

UNION ACADÉMIQUE INTERNATIONALE

CORPUS  
VASORUM ANTIQUORUM

GREECE

ATHENS, NATIONAL MUSEUM

ATTIC BLACK-FIGURE AND SIX'S TECHNIQUE LEKYTHOI

ΑΚΑΔΗΜΙΑ



ΕΛΕΥΘΕΡΙΟΣ ΣΕΡΒΕΤΙ

ΑΘΗΝΑΝ

ACADEMY OF ATHENS

2012

GREECE, FASCICULE 12

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ELEFThERIA SERBETI

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ΑΟΗΝΑΝ

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## PREFACE

The black-figure lekythoi of the National Museum of Athens cover most of the period during which the shape was produced by Athenian workshops, extending from the early sixth to the beginning of the fifth century B.C.

The present volume of the *Corpus Vasorum Antiquorum* includes all the black-figure lekythoi of Deianeira type, Little-Lion Class, as well as those decorated in the Six's technique of the collection of the National Museum of Athens. Of the series of the shoulder lekythoi of cylinder type by individual, well-known painters, only those that are not included in the earlier *CVA* Athènes, Musée National 1 (*Greece* 1) as well as part of the rest of the shoulder lekythoi (the Dolphin Group, Phanyllis and Athens 581 Classes) are treated here.

The studied material is classified according to the evolution of the lekythos shape to the extant possible. The black-figure lekythoi of the Deianeira type are presented in chronological order and they are followed by the shoulder type lekythoi. The examples of the black-figure shoulder type lekythoi illustrate the development of the shape, with the earliest examples coming first, and they are organised according to Painters, Groups and Classes. The attempt to place together the vases by a single vase-painter, a Group or a Class, inevitably presents a few chronological overlaps. The lekythoi in the Six's technique, forming the last section of the volume, are also shown in chronological order to the extant possible.

The shape classification followed here dictates that the lekythoi by a particular painter do not appear as a single group, since some black-figure painters decorated different types of lekythoi. Therefore, the study of the lekythoi assigned to a particular painter can be facilitated by using the index at the back of the volume, where the names of the painters referred to in the volume can be found. If an attribution to a particular painter does not belong to Beazley or Haspels, it is enclosed in brackets.

Some of the lekythoi of this volume may fall into the Euboean category, but as they were included in *ABV* or *PanA* without a Euboean designation, they have been included here.

Furthermore, not all the lekythoi which are published in the present volume of *CVA* come from a known context, e.g. Kerameikos, Tanagra, etc. The majority became part of the Vase Collection of the National Museum<sup>1</sup> during the 19th and first half of the 20th century and arrived at the Museum from the collections of the Archaeological Society,<sup>2</sup> the General Ephorate<sup>3</sup> (therefore the inventory number of the Archaeological Society or

the General Ephorate is added next to the museum inventory number) or from confiscations and purchases. Unfortunately, the information concerning the vases in the museum that derived from private collections or donations is poor. Known private collections are those of G. Empedokles<sup>4</sup> (donated to the National Museum in 1950), of K. Polychronopoulos,<sup>5</sup> of P. Giannopoulos,<sup>6</sup> of A. Roussopoulos,<sup>7</sup> of T. Philemon,<sup>8</sup> of S. Lambros,<sup>9</sup> of J. Nostrakis<sup>10</sup>, and of T. Zoumboulakis.<sup>11</sup> In some cases, names about which nothing is known appear in the museum's archives next to the inventory number of the vase and in this way they appear in the present publication too.

For the vases included in M. Collignon's and L. Couve's, *Catalogue des vases peints du Musée National d'Athènes* (1902-1904), the Collignon-Couve catalogue number is given in brackets (CC) after the Museum inventory number.

I owe a lot to the Greek Committee for the *CVA* for entrusting me with this project. In particular, I am grateful to the president of the Committee, Professor A. Cambitoglou and its members Professor M. A. Tiverios, Professor E. Walter-Karydi and Dr. E. Zervoudaki as well as to Dr. O. Tzachou-Alexandri, at the time Director of the National Archaeological Museum, for entrusting me the publication of the black-figure lekythoi of the collection. I am indebted to Dr. E. Zervoudaki, who succeeded Dr. O. Tzachou-Alexandri as Director of the museum and to Dr. N. Kaltsas, present Director, for their assistance during my study. I would also like to express my sincerest thanks to Mrs. E. Stassinopoulou, former director of the Department of the Vase Collection of the Museum for her kindness and help, both of which facilitated my study, and to the staff of the Department of Vases of the National Museum and of the Photographic Archive. I am greatly indebted to Dr. M. Pipili, Director of the Research Centre for Antiquity of the Academy of Athens for her help and good will from the beginning to the completion of this volume.

Professors Walter-Karydi and M. A. Tiverios, members of the Committee for the *Corpus Vasorum*, read the whole volume and were very helpful in commenting on many aspects. I am very grateful and thank them both. My former student Dr. A. Alexandridou helped me by reading the typescript and saved me from many errors; I owe her my gratitude and thanks; any errors that remain are mine. The line drawings of the vases are by the Museum's former draughtswoman, Mrs. T. Kakarouga, and the photographs by Mr. V. Stamatopoulos. I owe them my sincere thanks.

ELEFTHERIA SERBETI



1. The National Museum at Athens was founded in October 1866 on the land donated by E. Tositsas. The construction was completed in 1889. The transfer of antiquities to the new museum began in 1874.

2. The Archaeological Society was founded in 1837, its basic aim being to assist the state with the discovery, restoration and protection of the antiquities in Greece. The constitution permitted the formation of collections of antiquities deriving from excavations, donations and purchases (see E. Kastorhis, *Ιστορική έκδοσις τῶν πράξεων τῆς ἐν Ἀθήναις Ἀρχαιολογικῆς Ἑταιρείας ἀπὸ τῆς ἐθνεύσεως αὐτῆς μέχρι τοῦ 1879 τελευτῶντος* [1879]). The Archaeological Society's collections were housed in a hall at the University of Athens from 1858 until 1866, that formed the "museum" of the Archaeological Society. From 1866 to 1880, they were housed at the Varvakeion Lyceum and from 1880 in a hall at the Polytechnic School of Athens. In 1891 the antiquities were gradually transferred to the National Museum of Athens. In July of 1893, the Ministry of Education demanded the transfer of all the Society's antiquities to the National Museum, a transfer which was finally completed in 1894. For the history of the Archaeological Society at Athens see V. Petrakos, *Ἡ ἐν Ἀθήναις Ἀρχαιολογικὴ Ἑταιρεία. Ἡ ἱστορία τῶν 150 χρόνων τῆς 1837-1987* (1987) 173-205; *idem*, *Ἡ ἀσπρὴ τῆς ἀρχαιολογίας καὶ ἡ ἱστορία τῆς ἀρχαιολογικῆς Ἑταιρείας* (2004).

3. The General Ephorate belonged to the Ministry of Education and was in charge of the first archaeological collection in the 19th century, which was housed in the temple of Hephaistos at the Athenian Agora and later in the Stoa of Attalos. The offices of the General Ephorate at the Ministry of Education housed for a number of years an important collection, also referred to in a number of archaeological guides at the time (A. Kokkou, *Ἡ μέριμνα γὰρ τῆς ἀρχαιότητος στήν Ἑλλάδα καὶ τὰ πρότα μνημεῖα* [1977] 174-176). In 1864, the Ministry was handed finds from the first excavations of the Kerameikos (A. Keramopoulos, *Νεώτερα τῆς τοῦ Κεραμικοῦ* [1916] 6). All the antiquities in the hands of the General Ephorate from the Stoa of Attalos and the exhibits of the public archaeological collections began transfer to the National Museum in 1874, a task which was completed in 1885-1890.

4. For G. Empedokles, see G. Kavvadias, *Museion* 2 (2001) 31 n. 24.

5. K. Polychronopoulos was an antiquarian and the owner of the antiquities shop "Minerva" at Hermes St. in Athens.

6. P. Giannopoulos was member of the Board of the Archaeological Society at Athens (1870-1888) and politician (V. Petrakos, *Ἡ ἐν Ἀθήναις Ἀρχαιολογικὴ Ἑταιρεία. Ἡ ἱστορία τῶν 150 χρόνων τῆς 1837-1987* [1987] 46, 82; see also *Λεξικόν τῆς ἐκπαιδευτικῆς τῆς ἐν Ἀθήναις Ἀρχαιολογικῆς Ἑταιρείας 1837-1937*, 12).

7. A. Roussopoulos (1823-1889) was a professor of Archaeology at the University of Athens, member of the Archaeological Society, director of the Kerameikos excavations (1864-1867) and an antiquarian. For A. Roussopoulos, see G. Kavvadias, *Museion* 2 (2001) 34 n. 55 and 56 with further bibliography and V. Petrakos, *op. cit.* 193, 315 and *Λεξικόν τῆς ἐκπαιδευτικῆς τῆς ἐν Ἀθήναις Ἀρχαιολογικῆς Ἑταιρείας 1837-1937*, 42-43.

8. T. Philemon (1833-1898) was a lawyer, journalist and politician. For T. Philemon, see Kavvadias, *op. cit.* 31 n. 28; A. Kokkou, *op. cit.* 280; S. Matthaiou, *Στέφανος Κομμανοῦδης (1819-1899)* (1999) 198.

9. S. Lambros (1851-1919) was a professor of the University of Athens and prime minister of Greece (1916-1917). For S. Lambros, see V. Petrakos, *Ἡ ἐν Ἀθήναις Ἀρχαιολογικὴ Ἑταιρεία. Ἡ ἱστορία τῶν 150 χρόνων τῆς 1837-1987* (1987), 77.

10. J. Nostrakis was an antiquarian active during the second half of the 19th century in Attika, Boeotia and Euboea. For Nostrakis, see Kavvadias, *op. cit.* 35.

11. For T. Zoumboulakis (an antiquities dealer in Athens from 1930 on), see V. Sabetai, *CVA* Athens, Benaki Museum 1, p. 9-11.



## ABBREVIATIONS

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

ABL	C. H. E. Haspels, <i>Attic Black-figured Lekythoi</i> (1936)
ABV	J. D. Beazley, <i>Attic Black-figure Vase-Painters</i> (1956)
Add <sup>2</sup>	T. H. Carpenter, <i>Beazley Addenda</i> (2nd ed., 1989)
AGAI	W. G. Moon (ed.), <i>Ancient Greek Art and Iconography</i> (1983)
Agora XII	B. Sparkes / L. Talcott, <i>The Athenian Agora, Black and Plain Pottery of the 6th, 5th and 4th centuries B.C.</i> (1970)
Agora XXIII	M. B. Moore / M. Z. Pease-Philippides, <i>The Athenian Agora, Attic Black-Figured Pottery</i> (1986)
AGRP Copenhagen	<i>Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery. Copenhagen. August 31 - September 4, 1987</i> (1988)
ARV	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> (2nd ed., 1963)
Beazley, Dev.	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, ABFH	J. Boardman, <i>Athenian Black Figure Vases. A Handbook</i> (1974)
Brommer, VL <sup>3</sup>	F. Brommer, <i>Vasenlisten zur griechischen Heldensage</i> (3rd ed., 1973)
Burow	J. Burow, <i>Attisch schwarzfigurige Keramik. Olympische Forschungen</i> 28 (2000)
Campus, Ceramica attica	L. Campus, <i>Ceramica attica a figure nere. Materiali del Museo Archeologico Nazionale di Tarquinia</i> (1981) vol. 2
Carpenter, Imagery	T. H. Carpenter, <i>Dionysian Imagery in Archaic Greek Art. Its Development in Black-figure Vase Painting</i> (1986)
CC	M. Collignon / L. Couve, <i>Catalogue des vases peints du Musée National d'Athènes</i> (1902-1904)
Chase, Devices	G. H. Chase, <i>The Shield Devices of the Greeks in Art and Literature</i> (1979)
CVA	<i>Corpus Vasorum Antiquorum</i>
Délos X	C. Dugas, <i>Exploration Archéologique de Délos X. Les Vases de l'Héraion</i> (1928)
Getty Vases	<i>Occasional Papers on Antiquities. Greek Vases in the J. Paul Getty Museum v. 1-5</i> (1983-1991)
Giudice, Phanyllis	F. Giudice, <i>I pittori della classe di Phanyllis</i> , vol. 1 (1983)
Hatzivassiliou, Iconography	E. Hatzivassiliou, <i>Athenian Black Figure Iconography between 510 and 475 B.C.</i> (2010)
Herakles, Herkules	R. Wünsche (ed.), <i>Herakles, Herkules. Staatliche Antikensammlungen München</i> (2003)
Iozzo, Astarita	M. Iozzo, <i>La collezione Astarita nel Museo Gregoriano Etrusco. Parte II.1. Ceramica attica a figure nere</i> (2002)
Kerameikos VII, 2	E. Kunze-Götte / K. Tancke / K. Vierneisel, <i>Kerameikos. Ergebnisse der Ausgrabungen, VII, 2. Die Nekropole von der Mitte des 6. bis zum Ende des 5. Jahrhunderts. Die Beigaben</i> (1999)
Kerameikos IX	U. Knigge, <i>Kerameikos. Ergebnisse der Ausgrabungen IX. Der Südbügel</i> (1976)
Killet	H. Killet, <i>Zur Ikonographie der Frau auf attischen Vasen archaischer und klassischer Zeit</i> (1994)
Knittlmayer	B. Knittlmayer, <i>Die attische Aristokratie und ihre Helden: Untersuchungen zu Darstellungen des trojanischen Sagenkreises im 6. und frühen 5. Jahrhundert v. Chr.</i> (1997)
Kunst der Schale	K. Vierneisel / B. Kaeser (eds), <i>Kunst der Schale. Kultur des Trinkens</i> (1990)
Kurtz, AWL	D. C. Kurtz, <i>Athenian White Lekythoi. Patterns and Painters</i> (1975)
LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i>
Manakidou, Parastaseis	E. Manakidou, <i>Παραστάσεις με άρματα (8ος-5ος αι. π.Χ.)</i> (1994)
Mennenga, Untersuchung	I. Mennenga-Panayotopoulou, <i>Untersuchung zur Komposition und Deutung homerischer Zweikampfszenen in der griechischen Vasenmalerei</i> (Ph. D. thesis, Berlin 1976)

Moraw, Mänade

MuM

Murray, *Sympotica*

Nicole

OlForsch

*Papers Amasis Painter*

Pana

Payne, NC

Schefold, SB II

Schöne, *Thiasos*

Spieß, *Kriegerabschied*

Stansbury - O'Donnell

Steiner, RGV

TA ATTIKA

*The Centaur's Smile*

Tiverios, *Problemata*

Ure, *Sixth*

S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jhs v. Chr. Rezeptions-ästhetische Analyse eines antiken Weiblichkeitsentwurfs* (1998)

*Kunstwerke der Antike. Münzen und Medaillen A.G.*, Basel

O. Murray (ed.), *Sympotica. A Symposium on the Symposion. Kolloquium Oxford 1984* (1990)

G. Nicole, *Catalogue des vases peints du Musée National d'Athènes. Supplément* (1911)

*Olympische Forschungen*

*Papers on the Amasis Painter and his World.* Colloquium sponsored by the Getty Centre for the History of Art and the Humanities and Symposium sponsored by the J. Paul Getty Museum, Malibu (1987)

J. D. Beazley, *Paralipomena* (1971)

H. Payne, *Necrocorinthia* (1931)

K. Schefold, *Götter und Heldensagen der Griechen in der spätarchaischen Kunst* (1978)

A. Schöne, *Der Thiasos. Eine ikonographische Untersuchung über das Gefolge des Dionysos in der attischen Vasenmalerei des 6. und 5. Jhs v. Chr.* (1987)

A. B. Spiess, *Der Kriegerabschied auf attischen Vasen der archaischen Zeit* (1992)

M. D. Stansbury-O'Donnell, *Vase Painting, Gender, and Social Identity in Archaic Athens* (2006)

A. Steiner, *Reading Greek Vases* (2007)

R. Panvini / F. Giudice (eds), *TA ATTIKA, Veder Greco a Gela. Ceramiche attiche figurate dall'antica colonia* (2003-2004)

J. M. Padgett (ed.), *The Centaur's Smile. The Human Animal in Early Greek Art* (2003)

M. A. Tiverios, *Προβλήματα της μελανόμορφης κεραμικής* (1988)

P. N. Ure, *Sixth and Fifth-Century Pottery from Rhitsona* (1927)



ΑΟΗΝΑΝ



## THE LEKYTHOS' NAME AND SHAPE

The origin of the word lekythos (λήκυθος), a container either for scented oil (perfume) or for oil for household purposes, is unknown. The modern use of the term is conventional and restricted to a particular type of oil vessel, one-handled with a narrow neck and a deep mouth. In antiquity it was probably generally used for a variety of small oil containers (ἐλαιόδοχα ἀγγεία, Scholiast on Aristophanes' *Ploutos* 810), including the shapes now termed aryballos and alabastron, as well as for the lekythos. Modern scholars recognize three basic types of Attic lekythoi: the Deianeira type lekythos, the shoulder type lekythos and the squat lekythos. The first has an elongated ovoid body, without a break from neck to base, the second a definite shoulder angle, while the third is squat, without a sharply defined shoulder. In Attic black-figure, only the first two types exist. The earliest is the Deianeira type, followed by the shoulder type lekythos, a purely Attic shape that was dominant from the second quarter of the 6th century B.C. onwards.

For the name "lekythos", see L. J. Elferink, *Lekythos. Archäologische, sprachliche und religionsgeschichtliche Untersuchungen* (1934) 21ff.; G. M. A. Richter / M. J. Milne, *Shapes and Names of Athenian Vases* (1935) 14-15; *Agora* XXIII 43-47.

For the shape, see S. Karouzou, *AM* 56 (1931) 98-99; *ABL*; *Agora* XII 150-152; Kurtz, *AWL* 5-23. 73. 77-81; Elferink, *op. cit.*; J. D. Beazley, *BSA* 29 (1927-8) 187; *idem*, *Attic White lekythoi* (1938) 2; G. Anderson, *JHS* 101 (1981) 130 ff.; M. G. Kanowski, *Containers of Classical Greece* (1984) 94-99; J. de la Genière, *BCH* 108 (1984) 91 ff.; E. Simon, in *Die Sammlung Kiseleff II: Minoische und griechische Antiken* (1989) 67f.; *Agora* XXIII 43 ff.; K. Junker (ed.), *Aus Mythos und Lebenswelt. Griechische Vasen aus der Sammlung der Universität Mainz* (1999) 87.

For the potting of the lekythos, see T. Schreiber, *Athenian Vase-Construction: A Pottery Analysis* (1999) 172-6.

## BLACK-FIGURE LEKYTHOI

### A. DEIANEIRA AND SUB-DEIANEIRA TYPE LEKYTHOI

The Deianeira type lekythos is named after the subject on the lekythos London B 30, that shows Deianeira carried off by Nessos and is attributed to the manner of the Gorgon Painter (*ABV* 11, 20; *Para* 8; Payne, *NC* 191; *Add<sup>2</sup>* 3). The Deianeira type which derives from the Corinthian alabastron, appears in Athens during the early 6th century B.C. in the work of the companions and followers of the Gorgon Painter (*ABV* 11-12) and lasts about fifty years, and some specimens, weak versions of the type, occur as late as the third quarter of the century. The shape has an elongated oval body, supported by an echinus foot, with a curving mouth rounded on top, a thick drip-ring and a short concave handle. The figure decoration in most of the cases is set in a panel, usually surmounted by tongues.

For the shape and the origin of the Deianeira type lekythos, see *ABL* 1 ff.; Payne, *NC* 191 f., 324; *Delos* X 157-162; *Agora* XII 151; M. Bieber, *AJA* 48 (1944) 121 ff.; J. D. Beazley, *Hesperia* 13 (1944) 41; W. E. Kleinbauer, *AJA* 68 (1964) 357-358; *Agora* XXIII 43.

A later development deriving from the Deianeira type lekythos is the sub-Deianeira type lekythos. A short neck is added below the mouth and the drip-ring is now narrow.

Among the sub-Deianeira lekythoi, a number of lekythoi small in shape, with their drip-ring shrunk to a narrow ridge, a glazed neck, the figure decoration often careless and the black glaze dull and uneven forms the Beazley's Blackneck Class (Haspels' "Little Black-neck"). According to D. von Bothmer, the Blackneck Class has some stylistic connection with the Dolphin Group (*MetMusJ* 2 [1969] 39). The sub-Deianeira lekythoi are contemporary with the earliest examples of the shoulder lekythos. We may assume that the Deianeira type was not totally replaced by the modified, sub-Deianeira type, but continued to be produced for some time, along with the newer model.

For the sub-Deianeira type of lekythoi, see *ABL* 25-26; Boardman, *ABFH* 63-64; Campus, *Ceramica attica* 1ff. For the Blackneck Class, see *ABL* 26-27. 194-195; *ABV* 454-455; *Para* 198. For the shape, see Ure, *Sixth* (Class A1) 40-41; D. von Bothmer, *AntK* 3 (1960) 74; *idem*, *MetMusJ* 2 (1969) 39; Boardman, *ABFH* 64.



### PLATE 1

1-3. Fig. 1.

18641. Formerly in the G. Empedokles Collection no. E 1140. Unknown provenance. Unpublished.

*ABV* 12, 25.

Height, 15 cm; mouth diameter, 3.6 cm; foot diameter, 5.6 cm.

Intact, except for few chips on the base. Fabric brownish with reddish slip, black glaze misfired reddish in large part of the base and the back of the body. Abrasions all over the black areas. Added red and white.

Lekythos of Deianeira type. Calyx mouth with a curved outline glazed inside and out, thick drip-ring at

base of the mouth. Broad echinus foot glazed and a slightly concave strap handle glazed on the outside and in. Panel decoration; the picture is confined to the front of the vase and limited by the black of the panel frame.

Body: A prowling lion to the right. The front and hind legs are closely together. The tail is curved up over the back. The muzzle is large and open distinguished by incision; upper and lower row of teeth visible (three on each jaw) with a small drooping tongue. Full mane painted red, with the end locks of the back mane overlapping most part of the body. Three incised lines to distinguish the ribs. Two many-petaled rosettes (one above the back and one below the muzzle of the lion) with incised petals and two small blobs like stars, one unincised behind the neck of the animal and the other below the belly with the petals incised.



Red: Mane; strap on the muzzle; belly stripe.

White: Dot at the top of each dividing line between the petals of the large rosettes.

Red lines: One at the edge of the lip; one on the drip-ring; one below the panel; one at the edge of the foot.

Manner of the Gorgon Painter.  
Beginning of the 6th century B.C.

For the Gorgon Painter, named after the subject on his dinos, Louvre E 874 (ABV 8, 1; Para 6; Add<sup>2</sup> 2), with Perseus and the Gorgons, see S. Karouzou, *AM* 62 (1937) 120 ff.; Beazley, *Dev.* 16-17; *idem*, *Hesperia* 13 (1944) 40-41; I. Scheibler, *Jdl* 76 (1961) 1 ff.; ABV 8-14. 15. 679. 714; Para 6-9; Add<sup>2</sup> 2-4; Boardman, *ABFH* 17; *Agora* XXIII 75-77. For the manner of the Gorgon Painter, see J. D. Beazley, *Hesperia* 13 (1944) 41; ABV 10-13. 679. 714; Para 8-9; Add<sup>2</sup> 3-4; G. Bakir, *AA* 93 (1978) 26-43; D. Williams, in H. A. G. Brijder / A. A. Drucker / C. W. Neef (eds), *Enthousiasmos: Essays on Greek and Related Pottery presented to J. M. Hemelrijk* (1986) 60 ff.

For a new attribution to the workshop of the Gorgon Painter, see the lekythos in the University of Missouri-Columbia 78.30 (CVA 1 pl. 17, 1-3).

For a similar almost globular body with no neck, and a thick black drip-ring, see Ure, *Sixth* pl. XIII no. 49.256; ABL 3; also for a similar mouth and drip-ring, see the lekythos, Florence 3740 in the manner of the Gorgon Painter (ABV 12, 21).

For the rendering of the mane of the lion and of the muzzle, characteristic features of the Gorgon Painter's lions, compare the animals on the olpae, Tübingen 28.5445 (ABV 9, 11; Para 7; Add<sup>2</sup> 3); Hamburg 1960.6 (Para 7, 13bis; Add<sup>2</sup> 3); Kassel T 669 (ABV 9, 13ter; Para 7; Add<sup>2</sup> 3), and the amphorae: Louvre CA 3327 (ABV 9, 8; Para 7) and Louvre C 10620 (ABV 9, 9; Para 7). Among the works in the manner of the Gorgon Painter the same belly stripe of the lion appears on the Athenian Agora fragments P 10650 (ABV 11, 11; Add<sup>2</sup> 3; *Agora* XXIII pl. 68 no. 704) and P 25365 (Para 8; Add<sup>2</sup> 3; *Agora* XXIII pl. 68 no. 707). For the lions, a favourite motif by the Gorgon Group, see Payne, *NC* 192; Scheibler, *op. cit.* 7; Boardman, *op. cit.* 17; *Agora* XXIII 76. For the lions as symbols or manifestations of terror and power in the work of the early black-figure painters, see Beazley, *Dev.* 15. For lions in general see P.

Müller, *Löwen und Mischwesen in der archaischen griechischen Kunst. Eine Untersuchung über ihre Bedeutung* (Ph. D. thesis, Zürich 1978). As Payne has pointed out (*NC* 191), a distinct feature of the Gorgon Painter's style is the use of white for dots at the edge of each dividing line of the rosettes (as on our lekythos); see also the rosettes on the olpe, London B 33, by the painter (ABV 9, 13; Para 7).

4-5. Fig. 2.

18642. Unknown provenance. Unpublished.

Height, 17.1 cm; mouth diameter, 3 cm; foot diameter, 6 cm.

Intact, except for a small missing fragment of the mouth above the handle that has been restored. Handle reattached. Few abrasions on the black areas especially on the mouth and the back. Glaze worn in places. Fabric brownish with orange-red slip. Added red well preserved.

Lekythos of Deianeira type. Ovoid shape with the vertical lines emphasized. Calyx mouth with a curved outline glazed inside and out, thick drip-ring at base of the mouth, glazed, broad, glazed echinus foot and a slightly concave strap handle glazed on the outside only. The picture is confined to a panel on the front of the vase. It is bordered above with a tongue pattern and at the sides by the solid black. The tongues are separated from each other by glazed lines and are bordered below by a wavy line.

Body: A panther, shown in profile to the right, head frontal, tail raised. Below, behind and in front of the panther rosettes (one conventional many-petaled under the curve of his tail, another unincised, behind his neck and three more, schematized and unincised, in the form of small stars or black blobs).

