E. Reeder Williams, *The Archaeological Collection of the Johns Hopkins University* (1984) 150-158 for no. 107. Compare a few neck amphorae assigned to the Dot-band Class, e.g. Leiden PC 20, *CVA* 1, pl. 39; London, British Museum B 287, *CVA* 4, 3He, pl. 70, 5; Capua inv. 153, *CVA* 2, 3H, pl. 4, 3-4; Boston 76.42 and 12.905, *CVA* 1, pls. 50 and 51 [the first attributed by Beazley to the Edinburgh Painter] for the same lateral palmettes but not the same inverted lotuses; Tübingen S.665, *CVA* 2, pls. 37, 4; 39, 1-3 [attributed by Beazley to the Leagros Group] for the same lateral palmettes but not the same inverted lotuses; Oxford 211 (G. 240), 214 (1885.656) and 1941.1248, *CVA* 3, 10-12, pls. 22-23; Wellington University 1957.1, *CVA* New Zealand, pls. 12, 5-7 and 13, 1; Toronto, Royal Ontario Museum 916.3.15, *CVA*, pl. 21, 4-6; Vatican, Museo Gregoriano Etrusco inv. 35530 and possibly 35390, Iozzo, *Astarita* 42-44 nos. 25 and 26; Edinburgh 1956.410, *CVA* pl. 10, 4-6 (*ABV* 485, 3; 700 Bompas Group, Dot-band Class, related to the Edinburgh Painter); *CVA* Berlin 5, pls. 44 and 47, 2-3 and *CVA* Munich 9, pl. 29, 3.

For the shape and decoration of our amphora compare British Museum B 283, *CVA* 4, pl. 70, 3; see also J. D. Beazley and F. Magi, *La Raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco* (1939), pl. 10, 31.

A seated woman flanked by two standing warriors is possibly an everyday life scene with the warriors taking leave from her. At the turn from the sixth to the fifth century it is a quite common motif, with the woman usually standing, for which see Spiess, *Kriegerabschied* 57, creating a well-balanced composition; however, the scene is rarer when the woman is seated. For a sound discussion on warriors' departure see also Killet,

Ikongraphie der Frau 78-90. The ornate helmet worn by the left warrior on side A is rare but met with at least a generation before our vase; on Corinthian helmets decorated with two plumes see M. B. Moore and D. von Bothmer, *AJA* 76 (1972) 2 n. 6 with list and bibliography; see also J. Chamay, *Genava* 35 (1987) 5-9. Compare the helmet of the defeated warrior on the neck amphora J. Paul Getty 86.AE.85, *CVA* 1, pl. 27, 2 and 29, 2.

Standing warriors with, or more commonly without, a dog is a stereotyped subject decorating mainly the reverse of all types of amphorae and a few other shapes since the 560's; it starts as an accompanying theme on the reverse of vases illustrating "Achilles receiving armour", for which a detailed discussion is by K. Friis Johansen, *The Iliad in Early Greek Art* (1967) 92-115 and more recently by B. Knitlmayer, *Die attische Aristokratie und ihre Helden. Darstellungen des trojanischen Sagenkreises im 6. und frühen 5. Jahrhundert v. Chr.* (1997) 50 and 65 with pl. 8. For dogs in warrior departure scenes, though mainly under or near chariots, see brief discussions in W. Wrede, *AM* 41 (1916) 302-304 and Spiess, *Kriegerabschied* 111-115. For dogs in general see recently D. Brewster, T. Clark, A. Phillips, *They in Ancient Art. A Guide to Centuries of the Objects of the Dog* (2001). One of the hundreds of vases depicting marching warriors in a row cf. the scene on an earlier amphora of c. 520, *CVA* Berlin 5, 38-39, pl. 26, 2, attributed to the Long-nose Painter. For shield-devices see amphora B under pls. 12 and 13.

For the graffito see Johnston, *op. cit.*

PLATE 40

1-2. See Plate 39, 1-4.

PLATE 41

1-4 (And Plate 43, 1). Fig. 21.

15643. From tomb 75 of Marmaro at Ialysos.

ClRh VIII 185 no. 1, fig. 175 (first).

Lid (as preserved): Height, 6.4 cm; diameter, 17.3 cm. There is a difference of 0.8 cm between the lid-seating and the flange of the lid, though they are from the same vase as they exactly fit on their outer border.

Amphora: Height, 37.2 cm; height with lid (as preserved), 42.7 cm; height of lip, 3 cm; diameter of lip, 17 cm; diameter of foot, 13.5 cm. Maximum diameter, 27.4 cm.



Lid: Almost intact but for a part at the end of the lip mended from four fragments, skilfully restored; the upper part of the knob is missing. Superficial small hole from a bubble on the third glazed band from the centre. Unslipped in the inside.

Amphora: Intact and preserved in excellent condition but mended from several large fragments. A few breaks and chips on the inside and outside of the lip with three big lacunae on the inside. Cracks on the neck and body; also two cracks on one handle: one at the root and the other at mid-way and a break on the inside. Surface of the body with few abrasions and chips. Glaze and additions in purplish red in excellent condition. Lid and amphora are from the same vase, as they fit perfectly externally.

Lid: Solid bulbous knob with a small cylindrical finial, the knob not preserved; narrow rim-band with a small flange on the underside.

Big neck amphora of special type with lid, triple-handled: Echinus lip with horizontal reserved band separating outside from inside; neck glazed inside to a depth of 10.5 cm and creating a sloping ridge at 2 cm; a slight groove under the lip; plastic ring separating neck from body; triple-handled, glazed on the outside, reserved inside; the groove of the triple-handled lip on the outside and the inside fade away a little before the upper and lower handle-roots; tall, almost flat plastic ring separating body from base; globular body narrowing smoothly to the base; torus base.

The vase is reserved with the exception of the decorative motifs and the glazed bands described above. The clay has a deep reddish colour giving the impression that the amphora but not the lid has been dipped in a red slip.

Lid: Two rows of opposed ivy leaves at the outer band; then five concentric, thick glazed bands.

Amphora: Neck: Chain of five double lotus flowers and five-leaved palmettes united with a row of circles in the middle and with two glazed lines at the top and the bottom. Plastic ring covered with red.

Shoulder: Tongue pattern with alternating glazed and red tongues encircling the shoulder; then, a glazed band.

Upper part of the body, just below the handles: Three glazed, parallel, thick bands.

Lower part of the body, above the base: Glazed, thick band and then a band with rays. Plastic ring, flat and wide, covered with glaze and on top red.

Base: Thin, reserved line, and then, glazed flat surface but for the end where a thin red line. The underside of the foot is reserved.

Red, lid: On the flat outer surface: A red band covering the outer face of the lid flange; on the flat horizontal surface: two rows of antithetically posed ivy-leaves separated by a very thin red line; five concentric glazed circles interchanging with reserved bands; red band below the glazed bulbous knob.

Amphora: Side A: Both hearts and the middle leaf of the lotus; both hearts of the palmettes. Side B: Both hearts of lotus; both hearts of the palmettes; alternating tongues of the tongue pattern encircling the shoulder.

Red lines: Lid: On the outer, vertical part at the edge of the lid. Amphora: a) Thin line on the top of the lip; b) thin line on the plastic ring separating neck from body; c) thick line on the plastic flat ring separating body from base; d) thin line at the middle of the vertical part of the flat base.

About 530.

The variation of the shape and furthermore the floral neck decoration demonstrate that our amphora was manufactured in one of the well-established workshops, which produced figure-decorated companions. The perfectly drawn and still fresh lotus-and-palmette chain of this type starts in the mid-years of the sixth century, decorates hundreds of vases, among which the most elegant are those of the first-rank vase painters and can be dated around 530.

Lids were customary for amphorae of all types but for reasons explained by D. von Bothmer in H. A. G. Brijder, A. A. Drukker, C. W. Neef (eds.), *Enthousiasmos. Essays on Greek and Related Pottery Presented to J. M. Heimbrijck* (1986) 83 ff., very few have survived because of misfortunes in the kiln, the workshop, the grave, the excavation, the ancient and modern market and the museum. Some lids with identical decoration among many others are the following: 1. Toronto 927.39.1 B, *CVA* 1, pl. 21, 7; 2. Toronto 927.39.3 B, *ibid.*, pl. 21, 8 with thinner glazed bands; 3. Leiden PC 49 and PC 5, *CVA* 1, pl. 50, 7 and 8; 4. Würzburg 294, Langlotz, *Würzburg* pl. 86; 5. Geneva MF 157bis, *CVA* 2, pl. 57, 2; 6. *CVA* Oxford 3, pl. 25, 3; 7. *CVA* Louvre 5, pl. 58, 9, 11, 15; 8. *CVA* Berlin 5, 64-65, pl. 48, 1-4. 9. M. A. Tiverios, *Adelt* 39 (1984) pl. 150r (without bands). The increased number of concentric bands on the outside of the lid is, in our opinion, a criterion for a late date, as for example Florence 76179, Burrow, *Antimenes-maler*, pl. 31d with identical decoration but with seven bands.

For lids see D. von Bothmer, *BerIMus* 14 (1964) 38-42. For lids accompanying decorated vases attributed to

the Amasis Painter see D. von Bothmer, *The Amasis Painter and his World* (1985) 15 and *idem*, *Enthousiasmos*, *loc. cit.* 83-91. For lids of Panathenaic amphorae, their manufacture and evolution, see P. D. Valavanis, *Παναθηναϊκοί αμφορείς από την Εσέρια. Συμβολή στην αττική αγγειογραφία του 4ου π.Χ. αι.* (1991) 315-329.

For the chain of lotus and palmette as neck decorative motif and its evolution through the sixth century, which constitutes a criterion of date see Boardman, *ABFH* 203.

PLATE 42

1-2 (And Plate 43, 2-3). Fig. 22.

12489. From tomb 1 of Checraci at Camiros.

CIRb IV 341 no. 1, fig. 378 (second); A. Johnston, *BSA* 70 (1975) 152 no. 38 and fig. 3.

Lid: Height, 6.5 cm; diameter, 17.7 cm. There is a slight difference of 1.3 cm at the joint of lip and lid.

Amphora: Height, 40.2 cm; diameter of lip, 17.9 cm; diameter of foot, 14.6 cm. Tongue pattern on the shoulders: 1.5 cm. Rays above the base: 4.5 cm. Maximum diameter, 26.8 cm.

Lid: Intact. Many abrasions particularly on the glazed surface. Glaze worn in parts. Additions in purplish red well preserved. The whole lid is glazed but for the two rows of decoration at the outer bands, the knob and the inside with the dipinto.

Amphora: Intact but for very few chips on the outside and inside of the lip and base. Very few, superficial cracks on the flat base. Surface worn slightly at places with abrasions on one side of the lip and handles. Glaze well preserved and shiny. Additions in purplish red very well preserved. Insoluble salts on the inside of the neck.

The whole vase is glazed but for the horizontal band of the lip; the neck outside; the neck-metopes; the inside of the handles; the band with rays at the lower part of the body; the underside of the foot, where there is the graffito.

Neck amphora with lid: Echinus lip; wide and deep groove under the lip; horizontal, reserved band at the top separating outside from inside; neck, with a ridge of 2.5 cm from the top and glazed inside to a depth of 12 cm; plastic ring separating neck from body; triple-handled with the grooves of the tripartite handles on the inside barely perceptible and on the outside stopping a little before the lower handle-roots; globular body narrowing smoothly towards the base; very slight and flat plastic ring separating body from base; flat, round base

rising a little before the edge. The lid is from the same vase: *CIRb* IV fig. 378. The difference of 1.3 cm at the joint with the top of the rim is not unusual.

Lid: Glazed, wide band covering most part of the flat outer surface with couples of red lines (four of which are barely perceptible); a band at the border with two rows of ivy leaves separated by three thin red lines.

Amphora, side A and B: On the neck: Chain of eleven antithetical, elaborate lotus and five-leaved palmettes united with a row of circles in the middle and with two thin, glazed lines at the top and at the bottom. Plastic ring separating neck from body with red line.

On the shoulder (confined in panels): Tongue pattern with alternating glaze and red tongues on the reserved background. Twenty-nine tongues on side A, which is better preserved, and thirty-one on side B.

On the lower part of the body, above the base: Rays encircling the vase and framed above and below by two thick red lines.

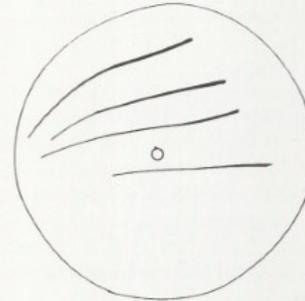
Red: Amphora: Hearts and central leaf of lotuses; hearts of palmettes; alternating tongues of the tongue pattern.

Red lines: Lid: a) Vertical band on the outside, separating outer from inner lip; b) three lines separating the ivy pattern of four couples of lines on the glazed area; d) thick line below the knob and a thick line on top of the knob, encircling the knob. Amphora: a) At the top on the outside of the lip thin line separating horizontal from vertical part; b) on the plastic ring separating neck and body; c) thin line above the rays and another below, on the flat, plastic ring.

Dipinto: On the inside of the lid in a similar purplish red as the red lines.



Graffito: At the underside of the foot of the amphora.



About 525-500.

The variation of the shape and the floral neck decoration demonstrate that our amphora was manufactured in one of the well-established workshops, which produced figure-decorated companions. This lotus-and-palmette chain with the five-leaved palmette, as well as the slender and drier rendering of the lotus starts after the 540's, as found on hundreds of vases, mainly amphorae and kylixes, and is identical to those used by the Antimachos Painter's workshop. Some examples of almost similar shape, dimensions and with identical decorative motifs on the neck and the lower part of the body but *without* a lid, are the following: 1. The amphora Geneva MF 157, *CVA* Geneva 2, 23-24, pl. 55, 5; D. von Bothmer points out that the Geneva amphora derives from the type Castellani 50502 of Villa Giulia and states as another parallel the amphora in London, BM 63.4-30.3; 2. The amphora in Cleveland no. 23.644, *CVA* 1, 7, pl. 9 but of Panathenaic shape with echinus base; 3. An amphora in the market, *Charles Ede Ltd., Pottery from Athens, Corinth, East Greece, Tuesday 19 January 1982*, no. 15 but with echinus base; 4. The amphora in Oslo, Ethnographical Museum no. 36281, *CVA* Norway 1, pl. 12, 1 dated to about 480; 5. An amphora in the market, *Catalogue of Antiquities, Sotheby's, New York 5.7.1982*, 121 no. 339; 6. An amphora in the market, *Sotheby's Antiquities, London 23.5.1988*, 80 no. 359; 7. An amphora in the market, *Catalogue of Antiquities, Sotheby's, New York 5.6.1999*, 93 no. 140.

For lids, customary to all types of amphorae and for the decorative motifs on the neck see bibliography under pl. 41. A lid with an identical decoration is Leiden PC 43, *CVA* Leiden 1, pl. 50, 4 but with glazed knob. Compare also Leiden PC 40, PC 85, PC 76 and PC 50, *CVA* Leiden 1, pl. 50, 1-3 and 5; Vatican, Astartia 45

and Brussels A 130, Böhr, *Schaukelmaler* pl. 124a and b. For the dipinto see Johnston, *op. cit.*

PLATE 43

1. See Plate 41, 1-4.

2-3. See Plate 42, 1-2.

PLATE 44

1-2.

13467. From tomb 251 from Macri Langoni at Camiros.

CIRb IV 202 no. 1, fig. 216 (upper row); A. Johnston, *BSA* 70 (1975) 152 no. 42; *idem*, *Trademarks* 94 type 8B no. 5 and 262.

Height, 31.8 cm; height of the lip, 3 cm; diameter of lip, 14.1 cm; diameter of foot, 11.3-11.6 cm. Maximum diameter, 21.6 cm.

Intact but for several chips missing particularly on the outside and less on the inside of the lip, on the handles and on the handle-root A/B. Surface of glaze in quite good condition on side A; side B has only white insoluble salts. Insoluble salts, and not abrasions, all over the upper part of side A and less on the upper parts of side B, the handles, and inside on the glazed neck and at the vertical edge of the foot.

The vase is glazed but for the neck metopes, the inside of the handles, the flat, horizontal rim, a flat line at the junction of body and base, a thick band at the edge of the outside of the base and the inside of the foot.

Neck amphora triple-handled: Echinus lip with flat, horizontal rim separating outside from inside; neck glazed inside to a depth of 3.8 cm creating a ridge at a depth of 2 cm; a slight groove under the lip; plastic ring separating neck from body; triple-handled (the grooves of the tripartite handles on the outside and the inside almost touch the upper and lower handle-roots); globular body narrowing smoothly to the base; tall, almost flat plastic ring, as a reserved band, separating body from base; flat, near-torus base.

Neck: Side A and B: A chain of five opposed lotus and five-leaved palmettes united with a row of circles in the middle with two lines at the top and at the bottom; on side A the fifth floral from the l. is half.

Red line: Thick line on the plastic ring separating neck and body.

Dipinto: The only perceptible sign is a black dipinto.



About 520-500.

This amphora looks slightly later than the previous one, pl. 42, because of the hastier rendering of the lotus-palmette chain, but lies within the span of the last quarter of the sixth century. For shape, decorative motifs and comparanda see the previous neck amphora, pl. 42.

For the dipinto see A. Johnston, *BSA* 70 (1975) 152 no. 42 and *idem*, *Trademarks* 94. Johnston, *BSA* 70 (1975) *loc. cit.* states that there is a red Δ I on the foot proper and a large Ψ-shaped graffito over the whole of the base; however, the only perceptible sign now is the black dipinto.

PELIKAI

For the shape of the pelike see Richter-Milne, *Shapes* 4-5; Kanowski, *Containers* 113-115; *Agora* XII 49-51 (for black glaze); *Agora* XXIII 20, 150-151 nos. 390-397, pl. 38. Also, D. von Bothmer, *JHS* 71 (1951) 40-47; M. Robertson, *The Burlington Magazine* 119 (1977) 81-82; R.-M. Becker, *Formen Attischer Peliken von der Pionier-Gruppe bis zum Beginn der Frühklassik* (Ph.D. thesis, Böblingen 1977) with review by D. von Bothmer in *AJA* 83 (1979) 361-362. For the derivation of the shape from a skin or leather container, see W. Schiering, *Die griechischen Tongefäße. Gestalt, Bestimmung und Formenwandel* (1983) 86-87. For the use of the vase as funerary see S. Karouzou, *BCH* 85 (1971) 109 ff. and esp. 138-145. For the shape of the pelike and its related iconography in Attic black figure, see H. A. Shapiro in *APP* 63-70.

PLATE 45

1-2. Fig. 23.

10775. From tomb 287 of Kremaste at Ialysos.

CIRb III 204 no. 2, figs. 196 and 197; *ABV* 608, 1; D. von Bothmer, *JHS* 71 (1951) 43 no. 34; S. Stucchi, *EAA* VI 15 with fig. 12 on p. 16; R.-M. Becker, *Formen Attischer Peliken von der Pionier-Gruppe bis zum Beginn der Frühklassik* (Ph.D. thesis, Böblingen 1977) 20, 21 no. 60 and *Plates* 313, 17 and 304, 11; *JHS* IV (1988) s.v. Gigantes no. 243c (F. Vian-M. B. Moore); H. A. Shapiro in *APP* 70 n. 46.

Height, 21.2 cm; diameter of lip, c.11 cm; diameter of foot, c.10 cm (wrongly restored); width of the handles, 2.1-2.2 cm. Maximum diameter, 16.5 cm.

Incomplete. Restored from large and small fragments. Most of the neck, base with the foot and parts of the body are missing and have been restored. Many breaks and lacunae. Handles broken and restored with a lot of breaks and chips. Surface worn at parts on the black areas. Glaze well preserved but on side B, especially on the lower part of Dionysos, under handle A/B and most part of the lower part of side B misfired to reddish. Additions in red flaked off; only traces of white on the black background.

The vase is glazed but for the metopes, a line at the top inside the lip, and the underside of the foot, of which only one third remains.

Pelike: Flaring round mouth, with rolled lip and flat below; neck glazed inside to a depth of 4 cm and decorated with a reserved line just below the rim in the inside; the banded handles are glazed outside and inside; sagging body below the handles; the metopes are framed



with glazed lines on all four sides; the echinus base has a reserved convex edge.

Metope, side A: Net pattern with a row of two lines at the top and bottom. Gigantomachy: Athena fighting against a giant, most probably Enkelados. Athena in long chiton, himation and helmet with crest, holding a spear in her r. hand and stretching her l. in order to grasp her opponent's crest, strides to the r.; in front of her, fallen to his knees, is a bearded giant in short chiton, mantle, helmet with high crest, holding spear and shield to the l. (shield-device: two circles; initially there were three, but the first is covered by the folds of Athena's himation). In the background, dotted branches. All figures stand on a glazed ground line, though Athena's l. foot and the middle part of her chiton overlap it.

Side B: Net pattern with a row of two lines at the top and bottom. Dionysos, bearded and wreathed, in a long himation, holding a drinking horn and vine-branches, is seated on a folding stool to the r. with his head turned backwards; in front of him, a wreathed satyr to the r. with head turned backwards towards the god. In the background, dotted branches. All figures stand on a glazed ground line, though Dionysos' and the satyr's feet overlap it. The metopes are framed by two glazed lines.

Red: Side A: The outer rim of the giant's helmet; (only faint traces preserved) few dots on Athena's and giant's chitons, himation and mantle. Side B: Dionysos' wreath with three alternating dots; Dionysos' and satyr's beards; very few – only two are perceptible – dots on Dionysos' himation.

Red lines encircling the vase: a) On the neck, below the lip, thin line; b) thin line under the metopes.

White: Side A: (Only the black background pre-

served) Athena's naked parts, face, neck, arms and hands, feet; a few dots on Athena's himation; two bands on the crests of the giant's and possibly Athena's (one is shown) helmets; two large circles – the third is covered by the folds of Athena's himation – on the giant's shield-device. Side B: (only the black background preserved) Dionysos' wreath with three alternating dots; a garland on the satyr's chest.

The Painter of the Rhodes Pelike 10775 (Name vase).
Near the Red-Line Painter.
About 500.

This is the name vase of the Painter of the Rhodes Pelike 10775, *ABV loc. cit.*, who, as Beazley stated, is near the Red-Line Painter. In *Para* 303 he pieced together the Class of the Red-Line Painter's pelikai with some fifteen pieces to which our pelike also belongs. Fournier-Christol, *Olpe* 173, adds to Beazley's attributions to the Painter's of the Rhodes Pelike 10775 oeuvre two fragmentary olpai: Agrigento C.680, *CVA* 1, pl. 30, 4 and Louvre Cp 12708, her no. 110, pl. 61, and dates the Painter's work to 490-470; her attributions might not be wholly untenable though both fragments are very small to be certain but her dating down to the decade of 470 is not at all plausible. In the same grave 287 at Ialysos, a situla inv. no. 10773 was found, *ClRh* III 205, no. 3, fig. 198, which cannot be dated later than 500; see R. M. Cook, *CVA* London 8 (1954) 29-32 for a thorough study of the East Greek situlae with an accurate drawing, fig. 7, of the Rhodes situla; for a brief account of this class see more recently, R. M. Cook and P. Dupont, *East Greek Pottery* (1998) 116-118, esp. 118, where Cook readjusts the dating of Group C, to which this specific, well-known situla belongs, to not later than 500.

For the shape of the pelike and its iconography which may be related to it in Attic black figure, see Shapiro, *op. cit.* 63-70; however, this is *not* the case on our vase, since here a Gigantomachy scene with Athena coexists with a Dionysian scene.

For the Gigantomachy with Athena, see *LIMC* IV (1988) s.v. Gigantes nos. 205-267 with bibliography, esp. 222-226, for Athena fighting on foot usually against two or more giants (F. Vian-M. B. Moore). This subject is very popular, especially between 520-480. At the beginning Athena fights against two or more giants on foot to the right brandishing her spear; however, as the iconographical scheme degenerates, mainly after about 500

on vases of the black figure lekythos-painters of the early fifth century, from the Edinburgh Painter on, Athena fights against one giant fallen to his knees. Our pelike, which shows one opponent of Athena fallen to his knees, is iconographically identical to both sides of the neck amphora Vatican G. 31, attributed to the Edinburgh Painter or his circle, about 500, *ABV* 485, 14; *LIMC* IV *op. cit.*, no. 243 f. For a combination of almost identical subjects, an excerpt of the Gigantomachy with Athena and a giant on one side and a Dionysian scene, but with a maenad on a bull, compare the pelike Copenhagen inv. no. 8177, *CVA* 3, pl. 121, 2a and b. For shape and subject, see Shapiro, *loc. cit.* with n. 46, where a list of Gigantomachy scenes is given, specifically on pelikai, with Athena battling giants, i.e. our pelike; Dunedin 48.226, *CVA* New Zealand, pl. 17; Syracuse, *MonAnt* 17, 1906, 491-492, fig. 350; Copenhagen inv. 8177, *CVA* 3, pl. 121, 2; Leipzig T368, *CVA* 2, pl. 25, 1-2; once London market, *Sotheby's 12-13 December, 1983*, no. 387, but none has the combination of subjects of the Rhodes pelike. For a brief account of the Gigantomachy with Athena and its tracing in Attic art see also H. A. Shapiro, *Art and Culture under the Tarants in Athens* (1989) 38-40.

For Dionysian scenes, see Carpenter, *Dionysos Imagery* 96-97; Schönle, *Trinkes* 89 ff. and M. W. Edwards, *JHS* 80 (1960) 78-87. For the seated Dionysos, a pose very popular with vase painters in the late sixth and early fifth century: Christophulu-Mortoja, *Dionysos* 24, 93-96; Carpenter, *op. cit.* 38; C. Isler-Kerényi, *Civilizing Violence: Satyrs on 6th-Century Greek Vases*, with review by V. Sabetai, *Archaiognosia* 13 (2005) 277-281. For the folding stool (*διπρος οκλαδίας*) on which Dionysos is seated see G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (1966) 43-46, her type I, and compare an identical one with a seated Dionysos on fig. 240.

3-4.

13441. From tomb 238 of Macri Langoni at Camiros.

ClRh IV 214 no. 1, fig. 231; *Agora* XII 50 n. 7.

Height, 25.8 cm; diameter of lip, 14.2 cm; diameter of foot, 13.4 cm. Maximum diameter, 18.8 cm.

Intact but for two large fragments on the lip and two smaller ones on the base. A few chips on the lip, side B and at the joints. Surface with a few abrasions. Glaze worn at places, misfired to creamy brown on a large part

under one handle. Red lines quite well preserved.

The whole vase is glazed but for the horizontal band defining outside from inside of the rim, the neck with the decorative motifs, under the banded handles, the outside edge of the foot and the underside of the foot.

Black-glazed neck pelike: Tall, echinus lip; reserved, horizontal rim separating outside from inside; decorated neck glazed inside to a depth of 8.5 cm of which the last 3 cm in diluted glaze to the root of the neck; banded handles curving outside and reserved inside; plastic ring at junction of neck and body; almost spherical body, slightly sagging; flat band uniting body and base; flat, torus base.

Neck: Side A: Chain of four horizontally disposed palmettes outlined with tendrils and three tiny tongues in between. Glazed lines at the top and the bottom. From l. to r.: first palmette with nine leaves; second palmette with eight leaves; third palmette with seven leaves; fourth palmette with eight leaves.

Side B: Chain of three horizontally disposed palmettes with tendrils and four tiny tongues in between. All palmettes have seven leaves. Glazed lines at the top and the bottom. Plastic ring with red line separating neck from body.

Red lines: a) At the edge separating outside from horizontal rim; b) on the plastic ring separating neck from body; c) a pair just below the handle-roots; d) a pair at the middle of the body; e) at the middle of the flat base.

About 500.

The canonical pelike is generally believed to have derived from amphora type C (see here pl. 26); they both appear almost simultaneously in the Athenian Kerameikos. The neck pelike however is a rare shape in Attic black figure. D. von Bothmer, *JHS* 71 (1951) 42-47, suggests that the potters first experimented with this

shape before producing the canonical pelike. The nearest parallel in Attic plain pottery is *Agora* P5459, *Agora* XII 50, 237 no. 24, pl. 2, but with a squat body and a ring foot, which comes close to the neck amphora. Our neck pelike, according to Sparkes, *op. cit.*, is close to London OC 1146 and 64.10-7.1533, *Agora* XII 50 n. 7, which both have black bodies but with black figure palmettes on the neck. The latter, however, were manufactured in the same workshops with their black figure companions. Our neck pelike compares in shape, dimensions and ornaments – three palmettes but vertically disposed – with the neck pelike Moscow GMII M-214, *CVA* Moscow 1, 18-19, pl. 19, 2, though the Rhodes pelike has a more sagging body and the palmettes are calligraphically drawn by a better hand. These two neck pelikai might have been produced in the same workshop and we could tentatively propose that of the Red-Line Painter.

Vases with black-glazed body and patterned neck are mainly neck amphorae with double palmettes on the neck, as the Cracow amphora, *CVA*, pl. 8, 8. Alongside traditional amphorae there are transitional forms from the amphora to the pelike, as the Braunschweig vases, *CVA* Braunschweig, pl. 9 and Würzburg 233, Langlotz, *Würzburg* pl. 61, no. 233. The same decorative motif is encountered on the early black figure pelikai, specifically on the small predella above the figured metope, e.g. on the pelike in New York M.M.A. 49.11.1, *ABV* 384, 19, attributed to the Acheloos Painter, a distinguished painter within the Leagros Group, for whom see Bothmer, *loc. cit.*, pl. 20. The horizontal palmettes which are used for many lekythoi might derive from the scheme painted on the walls of the pronaos and cella of the Athenian Treasury at Delphi, according to Kurtz, *AWL* 20 and fig. 3a. This horizontal scheme is mostly found in the decades around 500.



AKAΔHMIH
A O H N N N

HYDRIAI

For the shape and name of hydriai see E. Fölzer, *Die Hydria. Ein Beitrag zur griechischen Vasenkunde* (1906); Richter-Milne, *Shapes* 11-12 including ancient references to the word kalpis; H. Bloesch, *JHS* 71 (1951) 35-37; E. Diehl, *Die Hydria: Formgeschichte und Verwendung im Kult des Altertums* (1964) with review by D. von Bothmer, *Gnomon* 37 (1965) 599-608; Boardman, *ABFH* 186-187; W. Real, *Festschrift für Gerhard Kleiner* (1976) 33-57; Kanowski, *Containers* 39-42; *Agora* XXIII 35-38, esp. 37.

PLATE 46

1-3 (And Plate 47, 1-2). Fig. 24.

15432. From tomb 10 of Marmaro at Ialysos.

CIRb VIII 125-128 no. 12, fig. 98 (upper row, first to the left) and 112; *Illustrazione italiana* Jan. 13, 1935, 48, below, middle; *ABV* 124, 11; Beazley, *Dev*² 45 with n. 38; E. Diehl, *Die Hydria. Formgeschichte und Verwendung im Kult des Altertums* (1964) 92-93, T 200 (without inv. no.); Moore, *Horses* 50 no. A 281, 235, 267, 300, 303, 346, 413, pl. 21, 1; A. Johnston, *BSA* 70 (1975) 152 no. 48 and fig. 3 (with no inv. no.) (for the dipinto); Tiverios, *Problemata* nn. 330, 368, 389, 414, 457, 509-510 and 512.

Height to the handle, 33.7 cm; height to the lip, 33.4 cm; diameter of lip, 21.4 cm; diameter of foot, 13.6-13.9 cm. Maximum diameter, 27.5 cm.

Mended from many large and small fragments with a few lacunae. Breaks and cracks all over, especially at the joints; also, around and below handles. Several chips at the lip, mainly on the ribbed rim. Surface on the decorative metope well preserved but at places lacunae and chips. Glaze very well preserved and distributed, but diluted at parts on details at the extremities, such as the animals' tails. Glaze misfired to reddish brown on the inside of the neck. Additions in purplish red mostly flaked off. Only the black background has been preserved for the white.

The vase is glazed but for the decorative metopes on shoulder and body; the band at the lowest part of the body with the rays; the inside of the horizontal and vertical handles; the horizontal underside of the offset rim at the outside; the edge of the base and the underside of the foot.

Shoulder hydria: Rounded and flat lip with an almost flat band at the edge of the rim rolled on the vertical ending outside and flanked by two tiny grooves at the top and the bottom; short and wide neck, glazed

entirely at the inside to the junction with the body at a depth of 8 cm; flat and short shoulder, sloping smoothly to the angular transition at the body; globular body narrowing smoothly towards the base; round horizontal handles reserved inside; the vertical, round handle has very tiny flanges at the joint with the lip; the vertical handle remains reserved on the inside on a very thin band at the centre; almost flat echinus base, curving slightly upwards with a rolled edge.

Shoulder: Tongue pattern with twenty-six alternating glazed and red tongues. In the middle a youth with short hair, in long chiton and himation, standing to the r. between crouching sphinxes flanked by two walking lions. Three dotted roses below the sphinx and the two lions' heads.

Body: Frontal chariot with frontal charioteer but with head turned to the l. The charioteer is bearded and has short hair and a long chiton (*xystis*). Half of the charioteer's head overlaps the bordering glazed line between the shoulder and body of the vase. The biga, chariot pole, yoke, wheels, as well as the cheekstraps, throat lashes, reins encircling the horses' lower necks and breast bands are shown fully frontally. The pole horses have their heads turned inwards, the trace ones outwards; the latter's manes are finely incised. All the horses have incised tails with a fish-bone pattern; on the l. of the chariot, a bearded man with short hair, long chiton and himation wrapped around his l. hand, stands to the r. At the top of the scene, two eagles in mid-air with open wings fly towards each other, framing the heads of the pole horses. All figures stand on the glazed, diluted ground line. The metope is flanked by two vertical rows of opposed ivy leaves sprouting from thin stems framed with thin, diluted lines.

Lower part of the body: Wide glazed band with two thick red lines at the top and at the bottom; then, above the base, reserved band with rays.

Red: Shoulder: Alternating tongues of the tongue pattern; (only faint traces preserved) part of the contour

of the l. sphinx' wing and body and patches on her lower body; possibly, the stephanae in both sphinxes' hair; the l. lion's lower part and patches on its body; the man's himation. Body: Alternating ivy leaves, but preserved on very few; upper and lower parts of the central biga; the outlines of the manes of the pole horses; breast bands and patches on the upper part of the bodies of all horses, especially between the tiny vertical incisions; standing man's himation (preserved only on the lower part); (possibly, but only the black background preserved) parts of the birds' lower body and tails.

Red lines encircling the vase: a) Two double thick lines at the top and at the bottom of the glazed band on the lower part; b) one thick line at the top of the base; c) one thick line at the edge of the foot marking the end of the outside of the base.

White: Body: (Only the black background preserved) the charioteer's chiton.

Dipinto: An owner's inscription in red dipinto at the underside of the foot encircling the knob at the middle of the base: ΑΡΧΙΑΜΟΕΜΙ



ΑΡΧΙΑΜΟΕΜΙ

The Painter of Louvre F 6.
About 560-550.

Beazley, *op. cit.*, attributed the Rhodes hydria to the Painter of Louvre F 6, whom he characterized as a "mechanical imitator of Lydos", *Dev*² 49 and 110-111, and as an "old-fashioned companion of Lydos", *ABV* 123; he stated that "the nucleus [of his oeuvre] consists of the early and more elaborate vases: the hydriai nos. 1-11",

amongst which is the Rhodes hydria. More than a hundred vases have been attributed to the Painter of Louvre F 6 with even more attributions in recent years. Tiverios in his study on the Painter of Louvre F 6, *Problemata* 99 with n. 389 and p. 114, considering that the Lydos' hydriai display no humans on the shoulder places the hydriai of the Painter of Louvre F 6 slightly earlier than those attributed to Lydos and dates them at the end of his early phase, about 555. The animals are as usual Lydan and barely distinguishable, if at all, from those on vases of Lydos and his companions. The nearest parallels to our hydria in the works of the Painter of Louvre F 6 for the body decoration with a frontal chariot are on the column crater in Oxford, Ashmolean Museum V 190, *ABV* 124, 16; *CVA* Oxford 2, 102, pl. 12, 1-4 and 8, with a frontal chariot but framed by two draped men and on the column crater in San Antonio, Art Museum 86.134.38, *ABV* 124, 17; A. H. Shapiro et al. (eds.), *Greek Vases in the San Antonio Museum of Art* (1995) 82-83, no. 37, with a frontal chariot but framed by two couples of draped male figures. Two near replicas for the

shoulder decoration are on two hydriai in Vatican, Museo Gregoriano Etrusco 315, *ABV* 124, 9 with a draped youth between sphinxes and then panthers and in Luzern Market, *Ars Antiqua* with Catalogue no. unknown, *ABV* 714; *Para* 51, 2bis, but with a woman dancing between draped youths, crouching sphinxes and walking lions. On the style and stylistic development of the Painter of Louvre F6 see Tiverios, *op. cit.* 94-119. Also, J. H. C. Kern, *OudhMeded* 39 (1958) 7-

10; P. J. Connor, *BABesch* 56 (1981) 37-42 and J. G. Szilágyi, *Eirene* 31 (1995) 44-57.

The restricted repertoire of the Painter of Louvre F 6 demonstrates his predilection for frontal chariots, occasionally with draped men, a theme which appears in the second quarter of the sixth century, as well as that for draped men or women surrounded by animals and hybrids. For frontal chariots see *ABL* 120 ff; L. Savignoni, *JHS* 19 (1899) 266 ff., fig. 1, pl. 9; G. Hafner, *Viergespanne in Frontalansicht. Die representative Darstellung der Quadriga in der griechischen und späteren Kunst* (1938) 130-131. Also, M. B. Moore - D. von Bothmer, *AJA* 76 (1972) 4 n. 20 and M. B. Moore, *AntK* 29 (1986) 111 n. 25. For the meaning of birds in scenes with horses see H. Metzger - D. van Berchem in *Gestalt und Geschichte. Festschrift Karl Schefold zu seinem 60. Geburtstag am 26. Januar 1965* (*AntK*, Beih. 4, 1967) 157 ff.

For a thorough discussion of the owner's inscription and name see Johnston, *op. cit.* 153-154. For the name ΑΡΧΙΑΜΟΩΣ, a well-attested name, see M. J. Osborne and S. G. Byrne, *A Lexicon of Greek Personal Names, 2. Antica* (1994) 70-71.

PLATE 47

1-2. See Plate 46, 1-3.

PLATE 48

1-2 (And Plates 49 and 50). Fig. 25.

15460. From tomb 24 of Marmaro at Ialysos.

CIRb VIII 148-151, figs. 134-137 and colour pl. VI; Brommer, *VZ*, 311 no. 12 (with no inv. no.); E. Diehl, *Die Hydria. Formgeschichte und Verwendung im Kult des Altertums* (1964) 93, T 220 (with no inv. no.); A. Schnapp, *RA* 1979, 205 and 207; A. Schnapp, *Le chasseur et la cité. Chasse et érotique en Grèce ancienne* (1997) 299 no. 265; J. Fornasier, *Jagd- und Tierdarstellungen des 6.-4. Jh. v. Chr. Eine ikonographische und ikonologische Analyse* (2001) 28 n. 95 and 297 (EK 3).

Preserved height to the handle, 47.2 cm; preserved height to the highest point of the neck, 42 cm; diameter of neck (lower part), 16.2 cm; diameter of foot, 16.4 cm. Maximum diameter, 36.5 cm.

Almost the whole of the neck and part of the vertical handle are missing. Mended from many large and small fragments. Many breaks all over with many and large lacunae. Many large chips on the handles and base, espe-

cially on the ribbed foot. Surface and glaze quite well preserved on most of the decorative zones but the glaze badly worn at places, especially on the figures at the l. of the decorative metope on the body. Misfired mostly to reddish brown on the l. side affecting also the decorative zone, especially the ivy-leaves, charioteer and warrior and partly to greyish on the black areas on the r. side. Additions in red well preserved on the shoulder metope and the horses but lost on the charioteer and warrior. Additions in white, if initially existing, have completely disappeared.

The vase is glazed but for the two decorative zones on the shoulder and body, the inside on the horizontal and a tiny line on the vertical handle, the zone above the base with the rays and the underside of the foot.

Shoulder hydria: Wide, flaring, black neck; small incised groove separating neck from shoulder; round vertical and horizontal handles reserved inside, the latter are curving slightly upwards; not very angular transition from neck to body: the shoulder is sloping smoothly to the body; globular body narrowing to the base; echinus base with ribbed foot curving upwards at the edge.

Shoulder: Tongue pattern with twenty-eight alternating glazed and red tongues with glazed lines at the top and at the bottom. Calydonian boar hunt in a symmetrical composition with the boar in the middle, three dogs in front, behind and on top of it and a hunter, probably Ankaios, beneath its belly, flanked by three hunters on each side. From l. to r.: First hunter with short hair and bearded, in short chiton (shown only at the armpits) with an animal skin on top holding a spear in his r. and extending his l. hand kneeling to the r.; second hunter, most probably Atalante, with long hair and possibly a cap, wearing short chiton and boots (*endromides*) shooting an arrow with her bow kneeling to the r.; third hunter with short hair and bearded, naked, holding a spear in both hands striding to the r. and plunging his spear on the boar's neck at the back; boar standing to the l. with three dogs attacking it in front, to its rump and on its back (the front and back dogs' heads are overlapped by the boar); beneath the boar, a hunter fallen on his back, bearded and naked, with head turned to the l. and open eye, stretched with bent knees to the r. (his upper torso is depicted frontally, whereas his head and lower half with bent knees is in profile); to the r. of the boar, the fourth hunter with short hair and bearded, naked but for an animal skin (*nebris*), attacking with spear in his l. hand and striding to the l.; the fifth hunter with short hair and bearded, naked, holding a spear with both hands and striding to



the l.; in front of him a vertical, nonsense inscription ΠΟΠΟ . . ; the sixth hunter bearded, with short hair and a cap, wearing short chiton and sandals tied at the shin is shooting an arrow with his bow and is kneeling to the l. All hunters but the one below the boar wear a baldric diagonally over their chest, from which hangs a scabbard with sword. All figures stand on a thick, diminishing to the r., glazed line separating shoulder from body.

Body: Chariot with charioteer and a warrior on the biga. Charioteer in long hair and a cap bordered with horizontal S's between double incised lines, bearded, wearing the charioteer's long chiton (*xyttis*) with a panther's skin (*nebris*) over it and bearing a Boeotian shield over his shoulders depicted in profile (shield-device: a very big gorgoneion); he holds the reins and the goad. A warrior in short chiton, greaves, helmet with high double crest shown frontally holding spear in his r. hand and shield in his l. - the inside is shown with three hanging tassels - stands on the biga to the r. beside the charioteer. The chariot is stationary to the r. The first trace and the second pole horses lower their heads, whereas the third pole and the fourth trace horses' heads are up. All figures stand on a diluted, glazed ground line. The body metope is flanked by a vertical row of large ivy leaves (five on the l. row and six on the r.) springing from tiny stems and pointing to the r.; the l. row bears a group of three-dotted circles at the edges of the ivy leaves, whereas the r. has none; both are flanked by two thin, glazed lines drawn with a ruler.

Red: Shoulder: Alternating tongues of the tongue pattern. From l. to r.: First hunter's hair and upper part of his chiton; second hunter's cap and chiton; boar's neck; dogs' necks in front and behind the boar; fallen hunter's hair, beard and two large circles around his nipples; fourth hunter's hair, beard and two large circles around his nipples; fifth hunter's hair and beard; sixth hunter's beard and upper part of chiton. Body: (Possibly, but the red has completely disappeared at this part and is barely perceptible) the five ivy-leaves of the l. vertical row; the gorgoneion's face on the charioteer's shield-device; the charioteer's hair; the inside of the warrior's shield, his helmet and the outer two bands of the crest's tufts; the centre of the biga; the goad; first and third horses' crests and manes; parts of the first horse's body below the breastband among small diagonal incised lines; third horse's tail.

Red lines: a) Two thick lines flanking the body metope; b) two pairs of lines at the top and two thicker

ones at the bottom of the glazed zone at the lower part; c) very thin line at the middle of the base; d) thick line at the horizontal, ribbed edge separating outside from inside of the base.

The vertical, nonsense inscription between the fourth and the fifth hunter at the shoulder scene in glaze.



Group E [A. A. Lemos].
About 550-540.

Our hydria is undoubtedly an impressive vase from the hands of a well-trained vase painter, who most probably belongs to Group E; his style of drawing and some details (but not the compositional scheme) recall certain vases attributed to this Group and he must be working near it. Comparisons can be drawn with three amphorae B, attributed by E. E. Bell in W. G. Moon (ed.), *Ancient Greek Art and Iconography* (1983) 75-86, to one hand within Group E, each approximating to our hydria in certain details: 1. Louvre F 53, *ABV* 136, 49; *Para* 55; *CVA* 3, pls. 19-20; 2. Toledo, Ohio 1980.1022, Bell, *op. cit.* no. 52, pl. 5, 2a-d; 3. London BM B 147, *ABV* 135, 44; *Para* 55; *CVA* 3, pl. 24, 1A-G; an identical helmet with two high crests, frontally depicted, is worn by the warrior in the biga on side A of this amphora. On Group E see *ABV* 133-143; 686; *Para* 54-59; 62; Boardman, *ABFH* 56-57; *Add.* 35-39.

For a detailed study of the iconographical criteria for characterizing a hunt as the Calydonian one see Schnapp, *RA* 1979, 195-218, esp. 205 and 207. However, Woodford and Daltrop propose only two criteria for accepting a Calydonian hunt, either inscriptions of the participating heroes and/or the ascertained presence of Atalante: *LIMCVI s.v.* Meleagros 414-435 and esp. 415-417 with commentary on p. 430-431 (S. Woodford with G. Daltrop). Atalante might have been intended as the second hunter from the left with long hair and shooting an arrow, though no traces of added white are perceptible rendering her identification somewhat dubious. For Atalante in the Calydonian Boar Hunt see *LIMCII s.v.* Atalante 940-950, esp. for Attic black figure vases 940-941 with commentary on p. 948 (J. Boardman/G.

Arrigoni). On the Calydonian boar hunt see bibliography under pl. 29, 1. For the network sandals, which are quite common during the sixth century, here probably worn by the sixth hunter on his right shin, though boots (*endromides*) are intended for his left foot, see K. D. Morrow, *Greek Footwear and the Dating of Sculpture* (1985) 23-43 and esp. 36-37.

Scenes with a warrior mounted on his chariot usually with a charioteer, echoing departures or arrivals from the battle in the Epic Cycles, are very popular in the second half of the sixth century, particularly on vases attributed to painters of Group E and a little later on those of the Antimenes, the Priam, the Rycroft Painters and others of the last quarter of the sixth century. On this subject see W. Wrede, *AM* 41 (1916) 222-237. For the use of chariots in Greek art in general see also J. H. Crouwel, *Chariots and other Wheeled Vehicles in Iron Age Greece* (1992) 53-65, esp. 59-60. The hydria Florence 3830, *CVA* 5, pls. 6, 1-2 and 7, 1-2, attributed to the Princeton Painter by Beazley, *ABV* 297, is almost identical in subject matter and for the combination of the same subjects, i.e. a Calydonian boar hunt on the shoulder and a chariot to the right on the body, but with only the charioteer and a spear-holder in front of the horses' heads, and depicts a double vertical row of ivy leaves, more common at the time, as one row is rarer in the 540's. The horses of the Florence hydria are near in style as well but not as calligraphic as those on our hydria, where the superb and delicate drawing of the eyelashes below the eye of the third pole horse is not easily paralleled. The Boeotian shield on the charioteer's back is not very common; its presence usually gives to the scene a mythological or heroizing atmosphere: K. Schauenburg, *AM* 92 (1977) 97, n. 32 and H. A. G. Brijder, *Siana Cups I and Komast Cups* (1983) 125 and n. 136 with bibliography but cf. J. Boardman in W. G. Moon (ed.), *Ancient Greek Art and Iconography* (1983) 15-36 and esp. 31-33 for the so-called Boeotian shield.

For mock inscriptions see Tiverios, *Problematika* 41-43 with bibliography.

PLATE 49

1-2. See Plate 48, 1-2.

PLATE 50

1-3. See Plate 48, 1-2.

PLATE 51

1-2 (And Plate 52, 1-2). Fig. 26.

15444. From tomb 19 of Marmaro at Ialysos.

ClRb VIII 142 no. 8, fig. 126; *ABV* 227, 8 (with no inv. no.); E. Diehl, *Die Hydria. Formgeschichte und Verwendung im Kult des Altertums* (1964) 93, T 202 (with no inv. no.); Moore, *Horses* 70 no. A 436, 235 (with no inv. no.); A. Johnston, *BSA* 70 (1975) 152 no. 45 (for the dipinto); *idem*, *Trademarks* 182 subsidiary list 5 no. 106 and 262 (for the dipinto); V. Tosto, *The Black-figure Pottery Signed ΝΙΚΟΣΘΕΝΕΣΕΠΙΟΙΕΣΣΕΝ* (1999) 152 and n. 680 (with no inv. no. and wrong reference to the *ClRb* VII, fig. 244).

Height to the handle, 26.2 cm; height to the lip, 25.5 cm; diameter of lip, 11.7 cm; diameter of foot, 8.6 cm. Maximum diameter, 18 cm.

Mended from few very large fragments with a few lacunae. Breaks and cracks all over, especially at the joints and on parts of the rim, lip, decorative metope, especially between shoulder and body and at the end of the vertical handle at the joint with the rim. Misfired to reddish brown on the black areas all over and a third of the inside of the neck and no glaze on the glazed lower zone above the rays. Surface and glaze quite well preserved. Additions in purplish red well preserved; in white only very few dots are preserved but most have left only traces on the black background.

The vase is glazed but for the metopes on shoulder and body; the zone above the base with the rays; the inside of the horizontal and vertical handles; half of the underside of the rim and the underside of the foot.

Shoulder hydria: Torus lip rolled at the edge with a groove on the top flat rim inside; flaring neck glazed inside to a depth of 4.5 cm; flat shoulder sloping sharply to the angular transition with the body; round, horizontal handles and flat, banded vertical handle with small protruding flanges on the lip; globular body smoothly tapering towards the echinus base.

Metope, shoulder: Komos scene with three naked youths and a bearded man with short hair, extending their hands and feet and dancing towards the middle. The two l. youths to the r.; the second with head turned back; the other two on the r., youth and man, to the l. A glazed, partly diluted, line separates shoulder from body.

Body: In the middle a horseman in short chiton holding the reins to the r. flanked by two standing youths with long hair, chitons and himatia; the horse

trots calmly to the r.; behind the horse a naked youth but for a mantle over his shoulders raising his l. arm in salute and walking to the r. Below the horse's belly, a lotus flower is springing from the ground line. All figures stand on the diluted glazed line. The metope is flanked by two vertical rows of opposed, horizontally disposed ivy leaves sprouting from very tiny stems with three vertical lines separating them.

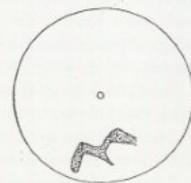
Lower part of the body: Wide glazed band with two red lines, a thick one at the top and a thinner one below encircling the vase; then, a reserved band with rays above the base.

Red: Shoulder: Youths' hair and the contour of the man's hair. Body: Alternating ivy leaves with their stems; flanking youths' staphanae; outer paryphae of the flanking youths' himatia; the outer outline of the l. youth's himation; a vertical row of dots on the flanking youths' himatia (six dots on the vertical row of the l. youth's himation; possibly also six – but only four perceptible – on the r. youth's himation); lower, horizontal and outer vertical folds of the mantle and red dots on the upper horizontal and inner, vertical folds of the second youth's curving mantle; horse's contour of mane, lower part of the neck, patches on sides and thighs, among the inner lines and the tail.

Red lines: a) thick line on the vertical edge of the lip separating outside from inside; b) two thick lines on the glazed lower part of the body at the top and at the bottom; c) thick line almost at the edge of the base.

White: Only two circles of tiny white dots encircling the red dots have been preserved on the lower part of the himation of the l. flanking youth; initially, however, there must have been white dots encircling all the red dots.

Dipinto: At the underside of the foot with glaze which has peeled off and only traces have been preserved, faintly discernible.



The BMN Painter.
About 540.

Beazley, *op. cit.*, attributed this hydria to the BMN Painter among more than twenty big and small vases; he also attributed vases near the Painter or related to him in *ABV* 226-227 and 690 and *Para* 106-107. Tosto, *op. cit.* 152, compares stylistically the horses and riders of the Rhodes hydria with the amphora type B BM 151 (1856.9-2.62), *ABV* 226, 7; *CVA* 3, pl. 25, 1A-B from Ialysos and the lip cup in Boston, Museum of Fine Arts, 60.640A, previously in the Basel Market – apparently the tondo, *ABV* 227, 17; *CVA* 2, 32, pl. 89, 1-3 – pointing out the similarities on the horses' facial details; he also observes, *op. cit.* 244, "the measured spacing and the horses' proportions between the Rhodes hydria and the neck amphora Louvre F 99", *CVA* 1, pl. 32, 1-6 which Beazley, *ABV* 228 had related to the BMN Painter's hand and singled out its superiority.

For the body decoration of our hydria an even closer parallel for both style of drawing and subject is, in our opinion, the near replica on side A of the neck amphora in Zurich University, ETH12, *ABV* 226, 6; *CVA* Zurich 1, 19, pl. 10, 2-5, where the floral springing below the horse's feet, horse, horseman and framing spear-holding youths are identical. Also, side A of the amphora B in Boston, Museum of Fine Arts, 60.1, *Para* 107, 7 bis; *CVA* 1, 5-6, pls. 7, 1-2 and 8, 1-2. The style of the shoulder decoration in the BMN Painter's work is repetitive exploiting both komos and athletic scenes, either in a miniature scale, as on the Rhodes hydria and the band cup Louvre F 80, *ABV* 227, 15; *CVA* 9, pl. 83, 4-5, 9 with runners, or even in a bigger scale, e.g. the amphora B in *Catalogue of Antiquities, Sotheby's 13 and 14.12.1982*, no. 258 with a komos; or the oinochoe in Munich, Antikensammlungen J758A, *ABV* 227, 9; *Para* 107; *CVA* 12, 19, Beilage 3, 1, pl. 7, 1-3 with runners; or the neck amphora in Havana, Collection Lagunillas, *Para* 107, 5 ter; R. Olmos, *Vasos griegos. Coleccion Condes de Lagunillas*, no. 12 (1991); *idem*, *Catalogo de los vasos griegos del museo nacional de bellas artes de la Habana* (1993) 116-118 no. 42 with a komos; or the neck amphora in Warsaw, National Museum 147664, *Para* 107, 5 ter; *CVA* 1, 15-16, pl. 18, 1-5. Compare also the athletes on the neck of a neck amphora that has recently appeared in the market, *Charles Ede Ltd., Greek Antiquities 2004*, no. 24.

As regards the potting, this vase is a particularly good example to confirm the observation that Greek potters could achieve a good curve, here in the transition of the vertical neck to the almost horizontal shoulder, in one throw from a single large ball of clay: J. M. Hemelrijk in T. Rasmussen and N. Spivey (eds.), *Looking at Greek Vases* (1991) 233-256, esp. 248.

For komasts in the Nikosthenes' workshop see recently M. A. Tiverios in S. Buzzi et alii (eds.), *Zona archeologica. Festschrift für Hans Peter Isler zum 60. Geburtstag* (2001) 421-431, esp. 424-425 with pls. 64, 1-4 and 65, 4. For the iconography of the komos see A. Greifenhagen, *Eine attische schwarzfigurige Vasengattung und die Darstellung des Komos im VI Jb.* (1929) 44-48; also, Schöne, *Thiasos* 116-120. For dancing scenes see G. Franzius, *Tänzer und Tänze in der archaischen Vasenmalerei* (Ph. D., Göttingen 1973) 24-53 and for komasts T. J. Smith, *Komasts and Related Figures in Archaic Greece* (D. Phil., Oxford 1997) with previous bibliography.

A horseman surrounded by his friends is perhaps a youth setting out for the hunt, as considered by P. Heesen, *The J. L. Theodor Collection of Attic Black-Figure Vases* (1996) 91 no. 16. For horses and horsemen see I. Vogt, *Studien zu Pferd und Reiter in der frühgriechischen Kunst* (Ph. D. thesis Bonn, 1990; 1991). For horses in general, see Moore, *op. cit.* and esp. 402 ff. For the lotus flower springing from the ground line, which has a long tradition in Attic vase painting since the Protoattic period, and its origin see Tiverios, *Problemata* 44 with nn. 130 and 131.

For the dipinto see A. Johnston, *BSA* 70 (1975) 152 no. 45 and *idem*, *Trademarks* 182.

PLATE 52

1-2. See Plate 51, 1-2.

PLATE 53

1-2 (And Plate 54, 1-2).

1347. From tomb 23 at Ialysos.

ASAtene VI-VII 276-278 no. 2, fig. 175 and 176; *CVA Rhodes* 1 [Italy 9], pl. 9, 1; Böhr, *Schaukelmaler* 20, 108 and nn. 167 (wrong reference to p. 766 of *ASAtene*), 171, 340; Manakidou, *Parastaseis* 252 no. 33.

Height, 36.5 cm; diameter of lip, 15.1 cm; diameter of foot, 13.3 cm. Maximum diameter, 26.9 cm.

Almost intact but mended from several large fragments. A few breaks on the body with lacunae filled with plaster used by the Italians, which slightly affects the decoration on the body. Several breaks and chips, especially on the outside of the lip and the decorative zone on the shoulder, above Herakles' head. Cracks on the handle-roots. Misfired to pale greyish in parts and to pale reddish in others on the black areas. The rest of the surface, glaze and additions in purplish red are well preserved, but the

white has slightly shrunk on the body metope and has not been preserved on the shoulder zone.

The vase is glazed but for the horizontal flat rim; the metopes on neck and body; the band, above the base, with the rays; the inside of the horizontal handles and part of the body opposite the handles; the underside of the foot and half way down the neck on the inside, below the glazed part.

Shoulder hydria: Wide flaring lip with reserved rim; tall neck glazed inside to a depth of 4 cm and tapering to the angular transition with the body; round, horizontal handles curving upwards, reserved inside and on the part of the body opposite them; the round, vertical handle has two small protruding flanges running parallel to the rim; torus base. The vase, shoulder and body, was turned on the wheel in one throw from a single large ball of clay and the torus base was added separately: J. M. Hemelrijk in T. Rasmussen and N. Spivey (eds.), *Looking at Greek Vases* (1991) 233-256, esp. 248.

Lip: Two rows of antithetical ivy-leaves with a glazed line between. Plastic ring with red line separating neck from body.

Shoulder: Tongue pattern with twenty-two alternating glazed and red tongues. Herakles and the Nemean lion, from left to right: Herakles bearded and with long hair, short chiton, boots, petasos and caduceus (*kerkiras*) in his r. hand, and with l. hand extended in a gesture of encouragement, is kneeling to the r.; Herakles, bearded and with short hair, naked, grasps the lion with both hands wrapping his l. arm round its neck and tries to strangle it in kneeling position to the r.; the lion with open mouth and l. hind paw raised stands to the l.; Athena with long hair, peplos and helmet with high crest holding spear in her r. hand raises her l. hand in a gesture of encouragement. All figures stand on a thick, glazed ground line.

Body: Chariot to the r. with charioteer with short hair and in long chiton (*xystis*) holding the reins and the goad in his r. hand, and a bearded man in himation beside him on the biga; the latter's hands hold the upper part of the biga in front of him. Beside the horses a warrior in greaves and helmet holding spear and shield stands to the l. facing the charioteer and man. In front of the horses, a boy with short hair and long chiton and himation to the r. but with head turned backwards. All figures stand on a thick but diluted, glazed ground line. The scene is flanked by two vertical rows of opposed ivy leaves separated by three glazed lines.

Lower part of the body: Wide, glazed band with two red lines at the top and a thicker one at the bottom;

reserved band with the rays above the base; flat plastic ring separating body from base.

Red: Shoulder: Alternating tongues of the tongue pattern; Herakles' beard and the lower part of his chiton; Herakles' hair and beard; the lion's lolling tongue and two patches on its thigh; outer contour of Athena's high crest and the upper part and the lowest, horizontal border of her peplos. Body: Charioteer's hair; man's beard and alternating folds of his himation; the centre of the biga showing behind the wheel; warrior's helmet and the outer contour of the helmet's crest; first and third horses' manes; first horse's breast band and tail; boy's hair, upper part and lowest, horizontal hem of his chiton and alternating folds (the central and outer ones) of his himation.

Red lines: a) On top of the plastic ring separating neck from shoulder; b) two thin lines under the metope encircling the vase; c) thick line on top of the reserved zone with the rays; d) thin line on top of the plastic ring separating body from base.

White: Shoulder (Only the black background is preserved): Cap of Hermes' petasos; line along the lion's belly; Athena's naked parts, face and neck, arms and hands, feet; four tiny dotted tiny circles disposed vertically (two on the two upper folds of Athena's peplos. Body: (Quite well preserved but at parts shrunk) Charioteer's chiton; the outside of the warrior's shield; (only the black background preserved) eleven very tiny dots on the band separating helmet from crest on the warrior's crest; four tiny three-dotted semi-circles below the first horse's breast band and four tiny dots on the first horse's muzzle; three, and possibly a fourth, tiny dotted circles on the inner glazed folds of the boy's himation.

Circle of the Swing Painter [E. Böhr].
About 540-530.

Böhr in her study on the Swing Painter, *op. cit.*, removed a few of Beazley's attributions to the Painter's hand, thus creating a wider division with painters working in his style. Böhr, *op. cit.* 20 with n. 167 and p. 135, compares the Rhodes hydria with a fragmentary hydria in Bern, in the collection of R. Blatter, her U 21, pl. 161 c-d, with identical composition and style of drawing on the body metope, especially of the horses, and attributes persuasively both hydriai to the same painter working in the circle of the Swing Painter. She also collects a group of six hydriai of identical make and with floral decoration on the vertical edge of the rim, among which our hydria,



see *op. cit.* 20 and n. 171, all attributed to painters working in the wider circle of the Swing Painter. On the Swing Painter see Böhr's monograph, *Schaukelmaler* (with reviews by M. B. Moore, *Gnomon* 55 [1983] 772-775; D. von Bothmer, *AJA* 88 [1984] 81-84; M. A. Tiverios, *Ελληνικά* 42 [1991-1992] 186-189; and others), where also all previous bibliography and *eadem* in B. v. Freytag gen. Löringhoff (ed.), *Præstant interna. Festschrift für Ulrich Hausmann* (1982) 213-220. See more recently, J. J. Harper, *AncWorld* 28 (1997) 31-40 and R. Lindner, *Greek Vases in the J. Paul Getty Museum*, 6 (2000) 79-86.

For the standing scheme of both Herakles and the lion see Böhr, *Schaukelmaler* 36, n. 340 with references to previous bibliography; this iconographical type is most probably an invention of Exekias, as supported by J. Boardman, *AJA* 82 (1978) 14, and was popular in the third quarter of the sixth century. Iconographically the type of Herakles fighting the lion on the ground with his left arm round its neck and flanked by a kneeling Hermes on the left and a standing Athena with raised left hand on the right approximate the type: "c) Herakles fights the lion on the ground, his left arm round his neck" in *LIMCV* (1990) s.v. Herakles nos. 1851-1859 and commentary on p. 32 (W. Felten); however, on the shoulder frieze of our hydria Herakles and the lion have their bodies raised somewhat higher from the ground and in none of the examples of this scheme cited by Felten in the *LIMC* are Hermes and Athena flanking the fight; more often Herakles is supported by Athena alone or in the company of Iolaos and less frequently by Hermes and Iolaos. For compositional types of Herakles' fight with the Nemean lion see also H. Marwitz, *ÖJb* 46 (1961-63) 73-82. For a plainer iconographical classification of the first labour, with examples exclusively drawn from vases in Munich, see recently *Herakles. Herkules*, 68-90 and esp. 82 with fig. 10, 28-34, for the first variation of the third scheme, the kneeling pose with Herakles wrestling with the lion; however, on our scene the lion's backpaw is not on Herakles' head. For bibliography on the subject see under pls. 10 and 11.

Chariot scenes with two male figures in civilian clothes, on the biga, i.e. the man leading the chariot dressed in the usual charioteer's long chiton and a man, appear in their great majority from the middle to the end of the sixth century; they are usually accompanied by other figures, sometimes a warrior and a boy in front of the horses, as is the case on our scene. Manakidou, *op. cit.* 255-266 and esp. 257-258, divides these scenes into

two iconographical variations and classifies the main picture on our hydria in her second variation with the two male figures on the biga accompanied by other figures difficult to be identified; she thinks that the warrior in such context is taken from "warrior departure scenes" and the youths or boys from "harnessing" or athletic ones. Note, however, that the boy in front of the horses on our scene is not naked (cf. *op. cit.* 258 n. 15 for her no. 33), as he usually is in harnessing scenes. She rightly points out, however, first, on p. 258, that a few painters, among whom mainly the Princeton Painter followed by the Swing Painter and others, had a liking for the mixture of a peaceful and a war-like atmosphere and second, on p. 259, that, though the interpretation as a departure scene is to be excluded, the two male figures on the biga are difficult to identify. Thus, the scene, in her opinion, must be of a generic genre character with a mixture of certain iconographical details from other themes. We consider, however, that another interpretation is preferable based on the warrior's direction

and the dressed boy, namely, that the warrior is heading to the chariot and has not turned away from it, and that the dressed boy is most probably his son and not a slave taken from the harnessing motif, since his head is turned towards his warrior-father; as regards the two male figures on the biga, the one is certainly the young charioteer, who will accompany his master to the battle-field and the man on the chariot is either his companion/partner to the war still dressed in civilian clothes, or most probably a relative or even the stableman. For this interpretation see V. Sturla-Theodoridou, *Die Familie in der griechischen Kunst und Literatur des 8. bis 6. Jahrhunderts v. Chr.* (1989) 284-296 and for the child esp. 288-291. For the use of chariots in Greek art in general see also J. H. Crowel, *Chariots and other Wheeled Vehicles in Iron Age Greece* (1992) 53-65, esp. 59-60.

PLATE 54

1-2. See Plate 53, 1-2.

KALPIDES ΑΚΑΔΗΜΙΑ

PLATE 55

1-2. Fig. 27.

13064. From tomb 126 of Macri Langoni at Camiros. *CIRb* IV 179 no. 1, fig. 193 (second); A. Johnston, *BSA* 70 (1975) 152 no. 39 and fig. 3; *idem*, *Trademarks* 90 type 2B no. 11 and 262; *Para* 304.

Height, 20.5 cm; diameter at the lip, 9.4 cm; diameter at the foot, 7.9 cm. Maximum diameter, 15.8 cm.

Intact but for several chips on the lip and handles. A tiny superficial break on the metope above the mounted maenad's hand. Abrasions on the handles, around and below the vertical handle-root and base. Surface partly worn. Glaze partly worn but well preserved on the decorative metope, misfired partly to pale greyish on the black areas and especially at the back under the vertical handle. Additions in red mostly flaked off; in white, mostly shrunk. There are insoluble salts at the underside of the foot.

The vase is glazed but for the metope, the horizontal, top rim, the inside of the vertical and horizontal handles and the underside of the foot.

Kalpis: Torus lip with offset, horizontal rim; neck

with a tiny groove at the top, glazed inside to a depth of 3.8 cm; round vertical handle rising from the shoulder and attached to the neck well below the mouth, reserved inside; horizontal handles curving upwards and reserved inside; globular body with maximum diameter at the middle, exactly at the level of the horizontal handles, narrowing sharply towards both the neck and the echinus base.

Metope, neck: Two rows of dots united with tiny, diagonal lines and with two lines at the bottom.

Body: A maenad with long hair tied in a krobylos with a stephane, in short himation leaving her r. leg naked, is mounted on an ithyphallic donkey, which stamps its l. hoof and has a wreath pendent from its genitals, walking calmly to the r.; in front of the donkey, another maenad with long hair tied in a krobylos with a stephane, in long chiton and himation stretching her r. hand towards the donkey and walking to the l. but with head turned backwards. An indiscernible object on the l. side of the r. maenad at the level of her hand has the shape of an elongated drop. In the background, dotted branches with four couples of fruits. All figures stand on the red ground line. The metope is flanked by glazed lines.

Red: Maenads' stephanai; large dots on the folds of



their himatia; donkey's mane and tail; an indiscernible object on the l. side of the r. maenad at the level of her hand.

Red lines encircling the vase: a) Thin line at the edge of the rim separating rim from lip; b) thin line at the upper part of the neck inside, 1 cm in depth; c) thin line below the ground line; c) thin line towards the edge of the base.

White: Maenads' naked parts, faces and necks, arms and hands, feet and the entire r. leg of the mounted maenad; three-dotted circles placed at random on their himatia; contour of the donkey's muzzle, neck and breast; four couples of large dots probably denoting the fruits on the dotted branches in the background.



Graffito: At the underside of the foot Class of the Red-Line Painter's Kalpides. Manner of the Red-Line Painter. About 500-490.

Beazley, *Para* 304, classified this kalpis to the Class of the Red-Line Painter's kalpides as regarding the shape and attributed it to the manner of the Red-Line Painter as regarding the style of drawing. The Red-Line Painter (*ABV* 600-607 and *Para* 300-304) is primarily known as a painter of small neck-amphorae and is named after the two red lines drawn below the figures; however, many vases in his manner have only one, whereas red lines decorate also other parts of the vase as is the case here. The style of drawing is often rather careless but occasionally the Painter himself decorates full-size pieces conscientiously and a few among them belong to the Leagros Group, see *ABV* 600. On the Red-Line Painter and his manner see *ABV* 600-607; 710-711; *Para* 300-304; *Add* 141-142. Also, J. M. T. Charlton, *JHS* 78 (1958) 19-22; E. J. Holmberg, *OpRom* 16 (1987) 59-90; *idem*, *OpRom* 17 (1989) 61-76; *idem*, *The Red-Line Painter and the Workshop of the Acheloo Painter* (1990) (with review by M. Pipili, *OpAth* 21 [1996] 223-224). Compare with our kalpis for shape and style of drawing the following:

1. Agora P 6180, *ABV* 605, 84; *Agora* XXIII 186 no. 657, pl. 62 by the Painter; 2. Agora P 23197, *ABV* 710; *Agora* XXIII, 186 no. 658, pl. 63 associated with him; 3. Rhodes inv. no. 5133 from Ialysos, *ABV* 606, 22; *CVA* Rhodes 1 [Italy 9], pl. 8, 1 with Troilos and Polyxena at the fountain; 4. New York MMA 06.1021.50, *ABV* 606, 21, with same subject; 5. Tübingen 5330, *ABV* 601, 7; *CVA* 3, 25-26, pl. 17, 5-6.

For maenads in Attic vase painting see Moraw, *Maenade* and esp. 217-224 for late Attic black figure. For a Dionysian scene with maenads see *LIMC* VIII s.v. Mainades 780-802 with extensive bibliography (I. Krauskopf-E. Simon). The indiscernible object on the l. side of the r. maenad at the level of her hand, which has the shape of an elongated drop, is possibly meant to be an askos or a thyrsos or a part of her himation; of course, it can just be a casual red drop. Maenads carrying thyrsos, which is a red figure invention, appear on very few late black figure vases, all from the fifth century: Carpenter, *Dionysian Imagery* 125. For the distinction of the words "maenad" and "nymph" and their connotations see *loc. cit.* 52. On identifying the donkey in Attic black figure with the *equus tainiopus*, equivalent to our nowadays donkey from Somalia, see *LIMC* IV.1, s.v. Hephaistos 654 (A. Hermay and A. Jacquemin). Cf. Carpenter, *op. cit.* 15 n. 14, who thinks that donkeys cannot be distinguished from mules in black figure but only in red figure iconography. On the donkey's ithyphallicism in Attic vase painting see H. Hoffmann in D. Metzler and alii (eds.), *Antidoron. Festschrift für Jürgen Thimme zum 65. Geburtstag am 26. September 1982* (1983) 61-73, esp. 61 with fig. 4. On Dionysos' ithyphallic donkey see also under the olpe, here pl. 73, 3-4.

For the graffito A on the underside of the foot see A. Johnston, *BSA* 70 (1975) 152 no. 39 and fig. 3; *idem*, *Trademarks* 90 and 262.

3-4.

13222. From tomb 167 of Macri Langoni at Camiros. *CIRb* IV 188 no. 1, fig. 204 (upper row, second); *ABV* 556, 436; *Para* 289, 4.

Height, 16 cm; diameter at the lip, 8.5 cm; diameter at the foot, 7.4 cm. Maximum diameter, 14 cm.

Intact but for a large part missing on the left handle, which was wrongly restored by the Italians and is now filled with plaster. Several chips, especially on the lip, handles outside and inside, and base. Abrasions all over, especially on the handles and base. Glaze in quite good condition. Additions in red mostly flaked off; in white well preserved, perhaps repainted in restoration by the Italians.

The vase is glazed but for the metope and most of the underside of the foot.

Small kalpis: Lip with offset, echinus mouth and flat rim at the top; neck glazed roughly in the inside to a depth of 3 cm; banded vertical handle rising from the shoulder and attached to the neck well below the mouth, glazed outside and inside; horizontal handles curving upwards; almost spherical body sitting on the echinus foot.

Metope, neck: Meander running r. with double lines at the bottom. Shoulder: Two spiky, roughly drawn palmettes and half a palmette at the r. corner with a large reserved heart springing from a row of circles with a line separating shoulder and body decoration.

Body: Symposiast naked but for a mantle over his shoulder with short hair and a stephane and long tainiae, with raised l. hand, walking to the r.; hetaira with long hair tied in a krobylos and a stephane, in long chiton and himation, holding a wreath in her r. hand, walking to the r. but with head turned backwards towards the symposiast. The figures' feet overlap the ground line and the glazed lower part of the vase has overpainted them. The metope is flanked by two vertical rows of dots flanked by double lines.

Red: Alternating folds of the symposiast's and hetaira's mantle and himation respectively; lower lock of the hetaira's hair and her bracelet; two tiny dots on the hetaira's r. elbow, probably denoting fibulae for her dress; a tiny dot on her eye, denoting the iris.

Red lines: a) Thin line at the upper top at the outside of the lip; b) thick line as ground line encircling the vase.

White: Three three-dotted circles on the symposiast's mantle and ten three-dotted circles on the hetaira's himation; symposiast's tainia falling to two very long ribbons; hetaira's naked parts, face and neck, arms and hands, feet (possibly repainted by the Italians); her stephane; a wreath in her r. hand; two large white dots in the background, possibly placed at random.

The Brno Painter.
First quarter of the fifth century.

The Haimon Workshop was active and prolific around the time of the Persian wars providing a variety of mass-produced vases. Within this workshop Haspels, *ABL* 135-136, first distinguished a subdivision of small red-ground kalpides, for which in her words "it is even harder than in the mugs to be certain what is by the painter [Haimon] himself". To the five London kalpides put together by Haspels, *op. cit.* 136, Beazley added new

vases in his *ABV* 556 and later in *Para* 288-289, where he distinguished a group of nine small kalpides with picture on the body and two lekythoi and attributed them to the Brno Painter, whom he characterized as a companion to the Haimon Painter. More vases were added to the list of the Brno Painter's oeuvre since. For the manner of the Haimon Painter see *ABV* 556, 436 and for the Brno Painter, Companion to the Haimon Painter see *Para* 289, 4. Our kalpis is a near replica of Cairo 26.196 see *Para* 289, 3.

On the Haimon Painter and his group see *ABL* 130-141; 241-249; *ABV* 538-571; 705-708; 716; *Para* 269-287; *Add²* 133-137; J. R. Mertens, *Attic White-Ground. Its Development on Shapes Other than Lekythoi* (Ph. D. thesis, Harvard 1972) (1977) 88-89; *Agora* XXIII 95-96 mainly lekythoi. For a brief discussion and appreciation of the Haimon Painter and his "Haimonian" followers see Boardman, *ABFH* 149.

For the komos scene, a theme recently widely discussed, see C. Bron in *AGRP Copenhagen* 71-79 with ancient sources cited but mainly drawing from the richer red figure iconography; J. N. Bremmer in Murray, *Symptotica* 135-148, esp. 143-145 and E. Pellizer, *ibid.*, 177-184, esp. 180-217-224. For komos and komos scenes see J. Smyth, *Komos and Related Figures in Archaic Greece* (D. Phil, Oxford 1997) with previous bibliography and recently M. A. Tiverios in S. Buzzi et al. (eds.), *Zona archeologica. Festschrift für Hans Peter Isler zum 60. Geburtstag* (2001) 421-431.

PLATE 56

1-2.

10784. From tomb 288 near the church of Kremaste at Lalysos.

CIRb III 208 no. 4, fig. 204 (upper row, first); *ABV* 556, 437; *Para* 289, 6; Lemos, *Rhodes* 457-468, fig. 5.

Height, 9.1 cm; diameter of lip, 5 cm; diameter of foot, 4.1 cm. Maximum diameter, 8.5 cm.

Intact but for the l. handle. Breaks on the lip and base. Many abrasions all over, especially on the lip, vertical handle, the black areas of the body and base. Many chips all over, especially on the lip, vertical handle and base. Surface worn. Glaze quite well preserved on the decorative metope. Additions in red not used; in white possibly repainted at restoration.

Small kalpis: Lip with offset, torus mouth and flat



rim on top; neck glazed roughly in the inside to a depth of 0.08 cm; vertical, strap handle rising from the shoulder and attached to the neck just below the mouth, glazed outside and inside; the r. preserved horizontal handle is curving slightly upwards; spherical body sitting on a heavy, echinus foot.

Metope: Two roughly drawn palmettes with three elongated tongues in between and bordered by lines in all four sides. Komos with youth naked but for a mantle over his r. shoulder to the r. with l. arm stretched towards his companion and a maenad in long chiton and himation holding a thyrsos in her r. hand across her lower body walking to the r. A small dotted branch in the background disposed diagonally between youth and maenad. The metope is flanked by a couple of lines.

White: Ten (two are perceptible) dots on the thyrsos' head and three more dots at random: On the background between the heads of the youth and the maenad; on the r. hand of the maenad; and on the maenad's neck.

The Brno Painter.

First quarter of the fifth century.

This Rhodes kalpis is a sister piece to the following vase Rhodes 10785, pl. 56, 3-4, i.e. same grave, shape, dimensions, subject and style of drawing. On the Haimon Workshop and the Brno Painter see the previous kalpis under pl. 55, 3-4.

For identical vases deriving from the same tomb as this kalpis and the next see W. Hornbostel, *MüJb* 26 (1975) 58 and esp. n. 124; K. Schauenburg, *AA* 1977, 195 ff. with n. 6 and 198 with n. 23 and M. A. Tiverios, *AEphem* 1980, 69 with nn. 4-6.

For maenads carrying thyrsos, which is a red figure invention and appears on very few late black figure vases, all from the fifth century, see Carpenter, *Dionysian Imagery* 125. For the distinction of the words "maenad" and "nymph" and their connotations see *loc. cit.* 52. For maenads in Attic vase painting see Moraw, *Mänade* and esp. 217-224 for late Attic black figure and *LIMC* VIII s.v. Mainades 780-802 with extensive bibliography (I. Krauskopf-E. Simon).

3-4.

10785. From tomb 288 near the church of Kremaste at Lalysos.

CIRb III 208 no. 4, fig. 204 (lower row, first); *ABV* 556, 438; *Para* 289, 5; Lemos, *Rhodes* 457-468, fig. 5.

Height, 9.4 cm; diameter of lip, 5.6 cm; diameter of foot, 4.8 cm. Maximum diameter, 8.5 cm.

Mended from a few fragments with a large lacuna on the black area. A large break on the base. Many chips all over, especially on the lip, vertical handle and base. Surface worn with many abrasions. Glaze quite well preserved on the decorative metope. Additions in red not used; in white possibly repainted at restoration.

The vase is glazed but for the metope, the edge of the foot and the underside of the foot.

Small kalpis: Lip with offset, torus mouth and flat rim on top; neck glazed roughly in the inside to a depth of 0.08 cm; banded vertical handle rising from the shoulder and attached to the neck just below the mouth, glazed outside and inside; the horizontal handles are curving slightly upwards; spherical body sitting on a heavy, echinus foot.

Metope: Two spiky, roughly drawn palmettes with a large reserved heart springing from a row of circles with elongated tongues in between and bordered by lines in all four sides. Komos with youth naked but for a mantle over his r. shoulder to the r. with his l. hand stretched towards his companion and a maenad in long chiton and himation holding a thyrsos in her r. hand across her lower body walking to the r. A small dotted branch in the background disposed diagonally between youth and maenad. The metope is flanked by a couple of lines.

White: Eleven small dots on the thyrsos' head and the beginning of the stem; a dot between the youth's and the maenad's heads above the dotted branch on the background.

The Brno Painter.
First quarter of the fifth century.

This Rhodes kalpis is a sister piece to the previous one, Rhodes 10784, i.e. same grave, shape, dimensions, subject and style of drawing. On the Haimon Workshop and the Brno Painter, as well as the iconography see the previous kalpis, pl. 56, 1-2.

OINOCHOAI Shape I

For the shape and its variations, for potters, painters and stylistic groups see mainly Clark, *Olpai and Oinochoai* and Fournier-Christol, *Olpés*. For the shape and name see Richter-Milne, *Shapes* 18-20; Kanowski, *Containers* 109-111; *Agora* XII 58-63 with bibliography; *Agora* XXIII 39-43 and mainly *Kerameikos* VI, 2 173-181. For metallic oinochoai see Th. Weber, *Studien zu ausgewählten archaischen und klassischen Oinochoenformen aus Metall in Griechenland und Etrurien* (1983). For the types of Attic red figure oinochoai see A. D. Trendall, *JHS* 71 (1951) 178-193; J. R. Green, *BICS* 19 (1972) 1-16; *idem*, *AA* 1978, 262-272. For a detailed study of the chous (Beazley's shape III) see J. D. Beazley, *BSA* 66 (1971) 189-228.

PLATE 57

1-3. Fig. 28.

15569. From inhumation tomb 48 of Marmaro at Ialysos.

ClRh VIII 169-171 no. 8, fig. 160 and colour pl. VII (middle row); *ABV* 249, 11 (with no inv no.); D. von Bothmer, *RA* 1 (1969) 12; Clark, *Olpai and Oinochoai* no. 981 (with no inv no.).

Height to the handle, 13.6 cm; height to the lip, 11.3 cm; diameter of lip, 5.6 cm; diameter of foot, 6.3 cm. Maximum diameter, 8.4 cm.

Mended from large and small fragments with a few lacunae on the decorative zone. Two large breaks at the lip and the base. Very few chips on the lip and cracks all over, especially at the joints. Misfired to reddish brown on the black areas. Surface and glaze quite well preserved on the figures. Additions in purplish red quite well preserved; in white mostly flaked off.

The vase is glazed but for the metope, the inside of the handle, the flat underside of the foot, where it is covered with a red slip above the clay.

Oinochoe Shape I: Trefoil mouth; no collar; high, rounded handle, glazed but for a very thin strip inside; spherical body (called "poddy" by Beazley) narrowing sharply just above the almost flat base.

Metope: Row of short, parallel lines. Male figure seated amongst youths and men. From l. to r.: Two bearded men with short hair and long chitons and himatia holding spears in their l. hand and standing to the r. behind the seated man; bearded man with long hair, long chiton and himation holding spear in his l. hand seated on a throne with animal feet and back ending in a swan-head with his feet on a foot-stool to the r.; two youths flanking a bearded man with long hair to the l.

in front of the seated man: all three wear long chitons and himatia and the youths have long hair; only the first youth, in front of the seated man, holds a spear in his r. hand.

Red: All attendants' – three men's (not the seated) – beards; all the men's and youths' and seated man's hair and himation.

White: (Only faint traces on the black background preserved) all men's and youths' chitons; the outer paryphae of the himatia of the two youths and the man in front of the seated man; eight tiny dots on the diagonal heads of the himatia of both the first youth and the man in front of the seated man.

Elbows Out.
About 550-540.

Beazley, *op. cit.*, attributed this small oinochoe to Elbows Out and indeed the painter's style of drawing is that of his other miniature oeuvre. Our oinochoe compares best in composition, style of drawing, especially in the stiffness of the draped men and youths, and almost identical subject with its sister piece, the miniature amphora type B, Rhodes 15681 (here pl. 9). Bothmer, *op. cit.* 12, compares also a lost neck amphora, *ABV* 249, 6. On Elbows Out see *ABV* 248-252, 691; *Para* 69, 89, 112-113, 518; *Add.* 64-65; D. von Bothmer, *RA* 1 (1969) 3-15; B. Fellmann, *AM* 99 (1984) 155-160; H. P. Isler, *Jdl* 109 (1991) 93-114. For a sound discussion of a probable East Greek, and specifically Fikellura, influence on the shape and decorative motifs of neck amphorae of Elbows Out see D. A. Jackson, *East Greek Influence on Attic Vases* (1976) 43-51, without, however, reference to the two miniature Rhodes vases (pls. 9 and 57). The miniature drawing on both vases, our oinochoe

and the amphora pl. 9, compares best with band-cups, lip-cups and band-skyphoi attributed recently to Elbows Out or to his manner, for which see under amphora B pl. 9.

Both procession and audience scenes are frequent in early Archaic art but also in Attic black and even more in red figure. The enthroned male figure is either a deity, or in the absence of attributes perhaps a priest or even a mortal of certain social status. On procession scenes on Attic vases and their origin see the amphora B pl. 9. For a similar scene with a seated man attended by men and women compare side B of the Panathenaic amphora, New York, Metropolitan Museum 53.11.1, *ABV* 298, 5; *CVA* 4, 12-13, pl. 13, 1-4. For the draped men, the draped youths, those holding spears and the throne with animal feet see bibliography and comparanda for amphora B under pl. 9.



PLATE 58

1-3. Fig. 29.

15594. From inhumation tomb 238 of Drekidis at Ialysos.

ClRh III 181 no. 4, fig. 175 (sixth); *ABV* 420, 4; Clark, *Olpai and Oinochoai*, 465, no. E7 (Euboean).

Height to the handle, 17.5 cm; height to the lip, 16.8 cm; diameter of lip, 8.9 cm; diameter of foot, 6.4 cm. Maximum diameter, 12.4 cm.

Intact but for very few chips on the lip and neck outside and mainly inside. Abrasions all over the body and on the inside of the lip and neck. Glaze and additions in purplish red well preserved. Diluted glaze on the cocks' legs, feet, heads and beaks.

The vase is glazed but for the metope, one thick line at the lower body, at the edge of the base and the inside of the foot.

Oinochoe Shape I: Trefoil lip; black collar with a plastic ring separating neck from body; neck glazed inside to a depth of 5 cm; low, round handle; ovoid, almost spherical body with wide metope; echinus base.

Metope, shoulder: Row of long, vertical, parallel lines with a line below. Two cocks heraldically disposed confronting each other and walking antithetically with an inverted ivy-leaf at the middle above their heads. The l. cock's tail overlaps the border and ends on the shoulder zone. The figures stand on a diluted ground line.

Red: Crests, combs, middle and outer register of the plumage (before the wings) of the cocks' body; l. cock's front part of the body.

Red lines encircling the vase: a) Thick line at the edge of lip separating inside from outside; b) two lines on the plastic ring above and below, separating neck from body; c) thick line below the metope.

The Class of the Oxford Siren-Jug.
About 540-530.

Beazley, *op. cit.*, placed this oinochoe in the Class of the Oxford Siren-Jug and considered the Class Attic. On the Class of the Oxford Siren-Jug see *ABV* 420 and 696; *Para* 178-179; as Beazley stated, the Class of the Oxford Siren-Jug is near the Ring-collars, for which see *ABV* 418, 1 and *Para* 178 and is perhaps related to the Dolphin Group. Oinochoai of this Class were assigned to Eretria initially by D. von Bothmer, *MetMusJ* 2 (1969) 44 n. 57, followed by A. Ure, *BSA* 68 (1973) 30 ff.; see also J. Boardman and F. Schweizer, *BSA* 68 (1973) 277 no. 33. Clark, *op. cit.* 464-468 assembles twenty-five vases, his nos. E1-E25, which he considers Euboean. We consider, however, our oinochoe Attic, or at least the clay is wholly Attic, as the hue is *Munsell* 2.5YR 5/6-5/8 (5YR 6/6-6/8), leaving no doubts; if, however, this particular oinochoe was manufactured in Eretria, or anywhere else in Euboea, with clay transported from Athens, it is impossible to tell. For identical vases see, for example, *Hesperia* 8 (1939) 256 fig. 12; *CVA* Oxford 2, pl. 13, 3; *AA* 26 (1911) 224 fig. 32; M. A. Tiverios in I. Vokotopoulou et al. (eds.), *ΣΤΙΝΔΟΣ. Κατάλογος της έκθεσης στο Αρχαιολογικό Μουσείο Θεσσαλονίκης* (1985) no. 73.

For cocks see P. Bruneau, *BCH* 89 (1965) 90-121 and esp. 90-94 for cocks as symbols heraldically disposed. On the appearance of the poultry in early vase painting and with previous bibliography see recently E. Grabow in B. Schmalz and M. Söldner (eds.), *Griechische Keramik im kulturellen Kontext. Akten des Internationalen Vasen-Symposiums in Kiel vom 24. bis 28.9.2001* (2003) 140-141. For a symbolic interpretation of the cocks see J. Pollard, *Birds in Greek Life and Myth* (1977) 88-89, 143-148 and C. Nauerth in T. Klauser, *Reallexikon für Antike und Christentum* xiii (1986) 360-372, s.v. Hahn. Compare for the subject a trefoil oinochoe in the Niarchos Collection, which Beazley attributed to the Guide-Line Class (Class of Vatican G. 47). L. Marangou, *Ancient Greek Art from the Collection of Stavros S. Niarchos* (1995) no. 15.

PLATE 59

1-2.

10596. From tomb 238 of Drakidis at Ialysos.

CIRb III 181 no. 6, fig. 175 (eighth); *ABV* 462, 40; Clark, *Olpai and Oinochoai* no. 1608.

Height, 12.5 cm; diameter of lip, 3.5x4.2 cm; diameter of the foot, 4.3 cm. Maximum diameter, 8.4 cm.

Intact but for one third of the base. A few breaks on the rest of the base. Few chips on the lip. Misfired to pale cream on most of the black areas. Glaze quite well preserved. Additions in red mostly worn.

The vase is glazed but for the metope, most part of the inside of the handle and the underside of the foot.

Oinochoe Shape I: Miniature: Trefoil mouth; small neck; low handle; plastic ring at the joint of neck and body; globular body; flat handle; echinus base. The vase was turned on the wheel and the outer base was added afterwards.

Metope: Row of six roughly drawn dots. Runner naked, with short hair, with l. foot in mid-air to the l. between two standing youths with short hair and wrapped in their himatia. A piece of cloth hangs in the background.

Red: (Only faintly preserved) runner's hair; youths' hair and the outer folds of their himatia.

Red lines: a) On the plastic ring separating neck from body; b) thick line below the metope encircling the vase.

The Group of Vatican G. 52.

About 530-520.

Beazley, *loc. cit.*, attributed this small oinochoe together with nine more to the Group of Vatican G. 52 and Clark, *loc. cit.*, followed him. For a sister oinochoe see the following, pl. 59, 3-4; see also the three lekythoi on pl. 77, 1-6. On the Group of Vatican G. 52 see *ABV* 460-462; 698-699; 715 and *Para* 202-203; *Add^p* 115-116; also, M. R. Wójcik, *Museo Claudio Faina di Orvieto. Ceramica attica a figure nere* (1989) 263 ff. with bibliography. The group consists mainly of lekythoi, as well as small oinochoai, hydriai and amphorae, both neck amphorae and type B, and derives from the Group of Louvre F 6; it has close stylistic connections with the Fat Runner Group. This group has a tight stylistic homogeneity and very frequently depicts a runner between two clad onlookers. Clark, *op. cit.* 754, following D. von Bothmer, *MetriMusf* 2 (1969) 27-44, considers that the

Dolphin Group, which includes a class of ring-collar oinochoai (the Class of the Oxford Siren-Jug) has been shown to be Euboian. See here for an example, the previous oinochoe on pl. 58, which is, however, in our opinion, wholly Attic. He considers that some vases attributed to both the Fat-runner Group and the Group of Vatican G. 52 are also Euboian, a conjecture which cannot be proven without clay analysis. Compare for the style of drawing a recently published amphoriskos, Athens, National Museum 19662, of same size, R. Proskynetopoulou in O. Tzachou-Alexandri (ed.), *Tò pneύμα και το σώμα. Οι αθλητικοί αγώνες στην αρχαία Ελλάδα* (1989) 247-248, no. 140. For similar vases see Berlin F 1736, *CVA* Berlin 7, 39, pl. 30, 1-2 (small similar oinochoe); *CVA* Gela 4, 10-11, pls. 11-13 (small amphorae B and lekythoi) with rich bibliography and comparanda; *CVA* Agrigento 1, 9, pl. 9 (three small amphorae) and p. 19, pl. 38, 2-8 (six small lekythoi); *TA ATTIKA. Gela* 427-428, pD30-pD32 (two small neck amphorae and an amphora B); *CVA*, New Zealand 1, pl. 10, 4-5 (two small amphorae B); M. A. Tiverios in I. Vokotopoulou et alii (eds.), *ΣΙΝΔΟΣ. Κατάλογος της έκθεσης* (1985) 176-177, no. 283.

The runner is most probably Long Distance runner, as Mommsen judges because of his wide step; see, for example, Berlin F 1736, *CVA* 7, 39, pl. 30, 1-2. For long-distance-running, see J. Jüthner, *Die athletischen Leibesübungen der Griechen 2. Einzelne Sportarten, 1. Lauf-Sprung- und Wurfbewerbe* (1968) 23 and 106 ff.

3-4.

10597. From tomb 238 of Drakidis at Ialysos.

CIRb III 181 no. 6, fig. 175 (ninth); *ABV* 462, 39; Clark, *Olpai and Oinochoai* no. 1607.

Height, 12.5 cm; diameter of lip, 2.8x5 cm; diameter of foot, 4.3 cm. Maximum diameter, 8.6 cm.

Intact but for a break on the base. Few minor chips on the lip and the decorative metope. Misfired to greyish on most of the black areas. Glaze quite well preserved. Additions in purplish red flaked at parts.

The vase is glazed but for the metope, the inside of the handle and the underside of the foot.

Oinochoe Shape I: Miniature: Trefoil mouth; small neck; low handle; plastic ring at the joint of neck and body; globular body; flat handle; echinus base. The vase was turned on the wheel and the outer base was added afterwards.

Metope: Row of seven roughly drawn dots. A naked runner, with short hair to the l. between two standing youths with short hair and wrapped in their himatia.

Red: Runner's hair; youths' hair and the outer folds of their himatia.

Red lines: a) On the edge of the lip separating outside from inside; b) on the plastic ring separating neck from body; c) thin line below the metope encircling the vase.

The Group of Vatican G. 52.

About 530-520.

Beazley, *loc. cit.*, attributed this small oinochoe with nine more to the Group of Vatican G. 52 and Clark, *loc. cit.*, followed him. This small oinochoe might be slightly later than her sister oinochoe, the previous one, pl. 59, 1-2, within the group, on stylistic reasoning; see also the three lekythoi on pl. 77, 1-6. For the group, style, iconography and comparanda see the identical oinochoe, pl. 59, 1-2.



PLATE 60
ΑΘΗΝΩΝ

13395. From tomb 227 of Macri Langoni at Camiros. *CIRb* IV 289 no. 5, fig. 323 (lower row, fourth); *ABV* 424, 4; Clark, *Olpai and Oinochoai* no. 1634.

Height to the handle, 9.5 cm; height to the lip, 8.2 cm; diameter at the lip, 1.5x3.4 cm; diameter at the foot, 3.3 cm. Maximum diameter, 5 cm.

Intact but for a minor chip on the base. Surface, glaze and additions in red and white quite well preserved. Glaze misfired to light brown, especially on the neck and handle.

The vase is glazed but for the decorative zone, a tiny part at the lower inner side of the vertical handle, two bands at the lower part of the body, and the underside of the foot.

Oinochoe Shape I: Miniature; ovoid body; short black neck with a slight groove separating neck from body and glazed inside to a depth of 0.08 cm; high, banded handle; echinus foot.

Body, below the neck groove: Zone of short, parallel strokes. Then, chain of upright palmettes sprouting from a row of circles with elongated inverted tongues in between. The lower part of the vase is reserved with a thick glaze band, at parts double, encircling the vase.

Red: Upper and part of the lower body of the roughly drawn palmettes.

White: Dots on the circles from which the palmettes spring (a few are not discernible).

The Dubois Class and Group.

About 500-490.

Beazley, *loc. cit.*, attributed our miniature oinochoe together with twenty one more of similar make and decoration to his so-called Dubois Class and Group. On the Dubois Class and Group see *ABV* 423-424; 697; *Para* 182; Kurtz, *AWL* 144 n. 13. Clark, *Olpai and Oinochoai* 712-716, added four more pieces to Beazley's catalogues. For similar oinochoai with slightly different decorative motifs compare *CVA* Tübingen 3, 65, pl. 52, 2-3; *CVA* Leiden 2, pl. 71, 5-6.

On miniature vases, mainly Corinthian, as offerings at sanctuaries see T. J. Dunbabin et al., *Perachora. The Sanctuaries of Hera Akraia and Limenia. Excavations of the British School of Archaeology at Athens, 1930-1933, 2. Pottery, ivories, scarabs, and other objects from the votive deposit of Hera Limenia* (1962) 290-291 and on Attic miniatures and their function *Agora* XII 185-186.

3-4.

15394. From tomb 4 of Marmaro at Ialysos.

CIRb VIII 102-103 no. 14, figs. 83 (upper row, first) and 90; *ABV* 449 (with no inv. no.); Clark, *Olpai and Oinochoai* no. 1425 (with no inv. no.).

Height to the handle, 22.5 cm; height to the lip, 21.4 cm; diameter of lip, 6.8 x 10.5 cm; diameter of foot, 8 cm. Maximum diameter, 15 cm.

Almost intact but for the neck, which is mended from a few fragments with a large lacuna. Few breaks at the lower part of the body. Several chips all over, especially at the lip and neck inside and outside. Crack across the handle-root; many abrasions all over. Surface worn. Glaze quite well preserved on the decorative metope. Misfired mostly to reddish, to creamy brown and partly to greyish on the black areas. Additions in purplish red partly flaked off; in white mostly shrunk.

The vase is glazed but for the metope, the tiny line inside the handle, the edge of the foot and the underside of the foot.

Oinochoe Shape I: Trefoil lip; glazed neck outside and inside to a depth of 7.2 cm; low, round handle glazed outside with a tiny reserved line left in the inside,

with two small protruding flanges on the lip; ring collar between neck and shoulder; very short shoulder; globular body; echinus foot.

Metope, neck: Two rows of roughly drawn opposed ivy leaves, almost rendered as dots, between three lines.

Shoulder: Row of short, vertical, parallel lines.

Body: Dionysos bearded, with long hair, long chiton and himation holding a drinking horn in his l. hand and standing to the r. flanked by two maenads in long chitons and himatia covering their faces; both are facing the god. A wreath hangs from a vertical line at the top, between the l. maenad's and Dionysos' heads. All figures stand on the diluted ground line. The metope is flanked by two vertical rows of dots with three lines in between.

Red: Maenads' upper parts of chitons and the outer fold of the l. maenad's himation; Dionysos' beard, the lower horizontal hem of his chiton and the outer folds of his himation; also, two small, crossed lines over the white on his upper chiton (mistakenly positioned, possibly as a continuation of his beard).

Red lines: a) At the edge of the lip separating the inside from the outside; b) double lines below the metope encircling the vase; c) at the edge of the base.

White: Maenads' naked parts, faces and necks, hands, feet; Upper part of Dionysos' chiton; (only the black background preserved) a few dots on the lower part of his chiton and from three-dotted circles each on the folds of the maenads' chitons and himatia.

Approximate to the Dot-ivy Group.
About 500-490.

Beazley, *loc. cit.*, classified our oinochoe close to the Dot-ivy Group for shape and ornament, and because of the dot-ivy, but pointed out that the style of drawing is not the same as that of others of the group. Clark, *op. cit.* 725, considers a group of eleven oinochoai, his nos. 1418-1428, among them our oinochoe, his no. 1425, which "resemble the Class of London B 495 in varying degrees". On the Dot-ivy Group see *ABV* 446-449, 698; *Para* 193-194. On the Class of London B 495 see *ABV* 428-429, 697; *Para* 184.

For Dionysos standing calmly among members of his thiasos in Attic black figure see *LIMC* III (1986) s.v. Dionysos 451-452 nos. 298-308 (C. Gasparri). For Dionysian scenes see Carpenter, *Dionysian Imagery* 76-97, esp. 90 on women appearing alone with the god; Schöne, *Thiasos* 89 ff. and also M. W. Edwards, *JHS* 80 (1960) 78-87.

PLATE 61

1-3. Fig. 30.

12368. From tomb 38 of Macri Langoni at Camiros.

CIRb IV 94 no. 1, figs. 81 (upper row, second) and fig. 82; *ABV* 428, 2; J.-M. Moret, *Oedipe, la Sphinx et les Thébains. Essai de mythologie iconographique* (1984) 9, B; Clark, *Olpai and Oinochoai* no. 1598; Lemos, *Rhodes* 457-468, fig. 2; *LIMC* VIII Suppl. (1997) s.v. Sphinx no. 167 (N. Kourou et al.).

Height to the handle, 14.9 cm; height to the lip, 14.3 cm; diameter of lip, 7.1 cm; diameter of foot, 5.3 cm. Maximum diameter, 9 cm.

Intact but for a few breaks and lacunae on the lip and body on the glazed part. Few chips on the lip and at the joints of the pieces on the lip. Surface worn at places. Glaze mostly worn and diluted on large black areas. Misfired to pale cream at the lower back of the body. Additions in red and white quite well preserved. Insoluble salts on the inside of the neck.

The vase is glazed but for the metope on neck and body, the lower zone with the rays, the edge of the base and the underside of the foot.

Oinochoe Shape I: Trefoil mouth, neck, with a groove at the lower part, and glazed inside to a depth of 4 cm; flat shoulder with ss on the vertical part and with an almost angular transition to the body; globular body narrowing sharply to the base; low and almost banded handle outside and almost rounded inside; flat, torus base.

Metope, lower part of the neck: Row of Ss. Shoulder: Row of vertical, parallel short lines.

Body: Sphinx couchant to the r. with long hair with a stephane falling in a mass down her back and a lock over her face and neck; a naked youth, wreathed, with mantle on his r. shoulder, holding a spear in his l. hand, in the knielauf pose to the r. but with head turned towards the sphinx. The figures stand on a diluted glazed line.

Lower part of the body: Glazed band, and then, wide reserved band with rays above the base.

Red: Sphinx' and youth's stephane dotted with tiny dots in two rows; front part of sphinx' hair and lock; front part of sphinx' upper torso; two interchanging folds of youth's mantle.

Red lines: a) On the edge of the lip separating outside from inside; b) at the edge of the base.

White: Sphinx' naked parts, face and neck; the contour of her chest and belly; thirteen tiny dots on the sphinx' outer wing.



The Collar-of-Esses Class.
About 500-480.

Beazley, *loc. cit.*, attributed this oinochoe together with four more to the Collar-of-Esses Class, which derives from the same workshop as the small amphorae of the Light-make Class. Clark, *op. cit.* 750, adds to Beazley's lists seven more, his nos. 1597-1605bis, which he considers the product of one workshop with five of them, his nos. 1597, 1598 (our oinochoe), 1600-1602, as the work of one potter but painted by several hands. On the Collar-of-Esses Class see *ABV* 428 and Clark, *loc. cit.* For the shape compare, for example, Toronto 919.5.145 (formerly C.332), *ABV* 428, 1; *CVA* 1, 20, pl. 26, 6-7.

The youth's running away pose gives the impression that he has no intention of attacking the sphinx but is most probably retreating, cf. *LIMC*, *op. cit.* no. 167. For an almost similar scene on the oinochoe Munich 1777 with a sphinx and a standing youth flanked by youths, see *CVA* 12, 35-36, pl. 25, 1-2. For a similar scene on a black figure lekythos in Rostock 382, from Athens, see Moret, *op. cit.* pl. 5, 2 but see *ABV* 716, 698: "lekythos connected with the Dolphin Group (Baker): Bothmer points out that the following lekythos is by the same hand: Rostock 382 from Athens, inv. no. 1498, fig. 26. Sphinx and youth running. Very fine in subject and perhaps in meaning is the scene on a Corinthian olpe at the University Museum, Philadelphia MS 5714 with a spear-holder youth on his knees, retreating, between two sphinxes: *CVA* 2, pl. 41, 3-5. An unpublished Attic black figure lekythos of around the same date with a sphinx and a youth clad in a himation to her left is exhibited in the new Archaeological Museum of Mycenae, inv. no. MM955, from the area at Chonia (Χώνια), tomb 1. For the Theban sphinx see U. Hausmann, *JbKuSammlBadWürt* 9 (1972) 7-36; K. Schauenburg in B. v. Freytag gen. Lörringhoff (ed.), *Prestant interna. Festschrift für Ulrich Hausmann* (1982) 230-235. For the subject of a sphinx with mortals see E. Simon, *Das Satyrspiel Sphinx des Aischylos* (1981) 16-18 and for Athenian red figure vases inspired by Aischylos' lost play *Sphinx* see M. A. Tiverios in P. Linart de Bellefonds (ed.), *'Αγαθός δαίμων. Μυθες et cultes. Études d'iconographie en l'honneur de Lilly Kabil*. *BCH* Suppl. 38 (2000) 477-487. For the Sphinx in general see Moret, *op. cit.* 44-46; and *LIMC*, *op. cit.* 1149-1174 with bibliography, esp. IV. Theban sphinx, nos. 165-186 and commentary, esp. 1164-1165 (N. Kourou et al.). For the sphinx as symbol of death and transportation to afterlife see H. Hoffmann in I. Morris (ed.), *Classical Greece: Ancient Histories and*

Modern Archaeologies (1994) 71-80 and most recently D. Tsiafakis in J. M. Padgett (ed.), *The Centaur's Smile. The Human Animal in Early Greek Art* (2003) 72-104 and 261-283 cat. nos. 63-72, esp. 261-264 no. 63.

PLATE 62

1-2. Fig. 31.

12980. From tomb 110 of Macri Langoni at Camiros.

CIRb IV 277 no. 2, fig. 309 (third); *ABV* 527, 22; M.-C. Villanueva Puig in C. Bérard, Chr. Bron, A. Pomari (eds.), *Images et Société en Grèce ancienne. L'iconographie comme méthode d'analyse* (1987) 138 no. 88; Clark, *Olpai and Oinochoai* no. 1893.

Height to the handle, 15.9 cm; height to the lip, 14.4 cm; diameter at the lip, 6x6 cm; diameter at the foot, 5.5 cm. Maximum diameter, 8.5 cm.

Intact but for a small part on the front of the trefoil lip, one small fragment leaving a break at the joint on the inside. A small chip on the decorative metope. Abrasions all over the lip, neck, lower part of the body and base. Glaze quite well preserved on the decorative metope; misfired partly to reddish brown and partly to grey-greenish on the black areas. Additions in white mostly flaked off or shrunk.

The vase is glazed but for the decorative metope on the shoulder and body and the underside of the foot.

Oinochoe Shape I: Trefoil lip; decorated neck glazed outside and inside to a depth of 2.80 cm; round handle glazed outside and inside; a slight groove between neck and shoulder; short shoulder; globular body narrowing smoothly to the base; flat, torus base.

Metope, neck: Two rows of dots with double lines at the top and at the bottom, sloping to the r. Shoulder: Row of short, vertical, parallel lines with a horizontal line below, sloping to the r.

Body: A female figure, presumably a maenad, with long hair and a stephane, wearing long chiton and himation, with her l. arm raised rides sidesaddle to the r. on a bull with raised head. The maenad might be holding krotala in her raised l. hand. In the background, four dotted branches. The figure stands partly on the glazed and partly on the red ground line. The metope is flanked by two vertical rows of dots flanked by double lines on the interior and a line on the exterior.

Red: Stephane on the maenad's hair and three tiny dots: two on her chiton and one on the second outer

fold of her himation; a garland on the bull's neck.

Red lines: a) Two lines below the ground line of the metope encircling the vase; b) thick line on the plastic ring at the joint of body with base; c) thick line at the edge of the base just above the vertical edge.

White: Maenad's naked parts, face and neck, arms and hands, feet; contour of bull's muzzle, neck, belly, tail and a large dot between its hindlegs placed at random, possibly meant to be the genitals. The dot has been repainted at restoration by the Italians.

Oinochoe by the Athena Painter or from his Workshop. About 500-490.

Beazley, *loc. cit.*, has classified this oinochoe with those of the Athena Painter or his Workshop, Group iv, and was followed by Clark, *op. cit.* 857-858, who assigned it to his late Class A. The Athena Painter was a slightly younger follower of the Edinburgh Painter, who appears to have been the chief artist in a large workshop, and it is not always possible to decide whether a particular vase, such as our oinochoe, is from his own hand or that of a closely associated painter. The style of the Athena Painter is very close to that of the Bowdoin Painter, and it is possible that they are one and the same artist, working in different techniques at different stages of his career. On the Athena and Bowdoin Painters see *ABL* 160 and 259-261 (Haspels' Class A); *ABV* 526-531; *Para* 262-266 (Group iv); Kurtz, *AWL* 15-16. Compare for same shape and Group iv, e.g. *CVA* Ferrara 4, pls. 21, 1, 3; 21, 2, 4 and H. A. Shapiro, *Art, Myth and Culture. Greek Vases from Southern Collections* (1981) 50-51, no. 17.

The subject is very common in late black figure. The figure on the bull is not Europa, since the trappings are Dionysian, but merely a maenad, who might even be holding krotala. For discussion of similar figures see W. Technau, *JdI* 52 (1937) 76-103; J. M. Hemelrijk, *BABesch* 49 (1974) 148-150; for further references see *CVA* Toledo 1, pls. 11-12. For a more detailed discussion of the subject and its iconographical classification see M.-C. Villanueva Puig, *op. cit.* 138 ff. and *eadem*, *RA* 1983, 247 ff. For a similar theme, a maenad on a bull in a background of ivy and grape leaves, compare, among other examples, the olpe Rhodes 10662, *CVA* Rhodes 1 [Italy 9], III He, pl. 13, 2.

PLATE 63

1-2.

12147. From tomb 6 of Macri Langoni at Camiros. *CIRh* IV 60, fig. 34 (second row, third); *ABV* 532, 13 (wrongly 7 in the second row, instead of 3); Clark, *Olpai and Oinochoai* no. 1945.

Height to the lip, 9.3 cm; diameter of lip, 3x4 cm; diameter of foot, 3.6 cm. Maximum diameter, 6.3 cm.

Intact but for the missing handle. Two small fragments mended at the lip. Several large chips at the lip. Many abrasions on the black areas. Surface and glaze worn.

The vase is glazed but for the metope and the underside of the foot.

Oinochoe Shape I: Miniature; No collar; low handle; foot near-torus, somewhat concave at the top and without base-fillet.

Metope, shoulder: Short, vertical, parallel lines. Body: Female figure in long chiton and himation with extended hands walking to the r. in front of an object, which most probably is a kalathos. In the background ivy-branches. The metope is flanked by roughly drawn lines.

Oinochoe by the Athena Painter or from his Workshop. Group vi. The Class of Copenhagen 68. About 480-470.

Beazley, *loc. cit.*, classified this oinochoe in his Group vi, of the Class of Copenhagen 68, which pertains to the workshop of the Athena Painter, pointing out that this particular class is also closely interconnected in style of drawing; he collected some twenty miniature oinochoai and stated that "some are by the the Athena Painter, some of the rest may be". Clark, *op. cit.* 858-861, adds twenty more oinochoai identifying three small subclasses, his nos. 1920-1921; 1924-1929; and 1930, 1935, 1941. This is a sister oinochoe to the following one, pl. 63, 3-4, found in the same tomb. For shape and style compare also the oinochoe Munich 1759, *CVA* 22, pl. 45, 9.

G. Jacopi, *CIRh* *op. cit.*, describes the scene as a woman making an offer in front of a conical altar; Beazley, *loc. cit.*, refers to the theme as "Female (?)" and Clark, *loc. cit.* wonders whether the object is an altar. For a maenad at an altar see *LIMCVIII* (1997) s.v. Mainades 780-803 and esp. nos. 97 and 98 (I. Krauskopf and E. Simon); the conical object in front of the female figure, however,



looks more like a kalathos. For a kalathos of this type but with seated female figures see an earlier olpe, H. Blinkenberg Hastrup, *The Castellani Fragments in the Villa Giulia. Athenian Black Figure*, 2 (2003) 27-28 no. 87, pl. on p. 83 and a slightly earlier lekythos, attributed to the Class of Athens 581 (i), A. B. Brownlee, *Hesperia* 64 (1995) 350 no. 180, pl. 72; also an alabastron attributed to near the Emporion Painter, *CVA* Lille, Palais des Beaux Arts, pl. 16, 5-7. For a female figure in front of an object, possibly an altar or a kalathos, in scenes connected to the festival of the Lenaia see Killet, *Ikono-graphie der Frau* 136-141.

3-4.

12148. From tomb 6 of Macri Langoni at Camiros. *CIRh* IV 60, fig. 34 (second row, seven); *ABV* 532, 12 (wrongly 3 in the second row, instead of 7); Clark, *Olpai and Oinochoai* no. 1944.

Height to the handle, 9.4 cm; height to the lip, 9.1 cm; diameter of lip, 3x4 cm; diameter of foot, 3.3 cm. Maximum diameter, 6.3 cm.

Intact but for many chips all over. Many abrasions all over, especially on the body. Surface very badly worn and glaze worn on the black areas but well preserved on the figure.

The vase is glazed but for the metope and the underside of the foot.

Oinochoe Shape I: Miniature; No collar; low handle; foot near-torus, somewhat concave at the top and without base-fillet.

Metope, shoulder: Short, vertical, parallel lines.

Body: Female figure in long chiton and himation with extended r. hand walking to the r. In the background vine-and-ivy branches. The metope is flanked by roughly drawn lines.

Oinochoe by the Athena Painter or from his Workshop. Group vi. The Class of Copenhagen 68. About 480-470.

Beazley, *loc. cit.*, classified this oinochoe in his Group iv, of the Class of Copenhagen 68 and Clark, *op. cit.* 858-861, followed him adding twenty more. This is a sister oinochoe to the previous one, pl. 63, 1-2, found in the same tomb, with identical shape, composition and style of drawing. For shape, composition and style of drawing see pl. 63, 1-2.

For a solitary maenad see *LIMC* VIII (1997) s.v. Mainades 780-803 and esp. nos. 6-22 (I. Krauskopf and E. Simon).

PLATE 64

1-2.

12383. From tomb 41 of Macri Langoni at Camiros. Unpublished. *CIRh* IV 270 no. 1 (referred to but not illustrated).

Height to the handle, 13.5 cm; height to the lip, 13.1 cm; diameter at the lip, 3.5x5.3 cm; diameter at the foot, 4.7 cm. Maximum diameter, 8.7 cm.

Intact but for several cracks and very few, minor chips at the lip, handle and handle-root. Insoluble salts on the inside of the neck and at the joint of body with base. Surface worn. Glaze worn at places, misfired partly to reddish brown on the lower black areas. Additions in red and white mostly disappeared, leaving only faint traces on the black background.

The vase is glazed but for the metope on neck, shoulder and body, and almost the whole of the underside of the foot.

Oinochoe Shape I: Trefoil lip; decorated neck outside and glazed inside to a depth of 3.5 cm; high, round handle glazed outside and inside, slightly banded in the inside; short neck with two grooves: one between neck and shoulder and another slightly above c. 1 cm; flat shoulder sloping smoothly to the almost angular transition to the body; body ovoid but somewhat trapezoid; echinus base.

Metope, neck: Two rows of dots united with short, diagonal, parallel lines.

Body: Female figure, probably a goddess or a maenad, with long hair tied in a kekryphalos, in long chiton and himation, with l. hand extended and possibly holding krotala, seated on a stool to the r. but with head turned backwards. In the background, dotted branches. The metope is flanked by two vertical rows of dots with lines in between.

Red: Possibly patches on the woman's himation.

Red lines: a) Thick line at the middle of the neck, only at the front, above the metope; b) thick line below the ground line encircling the vase.

White: Woman's naked parts, face and neck, arms and hands; three dots on her himation.

The Class of Vatican G. 49 [A. A. Lemos]. Near the Painter of Vatican G. 49 [A. A. Lemos]. About 480-470.

Our oinochoe can be attributed to near the Painter of Vatican G. 49, who is a member of the Workshop of the

Athena Painter, Class A and related to the Painter of Sèvres 100, but more trivial. On the Painter of Vatican G. 49 see *ABV* 534-537, 705; *Para* 267-268; *Add.* 133. As regards shape and style of drawing our oinochoe can be compared to the oinochoe Rhodes 12390, *ABV* 537, 5; *CVA* Rhodes 2 [Italy 10], III I a, pl. 2, 4, though that one is white ground and is decorated with a hopping satyr with a walking maenad. Compare also the three oinochoai, Munich 1791, 1794, 1793, *CVA* 22, pl. 46.

For the iconography of maenads in late black figure see Moraw, *Mänade* 106-111. For stools without backs see G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (1966) 46-47 with examples on figs. 224; 259-269.

3-4.

12387. From tomb 42 of Macri Langoni at Camiros
CIRh IV 167 no. 1, fig. 168 (first); *ABV* 555, 432;
Clark, *Olpai and Oinochoai* no. 1585.

Height to the handle, 16 cm; height to the lip, 15.5 cm; diameter at the lip, 4 x 6.8 cm; diameter at the foot, 5.5 cm. Maximum diameter, 9.3 cm.

Intact but for the neck which has been mended from four large fragments. A large break at the lip and neck at the joint of body with base. Abrasions on the handle and the handle-root. Surface in good condition. Glaze well preserved on the figures but partly diluted on the black areas. Misfired to greyish on most of the black areas at the back. Additions in white have been repainted at restoration by the Italians.

The vase is glazed but for the metope on neck, shoulder and body, the edge of the base and the underside of the foot.

Oinochoe Shape I: Trefoil lip; neck decorated outside and glazed inside to a depth of 1.2 cm; low, round handle outside but banded inside and with a small part at the lower handle reserved; a slight groove between neck and shoulder; short and flat shoulder sharply joining the body at an almost angular transition; somewhat square body narrowing smoothly to the echinus base.

Metope, neck: Meander running r. with lines at the top and the bottom. Shoulder: Short, vertical, parallel

lines. Body: A bearded symposiast with long hair, in long himation reclining on a couch to the r.; an hetaira with long hair tied in a krobylos, in long chiton and himation with raised hand seated on a folding stool to the l. but with head turned backwards. In front of the symposiast, a two-legged table with four hanging pieces of meat. In the background, dotted branches. All figures stand on the glazed ground line. The metope is flanked by two vertical rows of dots flanked by double lines.

Red lines: Thin line at the rim.

White: Indiscernible object near the symposiast's r. hand, perhaps a drinking cup; hetaira's naked parts, face and neck, hands and feet; three nails at the joints of the folding stool; blots placed at random on the table, perhaps intending to denote small breads; three small dots on the branches perhaps intending to denote fruits; and one patch on the branches on top of the symposiast placed at random.

Manner of the Haimon Painter.
About 480-470.

Beazley, *loc. cit.*, attributed this oinochoe to the manner of the Haimon Painter. On the Haimon Painter and his group see *ABV* 130, 141, 241-246; *ABV* 554-571; *Para* 708, 710; *Para* 269-277 and 520; Clark, *Olpai and Oinochoai* 748-750. For a detailed discussion on the Haimon Painter's Workshop see Kurtz, *AWL* 150 ff.

Scenes with reclining men and hetairai become very common in red figure and influenced their black figure contemporaries; it was a stereotyped scene with late black figure vase painters at least since the end of the sixth century. Iconographically identical scenes are depicted, among many others, on the olpe Rhodes 12299, *CVA* Rhodes 1 [Italy 9], III H e, pl. 14, 2, attributed to the Painter of Rhodes 13472, a member of the Leagros group, and on the olpe Geneva 20608.1968, *CVA* 2, pl. 69, 6-7, attributed to the Leagros Group. For a very brief discussion on men and hetairai at the symposium see A. Dierichs, *Erotik in der Kunst Griechenlands* (1993) 112 and for an overall approach to the theme see Murray, *Symptotica passim*, esp. *idem* 3-13 with extensive bibliography. For furniture at the symposium, its origins and its Eastern associations see J. Boardman, *ibid.* 122-131.



OINOCHOAI Shape III (CHOES)

PLATE 65

1-3.

12241. From tomb 18 of Macri Lagoni at Camiros.

CIRh IV 229 no. 10, fig. 256 (middle row, second); G. Van Hoorn, *Choes and Anthesteria* (1951) no. 897; *ABV* 439, 2; Clark, *Olpai and Oinochoai* no. 870.

Height, 7.5 cm; diameter of lip, 3.8x4.2 cm; diameter of foot, 3.8 cm. Maximum diameter, 7 cm.

Intact but for a break on the lip. Few abrasions on and around the satyr and the l. palmette; however, this part might have been repainted at restoration by the Italians. Surface worn over a larger area, especially on the clay. Glaze in good condition. Additions in red and white quite well preserved. Many insoluble salts especially on the inside of the neck.

The vase is reserved but for the inside of the neck, the outside of the handle and a thin line on the ring base.

Small chous: flat lip, short neck, glazed inside to a depth of 1.2 cm; flat handle reserved inside; almost round body sitting on the ring foot.

Maenad with hair bound in a krobylos, in long chiton and himation horizontally over her shoulders, hopping to the r.; opposite her, a satyr to the l. hopping amidst a background of vine-and-dotted-branches from which spring vine-grapes. No ground line; the scene is flanked by two palmettes (the l. has eight and the r. seven leaves), which spring from tendrils which stem from the handle-root.

Red: The frontal lock of the maenad's hair and folds of her chiton and himation; two red lines at the separation of the chiton from her horizontally disposed himation at the armpits; satyr's beard and frontal lock of hair.

White: Maenad's naked parts, face and neck, arms and hands, feet.

Red-Bodied Oinochoe III.
Early fifth century.

Beazley, *ABV* 439-440 and *Para* 191, pieced together nine small oinochoai forming the Class of the Red-Bodied Oinochoai and stated that the first four, including Rhodes inv. no. 12240 and 12241 (our oinochoe), are in the same style but that Rhodes 13232, his no. 5,

is different. Clark, *op. cit.* 381-382 nos. 869-878, re-assembled the material adding new vases; he rightly considers six of the small red-bodied choes as the output of a single potter and, to my mind, to the same hand in respect of the identical shape, almost same dimensions, composition framed by two palmettes with figures floating on the red background, and similar style of drawing, with same lines and incisions. These are the following: 1. Rhodes inv. no. 12240 from Camiros, a sister oinochoe, *ABV* 439, 1; *CVA* Rhodes 2 [Italy 10], pl. 20, 4 and 6, which depicts Apollo and Artemis standing on either side of the palmette tree at Delos and a doe; 2. our oinochoe found in the same tomb with the previous and forming a pair; 3. New York 06.1021.66, *ABV* 440, 3; 4. New York 41.162.230, *ABV* 440, 4; 5. Rhodes inv. no. 13232 from Camiros, *ABV* 440, 5, (the following chous, pl. 65, 4-6); 6. Athens, Ceramicus Museum, *ABV* 440, 6; *Kerameikos* VII, 2, 18, tomb 33 no. 2, pl. 11. On the Class of the Red-Bodied oinochoai of shape III see *ABV* 439-440; *Para* 191; *Agora* XXIII 42 with n. 25 and 186 no. 660 for a red-bodied hydria; Clark, *op. cit.*, 411-412. For red-bodied vases of various shapes, estimated at around seventy, on the occasion of the thorough publication of a cup, a cup-skyphos and fragments of an olpe see A. J. Clark in A. J. Clark and J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) 73-81.

Beazley's shape III is the chous, an oinochoe with a squat body and a continuous curve from the lip to the joint of the body and foot; the name *chous* has been used for this variation of the shape, of small make not exceeding 10 cm, because the iconography on many of their red figure companions, especially in the second half of the fifth century, is associated with the Anthesteria, the oldest of Dionysos' feasts in Athens. Choes are not very popular with black figure potters though the shape might have been invented by Amasis in the 560's, since the earliest is now considered to be the chous New York, Metropolitan Museum of Art 1978.11.22, D. von Bothmer, *The Amasis Painter and his World* (1985) 154-155 no. 33. The Class of the Red-Bodied amongst them is even more restricted to a few examples, whose lively iconography dealt with a variety of subjects, such as Apollo with Artemis, Herakles and the Nemean lion, Athena and a giant, satyr with maenad, a domestic scene

and a bull. For a study exploring both literary and visual evidence of the Athenian festival Anthesteria see R. Hamilton, *Choes and Anthesteria. Athenian Iconography and Ritual* (1992) esp. 83-121 for the iconographical material and the possible meaning of the red figure choes.

For a Dionysian scene with satyr and maenad dancing in late black figure see mainly Moraw, *Mänade* 106-120. Also C. Houser, *Dionysos and his Circle. Exhibition Catalogue in Cambridge Mass.* (1979); Schöne, *Thiasos* 116-120; G. M. Hedreen, *Silens in Attic Black-figure Vase-painting. Myth and Performance* (1992); *idem*, *JHS* 114 (1994) 47-69; F. Lissarrague in T. H. Carpenter and C. A. Faraone (eds.), *Masks of Dionysos* (1993) 207-220; *idem* in *AGRP Copenhagen* 335-351; F. W. Hamdorf in K. Vriezel and B. Kaiser (eds.), *Kunst der Schale. Kultur des Trinkens* (1990) 373-416, and esp. 394-400 for satyrs and maenads.

4-6. Fig. 32.

13232. From tomb 168 of Macri Langoni at Camiros.

CIRb IV 128 no. 4, fig. 122 (lower row, third); G. van Hoorn, *Choes and Anthesteria* (1951) no. 895; *ABV* 440, 5; Clark, *Olpai and Oinochoai* no. 873.

Height to the handle, 9.5 cm; height to the lip, 9 cm; diameter of lip, 4.5 cm; diameter of foot, 4.2 cm. Maximum diameter, 6.9 cm.

Intact but for three minor chips at the outside of the lip. Surface and glaze very well preserved; glaze misfired to pale grey on the outside of the handle and the inside of the neck. Additions in purplish red in good condition; only faint traces of white on the black background.

The vase is reserved but for the inside of the lip and neck and the outside of the handle.

Small chous: trefoil lip, short neck, glazed inside to a depth of 2 cm; flat handle reserved inside; almost round

body sloping smoothly to the short and narrow neck and sitting on the ring foot.

Dionysos, bearded and wreathed, in long chiton and himation, is seated on a folding stool to the r. holding a drinking horn in his l. hand and with his r. gesticulating; a satyr pinching his waist with his r. hand and with his l. hand raised is dancing to the l. in front of him, facing the god. In the background three dotted-branches. No ground line. The scene is flanked by two palmettes: the l. has seven and the r. eleven leaves, which spring from tendrils beginning at the handle-root.

Red: Dionysos' beard and dots placed at random on his chiton and himation; satyr's beard.

White: (Only faint traces on the black background) three three-dotted circles placed at random on the folds of Dionysos' himation; satyr's dotted wreath, with three dots on top and five below a band.

Just below the handle, near the handle-root

Red-Bodied Oinochoe III.

Early fifth century.

 ΑΚΑΔΗΜΙΑ
 Beadley, *loc. cit.*, classified the vase in the Red-Bodied oinochoai of shape III (the choes) and stated that this one is different in style to the previous ones from Rhodes, inv. nos. 12240 and 12241; we think, however, that this oinochoe can also be attributed to the same hand, see previous entry under pl. 65, 1-3. For shape and its origin, composition, style and the Athenian festival of Anthesteria see the previous oinochoe pl. 65, 1-3.

For a Dionysian scene with Dionysos seated and a dancing satyr in front of him see *LIMC* III (1986) s.v. Dionysos, nos. 325-331 with commentary on pp. 499-507 (C. Gasparri); Carpenter, *Dionysian Imagery* 76-97. See also bibliography for the previous vase pl. 65, 1-3.

OLPAI

For the name and shape see mainly Fournier-Christol, *Olpés* and Clark, *Olpai and Oinochoai*. Also see Richter-Milne, *Shapes* 18-20; Kanowski, *Containers* 109-112; *Agora* XII 76-79 with bibliography; *Agora* XXIII 39-43; *Kerameikos* VI, 2 173-181; M. D. Wegener, *Beiträge zur Geschichte der "Olpe"* (Ph. D. thesis, Heidelberg 1946) and H. Gericke, *Gefäßdarstellungen auf griechischen Vasen* (1970) 32-35.

PLATE 66

1-3. Fig. 33.

15443. From tomb 19 of Marmaro at Ialysos.

CIRb VIII 136-138 no. 1, fig. 123 (middle row, third) and 124; Fournier-Christol, *Olpés* 153 no. 22 (with no inv. no.) and 28 note 88; Clark, *Olpai and Oinochoai* no. 184 (with no inv. no.).

Height to the handle, 15.6 cm; height to the lip, 13.9 cm; diameter of lip, 5.2 cm; diameter of foot, 6.4 cm. Maximum diameter, 7.5 cm.

Intact but for very few chips and abrasions on the lip and the inside of the handle. Misfired to greyish at most parts on the black background. Surface and glaze on the decorative metope very well preserved. Additions in red also very well preserved.

The vase is glazed but for the metope, the edge of the ring foot and the underside of the foot.