Red: Neck; breast; stripes on the flanks and on the rib cage. Alternating tongues below the drip-ring.

Red lines: One below the panel running around the vase, serving also as ground line.

The Painter of London B 31 [Serbeti].  
About 560-550 B.C.

On the Painter of London B 31, see ABV 452. 698; Para 195-196; Add<sup>2</sup> 114; *MuM* Auktion 40. 13 Dezember 1969, 33; M. A. Tiverios, in I. Vokotopoulou et al., *Σύνοδος. Κατάλογος της Έκθεσης* (1985) 60-61 no. 86. The



Athens lekythos has many potting and stylistic similarities with the lekythos of Deianeira type, Tübingen 28.5451, attributed to the Painter of London B 31 by J. Burrow (CVA 3 pl. 38, 1-2). It shows the same subject with the difference that the Athens lekythos has the picture in a panel. Although slenderer, the shape of the Athens lekythos can be compared to the lekythos, London B 29 (ABL 29 pl. 9, 4).

A lion (or panther, the head is missing) with similar rendering of the body, appears on the lekythos, Gela 8674 (Para 195, 2bis; *TA ATTIKA*, 253 C17), by the painter. On the early appearance of a single panther on small vases during the second and third quarter of the sixth century B.C. in Attica, see A. Fermum, *Der Panther in der frühen griechischen Vasenmalerei, seine Herkunft und Entwicklung* (Ph. D. thesis, Freiburg 1977) 218, 219. On frontal faces, see J. Boardman, *AntK* 13 (1970) 94; Fermum, *op. cit.* 218; Y. Korshak, *Frontal Faces in Attic Vase-painting of the Archaic Period* (1987) 3.

## PLATE 2

ΑΟΗΝΩΝ

1149 (CC 684). Formerly in the collection of the General Ephorate no. 469. From Chalkis.

*ADelt* (1888) 41 no. 2; *ABL* 28. 158 n. 2; Para 199, 24 ter; A. D. Ure, *JHS* 82 (1962) pl. X. 5. 6.

Height, 19.1 cm; mouth diameter 3.3 cm; foot diameter 6.4 cm.

Intact. Abrasions all over, especially on the handle, foot and lower part of the body. Fabric reddish with red slip; good shiny black glaze. Added red and white.

Lekythos of Deianeira type. Ovoid body. Calyx mouth with a curved outline glazed inside and out, thick drip-ring at base of the mouth, broad echinus foot glazed and a slightly concave strap handle glazed outside and in. The picture is confined to the front of the vase in a panel framed by a vertical black line at the sides and a red line at the bottom, leaving a narrow reserved space below. Above the picture, a tongue pattern with red tongues alternating with black, separated from each other by black lines and bordered below by a wavy line.

Body: A siren with outspread wings to the right with the head turned back. It has a black fan-shaped tail and wears a fillet in its hair.

Red: Fillet; wing midbands; alternate tongues.

White: Siren's face; line down the breast; a line above and another below the wing midbands.

Red lines: One on the drip-ring; one (thick) below the panel encircling the vase; one at the edge of the foot.

The Dolphin Group.  
550-540 B.C.

Haspels (ABL 28), included the Athens lekythos in a small category of neckless sub-Deianeira lekythoi and Beazley (Para 199), in his Blackneck Class. Both have attributed the lekythos to the Dolphin Group and Ure, *op. cit.* 140, considered it Euboean, based on stylistic criteria. For sirens in the same position as that on the Athens lekythos, see the column krater, Boston 60.1452 (CVA 51; Add<sup>2</sup> 34), by the Painter of Louvre F6, the amphorae: Tübingen 28.5442 (CVA 2 pl. 31), and Oxford 1960. 1290 (CVA 3 pl. 1); and the lip cup, Amsterdam 2142 (CVA 2 pl. 96, 6). For a similar rendering of the wings, see the sirens on the Little-master cup Berkeley 8/3497 (CVA 1 pl. XVI, 1), and the sphinxes on the cup, New York 03. 24. 31 (CVA 2 pl. XII, 16); the cup-skyphos, Toronto 919. 5.179 (Para 89, 22; Add<sup>2</sup> 54), attributed to the Group of Rhodes 11941; and the cups: Adolphseck 21 (CVA 1 pl. 19, 1, 3 side A); Frankfurt KH 4903 (CVA 2 pl. 53) and Munich 2223 (CVA 11 pl. 46, 4-6 and pl. 47, 1-2). For a siren on a Deianeira type lekythos, see the lekythos, University of Missouri-Columbia 78.30 (CVA 1 pl. 17, 1-3).

Sirens appear with increasing frequency in Greek sculpture and vase-painting from the early seventh century B.C. on. For sirens in early and archaic Greek vase-painting, see E. Kleinbauer, *AJA* 68 (1964) 360-361; U. Kopf-Wendling, *Die Darstellungen der Sirene in der griechischen Vasenmalerei des 7. 6. 5 Jhs v. Chr.* (Ph. D. thesis, Freiburg 1989) esp. 133-160; E. Hofstetter, *Sirenen im archaischen und klassischen Griechenland* (1990) esp. 763 ff.; C. E. Tovar, in *The Centaur's Smile* 287-290; A. J. Paul, *ibid.* 291-292; K. Manchester, *ibid.* 298-300.

The Dolphin Group, first identified by Haspels (ABL 14-15), mostly includes small lekythoi of the Deianeira or shoulder type and was named after the decoration applied on their shoulder which consists of two leaping dolphins. Initially the Group was considered Attic, but subsequent growing consensus prefers Euboean, mainly due to stylistic criteria. The question remains open. For the Dolphin Group, see Ure, *Sixth* 42 ff. (Group D); ABL




14-16. 28. 193-194. 368; *ABV* 457-458. 698 and 716; *Para* 199-201 and 519; *Add*<sup>2</sup> 115; Kurtz, *AWL* 144; *Agora* XXIII 44; for its connection with Euboea, see J.-P. Descœudres, *AntK* 11 (1968) 102-105; D. von Bothmer, *MetMusJ* 2 (1969) 33. 38 ff.; A. D. Ure, *BSA* 68 (1973) 25-31; W. Stern / J. P. Descœudres, *Archæometry* 19 (1977) 73 ff.; Tiverios, *Problemata* 102-106; H. A. Shapiro, *Getty Vases* 4 (1989) 30; K. Kilinski, *AntK* 37 (1994) 3. 9-19; J. Boardman, *Early Greek Vase Painting* (1998) 216. For the results of clay analysis of vases of the Dolphin Group, see J. Boardman / F. Schweizer, *BSA* 68 (1973) 267-283 esp. 273; R. E. Jones et al., *Greek and Cypriot Pottery* (1986) 631-636.

### Fig. 3

2470. Formerly in the collection of the Archaeological Society no. 990. From Attica. Unpublished.

Height, 13.7 cm; mouth diameter, 3.1 cm; foot diameter, 5 cm.

Half of the mouth, of the drip-ring and of the foot missing and restored in plaster. Handle reattached. Fabric reddish with slightly darker slip. Part of the red and black glaze of the bands of the body peeled off.

Lekythos of Deianeira type. Ovoid shape with the vertical lines emphasized. Calyx-mouth with a curved outline. Thick drip-ring at the base of the mouth with a glazed line on it. Echinus foot glazed with the edge reserved. Handle ovate in section. The body is left unpainted, except for three horizontal red bands alternating with two black that encircle the vase. On the upper part of the left side of the vase the dipinto: 

Red: Dipinto; three bands on the body.

Red lines: One on the rim.

Third quarter of the 6th century B.C.


Black or black alternating with red horizontal, parallel glazed bands around the body are not commonly applied on lekythoi or other shapes. This type of decoration is more often found on amphorae, see e.g. the amphorae Barcelona 1481 (*ABV* 600, 3), of the Light-make Class; New York 1974. 11. 1 and 52. 11. 17 (*CVA* 4 pl. 44-45); Leiden I. 1956/10. 1 (*CVA* 1 pl. 43, 1), where it is however combined with a figure-scene on the shoulder or florals on the neck. For this kind of decoration on lekythoi, see *ABL* 5; Kurtz, *AWL* 144.

For comparison, see the lekythoi of Deianeira type

from Elaiou: Louvre G 180 with two black bands between red lines on the body and Louvre G 34 with two black bands without red lines on the body and the fragment, possibly from a Deianeira type lekythos, Olynthos 8.34 (Robinson, *Olynthus* V no. 73 pl. 56). See also the lekythoi: Oxford 1872, 1248A attributed to the Dolphin Group (*ABV* 457, 22); *Agora* 24531 attributed to the Class of Athens 581 [Beazley]; Kerameikos 7596 (*Kerameikos* IX 173 pl. 85 E15); *ibid.* no. 8248 (HW 65) 85 pl. 14, 4; also the lekythos, Kerameikos 473.10 (*Kerameikos* VII, 2 121 pl. 82) and the lekythoi: Oslo (*CVA* Norway 1 pl. 26, 5) and Delphi (I. Konstantinou, *ADelt* 20 [1965] 302 pl. 357), all of the 6th century B.C.

For a thorough discussion of a similar graffito on a Horse-head amphora type B from Ialysos, see A. Johnston, *BSA* 70 (1975) 152 no. 47 mainly 157-158 and 146, 3 and 4. Johnston suggests that the graffito may be an owner's mark but gives no explanation for its meaning.

### PLATE 3

1-2.  567 (CC 675). Formerly in the collection of the Archaeological Society no. 2496. From the Kerameikos. *ABL* 6; S. Karouzou, *AM* 56 (1931) Beilage XLV, 2.

Height, 29.6 cm; mouth diameter, 5 cm; foot diameter, 7 cm.

Mended from several large and small fragments. Missing pieces from the wall and foot have been restored. Breaks and cracks all over. Abrasions all over the black areas especially at the back. Black glaze misfired red and peeling or faded in places with the vertical brush strokes clearly visible on the body at the right and left of the picture. Fabric brownish with yellowish slip on the panel. Added red.

Lekythos of Deianeira type. Ovoid body with the vertical lines emphasized, assimilating the cylinder shape. Calyx mouth with a curved outline glazed inside and out, thick drip-ring at base of the mouth. Broad echinus foot glazed and a concave strap handle glazed on the outside and in. The picture is confined to the front of the vase in a panel framed by a vertical black line at the sides and a black line at the bottom, leaving a narrow reserved space below. Above the picture, a tongue pattern with red



tongues alternating with black, separated from each other by black lines and bordered below by a wavy line. Below the panel two reserved lines running around the vase.

Body: Dionysos standing to the right in the middle flanked by a woman (Ariadne) and a satyr. Dionysos wears a long chiton with incised vertical lines and a himation on the shoulders folded over his left hand. He holds a drinking-horn in his left hand. His right arm with stretched fingers is bent diagonally down. The woman behind him stands to the right, dressed in a peplos, with the skirt patterned with cross incisions, and a himation drawn over her head. The satyr on the right stands on his toes in front of Dionysos. He is ithyphallic, with hairy body indicated by rows of sharply incised small lines.

Red: Himatia; hair and beard of Dionysos and the satyr; genitals of the satyr; alternating tongues below the drip-ring.

Red lines: One on the drip-ring.

Around the middle of the 6th century B.C.

This lekythos, according to Haspels (*ABL* 6), is an example of the Deianeira type of the middle of the 6th century B.C. When the outline of the shape becomes weaker and less swollen and the vertical lines of the form are emphasized.

Dionysos can be easily recognized by the long pointed beard, the drinking horn and his association with the satyr. If the himation drawn over the head of the woman implies bridal status, then Ariadne is the woman beside him. The subject is very popular in Attic vase-painting during the years 550-540 B.C., especially in the repertoire of the painters of the Group E and the Painter of Berlin 1686.

The satyr's stippled skin, with the small incised lines to portray hairiness, recalls other semi-human beings, like the Minotaur, see e.g. the amphora, Oxford 1918.64 (*ABV* 296, 5; *Add*<sup>2</sup> 77) by the Painter of Berlin 1686. For some examples of hairy satyrs, see the tondos of the cups: Boston 69.1052 (*CVA* 2 pl. 90) and Taranto 52146 (*CVA* 3 pl. 16); and the amphorae: Basel BS 424 (*CVA* 1 pl. 28) and Würzburg 252 (*ABV* 315, 1; *Add*<sup>2</sup> 85; Moraw, *Mitn* no. 29 pl. 4).

### Fig. 4.

20299. Unknown provenance. Unpublished.

Height, 11.3 cm; mouth diameter, 2.8 cm; foot diameter, 5.2 cm.

Complete, except for damaged rim and some missing chips from foot. Abrasions all over. Black glaze flaked in places. Fabric orange-red. Added red and white (faded).

Lekythos of the Deianeira type. Ovoid shape with the greater diameter below the middle of its height. Calyx mouth glazed inside and out, a groove at the joint between the mouth and the body. Broad spreading foot glazed on top with the edge reserved. Slightly concave strap handle glazed on the outside only. The picture is confined to the front of the vase, limited by the solid black that serves as a panel frame. The drawing is poor and hastily done.

Body: A naked man in profile to the right pursues a woman, dressed in a long chiton, who runs to the right looking back.

Red: Hair of the man.

White: Woman's flesh (faded). The hands of the woman are painted in white directly on the clay, the right one shown across the black glaze of her chest.

Last quarter of the 6th century B.C.

The Athens lekythos shares the same potting style with the same dimensions as and the careless figure style of the lekythos in the Guarnieri Collection, 87 of the Museum of Camerino (G. Fabbrini / S. Sebastiani, *Museo di Camerino* [1982] 26 no. 8 pl. VI, c), and with the lekythos figured in *NSc* 14 (1960) 140 fig. 5b. Pursuit scenes as on our lekythos are rare in black-figure, unless they point to a specific mythological episode (e.g. Peleus and Thetis or pursuit of Troilos etc).

### PLATE 4

1-2.

20298. From Phaleron? Unpublished.

Height (as preserved), 11.4 cm; foot diameter, 5.5 cm.

Most of the mouth and some chips from the body missing. Abrasions all over. Black glaze of very poor quality. Fabric brownish with a yellowish slip on the panel. Added red, added white (?) or red peeled off (?) (uncertain, only the matt surface shows that added colour once existed).



Lekythos of the Deianeira type. Ovoid shape with the greater diameter below the middle of its height; a shallow groove between the mouth and the body. Broad spreading foot glazed on top with the edge reserved. Slightly concave strap handle glazed on the outside and in. The picture is confined to the front of the vase limited by the solid black serving as a panel frame. The drawing is poor and hastily done.

Body: A naked youth running to the right and looking back with elbows bent and the arms swinging at his sides. He is flanked by two draped figures facing inwards. A round blob of glaze behind the right shoulder of the running youth.

Red: Hair of the youth; hanging folds of the draped figures; vertical row of six dots on the himation of the right-hand figure.

Red or white (?): Traces on the upper part of the himation of the left figure.

Red lines: Traces on the shallow groove between the mouth and the body.

Group of the Vatican G. 52 [Serbeti].  
Last quarter of the 6th century B.C.

The type of our lekythos is a weakened version of the earlier examples of Deianeira lekythoi. For the type, see *ABL* 1-6, 25-31. As far as the shape is concerned, the Athens lekythos is similar to Agora P 15374 (Agora XXIII pl. 75, 798) attributed to the Dolphin Group and to the lekythos, Museo di Camerino no. 87 (G. Fabrin / S. Sebastiani, *Museo di Camerino* [1982] pl. VI c), with almost the same dimensions.

For the Group of Vatican G. 52, named after the lekythos Vatican G. 52 (*ABV* 460, 1), that descends from the Group of Louvre F6 and consists mainly of lekythoi as well as of some hydriai, oinochoai and amphorae, see *ABL* 17, 67; *ABV* 460-63, 698, 715; *Para* 202-204, 519; *Add*<sup>2</sup> 115-6; Kurtz, *AWL* 144; *Agora* XXIII 44, 91; Campus, *Ceramica attica* 4; M. A. Tiverios, in I. Vokotopoulou et al., *Σινδός, Κατάλογος της έκθεσης* (1985) 176, 2 no. 283; M. R. Wojcik, *Museo Claudio Faina di Orvieto* (1989) 263 f. (with bibliography). Generally, the drawing is of a poor artistic standard, with only a few incised lines for details.

A running youth is favoured by artists of the Group of Vatican G. 52, see for example the lekythoi: Agrigento C.

790, C. 791, C. 792 and C. 793 (*Para* 202; *Add*<sup>2</sup> 115); the amphoriskos, Gela ant. inv. 205/B (*CVA* 4 pl. 10, 7-8; *TA ATTICA*, 427 pD32), and the oinochoe, Berlin F 1736 (*ABV* 462, 41; *Add*<sup>2</sup> 116; *CVA* 7 pl. 30). Moreover, the Group of Vatican G. 52 has close stylistic connections with the Fat-runner Group, where a running figure is very often depicted between two onlookers. The rendering of the hair of the running figure of our lekythos, as well as the round blob of glaze are found on the amphoriskos, Agrigento C. 852 (*CVA* 1 pl. 9, 2), of the same group.

3-4. Fig. 5.

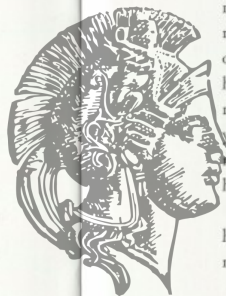
404 (CC 674). Formerly in the collection of the Archaeological Society no. 5771. From Tanagra.

S. Karouzou, *AM* 56 (1931) 98 ff. pl. II. Beilage XLV, 1; *ABL* 30; S. Karouzou, *The Amasis Painter* (1956) pl. 19, 1, 20, 2; D. von Bothmer, *AntK* 3 (1960) 74 n. 40; G. Despinis, *ADelt* 21 (1966) 41; *ABV* 155, 62, 688; *Para* 64; *Add*<sup>2</sup> 45; K. Fittschen, *Untersuchungen zum Beginn der Aggelenstellung bei den Griechen* (1969) 163 GT 12; P. Philippou, *Vase of the National Archaeological Museum of Athens* (1972) 64-65 fig. 26; D. von Bothmer, *The Amasis Painter and his world. Vase-painting in Sixth-Century B.C. Athens* (1985) 192, 233 fig. 101; Schefold, *SBII* 156; *Agora* XXIII 44 n. 10; T. I. Kakridis, *Ελληνική Μεθολογία* 3 (1986) 54 fig. 29; L. Ghali-Kahil, *Les enlèvements et le retour d'Hélène* (1955) 310 n. 3 pl. 101, 2; *LIMC* III (1986) 582 s.v. Dioskouroi no. 176 (A. Hermery); *LIMC* IV (1988) 510-511 s.v. Hélène no. 44 (L. Kahil) pl. on p. 300; *LIMC* VII (1994) 236 s.v. Peirithoos no. 52 (E. Manakidou); Brommer, *VL* 3 221, 1.

Height, 24.2 cm; neck diameter, 2.8 cm; mouth diameter, 5.2 cm; foot diameter, 8.8 cm.

Mended from several large and small fragments with some lacunae restored in plaster, largely on the back. Many breaks and cracks all over including on the decorative panel. Few abrasions, one at the lower black part of the body below the panel and on the foot. Black shiny glaze of very good quality, flaking in places. Fabric brownish red. Added red and white preserved in good condition.

Lekythos of sub-Deianeira type. Ovoid shape with the greater diameter below the middle of its height. Calyx



mouth glazed inside and out, very short neck with a thick drip-ring at its base. Broad echinus foot glazed and a slightly concave strap handle glazed in and out. The picture is confined to a panel at the front of the vase, enclosed between two vertical lines on each side. Above the picture tongue pattern with the tongues separated from each other by glazed lines and bordered below by a wavy line.

Body: Woman in the middle holding hands with a man and a youth. The woman moves to the right with her head turned back. She is dressed in a long chiton over which she wears a striped fringed himation of unusual elegance for this period. The stripes of the himation are painted red and are bounded by wavy lines that alternate with black stripes, decorated with red dots and rosettes with a red centre and white-dotted circles. She wears a red fillet on her head, a necklace (incised line) and earrings (the visible one consists of two red dots). The man on the left is bearded and wears a short himation. He holds a spear in his right hand and in his left the woman's right wrist. Behind him a dog stands to the right. The youth on the right is shown in profile to the left. He is naked with a fillet on his head. He holds a spear in his left hand and in his right the woman's left wrist.

Red: Stripes, dots and dotted rosettes on the woman's himation; two dots on the earring; the himation of the man on the left; the youth's fillet; a dot on his chest.

White: "Heart" of the dotted rosettes on the himation of the woman; dots on the himation of the left-hand man; dot at the bottom of each dividing line of the tongues.

Red lines: One on the lip; one on the drip-ring; a pair of lines starting from the vertical frames of the picture runs horizontally over the back (below the handle); one at the top of the glazed part of the lower part of the body encircling the vase, serving also as the ground line for the picture.

The Amasis Painter.  
About 540-535 B.C.

The Amasis Painter has been assigned a wide variety of shapes ranging in size from small to quite large. A large number of shoulder type lekythoi are by his hand, but he also decorated this lekythos and two more of sub-Deianeira type: Villa Giulia (*ABV* 155, 63; *Add*<sup>2</sup> 45) and

Copenhagen NM. 14067 (*Para* 66; *Add*<sup>2</sup> 45). Our lekythos is of exactly the same height as his sub-Deianeira lekythos in Copenhagen, it also has the same number of tongues above the panel and with the exception of the neck, the same proportions. The three lekythoi are later than the painter's shoulder lekythoi.

The scene of the Athens lekythos has been interpreted by Beazley (*ABV* 155, 62), Kahil (*op. cit.*), Schefold (*op. cit.*) and others as the abduction of Helen by Theseus and Peirithoos. Comparable figures appear in very similar compositions on the oinochoe, Berlin 1731 (*ABV* 153, 34, 687; *Para* 64; *Add*<sup>2</sup> 44; *LIMC* III [1986] 582 s.v. Dioskouroi no. 176 [A. Hermery]), by the Amasis Painter, and on the black figure amphora once Castle Ashby 10 (*ABV* 477, 1; *CVA* Northampton pl. 15, 3-4), by the Edinburg Painter. The scene depicted on these three vases (our lekythos included) could possibly be interpreted as the recovery of Helen by her brothers, the Dioskouroi, after her abduction by Theseus and Peirithoos, as Karouzou (*AM* 56 [1931] 102) and Philippaki, *op. cit.* 64 suggested for the Athens lekythos, although Hermery *op. cit.* expressed doubts. On the above interpretation of the scene of the three vases, see also S. Karouzou, *The Amasis Painter* (1956) 11; G. Despinis, *op. cit.* 41; M. A. Tiverios, *Ο Ανδρὸς καὶ τὸ ἔργο του* (1976) 20 n. 57; Ghali-Kahil, *Les enlèvements*, 309-310 and n. 6; *eadem*, *LIMC* IV *op. cit.* 510, 4; Manakidou, *op. cit.* 236d; S. Splitter, *Die Kypseloslade in Olympia: Form, Funktion und Bildschmuck: eine archäologische Rekonstruktion* (2000) 42; H. A. Shapiro, in H. Froning / T. Hölscher / H. Mielsch (eds), *Kotinos: Festschrift für Erika Simon* (1992) 235-236.

The story of the recovery of Helen by the Dioskouroi had been represented earlier on the chest of Kypselos (Paus. V, 19, 23; *LIMC* I [1981] 424 s.v. Aithra no. 53 [U. Kron]).

For the Amasis Painter, see *ABL* 10, 13-30; *ABV* 150 ff.; *Para* 62 ff.; *Add*<sup>2</sup> 42 ff.; J. Boardman, *JHS* 78 (1958) 1-3; D. von Bothmer, *GettyMusJ* 9 (1981) 1-4; B. Legakis, *AntK* 26 (1983) 73-76; D. von Bothmer, *The Amasis Painter* (1956); *Agora* XXIII 87-88; I. Scheibler, in *AGRP Copenhagen* 547-557; *Papers Amasis Painter* (1987).

A dog appears often in the work of the Amasis Painter, see e.g. the amphorae: Bloomington, Indiana University Art Museum, 71.82 (*Para* 65; von Bothmer, *The Amasis*



Painter 74 no. 2); Berlin F 1688 (ABV 150, 9. 687; Para 63; Add<sup>2</sup> 42) and Berlin F 1691 (ABV 151, 12. 687; Para 63; Add<sup>2</sup> 42); the olpe, Würzburg 332 (ABV 152, 30. 687; Para 63; Add<sup>2</sup> 44); and the oinochoai, London 1867.5-6.38 (B52) (ABV 153, 31. 687; Para 64; Add<sup>2</sup> 44), and Florence 3791 (ABV 153, 42; Para 64; Add<sup>2</sup> 44). The wavy stripes of the woman's himation also appear on many other vases of the painter, see e.g. the amphorae: Berlin 1689 (ABV 151, 10; Para 63), Berlin 1690 (ABV 151, 11. 687; Para 63; Add<sup>2</sup> 42); Louvre F36 (ABV 150, 6. 687; Para 63; Add<sup>2</sup> 42); Munich 1383 (ABV 151, 7. 687; Para 63; Add<sup>2</sup> 42); and Basel K4 420 (Para 65; CVA 1 pl. 29); the oinochoe, Vatican 17771 (432) (ABV 154, 48. 688; Para 64; Add<sup>2</sup> 45); the olpe New York 59.11.17 (von Bothmer, *The Amasis Painter* 147 no. 30; Para 66); the chous, Oxford 1965.122 (von Bothmer, *The Amasis Painter* 160 no. 36); and the lekythos, London 1873.8-20.299 (B 548) (ABV 154, 58; Add<sup>2</sup> 45). Purple spots and rosettes forming a ring of white dots around a purple centre as ornaments on garments are popular with the Amasis Painter, see e.g. the oinochoai Vatican 17771 (*loc. cit.*); London 1867.5-6.38 (B52) (*loc. cit.*); and Oxford 1965.122 (*loc. cit.*); the panel-amphorae: New York 56. 171. 10 (von Bothmer, *The Amasis Painter* 86 no. 7); Louvre F 26 (ABV 150, 5; Para 63; Add<sup>2</sup> 42); and Louvre F 25 (ABV 150, 4. 687; Para 62; Add<sup>2</sup> 42); For similar motifs in relation to Corinthian vase-painting, see E. W. Kleinbauer, *AJA* 68 (1964) 367-368.

## PLATE 5

Fig. 6.

497 (CC 676). Formerly in the collection of the Archaeological Society no. 1368. From Attica.