Olpe: Round offset mouth with a slight groove underneath; neck glazed inside to a depth of 2.5 cm; squat body narrowing towards the neck, though widening below; the figured decoration is set in a panel, slightly off centre to the l.; flat, banded handle without flanges, glazed outside and inside; flat, ring base. Slightly smaller and squatter than the following olpe inv. no. 15439, pl. 67.

Metope, neck: Chain of inverted buds with thin lines at the top and at the bottom.

Body: Herakles with the Nemean lion. From l. to r.: A bearded man with short hair with a stephane, in chiton and himation, holding a spear in his r. hand seated on a stool to the r.; a bearded man, obviously Herakles, with short hair and a stephane, naked but for an incised baldric, kneeling to the r. and plunging his sword into the lion's muzzle; the lion from r. to l. rests its forepaws on the man's l. thigh. In the background, above the lion a quiver hanging from the upper line. All figures stand on the glazed, diluted at parts, ground line with a red

line just below encircling the vase. The metope is bordered on all sides by single, glazed lines.

Red: Seated man's stephane, beard and alternating folds of his himation; Herakles' stephane and beard; lion's lolling tongue and mane; the quiver's second upper register.

Red lines: a) Thick line at the edge of the lip separating outside from inside; b) below the metope line encircling the vase.

The Class of the Olpe of Louvre F158 [C. Fournier-Christol].

About 530.

Fournier-Christol, *op. cit.*, 153 no. 22 assigned this olpe to her Class of the Olpe of Louvre F 158 together with four more oinochoai: the oinochoe, here pl. 67; the name-piece of the Class, Louvre F 158; Nicosia C 809 and Vatican G 46. Our olpe, in our opinion, together with the following olpe on pl. 67 and Louvre F 158, Fournier-Christol, *loc. cit.*, pls. 1 and 6 no. 4, can also be attributed to the same painter: all three have an almost identical shape and dimensions, are very near in composition, drawing and incising, employ an almost identical decorative motif - a chain of inverted or upright lotus bud between two lines on the shoulder; our olpe is perhaps a slightly earlier work of the painter. Both Rhodes olpai, which were found in the same tomb, have very fine drawing and extremely delicate incising. A lekythos in the Astarita Collection, Iozzo, *Astarita* no. 131, also with a very original subject, shows similar anatomical details, though it has been attributed to (or near) the Painter of Edinburgh (Class of Athens 581 [i], c. 500). Clark, *op. cit.* 150, considers that the olpe Louvre F 158 and our olpe are related to Amasis and Taleides in potting only and their profiles are very close to Conservatori 6, his no. 167 (*ABV* 176; 671, 3; *Para* 317; *CVA* 1, pl. 28, 3 and 4). According, however, to Fournier-Christol, *op. cit.* 153, the Conservatori 6 together with Louvre

F 28 and Basle, *MuM*, Sale 29.11.1958, no. 89, pl. 25 form a separate class, her Class of the Olpe of Louvre F 28. An olpe in the Niarchos Collection, L. I. Marangou et al., *Ancient Greek Art from the Collection of Stavros S. Niarchos* (1995) 100-103 no. 14, is close to our group of olpai in shape and decorative motifs on the neck, though on both our olpai, pls. 66 and 67, there are no dots among the tendrils and this one has inverted buds.

Fournier-Christol, *op. cit.* 153 no. 22, identifies the scene with Herakles fighting with the Nemean lion, and the seated, bearded man with Iolaos, and so does Clark, *op. cit.* no. 184. Herakles' beard and quiver make one think that he can indeed be identified with the hero in his first labour and probably the seated man, a spectator or agonothetes, with Iolaos; however, this is a very original imagery for the first labour and might raise doubts as to whether it is merely a generic scene. Nevertheless, in our opinion, the theme is Herakles with the Nemean Lion but has been mixed up with alien iconographical elements, such as the seated agonothetes from athletic scenes, intended to represent the spear-holder Iolaos.

Herakles' labour with the Nemean lion is the most popular mythological subject in Archaic vase painting; Brommer, *VL*³ 109-143, had collected about eight hundred representations on vases including Attic black figure, a number much augmented by now. On the iconography of the fight see Boardman, *ABFH* 221-222; *LIMCV* (1990) s.v. Herakles, 16-34 (W. Felten) and K. Rakatsanis, *Herakles in Löwenkampf, eine ikonographische Untersuchung zur attischen Vasenmalerei* (Ph. D. Innsbruck, 1977). Herakles' pose – kneeling and plunging his sword into the lion's muzzle – is very usual but cf. *LIMC op. cit.* nos. 1805-1809 and esp. no. 1807 with a standing Herakles, who plunges his sword into the lion's jaws or chest. This particular pose of Herakles together with the use of a sword does not conform to any of the proposed schemes in a recent iconographical classification of the first labour, with examples exclusively drawn from vases in the Staatliche Antikensammlungen of Munich, for which see *Herakles. Herkules* 69-90. Compare almost similar seated figures flanking a Herakles with the Nemean lion scene on a kyathos in the market, *Charles Ede Ltd., Pottery from Athens, September 1999*, no. 1. For the stool without a back see G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (1966) 46-47 with examples on figs. 259-269.

PLATE 67

1-4. Fig. 34.

15439. From tomb 19 of Marmaro at Ialysos.

CIRb VIII 138-139 no. 2, fig. 123 (middle row, second) and fig. 125; A. Johnston, *BSA* 70 (1975) 152 no. 44; *idem*, *Trademarks* 182 subsidiary list 5 no. 105 and 262; Fournier-Christol, *Olpes* 153 no. 21 and n. 421, 28 n. 88, 60 n. 282; Clark, *Olpai and Oinochoai* no. 171.

Height to the handle, 16.3 cm; height to the lip, 16 cm; diameter of lip, 5.8 cm; diameter of foot, 6.3 cm. Maximum diameter, 8.3 cm.

Mended from a few very large and some smaller fragments with a few lacunae. Breaks on the lip. A few chips on the lip and handle. Abrasions at the lip and at the inside of the handle. Misfired to greyish on the black areas at the back, whereas on the decorative metope the glaze shines. Additions in purplish red very well preserved; no white.

The vase is glazed but for the metope, the edge of the foot and the underside of the foot.

Olpe: Round offset mouth; neck glazed inside to a depth of 3 cm; globular but somewhat squat body narrowing to the neck and swelling smoothly to the base; the figured decoration is A in *top*, *middle*, *bottom* below at the centre; flat, banded handle without flanges; flat, ring base. A little bigger and not so squat as Rhodes 15443, here pl. 66.

Metope, shoulder: Chain of upright buds united by tendrils and with lines at the top and at the bottom, slightly rising to the l.

Body: Frontal horse with head turned to the l. (a not altogether successful endeavour at rendering a three-quarter view) with a frontal horseman in helmet and greaves holding two spears with head turned to the r., flanked by two naked youths with short hair: the l. one wears a stephane and holds a spear with his l. hand; the r. youth's spear might have been intended in his r. hand but is actually shown behind him; both youths are standing to the r. All figures stand on the glazed, diluted at parts, ground line. The metope is flanked by glazed lines.

Red: L. youth's stephane and r. youth's hair; horse's crest, mane and breast band; horseman's helmet and greaves.

Red, thick lines: a) At the edge of the lip separating the outside from the inside; b) two lines below the metope encircling the vase; c) very thick line covering completely the upper, horizontal part of the ring base.

Dipinto: At the underside of the foot traces of a red dipinto.

ting out for battle, a theme popular from the mid-years of the sixth century, for which see Fournier-Christol, *op. cit.* 153 for her no. 21. For horsemen in general see D. Bell, *Stadion* 15 (1989) 167-190 and bibliography referring to horsemen under pl. 1 (the Horse-head amphora).

For the traces of the dipinto in red at the underside of the foot see A. Johnston, *BSA, op. cit.*, and *idem*, *Trademarks* 182.

PLATE 68

1-3. Fig. 35.

13683. From tomb 3 of Papatilures at Camiros.

CIRb VI-VII 21 no. 3, fig. 12 (lower row, third) and 15; Fournier-Christol, *Olpes* 173 no. 287; Clark, *Olpai and Oinochoai* no. 542; A. Johnston, *BSA* 70 (1975) 153 no. 64 and fig. 3 (not an oinochoe).

Height to the handle, 24 cm; height to the lip, 23.7 cm; diameter of lip, 9.8 cm; diameter of foot, 8.8 cm. Maximum diameter, 13.1 cm.

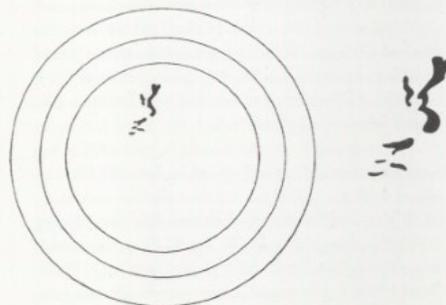
Intact but for a small break at the r. warrior's antyx and a bigger one at the base. A few chips on the lip and handle and on the shield-device of the l. warrior. Abrasions all over, especially on the inside of the handle. The clay is a little browner and duller than usual. Misfired at places to greyish and at others to reddish on the black areas. Glaze preserved quite well. Additions in purplish red and white in quite good condition.

The vase is glazed but for the metope on lip, shoulder and body; the top part of the inside of the handle; the edge of the base and the underside of the foot.

Olpe: Flat, thin rim with decorated mouth and neck; neck a little taller than usual, glazed inside to a depth of 4.9 cm; banded handle without flanges; globular body narrowing to the neck and the base; low, disc-shaped base, round at the edge.

Metope, lip: Chequer pattern disposed in four rows roughly drawn. Neck: Two rows of five grape-bunches springing from tendrils with three-dotted circles between them, with a line in between, and with two lines at the top and at the bottom.

Body: In the middle, warrior wearing Scythian costume, a big quiver carried almost horizontally behind his buttocks and a very high pilos walking to the r. but with head turned back and holding a spear in his l. hand; he is flanked by two warriors in mantles, helmets with



The Class of the Olpe of Louvre F 158 [C. Fournier-Christol].

About 530-520.

Fournier-Christol, *loc. cit.*, classified this oinochoe in her Class of Louvre F 158 together with four more oinochoai and attributed it to the Wraith Painter, *op. cit.* 60 n. 182; in her words: "L'olpe, Rhodes 15439 pourrait sans doute être réuni à ce peintre". We consider her attribution to the painter plausible and do not follow her. Our oinochoe can be attributed to the same painter and painter with the olpe Paris, Louvre F 158 (the name piece), Fournier-Christol, *op. cit.*, pls. 1 and 6, no. 4, because of the exquisite drawing and incising and the identical lines and incisions on both; this attribution has already been proposed independently by Clark in his thesis, *Olpai and Oinochoai*, and must be credited to him as well. In our opinion this olpe can be attributed to the same group and painter as the previous one on pl. 66, as they share an almost identical shape, are very near in composition, drawing and incising; we consider this olpe a slightly later work. The shape together with the decorative motif, i.e. a chain of upright lotus buds between two lines on the lower part of the neck, are identical to those of the name-piece of the Class of Louvre F 158. An olpe in the Niarchos Collection, L. I. Marangou et al., *Ancient Greek Art from the Collection of Stavros S. Niarchos* (1995) 100-103 no. 14 is identical in shape and the decorative motif on the neck, though on our olpe there are no dots among the tendrils. Also, K. Schauberg in *Mansel'e armagan. Mélanges Mansel* 1 (1974) (Türk Tarih Kurumu Yayınları. VII. Dizi, 60) 101-117.

A warrior on horseback flanked by spear-holding youths, who are relatives or companions, is evidently set-



crests each holding two spears (no spear-heads shown) and round shields (shield-devices: a large dot encircled by three semi-circles) and greaves, standing to the l. All figures stand on a glazed ground line almost coinciding with the red line encircling the vase. The metope is flanked by a couple of glazed lines.

Red: Warriors' stephanai; l. warrior's dots on the antyx of his shield; frontal part of archer's pilos falling on his face and chest.

Red lines: a) Thick line on the horizontal edge of the lip separating inside from outside; b) thin line below the ground line encircling the vase; c) thin line at the middle of the base.

White: Inner band of the archer's sleeves and trousers; parts of the warriors' upper band and small circles on their crests; the shield-devices consisting of a large circle at the centre with three semi-circles encircling them.

Graffito: At the underside of the foot.

The Painter of Brussels R 236, or near him [A. J. Clark]. About 500-490.

Fournier-Christol, *op. cit.* 173 no. 287, attributes our olpe to near the Painter of London B 495, who is near the Painter of Würzburg 351, and both are attached to the wider Class of Vatican G. 50. Clark, *op. cit.*, attributes this olpe to the same painter as an olpe in La Tolfa (stolen), his no. 661 on p. 278, with "archer between two warriors", refers to *Art Theft Newsletter*, Summer 1979, no. 103 and states on p. 351 that both can be attributed "to or near the Painter of Brussels R 236, an artist of the later Dot-ivy Workshop also closely linked to the Painter of London B 495 and the Painter of Würzburg 351". Clark's attribution is plausible, especially if our olpe is compared to the olpe Rhodes 13392, *ABV* 436, 4; *Para* 188; *CVA* Rhodes 1 [Italy 9], III He, pl. 10, 2 attributed to the Painter by Beazley, *loc. cit.*; both have an identical variation of shape, same dimensions, a composition with three figures and a very fine style of drawing. On the Painter of Brussels R 236 see *ABV* 435-436; *Para* 188; *Add²* 112. Compare also our olpe to the following: Iozzo, *Astaria*, 93 no. 105, pls. 58 and 143; *CVA* Berlin 7, 43 pl. 34, 3-4; *CVA* Munich 12, 28 pls. 14, 5 and 15, 3-4; *CVA* Naples 5, 26 pl. 30, 1-2 and Clark, *Olpai and Oinochoai* 718-719. For shape and patterns on the

lip and neck see also *CVA* Ferrara 4, 26, pl. 34, 2, 4; *CVA* Mainz 1, pl. 38, 4; *CVA* Laon 1, pl. 10, 4-5; this decorative scheme on the lip and neck, however, is used by different painters. Cf. M. A. Tiverios, *AEphem* 1980, 67-68 for different attributions, but with the same decorative scheme on lip and neck.

The male figure in the middle is, to our mind, a Scythian archer and not an Amazon, cf. Fournier-Christol, *op. cit.* 173 no. 287. For a Scythian-dressed warrior see M. F. Vos, *Scythian Archers in Archaic Attic Vase-Painting* (1963) 36-38 and 121-122; W. Raeck, *Zum Barbarenbild in der Kunst Athens im 6. und 5. Jh. V. Chr.* (Ph. D. Thesis, Bonn 1980); F. Lissarrague, *L'autre guerrier. Archers, pelastes, cavaliers dans l'imagerie attique* (1990) 97-149.

For the graffito see Johnston, *op. cit.*

PLATE 69

1-2.

13183. From tomb 150 of Macri Langoni at Camiros. *CIRB* IV 283 no. 3, fig. 317 (upper row, first); *ABV* 447, 10; Fournier-Christol, *Olpe* 145 no. 106; Clark, *Olpai and Oinochoai* no. 231. Height to the handle, 20.2 cm; height to the lip, 20.5 cm; diameter of lip, 10.3 cm; diameter of foot, 7.9 cm. Maximum diameter, 12.7 cm.

Mended from many large and small fragments with two large lacunae underneath the handle-root. Many breaks and cracks all over, especially at the joints. Surface badly worn with many abrasions. The whole vase has been misfired mostly to reddish brown and at places, especially at the back, to pale cream. Glaze badly worn from the misfiring; however, additions in red quite well preserved at places. Additions in white, if initially existing, have completely disappeared.

The vase is glazed but for the metope, the inside of the handle, the edge of the foot and the underside of the foot.

Olpe: Round, black mouth with two parallel, tiny grooves below; neck a little taller than usual, glazed inside to a depth of 3 cm; vertical banded handle without flanges, reserved inside; globular but slightly elongated body sitting on the flat, disc-shaped base; the figure-decorated metope is slightly off center to the left.

Metope, shoulder: Two rows of dots between lines rising to the r.

Body: Warrior leaving home. From l. to r.: Man bearded with short hair and probably with a krobylos, in



long chiton and himation, holding a stick and standing to the r.; warrior in long mantle and helmet holding a spear (not shown) and a shield walking to the l.; youth with short hair, long chiton and himation holding a stick to the l. A circle on the warrior's r. leg is a drop of misplaced glaze. All figures stand on a thinly diluted ground line.

Red: The outer fold on the man's himation; dots at random on the folds of the man's and youth's himatia; three lines on the crest denoting parts of the warrior's helmet; warrior's shield-device: a horn or a semi-circle.

Red line: One thin line below the ground line encircling the vase.

The Dot-ivy Class and Group.
The Dot-ivy Painter [A. J. Clark].
Early fifth century.

Beazley, *op. cit.*, attributed this olpe to the Dot-ivy Group and so did Clark, *op. cit.*, who also distinguished the leading painter within the group and attributed fourteen olpai to his hand, i.e. his nos. 229-240 and 251-252, among which his no. 238 is Rhodes 12224, *ABV* 447, 13; *CVA* Rhodes 1 [Italy 9], pl. 11, 1 and his no. 239 is Rhodes 12213, *ABV* 447, 14; *CVA* Rhodes 1 [Italy 9], pl. 12, 5. The Dot-ivy Group, so called from the ivy-wreath, gradually reduced to dots and lines, above the picture, was created by Beazley, *ABV* 446 ff. and comprises a group of rough olpai interconnected by style of drawing; on the olpe Rhodes 10627 (here pl. 69, 3-4) and Rhodes 13524, *CVA* Rhodes 1 [Italy 9], III He, pl. 12, 2-3 the ivy-wreath is further reduced to mere lines. Some of the vases in this group are quite heavy. The Dot-ivy Group consists mainly of olpai with black mouth and three amphorae B attributed by Beazley to the Group (Amphorae D Berne 12216; Malibu 86. AE.67, *CVA* 1, 11-12, pls. 11, 1-2 and 16, 1-2; *ABV* 447-448, 483-485, 698, 700 and *Para* 193-195). On the Dot-ivy Group see *ABV* 446-449, 698; *Para* 193-195; *Add²* 113-114. Fournier-Christol, *op. cit.* 49-50, 112, 142-144, 171 adds to Beazley's lists some twenty more olpai, and Clark, *op. cit.* 944-945 also adds new material with each vase in a refined, new classification. The Dot-ivy Group is well represented on Rhodes with six more olpai besides those published here. All are of unequal quality of drawing by different hands and have appeared in *CVA* Rhodes 1 [Italy 9]. They are the following: Rhodes 12815, *CVA* Rhodes 1 [Italy 9], III He, pl. 12, 4; Rhodes 13524, *ibid.*, pl. 12, 2 and 3; Rhodes 12225,

ibid., pl. 11, 2; Rhodes 12363, *ibid.*, pl. 12, 5; Rhodes 1345, *ibid.*, pl. 13, 4; Rhodes 13210, *ibid.*, pl. 14, 5.

For a warrior setting out between two youths see Spiess, *op. cit.* 59-61. For the probable meaning of spear-holders flanking scenes in Archaic art in general see H. van Wees in N. Fisher and H. van Wees (eds.), *Archaic Greece. New Approaches and New Evidence* (1998) 333-378, esp. 352-362.

3-4. Fig. 36.

10627. From tomb 248 of Drakidis at Ialysos.

CIRB III 194, fig. 192; *ABV* 447, 11 and 590, 4; Fournier-Christol, *Olpe* 75 no. 5 and n. 167; Clark, *Olpai and Oinochoai* no. 264; Spiess, *Kriegerabschied* 222 no. B192 and 278.

Height to the handle, 20.9 cm; height to the lip, 20.4 cm; diameter of lip, 9.4 cm; diameter of foot, 7.5 cm. Maximum diameter, 13.7 cm.

Intact but for two large breaks at the base. Very few chips on the lip. Misfired to pale greyish at parts and to pale reddish at others on the black areas. Surface badly worn. Glaze worn or diluted. Many abrasions all over the black areas. Additions in red disappeared; in white, at parts shrunk.

The vase is glazed but for the metope, the edge of the base and the underside of the foot.

Olpe: Round, black mouth and groove below; the neck is glazed to a depth of 3.8 cm; the strap handle has a central swelling in section and two very small protrusions as it joins the lip; globular and slightly elongated body; the figure-decorated metope is off center to the left; flat, disc-shaped base. Slightly differing in shape from the following olpe, pl. 70, 1-2.

Metope: Two diluted glazed lines at the top, rising to the l. Warrior in short chiton and helmet with high crest ending in a very long tail and holding a spear in his r. hand and a shield with his l. hand running to the l. flanked by two youths with short hair wearing chitons and himatia and holding sticks, obviously intended to be spears.

Red: (Only faint traces on the black background) possibly, on some folds of the youths' and warrior's himatia.

Red lines: a) Two lines at the top of the neck, just below the lip; b) two thick lines at the top and at the bottom of the metope, the latter encircling the vase; c) at the base, almost at its edge.

White: Upper part of the youths' chitons; three large

dots as shield-device on the warrior's shield, probably repainted by the Italians.

The Dot-ivy Group.
Near the Painter of Villa Giulia M. 482.
Early fifth century.

Beazley, *loc. cit.*, classified this olpe in the Dot-ivy Group and attributed it to near the Painter of Villa Giulia M. 482 (*ABV* 590, 4), whom he later merged with the Group of Vatican G. 48: see *Para* 180, 181, 187 and 295-297; he was followed by Fournier-Christol, *op. cit.* and Clark, *op. cit.* For shape, composition and style of the Dot-ivy Group see the olpe pl. 69, 1-2. For the scheme of a warrior setting out between two youths see Spiess, *op. cit.* 59-61. For the possible meaning of spear-holders flanking scenes in Archaic art in general see the previous olpe under pl. 69, 1-2.

PLATE 70

1-2.

10640. From inhumation tomb 246 of Drakidis at Ialysos.

CIRb III 192 no. 4, fig. 190; *ABV* 447, 15; A. Calderone, *CVA Agrigento* 1 (1985) 16; Fournier-Christol, *Olps* 117 no. 61; Clark, *Olpai and Oinochoai* no. 258.

Height, 22.2 cm; diameter of lip, 8.7 x 9.2 cm; diameter of foot, 8.1-8.6 cm. Maximum diameter, 13.6 cm.

Intact. Very few chips at the top of the lip and at the handle. Surface badly worn. Many abrasions all over the black areas. Diluted glaze on most black areas. Additions in red quite well preserved. No white.

The vase is glazed but for the metope and the underside of the foot.

Olpe with round, black mouth and without a groove below; the neck is glazed to a depth of 3.7 cm; the strap handle has a central swelling in section and two very small protrusions as it joins the lip; globular but slightly elongated body; the figure-decorated metope is slightly off center to the left; flat, disc-shaped base. (Slightly differing from pl. 69, 3-4 which does not have a groove under the lip on the neck).

Metope: Two rows of dots sloping to the right separated by three diluted glazed lines. Dionysos bearded in long chiton and himation holding a drinking horn with his l. hand and standing to the r. flanked by two satyrs

hopping away from the god though the r. satyr turns his head towards him. Dotted branches in the background.

Red: Dionysos' and satyrs' beards; outer contour of the paryphe of Dionysos' himation and (possibly but not perceptible) some of the folds of his himation. Red lines: Two at the top and at the bottom of the metope, the latter encircling the vase.

The Dot-ivy Group.
Early fifth century.

Beazley, *loc. cit.*, attributed this olpe to the Dot-ivy Group. For the Dot-ivy Group see the olpe pl. 69, 1-2. The composition, iconography and style of drawing are identical on this olpe and on its sister olpai pls. 70, 3-4 and 71, 1-2. They can be attributed to the same potter and painter within the group on the reasoning of the same rendering of Dionysos' pose, folds, hair and the incising on the satyrs' facial details. Compare also for shape, subject and style, among others, the following which betray the same hand: Rhodes 12363, *CIRb* IV 268, fig. 296; *CVA* Rhodes 1 [Italy 9], pl. 12, 5; Rhodes 12225, *CIRb* IV 261, fig. 286; *CVA* Rhodes 1 [Italy 9], pl. 12, 5; *Parigiensis* C 850, *CVA* 1 [16, 17], 10, 3; *Romae, Capitoline Museum* 40, *CVA* 1 [17], 31, 2; *Romae, Capitoline Museum* 552, Mingazzini, *Castellani* 291, pl. 83, 7.

For the Dionysian theme, Dionysos in a stately pose between two or more satyrs, see Fournier-Christol, *op. cit.* 117, commentary on no. 61, where she assembles iconographical parallels on olpai and other shapes; also *LIMC* III (1986) *s.v.* Dionysos, nos. 286-290 and commentary pp. 496-514 and esp. 499-505 (C. Gasparri). For the iconographical type of Dionysos standing between two hopping satyrs on olpai of the Dot-ivy group compare an olpe in the market, *Sotheby's Antiquities, New York* 13.6.2002, 140 no. 244a with pl. on p. 157. The two satyrs are identical with a number of others in this group, e.g. the following two Rhodes olpai, the afore-mentioned olpe in Agrigento and the olpe Berkeley 8/2164. *CVA* 1, pl. 26, 3.

3-4.

Π 25145.

Unpublished. Fournier-Christol, *Olps* 117 no. 61 and 172 no. 268.

Height to the handle, 23.2 cm; height to the lip,

22.1 cm; diameter of lip, 9.4 x 9.7 cm; diameter of foot, 8.9 cm. Maximum diameter, 13.7 cm.

Intact but for a few fragments mended on the upper part of the body and neck. One large lacuna on the decorative zone, repainted by the Italians. A few chips on the lip and at the edge of the base. Abrasions all over. Glaze and added red quite well preserved but insoluble salts are all over the surface. No white.

The vase is glazed but for the metope on the shoulder and body and the underside of the foot.

Olpe: Black mouth; round lip without a groove below; neck a little taller than usual, glazed inside to a depth of 3.8 cm; vertical banded handle without flanges, glazed inside; globular and slightly elongated body narrowing towards the echinus base.

Metope, neck: Two rows of dots separated by three diluted lines. Body: A bearded Dionysos with hair tied in a krobylos, in a stately pose, in chiton and himation holding a drinking horn in his l. hand and standing to the r. but with head turned backwards; he is flanked by two satyrs hopping to the r.; the r. satyr turns his head towards the god. In the background, dotted branches.

Red: Dionysos' and satyrs' beards; alternating folds of Dionysos' himation.
Red lines: Two at the top and at the bottom of the metope, the latter encircling the vase.

The Dot-ivy Class and Group [C. Fournier-Christol].
Early fifth century.

For the Dot-ivy Group see the olpe pl. 69, 1-2. The composition, iconography and style of drawing are identical on this olpe and on its sister olpai pls. 69, 3-4 and 70, 1-2. They can be attributed to the same potter and painter on the reasoning of the same rendering of Dionysos' pose, folds, hair and the incising on the satyrs' facial details. For the iconography see the previous olpe, under pl. 70, 1-2.

PLATE 71

1-2.

Π 25146. Sporadic find from Macri Langoni at Camiros.

Unpublished. *CIRb* IV 388 no. 5 (where the description of our vase is given, but figs. 437 and 438 illustrate the following vase, which is again an olpe, wrongly stated as "pelike").

Height to the handle, 19.2 cm; height to the lip, 18.7 cm; diameter of lip, 8.4x8.9 cm; diameter of foot, 7 cm. Estimated maximum diameter, 11.7 cm.

Mended from many large and small fragments with many lacunae. Many breaks all over and many and large chips especially on the lip and base. Abrasions on the outside and inside of the lip and handle. Glaze and added colours melted in the kiln. The whole vase completely misfired to reddish.

The vase is glazed but for the metope on the shoulder and body and the underside of the foot.

Olpe: Black mouth; rounded lip and a groove underneath at the joint of lip and neck; neck a little taller than usual, glazed inside to a depth of 3.2 cm; vertical banded handle without flanges, glazed inside; globular but slightly elongated body narrowing towards the echinus base.

Metope, neck: Two rows of dots between two lines sloping to the r.; possibly a third, red one at the top. Body: A bearded Dionysos with hair tied in a krobylos, in a stately pose, in chiton and himation holding a drinking horn in his l. hand and standing to the r. flanked by two hopping satyrs, both to the r. In the background dotted branches.

The Dot-ivy Class and Group [A. A. Lemos].
Early fifth century.

For the Dot-ivy Group see the olpe pl. 69, 1-2. The composition, iconography and style of drawing are identical on this olpe and on its sister olpai pl. 70, 1-2 and 3-4. They can be attributed to the same potter and painter on the reasoning of the same rendering of Dionysos' pose, folds, hair and the incising on the satyrs' facial details. For the iconography see the olpe on pl. 70, 1-2.

3-4.

10772. Sporadic find at Ialysos.

CIRb III 281 no. 7, fig. 278 (first); Fournier-Christol, *Olps* 172 no. 273; Clark, *Olpai and Oinochoai* no. 256.

Height, 20.8 cm; diameter of lip, 9.4 cm; diameter of foot, 8 cm. Maximum diameter, 12.4 cm.

Half of the vase missing; the rest mended from large and small fragments. Breaks and cracks especially at the joints. Misfired to reddish on most of the remaining parts. Surface badly worn. Glaze preserved quite well on the warriors but misfired to reddish on the woman.



Additions in red mostly flaked off. White shrunk. Mended twice by the Italians and the Ephorate; the latter has added brownish black plaster.

The vase is glazed but for the decorative metope, the flat edge at the end of the foot, and the underside of the foot.

Olpe: Round, black mouth sprouting outside and glazed inside to a depth of 3 cm; globular but slender and elongated body sitting on the flat, disc-shaped base; the handle is missing.

Metope, shoulder: Two rows of dots separated by three lines sliding slightly to the l.

Body: Two warriors fighting over the fallen body of a comrade flanked by two women, possibly the epic duel of Achilles and Memnon over the body of Antilochos from the Aithiopsis. From l. to r.: Fallen warrior in short chiton, helmet with high crest and shield (shield-device: large central dot); he might be holding a stone in his r. hand or else the rounded hand is a summary rendering by the painter; his body lies from l. to r. with his head under the feet of the r. warrior and with bent knee; the r. warrior in short chiton, greaves, baldric and helmet holding a spear with his r. hand and a shield in his l. (shield-device: an indiscernible object, perhaps a lion) striding to the l.; behind him, a woman with stephane in her long hair, in chiton and himation standing to the l. All figures stand on the glazed ground line.

Red: Warrior's antyx; woman's stephane and two alternating folds of her himation; the woman's iris on top of the white.

Red lines: a) Just above the metope; b) below the metope and c) below the glazed, ground line, encircling the vase.

White: Fallen warrior's shield-device (a large, central dot); r. warrior's shield-device (possibly, a lion); woman's naked parts, face and neck, feet.

Near the Dot-ivy Group [C. Fournier-Christol and A. J. Clark].

Early fifth century.

Both Fournier-Christol, *loc. cit.* and Clark, *loc. cit.* independently attributed this olpe to near the Dot-ivy Group. On the Dot-ivy Group see the bibliography for the olpe pl. 69, 1-2.

For the theme recalling epic duels and its iconographical schemes see Mennenga, *Zweikampfszenen* 15-20 and mainly 54-67. The duel over a fallen comrade in the presence of two women recalls the motif of Achilles' and Memnon's duel for Antilochos from the Aithiopsis,

for which see LIMC I (1981) s.v. Achilles, nos. 816-844 with commentary on pp. 180-181 (A. Kossatz-Deissmann) and LIMC VI (1992) s.v. Memnon, nos. 26-46 with commentary on pp. 460-461 (A. Kossatz-Deissmann). On the mythological theme of Achilles and Memnon see also D. von Bothmer, *BMetMus* 19 (1961) 152 ff; Brommer, *VI³* (1973) 284; K. Schauenburg in *Ars Antiqua A.G., Luzern Auktion* IV, 1.12. 1962, no. 131. For the unveiling woman, who may be Thetis in this context, see LIMCVIII (1997) s.v. Thetis, 12-13 (R. Vollkommer).

PLATE 72

1-2. Fig. 37.

5110. From tomb 65 of Tsambikos from Kremaste at Ialysos.

ASAtene VI-VII 319 no. 2, fig. 211 (second); Fournier-Christol, *Olpe* 55 n. 240; Clark, *Olpai and Oinochoai* no. 668 (with no inv. no.).

Height to the handle, 18.2 cm; height to the lip, 17.6 cm; diameter of lip, 6.5 cm; diameter of foot, 6 cm. Maximum diameter, 9.2 cm.

Intact with a few minor chips on the lip and body. A lot of insoluble salts inside the vase, all over the back at the black areas including lip, inside of the handle with opposite part of the vase, around the joint of body and base and at the underside of the foot. Misfired to greyish on the lower part at the back. Glaze and additions in purplish red and in white very well preserved.

The vase is glazed but for the metope, the edge of the foot and the underside of the foot.

Olpe with flaring rim and flat on top; neck glazed inside to a depth of 3 cm; very slender, ovoid body narrowing towards the neck and swelling smoothly to the flat, disc-shaped base; the figure-decorated metope is slightly off center to the left.

Metope, lip: Four rows of checkerboard pattern. Neck: Meander running l. with a couple of lines at the top and at the bottom; then, a row of double dots united with tiny diagonal lines with a couple of lines at the top and at the bottom.

Body: Komos scene: Hetaira with a stephane on her hair coiffed in a krobylos, necklace, in long chiton and himation, and a youth wearing a stephane, in boots and mantle over his shoulders and holding a drinking horn in his l. hand; both are walking calmly to the r. The figures stand on a glazed ground line, double under youth's feet. The metope is flanked by glazed lines.



Red: Hetaira's and youth's stephane; dots on the folds of their dresses: nine on the hetaira's himation and six on the youth's mantle (also one mistakenly on his chest). The iris of the hetaira's eye is painted red on top of the white.

Red lines: a) Thick line at the horizontal edge of the lip separating inside from outside; b) thin line below the ground line encircling the vase.

White: Hetaira's naked parts, face and neck, r. arm and hand, feet and nine dots as decorative motifs on the folds of her himation and four tiny ones on the horizontal hem on the lower part of her chiton; five dots on the folds of the youth's mantle (also one by mistake on his side).

The Class of Vatican G. 50 [A. A. Lemos].

The Painter of Rhodes 12242 [A. A. Lemos].

About 500.

The variant of the shape, the composition and the style of drawing, especially the rendering of the female eye and coiffure, can attribute our olpe to the same hand as the olpe Rhodes 12242 presented in *CVA Rhodes* 1 [Italy 9], III He, pl. 11, 3, as well as three more. Thus, a group of olpai could be formed and attributed to a vase painter, who could receive the sobriquet Painter of Rhodes 12242, and belongs to the Class of Vatican G. 50. These are the following: Rhodes 12242 (the name-piece), *loc. cit.*; our olpe, Rhodes 5110; Dunedin E 48.259, ex coll. A. B. Cook, A. D. Trendall, *JHS* 71 (1951) 184 no. 60 and *CVA New Zealand* 1, 14, pl. 18, 8-9; Glasgow D 1981.11, *CVA* 14, pl. 17, 4-6 (with rotelles); Louvre Cp 12712, Fournier-Christol, *op. cit.*, 133 no. 86, pl. 51 and 53 (who, however, attributes this olpe to the Red-Line Painter). For patterns on lip and neck only compare with Agora P 2647, *Agora* XXIII 190 no. 687, pl. 66, where Moore points out that the sequence of patterns with the key to right is rather rare and compares this olpe to: Rhodes 13489, *ABV* 437, 8; *CVA Rhodes* 1 [Italy 9] III He, pl. 12, 1 by the Painter of Würzburg 351; Baltimore 42.2, *Para* 191, 11 of the Class of Vatican G. 50; Thebes with no inv. no., *ABV* 536, 38 by the Painter of Vatican G. 49; Agora P 2646, *Agora* XXIII 190 no. 688 of the Class of Vatican G. 50. Three more olpai with the same patterns on lip and neck, in our opinion, can be added to this list: Rhodes 13435, *ABV* 437, 7; *CVA Rhodes* 2 [Italy 10], III He, pl. 10, 4 by the Painter of Würzburg 351; Rhodes 11884, *ABV* 439; *Para* 190; *CVA Rhodes* 1 [Italy 9], III

He, pl. 14, 1 of the Class of Vatican G. 50; and an olpe in the market, *Charles Ede Ltd., Pottery from Athens 725-325 BC, VII, Thursday 9 June 1983* no. 21. For the shape, besides the above-mentioned olpai, compare also Berlin 1915, *ABV* 377, 247 of the Leagros Group.

For the iconography of the komos scene see Fournier-Christol, *op. cit.* 55 n. 240, who classifies everyday scenes according to their subject and cites this olpe as an example of a komast followed by a woman. For a discussion of dressed komasts and their accessories see D. C. Kurtz and J. Boardman, *Greek Vases in the J. Paul Getty Museum* 3 (1986) 35-70 and especially for the iconography of boots 61. Usually after the 520's komasts wear the soft Anatolian boots en vogue in Athens; however, on our olpe the usual boots of the familiar, tight-fitting type are worn. A good example, among others, of the soft, Anatolian boots is that on the Rhodes amphora 12200 see *op. cit.* 47 no. 1 and fig. 10a and b.

3-4. Fig. 38.

13084. From tomb 131 of Macri Langoni at Camiros.

CRib IV 242 no. 1, fig. 274 (upper row, first); Fournier-Christol, *Olpe* 52 n. 208; Clark, *Olpai and Oinochoai* no. 322.

Height to the handle, 16.3 cm; height to the lip, 15.6 cm; diameter at the lip, 5.9 cm; diameter at the foot, 5.9 cm. Maximum diameter, 8.1 cm.

Intact but for two breaks on the upper part of the handle and a few chips all over. Abrasions on the lip, handle, at the back under the lip, handle outside and inside and the base. Insoluble salts all over, especially on the head, face and beard of the satyr and parts at the back on the black areas opposite the handle. Glaze worn at places on the black areas and misfired to greyish. Additions in red mostly flaked off. No added white.

The vase is glazed but for the metope on the shoulder and body, the edge of the base and the underside of the foot.

Small olpe: Black, round mouth with torus lip and two tiny grooves on the vertical side of the rim and with a ridge below; neck glazed inside to a depth of 3.5 cm and a red line at exactly the middle in the inside; slim, elongated body; flat, banded handle; almost flat, torus base.

Metope, neck: Meander running r. with double lines at the top and at the bottom sloping to the r.

Body: A bearded satyr with long hair falling in a mass at his back and a stephane between two round locks at the top of his head with his l. hand raised and his r. extended, possibly holding a phiale, is walking to the r.; a dotted branch in the background below the satyr's r. hand in the background. The figure stands on the glazed ground line. The metope is flanked by two vertical rows of dots flanked by double, glazed lines.

Red: Part of the frontal lock of the satyr's hair and the inner contour of his tail.

Red lines: a) Thin line at the middle of the inside of the glazed neck; b) thin line below the ground line encircling the vase; c) thin line at the edge of the vertical, upper part of the base.

Near the Painter of Vatican G. 49 [A. J. Clark].
Early fifth century.

Clark, *op. cit.* no. 322 on p. 137 attributed this olpe to near the Painter of Vatican G. 49. On the Painter of Vatican G. 49 see *ABV* 534-537; 705; *Para* 267-268; *Add²* 133; Clark, *op. cit.*, 357-363.

Fournier-Christol, *op. cit.*, in her iconographical classification of a sole satyr, walking, running or dancing, cites this olpe as an example for a walking satyr and also the olpe Rhodes 11879, *CIRb* III 233 no. 2, fig. 231; *CVA* Rhodes 1 [Italy 9], pl. 11, 5. If, however, our satyr is holding a phiale and is about to make a libation, the theme would be unique; silenoi or satyrs in a religious/cult context are extremely rare in general and especially in Attic black figure; a satyr alone but holding usually a thyrsos and an oinochoe is met in Attic red figure, for which see *LIMC* VIII (1997) s.v. Silenoi, nos. 141-145 and esp. no. 142 (E. Simon).

PLATE 73

1-2.

13354. From tomb 172 of Macri Langoni at Camiros. *CIRb* IV 286 no. 9, fig. 319 (lower row, sixth); Fournier-Christol, *Olpe's* 51 n. 198; Clark, *Olpai and Oinochoai* no. 660.

Height to the handle, 11.5 cm; height to the lip, 11.3 cm; diameter at the lip, 4.8x5.1 cm; diameter at the foot, 4.9 cm. Maximum diameter, 7.6 cm.

Intact. Very few chips on the lip and the body. Glaze shiny and additions in white well preserved, perhaps repainted by the Italians.

The vase is glazed but for the metope on the lip, neck and body and the underside of the foot.

Small olpe: Round, decorated mouth; rim flaring and flat on top with a groove underneath at the joint with the neck, glazed inside to a depth of 1 cm; flat-convex handle; slender but somewhat sagging body narrowing to the neck and swelling smoothly to the flat, disc-shaped base.

Metope, lip: Checkerboard pattern disposed in two rows with lines in between. Neck: Two rows of opposed ivy leaves with thicker lines in between.

Body: Dionysos in chiton and himation holding a drinking horn and a woman, obviously Ariadne, in long chiton and himation covering her head seated on a stool to the r. The stool sits on a red ground line but the figures' feet are in mid-air. The metope is flanked by two glazed lines.

Red lines: a) At the horizontal rim separating outside from inside of the lip; b) thick line below the decorative zone encircling the vase; c) thick line at the middle of the base.

White: (Repainted at restoration) woman's naked parts, face and neck, feet and seven dots on her himation; lower part of Dionysos' chiton and a lot on the upper part, near his hands; two horizontal parallel lines on the stool probably denoting the joints of this piece of furniture.

Near the Painter of Vatican G. 49 [A. A. Lemos].
About 490-480.

Both sister olpai, pl. 73, 1-2 and 3-4 derive from the same tomb and are by the same potter and painter displaying same shape, composition, similar subjects and style of drawing. We can perhaps assign both to the workshop of the Painter of Vatican G. 49. On the Painter of Vatican G. 49 see *ABV* 534-537; 705; *Para* 267-268; *Add²* 133; Clark, *op. cit.*, 357-363. On sister vases deriving from the same tomb see W. Hornbostel, *MitJb* 26 (1975) 58 and n. 124; K. Schauenburg, *AA* 1977, 195 ff. with n. 6 and 198 with n. 23 and M. A. Tiverios, *AEPhe* 1980, 58-74, esp. 69 with nn. 4-6.

For Dionysos seated with Ariadne see Fournier-Christol, *loc. cit.* n. 198, where she cites the olpe London B 477, H. B. Walters, *Catalogue of the Greek and Etruscan Vases in the British Museum, Black-figured Vases*, 2 (1893) 240. For the seated Dionysos, a pose popular in the late sixth and during the first half of the fifth century, see Christopulu-Mortoja, *Dionysos* 24 and 93-96 and Carpenter, *Dionysian Imagery* 38. The bearded and seat-



ed Dionysos with Ariadne is a not an uncommon motif in late black figure and draws its origin from older works of the second half of the sixth century; for this iconographical type see *LIMC* III (1986) s.v. Dionysos nos. 735-742 (C. Gasparri) with examples of earlier works in Attic black figure, as well as red figure and South Italian vases. For Dionysian scenes see Carpenter, *op. cit.* 76-97, esp. 90 on women appearing alone with the god, and Schöne, *Thiasos* 89 ff. Cf. also M. W. Edwards, *JHS* 80 (1960) 78-87.

3-4.

13353. From tomb 172 of Macri Langoni at Camiros. *CIRb* IV 286 no. 9, fig. 319 (lower row, second); Fournier-Christol, *Olpe's* 117 no. 60; Clark, *Olpai and Oinochoai* no. 659.

Height to the handle, 11.5 cm; height to the lip, 11.3 cm; diameter at the lip, 4.5 x 5 cm; diameter at the foot, 5.1 cm. Maximum diameter, 7.3 cm.

Intact. Very few and minor chips on the body, the inside of the neck and at the handle-root. Surface well preserved. Glaze shiny. Additions in white have been repainted at restoration by the Italians.

The vase is glazed but for the metope on the lip, neck and body, and the underside of the foot.

Small olpe: Round, decorated mouth; rim flaring and flat on top with a groove underneath at the joint with the neck, glazed inside to a depth of 1 cm; flat-convex handle; slender but somewhat sagging body narrowing to the neck and swelling smoothly to the flat, disc-shaped base.

Metope, lip: Checkerboard pattern disposed in two rows with lines in between. Neck: Two rows of opposed ivy leaves with thicker lines in between.

Body: Dionysos in short chiton and himation, holding a drinking horn and an askos, mounted on an ithyphallic mule to the r. but with head turned backwards. On the mule's penis, a wreath. In the background, vine-and-dotted branch. The mule stands with the r. foreleg on a red ground line. The metope is flanked by two lines.

Red lines: a) At the horizontal rim; b) thick line below the decorative zone encircling the vase.

White: Dots on Dionysos' himation; the askos; the mule's mouth and the outer outline of its neck and breast; two dots mistakenly posed on the mule's muzzle.

Near the Painter of Vatican G. 49 [A. A. Lemos].
About 490-480.

Both sister olpai on pl. 73 derive from the same tomb and are by the same hand, displaying the same shape, composition, similar subjects and style of drawing. We can tentatively assign both to the workshop of the Painter of Vatican G. 49. On the Painter of Vatican G. 49 see *ABV* 534-537; 705; *Para* 267-268; *Add²* 133; Clark, *op. cit.*, 357-363. On sister vases deriving from the same tomb see bibliography under pl. 73, 1-2.

Dionysos on an ithyphallic mule, occasionally with a fillet or wreath or a vase (an oinochoe or a kantharos), or more rarely bags or sacks hanging from its genitals, is a common Dionysian theme from the end of the sixth century on late black figure, which has its origins in the third quarter of the sixth century, a generation before; the god is usually accompanied by his thiasos on larger vases but on this small olpe there is no space available. Dionysos' short chiton, which is not characteristic of the god, derives from such Dionysian scenes as the Return of Hephaistos or from seated maenads on mules. For the theme see mainly, Christopulu-Mortoja, *Dionysos*, 24 ff. and 98 ff.; J. Wiesner, *AA* 1969, 531 ff.; F. W. Hamdorf in K. Vierneisel and B. Kaeser (eds.), *Kunst der Schale, Kultur des Trinkens* (1990) 373-385, esp. 377-380. For the earlier imagery, where Dionysos and his entourage are depicted, see *LIMC* III (1986) s.v. Dionysos nos. 392-399 and commentary esp. on p. 506 (C. Gasparri); also, Fournier-Christol, *op. cit.*, 117 commentary for no. 60. For a discussion on Dionysos' donkey see also K. Welz, *Blätter für Münzfunde und Münzforschung* 22 [=23] (1959-1963) 49-52. On the identification of the donkey in Attic black figure with the *equus tainiopus*, equivalent to the present day donkey from Somalia, see *LIMC* IV, 1, s.v. Hephaistos 654 (A. Hermay and A. Jacquemin). Cf. Carpenter, *Dionysian Imagery* 15 n. 14, who thinks that donkeys cannot be distinguished from mules in black figure but only in red figure iconography. On the donkey's ithyphallic in Attic vase painting see H. Hoffmann in D. Metzler et al. (eds.), *Antidoron. Festschrift für Jürgen Thimme zum 65. Geburtstag am 26. September 1982* (1983) 61-73 and esp. 61 with fig. 4. See also J. M. Padgett in B. Cohen (ed.), *Not the Classical Ideal. Athens and the Construction of the Other in Greek Art* (2000) 43-70.

LEKYTHOI

For the name λήκυθος see L. J. Elferink, *Lekythos*, *Allard Pierson Stichting. Archaeologisch-Historische Bijdragen* 2 (1934) 21 ff.; Richter-Milne, *Shapes* 14-15; *Agora* XXIII 43-47; Kanowski, *Containers* 94-99. For the shape see mainly *ABL* and Kurtz, *AWL* 5-23, 77-81. Also J. D. Beazley, *BSA* 29 (1927-8) 187; *idem*, *Attic White Lekythoi* (1938); G. Anderson, *JHS* 101 (1981) 130 ff.; K. Junker (ed.), *Aus Mythos und Lebenswelt. Griechische Vasen aus der Sammlung der Universität Mainz* (1999) 47; S. P. Borislovskaya, *Trudy Ermit* (1997) 25-37 [Russian with English summary]. For the early shoulder lekythoi see *ABL* 7 ff.; *Agora* XXIII 44; P. Hoesen, *The J. L. Theodor Collection of Attic Black-Figure Vases* (1996) 74.

For the burial use of lekythoi see D. C. Kurtz in H. A. G. Brijder (ed.), *Ancient Greek and Related Pottery. Proceedings of the International Vase Symposium in Amsterdam 12-15 April 1984* (1984) 314-328 with bibliography.

For the chronological classification of black figure lekythoi according to the variations of shape see *Kerameikos* IX 33-38 with bibliography. For the view that the Athenian shoulder lekythos derives from East Greece see J. de la Genière, *BCH* 108 (1984) 91-98.

For the potting of the lekythos see T. Schreiber, *Athenian Vase Construction. A Potter's Analysis* (1999) 172 ff.

PLATE 74

1-4 (And Plate 75, 1-2). Fig. 39.

12217. From tomb 15 of Macri Langoni at Camiros.

CIRb IV 79 no. 2, fig. 61 (third) and 63; *CVA* Rhodes 1 [Italy 9], pl. 8, 4; *ABL* 34, 6; P. M. Packard and P. A. Clement, *CVA* Los Angeles 1 (1977) 22.

Height, 25-25.2 cm; height of lip outside, 3 cm; diameter of lip, 6.7 cm; diameter of foot, 9.2 cm. Maximum diameter, 14 cm.

Intact but for a superficial diagonal crack across the lower part of the shoulder and body. A few abrasions on the lip and at the inside of the neck. Surface badly worn especially on the figures, which are full of random circular abrasions. Glaze very badly worn and on certain figures disappeared or dotted. Misfired to greyish mostly on the black areas and to pale cream on the figures at the l. part of the vase. Additions in purplish red very faintly preserved.

The vase is reserved but for the lip outside and inside, the outside of the handle, the lower part of the body and the round base.

Big shoulder lekythos: Tall, echinus lip widening at the top with round rib and two ridges inside, glazed inside to a depth of 3 cm; tall neck with two slight grooves at the joint with lip and shoulder; flat, banded handle reserved inside; shoulder sloping smoothly to the nearly angular transition to the body; globular body tapering downward toward the echinus base.

Shoulder: In the middle, a tiny horseman naked but for his mantle over his shoulders; the horse is standing still to the r. flanked by two warriors, bearded, in short chitons, cuirasses, greaves, helmets with high crests, most probably holding stones in their hands and ready to attack each other; they are flanked by two bearded men with long hair, wrapped in their chitons and himatia with one hand showing. All figures stand on the glazed ground line separating shoulder from body.

Body: In the middle, bearded man with long hair, long chiton and himation seated on a folding stool (*diphros okladias*) to the r.; in front of him, a woman with long hair with a stephane, long chiton, holding a dotted wreath in her r. hand standing to the l. and facing him; they are flanked by two naked youths with short hair: the l. youth with his l. hand raised and a mantle hanging from his l. shoulder; the r. youth has his r. hand raised in salute; they are flanked by two youths with short hair with a stephane, wrapped in long chitons and himatia, the l. youth's hand is shown. All figures stand on the glazed ground line.

Red: Shoulder: l. man's upper chiton and outer fold of his himation; borders of l. warrior's chiton, helmet and inner, central band of his crest; horseman's stephane and mantle; horse's crest, mane, patches on his hind-quarters between incised lines and tail; r. warrior's greaves, borders of his chitoniskos' lower part and shield; possibly, r. man's upper chiton and his himation's outer fold. Body: Possibly the first and certainly the second

youth's hair from the l., behind the seated man; stephane, beard and alternate folds of the seated man's himation; woman's stephane, upper part and the two outer borders of her chiton's lower part; naked youth's hair; stephane, upper and lower part of the chiton and outer, vertical paryphe of the himation of the man at the extreme r.

Red lines: a) Thick line on the groove separating neck from shoulder; b) thick line below the ground line, at the top of the wide glazed part of the lower body encircling the vase.

Near the Taleides Painter.

About 540.

Haspels, *op. cit.*, first compiled a group of six lekythoi pertaining to the same class and observed that they are "not really connected among themselves in style, but sharing the broad short-necked shape and other characteristics"; our lekythos, her no. 6, belongs to this group. On the Taleides Potter and Painter see J. D. Beazley, *JHS* 52 (1932) 197-199; *ABL* 33-35; D. von Bothmer, M. J. Milne, *BMemMus* (1947) 221-228; J. D. Beazley, *AJA* 58 (1954) 187-188; *idem*, *ABV* 174-177, 188; *Para* 72, 4, 100-101; T. Legakis, *AmK* 16 (1983) 73-76 and D. von Bothmer, *The Amasis Painter and his World* (1985) 229, also on the relationship between the Potter and the Amasis Painter and the Potter and the Taleides Painter. See also J. T. Haldenstein, *Little Master Cups. Studies in 6th-Century Attic Black-figure Vase Painting* (Ph. D. thesis, University of Cincinnati, 1982; 1983). The shape of our lekythos is that of the early shoulder lekythos, created during the second quarter of the sixth century and continuing with variations until at least the end of the third quarter.

For the beginning of the shoulder lekythos see in particular *ABL* 7-19, 33 ff.; *Agora* XII 152-153; *Agora* XXIII 44. A few indicative examples related to the reshaping of the shoulder lekythos in the mid-years and third quarter of the sixth century in the workshops of Amasis and Taleides are the following: Athens 414, *ABL* pl. 11, 3a and 3b; 12, 4; *ABV* 177 top, near the Taleides Painter; Athens 415, *ABL* 10, 1a and 1b; 12, 1; Athens 9695, *ABL* 29-36, pl. 11, 1-3; *ABV* 200, 5 attributed to the Wraith Painter; Collection W. Lamb, *ABL* pl. 13, 1-2; *ABV* 175, 14; *Para* 73, now lost, by the Taleides Painter; University of Illinois WHM 22.1.121 (CM322), *CVA* World Heritage Museum 1, pl. 11, 1-2; Athens, Goulandris Collection 780, L. I. Marangou, *Αρχαία ελληνι-*



κή τέχνη. Συλλογή Ν.Π. Γουλιανόφι (1985) 77-78, no. 115 attributed to the Amasis Painter; Los Angeles 50.9.43 (A5141.50.801), *CVA* 1, 22, pl. 20; Turin 4109, *CVA* 2, pl. 15, 5-7, where the pictures of the complete vase are left and right reversed.

The style of the Taleides Painter is explicitly demonstrated on the signed vases of the potter, who is the same artist as the Taleides Painter, as e.g. Boston, Museum of Fine Arts 10.210, *ABV* 174, 3; Cambridge MA, Harvard 60.332, *ABV* 175, 8; *Para* 73. A fragmentary, cylindrical pyxis, with the inscription ΤΑΛΕΙΔΕΣ and a chariot procession heading to a group of figures must now be added to the signed works; it was found in the sanctuary of Artemis on Samos and is of excellent draughtmanship and preservation: see K. Tsakos, *AAA* 13 (1980) 305-318, esp. 309-310, figs. 10-11 and *ARepLondon* 1982-83, 50 and figs. 88 and 89. Some recent attributions to unsigned works by the Taleides Painter are the following: 1. the amphora B Texas, San Antonio Museum of Art 86.119.1, H. A. Shapiro, C. A. Picón and G. D. Scott, III (eds), *Greek Vases in the San Antonio Museum of Art* (1995) 90-92 no. 42, with an almost identical theme; 2. the hydria in Boston 68.105, *CVA* 2, pl. 73; 3. the Amasis' lekythos in Malibu 76.AE.48, J. Frel, *Greek Vases in the J. Paul Getty Museum* 1, 1983, 35-38 with fig. 3a-e; B. Legakis, *AmK* 26 (1983) 73-76, pls. 19-20; D. von Bothmer, *op. cit.* 229; 4. the lip cup Berkeley 8/358, Haldenstein, *op. cit.* 107; 5. the lip cup Rhodes 12216, *CIRb* IV 78, fig. 62; *CVA* Rhodes 1 [Italy 9] pls. 16, 2 and 17, 3; Haldenstein, *loc. cit.*; 6. the lekythos Taranto 117183, L. Masiello (ed.), *Catalogo del Museo Nazionale Archeologico di Taranto. I,3. Atleti e guerrieri. Tradizioni aristocratiche a Taranto tra VI e V sec. A. C.* (1997) 274 no. 70, 56, attributed by Mommsen (*Affecter* 62 n. 329); 7. a lekythos in the market, *Charles Ede Ltd., Pottery from Athens* XVII (2001) no. 4.

For the manner of drawing of our lekythos the nearest parallels are the lekythos Athens 414, *ABL* *loc. cit.*; perhaps *Agora* P 60, *Agora* XXIII, pl. 122 no. 1924 and perhaps the lekythos in the market, *loc. cit.* no. 4. The lekythos in the market, *Antiquities, Sotheby's New York* 5.6.1999, 98-99 no. 144 is possibly by the potter but definitely not by the Taleides Painter. For the riders of the Taleides Painter or near him compare those on the scenes of the lekythos Harvard 60.332, *ABV* 175, 8; *Para* 73 and of the amphora Hamburg 1917.474, *ABV* 177; *CVA* 1, pl. 21, 1-2; 22, 1-2, near him.

For a horseman between warriors, evidently setting out, see Spiess, *Kriegerabschied* 99-106. For a procession with men and women paying tribute to a god or to a man of high rank, or a religious or civilian official, compare side B of the Panathenaic amphora Metropolitan Museum 53.11.1, *ABV* 298, 5; *CVA* 4, 12-13, pl. 13, 1-4. For the subject see bibliography under pl. 9. For an almost identical subject on the body of our lekythos compare three of the Talcides Painter's vases: the Getty lekythos signed ΑΜΑΞΙΣΜΕΠΟΙΕΕΝ and side A of the San Antonio amphora B, both mentioned above, and the hydria in Louvre F 38, *ABV* 174, 7 and *Add* 49. For the diphros okladias as symbol of dignity see Iozzo, *Astaria* 83 no. 89 and n. 4 with bibliography.

PLATE 75

1-2. See Plate 74, 1-4.

PLATE 76

1-5. Fig. 40.

15405. From tomb 7 of Marmaro at Ialysos.

CIRh VIII 107-108 no. 2, fig. 96.

Height, 25.2-25.4 cm; diameter of lip, 5.6 cm; diameter of foot, 7.9 cm. Maximum diameter, 14 cm.

Intact but mended from several large and small fragments with a few large lacunae. Breaks and cracks all over, especially at the joints, and a large one on the decorative zone of the shoulder and the body, just below the handle-root of the neck. Abrasions all over the black areas. Surface and glaze quite well preserved. Additions in red have completely disappeared and only traces preserved on the black background.

Big shoulder lekythos: High torus lip widening to the top with round rib and two ridges inside, glazed to a depth of 2 cm; tall neck with a deep plastic ring at the joint with shoulder; flat, banded handle reserved inside; angular transition from shoulder to body; globular body tapering smoothly to the echinus base. The small ridge on the inside of the lip intended to reduce the size of the mouth is designed to control the release of small quantities of oil.

The vase is reserved but for the lip outside and inside, a thick band covering the joint of neck and shoulder with the plastic ring, the handle outside and the lower zone of the body with the outside of the base.

Shoulder: Six men in a row (initially there were

seven): From l. to r.: man in long chiton and himation standing to the r.; warrior in short chiton, cuirass, helmet and shield striding to the r.; man in long chiton and himation standing to the r.; naked youth with short hair with mantle hanging from his l. shoulder and holding club in his r. hand; youth with short hair, clad in mantle striding to the l.; then the lacuna with the lost figure; naked youth (no head preserved) standing to the l.

Body: Three warriors in battle with four onlookers, two on each side. From l. to r.: Naked youth with mantle over his l. shoulder holding spear in his r. hand and striding to the r.; youth in long chiton and himation holding spear with his l. hand and standing to the r.; three warriors in battle: in the middle a warrior in short chiton, greaves, helmet with high crest holding a spear in his r. hand and a Boeotian shield in his l., kneeling to the r. with head turned back flanked by two warriors in short chitons covering their lower torso, greaves, (the l. one has a baldric), attacking with spears and holding round shields; the kneeling and l. warriors are bearded; then, a man in long chiton and himation holding a spear and standing to the l.; a naked youth with mantle over his r. shoulder holding a spear and walking to the r. but with head turned backwards to the l. All figures stand on the ground, as pairs situated ground line.

Red: (Only the black background preserved) Body: Alternate folds of l. warrior's short chiton, two dots on the band of his high crest and a large dot in the middle of his shield as shield-device; the kneeling warrior's crest and the contour of his shield's antyx; possibly, the folds of the r. warrior's chiton.

Red lines: a) Thick line below the decorative zone; b) at the middle of the base.

White: (Only the black background preserved) a four dotted-circle as decorative motif at the lower part of the l. man's himation; the baldric and the two outer dots of the warrior's shield as shield-device; one large dot on the band of the kneeling warrior's high crest and the one on the l.; possibly the shield-device of the l. warrior.

About 540-530.

The shape of our lekythos is that of the early shoulder lekythos, created during the second quarter of the sixth century and continuing with variations until at least the end of the third quarter. For the beginning of the shoulder lekythos see in particular *ABL* 7-19, 33-39; *Agora* XII 152-153 and *Agora* XXIII 44. A few indicative examples related to the reshaping of the shoulder lekythos in the mid-years of the sixth century in the work-



shops of Amasis and Taleides were cited for the previous lekythos on pls. 74 and 75, to which this lekythos is close as regards the shape but has a more developed form and is slenderer because of the longer neck.

This lekythos recalls vaguely in manner of drawing works first attributed by Haspels to the Wraith Painter, both of the "sub-Deianeira" type (*ABL* 196 nos. 1-3) and the "shoulder" type (*loc. cit.* nos. 4-6). The attribution was accepted by Beazley, *ABV* 199-201, who added more vases accepting also attributions made by Bothmer and Kardara. The Wraith Painter's vases range from lekythoi of these two types to cups and skyphoi; the oinochoe attributed by Haspels, *op. cit.* 196, 7 was later rejected by Beazley. Common features, apart from the shape itself, are on the one hand the disposition of the composition in two registers decorating both shoulder and body with separate subjects and, on the other, the style which is very meticulous both in drawing and in the very delicate incising, approximating in particular the style of the lekythos Athens 372, *ABL* 196, 6, pls. 11, 2 and 12, 3 with similar subjects. However, the peculiarity of the triple, curvilinear incisions for the middle, kneeling warrior's hem on our lekythos' body is not to be found in works attributed to the Wraith Painter; this is a unique trait which restrains us from attributing the lekythos even tentatively to his hand. On the Wraith Painter see *ABL* 21, 30-31, 196; *ABV* 199-201; 689; *Para* 86; M. Pipili, *CVA* Athens 4, (1993) 29-30, pls. 16-17; *Add* 54.

For duels with three warriors, the middle kneeling in defeat, flanked by onlookers, see Mennenga, *Zweikampfszenen* 26, Scheme III. For fighting scenes in a mythological context or not see B. Knittmayer, *Die attische Aristokratie und ihre Helden. Unterzuchung zu Darstellungen des trojanischen Sagenkreises im 6. und frühen 5. Jahrhundert v. Chr.* (1997) 60-79, esp. 67-68.

PLATE 77

1-3.

12475. From tomb 55 of Macri Langoni at Camiros.

CIRh IV 238 no. 6, fig. 269 (second row, fifth to the right); *ABV* 461, 37; Kurtz, *AWL* 144 n. 19.

Height, 12.5 cm; diameter of lip, 2.7 cm; diameter of foot, 3.6 cm. Maximum diameter, 6.5 cm.

Mended from many large and small fragments with many lacunae. Many breaks and cracks all over, especially at the joints. Chips all over, especially on the front

and two deep circles on the l. Misfired partly to greyish on the black area and dull cream on the reserved area under the handle. Surface very badly worn. Added lines in red quite well preserved. The vase is reserved but for the lip outside and inside, the outside of the handle, the lower part of the body and the base.

Small shoulder lekythos: thin, offset lip with flat rim; long neck; slight groove separating neck from shoulder; the handle is rounded on the outside and flat on the inside; sloping shoulder; globular body narrowing at the lower part to the flat, echinus base.

Shoulder: A roughly drawn palmette with two dots at the sides between two ivy leaves, the l. with a dot below.

Body: A twelve-leaved palmette springing out of two dotted circles flanked by two elongated tongues.

Red lines: a) Thick line on the flat, horizontal rim; b) possibly on the groove separating neck from body; c) below the decorative zone.

The Group of Vatican G. 52.
About 540-530.

Beazley, *loc. cit.*, attributed this lekythos to the Group of Vatican G. 52, which is descended from the group of Louvre F 6. Kurtz, *op. cit.* 144 and n. 19 noted the connections between this particular lekythos and the Dolphin Group, which she dated to the late second and third quarter of the sixth century and stated: "Miss Haspels noted a Lydan element in some of the Dolphin lekythoi (*ABL* 15 f.) and among the lekythoi "descended" from the Lydan Painter of Louvre F 6 (*ABV* 123 ff., 685, 714; *Para* 50 ff.) – the Group of Vatican G. 52 (*ABV* 460 ff., 698 f., 715; *Para* 202 f.) – there is one palmette lekythos (*ABV* 461, 37), found at Camiros, on the island of Rhodes (*CIRh* IV 249, right)". For the shape and decorative motifs of the Group of Vatican G. 52 see the next lekythos on pl. 77, 4.

4.

6587. From inhumation tomb 132 of Tsambiko at Ialysos.

CIRh III 151 no. 5, fig. 143 (bottom row, right); *ABV* 460, 7.

Preserved height, 11 cm; diameter of foot, 3.6 cm. Maximum diameter, 6.8 cm.

Almost intact but for the missing neck, lip and handle. Several breaks and cracks, especially at the handle-root and on large areas of the decorative zone below the

decoration. Surface extremely worn, chipped completely at places. Misfired to pale cream on most of the black areas of the lower zone and parts of the figures. Glaze badly worn at places. Additions in red flaked off at parts.

Small shoulder lekythos: no neck, lip and handle are preserved; slight groove separating neck from shoulder; triangular body narrowing sharply at the lower part; flat, echinus base. The vase is reserved but for the lower part below the decorative zone and on the outside of the base.

Shoulder: A roughly drawn upright palmette with two dots at the sides between ivy leaves. A glaze line separating neck from body, at parts diluted.

Body: Three standing youths with short hair and long himatia: the first (from l.) to the r.; the other two to the l. Among them two hanging folds of garments. All figures stand on the glazed, ground line.

Red: Youths' hair and the outer fold of their himatia.

Red line: Below the decorative zone, at the top of the lower glazed part of the vase.

The Group of Vatican G. 52.
About 540-530.

Beazley, *loc. cit.* attributed this vase to the Group of Vatican G. 52, which descends from the Group of Louvre F 6, and comprises mainly lekythoi and a few small oinochoai, hydriai, neck-amphorae and amphorae B. The Group is dated late into the third quarter of the sixth century. On the Group of Vatican G. 52 and related to it see *ABV* 460-463, 698-699, 715 and *Para* 202-203, 519; *Agora* XXIII 44 for shape, 92 for style. For identical lekythoi in shape, decorative motifs, subject and painter, i.e. same incisions for the anatomical details, e.g. Palermo, Collection Mormino no. 293, *CVA*, pl. 2, 6-7 and *Agora* P 8918 and P 13019, *Agora* XXIII 204 nos. 805 and 806, pl. 75. For the same shape and subject and most probably by the same hand see *CVA* Agrigento 1, 19, pl. 38, 2-8; M. A. Tiverios in I. Vokotopoulou et alii (eds.), *ΣΥΝΔΟΣ. Κατάλογος της έκθεσης* (1985) 176 no. 283 same painter, dated to 520-510; *CVA* Laon 1, pl. 14, 3-4; *Hesperia* IV (1978) pl. 36 no. 331; *CVA* Brussels 2, pl. 21, 20a, b; R. Young, *Hesperia* 20 (1951) pl. 46a, no. 2 and 3 and p. 101 nos. 19-2 and 19-3; *TA ATTIKA, Gela* 428, pD34. For the Group G. 52 and its relationship with Euboea see J. P. Descouedres in *CVA* Basel 1, 95 ff. for pls. 34, 9 and 11 and 35, 1 with bibliography. For similar vases see Berlin F 1736, *CVA* Berlin 7, 39, pl. 30, 1-2 (small similar oinochoe); *CVA* Gela 4, 10-11, pls. 11-13 (small amphorae

B and lekythoi) with rich bibliography and comparanda; *CVA* Agrigento 1, 9, pl. 9 (three small amphorae) and p. 19, pl. 38, 2-8 (six small lekythoi); *TA ATTIKA, Gela* 427-428, pD30-pD32 (two small neck amphorae and an amphora B). This rather squat type of shoulder lekythos becomes the preferred type in the third quarter of the sixth century and vase painters such as those of the Group of Vatican G. 52 prefer decorating the shape; for the variation of the type of these lekythoi see *ABL* 67 and *Agora* XXIII 44.

The scene on our lekythos is taken from everyday life and obviously depicts a common conversation; it is usually depicted on small vessels with simple decoration often composed of three standing figures, or an athlete in motion between spectators. For the scene with conversation compare two identical lekythoi in shape and subject from the *Agora*, *Agora* XXIII nos. 805 and 806.

For the scene of an athlete in motion compare an amphoriskos belonging to the Group of Vatican G. 52, Athens, National Museum 19662, P. Proskynitopoulou, in O. Tzachou-Alexandri (ed.), *To πνεύμα και το σώμα. Οι αθλητικοί αγώνες στην αρχαία Ελλάδα* (1989) 247-248, no. 140. For the hanging folds of drapery among the figures, see Tiverios, *Problemata* 43 ff.

ΑΚΑΔΗΜΙΑ
5-6. Fig. 41.

13331. From tomb 207 of Macri Langoni at Camiros. *ClRB* IV 196 no. 2, fig. 210 (first); *ABV* 463, 3. Height, 14.9 cm; diameter of lip, 3 cm; diameter of foot, 3.8 cm. Maximum diameter, 6.5 cm.

Intact but for very few small chips on the inside of lip and one under the foot. Misfired to pale cream at parts on the black areas. Abrasions all over, especially at the black areas of the lower part of the body and half the base. Glaze well preserved on the figures. Additions in red not well preserved; in white disappeared leaving possible traces on the black background.

The vase is reserved but for the lip outside and inside, the outside of the handle, half the lower part of the body and the upper, horizontal part of the base.

Small shoulder lekythos: echinus lip with a ridge inside, glazed to a depth of 1 cm; banded handle reserved inside; long neck with a groove at the joint of neck to shoulder; shoulder sloping smoothly but with an angular transition to the body; pear-shaped body narrowing smoothly towards the flat, almost torus base.

Shoulder: A seven-leaved palmette springing out of two circles between two inverted lotus flower roughly drawn.



Body: In the middle two naked youths with short hair and with fists rendered as circles facing each other flanked by two referees with short hair, long chitons and himatia; the l. one has two tiny incisions under his jaw intending to demonstrate a beard. All figures stand on the thickly glazed ground line.

Red: Youths' and referees' hair; the outer and two alternate folds of the l. referee's himation; outer and upper, diagonal folds of the r. referee's himation.

Red lines: a) Thick line at the edge of the lip separating outside from inside; b) thin line below the ground line, at the top of the glazed part at the lower part of the body.

White: (Only faint traces on the black background): The upper part of the referees' chitons.

Related to the Group of Vatican G. 52.
About 530-520.

Beazley, *loc. cit.*, regarded this lekythos as related to the Group of Vatican G. 52, which descends from the Group of Louvre F 6, and comprises mainly lekythoi and a few small oinochoai, hydriai, neck-amphorae and amphorae. The Group is dated late into the third quarter of the sixth century (for which see the lekythoi on pl. 9, 1-3 and on the Group of Vatican G. 52 and related to it see *ABV* 460-463, 698-699, 715 and *Para* 202-203; *Agora* XXIII 44 for shape, 92 for style. For the Group G. 52 and its relationship with Euboea see J. P. Descouedres in *CVA* Basel 1, 95 ff. for pls. 34, 9 and 11 and 35, 1, where full bibliography. However, all three lekythoi here on pl. 77, are, to our eyes and according to the *Munsell Soil Color Chart* (1975), wholly Attic, or at least manufactured with Attic clay. An almost identical lekythos by the same hand is Basel, Antikenmuseum and Sammlung Ludwig Z560, *CVA* 1, 96, pls. 34, 14 and 35, 4 but with youths flanking the floral on the shoulder and men with spears on the body. Compare also for the manner of drawing Athens 1699, *ABV* 462, 1; *ABL* pl. 19, 2; Würzburg 362, *ABV* 463, 2; Langlotz, *Würzburg* 362, pl. 107; and two lekythoi in the Collection of the British School at Athens A431 and A433 (ex-Ure Collection), *Para* 203; T. J. Smith, *BSA* 98 (2003) 365-366 nos. 54 and 55, pls. 68e-g and 69a-b considered Boeotian/Euboean: the one with boxers flanked by standing draped males and with matching shoulder patterns; the other with a scene of the Judgement of Paris. This rather squat type becomes the par excellence type of lekythos in the third quarter of the sixth century; potters such as those of the Group of Vatican G. 52 prefer decorating the shape, though our lekythos has a more slender body.

The scene is an encounter of youths, who are probably preparing to box, as indicated by their clenched fists and the flanking referees. For boxing see the following lekythos on pl. 78 and the aryballos on pl. 95.

PLATE 78

1-4. Fig. 42.

12212. From tomb 13 of Macri Langoni at Camiros.

ClRB IV 77 no. 3, fig. 56 (first); F. Giudice, *La classe di Phanyllis ed il problema delle importazioni ceramica attica in Sicilia alla fine del VI e agli inizi del V secolo a.C.*, *Quaderni de "La ricerca scientifica"*, C. (1978) 638 no. 76; Giudice, *Phanyllis* 113 no. 416.

Height, 18.7 cm; height of lip, 1.6 cm; diameter of lip, 4.4 cm; diameter of foot, 5.8 cm. Maximum diameter, 10 cm.

Almost intact but for a large part on neck, shoulder and upper body, which is mended from several small fragments with two large lacunae. Chips mainly at the joints of the fragments. Abrasions all over the black areas and on the figures. Surface and glaze worn. Glaze on figures worn in random dots. Misfired mostly to cream at the back of the vase. Additions in red have become duller in the kiln and white has disappeared with faint traces on the black background.

Shoulder lekythos: Echinus lip glazed outside and inside to a depth of 2.5 cm; short neck; flat, banded handle reserved inside; tall shoulder sloping towards a nearly angular transition from shoulder to body; a glazed line separates the shoulder from the body; globular body tapering smoothly toward the echinus base.

The vase is reserved but for the lip inside and outside, the handle outside, the lower part of the body and base.

Shoulder: Three standing youths with short hair, clad in long chitons and himatia. The middle one stands to the l. flanked by two companions, both turned towards him.

Body: Preparation for boxing. From l. to r.: Naked youth, a boxer, with his l. hand bound with leather-thongs (*himantes*) standing to the r.; man in long chiton and himation to the r.; naked youth, a boxer, with his r. hand bound with leather-thongs (*himantes*) to the l.; man in long chiton and himation to the l. All figures stand on the red ground line.

Red: Shoulder: Outer paryphe of men's himatia; central fold of the middle man's himation; hair of the

third man to the r. Body: Men's outer paryphae and central folds of their himatia; the two boxers' hair.

Red lines: a) Thick line on the rim separating outside from inside; b) thick line on top of the groove separating neck from shoulder; c) double line below the decorative zone; the first as the ground line; d) two thin lines at the middle of the base.

White: (only the black background preserved): Four-dotted tiny circles on the upper part and on the lower part of the men's himatia.

The Phanyllis Class.

The Phanyllis Group E: The Group of 'Hoplite-leaving-home' [F. Giudice].

About 530 (early).

Giudice, *Phanyllis*, *op. cit.* classified our lekythos in Beazley's Group E, the Group of 'Hoplite-leaving-home' with three spectators on the shoulder. The three standing figures on the shoulder is a not very common motif in this group; however, our lekythos is a sister piece to two lekythoi in Paris, Petit Palais 434 and 435, *CVA* pl. 3, 6 and 7 and Taranto 57347 (17.11.1934), *ABV* 466 top; *CVA* 2, pl. 12, 2 again with three shoulder figures. To this same stylistic group and, to our eyes, to the same hand belong the lekythoi Glasgow (H) D 1981.12, *CVA* 19-20, pl. 22, 1-3 and Astarita 641, Iozzo, *Astarita* 104-105, no. 129, pl. 65. On the Phanyllis Group E: Hoplite-leaving-home see *ABL* 66-67, 205; *ABV* 464-466, 699; *Para* 206-208; *Add* 216-217; Giudice, *Phanyllis* 88-118; *Agora* XXIII 46, 207-208 with nos. 829-834 and recently Iozzo, *Astarita* 103-105 nos. 128 and 129. This lekythos approximates in shape the lekythoi on pls. 74, 1-4 and 76, 1-5 with the squat body and is earlier than the one on pl. 79, 1-5.

For the subject on the shoulder with three clad spectators see Giudice, *Phanyllis* 112-113 nos. 403-416. For the subject of youths and spectators on the body Giudice, *op. cit.* 27 n. 85, compares a lekythos in Paris, Louvre inv. Cp 12644, *loc. cit.* no. 415; Agrigento C 776/G, *loc. cit.* no. 411, pl. 44, 2, 6 and 50, 9; and Capua, Mus. Campano, *loc. cit.* no. 412 with two nude athletes alternating with two spectators; however, the scene, in our opinion, is a preparation for boxing or the pankration, as indicated by the thongs on the wrists of the two nude athletes. On boxing, the oldest and most popular of the athletic contests in antiquity, which was classified together with wrestling and the pankration in the heavy games, the bibliography is extremely vast; inevitably selectively see E. N. Gardiner, *Athletics of the Ancient*

World (1930) 197-211; H. A. Harris, *Greek Athletes and Athletics* (1964) 97-101 and mainly B. Legakis, *Greek Vases in the J. Paul Getty Museum* 1 (1983) 41-50 with bibliography; M. Poliakoff, *Combat Sports in the Ancient World* (1987) 68-88; D. G. Kyle, *Mnemosyne* Suppl. 95, (1987) 183-184. For the leather thongs (himantes) fastened around athletes' wrists and hands used to facilitate blows, mainly against their opponent's head, see J. Jüthner, *Über antike Turngeräte* (1896) 65-75; Poliakoff, *op. cit.* 68-79 and G. Doblhofer, P. Mauritsch, U. Schlachinger, *Boxen. Texte, Übersetzungen, Kommentar* (1995) 197. For a concise overview of the thongs worn by the contestants of the pankration see P. D. Valavanis, *Παναθηναϊκοί αμφορείς από την Ερέτρια. Συμβολή στην αττική αγγειογραφία του 4ου π.Χ. αι.* (1991) 133-137 with bibliography.

PLATE 79

1-5.

10595. From tomb 238 of Drakidis at Ialysos.

CIRb III 181 no. 5, fig. 175 (seventh); Giudice, *Phanyllis* 126 no. 273b; *AKAΔHMIA*. Height, 15 cm; diameter of lip, 5.9 cm; diameter of foot, 4.6 cm. Maximum diameter, 9.7 cm.

Intact but for a large circular chip on the reserved area of the body below the handle-root and behind the decoration. Abrasions on the black areas and figures. Misfired to pale cream on the black lower part.

Shoulder lekythos: Early and small; low neck with offset lip glazed outside and inside to a depth of 2 cm; handle banded and reserved inside and almost rounded and glazed outside; tiny plastic ring separating neck from shoulder; triangular body tapering smoothly towards the flat, echinus base.

The vase is reserved but for the lip outside and inside, the outside of the handle, the lower part of the body and the round base edge.

Shoulder: A five-leaved palmette springing out of two circles flanked by two youths clad in long chitons and himatia standing towards the centre.

Body: Five youths. From l. to r.: Two youths in long chitons and himatia holding sticks standing to the r.; in the middle but off centre, a youth in long chiton and himation holding a stick is supposedly seated (but no stool or swing is shown) to the r.; two youths in long chitons and himatia holding sticks standing to the l. The



sticks could imply spears but no spear-heads are shown. Most figures stand on the glazed ground line.

Red: Shoulder: Two central leaves of the floral; outer paryphe of the youths' himatia. Body: Outer paryphe of the first youth from the l.; central fold and outer paryphe of the two youths surrounding the seated youth; central fold of the seated youth himation; outer paryphe of the fifth youth's himation.

Red lines: a) Thin line separating neck from shoulder; b) thin line separating shoulder from body; c) double line at the bottom of the decorative zone encircling the vase.

The Phanyllis Class.

The Phanyllis Group E: The Group of 'Hoplite-leaving-home' [F. Giudice].

About 530.

Giudice, *loc. cit.* classifies our lekythos in Group E of the Phanyllis Class and compares it, *loc. cit.* no. 373, to Kerameikos 35.XX.27, *Kerameikos* VII, 1 157 no. 520, which is a near replica with the same subject. This is an early lekythos within the group as both the contents of the tomb and stylistic observation dictate. Very near in style to our lekythos are the following: Palermo, Collection Formino inv. no. 14, Giudice, *loc. cit.* no. 374; Geneva I 450, *CVA* 2, 40, pl. 71, 4-6; Tübingen 7410 (O.Z. 210), *CVA* 3, 51, pl. 39, 5-7 and 40, 1; *CVA* Reading 1, pl. 11, 8; *MusAuktion* 51 (1975) pl. 26 no. 127. On the Phanyllis Group E: Hoplite-leaving-home see bibliography under lekythos pl. 78, 1-4.

The scene of youths in conversation holding sticks, perhaps intended to be spears, surrounding a seated youth is a common incident from everyday life, for which see the afore-mentioned lekythoi with similar subject. A lekythos in Hamburg, Museum für Kunst und Gewerbe 1875.226, *CVA* 1, 43, pl. 29, 5-6 attributed to the Phanyllis Group bears an identical subject but has different shoulder decoration and is by a different hand.

The contents of the tomb 238 Drakidis at Ialysos, *CIRb* III 178-181, fig. 175, are eight more vases, mostly Athenian black figure, among which the two amphorae B attributed to the Painter of the Panther Amphoriskoi, here under pls. 3, 1-2; 3, 3 and 4, 1, and also the Fikelura amphora, Rhodes 10615, *CIRb* III 181, fig. 176; *CVA* Rhodes 2 [Italy 10], pl. 480, 1; R. M. Cook, *BSA* 34 (1933-1934) 31-32 no. 11, which belongs to Cook's Group P: Volute Zone Group; the dating of this group in his words would be "about the middle of the second half of the sixth century". Therefore, it seems that the

contents of the tomb cannot be later than 540-530, or at the most a decade later.

PLATE 80

1-2. Fig. 43.

15327. From tomb 2 of Annuachia at Ialysos.

CIRb VIII 47, fig. 30; *ABV* 466, 1 (with no inv. no.); Giudice, *Phanyllis* 99 no. 299 (with wrong inv. no.); Spiess, *Kriegerabschied* 222 no. B194, and 278.

Height, 21.7 cm; diameter of lip, 4.6 cm; diameter of foot, 5.8 cm. Maximum diameter, 10.9 cm.

Mended from several large fragments with many and big lacunae. Many breaks and cracks at the joints and especially at the base, where one third missing. Abrasions all over on the black areas. Misfired to pale cream, especially on the black areas at the back. Surface and glaze quite well preserved on the decorative zones. Additions in red mostly shrunk. White disappeared, only traces on the black background have been preserved.

Shoulder lekythos: Long neck widening to the offset lip glazed inside to a depth of 2.2 cm; handle rounded outside but banded and reserved inside; almost flat shoulder with angular transition from shoulder to body; pear-shaped, almost triangular body tapering towards the echinus base.

The vase is reserved but for the lip outside and inside, the outside of the handle, and the lower part of the body with base.

Shoulder: A five-leaved palmette springing out of two circles flanked by two men in long chitons and himatia facing the floral at the centre.

Body: Warrior leaving home flanked by three spearholders. From l. to r.: Two bearded men, with short hair, long chitons and himatia holding a spear in their l. hand and standing to the r.; a warrior in short chiton, cuirass roughly rendered, greaves and helmet holding a spear in his r. hand and a Boeotian shield in his l. (the inside is shown); a youth with short hair, long chiton and himation holding a spear in his r. hand and standing to the l. facing the warrior. All figures stand on a red ground line.

Red: Shoulder: Alternate, middle leaves of the palmette; outer paryphe of r. man's himation. Body: The contour of the outer paryphae of the men's himatia; warrior's helmet, the short chiton and the inside of his shield.

Red lines: a) Thin line separating neck from shoulder; b) two lines (the upper as ground line) under the decorative zone.

White: (Only traces on the black background) four dotted-circles on the r. man's himation.

The Phanyllis Class.

The Phanyllis Group E: The Group of 'Hoplite-leaving-home'.

About 530-520.

Haspels, *ABL* 19, 25 n. 1, 43, 63-68, 76, 199-205 and 369, first distinguished the Phanyllis Class and arranged it into different groups. Beazley, *op. cit.*, classified this lekythos in the Phanyllis Class and connected it with his Group E: The 'Group of The Hoplite-leaving-home' pointing out that the style is unusual. Giudice, *op. cit.* 22, n. 49, followed closely Beazley's groups in his stylistic and iconographical study of this class and, though repeatedly stating Beazley's careful wording, placed this lekythos in Group E comparing it with a lekythos in the Collection Carbonelli, in Felizzano (his no. 300); he also discarded Bielefeld's attribution of Altenburg 200, *CVA* 1, pl. 42, 7-9, as from the same hand as the Rhodes' lekythos and rightly placed the Altenburg lekythos in his Group G, in the margin of the Phanyllis Group. This lekythos is in the same Group but *not* by the same painter as the one on pl. 78, 1-4. For identical shape, subject and most probably painter compare with Dunedin E 48.233, *CVA* New Zealand 1, pl. 24, 16-19. Compare also, Agora P15247, *Agora* XXIII no. 831, pl. 77, very near in subject and with the same floral on the shoulder and Vatican, Astarita 43, inv. no. 34993, Iozzo, *Astarita* 103-104 no. 128; *Sotheby's Antiquities, New York* 13.12.1979, no. 284; *Sotheby's Antiquities, London* 10 and 11.7.1989, no. 421; *Sotheby's Antiquities, London* 13 and 14.12.1990, nos. 469 (two lekythoi); *Sotheby's Antiquities, New York* 9.12.2004, no. 352. On the Phanyllis Group E: Hoplite-leaving-home see bibliography under lekythos pl. 78, 1-4.

Spies, *Kriegerabschied* 59-61 traces the image of a warrior, usually standing to the left, among men of, the middle of the sixth century in the works of vase painters from the circle of Lydos. On our lekythos the warrior stands to the *right*, which is extremely rare. The pose to the right, which inevitably shows the inside of the shield, possibly indicates a slightly later date within the limits of the group. For same shape, subject and composition both on the shoulder and body but with the standing warrior to the left compare Tübingen 7372, *CVA* 3, 52, pl. 40, 2-4 and *CVA* Reading 1, pl. 11, 9.

3-4.

II 25286. From tomb 37 of Papatissoures at Camiros.

Unpublished. *CIRb* VI-VII, 102 (referred but not illustrated).

Height, c.16 cm; diameter of lip, 4.6 cm; diameter of foot, 5.1 cm. Maximum diameter, c.10 cm.

One third of the lekythos is preserved with its lip, neck, handle and part of the body; it is mended from large and small fragments and does not affect the composition. Clay turned to greyish over most parts and brownish at others, burnt in the pyre of the cremation. Surface badly preserved. Glaze on the figures in quite good condition and additions in red discernible but preserved only as faint traces on the background.

The vase is reserved but for the outside and inside of the lip, outside of the handle, lower part of the body and base.

Shoulder lekythos: Long neck widening to the flaring lip glazed inside to a depth of 2 cm; handle rounded outside but banded and reserved inside; almost flat shoulder with smooth angular transition from shoulder to body; pear-shaped body tapering towards the echinus base. **ΑΚΑΔΗΜΙΑ**
Shoulder: A five-leaved palmette springing out of two circles flanked by two youths with short hair, in long chitons and himatia.

Body: Departure of a warrior. From l. to r.: Two youths with short hair, long chitons and himatia holding spears and standing to the r.; warrior in greaves and helmet holding spear and shield standing to the l.; two youths with short hair, long chitons and himatia holding spears and standing to the l. The second youth on the r. has preserved only part of his face and upper part of his spear. All figures stand on a red ground line.

Red: Shoulder: The top two lateral leaves of the palmette floral; the outer paryphe of the youths' himatia. Body: first l. youth's hair and outer paryphe of his himation; part of the second l. youth's himation and the outer paryphe; warrior's greaves and helmet; part of the first r. youth's himation and the outer paryphe.

Red lines: a) Thick line at the horizontal edge of the rim; b) thin line on the groove separating neck from shoulder; c) two thin parallel lines, the first as ground line, below the decorative zone.

The Phanyllis Class [A. A. Lemos].

The Phanyllis Group E: The Group of 'Hoplite-leaving-home' [A. A. Lemos].

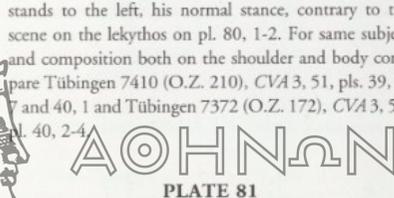


PLATE 81

1-2.

5106. From inhumation tomb 43 from Kremaste at Lalyos.

Unpublished. (Only the tomb is mentioned in *ASAtene* VI-VII 317).

Height 19.1 cm; diameter of lip, 4.7 cm; diameter of foot, 5.8 cm. Maximum diameter, 10 cm.

Mended from large fragments with large lacunae. Many chips on the body and base. Abrasions all over the surface and especially on the black areas. Glaze over large parts has worn to the extent of disfiguring parts of the bodies and heads of the figures, especially the nude in the middle and the l. figure on the body of the vase. Additions in red largely flaked off.

The vase is reserved but for the lip outside and inside, the outside of the handle, the lowest part of the body and the base outside.

Shoulder lekythos: Long neck widening to the flaring lip glazed outside and inside to a depth of 2 cm; groove separating neck from shoulder with a red line on top; banded handle reserved inside; shoulder sloping with an

About 530-520.

Our lekythos can be classified in the Phanyllis Class and attributed to Beazley's Group E: The Group of 'Hoplite-leaving-home'. Companion vases, identical in shape, dimensions, subject, composition and style are the lekythoi in Gela, Collection Navarra 40232, Giudice, *Phanyllis* 88 no. 186; *TA ATTIKA, Gela*, 432, pD47 and in Syracuse Museum, without inv. no., Giudice, *op. cit.* 91 no. 213, pls. 35, 2, 6 and 47, 6. Compare also for both manner of drawing and subject the lekythos Paris, Rodin Museum 861, *CVA*, 27, pl. 18, 12. On the Phanyllis Group E: Hoplite-leaving-home see bibliography under lekythos pl. 78, 1-4.

Spies, *Kriegerabschied* 59-61, traces the image of a warrior, usually standing to the left, among men of, the middle of the sixth century, in the works of vase painters from the circle of Lydos. On this lekythos the warrior stands to the left, his normal stance, contrary to the scene on the lekythos on pl. 80, 1-2. For same subject and composition both on the shoulder and body compare Tübingen 7410 (O.Z. 210), *CVA* 3, 51, pls. 39, 5-7 and 40, 1 and Tübingen 7372 (O.Z. 172), *CVA* 3, 52, pl. 40, 2-4.

almost angular transition to the globular body, which tapers smoothly towards the echinus base.

Shoulder: A five-leaved palmette sprouting out of two circles in the middle flanked by two inverted lotuses.

Body: Three youths: From l. to r.: Youth in long chiton and himation standing to the l.; in the middle, youth naked but for two taeniae, possibly baldrics on his chest, with extended hand, walking to the r. but with head turned backwards; youth in long chiton and himation standing to the l. All youths have short hair and stand on a red ground line.

Red: Shoulder: The top two lateral leaves of the palmette floral. Body: Naked youth's hair; possibly, middle fold of l. youth's himation.

Red lines: a) At the separation of neck from shoulder; b) thin line separating shoulder from body; c) ground line of the decorative zone encircling the vase.

White: (Only traces on the black background) the middle youth's taeniae across his chest.

The Phanyllis Class [A. A. Lemos].

The Phanyllis Group E: The Group of 'Hoplite-leaving-home' [A. A. Lemos].

About 520-510 (late).

Our lekythos can be classified in the Phanyllis Class and attributed to Beazley's Group E: The Group of 'Hoplite-leaving-home'. The nearest parallels in shape, dimensions, subject and style are two lekythoi: Agrigento inv. C775/G and C774/G, Giudice, *Phanyllis* 103-104, nos. 330 and 331, pl. 41, 1; 2; 5; 6. The inverted lotuses, however, which are flanking the palmette in the shoulder zone and substitute the usual clad figures are rare in this group. On the Phanyllis Group E: Hoplite-leaving-home see bibliography under lekythos pl. 78, 1-4.

For a youth between onlookers, wrapped in their himatia in the 'Hoplite-leaving-home' group see Giudice, *op. cit.* 29 and n. 111; his nos. 413 and 328-348, and especially the afore-mentioned nos. 330 and 331, but with two clad youths behind the nude youth on the body and clad youths instead of the inverted lotuses, are the nearest in subject-matter.

3. See Plate 80, 1-2.

4-5. See Plate 80, 3-4.

PLATE 82

1-3. Fig. 44.

12300. From tomb 27 of Macri Langoni at Camiros.

CIRb IV 262 no. 2, fig. 287 (seventh); *ABV* 466, 2.

Height, 16.2 cm; height of lip, 1.5 cm; diameter of lip, 3.9 cm; diameter of foot, 4 cm. Maximum diameter, 7.5 cm.

Mended from a few large and small fragments. A large break at the base. Chips all over and especially on the figures. Many abrasions at the outside and inside of the lip and the outside of the handle. Surface badly worn. Glaze worn at places and misfired on the lower glazed band to pale cream. Additions in red very faintly preserved.

Shoulder lekythos: Offset lip with a ridge inside and glazed inside to a depth of 1.6 cm; long neck with a groove separating neck from shoulder; flat banded handle, reserved inside; flat shoulder with angular transition from shoulder to body; globular body narrowing smoothly towards the round, disc base.

The vase is reserved but for the lip outside and inside, the outside of the handle, the lower part of the body with the upper part of the base.

Shoulder: Cock to the l. flanked by two large ivy leaves with long stems springing out of the ground line. The cock's crest and comb are roughly drawn as two large dots, the upper larger than the lower.

Body: Fighting scene with three warriors in short chitons, baldrics, Corinthian helmets with crests and round shields (spears have been omitted). The l. warrior is striding to the r. showing the inside of his shield; the middle one also striding to the r. but with head turned back; the r. one striding to the l. The l. warrior's r. leg and the middle warrior's both legs touch the thick, glazed ground line; the rest are in mid-air.

Red: Shoulder: Three lines on the cock's body denoting the separation from neck to body, main body, and body to feathers. Body: Stephanae on the helmets, baldrics, dots (not all discernible) on the lower part of the chiton of all the warriors; the outer antyges and dots on the shields as shield-devices of the middle and r. warriors.

The Cock Group.
About 510-500.

Beazley, *op. cit.*, attributed our lekythos to the Cock Group, and this is the *earliest* lekythos of the Cock

Group on Rhodes. The Cock Group is a large category of over two hundred lekythoi decorated with a long-tailed cock framed by large, single ivy-leaves on the shoulder, and various subjects on the body, dated to 510-490/480; the shape is almost always the same but there are many painters within the group of differing quality of draughtsmanship. This Group presents affinities with the Phanyllis Class and the Class of Athens 581, as the shape is similar to the Phanyllis Class type, but the quality of the decoration is inferior. On the Cock Group see *ABL* 67-68, where Haspels observed that some of these lekythoi are from the same workshop as the Class of Athens 581; *ABV* 467-472; 699; *Para* 208-212; Kurtz, *AWL* 118 f., 145 f.; *AdP* 117-118; *Agora* XXIII 45-46 for the shape, 95 for the style. Our lekythos compares in style with the following: *CVA* Moscow 1, pl. 31, 4-5; *CVA* Copenhagen 3, pl. 110, 6; *CVA* Madrid 1, pl. 29, 6a, 6b; Gorbunova, *Katalog*, no. 106; *CVA* Tübingen 3, pl. 45, 6-9 with bibliography; *CVA* Agrigento 1, pl. 47, 1-2; L. I. Marangou, *Αρχαία ελληνική τέχνη. Συλλογή Ν. Π. Γουλανθρή* (1985) 81-82, nos. 117, 118 and 119; *CVA* Thebes 1, 65, pl. 58, 4-6; *Antiquities, Charles Ede Ltd, Catalogue* 150 (1990) no. 22; *Antiquities, Charles Ede Ltd, Catalogue* 167 (1999) no. 22.

For the subject, three warriors fighting, see N. Valavanis, *CVA* Marathon Museum, 27, pl. 11, 1-3 with bibliography and the possibility of the scene's interpretation as an excerpt from the Gigantomachy, with Ares fighting two giants, a suggestion put forward by E. Simon, *The Kurashiki Ninagawa Museum* (1982) 66-67 no. 29. For fighting scenes in Archaic and Classical art and their meaning in general see recently F. Felten in P. Scherrer, H. Taeuber, H. Thür (eds.), *Steine und Wege. Festschrift für Dieter Knibbe zum 65. Geburtstag* (1999) 195-199.

4-6. Fig. 45.

12334. From tomb 32 of Macri Langoni at Camiros.

CIRb IV 220 no. 10, fig. 234 (upper row, second) and fig. 243 (first); *ABV* 469, 78.

Height, 13.5 cm; height of lip 1 cm; diameter of lip, 3.1 cm; diameter of foot, 3.7 cm. Maximum diameter, 6.3 cm.

Intact but for a break at the base and many chips on the lower part of the body. Abrasions all over. Surface and glaze worn at places, especially on the area behind the l. himation-clad youth. Glaze on the other figures



well preserved. Additions in red well preserved. Many insoluble salts, especially on the inside of the lip.

Shoulder lekythos: Offset lip with a ridge inside and glazed inside to a depth of 2 cm; long neck with a groove separating neck from shoulder; flat banded handle reserved inside; flat shoulder with angular transition from shoulder to body; globular body narrowing smoothly towards the round, disc base.

The vase is reserved but for the lip outside and inside, the outside of the handle, the lower part of the body with the upper part of the base.

Shoulder: Cock to the l. flanked by two large ivy leaves (the r. one is roughly drawn).

Body: In the middle, a youth with short hair and a stephane, in long chiton and himation, seated on a folding stool (*diphros okladias*) to the r.; in front of him a naked youth with short hair and a stephane walking to the r. but with head turned back; they are flanked by two youths with stephanae on their short hair, in long chitons and himatia. Between the heads of the seated man and the naked youth a piece of cloth hanging from the upper border. All figures stand or sit on the glazed ground line.

Red: Youths' stephanae; three dotted circles on the seated youth's himation; the outer paryphe of the flanking youths' himatia.

Red line: At the joint of lip with neck.

The Cock Group.
About 510-500.

Beazley, *op. cit.*, attributed this lekythos to the Cock group. For bibliography on the Cock group see the lekythos pl. 82, 1-2. This lekythos and the lekythos on pl. 83, 1-3 are by the same hand, as indicated by the identical shape, dimensions, subject and manner of drawing. We consider that the comparable shape, the cock's pose with the rendering of its body, and the manner of drawing of the figures on the body can assign two more lekythoi to our vase painter's hand i.e. Glasgow (H) D 1981.15, *CVA* 1, pl. 23, 5-8 and *Agora* P 15456, *Agora* XXIII no. 841 pl. 78.

The scene is taken from everyday life depicting a seated youth among his comrades and the stock onlookers. For a similar scene in the Cock group but not the same painter see Laon 37896, *CVA* 1, pl. 14, 11-12 and also *CVA* Reading 1, pl. 12, 4. For the probable meaning of onlookers clad in himatia and holding spears see recently H. van Wees in N. Fisher and H. van Wees (eds.), *Archaic Greece. New Approaches and New Evidence*

(1998) 333-378 and esp. 352-358. For the hanging himation and its meaning see Tiverios, *Problemata* 43-45. For the diphros okladias as symbol of dignity see Iozzo, *Astartia* 83, no. 89 and n. 4 with bibliography.

7. See Plate 83, 1-3.

8. See Plate 83, 4-6.

PLATE 83

1-3 (And Plate 82, 7).

12333. From tomb 32 of Macri Langoni at Camiros.

CIRb IV 220 no. 9, fig. 234 (upper row, sixth) and fig. 243 (second); *ABV* 469, 79.

Height, 13.9 cm; height of lip, c.1 cm; diameter of lip, 2.7 cm; diameter of foot, 3.9 cm. Maximum diameter, 6.5 cm.

Mended from many large and small fragments with two very large lacunae not affecting the scene. A few abrasions on the black areas, especially on the lip and handle. Misfired at places to pale cream on the black areas. Surface and glaze in good condition. Additions in red well preserved.

Shoulder lekythos: Offset lip with a ridge inside and glazed inside to a depth of 2 cm; long neck with a groove separating neck from shoulder; flat banded handle reserved inside; flat shoulder with angular transition from shoulder to body; globular body narrowing smoothly towards the round, disc base.

The vase is reserved but for the lip outside and inside, the outside of the handle, the lower part of the body with the upper part of the base.

Shoulder: Cock to the l. flanked by two large ivy leaves springing out of thin stems.

Body: In the middle, a youth with short hair and a stephane, in long chiton and himation, seated on a folding stool (*diphros okladias*) to the r. with a naked youth with short hair and a stephane holding a piece of cloth in front of him to the l.; they are flanked by two youths with stephanae on their short hair, in long chitons and himatia. A piece of cloth is hanging in the background between the seated and the naked youth. All figures stand on the glazed ground line.

Red: Youths' stephanae; three-dotted circles on the seated youth's himation at the top, in the middle and at the bottom; the outer paryphe of the flanking youths'

himatia; the cloth held by the naked youth.

Red line: At the joint of lip to neck.

The Cock Group.

About 510-500.

Beazley, *op. cit.*, attributed our lekythos to the Cock group. For bibliography on the Cock group see the lekythos pl. 82, 1-3. This lekythos and the previous one, pl. 82, 4-6, are by the same hand, as indicated by the identical shape, dimensions, subject and manner of drawing. We consider that the comparable shape, the cock's pose and manner of drawing, and the style of the figures on the body can assign two more lekythoi to our vase painter's hand, i.e. Glasgow (H) D 1981.15, *CVA* 1, pl. 23, 5-8 and Agora P 15456, *Agora* XXIII no. 841 pl. 78.

For the iconography see the lekythos pl. 82, 4-6.

4-6 (And Plate 82, 8).

12332. From tomb 32 of Macri Langoni at Camiros.

CIRB IV 220 no. 8, fig. 234 (upper row, second) and fig. 243 (third); *ABV* 469, 80.

Height, 14.5 cm; height of lip, 1 cm; diameter of lip, 2.7 cm; diameter of foot, 3.3 cm. Maximum diameter, 6.3 cm.

Intact. A few abrasions, especially at the joint of shoulder and body and at the edge of the base. Misfired at parts, especially on the handle, on the cock and half of the l. ivy on the shoulder, to greyish. Surface and glaze well preserved. Additions in red well preserved.

Shoulder lekythos: Offset lip with a ridge inside and glazed inside to a depth of 2 cm; long neck with a groove separating neck from shoulder; flat banded handle reserved inside; flat shoulder with angular transition from shoulder to body; globular body narrowing smoothly towards the round, disc base.

The vase is reserved but for the lip outside and inside, the outside of the handle, the lower part of the body with upper part of the base.

Shoulder: Cock roughly drawn to the r. flanked by large ivy leaves.

Body: In the middle, a male figure with short hair and a stephane, in long chiton and himation, holding a staff (probably intended to be a spear) in his r. hand is seated on a folding stool (*diphros okladias*) to the l. with a naked youth holding a spear in front of him to the r.; they are flanked by two spectators with stephanes on their short hair, in long chitons and himatia each holding a staff, probably intended to be spears. Although a

ground line is drawn, all figures are floating in the air, while the staffs overlap it.

Red: Body: Stephanes on all four figures; outer parpyrhe of the flanking men's himatia; patches and the outer fold of the himation of the seated man.

The Cock Group.

About 500.

Beazley, *op. cit.*, attributed this lekythos to the Cock Group. For bibliography on the Cock group see the lekythos pl. 82, 1-3. This lekythos might be by the same hand as the previous two lekythoi, pls. 82, 4-6 and 83, 1-3, but the degenerate style, especially the cursory rendering of the cock – note the cross for the cock's head – and the casual, triple incisions on the youths' hems demonstrates that this is a late work in the Cock Group. Items earlier in the transition would be the lekythoi Glasgow (H) D 1981.15, *CVA* 1, pl. 23, 5-8 and Agora P 15456, *Agora* XXIII no. 841 pl. 78. The work of this anonymous vase painter would run thus: Rhodes 12334 (here, pl. 82, 4-6); Rhodes 12333 (here, pl. 83, 1-3); Glasgow, *loc. cit.*; Agora, *loc. cit.*; Rhodes 12332 (our lekythos).

For the iconography of the scene see the lekythos pl. 82, 4-6.

ΑΚΑΔΗΜΙΑ

PLATE 84

1-3.

5108. From tomb 62 of Kremaste at Ialysos.

ASAtene VI-VII 318 (referred but not illustrated); *ABL* 90, 222, 30; Johnston, *Trademarks* 177 subsidiary list 1 no. 17 and 262 (for the graffito on the neck; with no inv. no.); Manakidou, *Parastasis* 101 no. 69.

Height, 17.8 cm; height of lip, 2.5 cm; diameter of lip, 4.5 cm; diameter of foot, 5.1 cm. Maximum diameter, 8.2 cm.

Mended from several large and small fragments with many lacunae. Handle missing but for the handle-roots on shoulder and neck. Many and large parts on the surface have peeled off. A few chips on the inside of the lip and on the flat base. Glaze in quite good condition.

The vase is reserved but for the lip, the lowest part of the body, the vertical edge of the base and the underside of the foot. The fragment below the fourth horse from the l. with a mixture of the horse's front and hind legs has been wrongly restored by the Italians.

Shoulder lekythos with pale white ground on the body: Long calyx-shaped lip, widening to the horizontal



reserved rim; lip glazed inside to a depth of 2.8 cm; slight groove below the lip; long neck; missing handle but for two handle-roots; shoulder sloping smoothly with an angular transition to the almost triangular body, which tapers to the flat, disc base.

Shoulder: Two rows of vertical rays, the upper shorter and the lower longer.

Body: Harnessing of Dionysos' chariot. From l. to r.: Boy with short hair and short, incised-dotted tunic covering his lower torso, mounting with one foot on the biga and holding the reins and goad to the r.; first horse harnessed in place and standing still to the r.; boy with short hair and long incised trousers (*xynorides*) driving the second and third horses in place facing r.; second and third horses, the outer overlapping the inner, stand still to the r.; behind these horses, a bearded and wreathed Dionysos in short chiton standing to the r. but with head turned backwards and holding a drinking vessel, possibly a cup or a kantharos; a third boy, behind the horses' upper torsos, is shown by part of his lower body and legs striding to the l.; the fourth horse is rendered in a daring pose of three quarters and is held in place by a fourth boy wearing a short tunic, covering only his lower part, standing to the l. In the background dotted branches and strobilically tapered stalks. All figures stand on the grazed ground line, some slightly overlapping it. The fragment below the fourth horse with a mixture of the horse's front and back legs has been wrongly restored.

Graffito: On the neck



The Marathon Painter.

About 500-490.

Hapsels in *ABL* 90 and 222, 30 attributed our lekythos to the Marathon Painter, remarked that Beazley had also independently attributed it to the same painter and classified it in her Group II "with much accessory decoration, thickset and with lavish use of white ground", though she wrongly noted that the Rhodes lekythos is red ground; she pointed out, *op. cit.* 90, the stylistic characteristics of the Marathon Painter: "On the long bodies of the horses he incises three pairs of commas (or "quotation-marks"), and whenever possible he applies crinkly incised lines" and "has a noticeable fondness for radical foreshortenings: for example [...] and a similar

horse on Rhodes 5108", which is indeed the case on this lekythos. Actually, pairs of four tiny incised lines are repeated alongside the chariot pole and pairs of two tiny incised lines on the border of the biga, as well as on the lower part of the horses' heads. Wavy, crinkly, incised lines decorate the first boy's half tunic and the second boy's whole costume. The Marathon Painter takes his conventional name from the Marathon tumulus, the tomb of those buried after the battle of Marathon in 490, which contained many lekythoi, the best of which were decorated by him; he has been greatly influenced by the Edinburgh Painter, varying the decorative schemes on his lekythoi and using white ground in most of his work. On the Marathon Painter see *ABL* 89-94, 221-223; *ABV* 485-488; *Para* 222; Boardman, *ABFH* 148, 194; *Add²* 122; K. Rhomaios, *CVA Athens* 1 (1930), pls. 10 and 11. Compare for the shape and style a lekythos once Brussels, J. L. Theodor Collection, P. Heesen, *The J. L. Theodor Collection of Attic Black-Figure Vases* (1996) no. 13 with maenads and satyrs dancing.

The ivy-leaves on the background speak for a Dionysian setting and the rendering of the wreath and beard identify the male figure undoubtedly as Dionysos. The scene is the harnessing of Dionysos' chariot by mortals, an extremely original subject, perhaps an unicum, as far as we know, though a lekythos in Harrogate, Kent Collection, attributed by Beazley, *ABV* 474, 12 to the Gela Painter, has the same subject, with men, one with spears; the Beazley Archive records that vase, no. 330573, but without photographs. C. Gasparri has not catalogued any scenes with the harnessing of Dionysos' chariot in the *LIMC* III (1986) s.v. Dionysos. Manakidou, *loc. cit.*, catalogues our lekythos in her harnessing scenes but does not comment explicitly on it; see, however, *op. cit.* 99-113, in her catalogue and commentary on harnessing scenes in general, on the preference for such scenes by a few workshops in a restricted chronological period, and on the preferred scale of shapes used.

Dionysos standing in or leading his chariot alone or with Ariadne is a more common theme in this period. For Dionysos in his chariot see, for example, Agora P 24369, Class Athens 581, (i) akin to the Kalinderu Group see *Para* 245; *Agora* XXIII no. 923 and *Hesperia* (1986) 45 no. 295. For Dionysos alone, or with Ariadne, or a mortal, possibly a priest of Dionysos, leading the chariot see Fournier-Christol, *Olpés* 111-112 for her no. 51.

For the graffito on the neck see Johnston, *Trademarks* 177.

PLATE 85

1-3.

1344. From inhumation tomb 21 from Daphne at Ialysos.

ASAtene VI-VII 273-275, fig. 173 (first); *ABV* 493, 106.

Height, 17.4 cm; height of lip, 2.1 cm; diameter of lip, 4.9 cm; diameter of foot, 6.1 cm. Maximum diameter, 8.5 cm.

Mended from large and small fragments with small lacunae especially on the neck, shoulder below the handle and lower body. Several chips on the lip and at the joints. Misfired on Dionysos' figure, face and half of his kantharos to pale cream. Additions in red mostly flaked off; in white quite well preserved, probably repainted at restoration by the Italians.

The vase is reserved but for the horizontal rim; inside the banded handle; at the lower part of the body; the edge of the base separating outside from inside and the underside of the foot.

Shoulder lekythos: Calyx-shaped mouth widening sharply to the horizontal reserved rim; slight groove below the mouth; long neck; flat, banded handle reserved inside; almost triangular body narrowing smoothly to the disc base.

Separation of neck from shoulder: Short, vertical, parallel lines.

Shoulder: Chain of hanging lotus buds united with tendrils and dots in the interstices.

Separation of neck from body: Thin, glazed line.

Body: Dionysian scene: In the middle Dionysos bearded and wreathed, in long chiton and himation holding a very big kantharos in his l. hand is seated on a folding stool (*diphros okladias*) to the r. between two maenads; both maenads with stephanae on their hair and in long chitons and himatia dancing to the r. but with heads turned backwards. In the background, four dotted branches. All figures stand on the glazed ground line, some slightly overlapping it.

Red: Maenads' stephanae; dots on their chitons and folds on their himatia; alternating folds of Dionysos' himation.

White: Maenads' naked parts, faces and necks, arms and hands, feet; a few dots on their chitons; Dionysos' chiton; the contours of three round nails on the joints of the folding stool.

The Class of Athens 581 (i).
About 500-490.

Beazley, *op. cit.*, classified this lekythos in the Class of Athens 581 (i), that is, lekythoi with lotus-bud pattern on the shoulder, and stated that some of the vases had already been put together by Mrs. Ure in her Class H. He remarked: "This is a class, and the criterion for inclusion is shape and make; also patternwork. The style of drawing varies. Many of the lekythoi are by the Painter of Athens 581, or near him. I remark upon those in which the drawing is especially unlike his. All these vases, and those by the Marathon Painter, should be from one workshop, or at least by the same potter or potters. A rough division is between (i) lekythoi with regular lotus-bud pattern on the shoulder; and (ii) those with "rays" (leaves) only; these are in general the smaller, slighter pieces, but there are slight, small pieces in (i) as well". On the Class of Athens 581 (i) see *ABL* 89-94, 221-225 and 369; *ABV* 489-498, 700-701, 716; *Para* 222-231, 245, 253, 281 and 519; *Add²* 122-124; Kurtz, *AWZ* 147-148; *Agora* XXIII 46-47, 214-239, nos. 887-928, pls. 80-81.

The painters of the Class of Athens 581, in both subdivisions, had a predilection for Dionysian themes. The bearded and seated to the right Dionysos, clad in white chiton, is a common motif in late black figure and owes its origin to older works of the second half of the sixth century. Among the numerous lekythoi of this Class compare for identical subjects Zurich, University 2480, *CVA* Zurich, 25, pl. 18, 22-24; *CVA* Geneva 2, 48, pl. 76, 7-9; *CVA* Palermo, Mormino Collection 1, III H, pl. 11, 1-2 (perhaps also same hand as our lekythos) and pl. 11, 3-4. For this iconographical type see *LIMC* III (1986) s.v. Dionysos 453-454 nos. 325-331, with examples of older works in black figure (C. Gasparri) and Christopulu-Morroja, *Dionysos* 24 and 93-96; also, Carpenter, *Dionysian Imagery* 38. For Dionysian scenes, see also Carpenter, *op. cit.* 76-97, esp. 90 on women appearing alone with the god; also, Schöne, *Thiasos* 89 ff. and M. W. Edwards, *JHS* 80 (1960) 78-87.

PLATE 86

1-6. Fig. 46.

Π 23321. From tomb 62 of Kremaste at Ialysos.

Unpublished. (Tomb 62 of Kremaste at Ialysos is mentioned in *ASAtene* VI-VII, 318 but the vase is not referred to or illustrated); G. Jacopi, *BdA* 30 (1936) 39, fig. 1 (first) (wrongly stated as anforretta); *ABV* 495, 142.



Height, 20.3-20.4 cm; height of lip, 3.2 cm; diameter of lip, 5 cm; diameter of foot, 5.4 cm; Maximum diameter, 8.4 cm.

Mended from large fragments with large lacunae, especially under the handle-root affecting part of the middle folds of the r. maenad's himation, which on this specific piece has been repainted by the Italians. A few chips at the joints. Glaze misfired to pale cream, especially on the lower part of the vase. Additions in red mostly flaked off; in white shrunk.

The vase is reserved but for the lip outside and inside, the handle outside, the lower part of the body and the upper part of the base.

Shoulder lekythos: Long calyx-shaped mouth widening sharply to the horizontal reserved rim; mouth glazed inside to a depth of 3 cm; long neck; flat, banded handle but with a strong convex profile, glazed outside and reserved inside; shoulder sloping smoothly with an angular transition to the almost triangular body, which tapers sharply to the flat, disc base.

Separation of neck from shoulder: Short, vertical, parallel lines stopping under the handle.

Shoulder: Chain of hanging lotus buds united with tendrils and dots in the interstices.

Separation of shoulder from body: Thin, glazed line.

Body: Dionysian scene: In the middle, Dionysos bearded and wreathed, in long chiton and himation and are dancing to the r. between two maenads; both wear stephanae on their hair and long chitons and himatia and are dancing the l. one to the l. and the other on the r. to the r., each one away from the god, but with heads turned towards him. In the background, four dotted branches with three large white dots placed at random. All figures stand in mid-air, except for the l. foot of the r. maenad.

Red: Stephanae of both maenads; the r. maenad's iris; a few folds of the maenads' himatia; (only faint traces preserved) Dionysos' beard.

White: Maenads' naked parts, face and neck, arms and hands, feet (preserved on the r. maenad; on the l. maenad only the black background preserved); Dionysos' chiton; three large dots on the dotted branches placed at random.

The Class of Athens 581 (i).
About 500-490.

Beazley, *op. cit.* classified this lekythos in the Class of Athens 581 (i), i.e. lekythoi with lotus-bud pattern on

the shoulder. For the Class of Athens 581 (i) with bibliography see the previous lekythos, pl. 85, 1-3. This lekythos is by a different painter than the lekythos pl. 85, 1-3. Note especially the different rendering of the maenads' hair and dresses.

The painters of the Class of Athens 581, in both subdivisions, had a predilection for Dionysian themes. For the iconography see the previous lekythos, pl. 85, 1-3.

PLATE 87

1-6. Fig. 47.

12890. From tomb 72 of Macri Langoni at Camiros.

CIRb IV 170 no. 1, fig. 178; *Para* 239.

Height, 17.8 cm; height of lip, 2.3 cm; diameter of lip, 4.3 cm; diameter of foot, 4.9 cm. Maximum diameter, 6.9 cm.

Mended from a few large fragments with some lacunae. It has partly been restored and repainted by the Italians, especially the front part of the horses. Surface and glaze in quite good condition. Additions in white well preserved at places but possibly repainted by the Italians and shrunk at others; no red, if initially used, has been preserved.

The vase is reserved but for the mouth outside and inside, the handle outside, the lower part of the body and the flat upper part of the base.

Shoulder lekythos: Long calyx-shaped mouth widening sharply to the horizontal reserved rim; mouth glazed inside to a depth of 2.3 cm; long neck; flat, banded handle but with a strong convex profile, glazed outside and reserved inside; shoulder sloping smoothly with an angular transition to the almost triangular body, which tapers sharply to the flat, disc-shaped base; base reserved at the vertical edge and the underside of the foot.

Shoulder: Row of vertical, parallel lines; then, row of inverted rays stopping at the handle-root.

Body: Two rows of dots with one line at the top and two at the bottom. A biga with two horses, possibly mules, with a charioteer in long robe holding the reins and a goad, galloping with their forelegs in mid-air to the r.; the charioteer wears a long tainia on his shoulders which ends to the left half in an inverted lotus, whereas the r. one is hidden behind the horses' tails and the biga; in front of the horses, a woman, most probably a maenad, in long chiton with raised hands running in the knielauf pose to the r. but with head turned back

towards the charioteer. The glazed ground line is overlapped by the figures, most of whom stand on the band below.

White: Top and bottom of charioteer's coiffure; the tainia ending in a lotus flower and his belt with four tiny strings hanging from the horizontal part; two rows of six tiny dots on the first horse's upper torso, under their breast band; woman's naked parts, face and neck, arms and hands, feet and (possibly) the l. part of her chiton, which have been repainted by the Italians.

The Class of Athens 581 (ii).
The Group of Agora P 24327.
Early fifth century.

Beazley, *op. cit.*, distinguished the group of Agora P 24327 within his Class of Athens 581 (ii) and classified our lekythos to it. The Group centers around the name-piece Agora P 24327, *Agora XXIII* 229, no. 1027, pl. 83 and comprises also *Agora XXIII* nos. 1028 and 1029. Both shape and shoulder ornament of this lekythos belong to the Class of Athens 581 (ii) defined by Beazley, *ABV* 489, as "Mostly smaller vases. Simpler shoulder-decoration 'rays' (single leaves without connecting arcs)". On the Class of Athens (ii) see *ABV* 487-506, 700-702, 705, 716 with references to *ABL*; *Para* 222-246; *Agora XXIII* 43-47, 214-239. On the Group of Agora P 24327 see *Para* 236-242 and *Agora XXIII* nos. 1027-1029. Compare for both shape and manner of drawing the lekythos in Laon 37.905, *CVA* 1, 15, pl. 16, 6-7 and the one in the Collection of the British School at Athens no. 10, T. J. Smith, *BSA* 98 (2003) 359-360 no. 25, pl. 58g. Similar lekythoi found recently in the Athens underground excavations are published by G. Kavvadias in L. Parlama and N. Chr. Stambolidis (eds.), *Η πόλις κέντρο από την πόλις* (2000) 293-297 nos. 282-288, especially no. 282 with bibliography and no. 288.

The scene on our lekythos with a biga and two mules might be meant as an excerpt from a racing event at the Panathenaia or at one of the Panhellenic games but has been mixed up iconographically with an excerpt from a Dionysian scene with a running or dancing maenad. For a chariot scene of the Class of Athens 581 (ii) see the bibliography collected by P. Valavanis, *CVA* Marathon Museum, 33, and for the neck amphora, here pl. 36. A lekythos in the manner of the Haimon Painter in Geneva 8878, *CVA* 2, pl. 75, 1-3 depicts a running chariot but with a warrior, probably an apobates.

PLATE 88

1-4.

13391. From tomb 227 of Macri Langoni at Camiros. *CIRh* IV 288 no. 1, fig. 323 (lower row, second); *ABV* 504, 19; *Para* 234.

Height, 12.3 cm; height of the lip, 1.6 cm; diameter of lip, 3.6 cm; diameter of foot, 3.9 cm. Maximum diameter, 5.8 cm.

Intact but for a break at the base. Surface badly worn with several chips all over the body. Glaze worn and diluted partly on the figures. Additions in red mostly flaked off.

The vase is reserved but for the inside and outside of the lip, the lower part of the body, and the vertical edge of the base.

Shoulder lekythos: Echinus lip with flat rim and a ridge inside, glazed inside to a depth of 1.8 cm; long neck with a very slight groove at the joint of lip and shoulder; flat, banded handle reserved inside; flat, almost horizontal shoulder with an angular transition to the body; triangular body tapering sharply towards the disc base.

Nak at the joint with shoulder. Two rows of six short, horizontal parallel lines, the upper thicker than the lower.

Shoulder: Zone with rays.

Body: Above the figured scene: Two rows of poorly drawn dots with a glazed line below. Two reclining figures: a woman with short hair and a stephane and with her r. hand raised looking to the r. and a bearded and wreathed man looking to the r., probably Dionysos with Ariadne or a maenad. Both are dressed in long chitons and himatia and are reclining to the r. on a concisely drawn couch. In the background, dotted branches.

Red: Woman's stephane and interchanging folds of her himation; man's wreath, and possibly beard and folds of his himation.

The Class of Athens 581 (ii).
The Group of Agora P 24377.
Early fifth century.

Beazley, *loc. cit.*, attributed this lekythos to the Class of Athens 581 (V): The Kalinderu Group, but in *Para* 234-235 he further distinguished a group of small lekythoi of his Class of Athens 581 (ii), among which our lekythos. This group centers around the name-piece, Agora P 24377, *Agora XXIII* 226 no. 994; S. R. Roberts,



Hesperia 55 (1986) 43 no. 197, fig. 28. In Beazley's words, *loc. cit.* "The subject is a symposion - two persons reclining, usually a male and female; the male may sometimes be Dionysos. They are very slight work, bearing some resemblance to the Kalinderu Group". The Group of Agora P 24377 comprises also the following small lekythoi: Agora P 24378, P 24384, P 24380, P 24383, P 24386, P 24382 published in *Agora XXIII* 226-227 nos. 995-1000. Compare also the fragment Agora P 24389, *Agora XXIII* 237 no. 1111. A slightly smaller lekythos with identical subject is Agrigento C 801, *CVA* 1, pl. 65, 3-4.

The theme of anonymous symposiasts reclining on the ground or on a simply drawn couch, as here, is very popular after 530, for which see B. Fehr, *Orientalische und griechische Gelage* (1971) 89-92. A divine or a mortal couple are not always distinguishable; however, if there are Dionysian elements as in our scene, such as the dotted branches in the background, the figures might be the god with Ariadne or a maenad; see *LIMC* III (1986) s.v. "Dionysos" nos. 757-759 (C. Gasparri). For the problem of distinguishing between Dionysos and a mere mortal see Fehr, *op. cit.* 62-63 and J. M. Dentzer, *RA* 1971, 215-258. For the problem of distinguishing between Ariadne and a maenad see M. Pappas, *CVA* Athens 42 and 64, pl. 60; H. A. G. Brijder, *CVA* Amsterdam 2, 133; P. Valavanis, *CVA* Marathon Museum, 36, pl. 14, 1-3, where a lekythos of identical shape, shoulder pattern and subject but by a different painter is published. On the symposium and the reclining symposiasts from the vast bibliography see J. M. Dentzer, *Le motif du banquet couché dans le proche orient et le monde grec du VIIe au IVe siècle av. J.C.* (1982); Murray *Symptica*; P. Schmitt-Pantel, *La cité au banquet. Histoire des repas publics dans les cités grecques* (1992); A. Schäfer, *Unterhaltung beim griechischen Symposion. Darbietungen, Spiele und Wettkämpfe vom homerischen bis in spätklassischer Zeit* (1997).

PLATE 89

1-6. Fig. 48.

13390. From tomb 227 of Macri Langoni at Camiros. *CIRh* IV 288 no. 1, fig. 323 (middle row, fifth); *ABV* 505, 3; *Para* 253.

Height, 14.2-14.6 cm; diameter of lip, 3.8 cm; diameter of foot, 3.9 cm. Maximum diameter, 6.1 cm.

Intact but for a few chips on the lip inside and out-

side, a large one at the back of the upper body, and a tiny one at the base. Surface in quite good condition. Glaze worn at parts on the figures, especially on the upper half of the r. horse and the hindlegs of the l. horse. Additions in red well preserved. White ground well preserved.

The vase is reserved but for the inside and outside of the lip, the lower part of the body, and the vertical edge of the base.

Shoulder lekythos, white-ground on the body: Echinus lip with flat rim and a grade inside, glazed to a depth of 1.3 cm; long neck with a slight groove at the joint with lip and shoulder; flat, banded handle reserved inside; shoulder sloping smoothly towards the angular transition to the body; pear-shaped body narrowing sharply towards the disc base.

Shoulder (just below the groove, and stopping opposite the handle): Short, vertical, parallel lines; below, a chain of hanging lotus buds united with thin tendrils and dots in the interstices.

Body: Two horizontal rows of small dots with lines at the top and bottom. Two horsemen with short hair and a stephane, short mantles covering the upper part of their bodies and leaving the legs naked holding the reins (hands are not showing) and two spears each; they are mounted on galloping horses, with front legs raised from ground, parading to the r. The hindlegs of the horses stand on the glazed ground line.

Red: Horsemen's stephane, fringes at the top and at the bottom of their mantles; horses' crests, a band on their manes and tails; on the horses' crests three tiny dots as decorative motifs.

The Class of Athens 581 (vi).
Close to the Little-Lion Class.
About 500-490.

Beazley, *loc. cit.* classified this lekythos in the Class of Athens 581 (vi), not far from the Kalinderu Group, and then grouped it, *Para* 253, together with New York 41.162.192 and London B 656, from Camiros, which had already been connected by Haspels, as mentioned in *ABV* 504; he observed that they "are close to the Little Lion Class in shape, and might indeed be counted as belonging to it". Indeed this lekythos is a pastiche: it approximates, but is not exactly like the shape of the Class of Little-Lion; the shoulder pattern is that of the Class of Athens 581 (i) with the chain of inverted lotus buds, while the row with double dots between lines on the upper part of the body is that of the Class of Athens

(ii); furthermore, white-ground lekythoi, not far from the Kalinderu Group, are of better quality of drawing. For the pattern work see Kurtz, *AWL* 119.

Cavalrymen parading, usually to the right, representing an excerpt from a public festival in Athens, are a common subject since the end of the seventh and during the sixth century continuing in late black figure. For parades with cavalrymen see the bibliography for the amphora B on pl. 6.

PLATE 90

1-5.

12474. From tomb 55 of Macri Langoni at Camiros.

CIRb IV 238 no. 5, fig. 269 (upper row, second).

Height, 13.2 cm; diameter of lip, 2.6 cm; diameter of foot, 3.7 cm. Maximum diameter, 6.3 cm.

Mended from several large and small fragments with three lacunae not affecting the decoration. Many breaks and cracks at the joints. A few chips at the lip and abrasions on the lip, on the l. figure on the shoulder zone, handle and handle-root. Misfired to greyish on the black area of the lower part of the body and to pale cream on the l. part of the body decoration. Glaze well preserved apart from the two figures on the l. part of the body zone, where it has faded. Additions in purplish red very well preserved.

The vase is reserved but for the lip outside and inside, the outside of the handle, the lower part of the body and half the vertical edge of the base.

Shoulder lekythos: Echinus lip widening to the top at the rounded rim with one ridge inside and glazed to a depth of 2 cm; flat, banded handle reserved inside only on a tiny band; long neck with two slight grooves separating lip from neck and neck from shoulder; almost flat shoulder sloping sharply to the angular transition with the body; pear-shaped body narrowing smoothly towards the flat, disc base.