L. J. Elferink, *Lekythos* pl. 2b; S. Karouzou, *AM* 56 (1931) 99 Beil. XLIV, 2; *ABL* 27; F. Vian, *REA* 47 (1945) 9 no. 14; S. Karouzou, *BCH* 79 (1955) 188-189, pl. VII; F. Brommer, *Vasenlisten zur griechischen Heldensage* (2nd ed. 1960) 80 no. 12; *idem*, *VL* 3 105, 2; D. von Bothmer, *MetMus* 2 (1969) 38; I. Beck, *Ares in Vasenmalerei, Relief und Rundplastik* (Ph. D. thesis, Mainz 1984) 50. 53; *LIMC* V (1990) 692 s.v. Iolaos no. 47 (M. Pipili); K.

Schefold, *Götter und Heldensagen der Griechen in der früh- und hocharchaischen Kunst* (1993) 202-203, fig. 202 (drawing); *LIMC* VII (1994) 975 s.v. Kyknos I no. 62 (A. Cambitoglou / S. A. Paspalas).

Height, 14.8 cm; mouth diameter, 3.2 cm; foot diameter, 5.1 cm.

Most part of the foot and handle missing and restored. Abrasions all over. Surface chipped in many places, especially on the figures in the middle and lower part of the vase. Black glaze and added colors flaking in places. Fine reddish fabric. Red shiny slip. Added red (very thick), added white (thick as well).

Lekythos of the sub-Deianeira type. Ovoid shape with the vertical lines emphasized. Calyx mouth glazed inside and out, short glazed neck, sharp ridge at the joint between the mouth and the neck, drip-ring in the form of a narrow ridge, broad echinus foot glazed. The picture runs around the vase and is divided by three black lines from the "shoulder". Below the picture a broad band with three rows of dots (degenerated pomegranates) between double lines. The lower part of the body glazed.

"Shoulder": Animal frieze. A siren with outspread wings in profile to the right between two grazing goats and two panthers. Tongue pattern above with red tongues alternating with black separated from each other by black lines and bordered below by a wavy line, a white dot at the bottom of each dividing line. The wavy line continues below the attachment of the handle to the neck.

Body: Combat between Herakles and Kyknos. Herakles, wearing the lion skin over a short chiton, advances to the right attacking Kyknos with his sword. Kyknos (nebris over a short chiton, high-crested helmet, greaves, shield in his left hand, spear in his right) is moving to the right looking round (the lower part of his body is shown in profile to the right, the upper part from the back). Zeus (bearded, dressed in a long white chiton and a himation around the shoulders, fillet on the head) intervenes in the middle. His head is turned to the left and his arms are raised in a dramatic gesture. Athena stands behind Herakles. She wears a belted peplos with decorated hem, sandals, a high-crested helmet, and holds a spear in her right hand and a shield in her left. Ares (greaves, white corselet, low-crested helmet) approaches to the left, in front of Kyknos, ready to join in the battle holding a round shield, shown in profile, and raising his spear in his right hand. Two riders (each with short sleeveless chi-



ton and spear in hand) flank the scene. A bird flies on the far left. Below the handle, a naked bearded man with his mantle over his left arm and holding a spear walks to the right.

Red ("shoulder"): Necks of the panthers and goats; wing midbands of the siren.

Red (body): Peplos, sandals, shield, part of Athena's helmet and fillet; Zeus' hair, beard and himation; helmet, greaves and upper part of Kyknos' nebris; Ares' beard, helmet, shield and greaves; hair, beard and mantle of the naked bearded man below the handle; hair and short chitons of the riders; a line on the hindquarters of the horses and the tail of the left horse; stripe connecting the wings of the bird.

White ("shoulder"): v's on the bodies of the goats; face, neck and outline of the siren's breast and borders of the red line on her wings; a white dot at the bottom of each dividing line of the tongue pattern.

White (body): Athena's flesh, her helmet crest; Herakles' and Zeus' chitons (with incisions); Ares' corselet (with incised pattern: two eyes and nose, bands with z's); teeth of the left horse and row of white dots on its reins; tail of the right horse (with incisions); row of dots on the right side of the shield and on the hem of the garments of all the figures except those of Herakles and Ares; double rows of dots on Zeus' fillet; two vertical decorative bands on the skirt of Athena's peplos; outline of the bellies of the horses.

Red lines: One at the top of the mouth; one on the drip-ring; one at the joint between the foot and the body; two at the edge of the foot.

The Blackneck Class.  
About 560-550 B.C.

The lekythos is related to the Beazley's Blackneck Class by Haspels although, according to her (*ABL* 27 and n. 3) "it has a touch of shoulder and no panel" and it is "a compromise between the Deianeira shape and the shoulder shape (not a transitional stage between these two as S. Karouzou, *AM* 56 [1931] 98, maintained)". As far as the shape is concerned, the Heidelberg lekythos L 54 (CVA 4 pl. 169, 1, 3-4) offers a good parallel for the Athens example.

The fight between Herakles and Kyknos appears on about 120 Attic vases between ca. 570 and 480 B.C. In Herakles' saga, Kyknos is the son of Ares and Apollo's enemy, a thief who stole cattle being led to Delphi as sac-

ificial victims. According to Apollodoros (*Bibl.* II, 5, 11 [114]), Herakles assists Apollo and the combat takes place in Apollo's sanctuary at Pagassae. During this fight, Herakles does not use his club; he carries the arms of epic heroes, a sword or a spear and a shield, but retains his lion skin instead of a helmet. The two earliest literary accounts of the combat, both dated in the early 6th century B.C., are Stesichoros' *Kyknos* and the pseudo-Hesiodic *Shield of Herakles*, which gives a detailed description of Herakles' shield. Athena plays a prominent role both in the *Shield* and on the Athenian vases. Herakles has a fine helmet in the poem and a lion skin in vase-painting. This may be due to the fact that the *Shield* was written before painters and poets had given the hero the skin (around the 570s) or because the artistic convention overruled the text. On the vases, Zeus is regularly shown intervening (in the late archaic period only his thunderbolt is shown) and this may refer to yet another early variant of the story recorded by Apollodoros (*op. cit.*). Beck (*op. cit.* 50) associated the two riders on the Athens lekythos with Iolaos (left rider, behind Herakles) and Phobos (the right one behind Ares).

For the subject, see E. Kunze, *Archaische Schildbänder* (*OlForsch* 2 [1950] 246); J. Scheibler, *Die symmetrische Bildform* (1960) 72 n. 406; K. Schefold, *Frühgriechische Sagenbilder* (1964) 61; R. Hampe / E. Simon, *Griechische Sagen in der frühen etruskischen Kunst* (1964) 1 ff.; J. Boardman, *GettyMus* 1 (1974) 8; S. Matheson-Burke / J. J. Pollitt, *Greek Vases at Yale* (1975) 28 on no. 31; Mennenga, *Untersuchung* 131-140; Schefold, *SB* II 136-138; H. A. Shapiro, *AJA* 88 (1984) 523-529 with earlier bibliography; *LIMC* II (1984) 481 s.v. Ares, nos 33-36 (P. Bruneau); F. Brommer, *Herakles. The twelve Labours of the Hero in Ancient Art and Literature* (1986) (transl. by S. J. Schwarz) 58-59, 66; R. Janko, *CIQ* 36 (1986) 38-59; H. A. Shapiro, *Getty Vases* 4 (1989) 20 ff.; *LIMC* VII (1994) s.v. Kyknos I 970 ff. esp. 974-976 nos 44-72 (A. Cambitoglou / S. A. Paspalas) with bibliography; K. Schefold, *Götter und Heldensagen der Griechen in der früh- und hocharchaischen Kunst* (1993) 201-203; S. Muth, *Gewalt im Bild. Das Phänomen der medialen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.* (2008) 28-63 esp. 36-51.

For the naked male figure behind the horse interpreted as Iolaos or Apollo, see *LIMC* V *op. cit.* 692 no. 47 (Iolaos); *ibid.* VII *op. cit.* 975 no. 62 and 982-983 (Iolaos?); 983 (Apollo); H. A. Shapiro (*AJA* 88 [1984] 526)



suggested that Zeus' intervention in the combat may have been an artistic innovation of Lydos; *idem*, *Getty Vases 4* (1989) 24. For Zeus' pose, see S. Karouzou, *The Amasis Painter* (1956) 13; G. Neumann, *Gesten und Gebärden in der griechischen Kunst* (1965) 34; Muth, *op. cit.* 41. 43 and *passim*. For other examples of similar scenes with Zeus parting the two opponents see the amphorae: Munich 1379 (ABV 303, 1; *Add*<sup>2</sup> 79) by the Painter of Munich 1379 (Princeton Group); Tarquinia, Museo Nazionale 651 (LMCVII *op. cit.* 974 no. 48) by the Painter of Munich 1379; London B197 (ABV 296, 1; *Para* 128; *Add*<sup>2</sup> 77) by the Painter of Berlin 1686; Oxford 1965. 131 (ABV 301 middle; *Para* 131; CVA 3 pl. 31, 4. 33, 3-4) related to the manner of the Princeton Painter; London B156 (CVA 3 pl. 27, 1b), and the shoulder of the hydria, Naples 81173 (ABV 276, 3; CVA 1 pl. 39, 3), in the Manner of the Antimenes Painter.

For sirens, see above the Lekythos 1149 (Pl. 2). For the siren in a frieze of animals, as on the Athens lekythos, see E. Hofstetter, *Sirenen im archaischen und klassischen Griechenland* (1990) 102 ff.

A flying bird below the handle is a motif found in Attic vase-painting as early as the Geometric period and often used in this position by black-figure painters of the 6th century B.C., see Tiverios, *Problemata*, 36-37. On our vase the bird (eagle) below the handle flying to the right, could be an allusion to the scholion of the myth narrated in the *Shield of Herakles* (134), or, as the eagle is the sacred bird of Zeus (Pindar, *Pithians* 1. 6, 5. 48), could here be meant as an omen (*oionos*) sent by Zeus. For birds in Attic black-figure vases, see C. Krüger, *Der fliegende Vogel in der antiken Kunst bis zur klassischen Zeit* (1940), 50 ff.; for the type of the bird on the Athens lekythos, see *ibid.* 58-59 pl. 12 no. 4. For birds and their flight as ominous, see J. Pollard, *Birds in Greek Life and Myth* (1977) 117-129.

## PLATE 6

1-2. Fig. 7.

19664. Gift of Miss E. Vitali (antiquarian) from her collection. Unpublished.

Height, 14.8 cm; mouth diameter, 2.3 cm; foot diameter, 4.4 cm.

Intact. Abrasions all over, especially on the mouth, the

handle and the junction of the body with the foot. Thin black glaze with vertical brush strokes clearly visible on the body on the right and left of the picture. Fabric reddish with darker slip on the ground of the panel picture. Added red.

Lekythos of sub-Deianeira type. Elongated egg-shaped body with a continuous outline. Calyx mouth with a curved outline glazed inside and out, short reserved neck, drip-ring in the form of a narrow ridge, echinus foot glazed and concave strap handle glazed on the outside only. The picture is confined to the front of the vase in a panel, edged above by a band of black hanging tongues hastily done and limited at the sides by the solid black. A thin dilute line serves as ground line.

Body: Two women stand facing each other, the far leg advanced, arms stretched forward and bent at the elbow. They are dressed alike in a peplos and share a single large embroidered himation, which falls behind their backs like a curtain. The himation is drawn over their heads and stretched out in front.

Red: The external side of the himation near the left woman and its hem by the right woman; faded fillets on the heads of the two girls above forehead; four vertically painted blobs on the himation.

Red lines: One at the top of the mouth; one on the drip-ring; two below the figure-scene encircling the vase; one almost in the middle of the solid black of the lower part of the vase encircling the vase; one at the edge of the foot.

Near the Pharos Painter [Serbeti].  
About 540-530 B.C.

For the Pharos Painter, named after the motif of women sharing one himation (*pharos*), as shown on the Athens lekythos and related by Haspels to Group E, see Haspels, *ABL* 25-26. 194; *ABV* 456-7. 698; *Para* 199; *Add*<sup>2</sup> 115; Boardman, *ABFH* 63. The subject appears on seven of the painter's lekythoi. The Pharos Painter has been assigned many sub-Deianeira lekythoi and, according to Haspels, *op. cit.* he was the first to add a neck to the Deianeira type, forming the sub-Deianeira type.

The Athens lekythos shares many features with the Pharos Painter's sub-Deianeira lekythoi discussed by Haspels (*op. cit.*). However the drip-ring is now reduced, the tongue pattern is hastily done and the mouth has a marked flare. For the shape compare the lekythoi: Basel



Market (*MuM* Auktion 40, 13 December 1969 no. 60 pl. 16) and Rhitsona 49.254 (Ure, *Sixth* 41 pl. XIII).

A large number of Attic and Corinthian vases of the second and third quarter of the 6th century B.C., in particular lekythoi and pyxides, show two women sharing a himation facing each other. The subject is found on both smaller and larger shapes. M. Guarducci, in her article in *AM* 53 (1928) 52 ff. discussed the subject in detail, collected the previous bibliography, suggested that the common himation must have a ritual significance and also maintained that the sharing of a common garment signified a union of the figures and had religious connotations. Various theories have been since then proposed. Some support the idea of a ritual offering of the himation (E. Pfuhl, *Malerei und Zeichnung* [1923] 311) perhaps a ritual, or in association with a god or a marriage ceremony (W. Deonna, *RA* 23 [1914] 39 ff.). According to others, drawing a single himation instead of two, suggests economy on the part of the painter and others argue that the duplication of figures points to a sacred unity or to homosexuality (M.-C. Villanueva-Puig, *REA* 106 [2004] 445-454). Relevant studies include K. Schauenburg, *RM* 71 (1964) 62-70; *JOH* 14 (1976) 213-219; M. G. Buchholtz, *JdI* 102 (1987) 155; G. Koch-Harnack,  *Erotische Symbole. Lotosblüte und gemeinsamer Mantel auf antiken Vasen* (1989) 109 ff. esp. 143-148; *eadem*, *Hephaistos* 10 (1991) 61-62; N. S. Rabinowitz, in N. S. Rabinowitz / L. Auanger, *Among Women: From the Homosocial to the Homoerotic in the Ancient World* (2002) 130-133.

Lekythoi with this subject: Athens, Vlastos Collection (*ABL* 194, 3; *ABV* 456); Syracuse *s.n.* from Locri (*ABV* 457, 2; Koch-Harnack, *op. cit.* 145 fig. 18); Oxford 1946.182 (*ABV* 456, 1; *Para* 199; *Add*<sup>2</sup> 115; Koch-Harnack, *op. cit.* 145 fig. 17); Berlin F 1738 (*ABL* 194, 5; *ABV* 456; *Para* 199; Koch-Harnack, *op. cit.* 144 fig. 13); Giessen no. KIII-102 (CVA 1 pl. 20) near the Dolphin Class; Laon 37.970 (CVA 1 pl. 14, 1-2); New York 75.2.10 (*ABL* 194 Appendix II, 1; *ABV* 698; *Para* 199; *Add*<sup>2</sup> 115); Athens, Kanellopoulos Collection *s.n.* (*Para* 198, 5) of the Blackneck Class; Vienna, Kunsthistorisches Museum 3624 (*AA* 91 [1976] 213 n. 2); Bucarest, Kalinderu Museum (E. Coliu, *La Collection des vases grecs du Musée de Kalinderu* [1937] 50 figs 29, 30); London B 53 (*ABL* 26; Koch-Harnack, *op. cit.* 144, fig. 16) near the Pharos Painter; Athens 18674 (Koch-Harnack *op. cit.* 144 fig. 15); Heidelberg L 57 (*ABV* 456, 1; *Add*<sup>2</sup> 115;

CVA 4 pl. 168, 3-4) of the Hermione Group, near the Blackneck Class; Copenhagen 728 (CVA 3 pl. 109, 3ab); London Market (*Cat. Sotheby's*, London 18.7.1934 no. 72; *Aspects of Ancient Greece. Allentown Art Museum*, September 16-December 30, 1979, 32 no. 13) by the Pharos Painter.

3-4. Fig. 8.

1071 (CC 672). Confiscated in Paris in 1889. Formerly in the collection of the General Ephorate no. 1082.

*ADelt* (1889) 217 no. 37; CC 672 pl. 29; *ABL* 30-31. 196, 1; *ABV* 200, 1; Brommer, *VL*<sup>3</sup> 233, 57.

Height, 27 cm; mouth diameter, 6 cm; foot diameter, 8.6 cm.

Intact, except for small parts missing and restored on the lower part of the body, the back and the foot. Many cracks in the figure-scene. Good shiny black glaze, misfired to reddish or greyish in parts, especially on the lower part of the right side. Fabric reddish with orange-red slip. Added red and white.

Lekythos of sub-Deianeira type. Elongated egg-shaped body with the greater diameter below the middle of its height. At the top of the neck a tooled off ridge indicating the point where the mouth curves out. Echinus mouth glazed inside and out, upper surface reserved, short reserved neck, a ridge instead of a drip-ring, broad echinus foot glazed on top with the vertical surface reserved, concave strap handle glazed outside and in. The picture is confined to a panel on the front of the vase limited left and right by the solid black serving as a panel frame, and by a dilute line at the bottom leaving a narrow reserved space below. Above, just below the neck, red tongues alternating with black, separated from each other by black lines and bordered below by a wavy line. Below the tongue pattern, a decorative band with hanging lotus buds linked by stem arcs skipping one bud, with dots between the interstices. The area below the picture is glazed black, with a reserved band only in the front of the vase.

Body: Theseus struggling with the Minotaur. Theseus grasps the Minotaur's left hand between the wrist and the elbow with his left hand and is about to stab him in the chest with his sword. He wears a short chiton decorated with simple incision at the neck and with a dotted border between two sets of double lines at the hem; a nebris is



fastened over his left shoulder and around his waist, the ends of which hang down between the hero's legs. His hair is bound up in a fillet. The Minotaur is armed only with a stone. He is shown in a semi-kneeling pose to the left, with his body turned towards Theseus. He grasps Theseus' body with his right hand and clutches a stone menacingly in his upraised left hand. His hand is shown as a circle at the end of his arm with a splotch of white to indicate the stone. Two girls stand on either side of the combatants facing inwards. They have long hair falling down their backs, and wear peploi vertically divided by a central stripe. The girl behind Theseus wears a fillet in her hair, and raises both hands forward at her waist level, the other raises her right hand in surprise or encouragement and bends her left hand forward at the waist level.

Red: Theseus' chiton and fillet; front part of the Minotaur's neck; peplos of the left-hand girl apart from the central stripe; part of the upper part of the peplos of the right-hand girl; alternate tongues.

White: Part of the nebris between the thighs of Theseus; girls' skin; stone.

Red lines: One on the rim; one on the ridge between the neck and the shoulder; one below the picture at the upper edge of the solid black encircling the vase.

The Wraith Painter.  
About 530 B.C.

The Wraith Painter, named by Haspels (*ABL* 30) after his figures "like wraiths, boneless, two dimensional", decorated various types of lekythoi and oinochoai, cups, skyphoi etc. He usually left the women's flesh black, but not on our lekythos. Our lekythos, together with Athens 1072 (below Pl. 7) and Syracuse 20958 (*ABV* 200, 2; *TA ATTIKA*, 250 C8) is of the tall sub-Deianeira type, with the neck reserved. Two lekythoi by the Amasis Painter have the same sub-Deianeira shape: Rome, Villa Giulia (*ABV* 155, 63; *Add*<sup>2</sup> 45; *ABL* 30) and Copenhagen NM 14067 (*Para* 66; *Add*<sup>2</sup> 45; D. von Bothmer, *The Amasis Painter and his World. Vase-painting in Sixth-Century B.C. Athens* [1985] 192 fig. 101). According to Haspels (*ABL* 30), the former is the earliest known sub-Deianeira lekythos with reserved neck. For the type of these lekythoi, see *ABL* 30. The peploi of the two girls on our lekythos find a close parallel on Athena's peplos on the cup, once Pourtales 144, attributed to the painter (*ABV* 200, 9). For the Wraith Painter, see *ABL* 21. 30-31. 196; *ABV* 199-201.

689; *Para* 79, 84-86; *Add*<sup>2</sup> 54; *EAA* VII (1966) 444 s.v. Pittore degli Spettri (E. Paribeni); *CVA* Malibu 2, 56-57 pl. 104; *CVA* Athens 4, 29-30 pls 16-17; *CVA* Rhodes 1, 105 pl. 77.

The Minotaur appears for the first time in extant art in the seventh century B.C. with the earliest known representations coming from Sicily and the Peloponnese: see *LIMC* VI (1992) 575 s.v. Minotauros nos 6 and 6a (S. Woodford). His slaying by Theseus is popular during the middle and the third quarter of the 6th century B.C., but there is little development in the iconography. The scene becomes a little more than a stock motif in later black-figure vase-painting. Female onlookers with no identifying attributes appear often in the scene and they appear to represent either the Athenian girls sent as a tribute to Crete or Ariadne and an Athenian girl. (On the cup, Munich 2243 by Archikles and Glaukytes [*ABV* 160, 2. 163, 2; *Para* 67 and 68; *CVA* 11 pl. 6], inscriptions identify the female figures flanking the main scene as *Ariadne* and *Athenaia*). On the Athens lekythos, the gesture of the girl on the right, behind the Minotaur, recalls that on the amphora with the same subject, Munich 1397 (*ABV* 134, 20; *Add*<sup>2</sup> 15; *CVA* 1 pl. 31, 2) by Exekias and the girl on the amphora, Louvre F 39 (*ABV* 174, 5; *Para* 72; *Add*<sup>2</sup> 38) by the Group of London B 174.

For the myth of Theseus slaying the Minotaur, see D. von Bothmer, *MMB* 5 (1946-7) 221 ff.; K. Scheffold, *Frühgriechische Sagenbilder* (1964) 39; H. von Steuben, *Frühe Sagen Darstellungen in Korinth und Athen* (1968) 34-35; F. Brommer, *AntK Beiheft* 7 (1970) 53 ff.; F. V. Keuren Stern, *ANews* 7 (1978) 1-23; Scheffold, *SB* II 150-153; F. Brommer, *Theseus. Die Taten des griechischen Helden in der antiken Kunst und Literatur* (1982) 35-64 esp. 38-44; A. Jacquemin / J.-J. Maffre, *BCH* 110 (1986) 187 n. 31; *LIMC* VI (1992) 574-581 s.v. Minotauros (S. Woodford); *LIMC* VII (1994) 940-943 s.v. Theseus viii (S. Woodford); L. Marangou et al., *Ancient Greek Art from the Collection of Stavros S. Niarchos* (1995) 64 ff. with bibliography.

For the earliest representations of the myth, see: C. Dugas / R. Flacelière, *Thésée, images et récits* (1958) 34 ff.; K. Scheffold, *Frühgriechische Sagenbilder* (1964) 39 fig. 7; C. Calame, *Thésée et l'imaginaire athénien* (1990) 210 ff.; P. Blome, *AntK* 34 (1991) 160 ff. On the depiction of the myth on black-figure vases, see Boardman, *RA* (1972) 58; Brommer, *VI* 3 226 ff.; B. Neutsch, *RM* 86 (1979) 166 ff.; F. Brommer, *Getty Vases* 2 (1985) 220-

224. For poses similar to those of Theseus and the Minotaur on our lekythos, see the cup fragments, Amsterdam, Allard Pierson Museum 2147 (*ABV* 196, 2; *Add*<sup>2</sup> 53), of the Group of Villa Giulia 3559; the shoulder of the hydria, Louvre F 39 (*ABV* 174, 5; *Para* 72) by the Taleides Painter; the exterior of the Siana cup, Basel Market (*MuM* Auktion 51, 14-15 März 1975, no. 122 pl. 22).

For Theseus wearing a nebris over his short chiton, see e.g. the scene on the amphora: Würzburg 200 (*ABV* 327, 2), by the Long-Nose Painter; New York 47. 11. 5 (*ABV* 174, 1. 688; *Para* 72; *Add*<sup>2</sup> 49) name-piece of the Taleides Painter; Geneva 15.008 (*ABV* 141, 2; *Para* 58; *Add*<sup>2</sup> 38) of the Group of London B174; Altenburg 211 (*ABV* 312, 5; *Para* 136) by the Painter of Vatican 365; Nantes D863-1-71 (*CVA* 1 pl. 11, 1); London B 246 (*CVA* 4 pl. 60, 2a); the hydria, Louvre C. 10655 by the Taleides Painter (*ABV* 174, 6; *Para* 72; *Add*<sup>2</sup> 49); the hydria fragment, Florence 94340 (*CVA* 5 pl. 40, 4); the lekythoi: Barcelona 440 (*ABV* 515, 12; *Add*<sup>2</sup> 128), of the Hound-and-Hare Group and Nantes 974-2-45 (*CVA* 1 pl. 10, 1-4) of the Phanyllis Class; and the cups: Munich 2243 by Archikles and Glaukytes (*ABV* 160, 2. 163, 2; *Para* 67 and 68; *Add*<sup>2</sup> 128); Rouen 450 (*ABV* 141, 3; *Para* 58; *Add*<sup>2</sup> 38) of the Group E; London B 246 (*loc. cit.*); Louvre F 33 (*ABV* 141, 3; *Para* 58; *Add*<sup>2</sup> 38) by the Painter of the Vatican Mourner; New York 47. 11. 5 (*loc. cit.*); Würzburg 200 (*loc. cit.*); London 1920, 3-15, 2. (*CVA* 3 pl. 35, 3); and the psykter-amphora, London B148 (*ABV* 109, 29; *Para* 44; *Add*<sup>2</sup> 30) by Lydos; the cups: Munich 2243 (*loc. cit.*); Athens 12586 (*loc. cit.*); Rouen 450 (*loc. cit.*); the hydria fragment, Florence 94340 (*loc. cit.*); the lekythos, Nantes 974-2-45 (*loc. cit.*) and the one attributed by H. Hoffmann to the Amasis Painter (W. Hornbostel et al., *Kunst der Antike. Schätze aus Norddeutschem Privatbesitz* (1977) 270 no. 239B). For the tail of the Minotaur, see F. V. Keuren Stern, *ANews* 7 (1978) 7; F. Brommer, *Theseus. Die Taten des griechischen Helden in der antiken Kunst und Literatur* (1982) 43.



## PLATE 7

Fig. 9.

1072 (CC 673). Confiscated in Paris in 1889. Formerly in the collection of the General Ephorate no. 1083.

*ADelt* (1889) 217 no. 38; *ABL* 30. 196, 3 pl. 9, 5; *ABV* 200, 3.

Height, 26.3 cm; mouth diameter, 5.5 cm; foot diameter, 8.7 cm.