Shoulder: Lion with open mouth and lolling tongue running to the r., roaring at and as if pursuing the youth in front of it; a naked but for a mantle over his r. shoulder youth with short hair, with raised l. hand, possibly holding a stone in his r. fist, running to the r. but with head turned backwards, towards the lion.

Body: From l. to r.: Youth with short hair and himation holding a stick standing to the r.; naked youth with

arms at waist level holding a stick in his r. hand and his l. fist drawn round, as if he is holding a stone or a ball, walking to the r.; horse trotting to the l. with horseman with a mantle floating in mid-air, holding the reins and a long stick; naked youth holding a stick in his r. hand and walking to the r. but with head turned backwards, towards the horseman. All youths have short hair and hold sticks, perhaps intended to be spears. All figures stand on the diluted ground line with the exception of the horse's hindlegs.

Red: Shoulder: Lion's tongue and part of his neck; youth's hair and the two outer folds of his mantle. Body: Youths' hair; horse's crest and mane; horseman's mantle.

Red lines: a) At the edge of the lip separating outside from inside; b) on the groove separating neck from shoulder; c) two lines below the ground line encircling the vase; d) at the edge of the foot.

The Little-Lion Class [A. A. Lemos].

The Corchiano Group [A. A. Lemos].
About 490-480.

The Little-Lion Class lekythos is most probably an invention of the Sappho and the Diosphos Workshops and the Class takes its name from the decoration on the shoulder with lions, though many are decorated with hound and hare. The shape of the Corchiano Group lekythos is a variant of the Little-Lion Class and, though close to it, is slenderer, with longer and thinner neck, and the upper surface of the foot usually convex. On the Corchiano Group see *ABV* 516; *Para* 254; Boardman, *ABFH* 149, 189-190; *Add²* 128. For an almost identical lekythos in shape, dimensions, probably painter and similar iconography see the namepiece of the group, Villa Giulia 5969 from Corchiano, *ABV* 516, 3; *CVA* Villa Giulia 3, pl. 50, 12; on this a horseman is flanked by a naked youth and an armed one, whereas on the shoulder two figures are running. Very near in style are also the following lekythoi: Villa Giulia 23333, *ABV* 516, 2; *CVA* Villa Giulia 2, pl. 14, 4 and 6-7 with a naked youth confronting a lion on the shoulder and shape closer to the Little-Lion Class; Würzburg 364, *ABV* 516, 4; Langlotz, *Würzburg*, pl. 107; Tübingen S./688, *CVA* 3, pl. 40, 7-10; *CVA* Palermo, Collection Mormino 1, pl. 2, 1-3; P. Heesen, *The J. L. Theodor Collection of Attic Black-Figure Vases* (1996) 94 no. 17.

The subject of a horseman between youths holding spears, probably a youth with his squires setting out for



the hunt, is common on Little-Lion lekythoi; it had been popular since the mid-years of the sixth century, for example on the early lekythos by the Amasis Painter, cf. Tübingen 7434 (O.Z. 234), *CVA* 3, pl. 38, 5-7. For an almost identical lekythos, but in the opposite direction, compare the lekythos of the Little-Lion Class once in a Belgian Private Collection, Heesen, *op. cit.* 91 no. 16. For a horseman among his comrades see U. Wedder in K. Viernseil and B. Kaeser (eds.), *Kunst der Schale. Kultur der Trinkens* (1990) 126-129.

PLATE 91

1-3.

13491. From tomb 2 of Laerminaci at Camiros.

CIRb IV 380 no. 3, fig. 429 (fourth); *ABL* 236, 83; *AWL* 119 n. 13.

Height, 19.4 cm; diameter of lip, 4.3 cm; diameter of foot, 5.4 cm. Maximum diameter, 7.6 cm.

Intact but for a few chips on the lip and body. Misfired to pale cream at the lower part of the body. Abrasions all over. Surface worn. Glaze worn at places. Additions in red and red lines well preserved.

The vase is reserved but for the neck and shoulder, the inside of the handle, and the underside of the foot.

Cylindrical shoulder lekythos: Torus lip widening to the top with flat, horizontal rim; handle flat, glazed outside and reserved inside; distinct, angular transition from shoulder to body; cylindrical body narrowing smoothly to the base; torus base with vertical edge which is divided into two grades with a groove in the middle.

Shoulder: Row of short, vertical, parallel lines; then, chain of lotus-buds united with tendrils.

Red lines: a) At the horizontal edge of the rim; b) two thin lines at the top of the body on top of the glaze; c) thin line at the lower part of the body, two thirds down; d) thin line at the joint of body and base.

The Diosphos Workshop [D. C. Kurtz].

About 480.

Haspels, *loc. cit.*, attributed our lekythos to the Diosphos Painter and so did Beazley independently in *ABV* 510, where he stated: "Black-bodied lekythoi of the standard Sappho-Diosphos shape, from their workshop. Some such were decorated by the Diosphos Painter". Beazley grouped together Haspels, *ABL* 236, nos. 82-83bis and 87-88, i.e. Tarentum (old Museum no. 5); our lekythos; Rhodes 13372, *CIRb* IV, 206, 2; Agri-

gento C729, *CVA* 1, pl. 85, 4; Oxford 1928.41 with plain black body, adding five more lekythoi, among which Rhodes 13372, now lost. However, the reserved neck, the lotus-bud chain on the shoulder and the base in two grades classifies our lekythos in Kurtz type DL, the Diosphos Painter's type, for which see Kurtz, *op. cit.* adding also Corinth T 3161-P 1980, *ABL* 228 no. 88.

On the Diosphos Painter, see *ABL* 94-130, 232-241; *ABV* 508-511, 702-703; *Para* 248-250; *Add²* 127-128; C. H. E. Haspels, *RA* 1972, 103-109; Kurtz, *AWL* 96-102. On the workshop's black-bodied lekythoi without accessory decoration see Kurtz, *loc. cit.* with a brief list. Shape and decorative motifs are identical with Oxford, Ashmolean Museum, 1928.41, Kurtz, *op. cit.* pl. 67, 2 and fig. 2d on p. 164 for the palmettes, but on our lekythos without the dots.

4 and 7-8.

11902. From inhumation tomb 455 of Tsambiko at Ialysos.

CIRb III 237 no. 11, fig. 234 (first row, fourth); *ABL* 262, 5.

Height, 24.3 cm; height of lip, 3 cm; diameter of lip, 5.2 cm; diameter of foot, 5.7 cm. Maximum diameter, 9 cm.

Mended from several fragments with many breaks and cracks at the joints; many breaks and chips, especially at the lip and base. Abrasions all over the body, neck and handle. Misfired to greyish at most parts of the black areas. Glaze worn on the black areas of both body and neck.

The vase is glazed but for the horizontal part of the lip, the shoulder, the inside of the handle, the upper band of the body at the joint with the shoulder, the vertical edge of the foot and the underside of the foot.

Cylindrical shoulder lekythos: High echinus lip glazed inside to a depth of 1.9 cm and with flat, horizontal, reserved rim; tall neck glazed outside and reserved inside with a slight groove at the joint with shoulder; handle flat inside and rounded outside; strongly sloping shoulder with sharp angular transition to the cylindrical body; plastic ring at the joint of body with base; torus base reserved on the vertical edge and the underside of the foot.

Shoulder: Row of short, vertical parallel bars with two lines at the top and at the bottom. Then, a chain of elaborately drawn seven- and eight-leaved palmettes united with tendrils and with dots in between. From r.

to 1: The first, fourth and fifth palmettes have seven leaves, while the second and third have eight.

Body: At the upper edge of the body, just below the transition from the shoulder, two rows of dots with a line at the top and two lines at the bottom.

The Bowdoin Workshop [A. A. Lemos].
About 470.

Identical with the next lekythos, pl. 91, 5-6, but with a band of dots on the upper part of the body. Haspels, *loc. cit.*, and independently Beazley, have attributed this lekythos to the manner of the Athena Painter, the plain black-bodied lekythoi being manufactured in his workshop. On the Athena Painter and bibliography see the next lekythos pl. 91, 5-6. On the shape and decorative motifs of the black-bodied lekythoi attributed to the Bowdoin Workshop see Kurtz, *AWL* 122. For comparanda see also the next lekythos.

Tomb 455 at Ialysos contained also the plastic head, Rhodes 11886, *CVA* Rhodes 2 [Italy 10], III K acb, pl. 1, 3, which Beazley in *ARV²* 1543, 130, classified in his Class N: The Cook Class, which points to a date around 480-470.

5-6. Fig. 49.

12906. From tomb 84 of Macri Langoni at Camiros.

CIRb IV 110 no. 2, fig. 101 (upper row, fourth); *ABL* 262, 6.

Height, 23.2 cm; diameter of lip, 4.6 cm; diameter of foot, 6.2 cm. Maximum diameter, 8.2 cm.

Intact but for several larger and smaller chips all over, especially on the lip, handle and base. Abrasions on the body and generally on the black areas. Surface in good condition. Glaze shiny on the upper part of the vase including the decorative motif but worn at places on the lower black area.

The vase is glazed but for the horizontal edge of the rim, the inside of the handle, the decorative metope on the shoulder, the thin band on the upper part of the body, the vertical edge of the foot and the underside of the foot. The patterned shoulder is white-ground.

Cylindrical shoulder lekythos: High echinus lip glazed inside to a depth of 1.9 cm and with flat, horizontal rim; tall neck glazed outside and reserved inside with a slight groove at the joint with shoulder; handle flat inside and rounded outside; strongly sloping shoulder with sharp angular transition to the cylindrical body; plastic ring at the joint of body with base; torus base.

Shoulder: Row of short, vertical, parallel lines with lines at the top and at the bottom, but not opposite the handle. Below, a chain of five elaborately drawn palmettes united with tendrils and six dots in between; at the corner palmettes with two single leaves springing from the tendrils. From 1. to r.: The first palmette has seven leaves, the second, seven; the third, eight; the fourth, seven; and the fifth, seven.

Body: At the upper edge of the body, just below the transition from the shoulder, three parallel lines encircling the vase on a thick reserved band.

Red lines: Three thin, parallel lines encircling the vase just below the transition from shoulder to body.

The Bowdoin Workshop [A. A. Lemos].
About 470.

Haspels, *loc. cit.*, and independently Beazley, have attributed this lekythos to the manner of the Athena Painter, the plain black-bodied lekythoi being manufactured in his workshop. On the Athena Painter, thought by both Haspels and Beazley to be the same as the red figure Bowdoin Painter see *ABL* 157-160; *ABV* 522-524; 533; 704; *Para* 260-266; *Add²* 130, 131; Kurtz, *AWL* 15-A6. The Bowdoin Painter took up the tradition of the Athenian innovator use of white-ground lekythoi for a range series of white-ground oinochoai produced by him and his workshop, for which see *ABV* 524-533; 704-705; *Para* 262-266; *Add²* 131-132. On the shape and decorative motifs of the black-bodied lekythoi attributed to the Bowdoin Workshop see Kurtz, *AWL* 122. Compare among many identical lekythoi for same shape, dimensions and decorative motifs, M. A. Tiverios, *ADelt* 39 (1984) [1990] 22-23, pls. 7e and 7γ; *CVA* Toronto 1, 39-40, pl. 41, 17; *CVA* Gela 4, pl. 42, 1 and 5; 2 and 6; 10 and pl. 43, 2; a lekythos in the market, *Charles Ede Ltd., Pottery from Athens 725-325 BC, VIII, Thursday 28 March 1985* no. 18 and another, *Sotheby's Antiquities and Islamic Art, New York 1.6.1995*, no. 70 (left).

For Kurtz' shape BL of the Black-bodied Pattern lekythos see Kurtz *AWL* 143 with nn. 4 and 5 for examples, some of which are *CVA*, Karlsruhe 1, pl. 32; *CVA* Palermo 1, pl. 20 and pls. 11-12; *CVA* Bucarest 1, pl. 30; *CVA* Bucarest 2, pls. 21-22; more are added by J. Hayes in *CVA* Toronto 1, 40. For the shape and decorative zone on the shoulder compare the lekythos Oxford, Ashmolean Museum 1935.2, Kurtz, *AWL* pl. 67, 3 and fig. 8b on p. 170 for the palmettes as decorative motifs on the shoulder of cylindrical shoulder lekythoi of the Athena-Bowdoin workshop.



PLATE 92

1-2.

13492. From tomb 2 of Laerminaci at Camiros.

CIRb IV 380 no. 4, fig. 429 (third).

Height, 12.5 cm; diameter of rim, 2.9 cm; diameter of foot, 3.2 cm. Maximum diameter, 4.9 cm.

Mended from two parts, upper neck and lip, lower neck and body. Breaks at the base. Many chips on the lip, body and base. Abrasions all over, especially on the lip. Glaze worn at places. Additions in red and red lines well preserved.

The vase is glazed but for the neck and shoulder, the inside of the handle, the vertical edge of the base and the underside of the foot.

Cylindrical shoulder lekythos: Calyx-shaped lip widening to the top with flat, horizontal rim; handle flat, glazed outside and reserved inside; long neck and slightly sliding shoulder with angular transition to the body; cylindrical body narrowing abruptly at two thirds towards the base; low, torus base.

Shoulder: Row of short, vertical, parallel lines. Then, a row of tongues (re-changed with tiny vertical lines). Red lines: a) Possibly at the joint of lip and neck; b) two thin lines at the top of the body; c) thin line at the lower part of the body; d) thin line at the joint of body and base.

White: Tiny, vertical lines on the shoulder.

Black-bodied lekythos.

Second quarter of the fifth century.

Haspels, *ABL* 107 n. 1, had warned that "not all plain black lekythoi are from the Diosphos Painter's workshop" and Kurtz, *AWL* 23 states that "there are black-bodied lekythoi from several workshops in the years around 500 BC but most of these are secondary shape". For the black-bodied lekythos of Kurtz' shape DL, but not from the Diosphos Workshop of the first quarter of the fifth century see Kurtz, *AWL* 23, 77, 115 and pl. 67, 6. This lekythos belongs to her Type Two, which has a shoulder sharply set off from the body; see also Richter-Milne, *Shapes* 14-17. However, this lekythos was found in the same tomb with Rhodes 13491 (here pl. 91, 1-3) and could be a rather degenerate type from the Diosphos Painter's workshop.

Numerous black-bodied lekythoi with a rough shoulder decoration of this type have come to light in

the Athenian Agora, the Kerameikos, Piraeus, the recent excavations for the Athens Underground and elsewhere, mainly in the internal market, e.g. *Agora* XII 314 nos. 1115-1116, and esp. no. 1119, pl. 38; *Kerameikos* IX, 178 no. E44.2, pl. 90; M. A. Tiverios, *ADelt* 39 (1984) [1990] 30 with pl. 10c; E. Baziotopoulou-Valavani in L. Parlama and N. Chr. Stambolidis (eds.), *Η πόλη κάτω από την πόλη* (2000) 334 no. 353; M. I. Pologiorghi, *Archaïgnosia* 8 (1993-94) [1995] 259-260, pl. 39β and γ. Compare also our lekythos with *CVA*, Glasgow 1, pl. 26, 7 and *Corinth* XIII, 162-163 for the type of shape.

3.

12323. From tomb 29 of Macri Langoni at Camiros.

CIRb IV, 265 no. 3, fig. 295 (first).

Height, 10.7 cm; diameter of lip, 2.1 cm; diameter of foot, 2.9 cm. Maximum diameter, 4.1 cm.

Intact but for very few, small chips on the lip and body. Misfired to greenish at parts on the black areas. Abrasions on the lip and handle. Glaze worn at places. Additions in red and the red lines well preserved.

The vase is glazed but for the neck and shoulder, the inside of the handle, the vertical edge of the base and the underside of the foot.

Shoulder lekythos: Short, calyx-shaped lip widening to the top with flat, horizontal rim; flat handle, glazed outside and reserved inside; long neck; slightly sloping shoulder with angular transition to the body; ovoid, almost triangular body narrowing smoothly towards the low, disc base reserved on the vertical edge and the underside of the foot.

Shoulder: Row of short, vertical, parallel lines. Then, row of tongues alternating with tiny, vertical lines.

Red lines: a) At the horizontal edge of the rim; b) two thin lines at the top of the body; c) thin line at the lower part of the body (two thirds down); d) thin line at the joint of body and base.

White: Tiny, vertical lines on the shoulder.

Black-bodied lekythos.

Second quarter of the fifth century.

Our lekythos is similar to the previous one, differing slightly in shape. For bibliography and comparanda see lekythos, pl. 92, 1-2. Compare also our lekythos with a lekythos in the market, *Antiquities, Charles Ede Ltd., Catalogue* 143 (1987) no. 18 for the type of the shape.

4.

12384. From tomb 41 of Macri Langoni at Camiros.

Unpublished. *CIRb* IV 270 no. 2 (mentioned but not illustrated).

Height, 14.5 cm; height of lip, 1.8 cm; diameter of lip, 3.3 cm; diameter of foot, 4.3 cm. Maximum diameter, 5.2 cm.

Intact but for a small break at the base; a few chips all over, especially on the rim, handle and body. A few abrasions all over, especially on the black areas of the lip outside and inside and the handle. The surface of the vase is light red, probably dipped in red slip. Glaze worn at places, diluted on the figures and misfired to greyish on the black areas.

The vase is reserved but for the lip outside and inside, the outside of the handle, the lower part of the body, the vertical edge of the base and the underside of the foot.

Cylindrical shoulder lekythos: Calyx-shaped lip with horizontal flat red rim; long neck glazed outside and inside to a depth of 1.8 cm; flat handle reserved inside; shoulder sloping smoothly to the angular transition with the body; cylindrical body narrowing sharply towards the disc base.

Shoulder: Row of short, vertical, parallel lines; then, elongated lines, supposedly rays.

Body: At the upper part of the body, two rows of dots. In the middle, a bearded Dionysos in long chiton and himation holding a big kantharos seated on a folding stool (*diphros okladias*), which hovers in mid-air, to the r. and flanked by two satyrs walking to the r. The r. one is ithyphallic and his head is turned backwards towards the god. None of the figures stands on the ground line.

Red lines: a) Thick line at the horizontal rim; b) thin line at the top of the wide band at the lower part of the body.

The Class of Athens 581 (ii) [A. A. Lemos]. Manner of the Haimon Painter [A. A. Lemos]. Second quarter of the fifth century.

This lekythos can be classified in Beazley's Class of Athens (ii) and attributed to the manner of the Haimon Painter. A sister lekythos to ours is Agora P 24438, Agora XXIII no. 1075, pl. 85. As regards shape and manner of drawing very near are also *Agora* XXIII nos. 1074-1087, pls. 84-85; Paris, Rodin Museum 863, *CVA*, pl. 14, 11 but Dionysos holding a drinking horn; Edinburgh 1956.439, *CVA*, pl. 15, 14-15 with a satyr

holding a kantharos and a maenad; Christchurch, University of Canterbury 72/68, *CVA* New Zealand, pl. 21, 9-10; *Antiquities, Charles Ede Ltd, Catalogue* 172, no. 26. Compare for style but not shape *CVA* Gela 3, pl. 20 and the lekythos Nantes D 974-2-23, *CVA* 1, pl. 18, 9-11 of the Kalinderu Group; also T. J. Dunbabin et al., *Perachora. The Sanctuaries of Hera Akraia and Limenia. Excavations of the British School of Archaeology at Athens, 1930-1933, 2. Pottery, ivories, scarabs, and other objects from the votive deposit of Hera Limenia* (1962), pl. 143, no. 3781 and A. D. Trendall, *Greek Vases in the Logic Collection* (1971) pl. 23a-c, no. 28. On the Haimon Painter and his manner see *ABL* 130-141; 241-246; *ABV* 538-571; 705-708; 716; *Para* 269-287; *Add.* 133-137.

The iconographical scheme of the seated Dionysos flanked by two satyrs starts in the 530's and is popular in the late sixth and early fifth century with the god holding a kantharos or a drinking horn; occasionally, his attributes are held by one of his companions. For this scheme see *LIMC* III s.v. Dionysos no. 327 (C. Gasparri). A few other lekythoi have an identical iconographical scheme, e.g. Basel Z333, *CVA* 1, pl. 54, 10-11; Mannheim, Reiss Museum P3, *CVA* 1, pl. 19, 6-7; Toronto 923.38.42, *CVA* 1, pl. 27, 9-10; Whitecourt, Archaeologische Sammlung 270, 271; Oaschütz, Ticino 1, pl. 18, 3-4 of the Cock group; Heidelberg, Ruprecht-Karl-Universität L58, *CVA* 4, pl. 172, 5-7. For Dionysian scenes with the god surrounded by members of his thiasos see also Christophulu-Mortoja, *Dionysos* 24 and 93-96 and Carpenter, *Dionysian Imagery* 38 and 76-97; Schöne, *Thiasos* 89 ff.; M. W. Edwards, *JHS* 80 (1960) 78-87. For the *diphros okladias* as symbol of dignity see Iozzo, *Astartia* 83, no. 89 n. 4 with bibliography.

5.

5610. From tomb 89 of Daphne at Ialysos.

Unpublished. *ASAtene* VI-VII 330 (mentioned but not illustrated).

Height, 9.7 cm; diameter of lip, 2.4 cm; diameter of foot, 3 cm. Maximum diameter, 3.9 cm.

Intact but for a break at the lip, handle-root and cracks on the neck and shoulder. Many chips all over, especially on the lip, shoulder and foot. Abrasions all over. Glaze well preserved. Additions in white well preserved.

The vase is reserved but for the lip inside and outside, the handle outside, the lower part of the body apart

from a band, the flat, vertical part at the edge and the underside of the base.

Cylindrical shoulder lekythos: Calyx-shaped lip widening to the top with flat, horizontal rim; handle flat, glazed outside and reserved inside; long neck and slightly sliding shoulder with angular transition to the body; cylindrical body narrowing towards the torus base.

Shoulder: Two rows of smaller and then larger rays. Then, double glazed lines: the first at the joint of the shoulder and body, the second on the body.

Body: Chain of three twelve-leaved palmettes with arches and four lotus stalks springing from a chain of six circles, dotted at the middle, two beneath each palmette.

White: Arches and dots in the middle of the circles.

Pattern Lekythos (Secondary shape).

Second quarter of the fifth century.



This lekythos can be classified with Kurtz' palmette lekythoi of secondary shape and dated to the second quarter of the fifth century. The dotted arc is a feature of the Class of Athens 581 and of Haemonian palmettes, as Kurtz, *AWL* 146, has shown. She states, pp. 153-4, that the Haimon and Beldam pattern lekythoi are the most like each other, the ones which are the least characteristic of each painter – the lekythoi decorated with upright palmettes-on-Os in the old 581 scheme"; for typical examples see the lekythoi Oxford, Ashmolean Museum, 1927.4456 and 1940.148, her pls. 69, 2 and 5 and fig. 2f on p. 164. On pattern lekythoi see *ABL* 185-189; Kurtz, *AWL* 131ff., 153-4 and pl. 69, 2 and 5; *Corinth* XIII 163-164, Palmer's Groups I, II, III; *Kerameikos* IX 35.

The palmette-decorated lekythos is a mass-produced category covering a wide span of time, perhaps the whole first half of the fifth century; among hundreds of them, compare the following: *CVA* Glasgow 1, pl. 26, 9-10, dated to 470-450 and 11, dated early to mid-fifth century; *CVA* Edinburgh 1, pl. 16 no. 7, about 500 of the Class of Athens 581, see Kurtz, *AWL* 147ff., whereas, no. 8, early fifth of the Haimon Workshop, see Kurtz *op. cit.* 153 and pl. 69, 5; *CVA* Geneva 2, pl. 77, esp. 1, 2, 3, dated to the first half of the fifth century of the Beldam Workshop. Compare also M. A. Tiverios, *ADelt* 39 (1984) [1990] 29-30 with pl. 10σ; *CVA* Tübingen 3, 63, pl. 51, 1-2; *CVA* Harrow School Great Britain, pl. 12, 5-6 and 7-8; *CVA* Copenhagen 3, pl. 111, 21; *Antiquities, Charles Ede Ltd, Catalogue* 147 (1989) no. 11a.

6.

12909. From tomb 84 of Macri Langoni at Camiros.

CIRb IV 111 no. 5, fig. 101 (upper row, third).

Height, 10.3 cm; diameter of rim, 2.5 cm; diameter of foot, 3 cm. Maximum diameter, 4.1 cm.

Intact but for a few breaks at the shoulder and base. Several chips all over. Surface worn at places. Glaze and added white quite well preserved.

Cylindrical shoulder lekythos: Calyx-shaped lip widening to the top with flat, horizontal rim; handle flat, glazed outside and reserved inside; long neck and slightly sloping shoulder with angular transition to the body; cylindrical body narrowing towards the torus base.

Shoulder: Two rows of smaller and then larger rays. Then, double glazed lines at the joint of the shoulder with body.

Body: Chain of three twelve-leaved palmettes with arches and four lotus stalks springing from a chain of six circles, dotted at the middle, two beneath each palmette. At the lower part of the body the black glaze is interrupted by a narrow reserved band. The base is reserved on the vertical edge and the underside of the foot.

White: Arches and dots in the middle of the chain of circles.

Pattern Lekythos (Secondary shape).

Second quarter of the fifth century.

This lekythos is identical with the previous one. For shape, decorative motifs, bibliography and comparanda see pl. 92, 5.

PLATE 93

1.

13262. From tomb 177 of Macri Langoni at Camiros.

CIRb IV 162 no. 3, fig. 159 (upper row, fourth).

Height, 10.5 cm; diameter of rim, 2.5 cm; diameter of foot, 3 cm. Maximum diameter, 4.1 cm.

Intact but for several small chips all over the body, lip and handle. Surface worn at places, especially at the lip and neck. Glaze and added white quite well preserved.

Cylindrical shoulder lekythos: Calyx-shaped lip widening to the top with flat, horizontal rim; handle flat, glazed outside and reserved inside; long neck and slightly sloping shoulder with angular transition to the

body; cylindrical body narrowing towards the torus base.

Shoulder: Two rows of smaller and then larger rays. Then, double glazed lines at the joint of the shoulder with body.

Body: Chain of three twelve-leaved palmettes with arches and three lotus stalks springing from a chain of six circles, dotted at the middle, two beneath each palmette. At the lower part of the body the black glaze is interrupted by a narrow reserved band. The base is reserved on the vertical edge and the underside of the foot.

White: Arches and dots in the middle of the chain of circles.

Pattern Lekythos (Secondary shape).
Second quarter of the fifth century.

This lekythos is identical with the two previous. For shape, decorative motifs, bibliography and comparanda see pl. 92, 5.

2.

12920. From cremation tomb 89 of Macri Langoni at Camiros.

CIRB IV 335, fig. 370 (lower row, second).

Height, 13 cm; diameter of lip, 2.7 cm; diameter of foot, 3.4 cm. Maximum diameter, 4.4 cm.

Intact but for a large break at the lip and upper part of the neck. Half of the lip and neck missing. A break at the joint of shoulder to body. Very few abrasions all over. Glaze at parts well preserved and at others diluted. Additions in white well preserved.

The vase is reserved but for the lip outside and inside to a depth of 1.5 cm, the handle outside, the lower part of the body, the vertical part of the base with a line at the edge

Cylindrical shoulder lekythos: Calyx-shaped lip widening to the top with flat, horizontal rim; handle flat, glazed outside and reserved inside; long neck and slightly sloping shoulder with angular transition to the body; cylindrical body narrowing towards the torus base.

Shoulder: Two rows of smaller and then larger rays. Then, double glazed lines, the first at the joint of the shoulder and body, the second on the body.

Body: Chain of three twelve-leaved palmettes with arches and four lotus stalks springing from a chain of six circles, dotted at the middle, two beneath each palmette. At the lower part of the body the black glaze is

interrupted by three reserved lines, one at the top and two at the middle.

White: Arches and dots in the middle of the chain of circles.

Pattern Lekythos (Secondary shape).
Second quarter of the fifth century.

This lekythos can be classified to Kurtz' palmette lekythoi of secondary shape and dated to the first half of the fifth century. For bibliography and comparanda see the lekythos pl. 92, 5. The decorative motifs, however, are in a slightly degenerate style compared to those on that lekythos.

3 and 6.

Π 23155.

Unpublished.

Height, 18.90 cm; diameter of lip, 3.80 cm; diameter of foot, 4.50 cm. Maximum diameter, 6.05 cm.

Almost intact but for the missing handle, which has retained the lower part of the handle-root. Mended from two pieces in the middle of the neck. Large chips on the outside and the repair at the top of the neck. Glaze at the bottom of the body misfired to greyish but on the decorative motifs well retained. Surface flaked at large areas, especially on the r. side under the handle. Abrasions all over.

The vase is white ground on the body but for the outside 1.80 cm and the inside of the mouth 1.50 cm, the lower part of the body, the vertical part of the base and the underside of the foot.

Cylindrical shoulder lekythos: Calyx-shaped lip widening to the top with flat, horizontal rim; handle flat, glazed outside and reserved inside; long neck and slightly sloping shoulder with angular transition to the body; cylindrical body narrowing sharply towards the torus base.

Shoulder: Two rows of rays, the upper shorter, the lower longer.

Body: Simple meander running r. with two lines closing it; network pattern; a glazed line; then, a chain of interchanging three antithetical ivy leaves and two dotted rosettes with tiny stems springing from a glazed line in the middle; this chain covers half of the body in the front, exactly at the middle; a glazed line; network pattern; a glazed line.



The Beldam Workshop [A. A. Lemos].
About 460.

This lekythos is classified in the Class of Pattern Lekythoi with white-ground only on the body; the shape is Kurtz' secondary type and was produced in the Beldam Painter's Workshop. On the Beldam Workshop see *ABL* 170-191, 266-269, 367; *ABV* 586-587, 709; *Para* 292-294; *Add²* 139; and mainly Kurtz, *AWL* 19, 131 ff., 152-155 with pl. 70, 6 and 7. The Beldam workshop was extremely productive and there are hundreds of similar lekythoi dispersed all over the internal and external ancient market; e.g., *CVA* Norway 1, pl. 26, 3; *CVA* Copenhagen 3, pl. 112, 17; *CVA* Edinburgh 1, pl. 16, 15-16; *CVA* Geneva 2, pl. 78, 3-4, 5-6, 7-8, esp. 9-10, and 11-12; *Hesperia* 32 (1963) 120 no. C1, pl. 38; Kurtz, *AWL* 19, 131 ff., 154, pl. 70, 6 and 7; *CVA* Nantes 1, pl. 22, 9; A. B. Brownlee, *Hesperia* 64 (1995) 360-361, nos. 221 and 222, pl. 80; *CVA* Harrow School Great Britain, pl. 12, 9-10. For the shape of the BEL type, see Kurtz, *op. cit.* 84-87, pl. 18 type BEL (the Beldam Painter's name vase in Athens).

Among hundreds of lekythoi of this type, e.g. *CVA* Stuttgart 1, pl. 27; *CVA* Leiden 3, pl. 11, 10-11; *CVA* Kiel 1, pl. 2 and *CVA* Kiel 2, pl. 30-4. For the decorative scheme see Kurtz, *op. cit.* 19 and 54 and for their chronology 131-136. For identical decorative motifs see Corinth Museum, T 566-118, Kurtz, *op. cit.*, pl. 70, 6. Compare for both shape and decoration with B. Schlörb-Vierneisel, *AM* 81 (1966) 4-111; G. Mylonas, *To Δυτικόν Νεκροταφείον της Ελευσίνος* (1975) pl. 204a, B17-56; *Corinth* XII 164, pl. 55, 7; M. A. Tiverios, *ADelt* 39 (1984) [1990] 21-22, pl. 7δ and 7α; M. A. Tiverios in I. Vokotopoulou et al. (eds.), *ΣΙΝΔΟΣ. Κατάλογος της έκθεσης* (1985) 18 no. 3; I. Tsigirige-Drakotou in L. Parlama and N. Ch. Stambolidis (eds.), *Η πόλη κάτω από την πόλη* (2000) 345 no. 372; *Antiquities, Charles Ede Ltd. Catalogue* 123 (1982) no. 17; *idem, Catalogue* 137 (1985) no. 15; *idem, Catalogue* 175 (2004) no. 66; *Fine Antiquities, Christie's*, 10.12. 1981, no. 237.

4-5.

Π 23154.

Unpublished.

Height, 20.90 cm; diameter of lip, 4 cm; diameter of foot, 4.20 cm. Maximum diameter, 6.50 cm.

Almost intact but for the two thirds of the handle, retaining however both lower and upper handle-roots. Mended at the middle of the neck. Large chips at parts. Glaze at the bottom of the body and partly on the decorative motifs faint. Surface at parts worn or flaked. Abrasions all over.

The vase is white-ground on the body but for the outside 1.80 cm and the inside of the mouth 1.50 cm, the lower part of the body, the vertical part of the base and the underside of the foot.

Cylindrical shoulder lekythos: Calyx-shaped lip widening to the top with flat, horizontal rim; handle flat, glazed outside and reserved inside; long neck and slightly sloping shoulder with angular transition to the body; cylindrical body narrowing sharply towards the torus base.

Shoulder: Two rows of rays, the upper shorter, the lower longer.

Body: Two glazed lines; network pattern; one thick, glazed line; then, a chain of interchanging three antithetical ivy leaves and three dotted rosettes with curved stems springing from a glazed line in the middle; this chain covers half of the body in the front, exactly at the middle; a glazed line; network pattern; a glazed line.

The Beldam Workshop [A. A. Lemos].
About 460.

This lekythos is classified in the Class of Pattern Lekythoi with white-ground only on the body; the shape is Kurtz' secondary type and was produced in the Beldam Painter's Workshop. On the bibliography of the Beldam Workshop and the type of the shape see the previous lekythos.

The disappearance of the broken meander on the upper register of the body renders our lekythos identical with *CVA* Glasgow 1, pl. 26, 2 and 3. Compare also with *CVA* Warsaw 2, pl. 52, 1 and 3-4; *CVA* Nantes 1, pl. 22, 10; *Hesperia* 32 (1963) 120 no. C1, pl. 38.

ALABASTRON

For the name with its different types see Liddell-Scott-Jones *s.v.* Ἀλάβαστρος or Ἀλάβαστρον. The last type with the -ρ is evidenced in inscriptions, *IG* II 2, 1501, B, 4 and is in use from the fourth century BC. Also, M. I. Gulletta, *Lexicon Vasorum Graecorum* I (1992) 103-114.

For literary sources in reference to the use of the alabastron see D. A. Amyx, *Hesperia* 27 (1958) 213 and nos. 103-104. See also J. D. Beazley, *BSA* 29 (1927-1928) 192 ff. and C. H. E. Haspels, *BSA* 29 (1927-1928) 216-223, fig. 1-4, pl. IVA.

For the shape in general see Richter-Milne, *Shapes* 17; H. Angermeier, *Das Alabastron. Ein Beitrag zur Lekythen-Forschung* (Ph. D. thesis, Giesen 1936); *ABL* 100-104; E. Vanderpool, *Hesperia* 8 (1939) 251; *Agora* XXIII 47-48 with a brief survey of the history of the shape in Attic black figure; Boardman, *ABFH* 190; Kanowski, *Containers* 15-17. For the use of the alabastron see I. Scheibler, *Griechische Töpferkunst. Herstellung, Handel und Gebrauch der antiken Tongefäße* (1983) 22-24; C. Mauermayer, *Das griechische Alabastron. Formgeschichte und Verwendung* (1985). See also D. A. Amyx, *Hesperia* 27 (1958) 213-217 and most recently, D. Williams, in A. J. Clark and J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) 341-348 with bibliography on n. 2 for all materials; S. Luchtenberg, *Griechische Tonalabastra* (2003); P. Badinou, *La laine et le parfum. Épinetra et alabastrés. Forme, iconographie et fonction: recherche de céramique attique féminine* (2003) esp. 51-125, with review by K. Ananiades, *Archaiognosia* 13 (2005) 255-260; eadem, in B. Schmalz and M. Söldner (eds.), *Griechische Keramik im kulturellen Kontext* (2003) 87-89.

For the evolution of the shape in Corinthian and Attic pottery, see K. Schauenburg, *Jdl* 87 (1972) 259 ff. and n. 10.

For alabastra in white-ground see J. R. Mertens, *Attic White-Ground. Its Development on Shapes other than Lekythoi* (1977) 35-40, 95-100, 128-136 and I. Wehgartner, *Attische Weissgrundige Keramik* (1983) 112-114.

In Attic late black figure, alabastra appear only in the work of the Diosphos and the Emporion Painter, and thus they continue until the very end of Attic black figure, see *Agora* XXIII 48 and n. 6 and most recently E. Hatzivassiliou, in A. Tsingarida (ed.), *Shapes and Uses of Greek Vases (7th-1st Centuries B.C.)*. *Acts of the International Congress held at the Université Libre de Bruxelles, 27-29 avril 2006* (forthcoming).

PLATE 94

1-3. Fig. 50.

12149. From tomb 6 of Macri Langoni at Camiros.

CIRb IV 61 no. 6, figs. 38 and 39; *CVA* Rhodes 2 [Italy 10], pl. 1, 2-4; *ABL* 167, 189, 263 no. 11; P. Badinou, *La laine et le parfum. Épinetra et alabastrés. Forme, iconographie et fonction: recherche de céramique attique féminine* (2003) 166 A62, pl. 58.

Height, 15.5 cm; diameter of lip, 3.6 cm. Maximum diameter, 4.8 cm.

Intact but for the lip which is mended from three small fragments. Several chips all over especially on the lower part of the vase. The surface was coated all over with a pale cream to yellowish slip, which has flaked off in places, especially in front of the seated woman and in front of the dog. Glaze worn at places. Misfired to pale brownish. Added colours on figures or lines, if initially

present, have completely vanished without trace.

Alabastron: Broad, flaring rim; short and narrow neck wholly glazed outside and inside to a depth of 0,09 cm sitting on the slender and elongated cylindrical body; handleless; no base but rounded smoothly; no holes for suspension.

The vase is reserved but for the neck outside and inside, bands, lower part of the body.

Horizontal rim: Reserved.

Lip outside and below with neck: Glazed.

Neck: Glazed with a reserved line at the transition to the shoulder.

Shoulder: Band of short, vertical, parallel tongues; two rows of S's running to the l. with a couple of lines at the top and at the bottom, of which the top lines and the last line below are thicker.

Body: A courtship scene in the women's apartments. From l. to r.: Doric column with a square base and capital with roughly drawn echinus and abax; a long

thick loop hangs from the echinus; a bearded man with short hair and a stephane, holding with his l. hand at waist level a long himation wrapped round his waist with l. leg crossed backwards, and with his r. extended hand holding two flowers, which he offers to the woman in front of him; a swan stands to the r.; a woman with long hair bound in a kekryphalos wearing a long peplos with kolpos, with both hands raised and holding most probably krotala, is seated on a chair (*klismos*), with a long thick loop hanging at its back, to the r. but with head turned backwards towards the man; a dog with hindlegs on the ground is half in the air jumping to the r. towards a piece of food, or perhaps a ball. In front of the dog a youth with short hair, holding with his l. hand at waist level a long himation wrapped round his waist; he stands with crossed legs to the r. but has turned his upper body frontally and his head backwards in order to play with the dog. Above the dog, another long thick loop with a blot hanging from the wall. All figures stand on the diluted ground line.

Lower part of the vase: Wide band with net pattern with thick lines at the top and bottom; a thin reserved band; a wide glazed band; a thin reserved band; then, a glazed part on the rounded call of the apophysis with four tiny concentric lines at the bottom.

(Possibly) red lines, very badly worn; they look more like diluted glaze: a) Thin line at the middle of the neck; b) thin line at the bottom of the neck, just before the transition to the shoulder; c) two lines out of the four tiny concentric lines at the bottom.

The Emporion Painter.
About 480-470.

Haspels, *op. cit.* 263 no. 11, attributed this alabastron to the Emporion Painter and wrote, *op. cit.* 167: "[it] combines figures and network: the picture-band is reduced in height, and has a broad band of network below it". Haspels, *op. cit.* 165 defines the shape of the alabastron by the Emporion Painter thus: "[it] represents the third stage in the development of that shape. The free curves of the Pasiades alabastron, and the elasticity of the Diosphos painter's have disappeared, and the shape is very wooden; its neck is wide and straight, forming a right angle with the very narrow shoulder. The shoulder is well off from the body; the outline of the body is nearly straight". Alabastra attributed to the Emporion Painter with similar scenes are: Cabinet des Médailles 312, *ABL*

263, 4; *CVA* 2, pl. 81, 3-5 (the semi-nude man leaning on his stick is identical to ours) and Dresden ZV 2776, *ABL* 263, 6; *AA* 40 (1925) 110, fig. 2. To Haspels' list, *ABL* 263-264, add now: Moscow, Pushkin State Museum of Fine Arts, inv. II 1b 74, *CVA* Moscow 1, pl. 45, 3-5, smaller, different variation of the shape and a later work in style; St. Petersburg 9144 and 5219; Gorbunova, *Katalog* 184-185, nos. 158-159. Also, Baltimore, Walters Art Gallery 48.233, *ABV* 585, 1, which may be by the painter himself; E. C. Keuls, *The Reign of the Phallus* (1985) 256, fig. 235 a and b, with a wool-making scene. On the Emporion Painter see *ABL* 165-169, 263-266; *ABV* 584-586, 708-709; *Para* 291-292; Kurtz, *AWL*, mainly 22; *Add* 138-139; *Agora* XXIII 48 with n. 6 and E. Hatzivassiliou, in A. Tsingarida (ed.), *Shapes and Uses of Greek Vases (7th-1st centuries B.C.)*. *Acts of the International Congress held at the Université Libre de Bruxelles, 27-29 avril 2006* (forthcoming).

For the dating of the contents of the tomb, where our alabastron was found together with the kantharos 12146, *CIRb* IV 63 fig. 37 and 60 fig. 34; two oinochoai related to those from the workshop of the Haimon Painter, *CIRb* IV 60 fig. 34 of about 480-470 and a red figure kalpis, *CIRb* IV 61 fig. 35; *CVA* Rhodes 2 [Italy 10], pl. 7, 2 and 3, attributed by Beazley to the Gergenti Painter of about 450 see *ABL* 189.

The scene is taking place indoors, as indicated by the Doric column, the *klismos*, the domesticated bird and the dog jumping for food or a game. Courtship scenes with aristocrats at leisure offering gifts and tokens to their companions are well-known from late black figure alabastra and specifically those attributed to the Emporion Painter. Compare for the iconography an alabastron by the Diosphos Painter in Paris, Rodin Museum 533, *CVA* pl. 20, 3 and 6-9 with women and dogs and the above-mentioned vases for style. For courtship scenes and the offering of gifts see R. F. Sutton, *The Interaction between Men and Women Portrayed on Attic Red-figure Pottery* (Ph. D. University of North Carolina at Chapel Hill, 1981) (Ann Arbor, 1982) 276-447.

The column and the loops hanging from the interior with the "big black apple" in the background, so called by Haspels in *ABL* 166, are frequent in the Emporion Painter's oeuvre. These loops were initially taken from woolworking scenes in the women's apartments, as on the above-mentioned Baltimore alabastron. The black "apples strewn about mid-air" are also well known; the



one above the dog on our scene is exceptionally large and may have originated in a blot. For both the birds and the dog's pose compare the scenes on the Emporion Painter's above-mentioned alabastra in Dresden ZV 2776 and St. Petersburg 5219. On the chair (*klismoi*) see G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (1966) 33-37 and fig. 276.

For an identical bird compare the alabastron in Leiden I. 1956/8, 1, *CVA* 2, 68, pl. 104, 4-7 by the Sap-

pho Painter on a related scene of a slightly earlier date; we think that the bird is a swan, as on our alabastron, and not a crane, which would be rather unlikely for an indoors setting.

For the combination of figure-work with a net-pattern below compare the alabastra by the Emporion Painter in Barcelona 383; *ABV* 584, 1; *Add²* 138; *CVA* 1, pl. 15, 2a-b and St. Petersburg 9144; Gorbunova, *Katalog* 184, no. 158.

ARYBALLOS

For the name, types of aryballoi and materials from which they were made, see J. D. Beazley, *BSA* 29 (1927-1928) 187-215 and P. N. Ure, *Aryballoi and Figurines from Rhitsona in Boeotia* (1934).

For aryballoi in general see Richter-Milne, *Shapes* 16; Boardman, *ABFH* 190; Kanowski, *Containers* 27-29; D. von Bothmer, *MM* 12 (1971) 123-130 and esp. 125-127 with bibliography of the shape and *idem*, *The Amasis Painter and his World* (1985) 194-197 no. 52.

For the various ways the aryballoi were hung see C. H. E. Haspel, *BSA* 29 (1927-1928) 216-223.

For aryballoi, which may have been the clay counterparts of ballantia, see M. J. Gulletta, *Lexicon Vasorum Graecorum*, II, 1997. For the use of the aryballos see I. Scheibler, *Griechische Tonkunst. Herstellung, Alltag und Gebrauch der antiken Tongefäße* (1983) 22. Also K. Gorbunova in *Iz istorii severnogo Pricernomor'ja v anticnuju epochu. Sbornik statej* (Russian with English summary) (1979) 37-48.

PLATE 95

1-4. Fig. 51.

12476. From tomb 55 of Macri Langoni at Camiros.

CIRb IV 238-239 no. 7, fig. 269 (lower row, third). Height, 6.2 cm; width of lip, 4.2 cm. Maximum diameter, 7.8 cm.

Mended from several small fragments with very few small lacunae. Few breaks at the joints. Most part of the surface of the decorative motif on the horizontal rim, the whole surface of the shoulder with the tongues, and half of the upper decorative zone of the body have peeled off and only the surface of the clay has been preserved. The outer layer of the clay and glaze has flaked off on the flat, horizontal and the small vertical part of the rim. Glaze preserved on the lower half of the figures of the decorative zone enabling the deciphering of the composition. Additions in red mostly flaked off and only a few faint traces visible.

The vase is reserved but for the horizontal part of the rim and the lower part of the body with the rounded base.

Aryballos, handleless: Flat and wide rim; non-existent neck; flat shoulder sloping smoothly to an almost angular transition with the vertical side of the body; the lower part of the body narrows smoothly towards a slightly flattened bottom which permits the vase to sit steadily on a flat surface.

Flat, horizontal rim: Chain of a laurel wreath (only the incisions preserved).



Shoulder: Chain of tongues.

Body: Athletic games: Horse-racing, wrestling or boxing, running. From l. to r.: A: Horse-racing with five horses and horsemen; the second from l. horseman's r. foot and the fifth horseman's r. leg and foot are preserved and incised; they are all running at full speed towards the turning post. B: Wrestling or boxing with two naked male figures in the middle flanked by two trainers or referees in long himatia with one foot crossed behind the other standing on their l. and r. foot respectively and leaning on their knotty sticks. The contestants' hands must have been raised high above their heads and are not perceptible. C: Foot-racing with two naked runners at full speed to the r. towards a man, presumably the judge, wrapped in a long himation seated on a folding stool to the l. holding the tainia with two bands at the endings for the victor in front of the pole (*apheis*). The runners are shown running in a different rhythm of striding, i.e. the l. contestant has his r. leg in front, whereas the r. his l. leg in front. All figures stand on the diluted glazed line.

Lower part of the body: a) Three diluted, glazed lines, of which the top one is the ground line; b) red line; c) the rest of the lower part of the vase to the bottom is covered with a wide, glazed band and on top with eleven parallel, glazed tiny lines and then at the very bottom wholly glazed. Most part has flaked away.

Red: Lip: (Very few traces preserved): All the leaves of the laurel on the horizontal, decorative motif of the rim. Body: The tail of the first horse from l. in the horse-race; two alternate diagonal folds of the upper part of the l. trainer's himation in the boxing scene; the endings of the tainia held by the seated judge and the alternate diagonal folds of his himation in the foot-race.

Red lines: a) Thick line at the lower, vertical part of the rim; b) thin line below the three diluted glazed lines under the decorative zone.

About 530-520.

The miniature drawing and style with the delicate incising of our aryballos might be compared to miniature drawing on Little-Master cups. The unattributed Little Master cup in a Private Collection in Basel see K. Schefold, *Götter- und Heldensagen der Griechen in der spätarchaischen Kunst* (1978) 235, figs. 314-315, with games, probably from the funeral games for Patroklos in *Iliad* XXIII, mirrors somewhat the subjects and manner of drawing on this vase but is earlier.



Our aryballos as regards shape is unique, to our knowledge, in Attic black figure, and could be considered as a curio or the whimsical notion of a fanciful potter trying to impress his clients. It is quite possible, however, that the extremely restricted quantity of their production might be responsible. Indeed, the shape is completely different from the better-known aryballoi, e.g. those of Nearchos (*ABV* 83, 4), the Amasis Painter (*Para* 66-67) and Kealtes (*ABV* 347-348), as our aryballos is not spherical, has no neck and above all is handleless; the only common feature shared with these aryballoi is the decorative motif on the shoulder – the tongue pattern – on all four of them, which is the usual motif on most Attic and Corinthian aryballoi. In shape our aryballos vaguely recalls conceptually plastic pomegranate vases or handleless metallic aryballoi. Plastic vases in the form of a pomegranate might have influenced the making of such a vase, though importations of East Greek plastic vases in Athens were insignificant; for these see J. Ducat, *Les vases plastiques rhodiens archaïques en terre cuite* (1966) 142-144, pl. 21, 3. Bronze and silver handleless aryballoi found sporadically in Greece from the middle of the sixth century onwards might have inspired potters. Compare a bronze aryballos in Athens, National Museum, The Lambros Collection L 461, M. Zapheirou in N. Kaltsas (ed.), *Αγών. Εθνικό Αρχαιολογικό Μουσείο 15 Ιουλίου - 31 Οκτωβρίου 2004* (2004) 156, no. 45, which, though it does not approximate the shape of our vase, could be regarded as an original source for inspiration; for the type and chronology of bronze aryballoi see C. Tarditi, *Vasi di bronzo in area Apula. Produzioni greche ed italiche di età arcaica e classica* (1996).

Athletic scenes depicting separately horse-racing, boxing and foot-racing are very frequent on all vase shapes and their iconography well-attested. The first game, the aristocratic horse-racing, is depicted as approaching the turning post, the most dangerous moment of the race. On horsemen and horse-racing see H. A. Harris, *Sport in Greece and Rome* (1972) 151-171; D. Bell, *Stadion* 15 (1989) 167-190 and E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agonistischem Zusammenhang* (1990) 48-80 and 210-211. The second game must be boxing and not wrestling, as the paunchy bodies, especially that of the left contestant, and the raised hands, suggest. The lekythos in Taranto 52210, L. Masiello (ed.), *Catalogo del Museo Nazionale Archeologico di Taranto. I.3. Atleti e guerrieri. Tradizioni aristocratiche a Taranto tra VI e V sec. A. C.* (1997) 244-246 no. 53, 2

explicitly demonstrates the difference in level and posture of the hands between wrestlers and boxers shown side by side. On boxing, the oldest and most popular of the athletic contests in antiquity, which was classified together with wrestling and the pankration in the heavy games see E. N. Gardiner, *Athletics of the Ancient World* (1930) 197-211; H. A. Harris, *Greek Athletes and Athletics* (1964) 97-101 and mainly B. Legakis in *Greek Vases in the J. Paul Getty Museum 1* (1983) 41-50 with bibliography; also, M. Poliakoff, *Combat Sports in the Ancient World* (1987) 68-88; D. G. Kyle, *Mnemosyne Suppl.* 95, (1987) 183-184 and most recently from the social point of view see D. Paleothodoros, *Τίμπος* 5,1 (2005) 149-167. The third game, foot-racing, presents difficulties in deciphering whether the stadium-race, i.e. the short foot-race, or the dolichos, i.e. the long-distance foot-race, is meant, because the athletes' upper torsos and hands have not been preserved. On this problem see H. Mommsen, *CVA Berlin 7*, 39, who thinks that the forward movement with open wrists betrays the stadium-racing; however here we lack the upper torsos with the hands of the sprinters. See also J. Jüthner, *Die athletischen Leibesübungen der Griechen II*, I (1968) 23 and 106 ff. For an overview of the athletic contests, the reorganiz-

ation of the games and their meaning in antiquity see also R. Patrucco, *Lo sport nella Grecia antica* (1972); W. Decker, *Sport in der griechischen Antike: vom minoischen Wettkampf bis zu den Olympischen Spielen* (1995); J. Swaddling, *The Ancient Olympic Games?* (1999). For a reappraisal see most recently P. Schollmeyer, *Antike Spannungdenkmäler* (2001); P. Valavanis, *Games and Sanctuaries in Ancient Greece* (2004) and S. G. Miller, *Ancient Greek Athletics* (2004).

The scenes on this unique vase seem to have been taken from the contemporary athletic life in Athens or at the great Panhellenic centres, and the owner might have been the winner in one of them wearing the aryballos from a string hanging from his wrist; however, the possibility of these scenes being inspired from the epic cycles should not be excluded, as the above-mentioned Little Master band cup suggests. This last depicts on one side three athletic games, i.e. boxing (with Epeios and Euryalos), wrestling (with Ajax and Odysseus) and foot-racing (with Antilochos, Ajax and Odysseus), most probably excerpts from the funeral games for Patroklos, the order of events being that given in *Iliad* XXIII, 651-796, as ingeniously interpreted by Scheffold, *op. cit.* 235, figs. 314-115.

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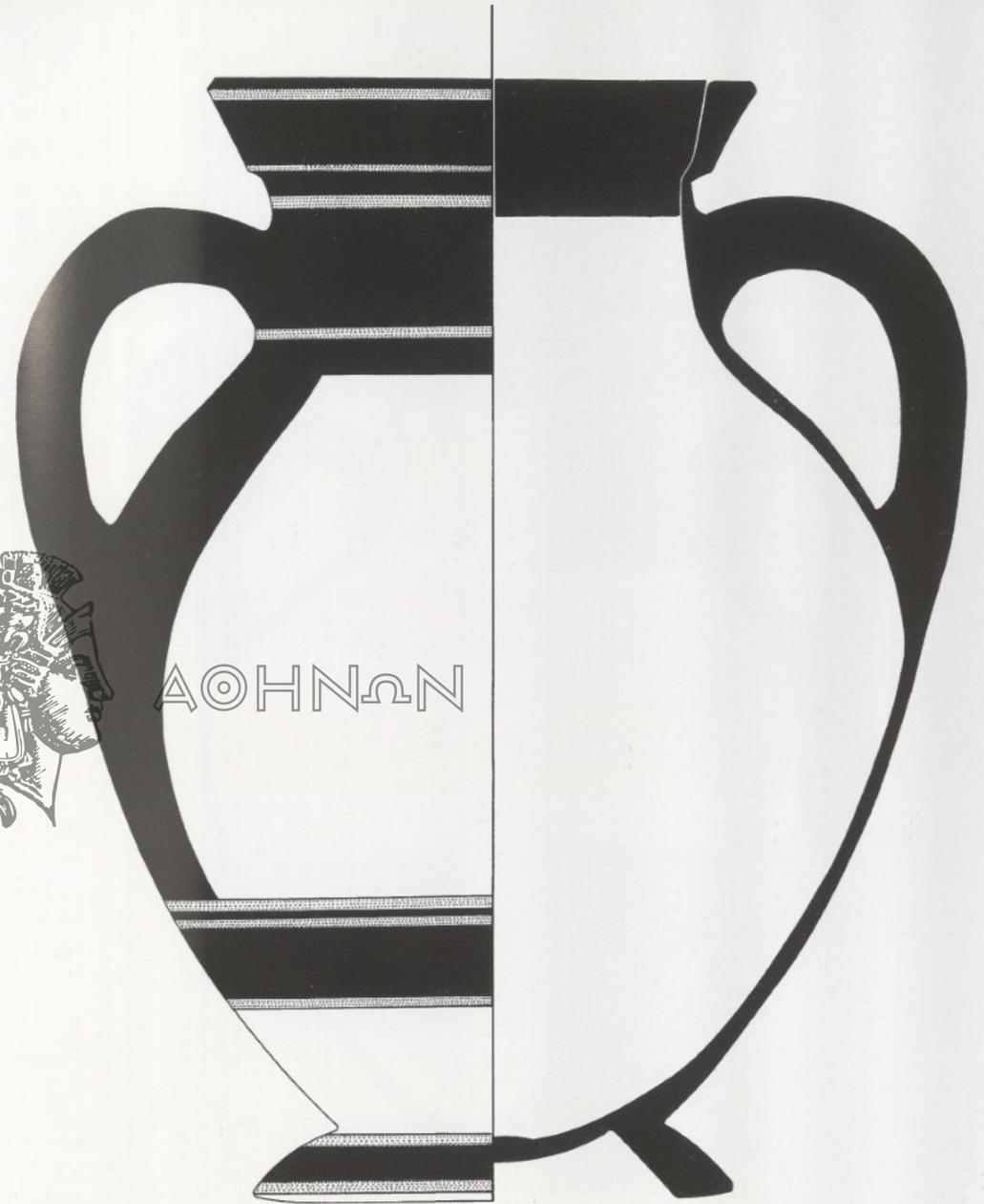


FIGURE 1

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FIGURE 2

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FIGURE 3

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FIGURE 4

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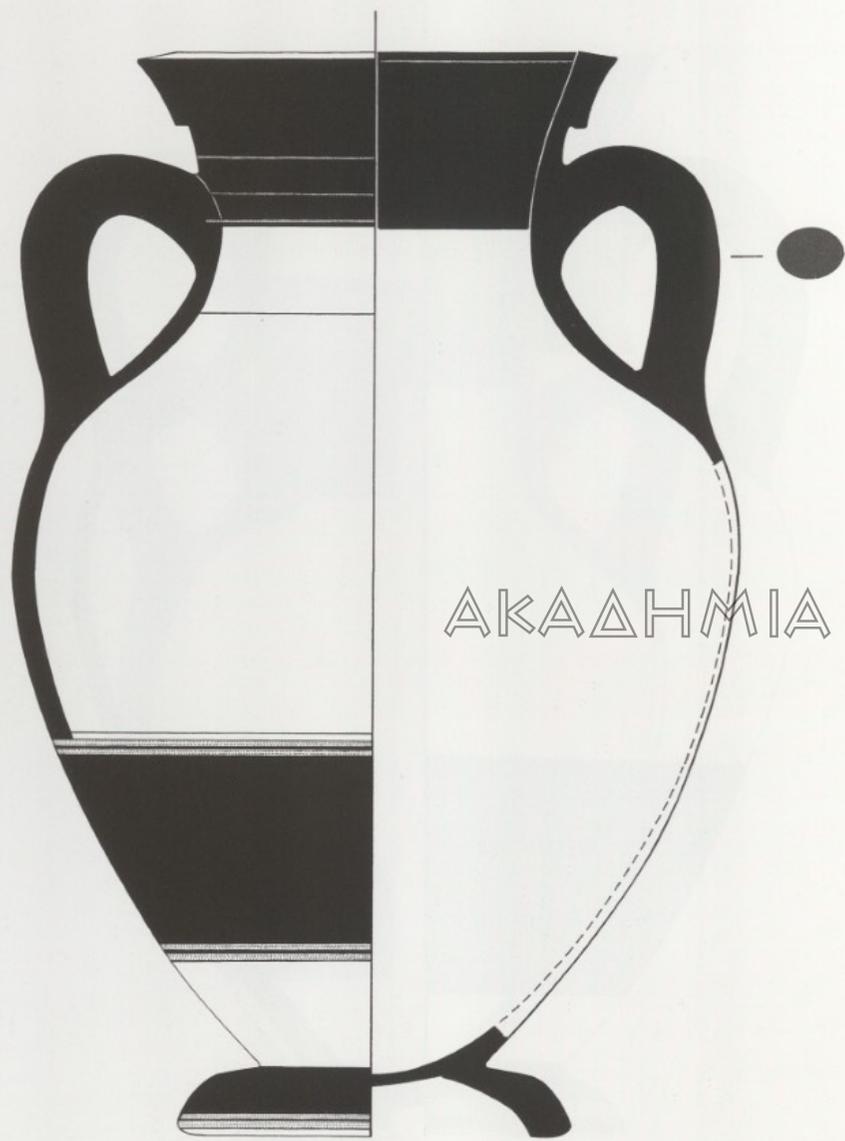
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FIGURE 5

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FIGURE 6

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FIGURE 8

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FIGURE 9

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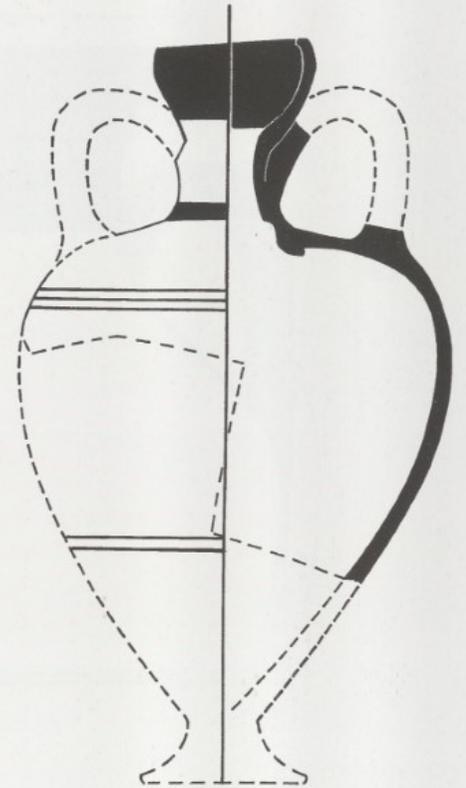


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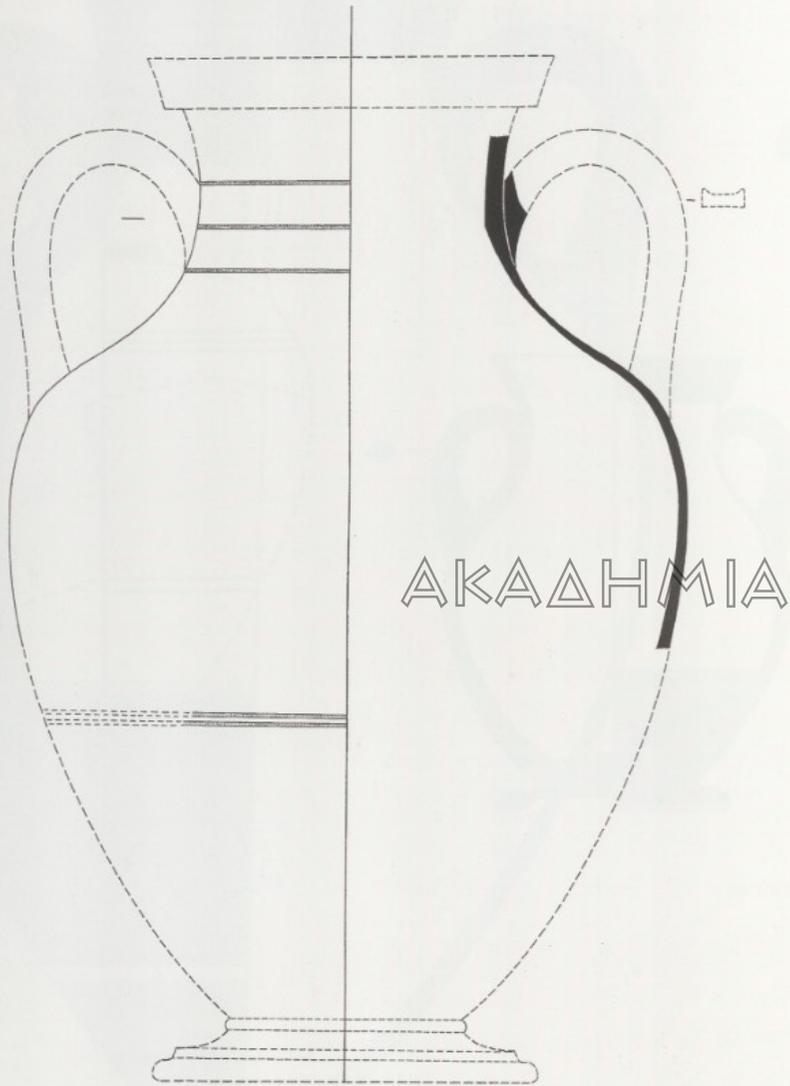