Intact. Small abrasions in places especially on the handle. Missing chips from rim. Black glaze misfired red in places at the back of the vase. Added red (very bright), added white.

Lekythos of the sub-Deianeira type. Elongated egg-shaped body. At the top of the neck a tooled-off ridge indicating the point where the mouth curves out. Echinus mouth glazed inside and out, upper surface reserved, short reserved neck, a ridge instead of a drip-ring, broad echinus foot glazed on top with vertical surface reserved, concave strap handle glazed outside and in. The picture is confined to a panel on the front of the vase, limited left and right by the solid black serving as a panel frame, and by a dilute line at the bottom leaving a narrow reserved space below. Above, just below the neck, red tongues alternating with black separated from each other by black lines and bordered below by a wavy line. Below the tongue pattern a decorative band with hanging lotus buds linked by stem arcs skipping one bud and sometimes two, with dots between the interstices. The area below the picture is glazed black.

Body: A pair of warriors between two pairs of youths. The warriors are shown in profile to the right with the right-hand one having his head and upper body turned back. They wear low-crested helmets, belted corselets (ornamented with two horizontal bands of net-pattern) over short pleated chitons and greaves. They are armed with spears held obliquely and pointed up, and carry round shields shown in profile and partially overlapping each other in the middle of the composition (device of the shield of the left warrior: ivy leaves surrounding a circle). On each side a similar pair: a youth draped in a himation decorated with dotted rosettes and a fillet in his hair faces a naked youth with fillet in his hair holding a spear.

Red: Fillets; band on the folding part of the himation of the youth on the left; greaves; a thick blob on the shield of the right warrior; alternate tongues.



White: Device of the shield of the left-hand warrior; corselets; rosettes on the garments.

Red lines: One on the edge of the rim; one in the place of the drip-ring; one below the picture at the upper edge of the solid black running around the vase.

The Wraith Painter.  
About 530 B.C.

For the Wraith Painter and for sub-Deianeira lekythoi with reserved neck, see above the lekythos 1071 (Pl. 6, 3-4).

Scenes with warriors, fighting or not, are very common in the repertory of the Wraith Painter. The pose of the warriors and the naked youths of the Athens lekythos are reminiscent of those of the giants on the cup, once Pourtales 144 (*ABV* 200, 9). The general appearance of the warriors (poses, vertical incised pleats, net-pattern on the corselet, overlapping of the shields) is similar to that found on many vases by the painter; see the cups: once Pourtales, *loc. cit.*; Bonn 51A (*ABV* 200, 7); Athens 661 (*ABV* 200, 11, 689; *Add*<sup>2</sup> 54; *CVA* 3 pl. 43); Bologna 102 (*ABV* 200, 10); the skyphos Athens 18836 (*ABV* 201, 18; *Para* 85, 30; *Add*<sup>2</sup> 54; *CVA* 4 pl. 16, 1-3); and the amphora, Munich 9001 (*CVA* 9 pl. 59).

The same rendering of the subject with many stylistic similarities but with the omission of the draped youths, is depicted on the unattributed black-figure amphora, Rhodes 1355 (*CVA* Rhodes 1 pl. 22) that I believe that it can be attributed to the painter.

For shield devices in general, see Chase, *Devices*; Steiner, *RGV* 271 n. 40.

## PLATE 8

1-2.

20295. Unknown provenance. Unpublished.

Height, 16 cm; mouth diameter, 3.1 cm; foot diameter, 4.7 cm.

Complete. Surface considerably damaged. Chips missing, especially from the left side of the vase. Black glaze misfired red or grey in places or peeled off. Vertical brush strokes are clearly visible on the body on the right and left of the picture. Fabric reddish with darker slip on the ground of the panel-picture. Added red.

Lekythos of the sub-Deianeira type. Ovoid shape

with the greater diameter below the middle of its height. Calyx mouth glazed inside and out; short glazed neck; thick drip-ring; flaring glazed foot and slightly concave strap handle glazed on the outside only. The picture is confined to the front of the vase in a panel, edged above by a band of black hanging tongues hastily done and limited at the sides by the solid black. A thin dilute line serves as ground line.

Body: Two men confronting one another, both looking to the right. They wear long chitons and himatia, the edges of which are hanging over their arms. The drawing is poor and hastily done.

Red: Men's hair; himation of the right figure except for the hanging part that is black with a matt vertical line of added colour (red or white) that has faded away; the upper part of the himation of the left figure and some traces on his lower part (faded away).

Red lines: One (faded) on the drip-ring; one at the level of the bottom of the panel.

The Blackneck Class. Group of Vatican G. 52 [Serbeti]. Last quarter of the 6th century B.C.

For the Group of Vatican G. 52, see above the lekythos 20298 (Pl. 4). The scene on our lekythos is probably a conversation scene, common in the repertory of the Group of Vatican G. 52. The same subject appears on a lekythos of almost the same dimensions and attributed to the same Group, Tarquinia 603 (Campus, *Ceramica attica* pl. 1) and on three amphorae in Agrigento (C. 852, C. 854 and C. 855; *CVA* 1 pl. 9; *Para* 203; *Add*<sup>2</sup> 116) stylistically very close to our lekythos and possibly decorated by the same hand (note especially the composition, the stances and the drapery).

3.

20296. Unknown provenance. Unpublished.

Height, 17.6 cm; mouth diameter, 3.3 cm; foot diameter, 5.7 cm.

Missing handle and chips from foot and rim. Surface considerably damaged. Abrasions all over. Fabric brownish. Added red and white.

Lekythos of the sub-Deianeira type. Ovoid shape. Flaring mouth glazed inside and out separated from the short glazed neck by a tooled-off ridge; thin drip-ring;

echinus foot glazed. The picture is confined to a panel on the front of the vase, edged above by a band of black hanging tongues hastily done and limited by three vertical lines in dilute glaze at the left and two at the right. A thin dilute line serves as ground line.

Body: On the right a pair of male figures in profile confronting one another and on the left a third male figure in profile to the right. They are all dressed in long chitons and himatia. On the himation of the left-hand figure a dotted rosette.

Red: Heart of the rosette.

Red or white (completely faded): Traces on the himatia of the left and middle figures near their waists (only the matt surface shows that added colour once existed).

White: Petals (dots) of the rosette.

Red lines: Two below the picture run around the vase.



ΑΘΗΝΑΙΩΝ

## B. SHOULDER TYPE LEKYTHOI

The shoulder type lekythos appears in the Athenian Kerameikos during the second quarter of the 6th century B.C. and is a purely Attic shape. It is one of the standard black-figure shapes and will remain the dominant type of lekythos throughout the period that lekythoi are manufactured in Athens, although it shows a number of variations especially at the beginning. Its basic form has a clearly defined shoulder, well set off from the body, which is broad at the top, with a slightly swelling contour, and tapers downwards to an echinus foot. An early feature is a wide black band below the drip-ring that will disappear during the third quarter of the century and at the same period the drip-ring will be replaced by a thin ridge. The earliest known examples are decorated by the C Painter and his contemporaries, but it is not certain who the first potter was to fashion the new type. For the view that the Athenian shoulder lekythos derives from East Greece, see J. de la Genière, *BCH* 108 (1984) 91-98.

For the shoulder lekythos, see *ABL* 7-19, 33 ff; *Agora* XII 152-153; *Agora* XXIII 44; see also *Kerameikos* IX 33-38 for a chronological classification.

Blackneck Class. Group of Vatican G. 52 [Serbeti]. Last quarter of the 6th century B.C.

For the Group of Vatican G. 52, see above the lekythos 20298 (Pl. 4, 1-2). The subject of three standing men is found on a large number of lekythoi of the Group of Vatican G. 52, see *ABV* 460, 1-13; *Para* 202.

Very close in shape to the Athens lekythos are the lekythoi: Rhitsona 49.254 (Ure, *Sixth* pl. XIII), Nantes 974-2-4 (*CVA* pl. 8, 8-10) and the lekythos in Frankfurt (*ABL* 195, 10) with almost same dimensions and type of neck and mouth. A simple line dividing the tongues from the figure-scene occurs on the lekythos of the same class Bonn 539 (*ABL* 195, 14; *ABV* 455). The same subject, as well as details of drapery (dotted rosettes on the himatia) and disposition of figures, also appear on the lekythos of the same Class, Tübingen S./668 (*CVA* 3 pl. 38, 3-4).



## EARLY SHOULDER TYPE LEKYTHOI

## PLATE 9

Fig. 10.

413 (CC 677). Formerly in the collection of the Archaeological Society no. 3561. From Thebes.

*Prakt* (1888) 65; CC 677 pl. 29 p. 208; P. V. C. Baur, *Centauers in Ancient Art. The Archaic Period* (1912) 21 no. 45; *ABL* 7-9. 55. 63. pl. 1, 2 and 2, 1; *ABV* 75; *Add*<sup>2</sup> 20; S. Papaspyridi, *Guide du Musée National* (1927) 303, fig. 63; S. Karouzou, *AM* 56 (1931) Beil. XLIV, 3; P. Zanker, *Wandel der Hermesgestalt in der attischen Vasenmalerei* (1969) 14 n. 53 (wrongly mentioned as white-ground); K. Bogen, *Gesten in Begrüssungsszenen auf attischen Vasen* (1969) 111 no. 3; Brommer, *VL*<sup>3</sup> 87, 55 and 172, 14; E. E. Bell, *Attic Black-Figured Vases at the Hearst Monument* (Ph. D. thesis, Berkeley 1983) 108; Schefold, *SB* II 38 fig. 33-34; Campus, *Ceramica attica* 92 no. 62; G. Bakır, *Berlin F 1659 Ressam* (1982) 86. 167-168; I. Beck, *Ares in Vasenmalerei, Relief und Rundplastik* (Ph. D. thesis, Mainz 1984) 141; J. de la Genière, *BCH* 108 (1984) 96 fig. 9; *Agora* XXIII 44 n. 9; H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 114. 135 pl. 25b-c; *LIMC* V (1990) s.v. Herakles 123 no. 2848 (J. Boardman); *ibid.* 332 s.v. Hermes no. 561 (G. Siebert); *LIMC* VI (1992) s.v. Nessos 844 no. 120 (F. Dies de Valasco); P. Marx, *RA* (1993) 244 fig. 8 (part).

Height, 26.6 cm; mouth diameter, 5.6 cm; shoulder diameter, 13.6 cm; foot diameter, 7.1 cm.

Mended from many fragments and restored in places. Breaks and cracks all over. Abrasions on the mouth and handle. Good shiny black glaze misfired to reddish brown on the lower part of the body and the foot. Fabric reddish brown, red slip on the reserved parts of the vase. Added red and white.

Shoulder lekythos. Torus mouth glazed inside and out. Short reserved neck with a ridge at the joint with the shoulder. Sloping shoulder well marked off from the body. Broad body at the top with slightly swelling contour tapering downwards towards an echinus foot. Concave strap handle glazed outside and in. On the upper part of the shoulder and directly below the ridge a wide black band. A glazed line at the joint between shoulder and body and another one below the figure-scene serving

as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Herakles pursuing Nessos. Herakles, naked with short hair and beard, strides forward to the right. He holds the club in his raised right hand and grasps Nessos' elbow with his left. Nessos (beard, shoulder-length hair, prancing forelegs) moves to the right, turns his head back, and brandishes a stone in his left hand. The scene is flanked by short-haired draped figures, facing inwards, three in front of the centaur and two behind Herakles. The one behind Herakles holds a wreath and may be a woman.

Body: Herakles' introduction to Olympus. Zeus in the middle of the picture, in a long himation leaving his right shoulder bare, and a fillet in his hair, sits to the right on an elegant throne with slightly curved back and the arm-rail supported by three rectangular white plaques. His feet rest on a box-like footstool. He holds the thunderbolt in his left hand and a wreath and the scepter in his right hand, balanced on his face. Hermes and Athena are approaching from the right. Hermes (petasos, boots with drawstraps, kerykeion in his left hand obliquely held, and a quiver (?) hung on his chest), is dressed in a short chiton over which is an animal skin. His right hand is raised in greeting. Athena follows wearing a belted peplos with overfold, whose skirt is patterned with chequered squares, decorated with incised meander units and with a short cloth, decorated at the hem, over the lower part of her head. She has the aegis drawn on her back, so that only the snakes are visible. Herakles, in a short chiton beneath the lion-skin whose scalp is drawn up over his head, paws tied at his chest, tail flying out behind and with a scabbard hanging at his left side approaches the throne from behind; he holds a sword in his right hand, while greeting the gods with his raised left hand. His greeting may be directed to Hermes who also has his left hand raised.

Red (shoulder): Beard and hair of Herakles and Nessos; hair and parts of the himatia of the onlookers (the whole himation red except for its edge held in front of the figure, or only the edge in front); beard of the far right onlooker.

Red (body): Sword, lion's scalp and a spot on the short chiton of Herakles; beard, hair and himation of

Zeus; beard, hair and petasos of Hermes, two spots on the short chiton below the waist and one on the upper part of his quiver; empty checkers of Athena's peplos skirt, forming a diagonal pattern; spots on the overfold; the cloth on her head.

White: Edge of Herakles' scabbard; three rectangular plaques supporting the arm-rail of Zeus' throne; the lower part of Zeus' scepter; Athena's flesh (largely faded).

Red lines: Two inside the mouth of the vase; one on the drip-ring; two running horizontally at the top of the black area of the lower body.

Recalls the Griffin-Bird Painter [Beazley *ABV* 75; Moore, *Agora* XXIII].

In the manner of the Griffin-Bird Painter [Beazley, *Add*<sup>2</sup>].

The Painter of Berlin 1659 [Bakır].

About 560-550 B.C.

For the Griffin-Bird Painter, see *ABV* 71-75. 682; *Para* 28-29; *Add*<sup>2</sup> 19-20; H. A. G. Brijder in *CVA* Amsterdam 2 text to pl. 92; Bakır, *op. cit.*

The Athens lekythos, according to Haspels (*ABL* 7), is 'the earliest example of the shoulder type of lekythos'. In fact, the broad, sloping shoulder, the short neck with the broad band at its base and the torus mouth show that the shape of the shoulder lekythos is not yet standardized. Close in shape to our lekythos, are two lekythoi by the Amasis Painter: Tübingen 7434 (*Para* 66; *CVA* 3 pl. 38, 5-7) and New York 56. 11. 1. (*Para* 66; D. von Bothmer, *Greek Vase-painting. The Metropolitan Museum of Art* [1987] no. 11). Moreover, some details of the scene on the lekythos' body are quite uncommon. The ornament on Athena's skirt is rare. It resembles that of the peplos-wearing woman on the amphora fragment, Malibu 77. AE. 45, attributed by J. Frel to Group E (*Getty Vases* 2 [1985] 212), and the decorated garment of Neoptolemos on the amphora, Louvre F 29 (*ABV* 109, 21; *Para* 44; *Add*<sup>2</sup> 30) by Lydos. The object hanging on Hermes' chest has been variously interpreted: as a quiver (CC, Cat. 208), a box, folded rugs or cloth (*ABL* 9), or pan-pipes (Schefold, *SB* II 38). On the Athens lekythos, Herakles is shown behind the throne of Zeus, leading to the thought that the gods appear as assembled around Zeus, otherwise his position there cannot be justified. For the position of Herakles behind the Zeus' throne, see Beck, *op. cit.* 141. For the Zeus' scepter, see N. Gialouris in M.

Schmidt (ed.) *Kanon. Festschrift Ernst Berger, AntK* 15 Beiheft (1988) 351-354.

The introduction of Herakles to Olympus does not become frequent in Athenian iconography until around 560 B.C. The subject has been treated often and there is an extensive bibliography. For the subject and bibliography, see *LIMC* V (1990) s.v. Herakles 122 ff. (J. Boardman); *ibid.* s.v. Hermes 332-333 (G. Siebert); Bogen, *op. cit.* 1 ff.; T. B. L. Webster, *Potter and Patron in Classical Athens* (1972) 261-262; Schefold, *SB* II 35-46; Carpenter, *Imagery* 99-104. 105; Shapiro, *op. cit.* 135-139. 161; A. Tempesta, *Le raffigurazioni mitologiche sulla ceramica Greco-orientale* (1998) 48-49.

For the subject on lekythoi, see Brommer, *VL*<sup>3</sup> 172, 12-19. The lekythos Agrigento C 832 (*CVA* 1 pl. 61, 3-4. 63, 2), can be added to the list.

For the use and the types of the footstool (*thronos*), see G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (1966) 49-52.

Although Brommer does not include the Athens lekythos in his Herakles and Nessos list, but in Herakles against the centaurs, a man brandishing a club against a centaur is often interpreted as Herakles fighting Nessos. The Nessos myth, already seen on Corinthian, Protoattic and Caeretan vases, begins to appear frequently on Attic black-figure vases from the second quarter of the 6th century B.C. through the end of the late archaic period. One hundred years later, Sophokles wrote *Trachiniae*, where the story is narrated by Deianeira herself. Herakles usually attacks Nessos from behind with his sword or club. For Nessos, see *LIMC* VI (1992) s.v. Nessos 838 ff. (F. Dies de Valasco) with bibliography.

For Herakles fighting a centaur with a club (Nessos or not), see Baur, *op. cit.* 21; B. Schweitzer, *Herakles* (1922) 170-171; S. Luce Bleecker, *AJA* 28 (1924) 306 ff., 308 n. 32; C. Dugas, *REA* 45 (1943) 18-26; K. Fittschen, *Gymnasium* 77 (1970) 161-171; Brommer, *VL*<sup>3</sup> 153-158. 84-90; B. Schiffler, *Die Typologie des Kentauren in der antiken Kunst vom 10. bis zum Ende des 4. Jhs v. Chr.* (1976); Schefold, *SB* II 146-147; F. V. Keuren Stern, *ANew* 7 (1978) 1-23; F. Brommer, *Herakles II. Die unkanonischen Taten des Helden* (1984) 48-53; *LIMC* VIII (1997) Suppl. 692-3 s.v. Kentauroi et Kentauroides (M. Leventopoulou); *ibid.* 696 (L. Palaiokrassa); F. Knauss in *Herakles. Herkules*, 276-277. On the identity of the centaur, see C. Dugas in *Recueil Charles Dugas* (1960) 86-





91; Brommer, *VL*<sup>3</sup> 153; *LIMC* VI, *op. cit.* 844-845. In literary accounts, Herakles always fights with the club or sword. Sophokles is the first to make a reference to the club, see e.g. the amphorae: Zurich 2466 (*ABV* 305, 27; *Add*<sup>2</sup> 80); Heidelberg 229 (*ABV* 305, 28. 693; *Add*<sup>2</sup> 81) by the Swing Painter; London B 227 (*Para* 142, 2; Brommer, *VL*<sup>3</sup> 154, 19) of the Group of London B 265; the oinochoe, Edinburgh 1956.431 (*CVA* pl. 11, 1-3); the lekythoi: London B 30 (*ABV* 11, 20; *Para* 8; *Add*<sup>2</sup> 3; Brommer, *VL*<sup>3</sup> 156, 58) in the Manner of the Gorgon Painter, and Turin 4109 (*CVA* 2 pl. 15); the band cup, Bucarest 3209 (*Para* 79, 8ter) by the Centaur Painter, and the shoulder of the hydria: Florence 3824 (*CVA* 5 pl. 9, 2. 10) and Toronto 919.5. 133 (*ABV* 277, 10; *Add*<sup>2</sup> 72), in the Manner of Antimenes Painter. For Herakles fighting a centaur without wearing a lion skin as on our lekythos, see the amphorae: Malibu, 86. AE. 75 (*CVA* pl. 18. 19, 1) by the Affecter; Zurich 2466 (*loc. cit.*); Rome, Musci Capitolini 84 (*ABV* 125, 38; *Para* 51) by the Painter of Louvre F 6; Heidelberg 229 (*loc. cit.*); Altenburg 188 (*CVA* 1 pl. 22); the oinochoe Edinburgh 1956.431 (*loc. cit.*); the lekythos Turin 4109 (*loc. cit.*); the shoulder of the hydria, Florence 3824 (*loc. cit.*). On the scene on the vase's shoulder the second figure on the right with the spear is interpreted by F. Dies de Valasco as Athena (*LIMC* VI [1992] s.v. Nessos 844 no. 120), but this interpretation does not seem possible, since the figure does not have the characteristic attributes of Athena. Moreover, she is among other figures not occupying a special position, as would have been expected.

For an early appearance of the draped figures as onlookers framing the main scene, see *ABL* 10; Beazley, *Dev.* 47.

## PLATE 10

1-2.

20304. Unknown provenance. Unpublished.

Height, 15 cm; mouth diameter, 4.1 cm; shoulder diameter, 7.5 cm; foot diameter, 4 cm.

Complete, except for some missing chips on the surface. Black glaze occasionally misfired red, especially below the picture and in places peeled. Fabric brownish with a red slip on the reserved parts of the vase.

Shoulder lekythos. Echinus mouth glazed inside and out. Short reserved neck. Ridge at base of the neck with a broad black band on it. Sloping shoulder. Body broad at the top with slightly swelling contour tapering downwards towards a flaring foot. Strap handle glazed on the outside only. A glazed line at the joint between shoulder and body. Lower part of the body glazed.

Shoulder: Four glazed hanging bulbous buds.

Body: Two deer to the left, with their heads lowered, presumably grazing. Incised curves for the contour of the ears, a long curved line for the contour of the shoulder, curved parallel lines on the rib cage and thigh. In the field are spots: one under the belly of the right deer (a group of two), another over its neck.

Red: Necks of the deer; two rows of five dots each on the hindquarters of the left deer; two rows of four dots each, on the hindquarters of the right one.

The Dolphin Group [Serbeti].  
About 550-525 B.C.

A close parallel to the shape and shoulder decoration of our lekythos is the lekythos, Hamburg 1959.300 (*Para* 199; *loc. cit.*), *CVA* pl. 29, attributed by J. D. Beazley to the Dolphin Group. The bulbous buds on the shoulder are similar on both lekythoi, as also are the spots in the field and the absence of a ground line.

Grazing deer, alone or in the company of other animals, are shown on several lekythoi of the Dolphin Group. Our deer are reminiscent of those on the lekythos, New York 30. 115. 27 (D. von Bothmer, *MMAJ* [1969] figs. 19-21 considered Euboean), and the replica of it in Hannover 1966, 21 (*CVA* 1 pl. 21, 1-2); see also the deer on the shoulder of the lekythos Giessen KIII-102 (*CVA* 1 pl. 20), near the Dolphin Group.

The Dolphin Group, active around the third quarter of the 6th century B.C., is named after the two dolphins decorating the shoulder of many of its distinct lekythoi. It consists of small lekythoi that usually have the black band below the neck, borrowed from the early shoulder lekythoi. Crossed rosettes, sometimes with white dots, are added to the decoration. Some vases of the Dolphin Group have been shown to be Euboean. D. von Bothmer takes the whole of the Dolphin Group as Euboean and some parts of it probably are, as A. D. Ure suggested on stylistic grounds (*JHS* 82 [1962] 138-140) and J. Boardman / F. Schweitzer (*BSA* 68 [1973] 276-277) on the



basis of the clay analysis. J. D. Beazley agreed on the Euboean origin of many pieces (*Para* 199). The Group is large and stylistically not closely related. There is the possibility that Athenian potters worked in Euboea or that clay from Euboea was imported into Athenian workshops. The problem remains open until the question of the origin of the Dolphin Group is conclusively settled by further stylistic analysis.

For the Dolphin Group, see above the lekythos 1149 (Pl. 2, 1-2).

Two groups of small lekythoi, careless in execution, are connected with the Dolphin Group: the Fat-runner Group, named after the figure of a naked athlete with very big thighs, running to the left between onlookers, and the Group of Vatican G. 52 descending from the Group of Louvre F6 and often showing three standing figures, or one figure in motion between onlookers and a palmette between ivy-leaves on the shoulder.

3-4. Fig. 11.

1093 (CC 721). Formerly in the collection of the General  
Amphorate no. 937.  
*ABL* 459 no. 3. 194; *ABV* 459 and 462 bottom.

Height, 16.9 cm; mouth diameter, 4.4 cm; shoulder diameter, 9 cm; foot diameter, 5.5 cm.

Complete. Few chips on rim, handle and body. Fabric reddish with slightly darker slip on the reserved parts. Shiny black glaze, in some places faded and chipped especially on the lower part of the body and foot.

Shoulder lekythos. Echinus mouth glazed. Short reserved neck, slightly spreading upwards. Ridge at the base of the neck. Sloping shoulder. Body broad at the top with slightly swelling contour, tapering downwards towards an echinus foot. Strap handle glazed on the outside only. A thin glazed line at the joint between shoulder and body and another one below the figure-scene serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Seven large lotus buds hanging down without stalks and with black blobs between.

Body: Foot race. Two naked youths running, with a draped onlooker on either side, all turned to the right. The runners have their legs raised high, arms bent close to the body, and fists clenched.

Red: Fillet of the left runner and of the right draped

figure; hair of the right runner and of the left draped figure; stripes on the onlookers' drapery.

Red lines: Line on the rim; line on the joint of neck and shoulder; pair of lines running around the vase below the picture at the upper edge of the solid black.

Near the Dolphin Group.  
About 550-525 B.C.

Haspels attributed this lekythos to the Dolphin Class (*ABL* 194) and noted that the Fat-runner Group "takes its rise from Athens 1093". Beazley observed that Athens 1093 differed considerably in style from other vases of the Haspels' Dolphin Class and classified the vase near the Dolphin Group (*ABV* 459). The drawing of Athens 1093 is carefully done, especially in comparison to that of the vases belonging to the Fat-runner Group, and is surely early in the series of lekythoi showing a runner between two draped figures. As far as the pose of the runners is concerned, many runners of the Fat-runner Group raise their left foot forward, but those on the Athens lekythos raise their right.

Foot-race scenes on lekythoi of the Dolphin and Fat-runner Groups usually show a single youth running to the left between two onlookers. On our lekythos the two youths are shown running to the right, as on the lekythoi: Brussels R 333 (*ABV* 460, 2 middle) near the Fat-runner Group; Barcelona 54 (*ABL* 18 no. 5) and Tarquinia *sm.* (Campus, *Ceramica attica* 50 no. 28 pl. XIII) of the Corchiano Group. For other examples with a single youth running to the right, see *ABL* 17-18 (lekythoi less closely connected to the Fat-runner Group). Some runners on lekythoi of the Group of the Vatican G. 52 also move to the right, see for example the lekythoi: Stuttgart KAS 83 (*Para* 202); Agrigento 790, 791 and 793 (*Para* 202; *CVA* 1 pl. 38, 2, 3, 5); Laon Cp. 60 (*Para* 202), and the lekythos fragment, Moscow M-60 1454 (*CVA* 1 pl. 31, 3).