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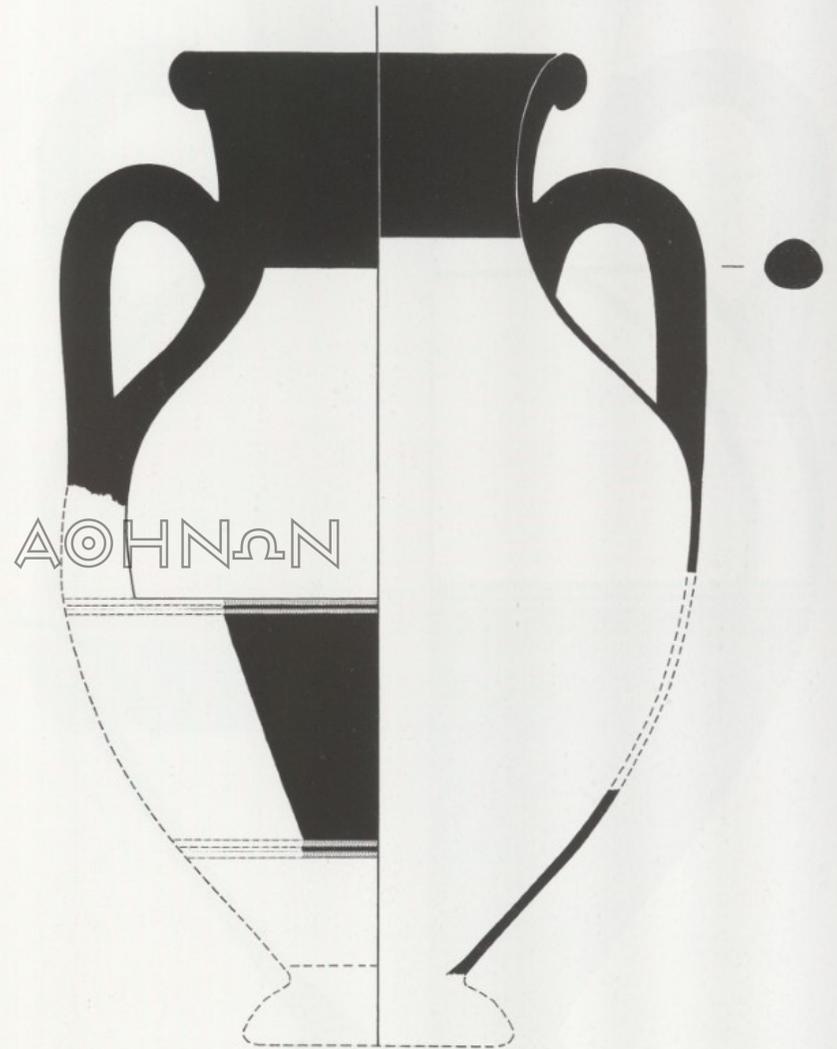


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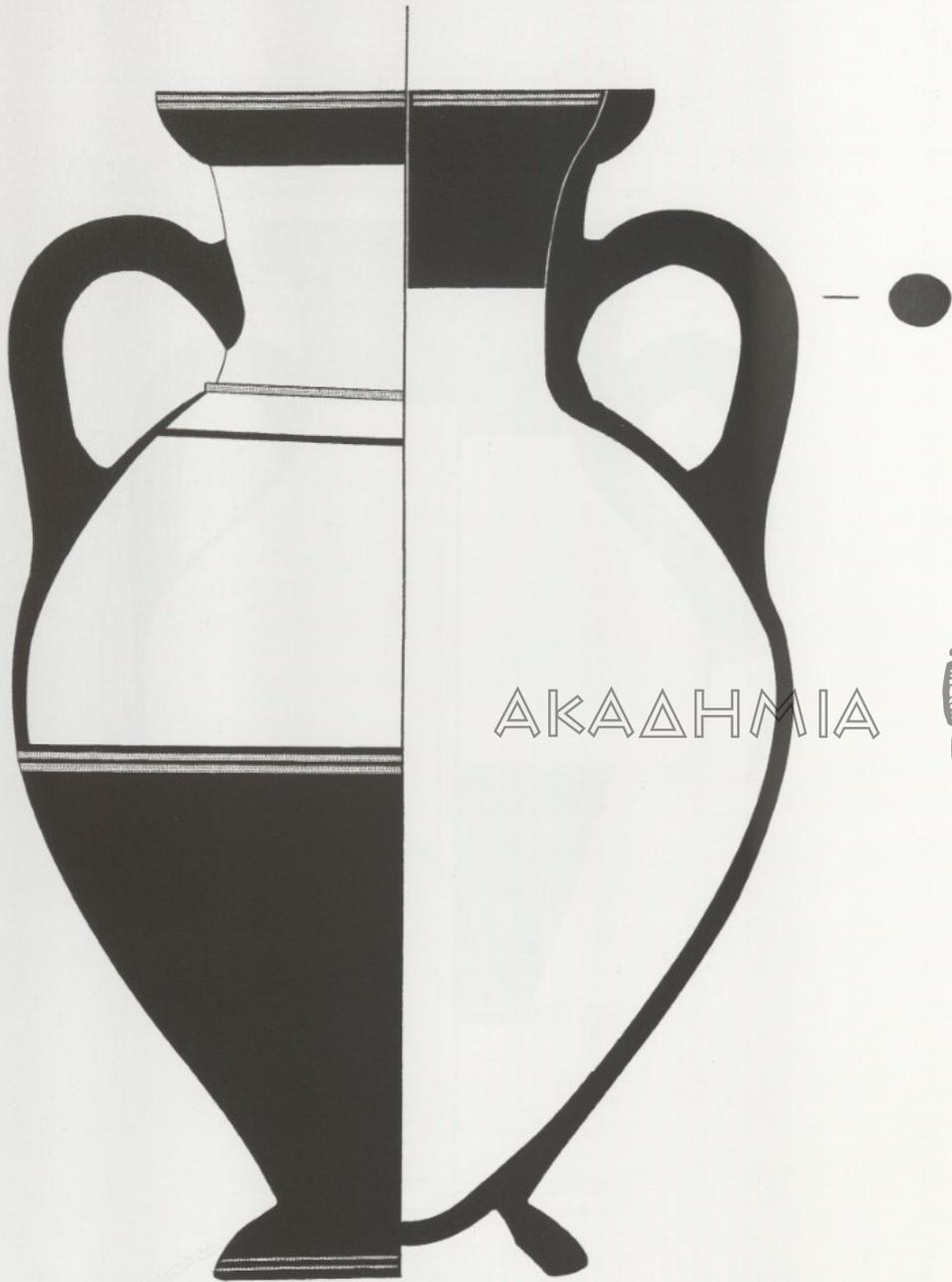


FIGURE 13

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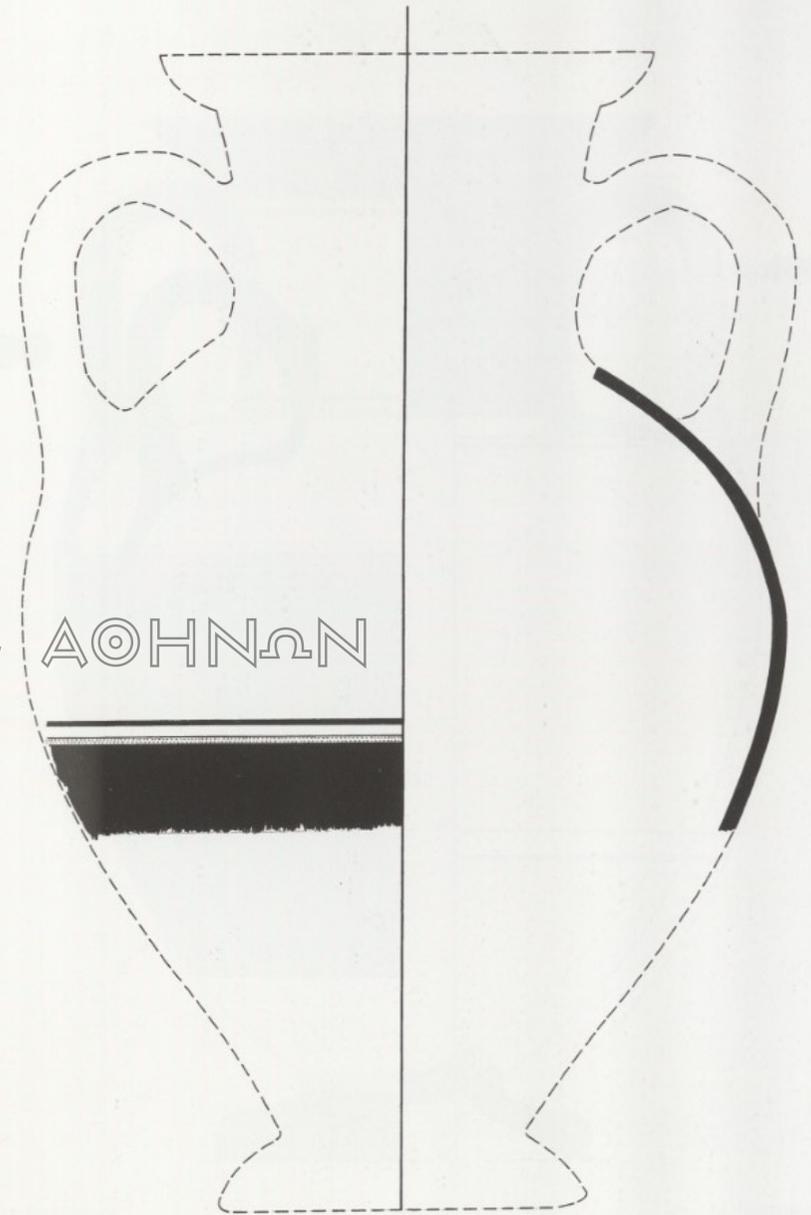


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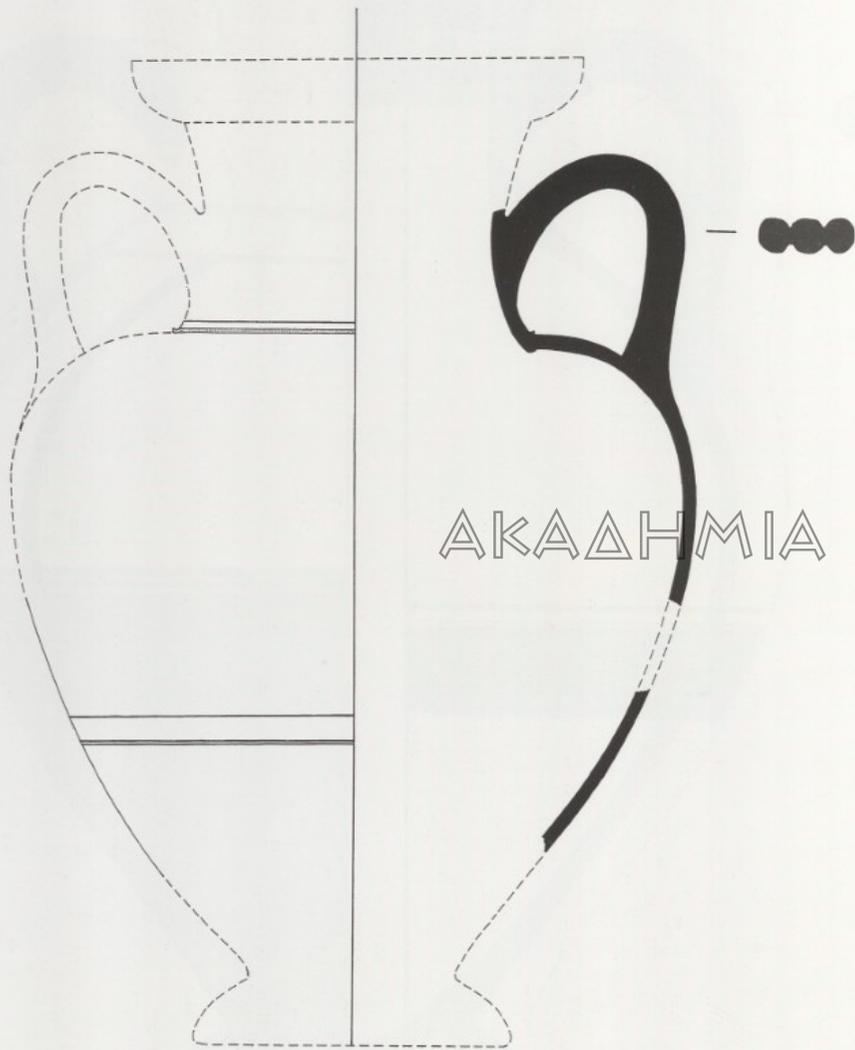


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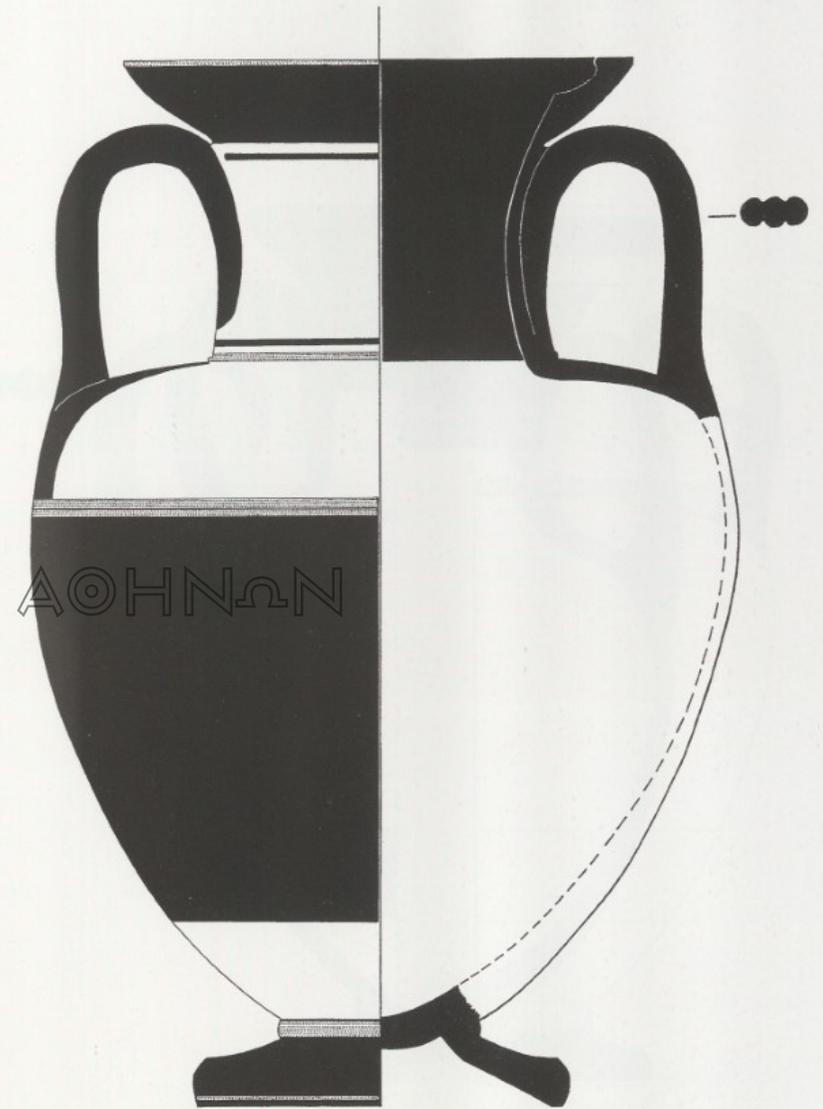


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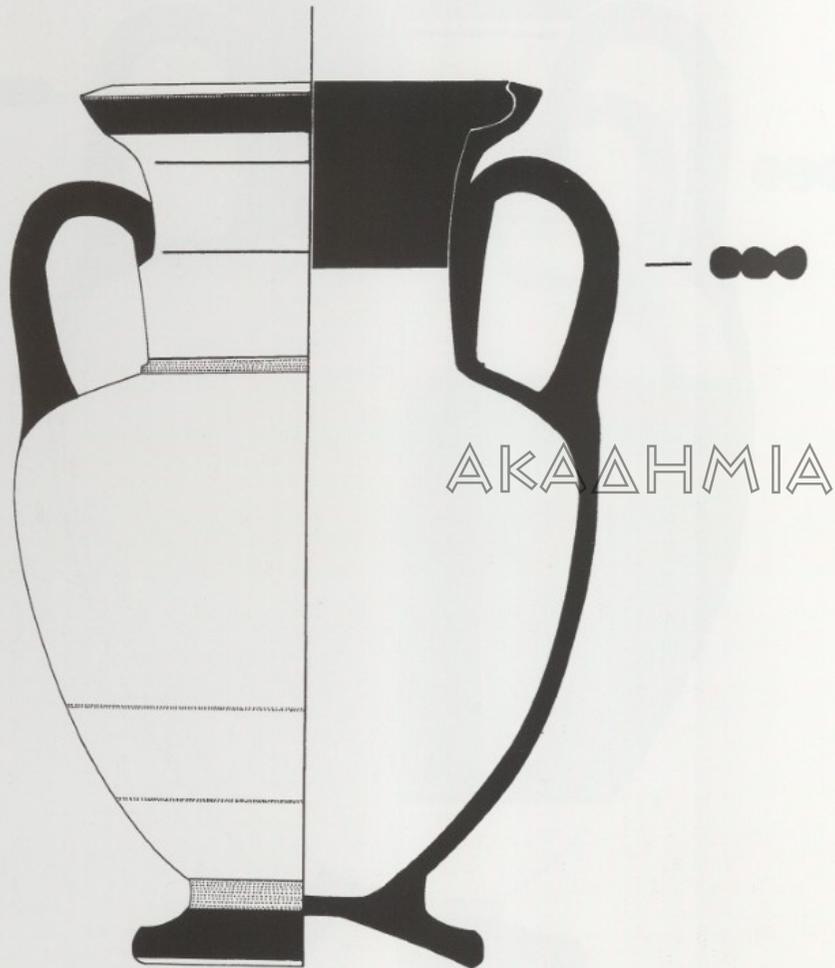


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FIGURE 18

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FIGURE 19

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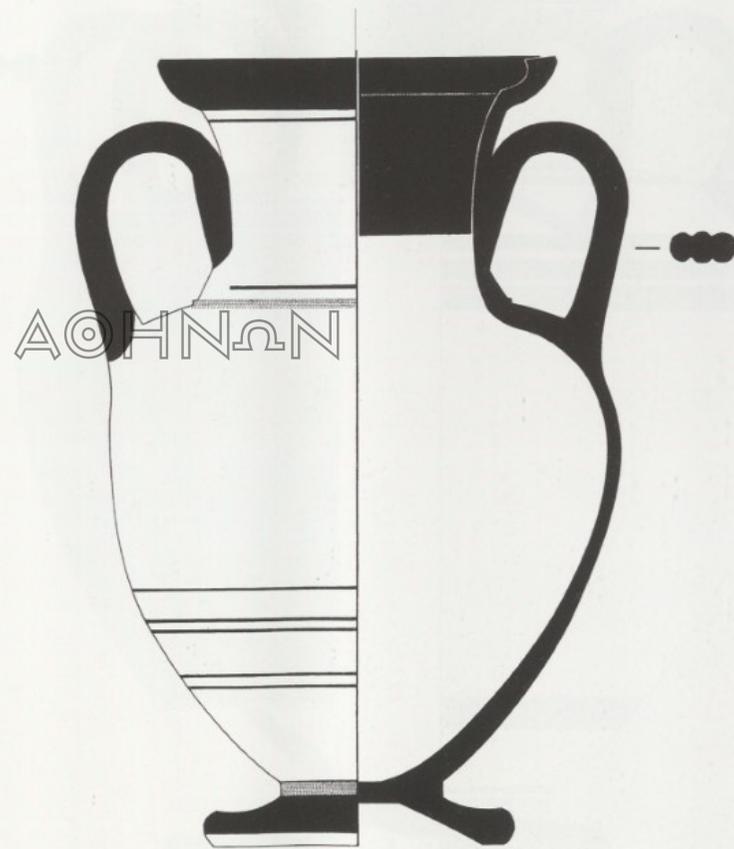


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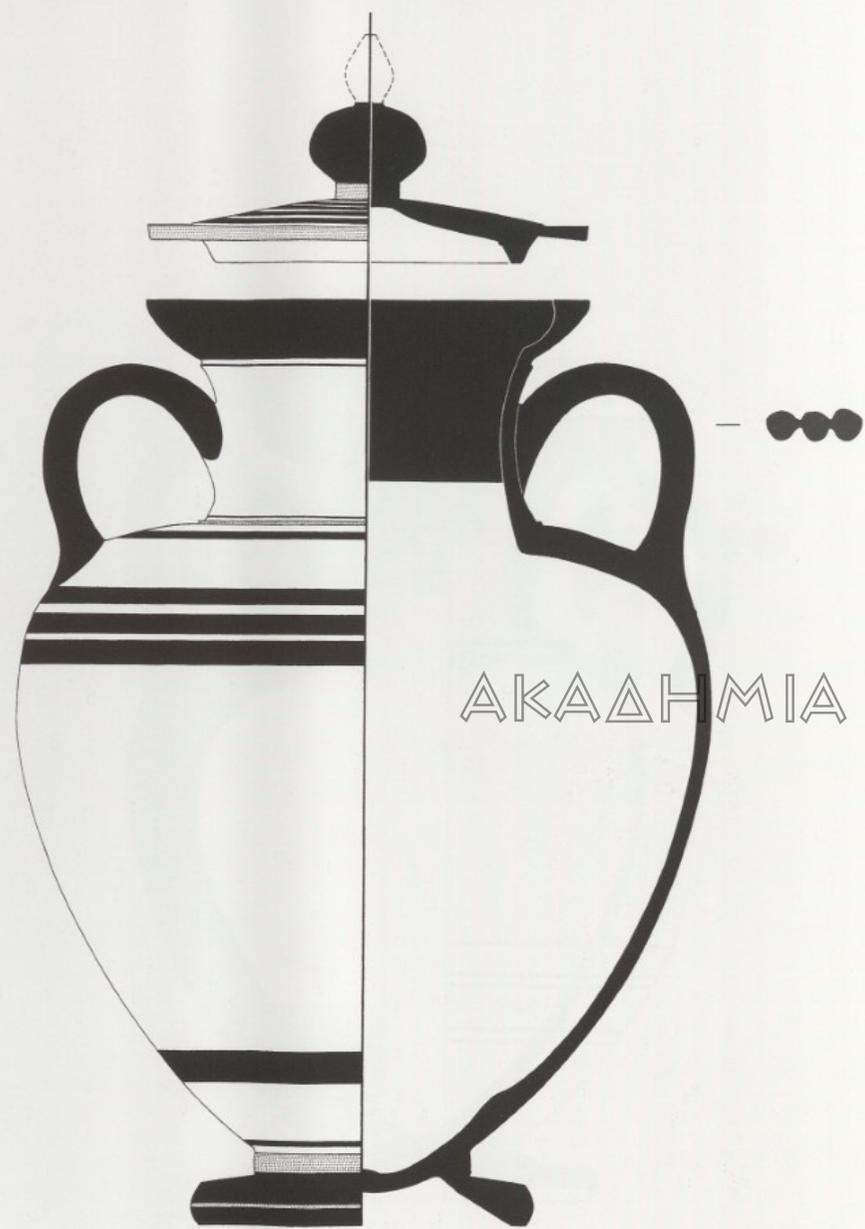


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FIGURE 22

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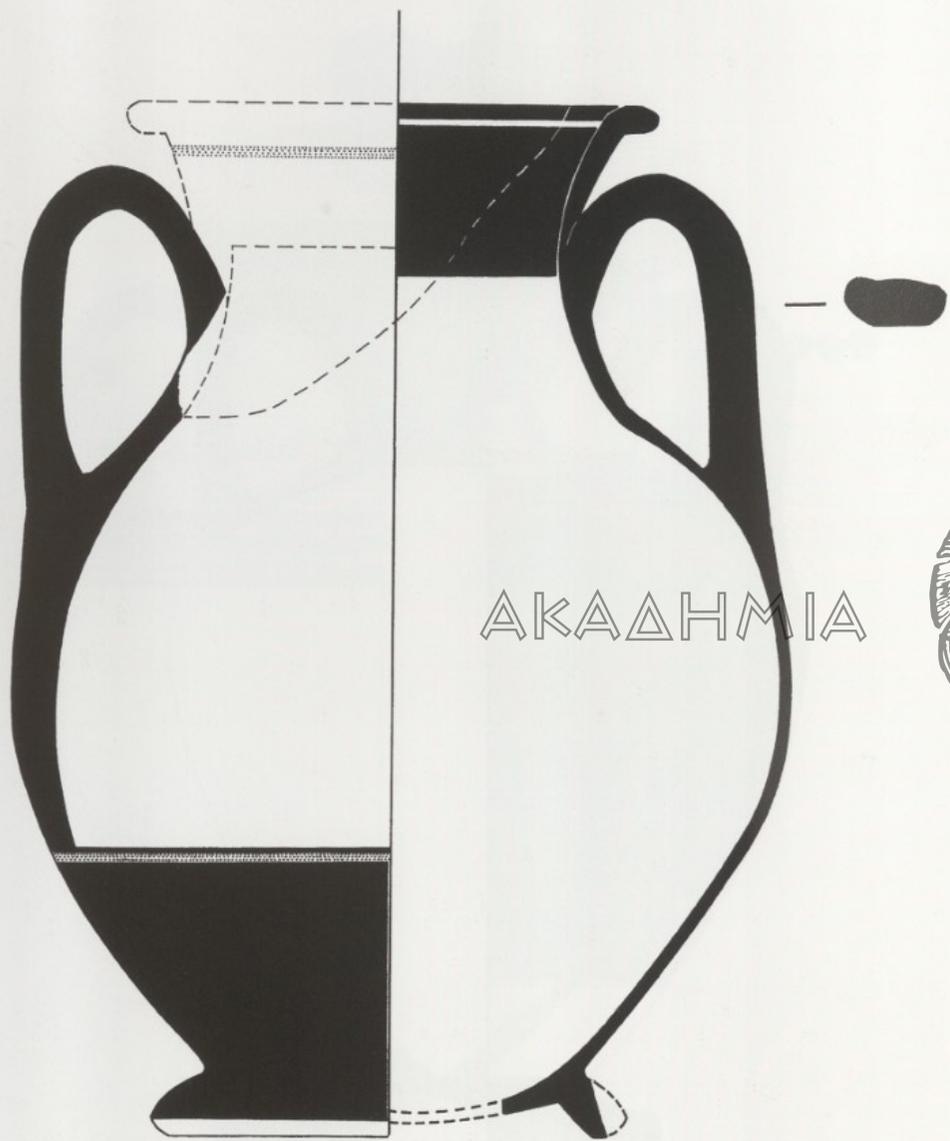


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FIGURE 24

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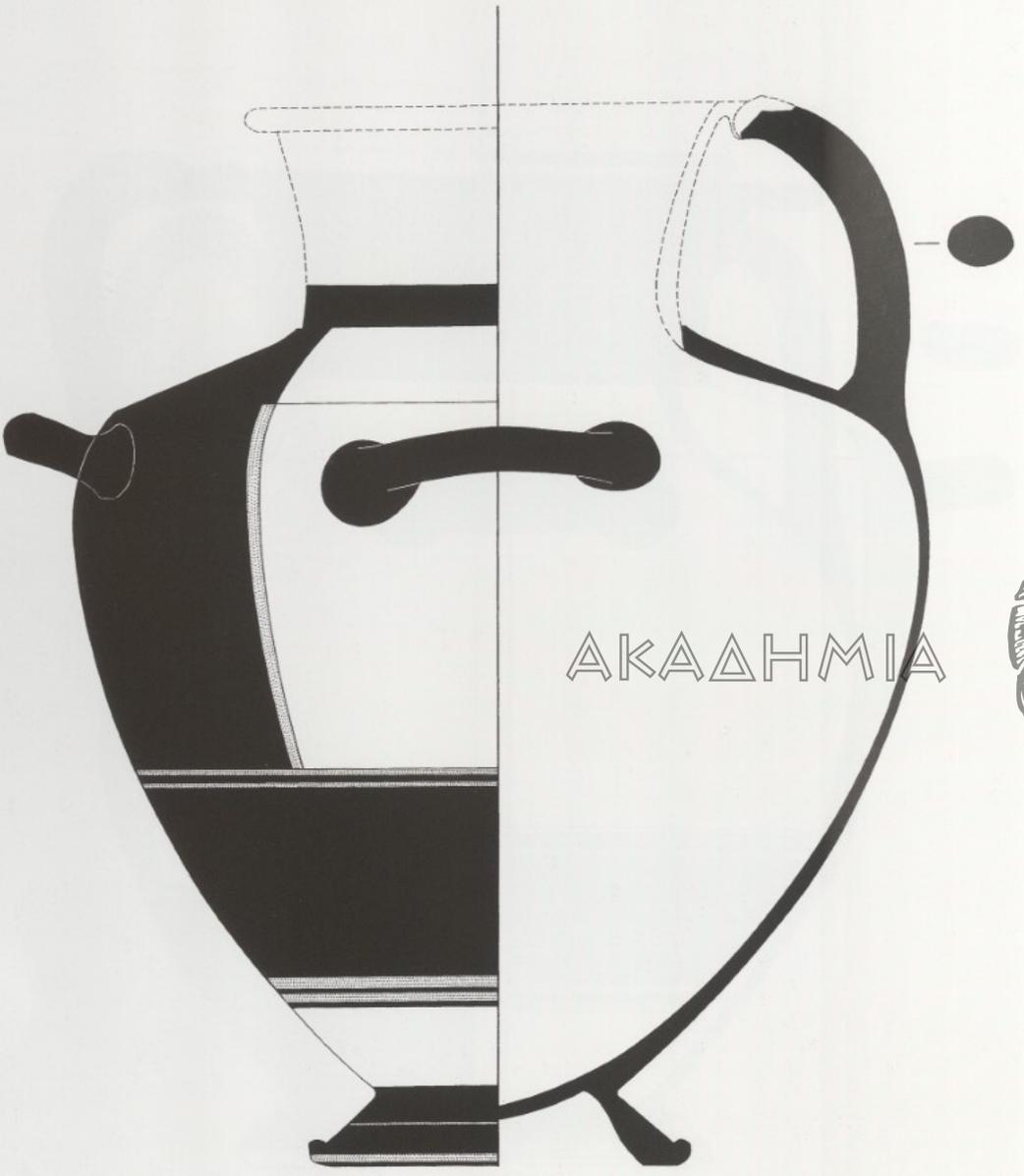


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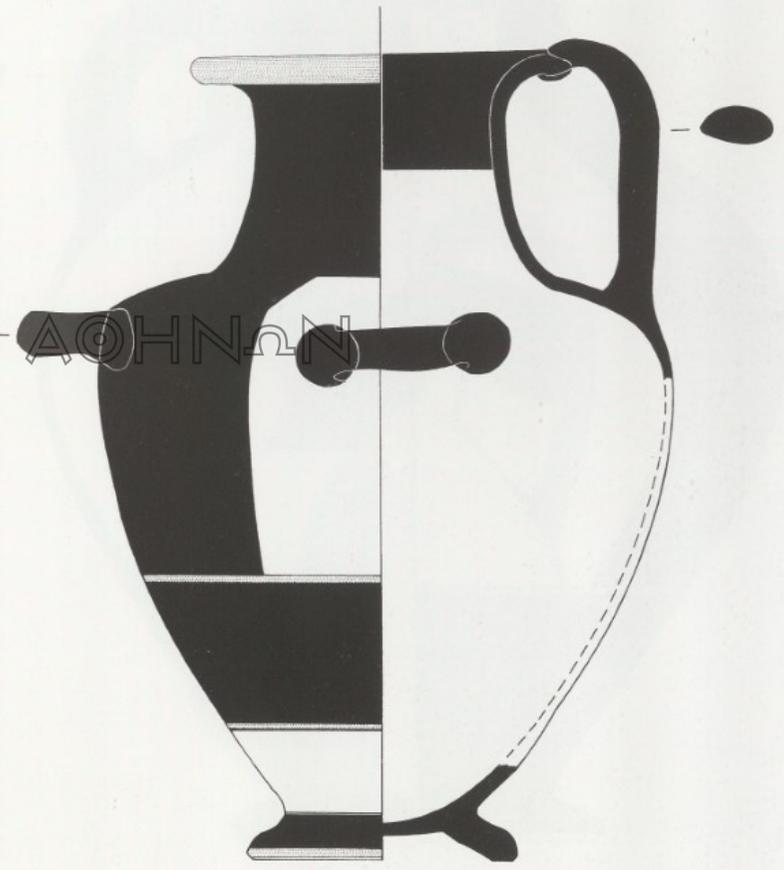


FIGURE 26

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FIGURE 27

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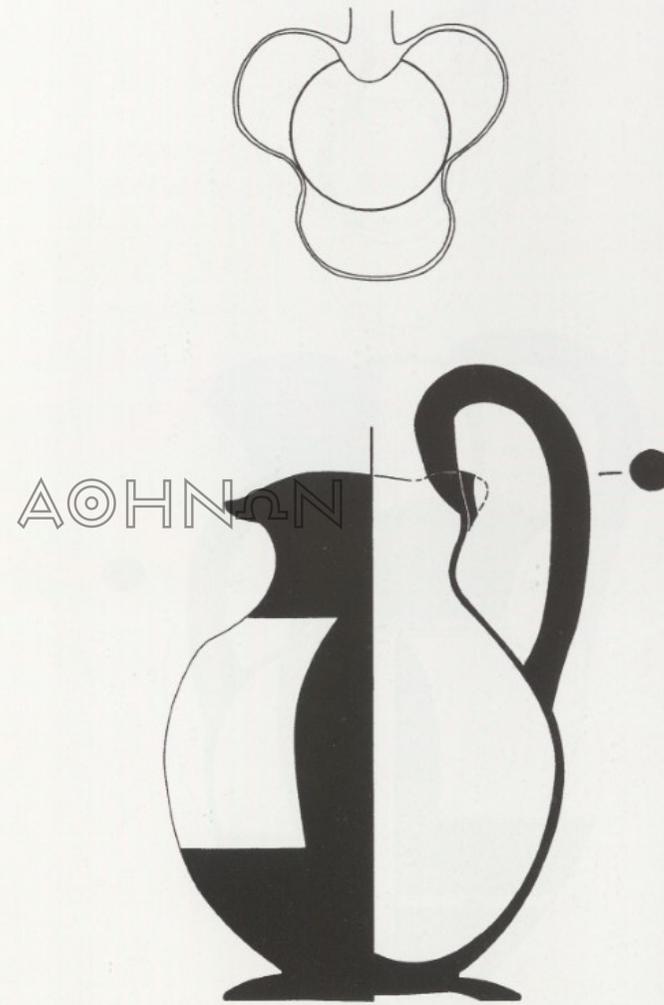
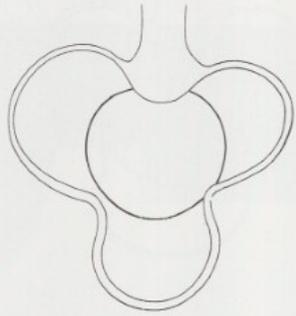


FIGURE 28

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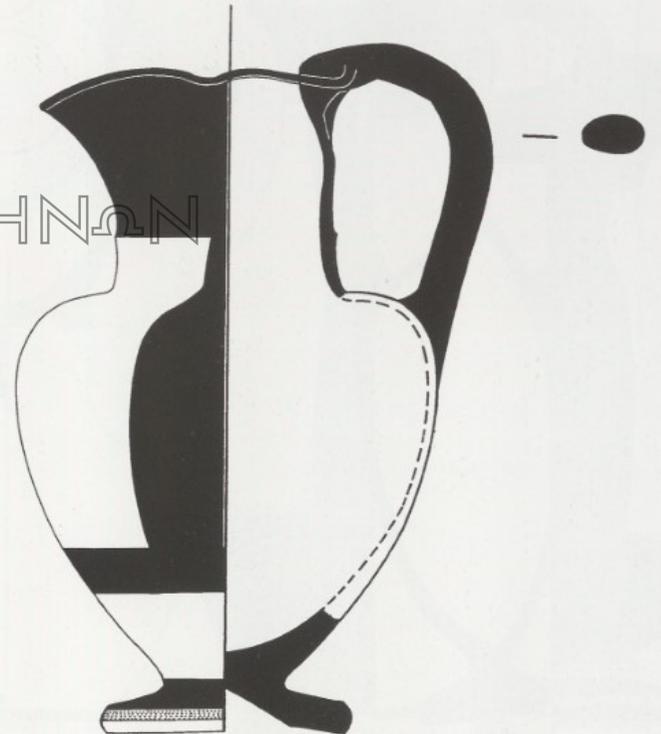
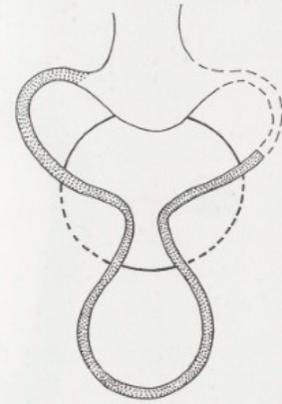


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FIGURE 30

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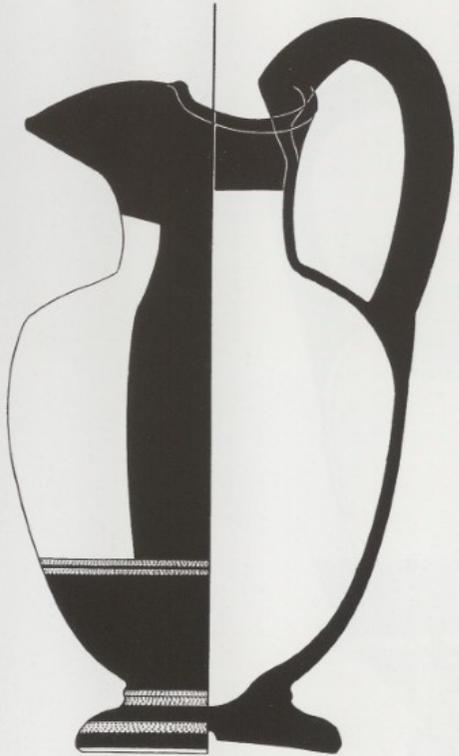
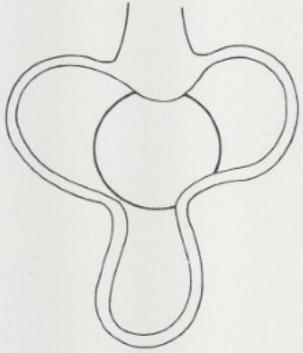
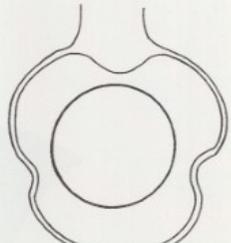


FIGURE 31 12980

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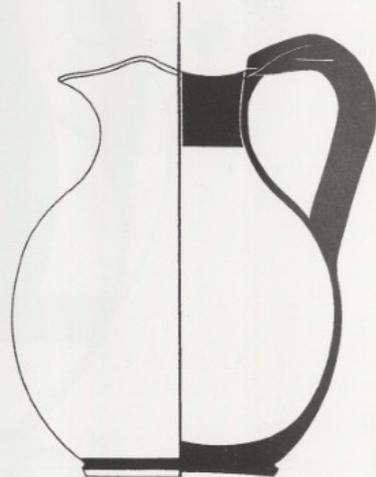


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FIGURE 33 15443

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FIGURE 34 15439

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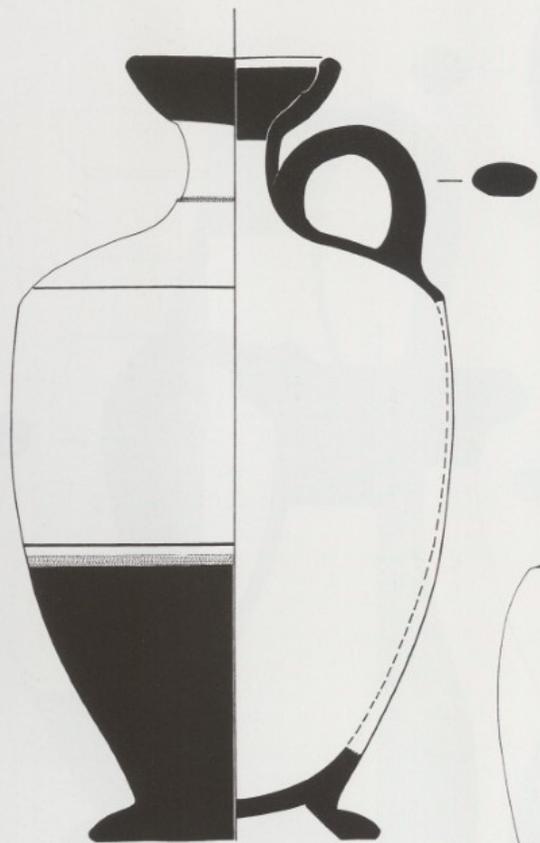


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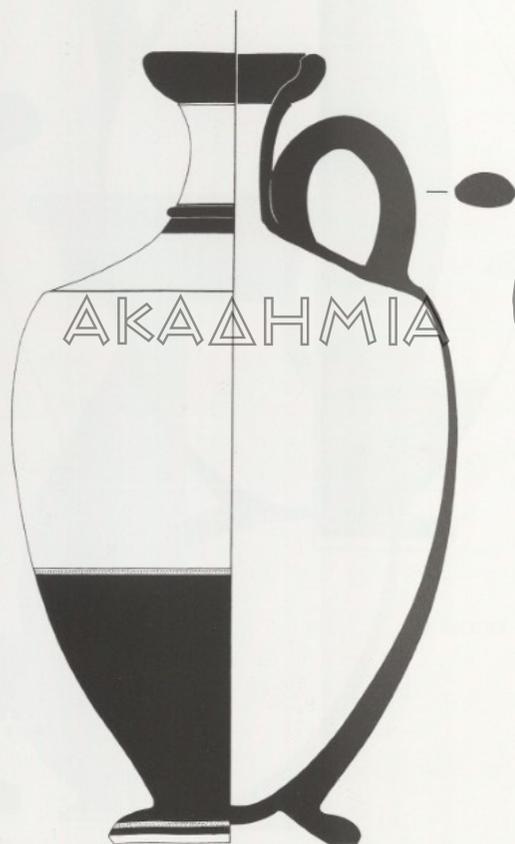


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FIGURE 41

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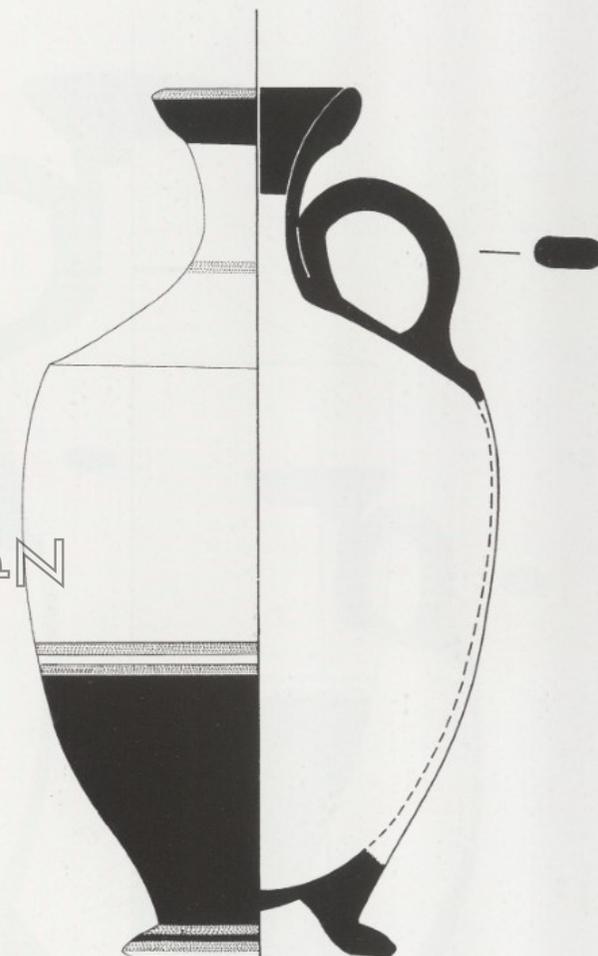


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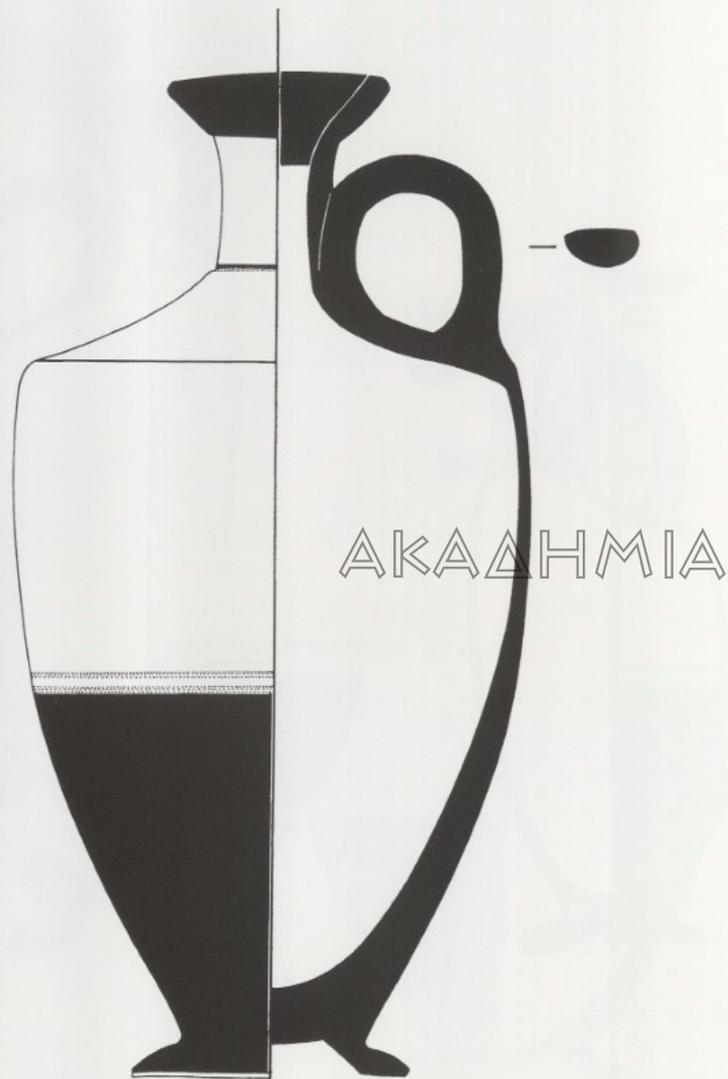


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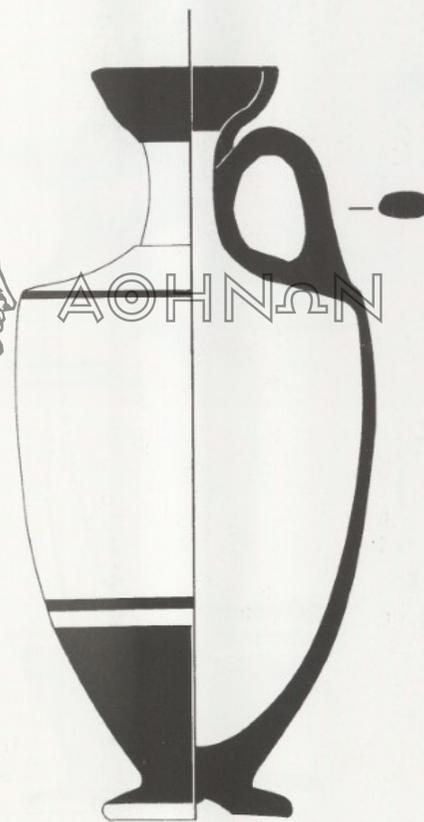


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FIGURE 45

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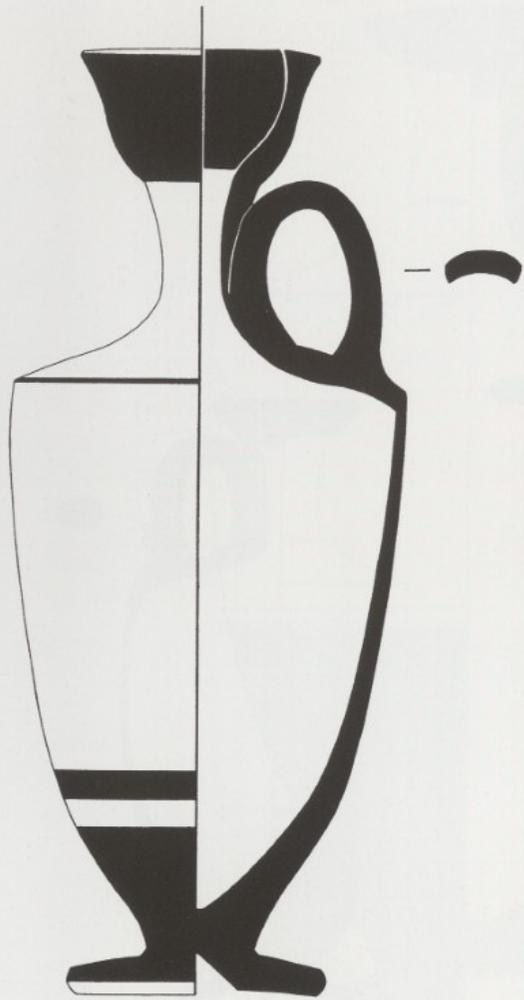


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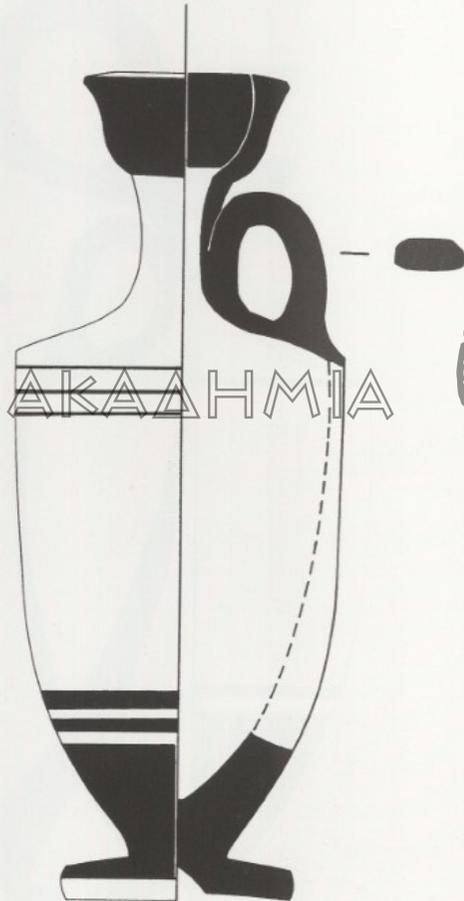


FIGURE 47 12890

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FIGURE 48 13390

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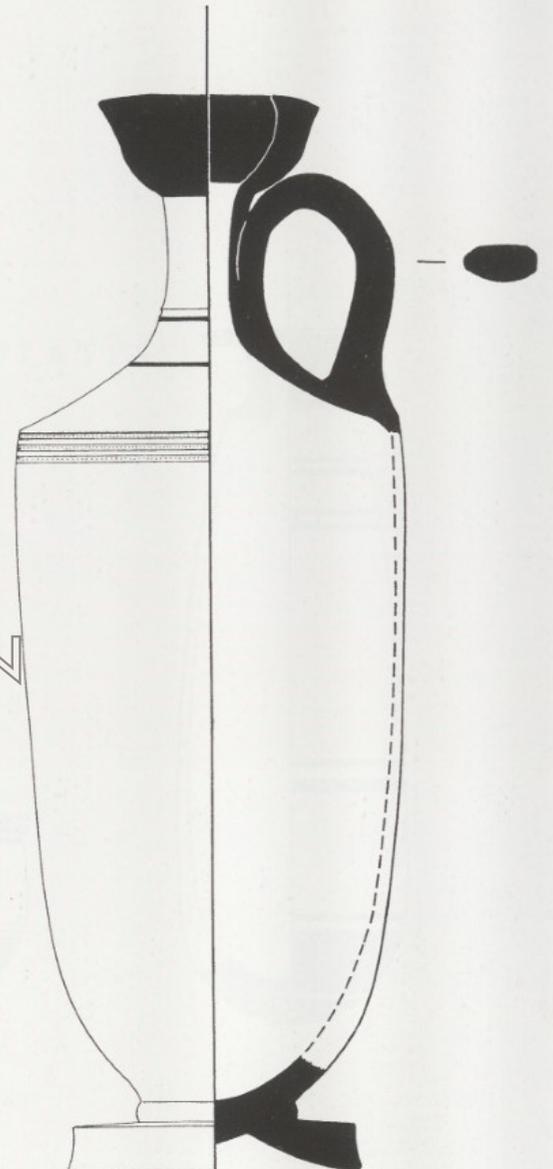


FIGURE 49 12906

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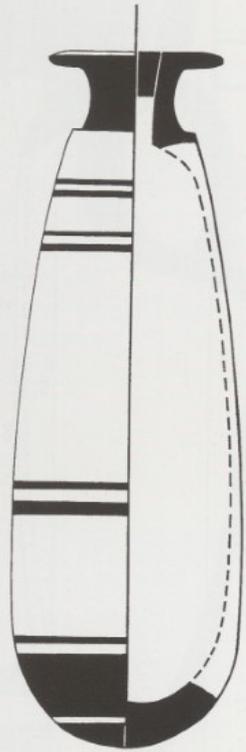


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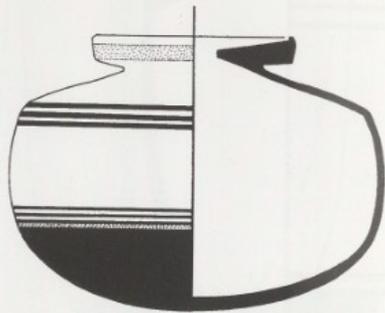


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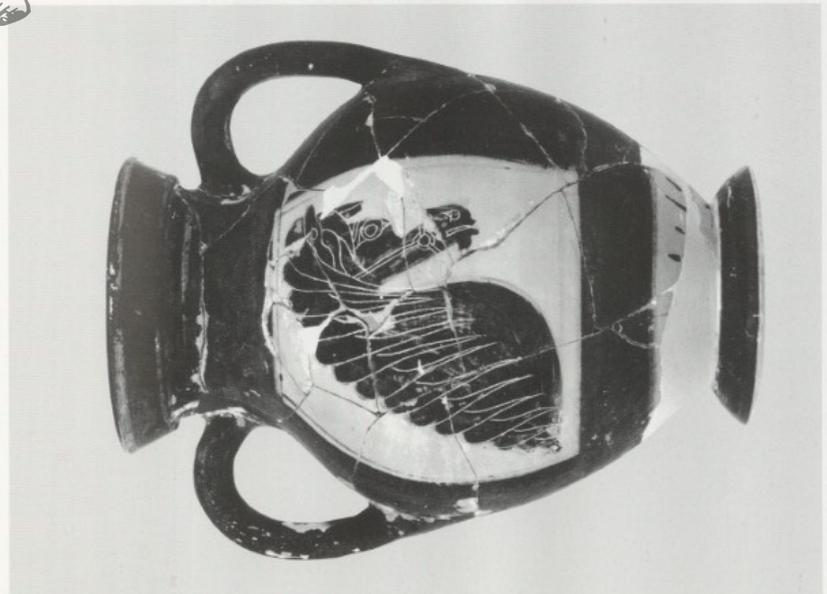
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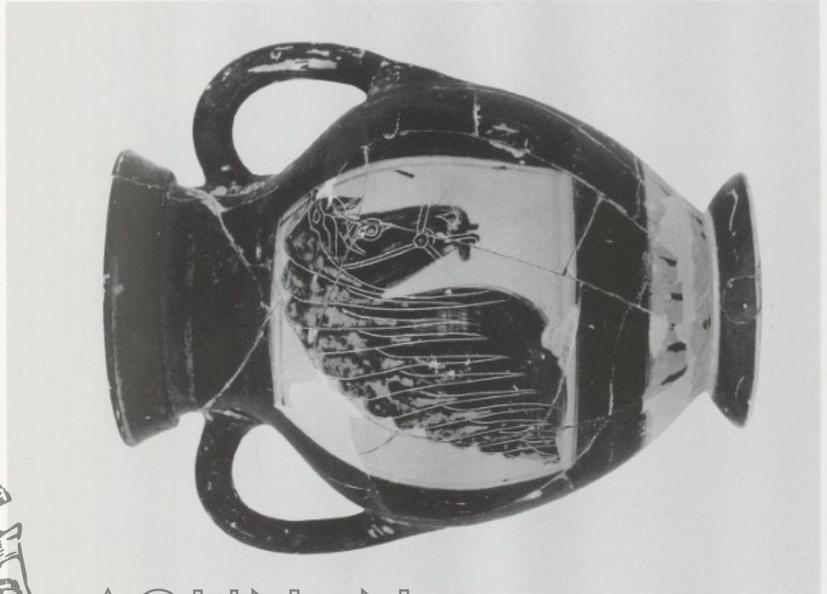
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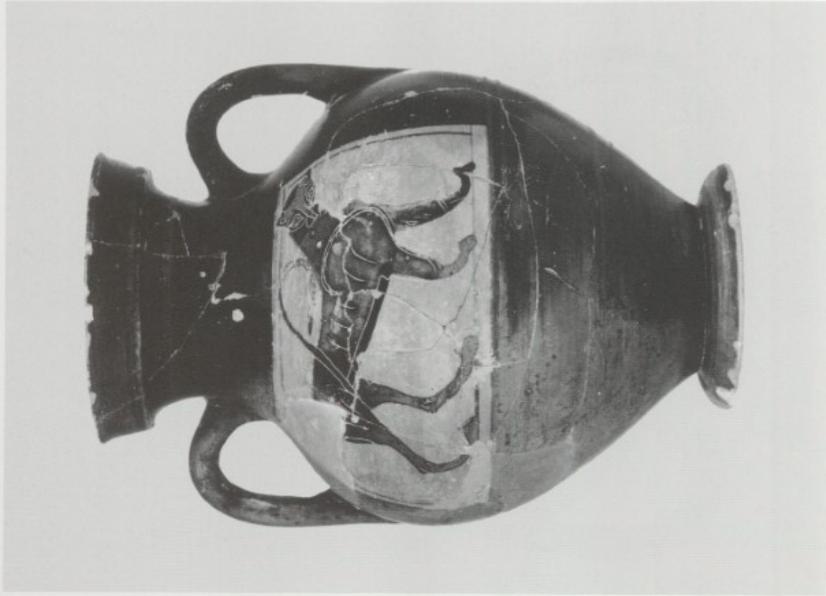


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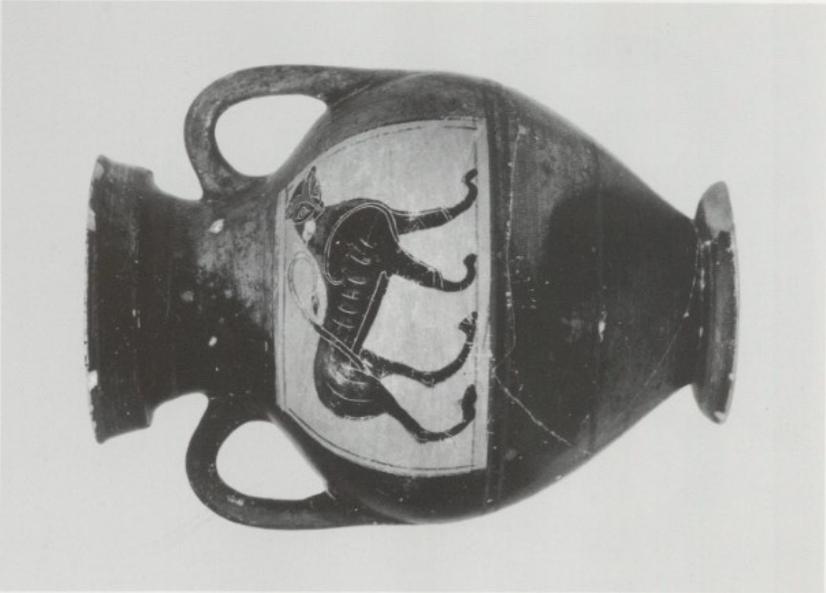


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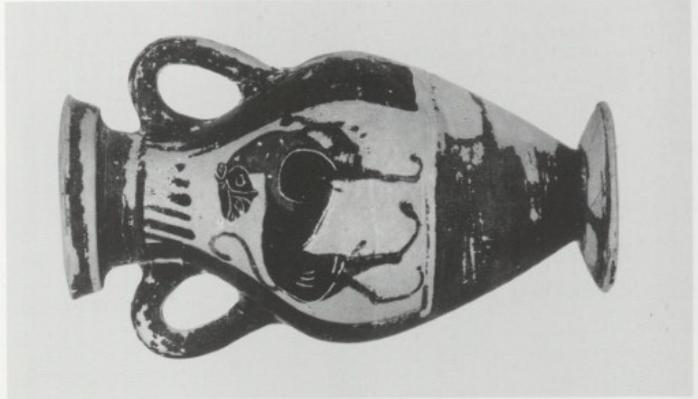
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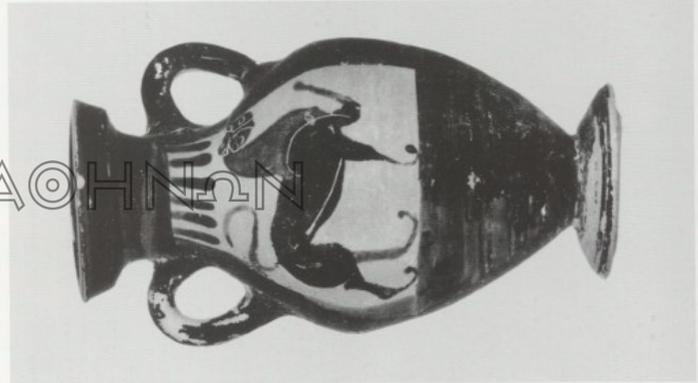


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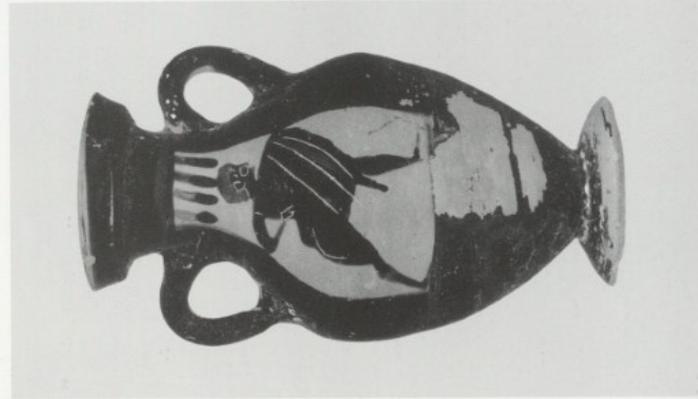
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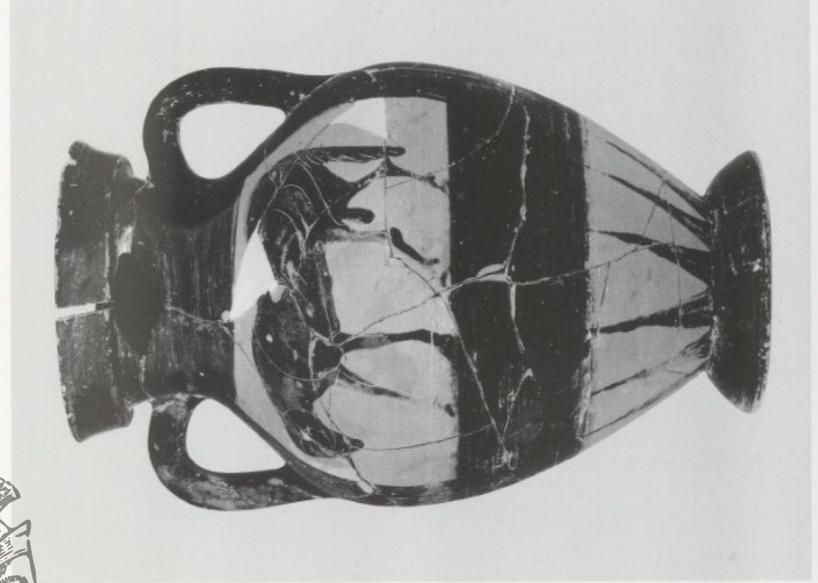
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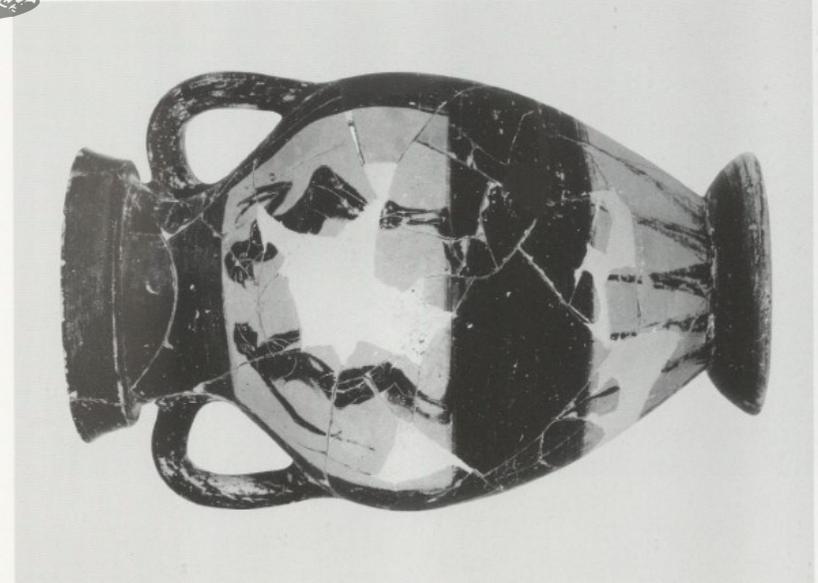