For the subject, see E. N. Gardiner, *Athletics of the Ancient World* (1930) 128-143; H. A. Harris, *Greek Athletes and Athletics* (1964) 64-77; J. Jüthner, *Die athletischen Leibesübungen der Griechen* (1965) 24-32; R. Patrucco, *Lo sport nella Grecia antica* (1972) 93-131; T. Scanlon, *Greek and Roman Athletics. A Bibliography* (1984) 74-76; N. B. Crowther, *Classical World* 79 (1985) 73-74; D. G. Kyle, *Mnemosyne Suppl.* 95 (1987) 178-180.



## SHOULDER TYPE LEKYTHOI OF ABOUT 540-500 B.C.

## PLATE 11

Fig. 12.

9695 (CC 706). Formerly in the collection of the General Ephorate no. 1734.

*Adelt* (1891) 7 no. 13; *ABL* 30. 37. 196. Appendix IV, 5. pl. 11, 1; *ABV* 200, 5.

Height, 24.7 cm; mouth diameter, 4.9 cm; shoulder diameter, 12.5 cm; foot diameter, 7.9 cm.

Complete. Surface worn with many abrasions, especially on the back. Black glaze chipped in places on the lower part of the body, on the rim and the handle. Fabric yellow-red. Added red.

Shoulder lekythos. Calyx mouth glazed inside and out. Short reserved neck. Ridge at the joint of the neck to the shoulder. Wide sloping shoulder well marked off from the body. Body broad at the top with slightly swelling contour, tapering downwards towards an echinus foot. Concave strap handle, glazed on the outside only. A thin dilute line at the joint between shoulder and body and another one below the figure-scene, serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: A naked rider galloping to the left, flanked by a draped figure.

Body: Three satyrs and three maenads dance with intensely animated movements, arranged alternately male and female (from left to right: 1, 3, 5 satyrs 2, 4, 6 maenads). The satyrs are bearded and have long hair. They dance to the right, looking straight ahead, except for the middle one (3) who is looking round. The maenads have long hair and wear ankle-length belted peploi with skirts with a vertical patterned stripe; they dance to the left looking straight ahead, bending their bodies slightly backwards, with their feet on the ground and both legs slightly bent. All the dancers bend one arm up and the other at waist level apart from (2) who bends both arms at waist level. Their movement is rhythmical.

Red (shoulder): Mane and tail of the horse; front hanging fold of the garment of the left-hand onlooker and traces at the same place on the right-hand one.

Red (body): Hair, beards (faded) and tails of the satyrs; non-patterned parts of the maenads' peploi; fillet in the hair of (2).

Red lines: One on the top of the lower black part of the body encircling the vase.

The Wraith Painter.  
About 540-530 B.C.

For the Wraith Painter, see above the lekythos 1071 (Pl. 6, 3-4). The Wraith Painter may have been among the first to show women's flesh black as he did on our lekythos. He shows a preference for Dionysiac dances.

The maenads on our lekythos are dressed similarly to those on the painter's sub-Deianeira lekythos, Syracuse, 20958 from Gela, (*ABV* 200, 2; *TA ATTIKA*, 250 C8) and on his lekythos, Villa Giulia M554 (*ABV* 200, 4). All (females and males) are shown in poses similar to these of the Athens lekythos. A replica of our lekythos in a private collection can be added to the painter's work (W. Hombostel, *Neu- und Glanzzeit Athens. Meisterwerke griechischer Vasenkunst in Privatbesitz* [1986] 51 no. 14). It has the same shape, almost the same dimensions and shows the same subject. The figure-scene on the shoulder is similar: a galloping rider (to the right) between two running naked youths, (as on the lekythos, Villa Giulia M554 of the painter, mentioned above) and a dog at the far right looking inwards. The four lekythoi mentioned above (the Athens lekythos included) are close in style, subject and shape. The attribution to the painter's work of the lekythos, Arezzo 1403, by P. Zamarchi Grassi (*Il museo archeologico nazionale G. Cilinio Mecenate in Arezzo* [1993] 145) is doubtful.

Silens were widely thought to be the male counterpart of the nymphs (see the earliest surviving literary reference to them in the *Homeric Hymn to Aphrodite* 256-263), but their female companions are generally characterized as maenads due to their attributes or actions.

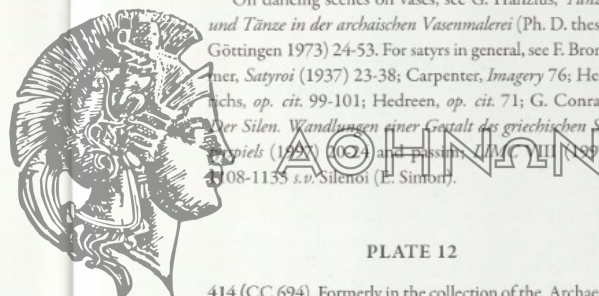
The dancing females on the lekythoi Athens 9695, Syracuse 20958 and Villa Giulia M554, could be better characterized as nymphs, since they do not have special attributes, while the satyrs dancing with them are not ithyphallic. On the other hand, the animal skin worn by

the woman on the painter's newly attributed lekythos in the private collection might suggest a possible identification of this woman and consequently of the females of these lekythoi as maenads.

For the subject, see M.W. Edwards *JHS* 80 (1960) 78ff; Carpenter, *Imagery* 80. 82. 83. 85; Schöne, *Thiasos* 18. 89-111; A. Henrichs, in *Papers Amasis Painter* 100-105; G. M. Hedreen, *Silens in Attic Black-Figure Vase-Painting* (1992) 71; F. W. Hamdorf, in *Kunst der Schale* 373-385 and 394-400; *LIMC* VIII (1997) s.v. mainades 780-803 (I. Krauskopf / E. Simon); *ibid.* s.v. Nymphai 891-902 (M. Halm-Tisserant / G. Siebert); Moraw, *Mä-nade* 65-66 and passim.

For the dance of satyrs and maenads, or nymphs, see S. McNally, *Arethusa* 11 (1978) 110; Carpenter, *op. cit.* 85; Schöne, *op. cit.* 87.

On dancing scenes on vases, see G. Franzius, *Tänzer und Tänze in der archaischen Vasenmalerei* (Ph. D. thesis, Göttingen 1973) 24-53. For satyrs in general, see F. Brommer, *Satyroi* (1937) 23-38; Carpenter, *Imagery* 76; Henrichs, *op. cit.* 99-101; Hedreen, *op. cit.* 71; G. Conrad, *Der Silen. Wandlungen einer Gestalt des griechischen Satyriels* (1982) 200-4 and passim; M.W. Edwards (1987) 108-115 s.v. Silenoi (E. Simon).



## PLATE 12

414 (CC 694). Formerly in the collection of the Archaeological Society no. 961. From Thebes.

*ABL* 31. 37. pl. 11, 3. 12, 4; *ABV* 177; Spiess, *Kriegersabschied* 195 no. B17. 232 no. B 257.

Height, 26.3 cm; mouth diameter, 5.5 cm; shoulder diameter, 14 cm; foot diameter, 8.5 cm.

Intact. Slight peeling on handle, rim and back. Surface and glaze well preserved. Fabric orange-red with a bright slip. Added red.

Shoulder lekythos. Echinus mouth glazed inside and out. Short reserved neck, curving imperceptibly into the sloping shoulder. Body broad at the top with slightly swelling contour, tapering downwards towards an echinus foot. Concave strap handle glazed on the outside only. A glazed line at the joint between shoulder and body and another one below the figure-scene serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Warrior's departure. A warrior walks to right in a short chiton, helmet, corselet, and greaves, armed with a spear and a round shield shown in profile view to the right, is setting out. His mounted squire, dressed in a chlamys and holding the reins of his horse with both hands, faces him. Behind the warrior a woman in a peplos (his wife?) is walking towards him raising her left hand in a greeting. A bitch walks to right between the warrior and the woman.

Body: Warrior arming. A bearded warrior dressed in a corselet, a short chiton and a fillet in his head, is putting on his greaves. He bends over and fastens the greave on his left leg. The other greave is already in place. He carries a sheathed sword hung from his left shoulder. Facing him, a youth clad in a chiton and a stripped himation and wearing a fillet in his hair, holds a spear in his right hand and supports the warrior's shield which is shown in profile (part of the device: two balls), rim on the ground. Between the youth and the man, a high-crested helmet with a decorative band with small circles, rests on the ground. On either side, a warrior in a helmet with a decorative band with small circles, a corselet over a short chiton and greaves, holding a spear in his right hand and a round shield in profile view in his left (part of the shield device of the right warrior: two balls), moves away looking back.

Red (shoulder): Parts of the woman's peplos; stripe on the short chiton of the warrior; greaves; hair and chlamys of the mounted youth; mane of the horse; neck and a row of three blobs on the body of the bitch.

Red (body): Greaves of the warriors; short chitons of the arming warrior and of the warrior on the right, except the decorated hems; beard and part of the hair of the arming warrior; stripe on the helmet of the warrior on the left; balls of the shields' devices; stripes on the himation of the youth.

Red lines: One on the ridge at the base of the neck; one on top of the solid black of the lower part encircling the vase.

Near the Taleides Painter.  
About 540 B.C.

For the Taleides Painter, whose style has been recognized on most of the vases signed by the potter Taleides, see J. D. Beazley, *JHS* 52 (1932) 171. 193. 197-199; *ABL* 33-35; D. von Bothmer / M. J. Milne, *BMetMus* (1947)



221-228; J. D. Beazley, *AJA* 58 (1954) 187-188; *ABV* 174-177. 688; *Para* 72-74; *Add<sup>2</sup>* 49-50; B. Legakis, *AntK* 26 (1983) 73-76; D. von Bothmer, *The Amasis Painter and his World* (1985) 229.

For recent attributions of unsigned works to the Taleides Painter, see *CVA* Rhodes 1, 103 (text to pl. 74). On the relationship between the Amasis Painter and Potter and the Taleides Painter see Legakis (*op. cit.*) 76 and J. T. Haldenstein, *Little-Master Cups. Studies in 6th-Century Attic Black-figure Vase-painting* (Ph. D. thesis, University of Cincinnati 1982).

Our lekythos is one of the early examples of the shoulder lekythos of the period 540-530 B.C. Close parallels to its shape, apart from those cited in *ABL* 33-35, are the lekythoi: Taranto 20135 (*Catalogo del Museo Nazionale Archeologico di Taranto* vol. I, 3 [1994] no. 12.2), sharing the same subject with the Athens lekythos, and Basel BS 1921.333 (*CVA* 1 pl. 34, 1-3) with a Dionysiac scene on the body and a sphinx between onlookers on the shoulder.

Garments striped similarly to that of the youth are also found on vases of the Amasis Painter and some minor painters, see e.g. Helen's garment on the Amasis' Painter's oinochoe, Berlin 1731 (*ABV* 153, 34; *Para* 64; *Add<sup>2</sup>* 44); of the man on his sub-Deianira lekythos, Copenhagen NM 14067 (*Para* 66; *Add<sup>2</sup>* 45; D. von Bothmer, *The Amasis Painter and his World* [1985] no. 51); of the woman on the chariot on the hydria, Louvre F 39 (*ABV* 174, 5; *Para* 72), by the Taleides Painter; of the seated Dionysos on the amphora, Brussels R 278 (*CVA* 2 pl. 17, 1); of Hermes' on the amphora, Munich 1490 (*ABV* 321; *Para* 141; *Add<sup>2</sup>* 87), of the Medea Group.

For riders in the work of the Taleides Painter, see the scene on his lekythoi: Harvard 60.332 (*ABV* 175, 8; *Para* 73) and Rhodes 12217 (*CVA op. cit.*); and on the amphora, Hamburg 1917.474 (*ABV* 177; *Add<sup>2</sup>* 50), near him.

The scene of a warrior putting on greaves in the characteristic balancing posture of standing on his right leg, while fastening the greave on his left, is very common from the middle of the 6th century B.C. onwards on Attic black-figure vases, usually with accompanying figures (a woman or a man, holding out his armour, a shield and a spear, and occasionally a second warrior who assists the arming warrior, standing opposite him); see e.g. the scene on the amphora, New York 06. 1021. 69, by the

Amasis Painter (*ABV* 150, 2. 687; *Para* 62; *Add<sup>2</sup>* 42). The motif has a formulaic character repeated with slight variations. According to K. E. Johansen (see below), it depends on Corinthian models of the middle of the 7th century B.C. In some cases inscriptions identify the woman as Thetis and the man as Achilles (for the subject of Achilles' arming, see Brommer *VL<sup>3</sup>* 366-367); see e.g. the black-figure plate, Athens 507 (*ABV* 112, 56; *Para* 44; *Add<sup>2</sup>* 31), by Lydos; the neck amphora, Boston 21.21 (*ABV* 84, 3; *Para* 31; *Add<sup>2</sup>* 23), by the Camtar Painter; or they identify the woman as Thetis and the man as Meneleus: see the hydria, Leipzig T 3327 (*CVA* 2 pl. 21). In some cases Athena is shown in front of the warrior: see the lekythos, Palermo, Mormino 113 (*CVA* pl. 5, 4-5); the neck amphora, Rome, Conservatori 88 (*ABV* 270, 66; *Para* 118; *Add<sup>2</sup>* 70; C. Bérard / J.-P. Vernant et al., *Die Bilderwelt der Griechen* [1984] fig. 64), by the Antimenides Painter; and the hydria, Leiden L1958/1, 1 (*CVA* 1 pl. 17, 1-2). When inscriptions are absent, the scenes cannot be securely identified, see H. Sichtermann, *Die griechische Vase. Gestalt, Sinn und Kunstwerk* (1963) 42 ff. The subject has been fully treated by K. E. Johansen, *The Arming of Achilles* (1967) 10 ff. For the subject, see also W. Wrede, *AM* 41 (1916) 221-374; *ABL* 37. 64-65; E. Kunze, *Archaische Schildbänder*, *OlForsch* 2 (1950) 188-189D; D. Kemp-Lindemann, *Darstellungen des Achilleus in der griechischen Kunst* (1975) 152 ff.; *LIMCI* (1981) 69-72. 122-128 s.v. Achilleus (A. Kossatz-Deissmann); F. Lissarrague, *L'autre guerrier. Archers, pelastes, cavaliers dans l'imagerie attique* (1990) 36-47; Spiess, *Kriegerabschied* 41-48. 66. 141. 150; J. M. Barringer, *Divine Escorts. Nereids in Archaic and Classical Greek Art* (Ph. D. thesis, University of Michigan 1995) 17-30. For the scene as a Corinthian invention, see Payne, *NC* 114; Beazley, *Dev.* 47 n. 4; W. E. Kleinbauer, *AJA* 68 (1964) 364-365; Spiess, *Kriegerabschied* 27-29. On the spectators on arming scenes, see Spiess, *Kriegerabschied* 91; C. Ellinghaus, *Aristokratische Leitbilder, demokratische Leitbilder. Kampfdarstellungen auf athenischen Vasen in archaischer und frühklassischer Zeit* (1997) 253-256; H. van Wees, in N. Fisher / H. van Wees (eds), *Archaic Greece: New Approaches and New Evidence* (1998) 333-378. esp. 352-358. On the dog in the scenes of warrior's departure, see Wrede, *op. cit.* 302-304; Spiess, 111 ff. The depiction of a bitch, like that between the



warrior and the female figure on the shoulder of the Athens lekythos, is not a popular feature on archaic vases; compare e.g. the bitch on the fragment, Agora P 2536 (*Hesperia* 15 [1946] 313 pl. 62 no. 211) and the one on the amphora fragment in Basel, Cahn Collection HC 305 (B. Kreuzer, *Frühe Zeichner 1500-500 v. Chr. Ägyptische, griechische und etruskische Vasenfragmente der Sammlung H. A. Cahn Basel* [1992] 77 no. 79).

For the shield device of the warrior (two balls), see Chase, *Devices* 38 XIV. Generally for the shield devices, see Steiner, *RGV* 271 n. 40.

## PLATE 13

Fig. 13.

415 (CC 711). Formerly in the collection of the Archaeological Society no. 965. From Thebes.

E. Buschor, *AM* 47 (1922) 102 pl. XIV, 1; *ABL* 34-35. pl. 10, 1-2. 12, 1; *ABV* 70; M. Usman, *Belleten* 12 (1948) 780 pl. 161, 3; E. Pochmarski, in *Festschrift Bernhard Neusch* (1980) 345-6; *Agora* XXIII 44 n. 2; G. Markou, *ZAG* 10 (1982) 23 n. 22. Height, 24 cm; mouth diameter, 6.5 cm; shoulder diameter, 12.8 cm; foot diameter, 8.3 cm.

Complete. Some flaking on the mouth and in places on the body. Good quality black glaze. Fabric yellowish-red. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out. Short reserved neck curving imperceptibly into the sloping shoulder. Body broad at the top with slightly swelling contour, tapering downwards towards an echinus foot. Concave strap handle glazed on the outside only. A glazed line at the joint between shoulder and body and another one below the figure-scene serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Two lions attacking a deer that collapses on its forelegs to the left. One of the lions has sunk its teeth and claws into the fleshy hindquarters of the deer, the other into its back.

Body: Combat of three warriors flanked by a male and a female (?) draped figure. (From left to right): in the centre, the left-hand warrior (2) (helmet, greaves, a sword in its scabbard hanging from the baldric slung over his right shoulder and partly visible at his waist) armed with

a spear, a round shield in his left hand shown from the inside, attacks with the spear another (3), who, looking round, strikes back to the right though he has already fallen on one knee and is wounded at his chest (traces of blood down his right thigh). He wears a high crested helmet and greaves and fights with his spear held up horizontally defending himself with his round shield (device: a folding stool). The third warrior (4) advances from the right with spear raised up horizontally. He wears a short chiton, greaves and low-crested helmet and holds in his left hand a round shield shown in profile (uncertain device: part of a tripod?). On each side, a draped figure looking inwards, holding a spear upright; the right one (5), perhaps a woman, has long hair; the left one (1) is bearded with short hair.

Red (shoulder): Dots between incised lines on ribs and haunches of the lions and deer; necks of the lions; blood of the deer.

Red (body): Hair and front hems of the himatia of the onlookers (1) (5); stripe on the back hem of (5); greaves; inside part of the shield of (2) except the border and the shield strap; three dots on the crests of the helmets of (2) and (4); helmets and rim of the shields of (3) and (4); blood of the warrior in the middle (3); rings around the nipples of the warriors (2) and (3).

White (shoulder): Body and head of the lion on the left (faded); head of the deer and dots on its neck.

White (body): Baldric of (2), hilt of his sword; shield devices of (3) and (4).

Red lines: One on the ridge at the joint of neck and shoulder; two thin lines running around the vase, the upper one serving as ground line, the other at the upper edge of the black lower part of the vase; one at the edge of the foot.

Related to the Sandal Painter.  
About 540-530 B.C.

Haspels was the first to name the Sandal Painter after the scene on the lekythos Bologna P. 204 (*ABL* 19-20; *ABV* 70, 7; *Para* 28; *Add<sup>2</sup>* 18), with a youth threatening to punish a boy with a sandal. For the painter, see *ABL* 19. 34; *ABV* 70; *Para* 28; *Add<sup>2</sup>* 18; E. Pochmarski, in *Festschrift Bernhard Neusch* (1980) 345-346; G. Schwarz, in M. Lehner / T. Lorenz / G. Schwarz (eds), *Griechische und Italische Vasen aus der Sammlung des Instituts für*



*Klassische Archäologie der Karl-Franzens-Universität Graz* (1993) 30-32; P. Heesen, *The J. L. Theodor Collection of Attic Black-figure Vases* (1996) 77. The painter's warriors or athletes are usually tall and thin, with hooked collar-bones and strongly protruding buttocks, as on the Athens lekythos.

The Athens lekythos is one of the earliest examples of the shoulder lekythoi of the period 540-530 B.C. Haspels (*ABL* 34-35) noticed that a small group of large lekythoi (Athens 415, 371 and 576) and some cups of Beazley's C Group: Oxford (Miss.) (*ABV* 70, 1; *Para* 28); Thebes R. 49.261 (*ABV* 70, 2; *Add*<sup>2</sup> 18); and New York 25.78.83 (*ABV* 70, 3), stylistically close, were by one hand and considered the Athens lekythos the key vase of this group. Later Beazley assigned three Siana cups (*ABV* 70) that he had previously attributed to the Rhitsona Painter and a lekythos, Athens 576 (*Add*<sup>2</sup> 18), to the Sandal Painter. However, he considered our lekythos as "related" to the painter and Moore (*Agora* XXIII) placed the vase not far from the Sandal Painter. Pochmarski, *op. cit.* attempted to demonstrate that Athens 415 and the lekythos Graz G 35, published by him, could be assigned to the hand of the Sandal Painter, overlooking many stylistic differences. I prefer to follow the general observations made by Haspels and Beazley, and consider the Athens lekythos related to the Sandal Painter.

The lekythos, Brussels, J. L. Theodor Collection (P. Heesen, *The J. L. Theodor Collection of Attic Black-figure Vases* [1996] 77 no. 11), is a recent addition to the work of the Sandal Painter and shares many stylistic similarities to the Athens lekythos. It also shows a similar subject: a fight flanked by onlookers and on the shoulder a deer between two panthers.

Fights, especially duels, flanked by warriors or draped figures are a favorite subject of the painter, and are known to have been depicted at least six times in a very similar way, see the lekythoi: Paris, Musée Rodin TC 237 (*ABV* 70, 6); Ampurias 424 (*ABV* 70, 5; *Add*<sup>2</sup> 18; *CVA* Barcelona 1 pl. 13, 2); the cups: Oxford (Miss.) (*loc. cit.*); New York 25.78.33 (*loc. cit.*); Oxford 1934.353 (*ABV* 70, 8; *Para* 28; Boardman, *ABFH* fig. 174); and the Siana cup fragment, Cambridge GR 126.1899 (N 126) (*ABV* 70; *Add*<sup>2</sup> 18), close to Athens 415.

For the type of composition on our lekythos, see Mennenga, *Untersuchung* 26, Schema III (Verfolgung).

For fighting scenes on Greek vases, see Mennenga, *op. cit.*; Knittlmayer, 67-68; F. Felten, in P. Scherrer / H. Tauber / H. Thür (eds), *Steine und Wege. Festschrift für Dieter Knibbe zum 65. Geburtstag* (1999) 195-199 esp. 196; S. Muth, *Gewalt im Bild. Das Phänomen der medialen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.* (2008) 139-236 passim.

For onlookers with spears flanking the scenes, see Stansbury-O'Donnell, 125.

Groups of attacking animals of a fixed type occur, with little variation, in earlier and later vase-painting, and the Sandal Painter often depicts them on the shoulder of his lekythoi, see the lekythos Ampurias 424 (*loc. cit.*) connected to the Athens lekythos in also having similar onlookers; Bologna PU 204 (*ABV* 70, 7; *Para* 28; *Add*<sup>2</sup> 18); the lekythos close to his work, Paris, Petit Palais 430 (*ABV* 70); and the lekythos in Brussels (*loc. cit.*). For a similar composition, see the column krater, Geneva 15053 (*CVA* 2 pl. 59, 4 and 61, 2) and for compositions of lions attacking other animals, see Buschor, *op. cit.* 101 ff. For the animal groups, see *ABL* 35 (with bibliography); Heesen, *op. cit.* 78 n. 3. For the lion attack juxtaposed with scenes of possibly heroic combat (as on our lekythos), see Mennenga, *op. cit.* 95 ff.

#### PLATE 14

Fig. 14.

372 (CC 704). Formerly in the collection of the Archaeological Society no. 1456. From Tanagra.

*ABL* 37. 196. pl. 11, 2 and 12, 3 (shoulder); *ABV* 200, 6; Iozzo, *Astarita* 105.

Height, 25.7 cm; mouth diameter, 6.5 cm; shoulder diameter, 12.3 cm; foot diameter, 7.9 cm.

Complete. Small accidental groove on the upper part of the back of the vase made before firing. Fine black glaze, misfired matt on the back of the vase, chipped on parts of the mouth, handle and upper part of the glazed lower part of the body, especially on the back. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out. Short reserved neck. Ridge at the joint of the neck to the shoulder. Sloping shoulder, well marked off from the body. Body broad at the top with slightly swelling contour, tapering downwards towards an echinus foot.



Handle ovate in section glazed outside and in. A dilute line at the joint between shoulder and body and another one below the figure-scene, serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: A naked rider galloping to the left, flanked by a draped figure.

Body: Combat of five warriors. (From left to right): two warriors (1) (2) are fighting each other. The warrior (1) is naked, except for a high-crested helmet with equine ears and greaves. He is armed with a spear and a round shield shown in profile and held in his left hand (device: two circles each with a blob in the centre). He is fighting against a fully armed warrior (2) (short chiton, himation around the shoulders, low-crested helmet, greaves) coming from the right with a spear in his right hand and a round shield shown in profile on his left (device: two balls). Two warriors (3) and (5) attack with spears a third (4) in the middle, who strikes back to the right, having fallen on one knee and looking round. He is similarly dressed to and armed as (1). He holds his spear up horizontally defending himself with his round shield against the left-hand attacking warrior (3). The warrior (3) and (5) are dressed in short chitons (the left one has a hebris fastened over his left shoulder and around his waist, the ends of which hang down between his legs), greaves and helmets and carry round shields shown in profile (device of [3]: three circles each with a blob in the centre, device of [5]: two circles).

Red (shoulder): Hair of the rider; mane and tail of the horse; hair and front hems of the himatia of the onlookers.

Red (body): Fillets on the helmets of (2) (3) (4) and (5); ears of the helmets of (1) and (4); chitoniskoi of (3); bands on the upper part of the chitoniskoi of (2) and (5); bands on the himation of (2); greaves; shield device of (2).

White (faded) (body): Shield devices of (1), (3) and (5).

Red lines: One on the rim; one on the ridge at the base of the neck; one on top of the black lower part of the vase below the picture encircling the vase.

The Wraith Painter.

About 530 B.C.

For the Wraith Painter, see above the lekythos 1071 (Pl. 6, 3-4).

The Athens lekythos shares the shoulder decoration (a naked rider galloping to the left, between a draped figure at either side) with the lekythos 9695 (Pl. 11) discussed above, by the same painter.

Fights and especially Amazonomachies are favoured by the Wraith Painter. Five vases by his hand are decorated with fights between hoplites and most of his cups with Amazonomachies. On the Athens lekythos the warriors (2) (3) and (5), similarly dressed and equipped seem to prevail their opponents (1) and (4) fighting naked; warrior (4) is already collapsing and warrior (1) is shown shorter and not as aggressive as his opponent (2).

For fighting scenes in Greek art during the archaic and the classical period, see above the lekythos 415 (Pl. 13).

For the shield device of the warrior (1), see Chase, *Devices* 39 XXI; of the warrior (2) *ibid.* 38 XIV; of the warrior (5) *ibid.* 62 CCXVI; for the shield devices in general see Steiner, *RGV* 271 n. 40.

#### PLATE 15

Fig. 15.

524 (CC 726). Formerly in the collection of the Archaeological Society no. 2060. From Corinth.

F. Studniczka, *AM* 11 (1886) 65; G. Mylonas, *BCH* 5 (1881) 360 no. 28; *ABL* 39 pl. 13, 2; S. B. Luce, *JHS* 26 (1922) 188 no. 73; Brommer, *VL* 3 148, 4; P. Brize, *Die Geryoneis des Stesichoros und die frühe griechische Kunst* (1980) 162 no. 38; G. Ahlberg-Cornell, *Herakles and the Sea-Monster in Attic Black-Figured Vase-Painting* (1984) 50-53, 132 fig. VII, 2 Group VII pl. 132; *LIMC* VIII (1997) s.v. Triton 69 no. 5b pl. 42 (wrongly dated in 440-430 B.C.) (N. Icard - Gianolio).

Height, 25.5 cm; mouth diameter, 5.5 cm; shoulder diameter, 12 cm; foot diameter, 8.8 cm.

Mended from few fragments, with the underside and a small part of the lip restored. Abrasions all over. Fabric reddish to brown. Red slip on the reserved parts of the vase. Good shiny black glaze, peeled in places or faded. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out. Short reserved neck. Small ridge at the base of the



neck. Body broad at the top with slightly swelling contour, tapering downwards towards an echinus foot. Handle ovate in section, glazed on the outside only. A glazed line at the joint between shoulder and body and a dilute one below the figure-scene serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: At the base of the neck tongue pattern with red tongues alternating with black, separated from each other by black relief lines and bordered below by a brown line. Below the tongue pattern a decorative band with hanging lotus buds linked by stem arcs skipping two buds on the upper set of arcs and one on the lower.

Body: The struggle of Herakles with Triton. Herakles half-kneeling to the right, dressed in a short chiton straddles the body of the sea-monster. Triton holds his arms bent in front of himself and Herakles grips the sea-monster by both wrists, while imposing his right shoulder over the monster's left arm, thus gripping from behind. Triton turns his large head back left. His scaly body and his forked tail, arising from horizontal rings, twist and lash in fury. The struggling pair is flanked by two Nereids rushing away to the right and left and looking back, gesturing vividly with their outstretched hands bent at the elbows. Each wears a chiton and a himation wrapped around her body.

Red (shoulder): Alternate tongues.

Red (body): Beards; lower part of Herakles' chiton; stripe on the belly and lower part of the tail of the Triton; stripes on the himatia of the Nereids.

White (faded): Flesh of the women; spot on the hair of Triton.

Red Lines: A thick line on the rim; one on the ridge separating the neck from the shoulder; a thick line below the decorative zone.

About 540-530 B.C.

According to Haspels (*ABL* 30), the lekythos is one of the latest in the class of the early shoulder lekythoi such as the lekythoi Athens 414 (Pl. 12), 415 (Pl. 13), 576 and 371. It is an elegant lekythos and one of the first with a chain of black hanging lotus buds on the shoulder, a feature that will become very common on the shoulder of black-figure lekythoi in the years that follow.

Although the struggle of Herakles with the fish-tailed Triton, the monster known from Hesiod's *Theogony* 930-

33 as a son of Poseidon and Amphitrite, is not included in the canonical twelve labors and is not known from literary sources, it is favoured by Athenian vase-painters during the second half of the 6th century B.C. The earliest certain appearance of Herakles fighting with a fish-tailed man identified as Nereus in Greek art, especially in vase-painting, is on a few Attic vases of 590-580 B.C. and among them on the hydria fragment, Samos K 2294, by the KX Painter (*ABV* 25; *Para* 15; *Add*<sup>2</sup> 7; Brommer *VL* 3 147, 7) where the adversary is inscribed Nereus. This labor may be cited by Apollodorus *Bibl.* 2. 5. 11 as an event during Herakles' trip to the Hesperides. On Attic vases just before the middle of the 6th century B.C. the struggle with Nereus, from whom the hero acquired information concerning his way to the Garden of Hesperides, is replaced with that of Triton. This second struggle remained steadily popular until the end of the century and left the identification of Nereus or of Halios Geron to the scenes with Herakles struggling with an old or mutating fish-tailed man. Triton's identity in the absence of poetic sources is established by four inscribed vases. For inscriptions identifying Triton on vases, see F. Brommer, in *Getty Vases* 2 (1985) 208 no. 142; Y. Tsakantse, in F. Giudice / K. Panvini (eds.), *Il greco, il barbaro e la ceramica attica III* (2006) 77 n. 16.

The scene is confined to black-figure with a few red-figure exceptions.

For the subject, see E. Buschor, *Meerwesen* (1941) 16-19; J. Boardman, *RA* (1972) 59; W. G. Moon, in *AGAI* 106; F. Brommer, in F. Lissarrague / F. Thelamon (eds.), *Image et céramique grecque. Actes du Colloque de Rouen 25-26/11/ 1982* (1983) 103-109; *idem*, *Getty Vases* 2 (1985) 208. 210 fig. 33; *LIMC* VI (1992) s.v. Nereus 824 ff. and 833d ii (M. Pipili) (with bibliography); *ibid.* VIII *op. cit.* 68. 69-70 (with bibliography); F. Knauss, in *Herakles. Herkules*, 193-197; Traficante, *op. cit.*, 76-79. J. Boardman in *JHS* 95 (1975) 10 suggests that the Herakles-Triton motif reflects Athenian domination of the island of Salamis and the removal of Megarian residents, while R. Glynn in *AJA* 85 (1981) 130-132 instead suggests that the scene represents the seizure of Sigeion by the Athenians. For criticism of the theory of political allusions in the subjects of painted pottery, see R. Osborne, *Hephaistos* 5-6 (1983-1984) 61-70; J. Bažant, *Eirene* 18 (1982) 21-33; R. M. Cook, *JHS* (1987) 167-169; J. Blok, *BABesch* 65 (1990) 20-26.



For the names of the female onlookers (Nereids) see the unattributed hydria Cambridge G 54 (*CVA* 1 pls. 16, 2 and 17, 1) (Potnia? and Kallichora).

## PLATE 16

Fig. 16.

9693. Formerly in the collection of the General Ephorate no. 1732.

Nicole, 941; *ABL* 35. 36. pl. 12, 5 a-c; D. von Bothmer, *Amazons in Greek Art* (1957) 46 no. 92; Brommer, *VL* 3 14, 27 (Herakles and Amazon); *ibid.* 105, 5 (Herakles and Kyknos, doubtful); *Kerameikos* IX 34 n. 10; *LIMC* VII (1994) s.v. Kyknos 1973 no. 25 (A. Cambitoglou / S. A. Paspalas).

Height, 15.8 cm; mouth diameter, 3.6 cm; shoulder diameter, 8.8 cm; foot diameter, 5.4 cm.

Mended from a few fragments. Two chips on the back of the body missing. Upper part of the neck reattached. Many breaks and cracks. Many abrasions, especially on the handle, lower part of the body and inside the mouth. Fabric orange-red with darker red slip. Aged red and white.

Shoulder lekythos. Calyx mouth with a curved outline glazed inside and out. Short reserved neck. Tiny ridge at the joint between the mouth and the neck and another between the neck and the shoulder. Body broad at the top with swelling contour, tapering downwards towards an echinus foot. Handle ovate in section glazed on the outside and in. A dilute line at the joint between shoulder and body. Lower part of the body glazed.

Shoulder: Pendent lotus-flower with ivy-leaf above between two confronting hens.

Body: Herakles pursuing a retreating Amazon between two draped youths. The hero moves rapidly to the right with the left leg upraised. He wears a short chiton beneath his lion-skin, with the scalp brought up over the head, the paws tied at his chest and the tail flying out behind. A scabbard hangs at his left side. He holds the sword in his right hand, ready to strike and gestures with his left hand. The Amazon moves away from Herakles in a running pose to the right looking round, and is about to fall to her knees. The upper part of her body and her head is turned back. She wears a short chiton and a high-crested helmet and protects herself with a shield (without device) over her left arm; her right hand is raised and

bent at the elbow, a gesture as if she is holding a spear. On either side of the fighting pair, a draped youth stands looking inwards. Behind Herakles, a garment is hanging from the wall.

Red (shoulder): Line on the body of each hen and part of its wings.

Red (body): Herakles' beard; chiton of the Amazon; stripes on the himatia; hair of the left-hand onlooker.

White (shoulder): Line above and below the red line on the hen's body; line on the tail.

White (body): Amazon's face and legs (painted partly on the black glaze partly directly on the clay); Herakles' chiton; vertical stripe on the hem of the himation of the left-hand onlooker.

Red lines: Line on the rim; line on the joint of neck and shoulder; pair of lines below the picture at the upper edge of the solid black running around the vase, the upper one serving as a ground line; line at the middle of the upper surface of the foot.

About 540-530 B.C.

According to Haspels (*ABL* 36) our lekythos is best compared, in terms of shape and stylistic traits, to the lekythos, Thebes 50.269 (R. M. Burrows / P. N. Ure, *BSA* 14 [1907-8] pl. X, k; Ure, *Sixth* 55), and belongs to the series of the early shoulder lekythoi. The pendent lotus-bud with ivy-leaf above, is a popular ornament under the handles on several groups of cups and skyphoi, see e.g. the cup Copenhagen 6585 (*ABV* 115, 5; *CVA* 3 pl. 113, 4) in the manner of Lydos, and the cup, Amsterdam 3484 (*Para* 81-82; *CVA* 2 pl. 124, 4), of the FP Class.

Haspels and von Bothmer, *op. cit.* rightly interpreted Herakles' opponent as an Amazon. Von Brommer, *op. cit.* although he first recognized the opponent as an Amazon, also placed the scene (with doubt) in his *Vasenlisten* in the section of Herakles and Kyknos. Cambitoglou and Paspalas, *op. cit.* also identified Herakles' opponent as Kyknos. The white flesh largely faded and the stance of the figure, similar with those of Amazons on many other vases where Herakles is depicted fighting an Amazon, are secure criteria for recognizing here Herakles' fight with an Amazon.

Herakles' battle with the Amazons is the second most frequently shown labour in black-figure (after the fight with the Nemean lion). For the subject see von Bothmer, *op. cit.* 30 ff., 42 ff.; R. Hampe / E. Simon, *Griechische Sagen in der frühen etruskischen Kunst* (1964) 11-17; Brommer, *VL* 3 7 ff.; Mennenga, *Untersuchung* 26 Schema



III (Verfolgung); E. Thomas, *Mythos und Geschichte. Untersuchungen zum historischen Gehalt griechischer Mythendarstellungen* (Ph. D. thesis, Köln 1976) 35f; Scheffold, *SB II* 105 ff; *LIMC I* (1981) s.v. Amazones 587-597 (P. Devambez / A. Kauffmann-Samaras); F. Brommer, *Getty Vases 2* (1985) 183-189; *idem*, *Herakles. The Twelve Labors of the Hero in Ancient Art and Literature* (1986) 37-40; *LIMCV* (1990) s.v. Herakles 72 (J. Boardman); C. Benson, in E. Reeder (ed.), *Pandora. Women in Classical Antiquity* (1995) 373-380; U. Vedder, in *Kunst der Schale 117-120*; V. Brinkmann, in *Herakles. Herkules 136*; S. Muth, *Gewalt im Bild. Das Phänomen der medialen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.* (2008) 329-357.

When the Amazon is named, she is usually Andromache. For the names of other Amazons see *LIMC I*, *op. cit.* 653. For the typology of Herakles' fight with the Amazon on the Athens lekythos, see von Bothmer, *op. cit.* 46-48 (type D).

For the stance of the Amazon with the arm raised up with or without a spear, see the skyphos, Agora P 2730 (*Hesperia* 15, [1946] pl. XLIII no. 75); the lekythos, Palermo, Mormino 105 (*CVA* pl. 5, 1); the Tyrrhenian amphora, Kassel T.386 (*ABV* 99, 61. 684; *Para* 35; *Add*<sup>2</sup>

27); the amphorae: Munich 1563 (*Add*<sup>2</sup> 391); Madrid 10918 (*ABV* 367, 96; *Add*<sup>2</sup> 98) of the Leagros Group; Edinburgh 1956.410 (*ABV* 485, 3. 700; *CVA* pl. 10, 4-6) of the Bompas Group, Dot-band Class, related to the Edinburgh Painter; Castellani Collection 50700 (*ABV* 300, 4; I. Caruso, *Collezione Castellani* [1985] no. 16) in the manner of the Princeton Painter; Karlsruhe B 26 (*Veder greco. Le necropoli di Agrigento. Mostra Internazionale Agrigento 2 maggio-31 luglio 1988*, no. 32).

For the Amazon's shield with no device, see von Bothmer, 46.

The legs of the Amazon on the Athens lekythos have black underpainting only as far down as the knees; below, the white is laid directly on the clay ground. For a similar rendering of the legs, see the scene on the skyphos, Agora P 2730 (*loc. cit.*) and on the exterior of the cup, Agora P 2613 (*ABV* 645, 190; *Hesperia* 15 [1946] pl. LVIII no. 188); and the cup, Agora P 2613 (*Agora XXIII* no. 1768), of the Leafless Group, the Caylus Painter.

For similar hens, see the band-cup Munich v. Schoen 50 (*CVA* 11 pl. 11, 1-5); the Siana cup, Amsterdam 9709 (*CVA* 2 pl. 93); the fragments of the cup, Gela s.n. (*CVA* 4 pl. 2).

ΑΚΑΔΗΜΙΑ

## THE PHANYLLIS CLASS

Side by side with the new cylinder type of lekythos that appeared around 530 B.C. in the Kerameikos (see below on p. 59) is the broad shape still produced especially in the Phanyllis workshop, of which the Phanyllis Painter, named by Haspels after the inscription on the lekythos, Delos 548 (*ABL* 63. 199.1), dedicated by Phanyllis to Hera, was one of the dominant artists. The Phanyllis Painter himself also decorated large cylinder lekythoi. The Phanyllis Class lekythoi have the old fashioned swelling contour of the body that distinguishes them from the new cylinder type. Haspels distinguished five different stylistic groups in the Phanyllis Class (A-E), with the shoulder decoration varying according to the group; it may be palmettes, a row of upright palmettes with an upright leaf in between (the most characteristic feature of the class), a lotus-bud chain or a palmette between two draped figures. Sometimes the neck is decorated with rays. The pictorial surface is shorter on this form, as the solid black of the lower part of the body rises higher. The vases display widely varying and for the most part, mediocre styles. Most of the scenes are stock scenes, reproduced with regularity.

For the Phanyllis Class, see Ure, *Sixth* 44-48 (Class G); *ABL* 43. 63-68. 199-205; C. H. E. Haspels, *JHS* 58 (1938) 257 f; *ABV* 463-466. 699; *Para* 204-208; *Add*<sup>2</sup> 116-117; Kurtz, *AWL* 144-145; Giudice, *Phanyllis* (review E. Böhr, *Gnomon* 57 [1985] 491-493); *Agora XXIII* 45. 95.

For cylinder lekythoi of the Phanyllis Group, see *ABL* 43. 63; Kurtz, 144-145; *Agora XXIII* 45; Giudice, *Phanyllis* 55-60 nos 20-49.

## PLATE 17

576 (CC 698). Formerly in the collection of the Archaeological Society no. 3046. From the T. Philemon Collection.

*ABL* 34. 35. 67; *ABV* 70 foot; *Para* 208; *Add*<sup>2</sup> 18; P. V. C. Baur, *Centaurs in Ancient Art. The Archaic Period* (1912) 22 no. 49; Brommer, *VI* 3 87, 57; B. Schiffler, *Die Typologie des Kentauren in der antiken Kunst vom 10 bis zum Ende des 4 Jhs v. Chr.* (1976) 248 no. A57; Giudice, *Phanyllis* 108 no. 367 fig. 11.

Height, 22.2 cm; mouth diameter, 5.95 cm; shoulder diameter, 11.7 cm; foot diameter, 7.4 cm.

Complete. Cracks on the lower black part of the vase, some extending to the right part of the picture. Some flaking on the mouth and in places on the body. Good quality black glaze. Fabric yellowish-red. Added red and white.

Shoulder lekythos. Shallow flaring mouth glazed inside and out. Short reserved neck curving imperceptibly onto the sloping shoulder. Body broad at the top with slightly swelling contour tapering downwards towards an echinus foot. Stem handle glazed on the outside only. A glazed line on the line between shoulder and body and a glaze line below the figure-scene, serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: A palmette composed of five fronds, alternately black and red, which spring from two glazed volutes each unrolling outwards to a new volute, flanked by a youth on the left and a man on the right, both facing inwards. The youths are similarly dressed in long himatia that also cover their arms.

Body: Herakles pursuing a centaur (Nessos) flanked by a draped figure. Herakles holding a club in his right hand rushes with his left hand outstretched towards the centaur. The hero is naked and bearded, with his himation thrown over his left shoulder and arm. The centaur moves to the right but with the upper part of his body turned backwards; his forelegs have already collapsed. He raises both hands, holding a stone (?) in his right and a horseshoe (?) or a stone (?) in his left. The scene is framed by short-haired, beardless draped-figures, each holding a staff and facing inwards.

Red (shoulder): Alternate fronds of the palmette; hems of the mantles of the onlookers.

Red (body): Hair and beard of Herakles and the cen-

taur; hair of the youths right and left; hems of their himatia; stripe on the himation of Herakles; dots between incised lines on ribs and haunches of the centaur.

White (body): Two clusters of dots on the garment of each one of the draped figures and on the himation of Herakles.

Red lines: One on the ridge at the joint of neck and shoulder; one on the top of the lower black part of the body, encircling the vase.

Phanyllis Group E. The Sandal Painter.  
About 530 B.C.

For the Sandal Painter, see above the lekythos 415 (Pl. 13). For the Phanyllis Group E, see Ure, *Sixth*, 43-44; *ABL* 62-68. 199-205; *ABV* 463-466. 699; *Para* 204-8; *Add*<sup>2</sup> 116-117; Kurtz, *AWL* 144-145; *Agora XXIII* 45-46; Giudice, *Phanyllis* 39 ff., 88 ff.

The Athens lekythos and the lekythoi: Athens 371 (see below Pl. 18) and 415 (see above Pl. 13) were placed in the same group by Haspels (*ABL* 34-35). Beazley (*ABV* 70) characterized the lekythoi: Athens 576 and Athens 371 as "weak pieces that go together", related them to the lekythos Athens 415 and connected them with the Sandal Painter. Finally he assigned our lekythos to the Sandal Painter himself (*Add*<sup>2</sup> 18) and due to the shape and shoulder decoration he attributed it to the Phanyllis Group E, with three more lekythoi showing the same subject: Athens 371 (*ABL* pl. 10, 2 and 12, 2; *ABV* 70; *Para* 205, 207); Athens 1127 (*ABV* 464; *Para* 207; Giudice, *Phanyllis* 108 no. 369); and Leningrad Ol. 3432 (*Para* 207; Giudice, *Phanyllis* 108 no. 368), all according to him "by the same hand" (*Para* 207-208).

A palmette between onlookers, usually with five alternate red and black fronds, is a very common feature on the shoulder of lekythoi of Phanyllis Groups D and E, also the onlookers are usually very similar stock figures. As Haspels noted (*ABL* 36) the shoulder decoration of our lekythos and of the next one Athens 371 (Pl. 18), "is the origin of whole classes of shoulder lekythoi". But the type of the palmette with volutes extending to the left and right shown on the shoulder of our lekythos is a very rare feature. The lekythos, Taranto MN 117.184, of the Phanyllis Class (Giudice, *Phanyllis* 103 no. 326 pl. 40, 8; *Catalogo del Museo Nazionale Archeologico di Taranto* vol. I, 3 [1994] 274-5 no. 70.57); the lekythos Louvre ELE 181 (*CVA* 28 pl. 31, 2-4) and a lekythos in the Basel Market (*MuM Auktion* 51, 14-15 März 1975 no. 127 pl.



26) of the same class, offer good parallels to the shape and shoulder decoration of the Athens lekythos.

For the subject of Herakles fighting a centaur, see above the lekythos 413 (Pl. 9); see also the three lekythoi of the Phanyllis Group E mentioned above, by the same hand as ours; and the lekythos, London B 537 of the same class (ABL 204; Giudice, *Phanyllis* 118 no. 442). For a similar stance of the equine body of the centaur, see the centaur on the oinochoe, Leiden PC 39 (CVA 2 pl. 79, 5-6 and pl. 80, 1-2), of the Class of London B 495 (ABV 428; *Para* 189-190; *Add*<sup>2</sup> 110).

## PLATE 18

Fig. 17.

371 (CC 701). Formerly in the collection of the Archaeological Society no. 1920. From Tanagra.

G. Mylonas, *BCH* (1877) 352 no. 14; *ABL* 35. 36. pl. 10, 2 and 12, 2; *ABV* 70; P. V. C. Baur, *Centaur in Ancient Art. The Archaic Period* (1912) 34 no. 99; *Para* 205 bottom and 207 bottom; *Kerameikos* IX 34; Giudice, *Phanyllis* 108 no. 366; *Agora* XXIII 44 n. 9; *LIMC* VIII Suppl. 684-685 s.v. Kentauroi et Kentaurides no. 161 (M. Leventopoulou).

Height, 24.2 cm; mouth diameter, 6 cm; shoulder diameter, 12.7 cm; foot diameter, 8 cm.

Mended from many pieces. Breaks and lacunae in places on the body and the shoulder, restored. Some abrasions on the rim and the lower black part of the body. Fine brownish red clay with the surface polished to a darker tone. Most of this exterior polished skin is now lost, especially on the right side of the body. Black shiny glaze. Added red and white.

Shoulder lekythos. Shallow flaring mouth glazed inside and out. Short reserved neck. Shallow tooled off groove at the top of the neck, indicating the point where the mouth curves out. Small ridge at the base of the neck. Body broad at the top with slightly swelling contour, tapering downwards towards a flaring foot. Strap handle glazed on the outside only. A glazed line at the joint between shoulder and body and a dilute line below the figure-scene, serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Three upright palmettes between two youths. The palmettes are connected below with glazed

volutes springing from two circles flanking the central palmette each with a dot in the centre. In between the palmettes, an upright leaf. The palmette in the middle is composed of nine fronds, alternately black and red, the left palmette has seven black fronds and the right nine. The youths face the palmettes and are similarly dressed in long himatia that cover also their arms.

Body: Centauromachy. Two similar pairs of a Lapith fighting with a centaur. The Lapiths are in the centre of the composition back to back, each confronting a centaur. On the left, a Lapith, wearing a corselet over a short chiton, low-crested helmet, greaves, with a scabbard at his waist and a round shield (device: tripod), attacks a centaur with his spear. The centaur flees to the left, looking back at his attacker, holding a small stone in his right hand and raising his left hand towards the Lapith. On the right, a Lapith wearing a corselet over a short chiton, low-crested helmet, greaves and a round shield seen from the inside, thrusts his spear into a bleeding centaur fleeing to the right. The centaur falls onto the ground, turns back his head and extends his right arm towards the Lapith.

Red (shoulder): Front hems of the himatia of the youths; alternate fronds of the palmette in the middle; red buds of the vine leaves and lotos on the horses' hindquarters of the centaurs; crown of the helmet of the Lapith on the left; vertical bands on the crests of the helmets; part of the chitoniskos of the right-hand Lapith, parts of his shield; blood of the right centaur.

White: Corselets; the stone; strap handle of the shield of the right Lapith.

Red lines: One on the ridge between the neck and the shoulder; one on top of the lower black part of the body encircling the vase.

Related to the Sandal Painter [Moore (*Agora* XXIII)]. Phanyllis Group E. About 540-530 B.C.

For the Sandal Painter, see above the lekythos 415 (Pl. 13).

For the classification of this lekythos, see above the lekythos 576 (Pl. 17) by the same hand. Beazley (*ABV* 70) associated it with 576 (Pl. 17) and considered them "weak pieces that go together", he included it in the Phanyllis Group E and "by the same hand" as Athens 1127 and Leningrad Ol. 3432 (*Para* 207-208), with which it also shares the same subject. The characteristic shoulder deco-

ration of the lekythoi of the Groups of Phanyllis D and E is repeated on this lekythos, with the palmette flanked by two stylised draped figures. Here, however, the figures are flanking a group of three upright palmettes connected with volutes, a feature that I did not encounter on any other lekythos until now. This is a more complex treatment of the decoration of the shoulder of the lekythos 576 (Pl. 17).

As far as composition is concerned, the two pairs of centaur and hoplite that are shown fighting on the body of the lekythos are a more composite depiction of the subject of the centauromachy of the lekythos 576 (Pl. 17), with the difference that there Herakles is the one who struggles with the centaur.

For the centauromachy, see Leventopoulou *op. cit.* and the lekythos 413 (Pl. 9).

For the tripod as a shield device, see Chase, *Devices* 68 CCLVII; see also Steiner, *RGV* 271 n. 40.



Fig. 18.

2282. From Tanagra. Unpublished.

Height, 29.5 cm; mouth diameter, 7.7 cm; shoulder diameter, 16.5 cm; foot diameter, 9.4 cm.

Mended from many large and small pieces. Parts of the wall of the body and the shoulder restored. Surface slightly worn and chipped, especially on the lower part of the vase. Fabric brown-red, with a brown slip on the reserved parts. The black glaze has been peeled or faded on the lower part of the vase, the foot, the rim and the handle. Added red and white.

Large shoulder lekythos. Echinus mouth glazed inside and out. Short reserved neck. Tooled off ridge at the top of the neck indicating the point where the mouth curves out. Small ridge at the base of the neck. Body broad at the top with slightly swelling contour, tapering downwards towards an echinus foot. Strap handle glazed on the outside only. A dilute line at the joint between shoulder and body and another below the figure-scene, serving as ground line. Lower part of the body glazed.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower; short tongues above.

Body: Married couple in a chariot. The attendants are Hermes, Apollo and Dionysos. Behind the chariot stands

## PLATE 19



Dionysos to the right, facing left, clad in a chiton and a himation, with his characteristic ivy crown, carrying a drinking horn and leafless branches. On the box of the chariot stands the married couple. The bride, in the background partially hidden by the groom, has her himation drawn over her head; in the foreground stands the groom. He is bearded and wears a long himation leaving the right shoulder bare. He holds the reins in both hands and a goad in his right. On the far side of the chariot, Apollo, laurel-crowned, accompanies the procession playing the lyre. He wears a long himation leaving his right shoulder and side bare and falling in folds from his left shoulder down his back. Hermes, in the role of *proagetes*, is walking to the right looking back, clad in short chiton, himation and winged boots, a petasos on the head, and carrying the kerykeion.