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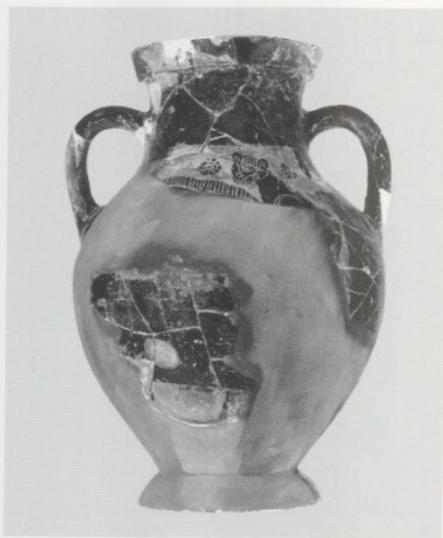
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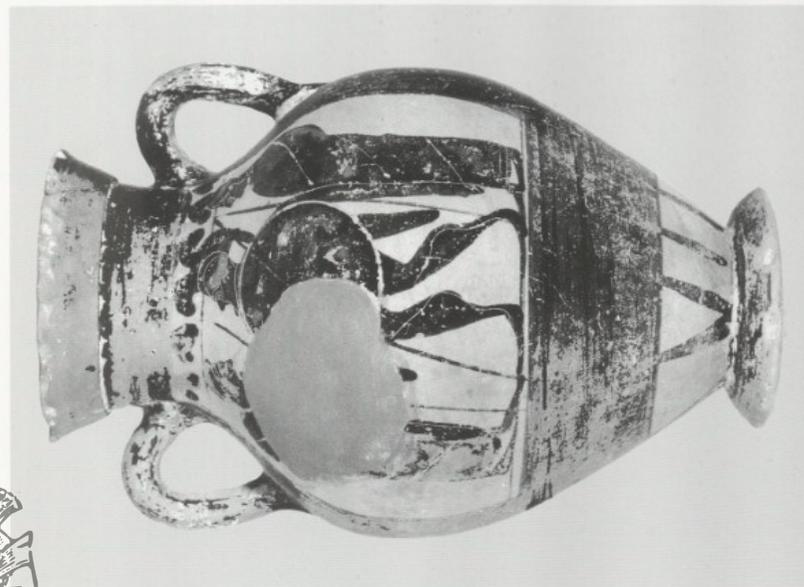
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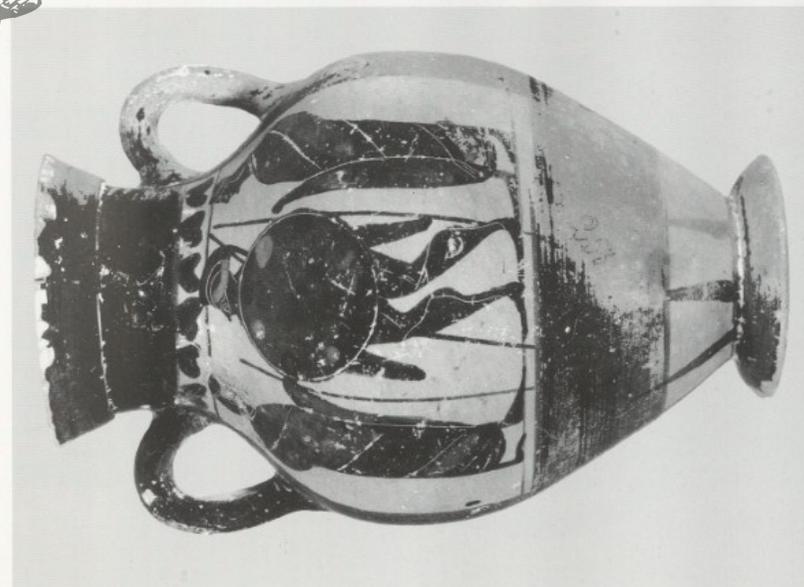
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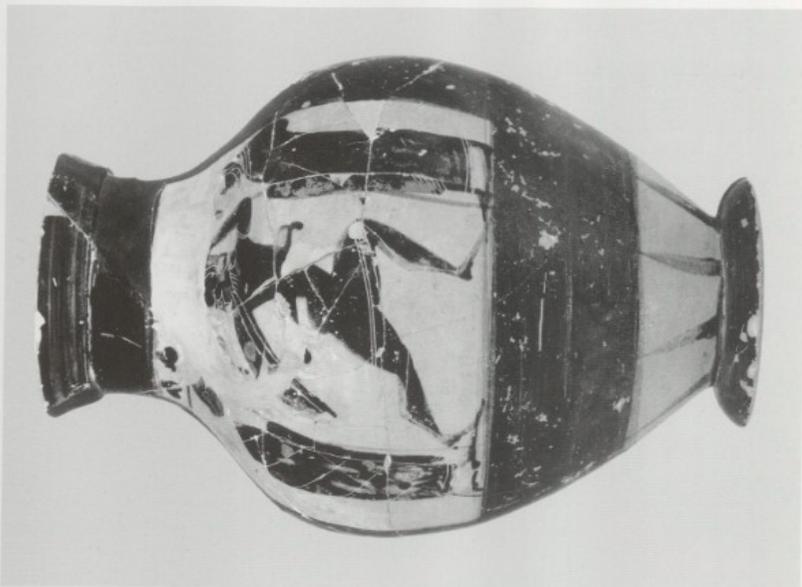
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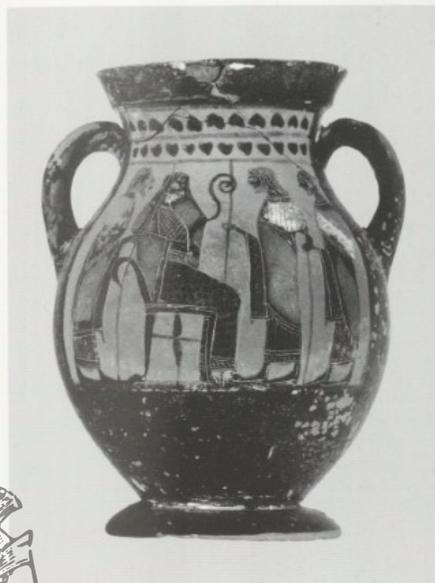


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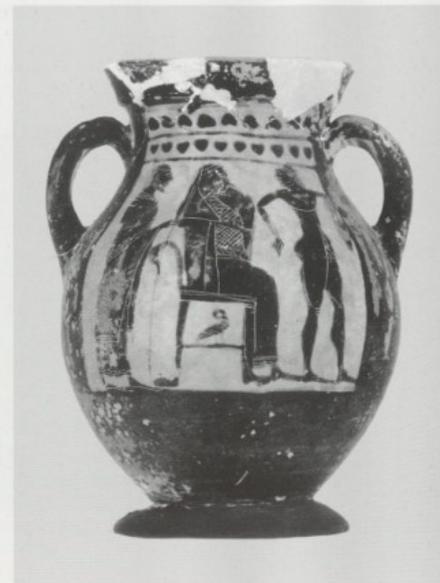
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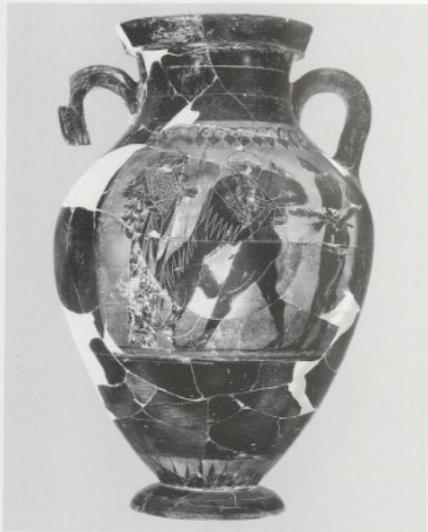


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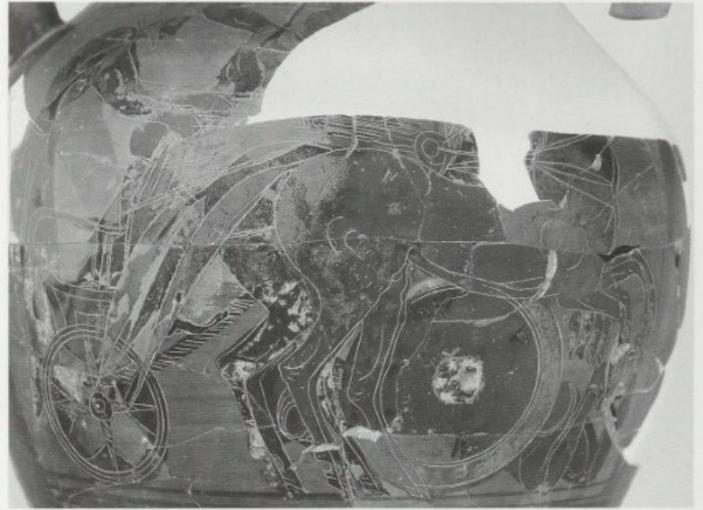


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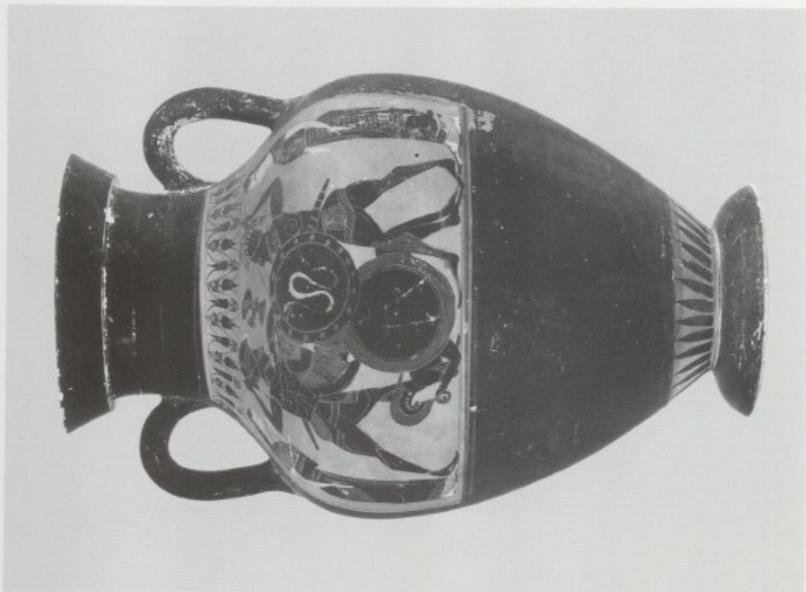
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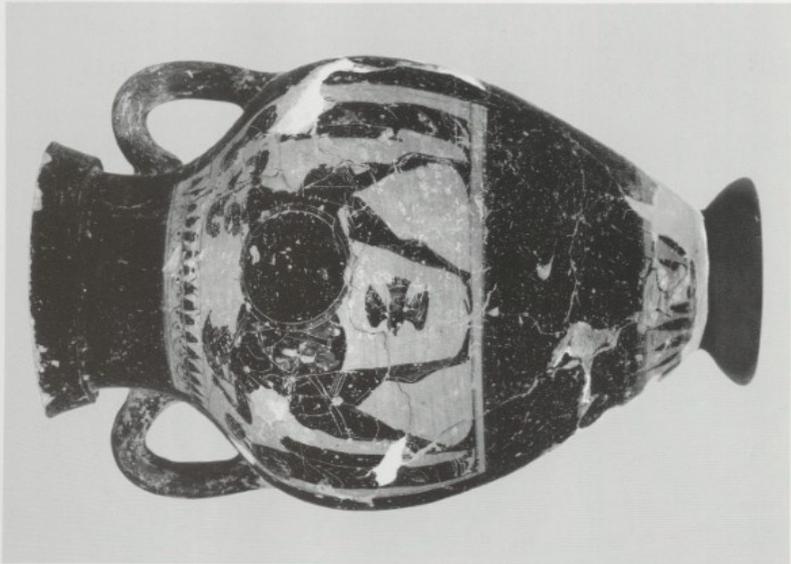


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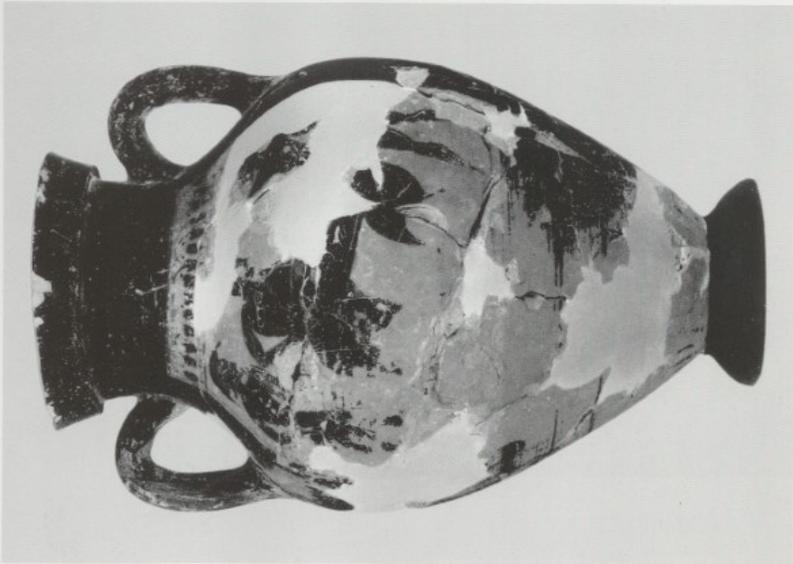
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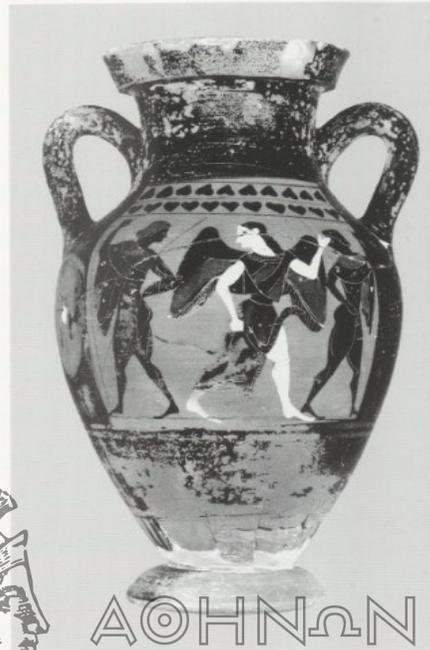
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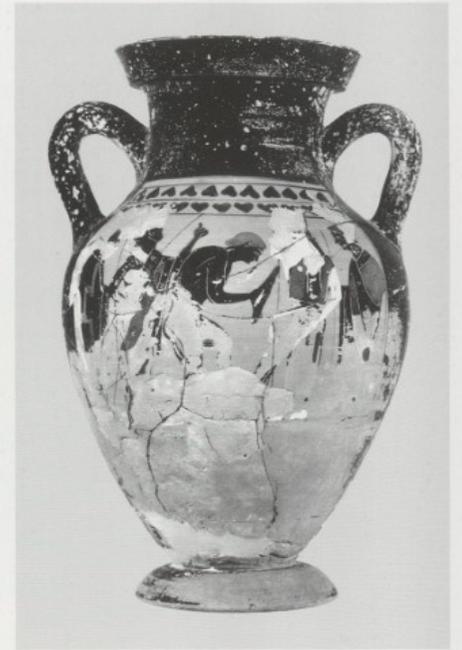


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ΑΘΗΝΩΝ



2

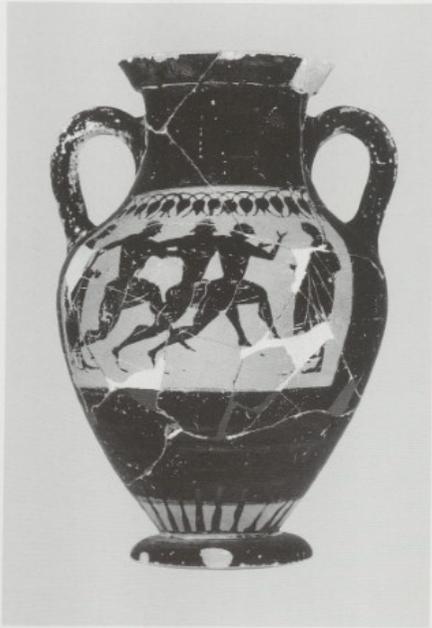


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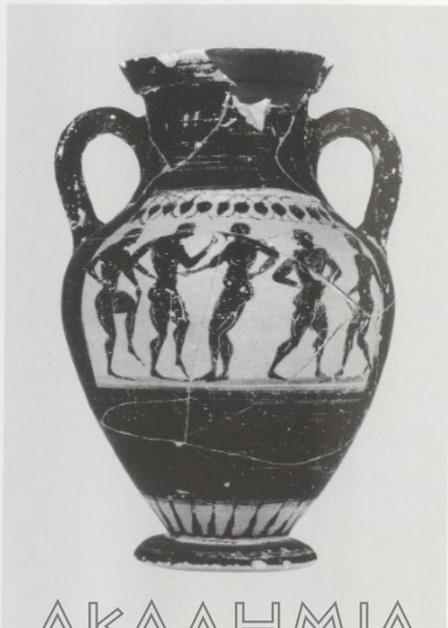


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(15590)



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ΑΚΑΔΗΜΙΑ

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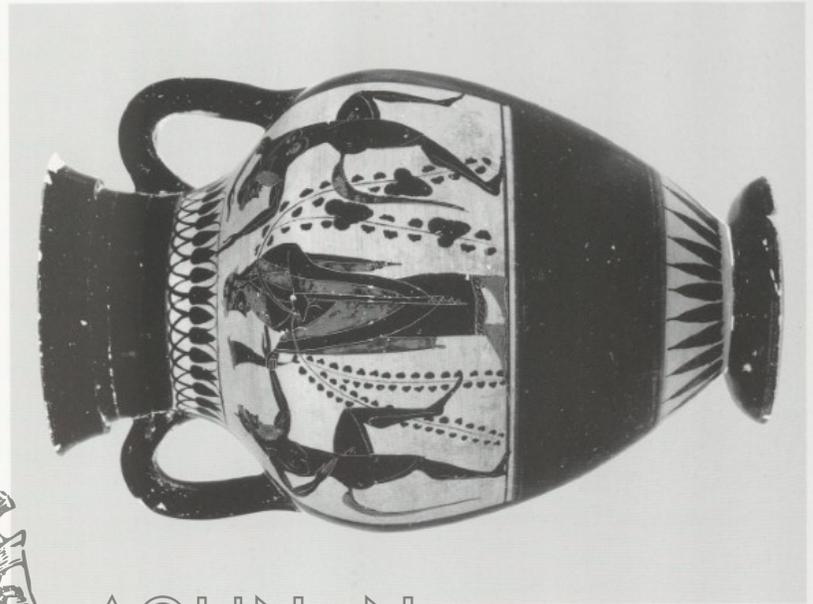


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4

(15450)

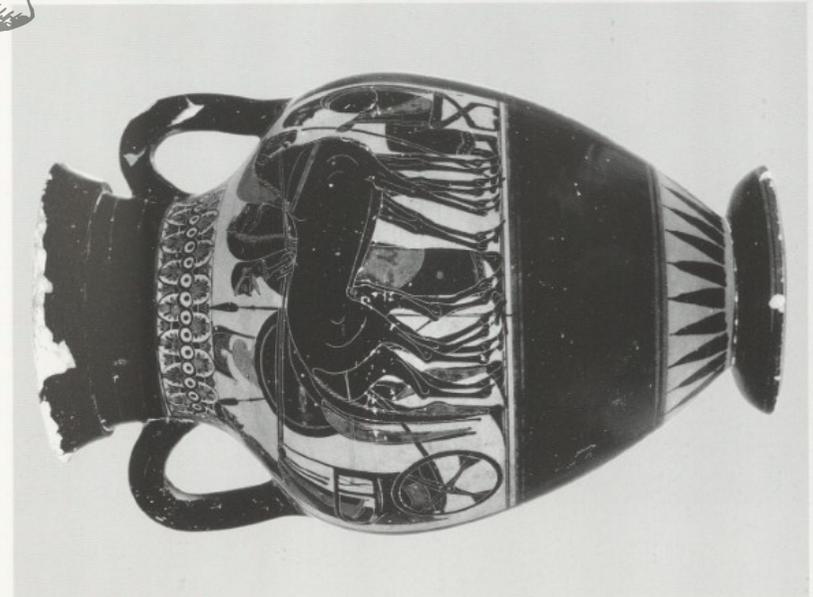


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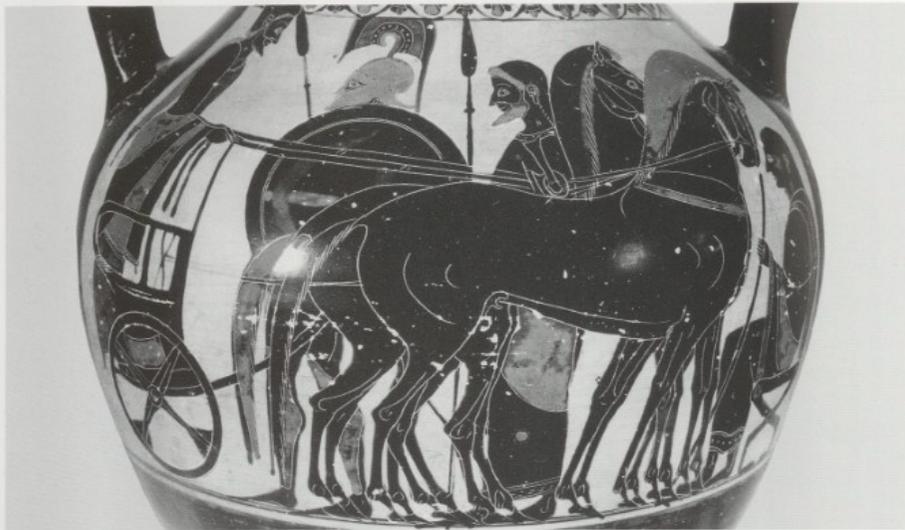
ΑΘΗΝΩΝ



(15438)



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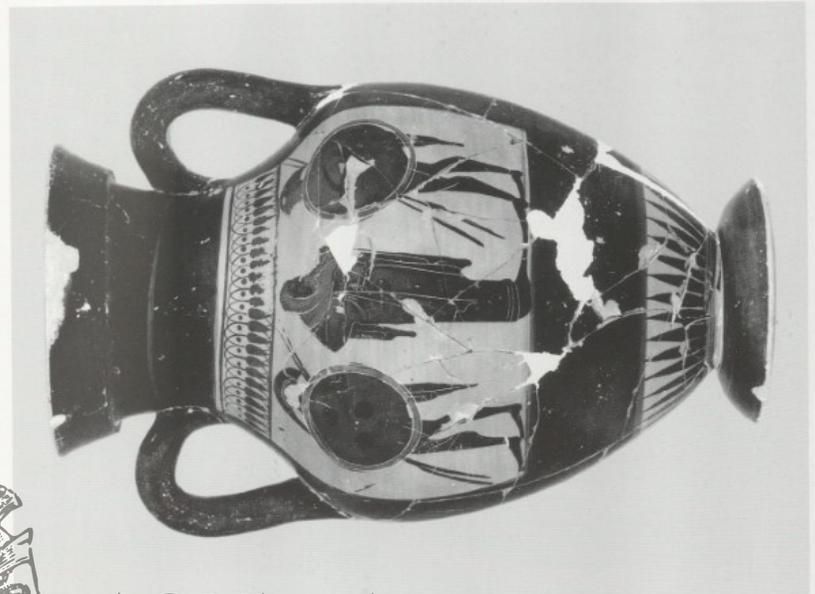
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ΑΚΑΔΗΜΙΑ



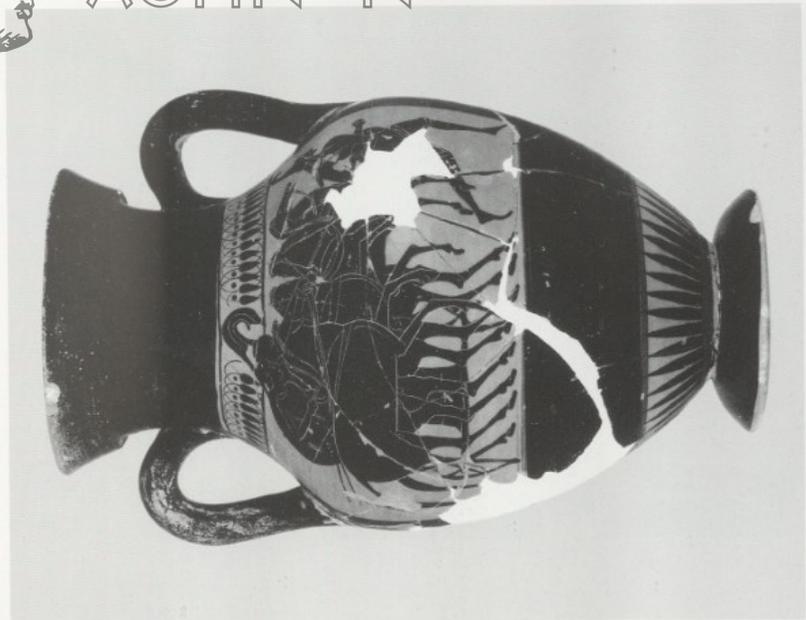
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(15438)



2

ΑΘΗΝΩΝ



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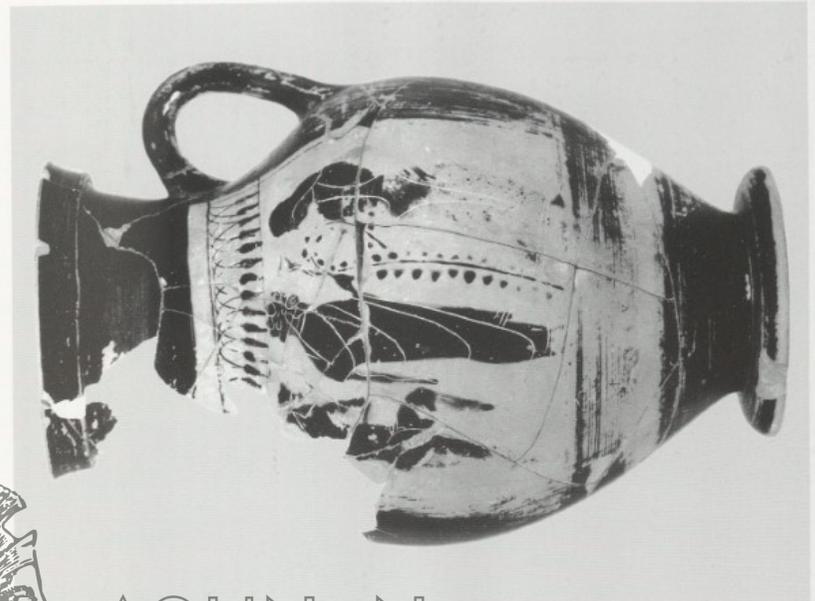
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1 ΑΚΑΔΗΜΙΑ



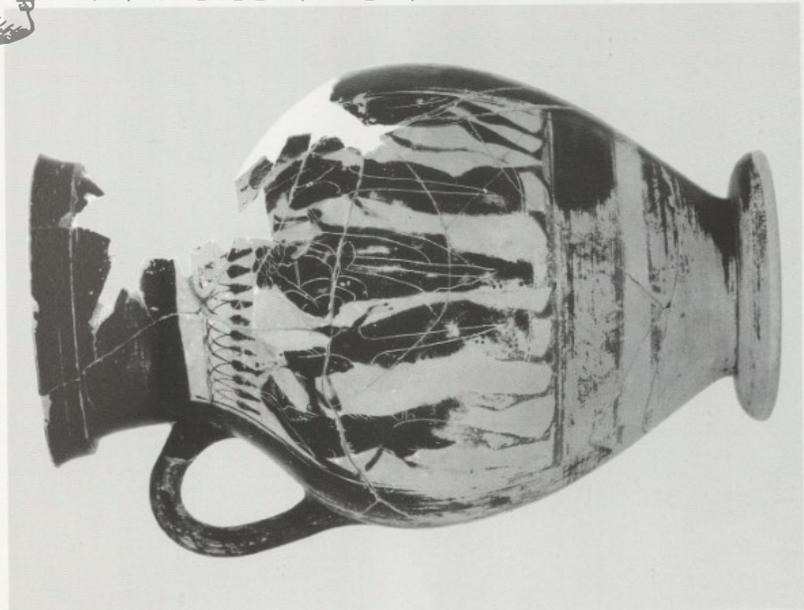
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(13447)



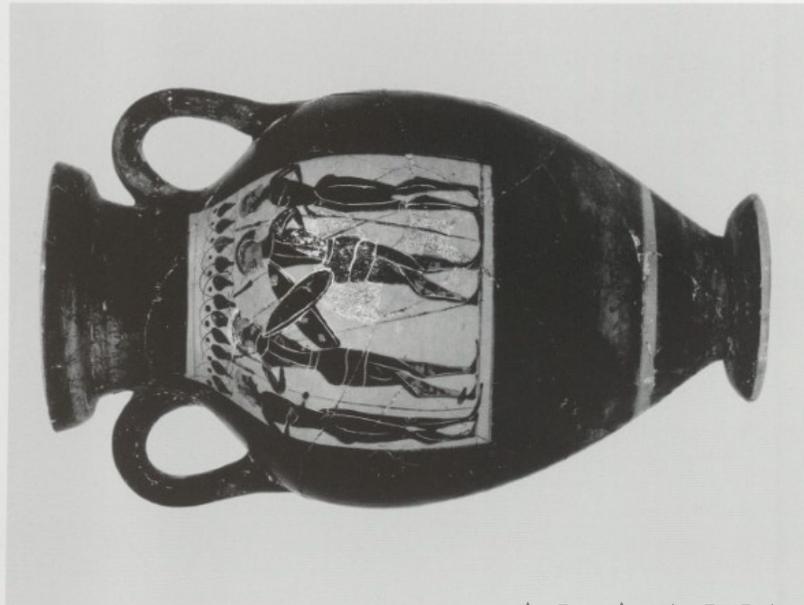
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ΑΘΗΝΩΝ

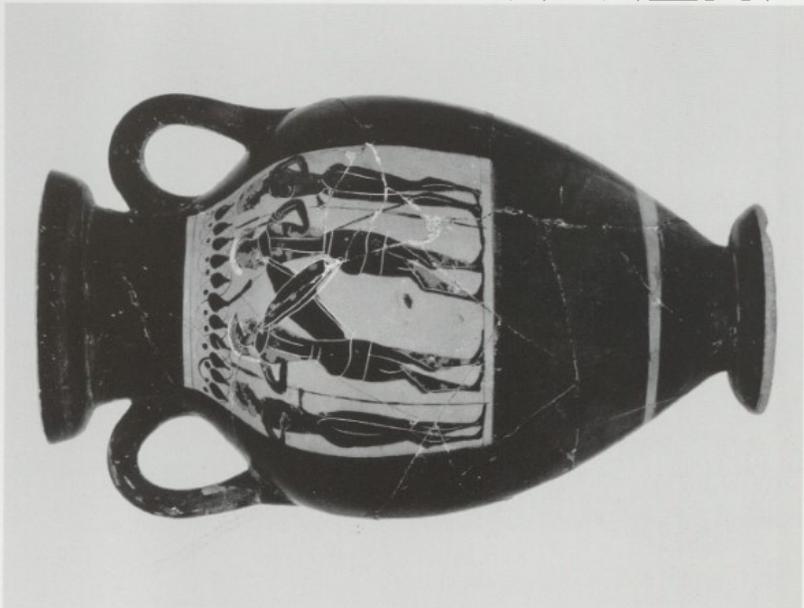
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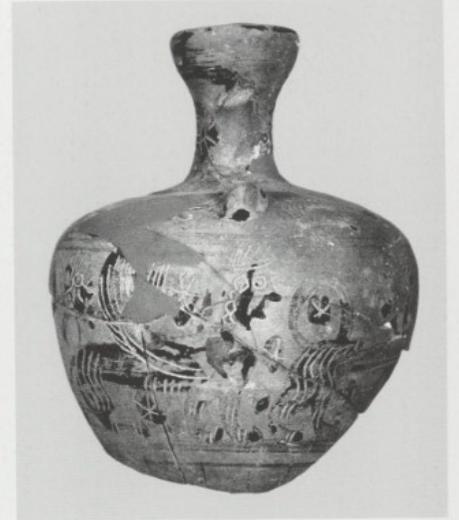
ΑΚΑΔΗΜΙΑ (1555)



ΑΘΗΝΩΝ



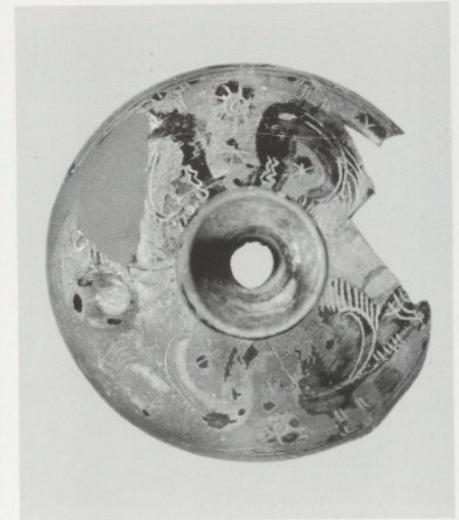
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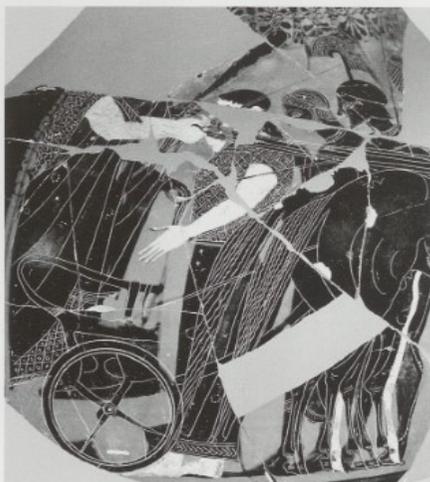
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(10518)



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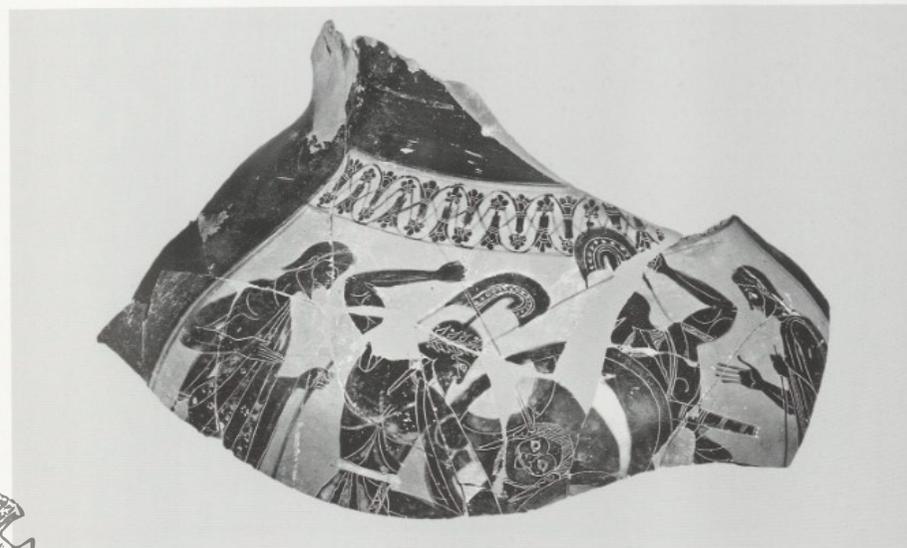


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(14093)



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ΑΘΗΝΩΝ

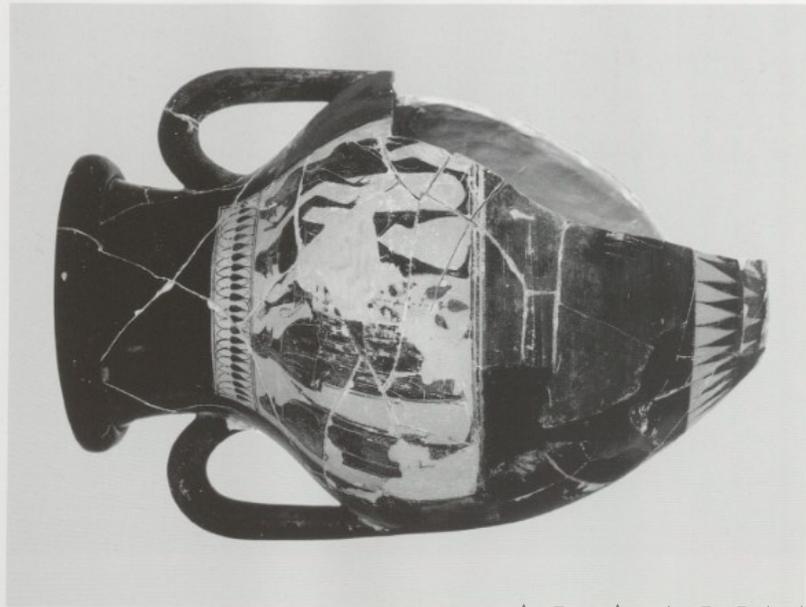


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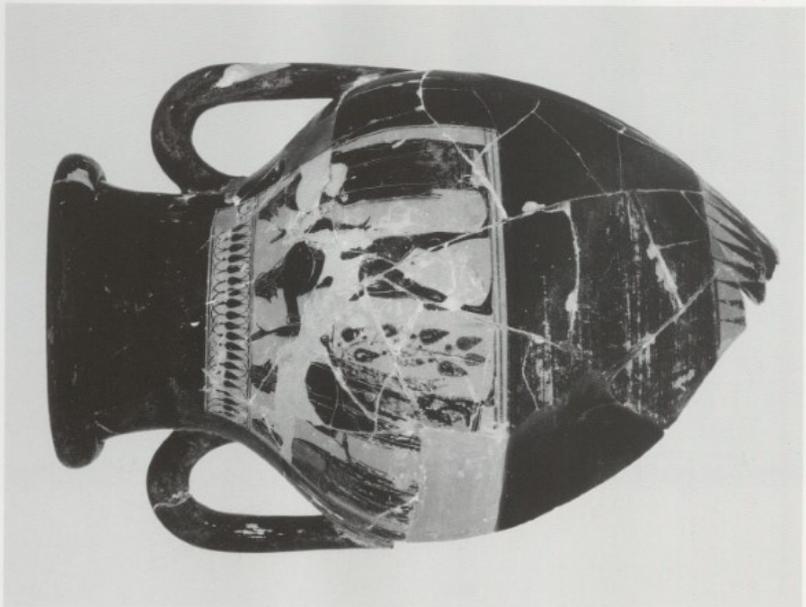


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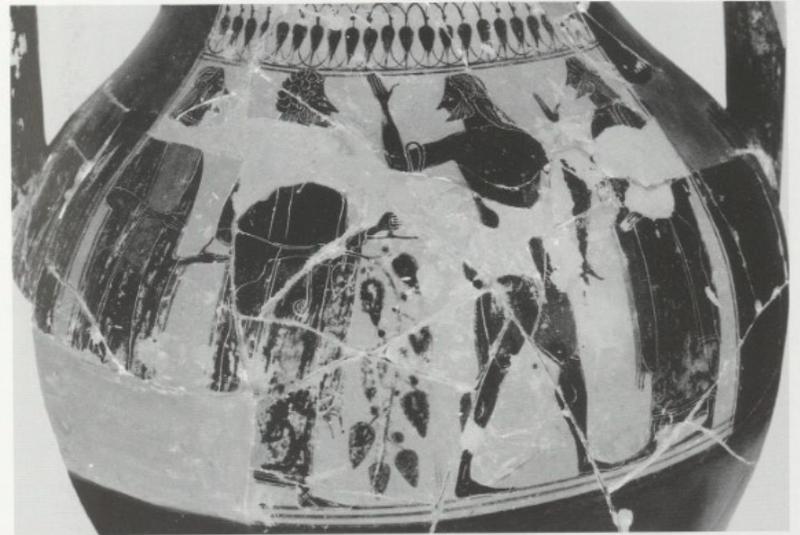
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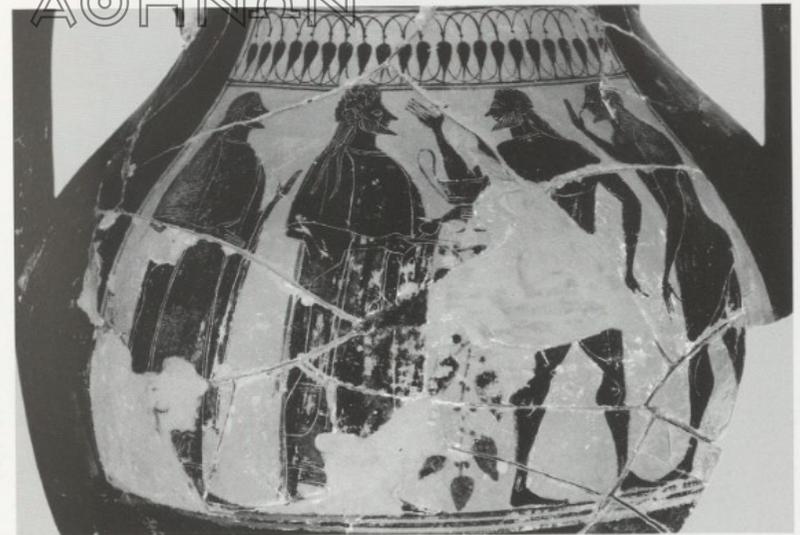
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ΑΚΑΔΗΜΙΑ

(10770)



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2

(10770)

ΑΘΗΝΑΝ



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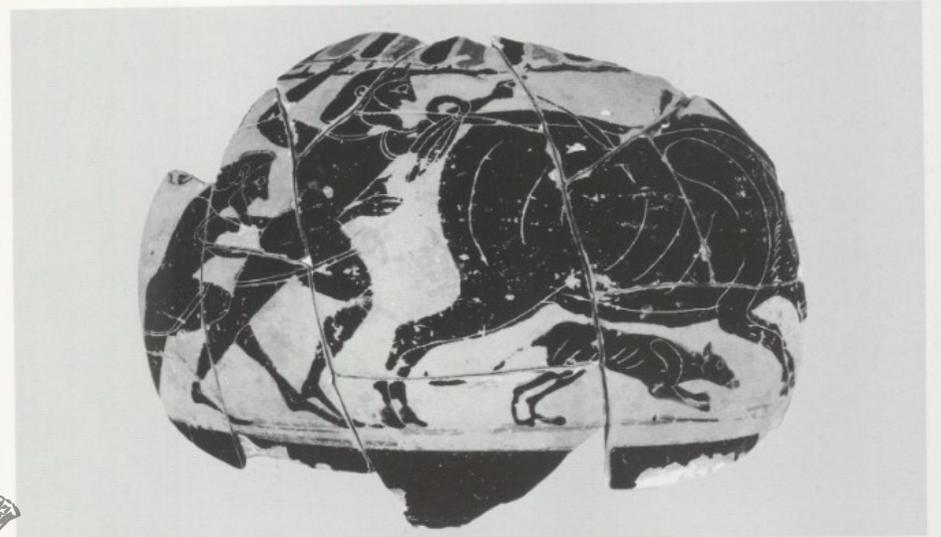
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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

(15340)



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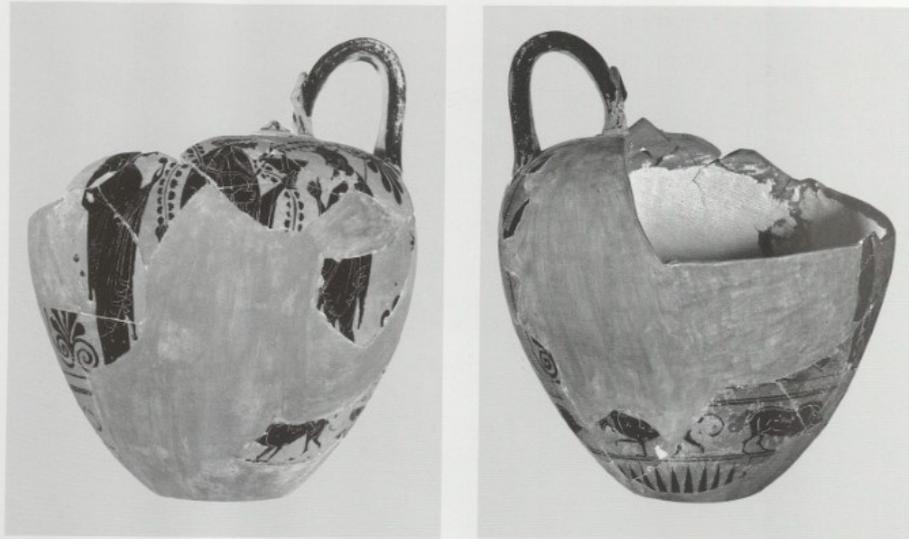


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3

(15687)



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2

ΑΚΑΔΗΜΙΑ



3

(11335)



2

ΑΘΗΝΩΝ

(11758)



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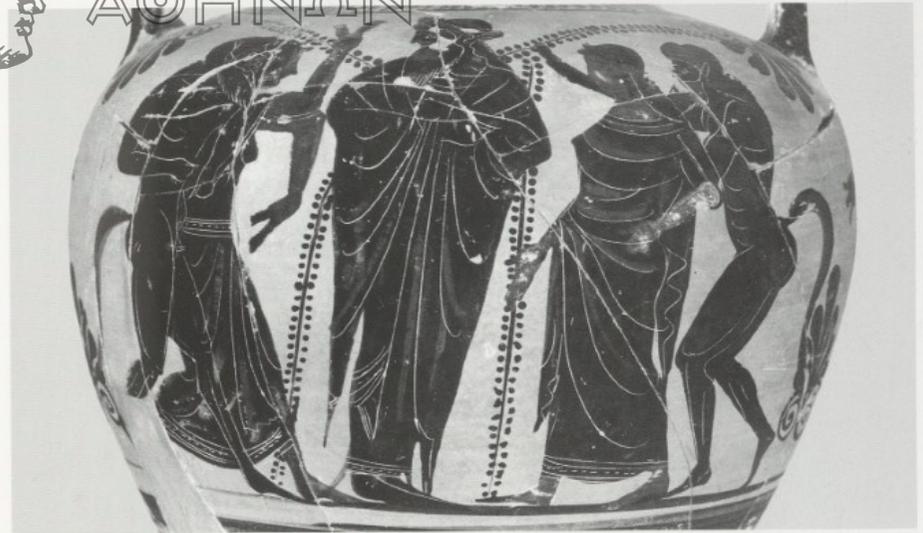
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(11758)



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ΑΘΗΝΩΝ

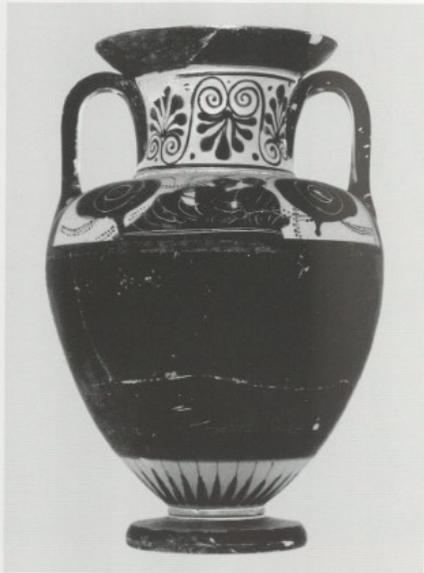


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(11758)



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ΑΚΑΔΗΜΙΑ

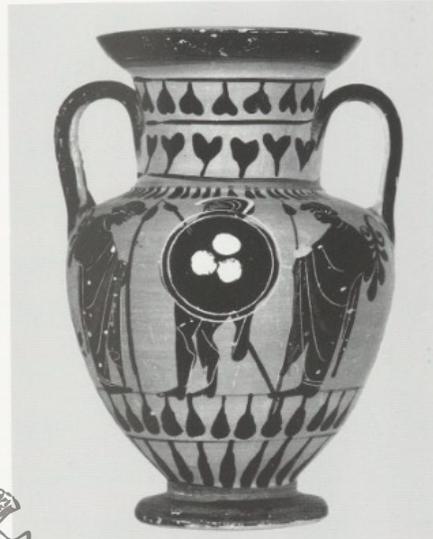


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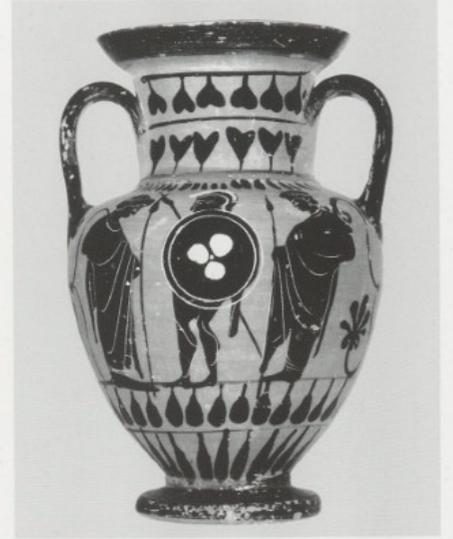


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(15448)

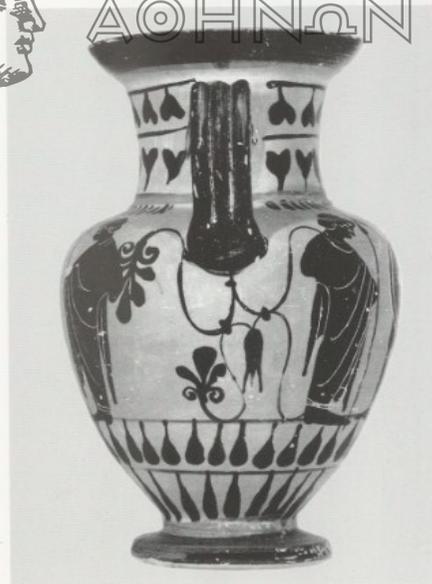


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ΑΘΗΝΩΝ



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4

(5109)



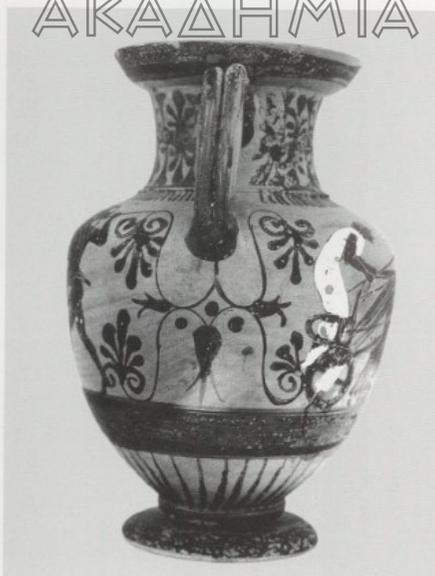
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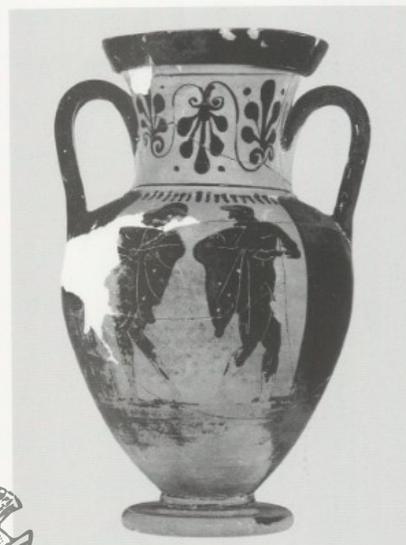


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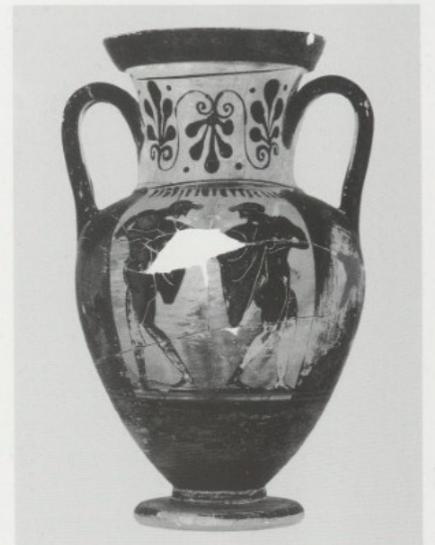
ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



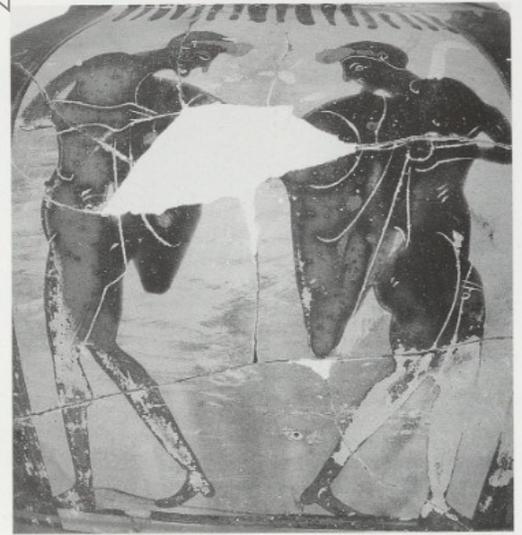
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(15393)

(15449)

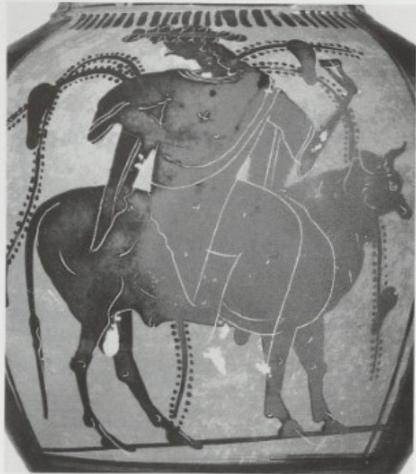


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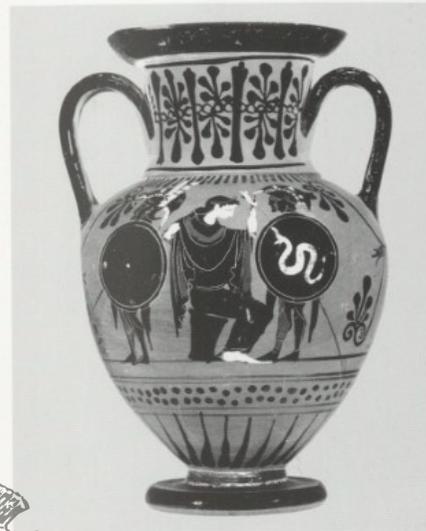


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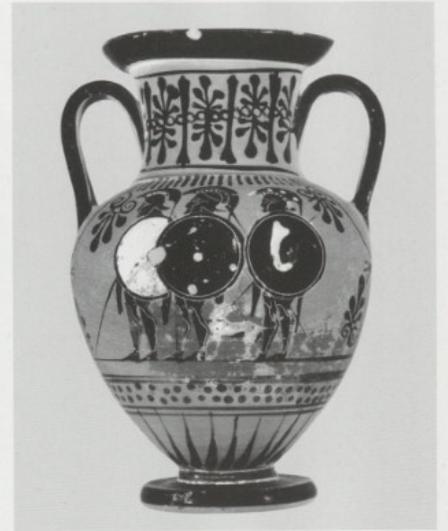


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(11905)

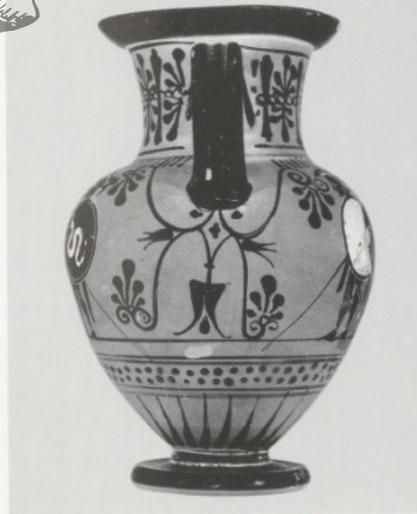


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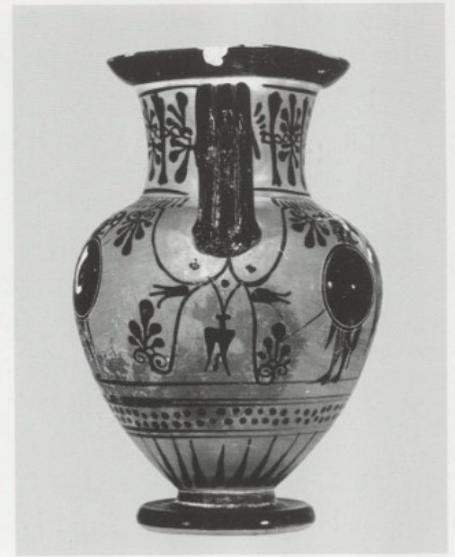


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ΑΘΗΝΩΝ



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(12330)

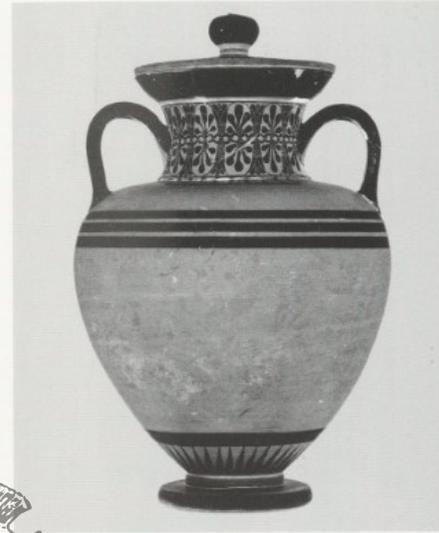


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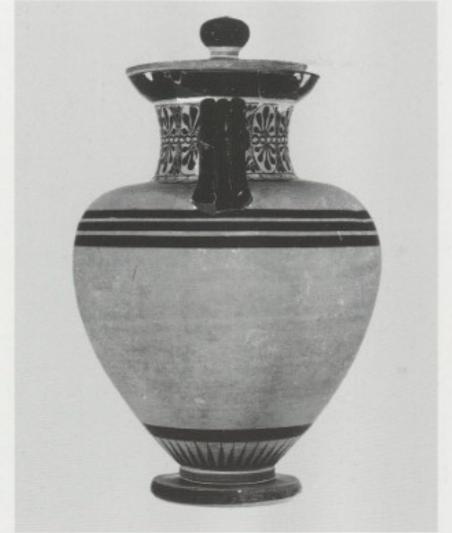


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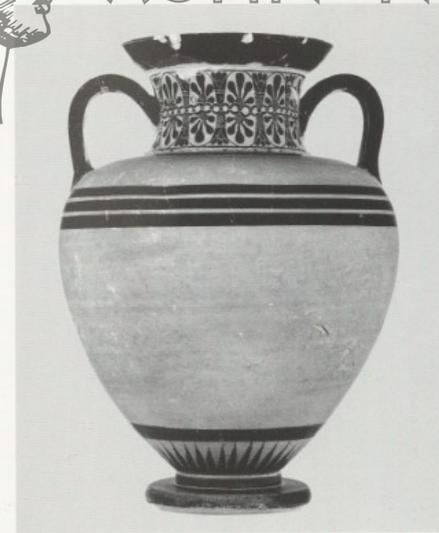


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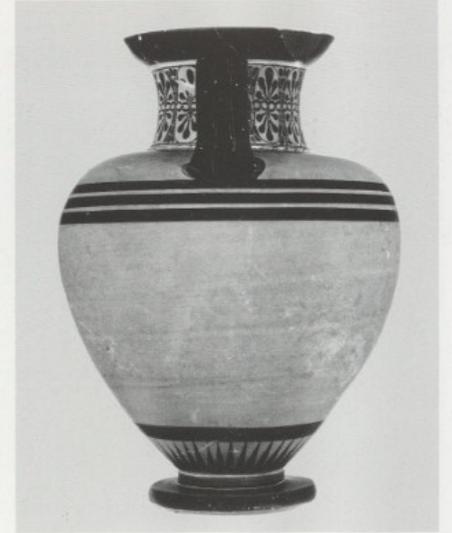


ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ

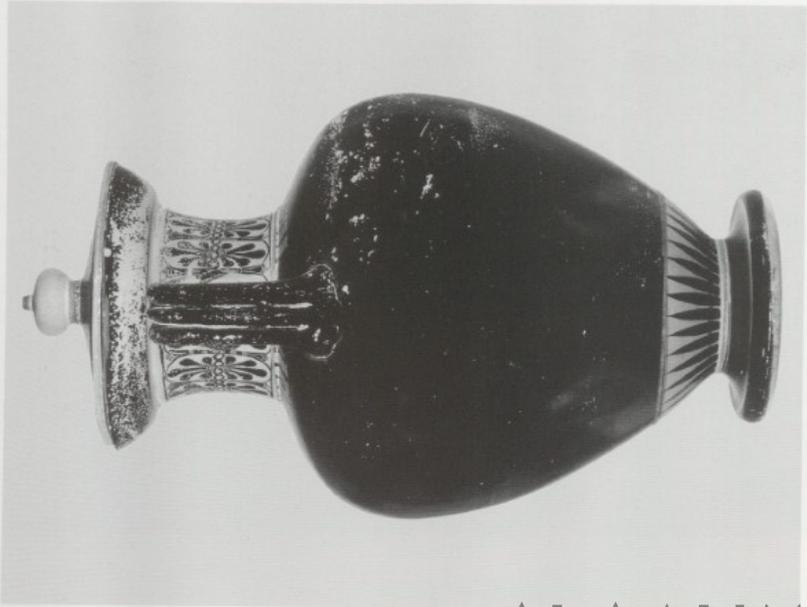


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4

(15643)

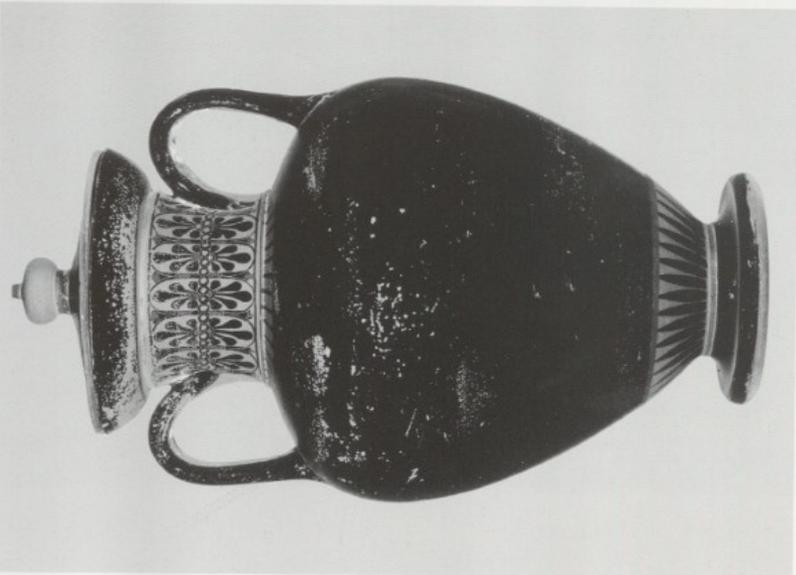


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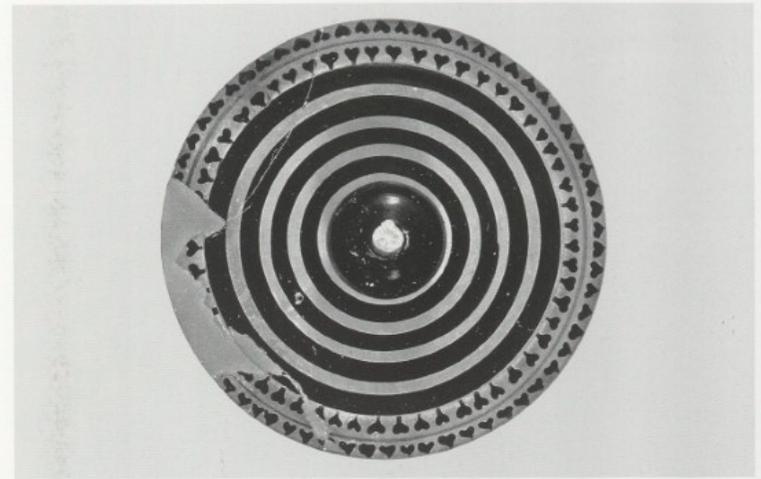
ΑΚΑΔΗΜΙΑ
(12489)