Red: Crown of Dionysos; stripes on Hermes' himation and on the garment of Dionysos; beards of Dionysos, bridegroom and Hermes; Hermes' petasos; forelocks of the groom's hair; fillet of Apollo; bridge of the lyre; forehead and breast band of the first horse; vertical line on the head of the second horse; line on the mane of the second and third horses.

White: Woman's flesh; arms and edges of the bridge of the lyre; top of the drinking horn; dot clusters on the garments; the horses' bridles; pendants on the breast band of the first horse.

Red lines: Line on the rim; line on the joint of neck and shoulder; pair of lines running around the vase below the picture at the upper edge of the solid black.

Phanyllis Group A [Serbeti]. About 530 B.C.

The Athens lekythos has the old-fashioned broad shape of the early shoulder lekythoi. As far as shape and shoulder decoration is concerned, it can be compared to the lekythoi: Vibo Valentia C 42 (CVA pl. 10. 11, 4); Munich Staatliche Antikensammlungen 1857 (*Veder greco. Le necropoli di Agrigento. Mostra Internazionale Agrigento 2 maggio-31 luglio* 1988, 102 no. 4); Copenhagen 1937 (CVA 3 pl. 110, 1a-b) and Antwerp, Vleeshuis Museum 877 (*Para* 204; Giudice, *Phanyllis* 61, 107 no. 358) (with the same subject), all of the Phanyllis Class.

Wedding scenes first appear in Attic vase-painting in the seventh century B.C. and become popular on sixth-century B.C. Attic black-figure vases. The procession to the groom's house, the couple's new home, is the most



widely shown wedding scene on vases. None of the figures on the Athens lekythos are labeled. Dionysos' drinking horn and ivy-crown, Apollo's lyre and Hermes' petasos, kerykeion and boots, enable us to identify these three gods, but the couple standing in the chariot cannot be identified, due to the lack of attributes. Only rarely is the couple labeled as heroes or immortals, although gods often appear among the attending company. The scene, mortal, heroic or immortal, employs a regular scheme, known from several comparable representations, of which the wedding procession of Peleus and Thetis is the most likely model. The inscriptions on the hydria Florence 3790, assigned by Beazley to the manner of the Lysipides Painter (ABV 260, 30; Para 114; Add<sup>2</sup> 68), which identifies the couple as Peleus and Thetis and the inscriptions which also identify Kadmos and Harmonia on the neck-amphora, Paris Louvre CA 1961 (ABL 96, 100, 239; Para 248) by the Diosphos Painter, suggested similar interpretations for most of the other similar scenes. Other heroic alternatives include Herakles and Hebe, Menelaos and Helen, Admetos and Alkestis or unidentifiable figures, lacking inscriptions or specific attributes. In many instances, the married couple may be mortals and the scene "heroized" by the presence of divine wedding guests.

The same subject is found on the lekythos of the same category, Antwerp, Vleeshuis Museum 877 (Para 204; Giudice, *Phanyllis* no. 358).

For vases with wedding scenes with inscriptions identifying the couple as divine, see C. H. E. Haspels, *BCH* 54 (1930) 422-451, esp. 431-435; J. Boardman, *BSA* 47 (1952) 34 n. 219; I. Krauskopf, *AA* 92 (1977) 27; E. E. Bell, *The Attic Black-Figured Vases at the Hearst Monument*, (Ph. D. thesis, Berkeley 1983) 368; Manakidou, *Parastaseis* 211-212, 221; *A Passion for Antiquities. Ancient Art from the Collection of Barbara and Lawrence Fleischman*, Exhibition Catalogue, The Getty Museum and the Cleveland Museum of Art (1994) 83-86 no. 35. For the divinity or not of the couple on the chariot, see Haspels, *op. cit.* 430-6; *eadem*, *ABL* 43 n. 1; F. F. Fink, *Hochzeitsszenen auf attischen schwarz- und rotfigurigen Vasen* (Ph. D. thesis, Vienna 1974) 180-188; C. Bérard, in *La cité des images. Religion et société en Grèce antique* (1984) 94; V. Siurla-Theodoridou, *Die Familie in der griechischen Kunst und Literatur des 8. bis 6. Jh. v. Chr.* (1989) 238-239, 253-254; J. H. Oakley / R. Sinos, *The Wedding in Ancient Athens* (1993) 29, 30, 44; Manaki-

dou, *Parastaseis*, 224-225. For the use of chariots in wedding scenes, see J. H. Crouwel, *Chariots and other Wheeled Vehicles* (1992) 60; For the subject of the wedding, see Brommer, *VZ* 3 318-320; Fink, *op. cit.* 180 ff.; Siurla-Theodoridou, *op. cit.* 234 ff.; C. Reinsberg, *Ebe, Hetärentum und Knabenliebe im antiken Griechenland* (1989) 49 ff., 70 ff.; Oakley / Sinos, *op. cit.* 26 ff.; Manakidou, *Parastaseis* 211-225; Killet, *op. cit.* 91 ff.; J. H. Oakley, in E. Reeder, *Pandora. Women in Classical Antiquity* (1995) 63 ff.; E. Reeder, *ibid.* 126 ff.; For the wedding procession, see Krauskopf, *op. cit.* 24-28; Bérard, *op. cit.* 94; Siurla-Theodoridou, *op. cit.* 239 ff., 242; Manakidou, *Parastaseis* 214, 217. For figures of gods in the procession, see Killet, *op. cit.* 102-103; Siurla-Theodoridou, *op. cit.* 247 ff., 253; Manakidou, *Parastaseis* 211-212.

For Apollo, Dionysos and Hermes as bystanders in chariot scenes, see Carpenter, *Imagery* 109. For Apollo and Dionysos in wedding processions, see Siurla-Theodoridou, *op. cit.* 250 ff.; G. Jurriaans-Helle, in *Enthousiasmos. Essays on Greek and Related Pottery presented to J. M. Hemelrijk* (1986) 119; H. A. Shapiro, *Art and Culture under the Tyrants in Athens* (1989) 54-55; R. Senff / B. Kaeser, in *Kunst der Schale*, 367. For the lyre player in the wedding procession, see Killet, *op. cit.* 92-94, 97.

## PLATE 20

Fig. 19.

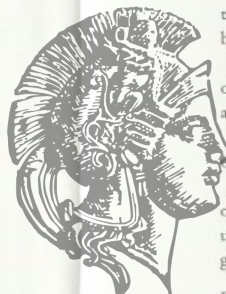
381. Formerly in the collection of the Archaeological Society no. 2379. From Tanagra.

L. T. Shoe, *Hesperia* 1 (1932) 75; F. Giudice, *La Classe di Phanyllis e il problema delle importazioni di ceramica attica in Sicilia alla fine del VI e agli inizi del V secolo a.C.*, 633 n. 9; *idem*, *Phanyllis* 24 n. 54.

Height, 19.6 cm; mouth diameter, 5.7 cm; shoulder diameter, 10.7 cm; foot diameter, 6.9 cm.

Mended from many fragments with some lacunae restored. Breaks and cracks all over. Fine black glaze chipped or misfired especially on the lower part and the foot. Fabric reddish with orange slip. Added red and white.

Shoulder lekythos. Wide echinus mouth glazed inside and out with the upper flat surface reserved. Short reserved neck curving imperceptibly into the shoulder. Body broad at the top with slightly swelling contour, tapering downwards towards an echinus foot. Strap han-



dle glazed on the outside only. A glazed line at the joint between shoulder and body, a red line below the figure-scene, serving as ground line. Lower part of the body glazed.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower; short tongues above.

Body: Dionysos seated with maenads and satyrs dancing around him. The god sits to the right on a folding stool (*diphros okladias*) looking round. He is wrapped in a himation over his chiton and wears an ivy wreath on his head. He is flanked by a satyr facing a maenad at either side. The satyr on the left side has a frontal face and walks or dances to the right, the maenad, in a belted peplos and with a fillet in her hair dances to the right looking downwards. The maenad on the right side, in a belted peplos, dances to the right with the head turned backwards and the satyr on the far right walks or dances to the left. Leafy branches with blossoms in the field.

Red: Stripes on garments; fillets of the maenads; dots on the wreath of Dionysos; tails and beards of the satyrs and forehead hair of the satyr on the right.

White: Chiton of Dionysos and busts of three dots on his himation, woman's flesh.

Red lines: Line on the joint of neck and shoulder; pair of lines running around the vase below the picture at the upper edge of the solid black, the upper one serving as ground line.

Phanyllis Class. Near the Phanyllis Painter [Giudice]. About 530-520 B.C.

The shape of the lekythos is of the old-fashioned broad type, characteristic of the early lekythoi of the Phanyllis Group and can be compared with the previous lekythos 12282 (Pl. 19). The figure style is close to the Phanyllis Painter, but according to Giudice (*Phanyllis* 24) the elements that would allow a definite attribution to the painter himself are missing. The shoulder does not have the typical Phanyllis Class decoration, but the common motif of hanging lotus buds.

Dionysos seated between a maenad and a satyr or between two satyrs or two maenads is a favourite subject on late sixth-century B.C. vases. For Dionysos seated, see *LIMC* III (1986) s.v. Dionysos 453-454 nos 325-333 (C. Gasparri); Schöne, *Thiasos* 101-107; G. M. Hedreen, *Sileni in Attic Black-Figure Vase-Painting* (1992) 75. For the dancing companions of Dionysos, see S. McNally,

*Arethusa* 11 (1978) 110; Carpenter, *Imagery* 85-89; Schöne, *Thiasos* 87; A. Henrichs, in *Papers Amasis Painter* 100-105; F. W. Hamdorf, in *Kunst der Schale* 373-385 and 394-400.

With the exception of the frontal images of Dionysiac or satyr masks, satyrs represented with their face in frontal view in Dionysiac scenes are not common, see Y. Korshak, *Frontal Faces in Attic Vase-painting of the Archaic Period* (1987) 5-11.

## PLATE 21

Fig. 20.

1056 (CC 697). Formerly in the collection of the General Ephorate no. 1623. From Tymbos Petrezas (Attica).

*ADelt* (1890) 153 no. 19; *ABL* 19; *ABV* 70, 4; *Agora* XXIII 44 n. 9; B. Legakis, *Athletic Contests in Archaic Greek Art* (Ph. D. thesis, University of Chicago 1977) 128 no. 25 (wrongly mentioned as skyphos).

Height, 17.6 cm; mouth diameter, 3.8 cm; shoulder diameter, 10 cm; foot diameter, 5.1 cm.

Mended from many large and small fragments. Various places of the body and neck restored in plaster. Surface worn especially on figures. Few chips missing on the rim and foot. Fabric reddish with a darker red slip. Fine shiny black glaze peeled off on places. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out. Short reserved neck. Ridge at the joint between the neck and the shoulder. Wide sloping shoulder well marked off from the body. Body broad at the top with slightly swelling contour tapering downwards towards an echinus foot; concave strap handle glazed on the outside only. A glazed line at the joint between shoulder and body and a red one below the figure-scene, serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: A grazing deer to the left between two draped figures.

Body: A boxing contest. A pair of naked, fat boxers in the centre with a male onlooker on each side wrapped in a striped himation. The boxers stand upright approaching each other, they have their hands and wrists wrapped in leather thongs (*himantes*). The athlete on the left advances his right leg and deals his opponent a right-hand blow while holding his left hand raised behind him,



poised in order to strike a left-hand blow. The boxer on the right advances his left leg and is ready to throw a right-hand blow toward the jaw of his opponent, while raising his left hand to prepare for a second punch. Although the boxers exchange blows at close quarters, their legs are straight, displaying little movement.

Red (shoulder): Neck of the deer and traces in the forepart of his body; two lines on his haunches between incisions; alternate panels on the himatia of the onlookers.

White (shoulder): Muzzle and tail of the deer.

Red (body): Hair of the boxers and part of the buttock of the one on the right; alternate panels on the himatia and folds hanging from the arms of the onlookers.

Red lines: One on the rim; pair of lines encircling the vase at the edge of the lower black part of the body, the upper one serving as ground line; one on the edge of the foot.

The Sandal Painter.  
About 540 B.C.

For the Sandal Painter, see above the lekythos 415 (Pl. 13).

Boxing matches appear on two more vases by the Sandal Painter: the Siana cups, Oxford Mississippi University 1977.3.68 (*ABV* 70, 1; *Para* 28) and Thebes R. 49.261 (*ABV* 70, 2; *Add*<sup>2</sup> 18). The Mississippi cup shows the same boxer on the right, the same upper part of the body of the boxer on the left and the same onlookers as those on our lekythos. The pose of the right boxer on our lekythos is the same as that of the warrior on the right on side B of the cup, New York 25.78.33 (*ABV* 70, 3) by the painter.

The lekythos, Ampurias 424 (*ABV* 70, 5; *Add*<sup>2</sup> 18; *CVA* Barcelona 1 pl. 13, 2), by the painter shares with the Athens lekythos the same onlookers on the body and the same grazing deer on the shoulder. A grazing deer is also shown on the shoulder of the lekythoi: Bologna PU.204 (*ABV* 70, 7; *Para* 28; *Add*<sup>2</sup> 18); and Brussels J. L. Theodor Collection (P. Heesen, *The J. L. Theodor Collection of Attic Black-Figure Vases* [1996] no. 11), attributed to the Sandal Painter.

The poses of the boxers on this lekythos are not commonly found in scenes of boxing contests on vases. Usually, only one boxer advances the leg that is towards the viewer, while the other advances the one that is in the background. Here, they both thrust their outer leg forward. For similar poses during boxing matches, see the

panathenaic amphorae: London 1888.11-15.5 (*ABV* 415, 4. 696; *Para* 178; *Add*<sup>2</sup> 108), of the Nikomachos series; London B 140 (unattributed) and Brussels A13b figured in A.-C. Bioul, *Scènes de la vie quotidienne dans la Grèce antique 525-425 avant J.-C.* (1989) 40 no. 17; see also the boxers on the lekythos, Parma C.124 (*CVA* 1 pl. 18, 1-2) and on the black-figure column krater, Numana 50761 (N. Stampolides / G. Tassoulas [eds], *Magna Grecia* [2004] 198 no. 119) thrusting backward the outer leg.

The curving stroke in the centre of the picture of our lekythos is a routine addition to athletic scenes attributed to the painter and may indicate a hanging garment, a sponge or a jumping weight. See his lekythoi, Bologna PU.204 (*loc. cit.*) and Brussels (P. Heesen *op. cit.*); the two Siana cups mentioned above, and the cup Munich 9441 (*CVA* 11 pl. 32, 7-12). For the onlookers in the scenes of boxing, see Stansbury-O'Donnell, 20.

The ancient Greeks considered boxing, wrestling, and pankration as "heavy" sports. In boxing contests the blows were delivered to the head and mainly to the nose, cheek, and jaw. The boxers fought until one fell to the ground unconscious or was forced to admit defeat. Pindar (*Odes* 6.44) places boxing among the events of the first Olympiad and the first recorded victor in boxing was Onomastros from Smyrna in the 23th Olympiad (688 B.C.), (Philostratos 12; Pausanias 5. 8. 7). Despite the rich information provided by Philostratos, Pausanias, and other ancient authors, vase-painting is our principal source for the sport itself. Unfortunately, it is rarely clear whether the scene demonstrates an actual competition or training in the palaestra.

For representations of boxing matches on vases, see E. N. Gardiner, *Greek Athletic Sports and Festivals* (1910) 402-434; H. A. Harris, *Sport in Greece and Rome* (1972) 22-25; Legakis, *op. cit.* 150 ff., 158 ff.; *idem*, *Getty Vases* 1 (1983) 41 ff. with bibliography. For boxing in general, see K. T. Frost, *JHS* 26 (1906) 213-225; Gardiner, *op. cit.* 415-418; *idem*, *Athletics of the Ancient World* (1930) 197-211; H. A. Harris, *Greek Athletes and Athletics* (1964) 97-101; J. Jüthner, *Die athletischen Leibesübungen der Griechen* I (1968) 170 ff.; R. Patrucco, *Lo sport nella Grecia antiqua* (1972) 225-267; T. B. L. Webster, *Potter and Patron in Classical Athens* (1972) 203-205; I. Weiler, *Der Agon im Mythos* (1974) 173-174; E. E. Bell, *Attic Black-Figured Vases at the Hearst Monument* (Ph. D. thesis, Berkeley 1983) 434-438; Legakis, *op. cit.* 121 ff.; *idem*, *Getty Vases* 1 (1983) 41-50; T. F. Scanlon, *Greek and*



PLATE 22

1-3.

20270. Unknown provenance. Unpublished.

Height, 18.3 cm; mouth diameter, 3.5 cm; shoulder diameter, 9.5 cm; foot diameter, 5 cm.

Mended from many fragments. Most of the body and part of the rim restored. Upper part of the neck and handle reattached. Considerably damaged surface, on the shoulder and on large parts of the body. Fabric brownish with red slip. Black glaze has occasionally misfired red and in places peeled off. Added red and white.

Shoulder lekythos. Calyx mouth with a curved outline glazed inside and out. Short reserved neck curving imperceptibly into the shoulder. Body broad at the top with slightly swelling contour, tapering downwards to a low echinus foot. Strap handle glazed on the outside only. A glazed line at the joint between shoulder and body and

another one below the figure-scene, serving as ground line. Lower part of the body glazed.

Shoulder: Siren standing to the right with outspread wings and a draped youth in front of her standing to the left (some traces of another standing figure remain behind the siren, but the surface is badly damaged in this area).

Body: Departure scene. A warrior, fully armed (greaves, low-crested helmet, round shield and spear), stands in profile to the left between a pair of draped figures on the right and a draped figure on the left (perhaps there was a second figure on the left but the surface is damaged at this place). The body of the warrior is hidden behind his round shield. The draped figures on the right hold staffs.

Red (shoulder): Stripes on the garment of the draped youth; wing midbands of the siren.

Red (body): Helmet (except the crest) and greaves of the warrior; hair of the draped figure on the far right; stripes on the garments.

White (shoulder): Face of the Siren (faded).

White (body): Dots on the garments of the onlookers flanking the warrior.

Red lines: Line on the rim; line on the joint of neck and shoulder.

Phanyllis Group E: The Group of "Hoplite-leaving-home" [Serbeti].  
About 530 B.C.

The lekythos has the broad Phanyllis shape, and the subject on the body connects it to the Phanyllis Class, Group E, the Group of "Hoplite-leaving-home". There is no doubt that it comes from this workshop, but is not typical because of the presence of the siren on the shoulder instead of the usual upright palmette between draped figures or the three standing figures, characteristic of the Phanyllis Group. The figure-scene on the body, showing a fully armed warrior standing, facing left between four onlookers is very common with Group E of the Phanyllis Class, see Giudice, *Phanyllis* nos 186-276 pls. XXXIV-XXXVI. The broad shape and the drawing of the folds date the lekythos early in the series.

On the Phanyllis Group E. Hoplite-leaving-home, see Ure, *Sixth* 43 pl. XIV no. 102-85 (Group F); *ABL* 66-67. 205; *ABV* 464-466. 699; *Para* 206-208; *Add*<sup>2</sup> 216-217; Giudice, *Phanyllis* 88-118; K. S. Gorbunova, *Chernofigurnye atticheskie vazy v Ermitazhe Katalog* (1983)



135-137 nos 103-105; *Agora* XXIII 46. 207-208; M. Rita Wojcik, *Museo Claudio Faina. Ceramica attica a figure nere* (1989) 267-270 nos 132-133; Iozzo, *Astaria* 103-105 nos 128 and 129; *CVA* Malibu 2, 12-13 pls 67, 1-3 and 70, 1; *CVA* Japan 2, 26 pl. 19, 5-7; *CVA* Vibo Valentia 20-1 pl. 11, 1-3; *CVA* Adria 2, 23-4, pls 24, 4, 25, 1; Y. Tuna-Noerling, *Die Ausgrabungen von Alt-Smyrna und Pitane. Die attisch-schwarzfigurige Keramik und der attische Keramikexport nach Kleinasien* (1995) 81-82 nos 110-111 pls 40-41; *Kerameikos* VII, 2 66 pl. 39 no. 242, 5 (KER 21189); *ibid.* 134-135 pl. 92, 1 nos 520, 1-3 (KER 6431); *ibid.* 155 pl. 98, 5 (S97); Burow, 236-238 nos 152-158 pl. 76; For the subject, see W. Wrede, *AM* 41 (1916) 221-374; Spiess, *Kriegerabschied* 59-61.

The shoulder decoration, dimensions, potting and figure style of the Athens lekythos can be compared to those of the lekythos, Athens, Kerameikos 1703 (*Kerameikos* VII, 2 77 no. 270, 3 pl. 49, 2) and the lekythos, Stuttgart KAS 78 (*Para* 208; *CVA* 1 pl. 21, 1-2 and 22, 9; Giudice, *Phanyllis* 123 no. 470) placed by Beazley within the Phanyllis Group and by Giudice in the vicinity of the Group, that has on the shoulder a sphinx between onlookers, instead of the typical palmette of the lekythoi of the Phanyllis Group. The Athens lekythos and the lekythos 26899 (Pl. 22, 4-6) that follows, are new additions to the vicinity of the Phanyllis Group. For sirens on the shoulder of lekythoi, see the lekythoi Palermo, Mormino 664 (*CVA* pl. 1-3); Barcelona 412 (*CVA* 1 pl. 14, 1 [two Sirens]); two lekythoi by the Taleides Painter: Munich (ex Shoen) (*Para* 73, 11bis) and London Market (*Para* 73, 12bis); the lekythos at the museum of Marathon illustrated in G. Steinhauer, *Ο Μαραθών και το αρχαιολογικό μουσείο* (2009) 206-207.

4-6.

26899. Unknown provenance. Unpublished.

Height, 15.6 cm; mouth diameter, 3.6 cm; shoulder diameter, 7.2 cm; foot diameter, 4.6 cm.

Mended from few fragments. Handle and shallow parts of the surface of the body missing. Upper part of the neck reattached. Surface considerably damaged on the right side and lower part of the vase. Fabric brown - red with reddish slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and

out. Short reserved neck curving imperceptibly into the shoulder. Body with slightly swelling contour, tapering downwards towards an echinus foot. A glazed line at the joint between shoulder and body. Lower part of the body glazed.

Shoulder: Siren to the right with outspread wings and head turned back, flanked by two draped figures facing inwards.

Body: A naked youth runs to the right with his head turned back, holding a Boeotian shield (device: an incised palmette floral complex). He is flanked by a naked youth with a himation over his raised left arm, holding a spear obliquely at waist level on the left and by a standing draped man facing inward, holding his spear poised on the right.

Red (shoulder): Band on the right wing of the siren; front hems of the himatia of the onlookers.

Red (body): Rim of the shield; hair and a stripe on the himation of the youth on the left.

White (body): Dots on the himation of the left youth.

Red lines: Line on the rim; line on the joint of neck and shoulder; line on the top of the lower black part of the body, serving as ground line for the picture.

Phanyllis Group E: The Group of "Hoplite-leaving-home" [Serbeti]. About 530 B.C.

As far as shape is concerned, this lekythos shares similar features with the lekythos, Illinois University W 22.1.121 (*CVA* Urbana-Champaign 1 pl. 11, 1-2), and is a late piece in the series of the early broad shoulder lekythoi. The onlookers on the shoulder are known from many lekythoi of the Phanyllis Class, Groups D and E, usually with a palmette between, instead of a siren. For the decoration of the shoulder with a siren between onlookers, see the previous lekythos 20270 (Pl. 22, 1-3). The figure-scene on the body, showing a youth armed with a shield running between onlookers, is similar to those on the lekythoi: Palermo 1863 (Giudice, *Phanyllis* pl. 38, 1 and 5); Oxford 1890.668 (252) (*ABV* 465, 29; *Add*<sup>2</sup> 117; Giudice, *Phanyllis* pl. 38, 2.6. pl. 48, 8); and Dephi 10/8723 (*Para* 207; *Add*<sup>2</sup> 117; Giudice, *op. cit.* pl. 39, 3, 7) of the Phanyllis Class.

For the floral decoration of the Boeotian shield, see the shield of the Amazon on the amphora Bologna,

Collection Palagi 1437 (*CVA* 2 pl. 3-4) and the decoration on the interior of the cups: Villa Giulia 16336 (*CVA* 3 pl. 26, 5); Laon 371015 (*CVA* 1 pl. 20, 4); and the Acropolis fig. 465c (B. Graef / E. Langlotz, *Die antiken Vasen von der Akropolis zu Athen* vol. 1 [1925] pl. 25).

Boeotian shields are not common defensive equipment at the end of the sixth century B.C. It is often claimed that the vase painters used their images as a heroicizing feature, since they were considered as mythical weapons. For the Boeotian shield, see H. L. Lorimer, *BSA* 42 (1947) 95. 123 ff; K. Schauenburg, *AM* 92 (1977) 97 n. 32; H. A. G. Brijder, *Siana Cups I* (1983) 124 n. 136; J. Boardman, in *AGAI* (1983) 30-33; F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie antique* (1990) 76. 78-79; Steiner, *RGV* 270 n. 34 with bibliography.



PLATE 23

1126 (CC 723). Formerly in the collection of the General Epitrate (no. 1169, From Eretria, *ADelt* (1880) 330 no. 29; *ABV* 2018; Giudice, *Phanyllis* 70 no. 93.

Height, 32 cm; mouth diameter, 7.4 cm; shoulder diameter, 15.3 cm; foot diameter, 9.4 cm.

Mended from many large and small fragments with some lacunae restored. Many breaks and cracks. Abrasions on the lower part of the body and rim. Fabric reddish with orange slip. Fine black glaze chipped in places. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out. Short neck curving imperceptibly into the shoulder decorated with long black rays pointing upwards. Concave strap handle glazed on the outside only. Body with slightly swelling contour tapering downwards without a sudden inward curve to an echinus foot, glazed on top with the edge reserved. A glazed line at the joint between the shoulder and the body and a dilute line (double at some places) below the picture serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: A row of seven and a half upright palmettes alternating with a single upright leaf. At the base of the palmettes, a continuous cable pattern with a dot at the

centre of each link. Tongue pattern degenerated into a row of vertical strokes above.