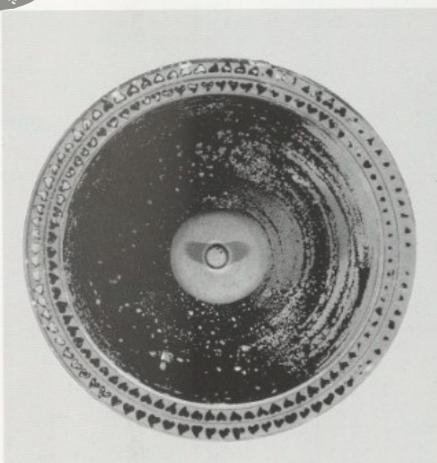
ΑΘΗΝΩΝ



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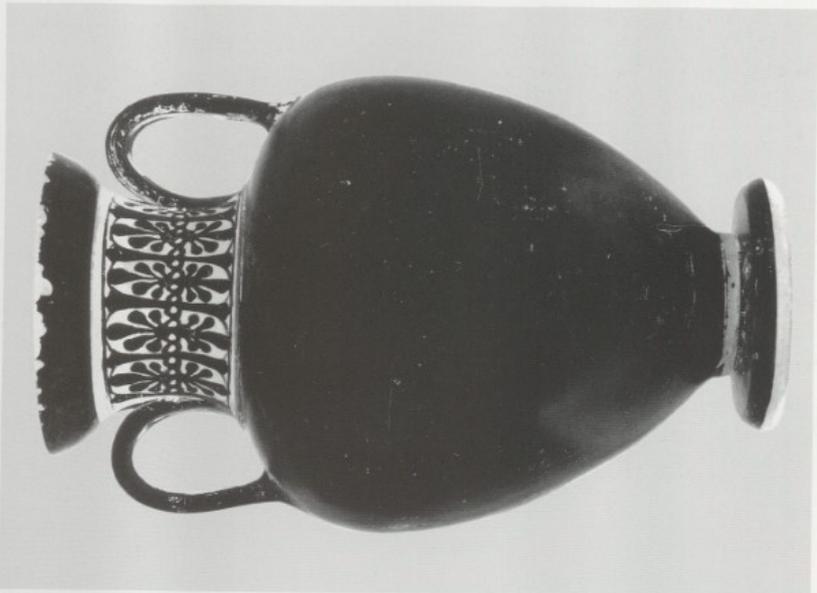


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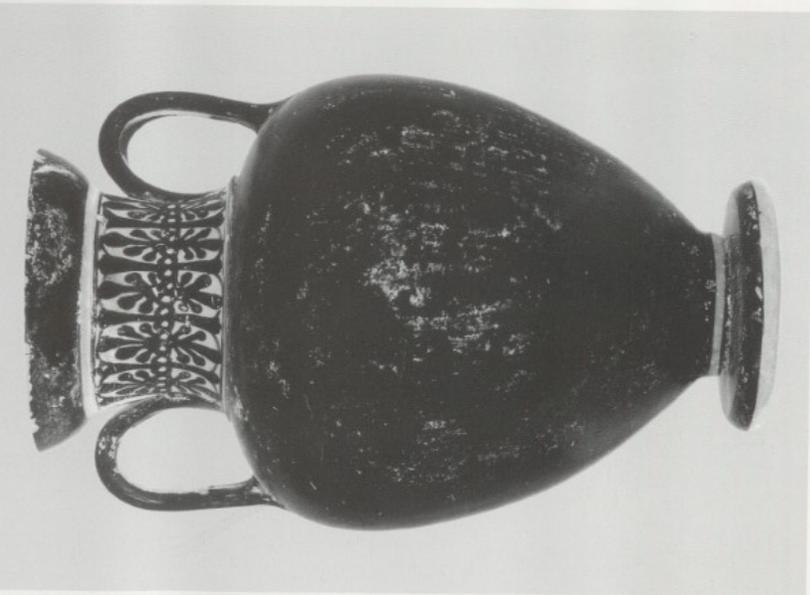


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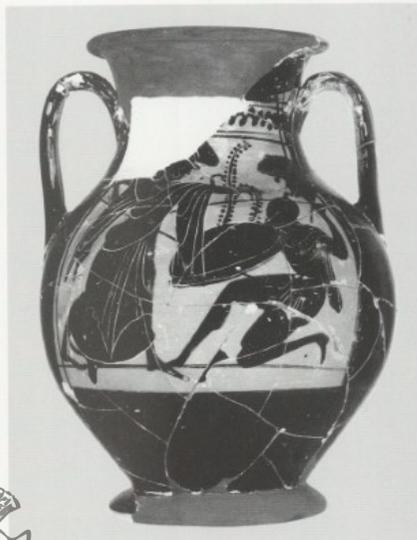


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ΑΚΑΔΗΜΙΑ (13467)



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ΑΘΗΝΩΝ (10775)



2



3

(13441)



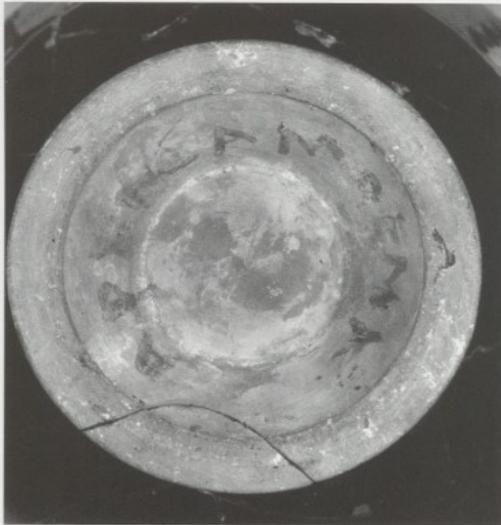
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ΑΚΑΔΗΜΙΑ



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(15432)



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ΑΘΗΝΑΝ

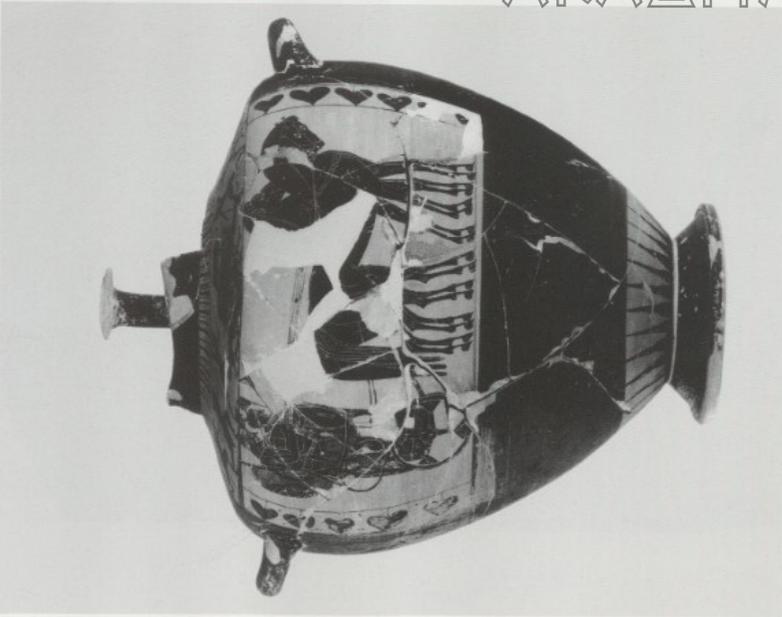


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(15432)



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ΑΚΑΔΗΜΙΑ (15460)



1



2

(15460)

ΛΟΗΝΩΝ

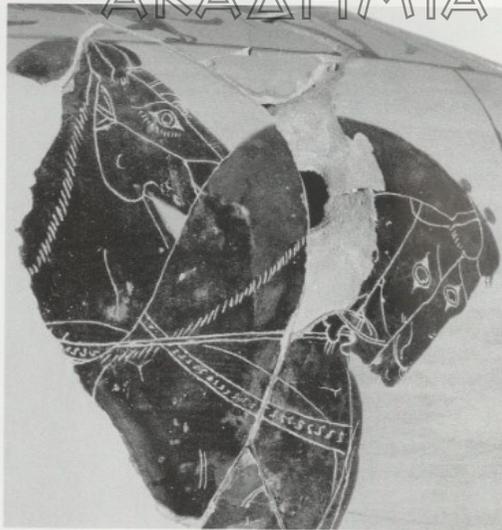


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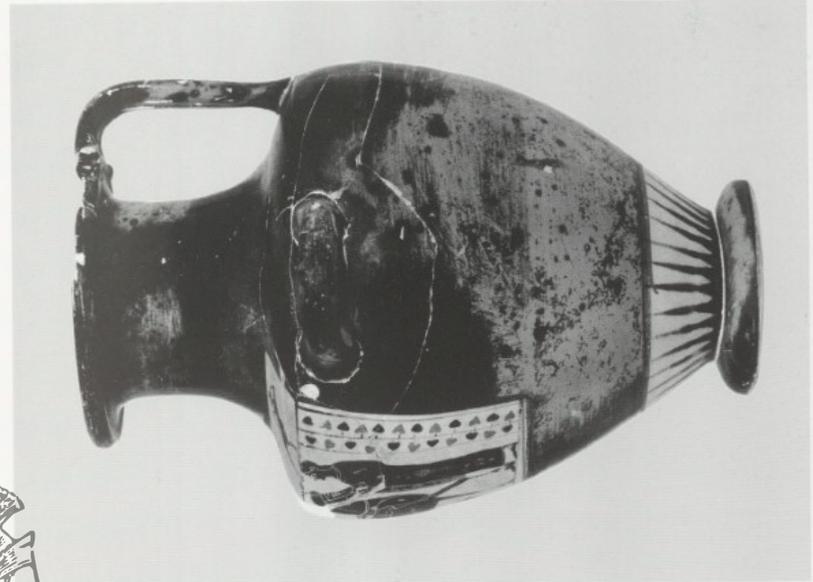


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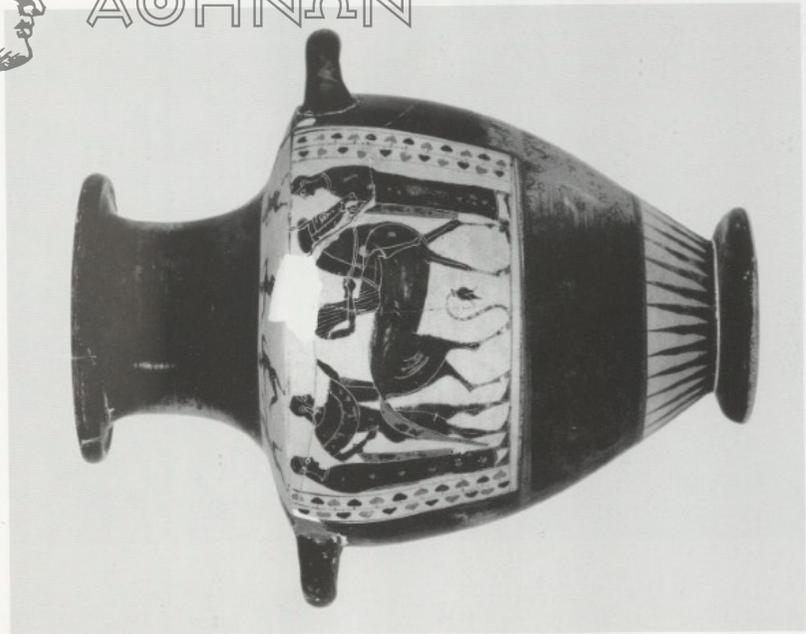
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ΑΘΗΝΩΝ

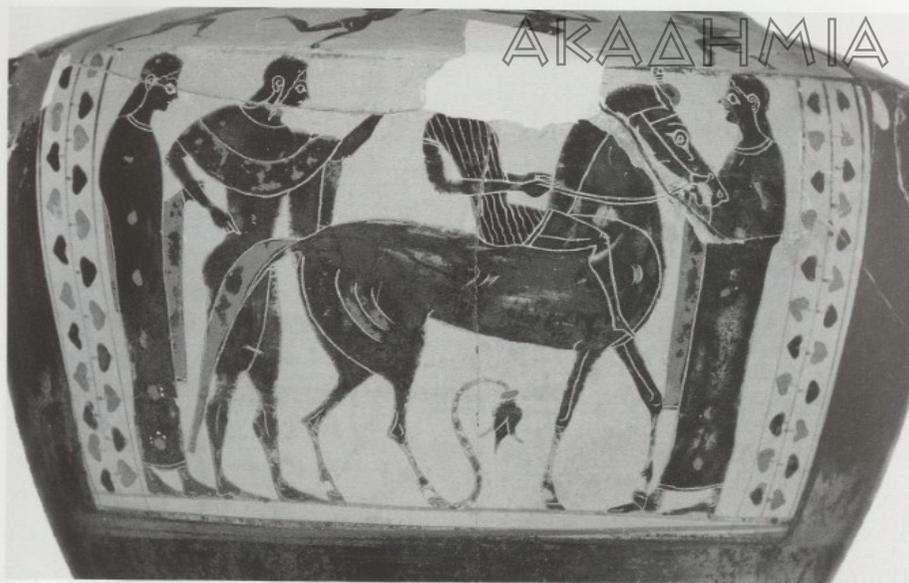


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(15444)



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ΑΚΑΔΗΜΙΑ

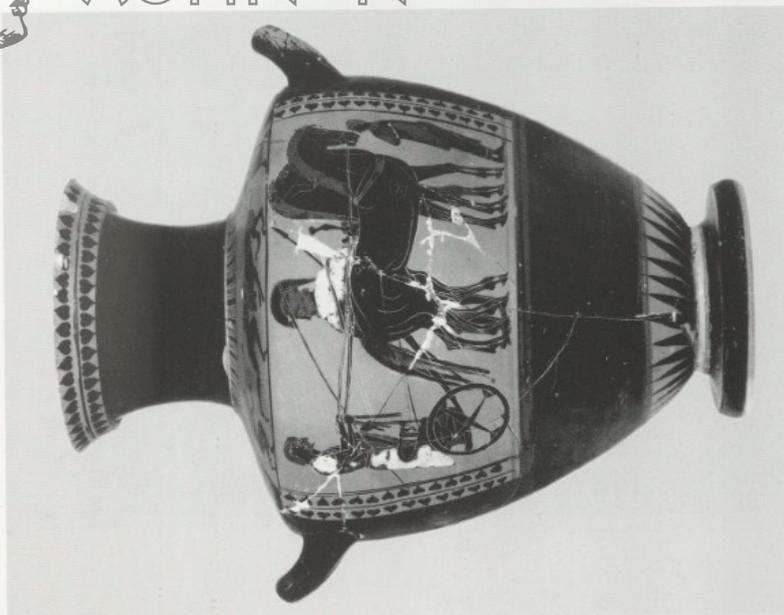
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(15444)



2



ΑΘΗΝΩΝ



1

(1347)

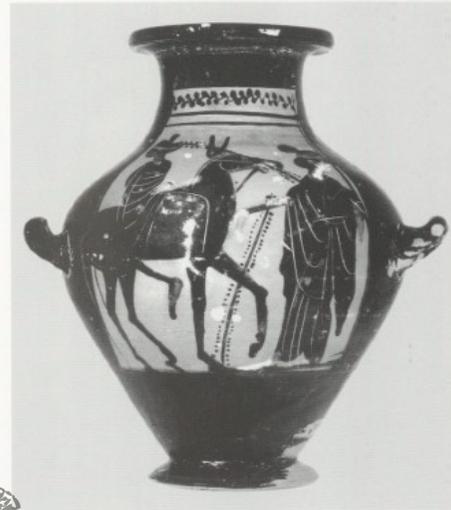


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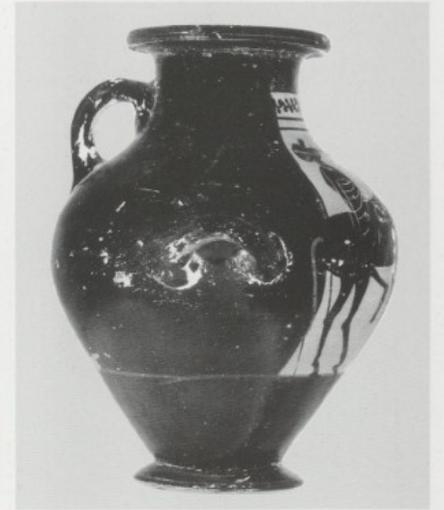


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(1347)



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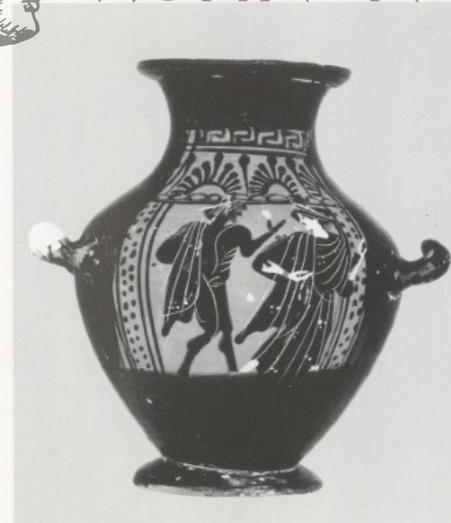
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ΑΚΑΔΗΜΙΑ

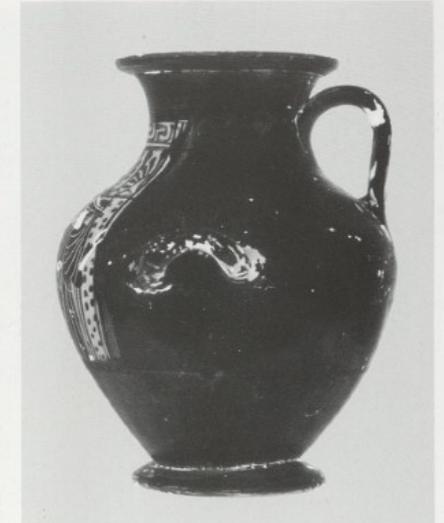
ΑΘΗΝΩΝ

(13064)

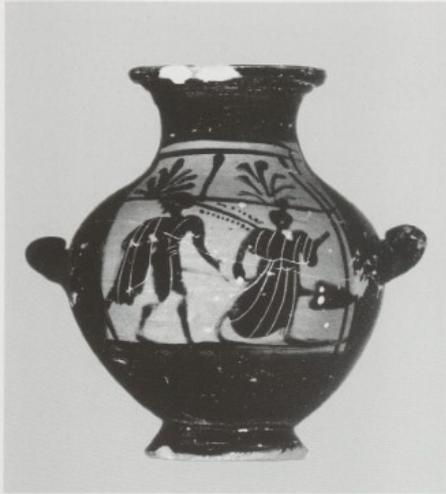


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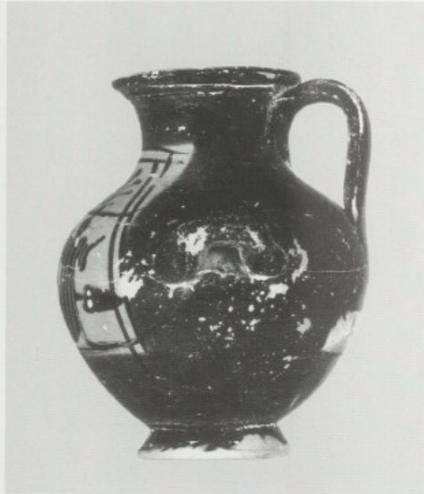
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2

(10784)

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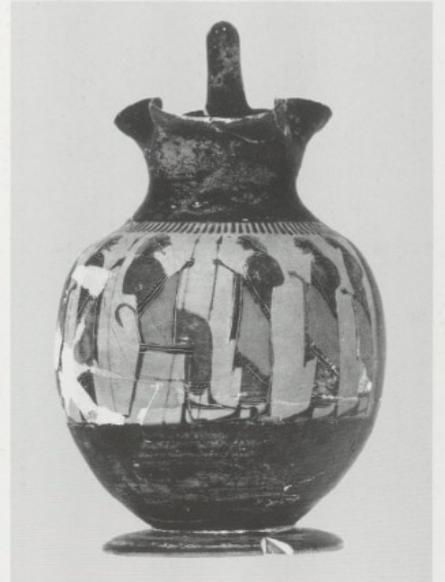
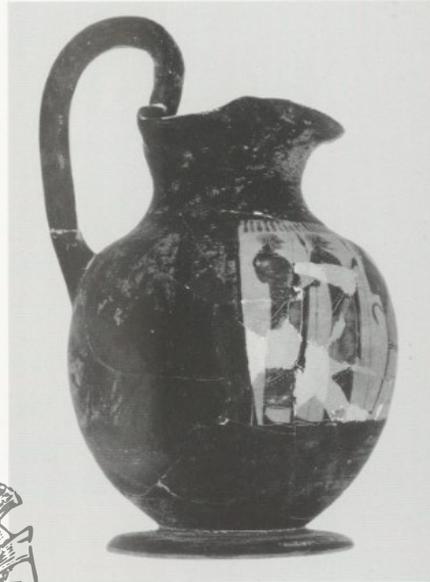


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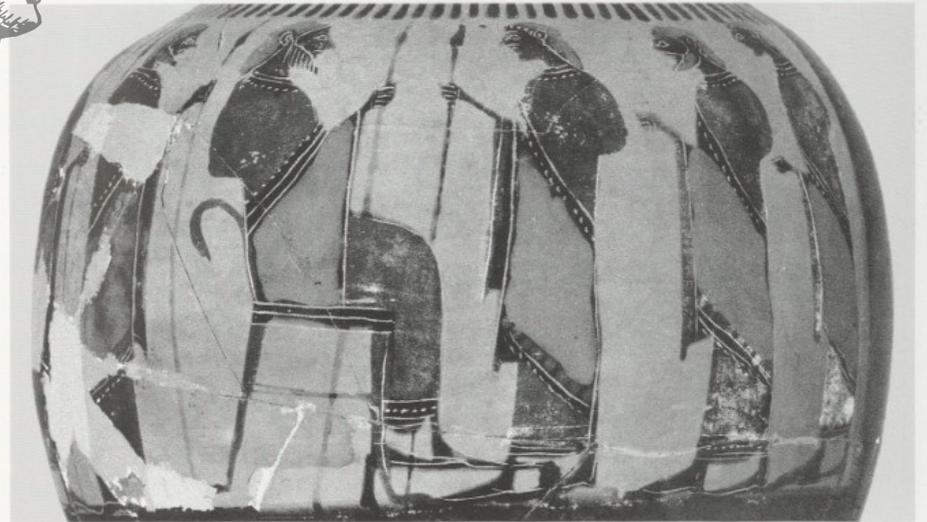
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ΑΘΗΝΩΝ

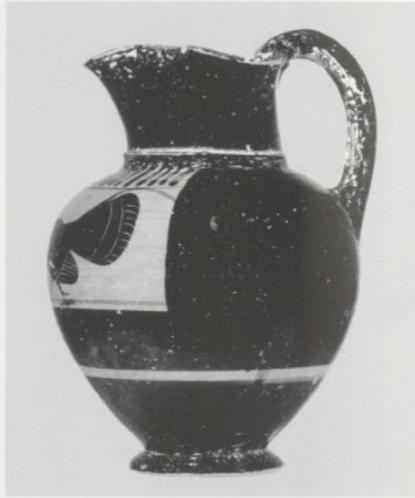


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(15569)

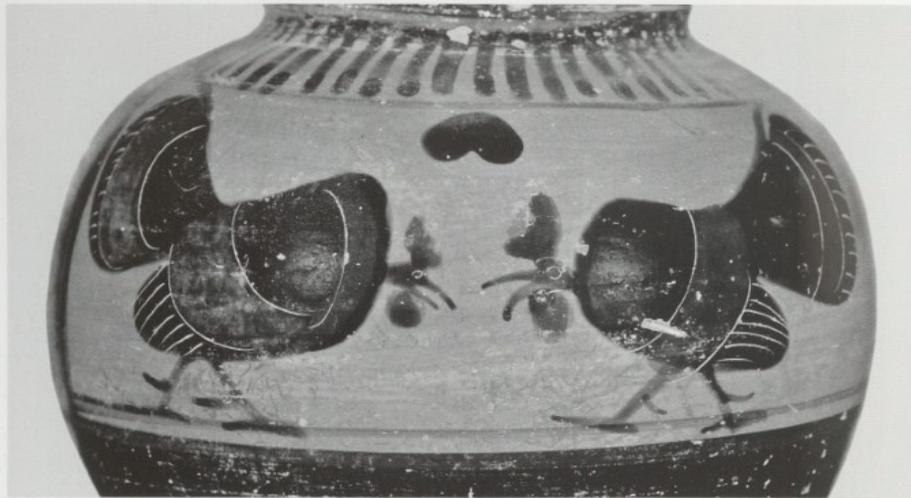


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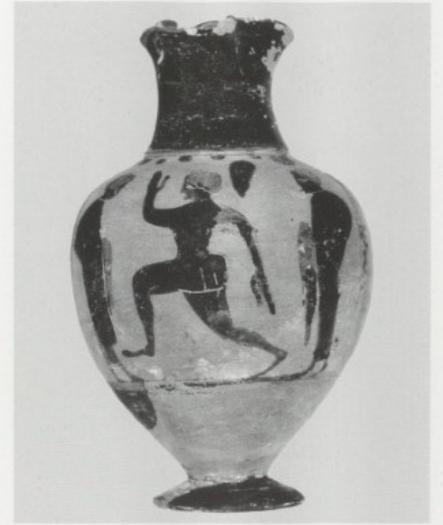


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(10594)



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2

ΑΘΗΝΩΝ

(10596)



3

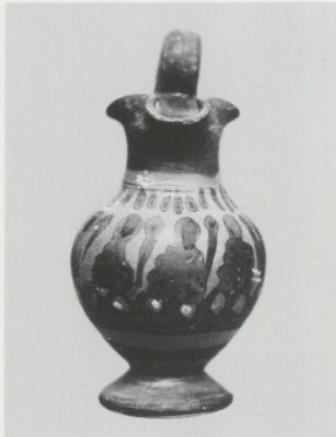
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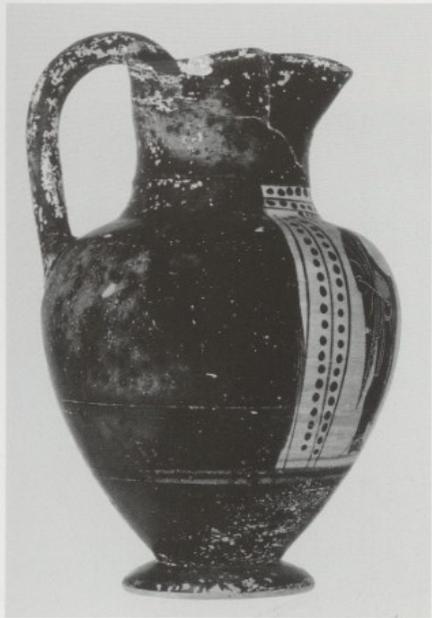


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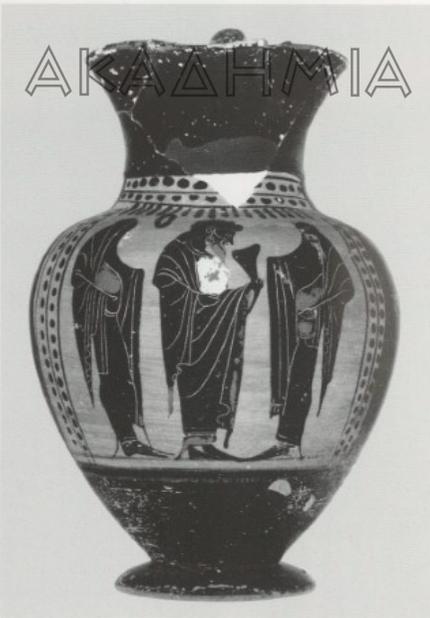


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(13395)

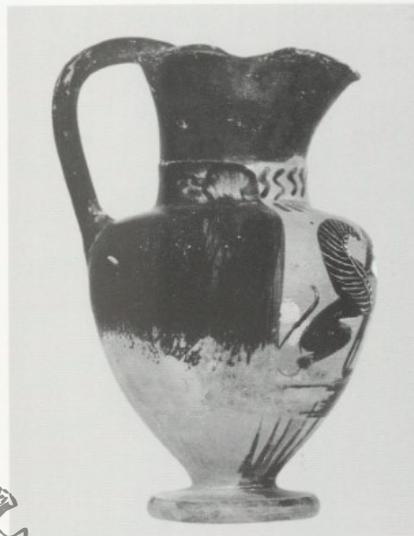


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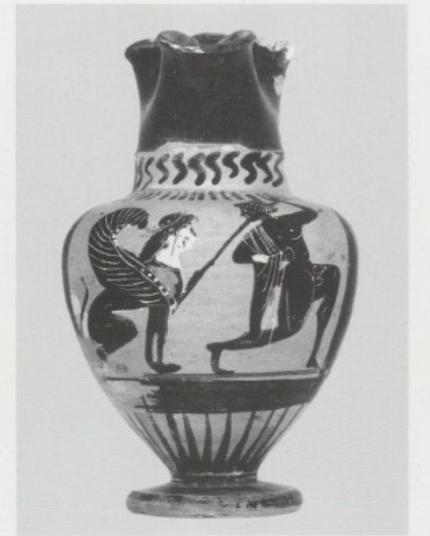


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(15394)



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(12368)

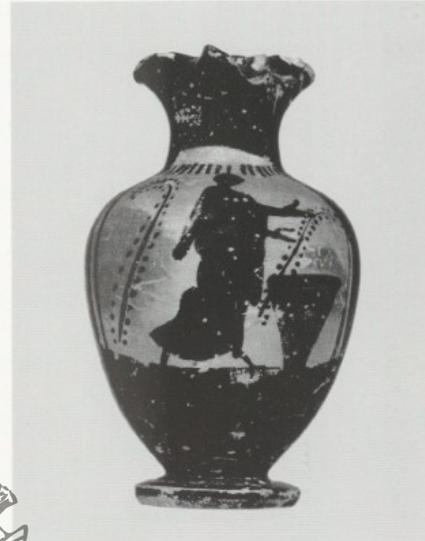


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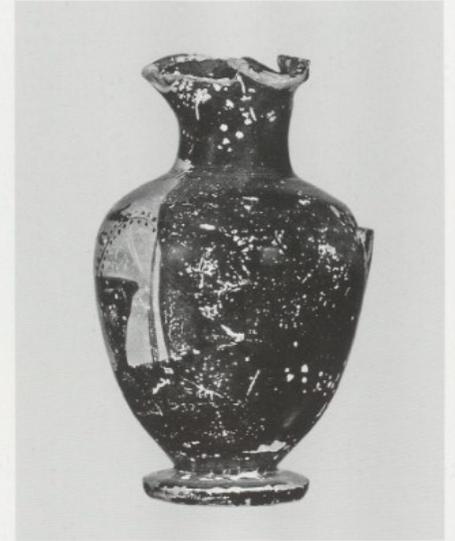


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ΑΚΑΔΗΜΙΑ (12980)

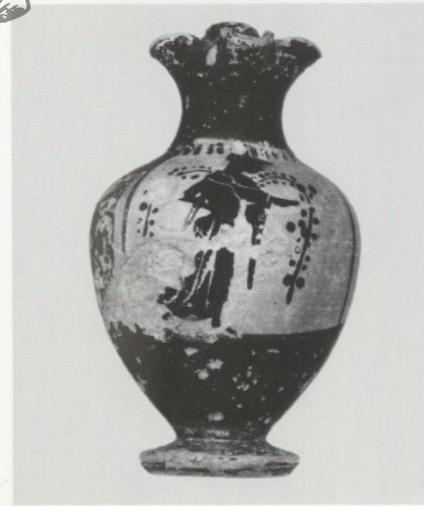


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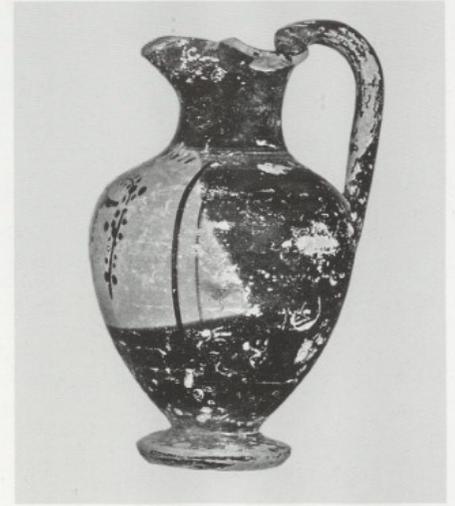


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ΑΘΗΝΩΝ (12147)

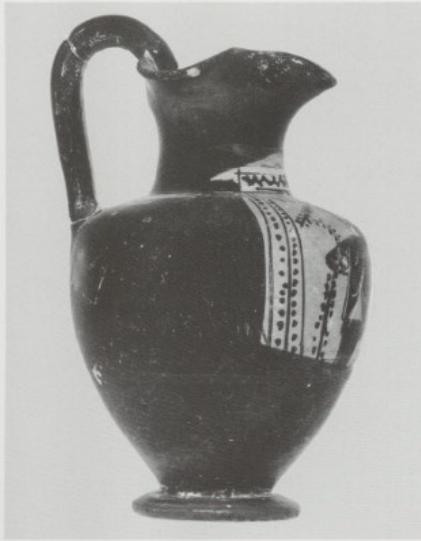


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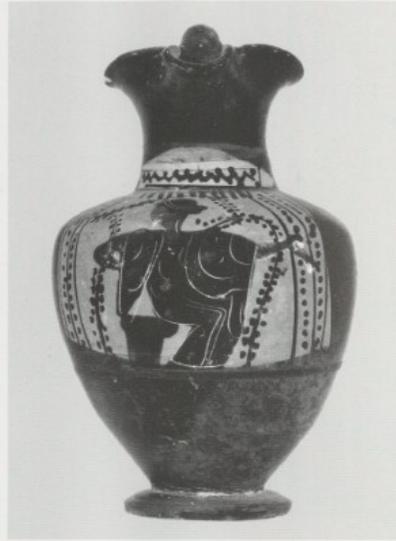


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(12148)



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2

(12383)

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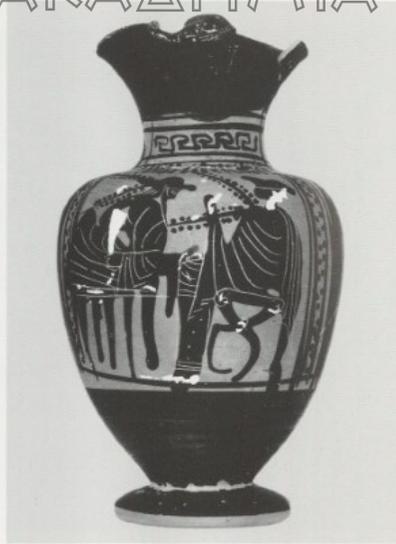


ΑΘΗΝΩΝ



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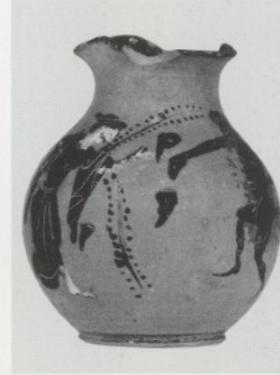
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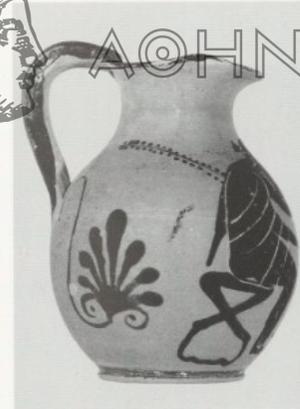


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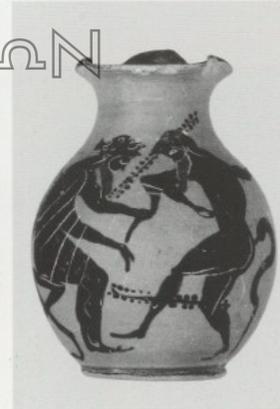


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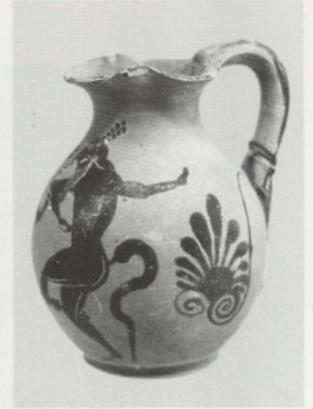
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4



5



6

(13232)



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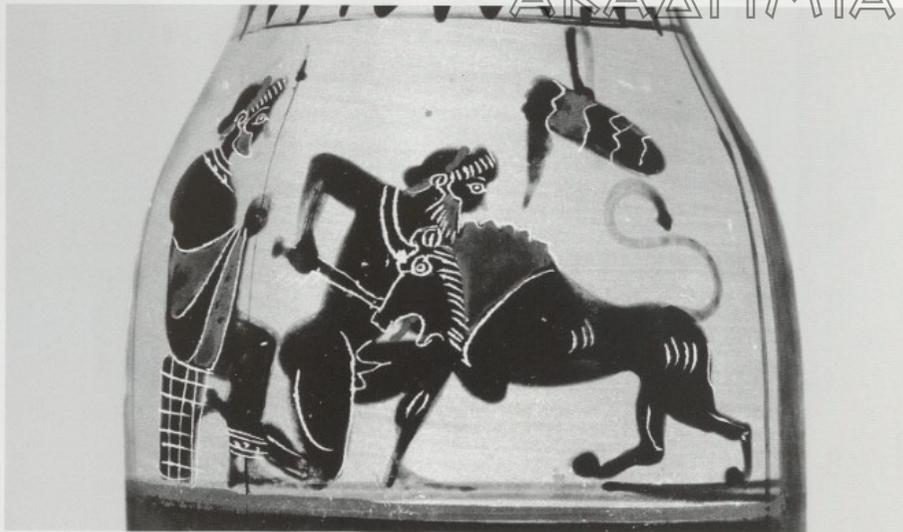


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ΑΚΑΔΗΜΙΑ

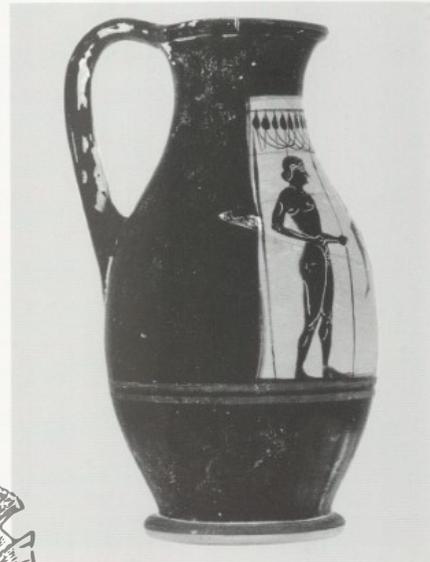


ΑΘΗΝΩΝ

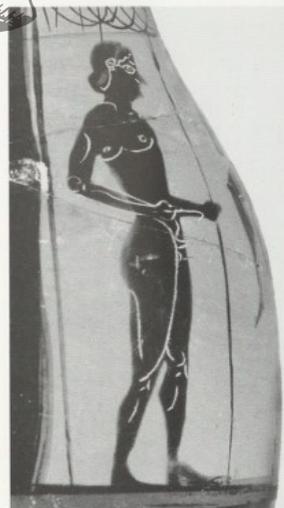
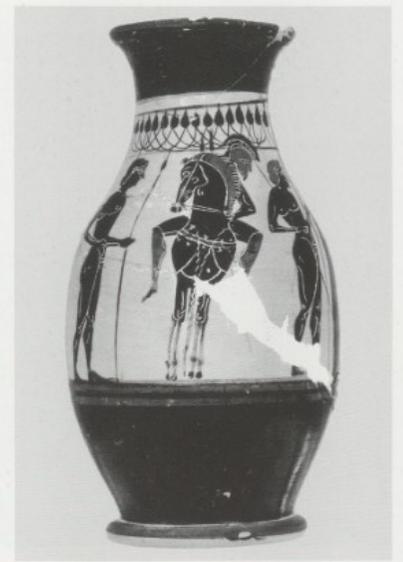


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(15443)

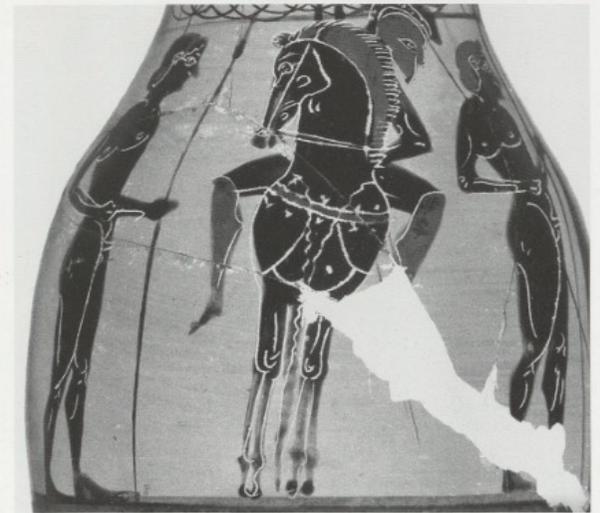


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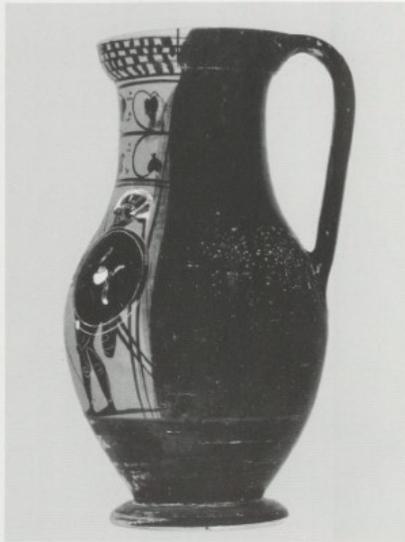
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ΑΚΑΔΗΜΙΑ



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(13683)



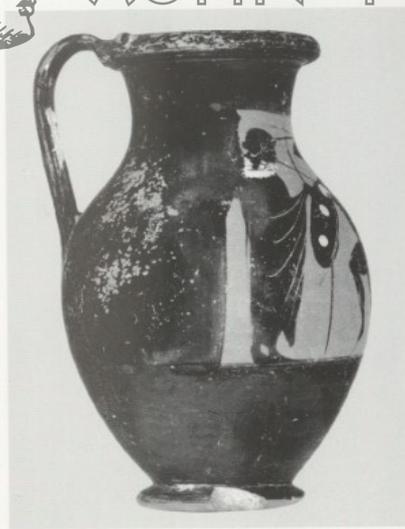
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ΑΘΗΝΩΝ

(13183)



2



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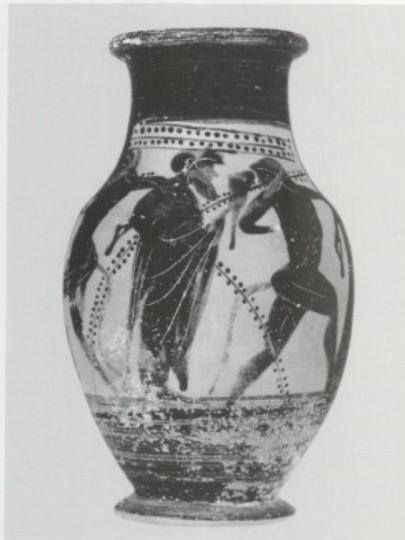
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4



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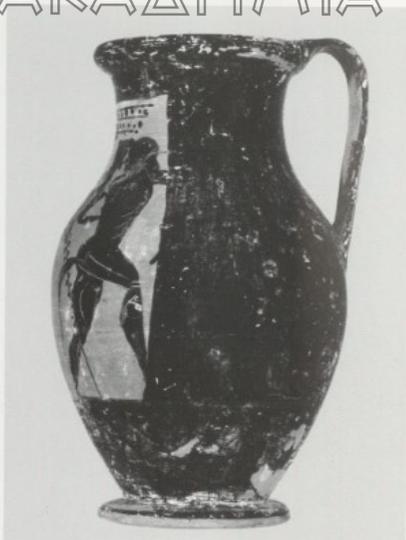
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ΑΚΑΔΗΜΙΑ



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(Π 25145)



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ΑΘΗΝΩΝ

(Π 25146)



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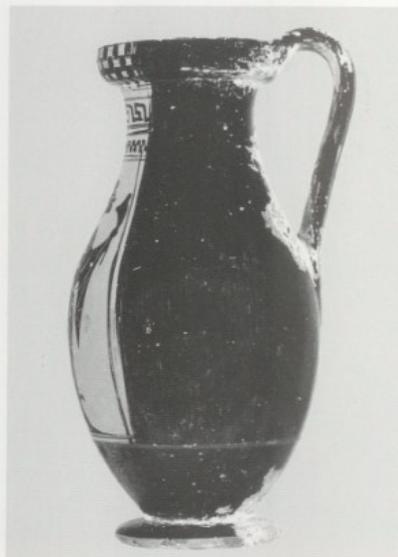
(10772)



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2

(5110) ΑΚΑΔΗΜΙΑ

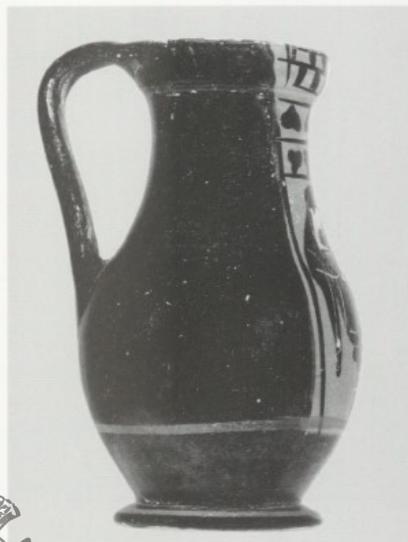


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4

(13084)

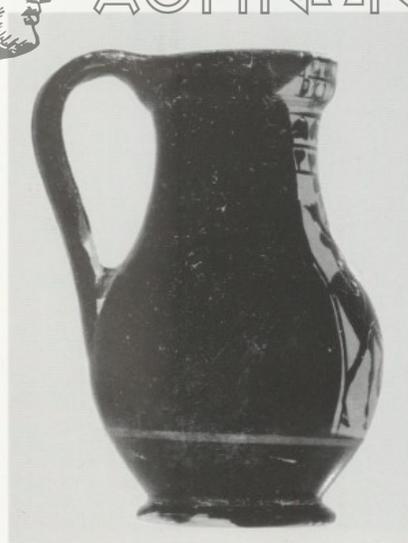


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ΑΘΗΝΩΝ (13354)



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3

(13353)



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ΑΚΑΔΗΜΙΑ



4

(12217)



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ΑΘΗΝΩΝ



2

(12217)



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ΑΚΑΔΗΜΙΑ

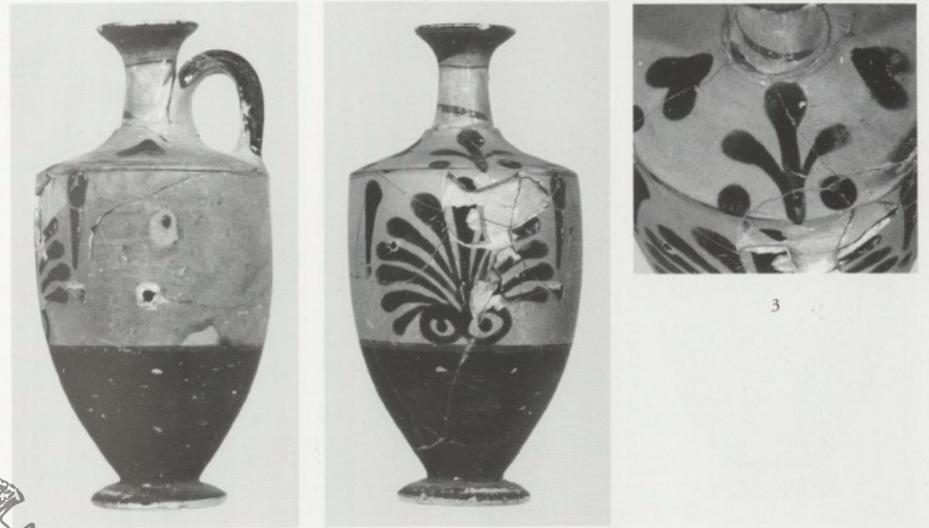


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(15405)



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(12475)

ΑΘΗΝΩΝ



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(6587)

(13331)



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ΑΚΑΔΗΜΙΑ



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(12212)



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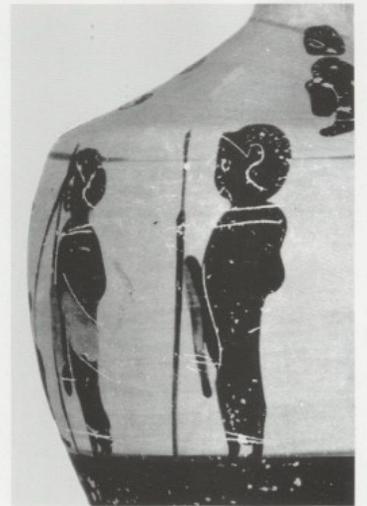
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ΑΘΗΝΩΝ



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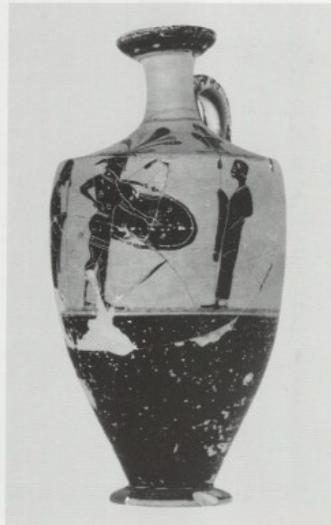
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(15327)

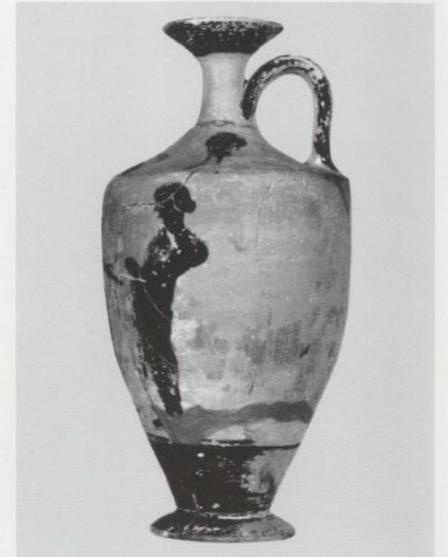
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ΑΘΗΝΩΝ

(5106)



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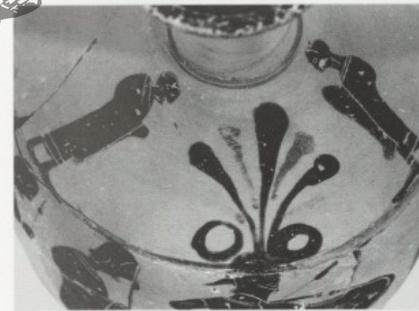


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(Π 25286)



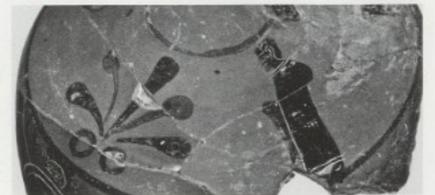
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(15327)



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5

(Π 25286)



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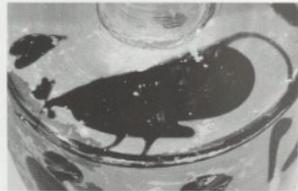
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(12300)



6
(12334)



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(12334)



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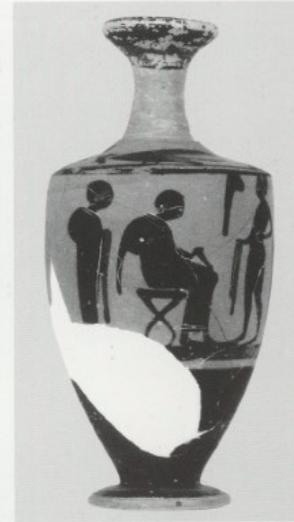
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(12333)



8
(12332)



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(12333)

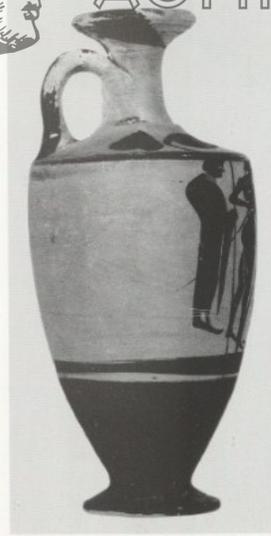


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ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ



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(12332)



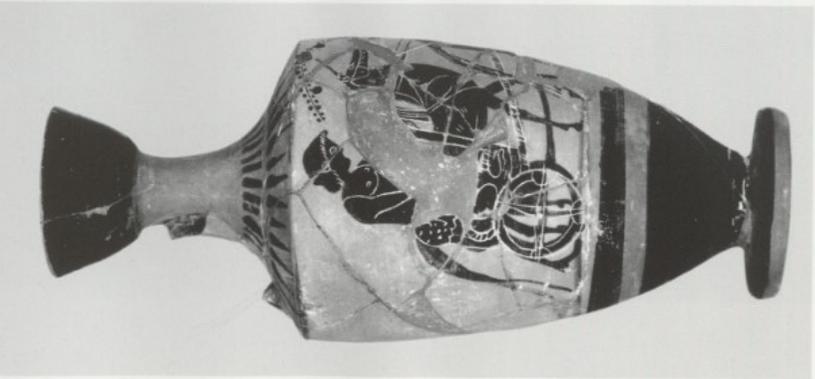
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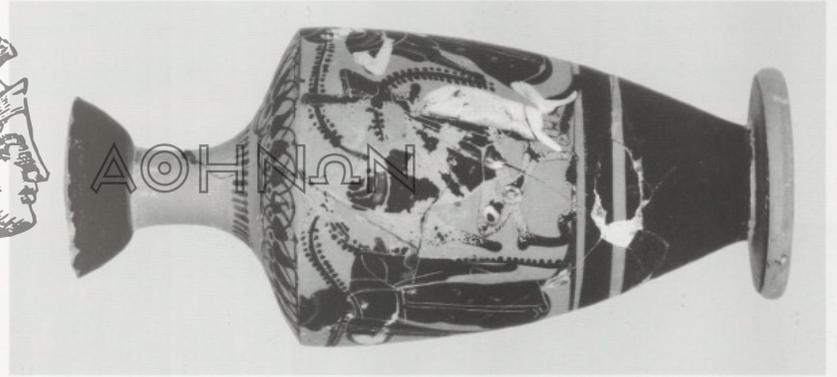
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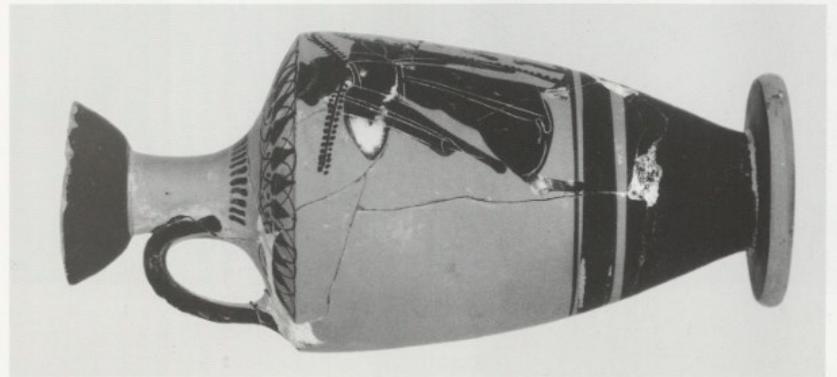
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2
(1344)



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ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ





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ΑΚΑΔΗΜΙΑ

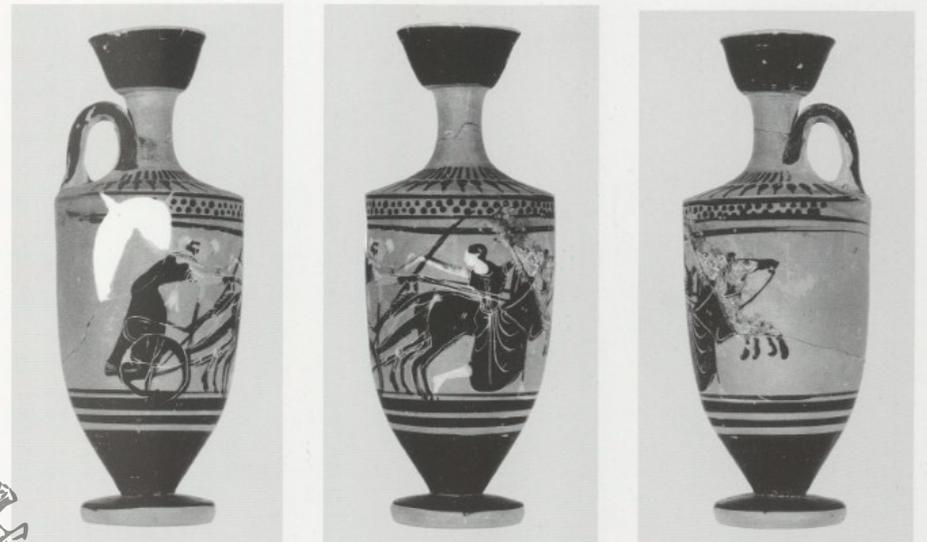


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(Π 23321)



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ΑΘΗΝΩΝ

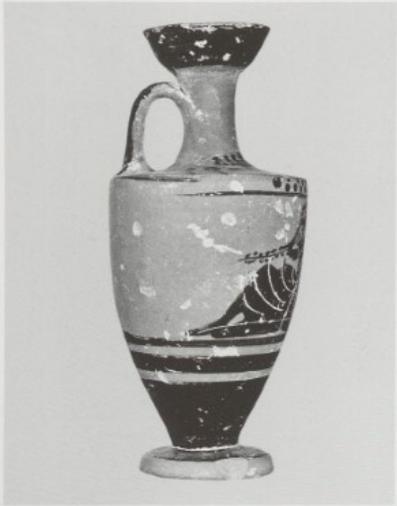


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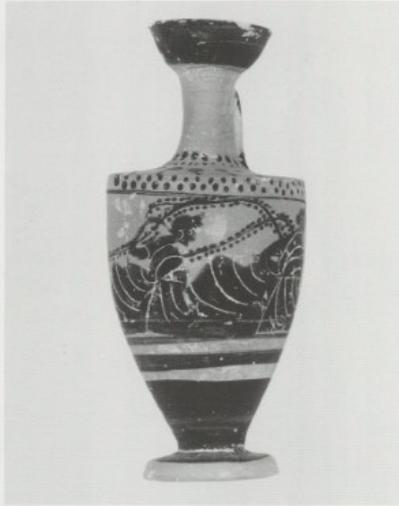
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(12890)



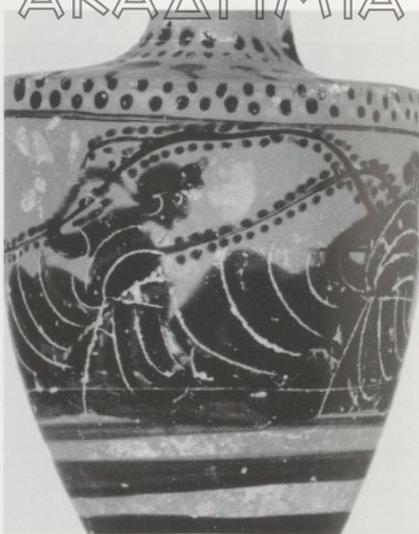
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(13391)



ΑΘΗΝΩΝ



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(13390)



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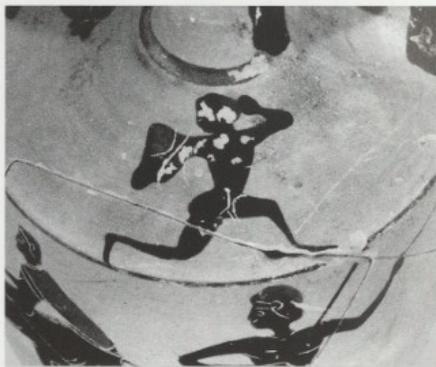
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ΑΚΑΔΗΜΙΑ



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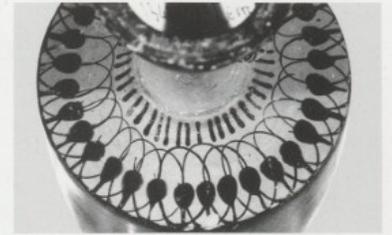
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ΑΘΗΝΩΝ



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(13491)



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(11902)



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(12906)



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(11902)



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(13492)



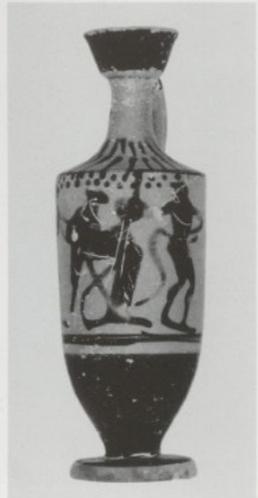
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(13493)

ΑΚΑΔΗΜΙΑ



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(12384)



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(5610)



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(12909)



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(13262)



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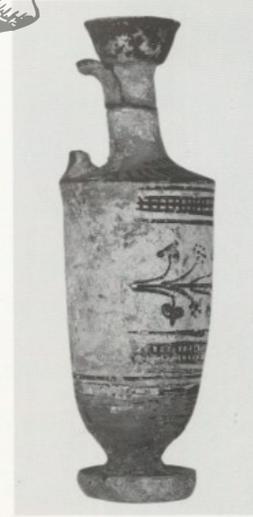
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(Π 23155)

ΑΘΗΝΩΝ



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(Π 23154)

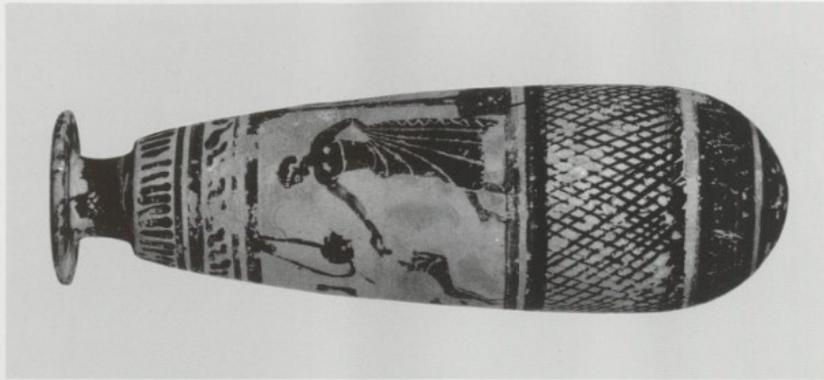


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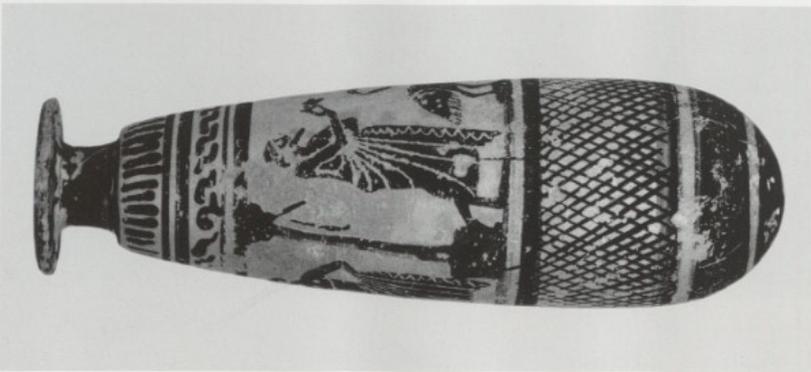
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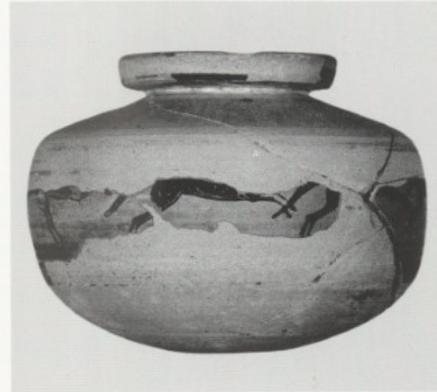
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(12149)



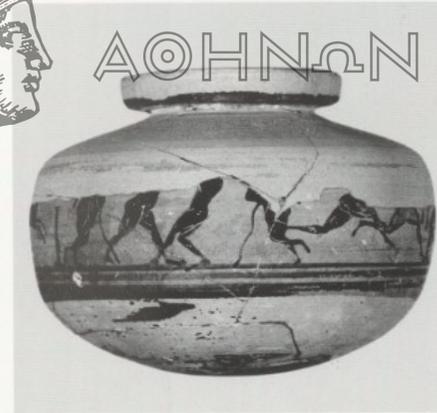
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(12476)



ΑΘΗΝΩΝ

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

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