Body: Departure of a warrior. The warrior in the middle is moving to the right looking backwards. He is dressed in a short chiton, with an animal skin over it, whose tail hangs between his legs, a himation over his shoulders the edges of which hang over his arms, low-crested helmet and greaves. A scabbard hangs at his left side and in his left hand, bent close to the waist, he holds two spears. On each side he is flanked by a woman and a youth. The warrior is looking at the woman behind him who, dressed in a chiton and a himation partly drawn over the back of her head has her left hand upraised towards him. He also has his hands upraised, bent at the elbows, with the left holding the spears, the right probably gesturing toward the woman behind him. The woman on the right similarly dressed in a chiton and a himation that covers also her hands is probably making the same gesture. The two youths dressed in chiton and himation face inwards, each holding a spear before him.

Red: Stripes on the himatia; fillet of the woman on the left and of the youth on the right; stripe on the crown of the helmet; lower part of the warrior's chiton.

White: Women's flesh; clusters of three dots on the garments of all the figures; edge of the scabbard; fillet on the chest of the warrior; triangular spots on his animal skin; edge of the helmet.

Red lines: Line on the rim; line on the joint of neck and shoulder; line on the reserved band below the figure-scene; line on the upper edge of the solid black of the lower part of the body of the vase; line at the edge of the foot.

Phanyllis Class. Group of Arming lekythoi (Group B). About 530-520 B.C.

For the same disposition of the figures, see the lekythos Brussels A. 910 (Giudice, *Phanyllis* no. 307 pl. XXXIX, 8).

For the Group of the Arming Lekythoi of the Phanyllis Class, see *ABL* 64-65, 201-203; Giudice, *Phanyllis* 63-83; *ABV* 463-464; *Para* 205-206; *Add*<sup>2</sup> 116.

For the subject of warrior's departure, see W. Wrede, *AM* 41 (1916) 221-374; S. M. Brand, in G. E. Piney / B. S. Ridgway (eds), *Aspects of Ancient Greece* (1979) 36 ff., n. 4; Spiess, *Kriegerabschied* esp. 50-54; For the presence of women in the scene, see Wrede, *op. cit.* 256 ff.; Spiess, *Kriegerabschied* 121 ff.



4-6, Fig. 21.

582 (CC 736). Formerly in the collection of the Archaeological Society no. 1458.

W. Wrede, *AM* 41 (1916) 230 no. 124; *ABL* 204, 1; Giudice, *Phanyllis* 85 no. 171.

Height, 18.7 cm; mouth diameter, 4.4 cm; shoulder diameter, 9.5 cm; foot diameter, 5.3 cm.

Intact. Few chips on the joint of the body with the foot. Missing chip on the black surface below the first horse. Fabric brownish with a darker slip. The slip partly faded in the area of the figure-scene. Shiny black glaze. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out. Short neck curving imperceptibly into the broad shoulder decorated with long black rays pointing upwards. Handle ovate in section glazed on the outside only. Body with slightly swelling contour tapering downwards without a sudden inward curve to an echinus foot glazed on top with the lower edge reserved. A dilute line at the joint between the shoulder and the body and another one below the picture serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: A row of five upright palmettes alternating with a single upright leaf. At the base of the palmettes a continuous cable pattern with a dot at the centre of each link. Short tongues above.

Body: Departing chariot. The chariot is moving to the right and five warriors are standing to the left. (From left to right): warrior (1) standing to the left, then the bearded charioteer (2) wearing a short chiton, with a Boeotian shield (device a bull's head in profile) slung on his back, has already mounted the chariot and holds the reins with both hands and the goad in his right hand. Two warriors (3) and (4) stand at the side of the horses. Two warriors (5) and (6) stand in front of the horses' head. All the warriors are similarly dressed in a low-crested helmet and greaves and carry a round shield and two spears each. The shield devices are the following: (1) snake, (2) bull's head in profile, (3) two balls, (4) uncertain, (5) a deer to the left, and (6) forepart of a horse to the left. The two pole horses are slightly behind the others. The charioteer's head and part of the helmet of (5) extend into the shoulder zone.

Red (body): Rims of the round shields; fillet on the helmets and spots on their crests; the edges of the Boeotian shield; beard and forehead hair of the charioteer; manes and tails of the horses.

White: Chiton of the charioteer (pinkish); shield devices (faded).

Red lines: Line on the rim; line on the joint of neck and shoulder; line on the reserved band below the figure-scene; line on the upper edge of the solid black of the lower part of the body of the vase; line at the edge of the foot.

Phanyllis Class (Group C). Near the Chariot Painter. About 530-520 B.C.

The same subject with a similar disposition of figures is depicted on the lekythos, Syracuse 2335 (*ABL* 204, 5; Giudice, *Phanyllis* 84-85 no. 170 pl. XXX) of the same class by the Chariot Painter.

For the Chariot Painter, named by Haspels after his fondness for chariot-scenes, see *ABL* 65-66, 203-4; C. H. E. Haspels, *JHS* 58 (1938) 257; *ABV* 699; *Para* 206. For the Chariot Painter's Phanyllis lekythoi, see *ABL* 65; Kurtz, *AWL* 118.

For the Phanyllis Class Group C, see *ABL* 65, 203 f.; *ABV* 699; *Para* 206; Giudice, *Phanyllis* 84-87.

For the Boeotian shield and its use by vase-painters, see *Phylaktophy*, above the lekythos 26899 (Pl. 22, 4-6). For the shield device of the charioteer (bull's head), see Chase, *Devices* 43 LX; for the snake as a shield device, *ibid.* 15, 17, 18, 63 CCXXV; for the forepart of a horse as a shield device, *ibid.* 53 CXLI; for the deer as a shield device, *ibid.* 30. For the shield devices in general, see Steiner, *RGV* 271 n. 40.

#### PLATE 24

9688. Formerly in the collection of the General Ephorate no. 1727.

*ABL* 204, 3; Giudice, *Phanyllis* 86 no. 178.

Height, 19 cm; mouth diameter, 4.6 cm; shoulder diameter, 9.8 cm; foot diameter, 5.4 cm.

Complete. Upper part of the neck reattached. Abrasions, especially at the lower part of the figure-scene. Many cracks. Small groove, made before firing on the lower black part of the body. Fine black glaze chipped or misfired. Horizontal brush strokes clearly visible on the lower black part of the vase. Fabric reddish with orange slip. Added red and white (faded).

Shoulder lekythos. Wide echinus mouth glazed inside and out. Neck curving imperceptibly into the broad slop-



ing shoulder decorated with long black rays pointing upwards. Strap handle glazed on the outside only. Body tapering downwards below the figure-scene to an echinus foot glazed on top with the lower edge reserved. A dilute line at the joint between the shoulder and the body and another (red) below the picture serves as ground line and leaves a narrow reserved space below. Lower part of the body glazed.

Shoulder: Chain of hanging lotus buds linked by intersecting stems above and below, skipping one bud on the upper set of arcs and one on the lower with small upright buds in between the interstices at the upper part of the chain. Short tongues above.

Body: Departing chariot. A chariot ready to move to the right and a man dressed in himation and four warriors standing to left. (From left to right): a warrior (1) standing behind the charioteer facing left; the charioteer (2) bearded, in a short chiton and with a Boeotian shield slung on his back has already put one foot on the chariot box, he holds the reins with both hands and the goad in his right hand; a bearded man (3) wrapped in a himation standing to left, behind the horses, holding a spear in his right hand and looking back; behind him a warrior (4) stands to the left holding a round shield and two spears (wrongly depicted before the hindquarters of the first horse); two warriors (5) and (6) stand in front of the horses' head, the one on the far right (6) looking right. All the warriors are similarly dressed in a low-crested helmet and greaves and carry a round shield and two spears held obliquely. The warriors (1) and (6) have himatia, the edges of which are hanging below their shields. The shield devices are the following: (1) and (2) uncertain (faded), (5) snake, (6) leg. Upper parts of the helmets of the warriors and of the shield of the charioteer extend to the shoulder zone.

Red: Beard and forehead hair of the charioteer; manes and tails of the horses.

Red or white (faded): The shield devices.

Red lines: Line on the rim; line on the joint of neck and shoulder; line below the picture, serving as ground line; line on the upper edge of the solid black of the lower part of the body of the vase.

Phanyllis Class. Group C. Near the Chariot Painter. About 530-520 B.C.

The subject and the disposition of the figures of our lekythos is similar to that on the lekythoi: Syracuse 2335

(*ABL* 204, 5; Giudice, *Phanyllis* 84-85 no. 170 pl. XXX) and Athens 582 (Pl. 23, 4-6), both of the same class and connected to the Chariot Painter, except that on this lekythos, instead of a warrior, a man wrapped in a himation stands behind the horses.

The shoulder decoration of this lekythos with the typical chain of hanging lotus buds linked by intersecting stems, but with the addition of small upright buds between the interstices at the upper part of the chain, is a rare and probably unique motif.

For the Phanyllis Group C and the Chariot Painter, see the lekythos 582 (Pl. 23, 4-6). For the snake as a shield device, see also the lekythos 582; for the leg as a shield device, see Chase, *Devices* 56 CLXV; for shield devices in general, see Steiner, *RGV* 271 n. 40.

#### PLATE 25

Fig. 22.

428 (CC 678). Formerly in the collection of the Archaeological Society no. 810. From Thespieae.

*ABL* 22, 4; Brommer, *VL* 3 234, 5.

Height, 35.6 cm; mouth diameter, 9.2 cm; shoulder diameter, 18.9 cm; foot diameter, 12.7 cm.

Mended from large and small fragments. Many large breaks and some lacunae restored at various places of the body. Abrasions all over. Glaze misfired at places and glaze diluted to a reddish tone. Fabric yellowish with a reddish slip. Added red and white.

Large shoulder lekythos. Unusual flaring flat-topped mouth, glazed inside and out with the upper surface reserved. Short neck with long black rays pointing upwards. Ridge at the joint between the neck and the shoulder. Wide sloping shoulder. Body broad at the top with slightly swelling contour tapering downwards to a torus-shaped foot. Black fillet set off by incised lines at the joint of body and foot. Handle ovate in section, glazed on the outside only. Two black lines at the joint between the shoulder and the body and another below the picture serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed except for a reserved band. On the body, above the picture, a band with a double row of dots between double lines.

Shoulder: Theseus struggling with the Minotaur between onlookers. Theseus grasps the Minotaur's right







body behind the left youth are restored in plaster. Fabric brownish with orange-brown slip. Matt black glaze chipped and misfired in places. Added red and white.

Shoulder lekythos. Echinus mouth black outside and in. Short neck with a small ridge at the base. Concave handle glazed on the outside only. The body below the shoulder tapers gently towards a low echinus foot glazed on top side with the edge reserved. Black line at the joint between the shoulder and the body.

Shoulder: A three-fronds palmette with two dots between the central frond, standing on two circles, flanked by two upright ivy-leaves.

Body: Protomes of a man and a woman to the left, between two youths. The woman's face is drawn in outline. The youths hasten towards the couple with their outer legs extended forward. They are naked and have their himatia wrapped around their shoulders and arms, each holds a club. The head of the woman overlaps the back of the head of the man. She has a fillet ornamented with a running meander in her long hair falling down her back. Her earring consists of a circle from which two beads hang and her necklace is formed by two rows of dots between three horizontal lines.

Red: Beard; meander on the fillet of the woman (faded).

White: Clubs.

Red lines: Line on the rim; line on the neck of the vase; line below the picture serving as ground line.

Phanyllis Class. Group F. Related to the Group of Vatican G. 52.  
520-500 B.C.

The Athens lekythos is of poor quality and therefore it has raised problems concerning its attribution, as well as the interpretation of the scene. The two protomes have been interpreted differently, but their combination with the running youths holding clubs has not been explained. The potting style and the scheme of the shoulder decoration classify the lekythos in the Phanyllis Class although the shoulder-palmette is slightly different from that of the Group and according to Haspels (*ABL* 67), it points to a small category of lekythoi connected with the Fat-runner Group. Beazley related the lekythos to the Group of Vatican G. 52 based on the style of the running youths.

The profile busts, shown on the body of our lekythos, have been differently identified: Beazley, Haspels and Giudice, *op. cit.* identify them as Dionysos and Ariadne,

Gasparri, *LIMC* III *op. cit.* as Dionysos and Ariadne or Semeli or Athena and Bérard, *op. cit.* as Dionysos and Persephone.

If the running youths holding clubs of this lekythos are not taken as onlookers, their presence could suggest an identification of the two protomes as Herakles and Athena (Peisistratos' Heracleian symbolism was fundamental to Peisistratid Athens) and suggest a relationship with the bodyguard of men armed with clubs that Peisistratos used to protect himself from his enemies. See for this event, H. van Wees, in N. Fisher / H. van Wees (eds), *Archaic Greece: New Approaches and New Evidence* (1998) 356 (with bibliography and literary sources) and J. F. McGlew, *Tyranny and Political Culture in Ancient Greece* (1993) 74-78 (with bibliography).

Similar heads in profile are shown on the black-figure column krater, Louvre F 311 (CVA 2 pl. 5) between two pairs of satyr and maenad dancing. A cup with the figures in outline, Naples NM Stg 172 (*ABV* 203, 1) by the Kallias Painter, shows the head of Dionysos and a woman inscribed as Semele.

The basic reference for profile busts on black-figure vases is Vian, *op. cit.*; see also M. J. Milne, *JA* 1960 (1961) 201-202; *Studies of E. and J. Dikaiouras in the Garden*; E. Buschor, *Feldmäuse* (1937) esp. 4-7; D. Callipolitis-Feytmans, *BCH* 104 (1980) 317-322.

## PLATE 27

1-3.

26529. Unknown provenance. Unpublished.

Height, 27.45 cm; mouth diameter, 6.8 cm; shoulder diameter, 11.7 cm; foot diameter, 7.3 cm.

Mended from several large and small fragments with some lacunae restored. Fabric reddish with a darker slip. Good black glaze flaked on many parts of the body. Added white (faded).

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Strap handle with a central groove, glazed on the outside only. The body tapers downwards without a sudden inward curve to a disc foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and a dilute line below the picture serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.



Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower. Short tongues above.

Body: Judgement of Paris. The three goddesses walk in procession to the right preceded by Hermes. He wears a chlamys, winged boots and a petasos on his head, and holds on his shoulder a wand. The goddesses wear long himatia over their chitons and hold leafy branches, spreading in the background. Athena (in the middle) holds her helmet. The two goddesses on the right have their himatia partly drawn over the back of their heads; the one on the far left has her hair tied with two bands in a krobilos and the one on the far right wears a fillet in her hair.

White (body): Female flesh; bands on the garments; fillet and bands in the hair of the goddesses, (from left to right): (1) and (3); stripe on the helmet of Athena (2) and on Hermes' boots.

Phanyllis Class. Group A. The Phanyllis Painter [Serbeti].

Late 6th century B.C.

The Athens lekythos does not belong to the wide type of the Phanyllis Class. It is almost cylindrical and the figure-scene occupies more of the surface of the body, decreasing the glazed area of the lower part. This lekythos shares the same stylistic traits, subject and composition with the lekythos Syracuse 2345 of the Phanyllis Class (*ABL* 200, 19; Giudice, *Phanyllis* 32. 57 no. 34 pl. V, 1-4), a replica of the last, except for the shoulder decoration: the Syracuse lekythos has seven palmettes circumscribed on the shoulder and the Athens lekythos a chain of hanging lotus buds, a decorative scheme more appropriate to lekythoi of the Class of Athens 581. i, with which the Phanyllis Painter had some connections. For the relationship of the Phanyllis Painter and the Class of Athens 581. i, see Kurtz, *AWZ* 81.

The subject of the Judgement of Paris appears on vase-painting as early as the seventh century B.C. on the Late Protocorinthian olpe, Chigi (Villa Giulia 22679), but becomes very popular in the Athenian Kerameikos during the sixth and early fifth centuries B.C., being depicted on about a hundred and fifty black-figure vases. The available space of the lekythoi determines the composition, with the frequent omission of some figures of the story (usually Paris or Hermes or less frequently one of

the goddesses). On the Athens lekythos, Paris is absent from the scene. A. Kossatz-Deissmann (*LIMC* VII, 1 [1994] 176-188 s.v. Paridis Iudicium) believes that when the retinue, led by Hermes is shown without Paris, it must be understood as approaching Ida, where the encounter will follow. On the Athens lekythos only Athena in the middle of the procession can be securely identified by her helmet. She usually occupies this position on black-figure vases depicting the Judgement of Paris. Hermes normally appears at the head of the procession looking back at the three goddesses; other times, especially when Paris is absent, as on the Athens and Syracuse lekythoi, he is looking forward, see the lekythos, Basel Geigy (*ABL* 254, 2; *ABV* 522, 2; *Para* 260), by the Athena Painter and the amphora, Brussels R. 306 (*CVA* 1 pl. 11, 2). For the procession of Hermes and the three goddesses when Paris is absent, see R. Hampe, *Gnomon* 26 (1954) 549 C; P. Zanker, *Wandel der Hermesgestalt in der attischen Vasenmalerei* (1965) 21; K. Bogen, *Gesten in Begrüssungsszenen auf attischen Vasen* (1969) 47, n. 164. 56 ff.; I. Raab, *Zu den Darstellungen des Parisurteils in der griechischen Kunst* (1972) 27-29. 168.

For the subject see C. Clairmont, *Das Parisurteil in der antiken Kunst*, (1951) (rev. R. Hampe *op. cit.*); D. von von Bothmer, *AJA* 57 (1953) 138-140; Zanker, *op. cit.* 19 f; Bogen, *op. cit.* 47 ff.; Brommer, *VI* 3 459-460; Schefold, *SB* II 184-188; J. de la Genière, *Mon Piot* 63 (1980) 44-56; *LIMC* I (1981) 498-500 s.v. Alexandros (R. Hampe); L. Burn, *The Meidias Painter* (1983) 65-68; Tiverios, *Problemata* 19-22; Kossatz-Deissmann, *LIMC* VII *op. cit.* 176 ff. For Hera, Aphrodite and Athena, see Clairmont, *op. cit.* 107-110; For the positions of the hands of the figures, see Bogen, *op. cit.* 47 f.

4. See Plate 26, 1-3.

## PLATE 28

15373. Formerly in the Collection of the Hungarian ambassador Prokopius. Unpublished.

Height, 27 cm; mouth diameter, 5.7 cm; shoulder diameter, 10.4 cm; foot diameter, 6.5 cm.

Mended from many pieces. Cracks and abrasions all over. Some missing fragments from the body restored in plaster. Fabric reddish with orange slip. Fine black glaze chipped in places and flaked on rim and handle. Added red and white.



Shoulder lekythos. Shallow flaring mouth glazed inside and out. The neck curves imperceptibly into the shoulder. Strap handle glazed on the outside only. The body tapers downwards below the figure-scene, without a sudden inward curve to an echinus foot glazed on top with the edge reserved. A dilute line at the joint between the shoulder and the body, and a glazed line below the picture serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower. Short tongues above.

Body: A youth wearing a himation over the shoulders, walks to the right on the side of a horse. He holds two spears obliquely pointing up. On each side, a similar pair of youths dressed in himation each holding a spear vertically and looking inwards.

Red: Stripes on the garments; fillet of the far left onlooker and traces of red (fillet?) on the head of the far right one; three dots on the hair of the youth beside the horse; spot on the top of the upraised hand of the youth in front of the horse.

White: Himation of the youth beside the horse.

Red lines: Line on the rim; line on the joint of neck and shoulder; line on the upper edge of the solid black of the lower part of the body of the vase; line at the edge of the foot.

## THE COCK GROUP

The Cock Group has over two hundred small lekythoi of poor quality attributed to it. The shoulder of these lekythoi is most often decorated with a long-tailed cock framed by single ivy-leaves, while various subjects appear on the body. The Group has affinities with the Phanyllis Class and some Cock lekythoi were produced in the Athens 581 workshop with which the group also presents affinities. The lekythoi date around 510-490/80 B.C.

For the Cock Group, see *ABL* 67-68. 93 n. 3. 108; C. H. E. Haspels, *JHS* 58 (1938) 257; Ure, *Sixth* 43-44, 52 (Class N); *ABV* 466-472; *Para* 208-212; Kurtz, *AWL* 118-119, 145 f; *Add*<sup>2</sup> 117-118; *Agora* XXIII 46, 95.

Phanyllis Group B [Serbeti].  
About 510 B.C.

The same subject is shown on lekythoi of the same class, see Brussels A 2292 (*ABV* 464, 12; Giudice, *Phanyllis* 75 no. 118); Syracuse in a private Collection (Giudice, *Phanyllis* 75, no. 119) and on two more of the same class but with upright palmettes on the shoulder, see Brussels A. 2192 (*ABV* 464, 11; Giudice, *Phanyllis* 75 no. 116); Lille, Palais des Beaux Arts (*ABV* 699; *Para* 205, 9; Giudice, *Phanyllis* 75 no. 117). The above mentioned lekythos, Bruxelles A 2292 shares also the same figure style with the Athens lekythos and the two vases seem to have been painted by the same hand. Also the lekythos fragment, Agora P 19137 (*ABV* 463, 7; *Agora* XXIII 207 no. 824 pl. 77) of the same class, has stylistic similarities with our lekythos.

The spears or javelins in the hands of these young men, as well as the presence of the horse point to a scene of a departing warrior (the youth walking next to the horse), or to a preparation scene, associated with equestrian games.

For a discussion of such scenes with men or youths and horses or with riders, see M. Schöten, *Zwischen Adelsethik und Demokratie. Archaische Quellen zu den Hippis im archaischen und klassischen Athen* (2002) 57-75 with bibliography. For the spear at the hands of youths with horses, see *ibid.* 63-65.



## PLATE 29

1-2.

17911. Formerly in the Collection of the Archaeological Society no. 3150. Entered the Museum Collection in 1948. Unpublished.

Height, 12.65 cm; mouth diameter, 2.6 cm; shoulder diameter, 6.15 cm; foot diameter, 3.6 cm.

Intact. Few abrasions on the lip and on the red-ground surface. Black shiny glaze. Fabric brownish with a darker slip. Added red.

Shoulder lekythos. Low torus mouth glazed inside and out. Neck curving imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a low echinus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the neck and the shoulder, the shoulder and the body, and another one below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed. Shoulder: A cock facing right with an ivy-leaf with long stem springing out of the ground line on either side.

Body: Duel of warriors between a draped figure on either side. The warriors wear short chitons, low-crested helmets, greaves, and have their swords in their scabbards hanging from baldrics slung over their shoulders. They fight with spears and carry round shields shown in profile. The onlookers (instructors?) are draped up in chiton and himation, and each holds a staff in his hand.

Red (shoulder): Two vertical stripes on the body of the cock.

Red (body): Fillet on the helmet of the left warrior; cheekpieces of the helmet of his opponent and the central part of his shield; parts of the chitons; hair of the onlookers.

Red lines: Line on top of the mouth; line on top of the solid black of the lower part of the vase.

The Cock Group [Serbeti].  
About 500 B.C.

Fights, especially duels placed between onlookers, are a favorite subject among the painters of the Cock Group, see *ABV* 466-467, 1-16. 699; *Para* 209. 212. See also a

scene similar to ours on the lekythos, Thebes 6010 (R.31.160) (*CV4* 1 pl. 58, 4-6), of the same group.

The scene could be interpreted as an *hoplomachy*, a combat in arms, due to the presence of the spectators. In the gymnasia, this type of combat was practiced intensively; it also appeared in the form of a competition at local games.

For fighting scenes on Greek vases during the archaic and the classical period, see Mennenga, *Untersuchung passim*; Knittlmayer, 67-68; F. Felten, in P. Scherrer / H. Taeuber / H. Thür (eds), *Steine und Wege. Festschrift für Dieter Knibbe zum 65. Geburtstag* (1999) 195-199 esp. 196; S. Muth, *Gewalt im Bild. Das Phänomen der medialen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.* (2008) 139-236 passim; Hatzivassiliou, *Iconography* 41.

3-6.

494 (CC 713). Formerly in the collection of the Archaeological Society no. 608. From Phaleron.

*ABV* 468, 46; *Add*<sup>2</sup> 117; H. Heydemann, *Griechische Vasenbilder* (1870) pl. 8, 4; M. Collignon, *Catalogue des vases peints du Musée de la Société Archéologique d'Athènes* (1878) 82 no. 335; Roscher, *ML* 2262 s.v. Hippalektryon with a sketch of the scene on p. 2663; P. Perdrizet, *REA* 6 (1904) 28 no. 18 (the no. in CC is wrongly given as 723); H. Lamer, *RE* VIII, 2 (1913) s.v. Hippalektryon 1653 no. 8; D. von Bothmer, *BMeRMus* 11 (1952-3) 133; *EAA* IV (1961) 37 s.v. Hippalektryon (G. Scichilone); G. Camporeale, *ArchCl* 19 (1967) 251 no. 22. 258 pls 65, 64, 1; J. Dörig, *MusHelv* 40 (1983) 141 pl. 6; *LIMC* V (1990) 430 s.v. Hippalektryon no. 76 (D. Williams).

Height, 13.7 cm; mouth diameter, 3.6 cm; shoulder diameter, 6.2 cm; foot diameter, 3.6 cm.

Mended from many large and small fragments. Few chips on rim and body. Black glaze misfired grey in most places. Horizontal brush strokes clearly visible on the black parts of the body. Fabric reddish with an orange-red slip. Added red. Due to the bad condition of the surface of the vase the added colours cannot be easily specified.

Shoulder lekythos. Shallow echinus mouth glazed. The reserved neck curves imperceptibly into the sloping shoulder. Strap handle glazed on the outside only. The



body with a slightly swelling contour below the shoulder tapers downwards to a low disc foot glazed on top with the vertical surface reserved. A glazed line at the joint between the neck and the shoulder, a dilute line at the joint between the shoulder and the body and a glazed line below the figure-scene serving as ground line for the picture and leaving a reserved space below. Lower part of the body glazed.

Shoulder: A cock facing right with an ivy-leaf with long stem springing out of the ground line on either side.

Body: A bearded man riding a hippalektryon prancing to the left. On either side a youth with a spear. The hippalektryon is bridled and the man is holding the reins, as well as two spears. The rider is naked with only a fillet on his head. The youth on the left is also naked with only a himation draped over his extended left arm. He carries a spear and runs to the left looking round. A similar youth on the right is walking away looking round. The hippalektryon has equine body, head and forelegs to which a tail, wings, feathers and the legs of a bird are added.

Red (shoulder): Three vertical stripes on the body of the cock.

Red (body): Beard and fillet of the rider; mane and some traces on the body of the hippalektryon.

Red lines: Line on top of the mouth.

The Cock Group.  
About 500 B.C.

For the Cock Group, see above p. 56.

The hippalektryon, the fabulous creature combining the fore part of a horse and the hind part of a cock, is not known from mythology and is scarcely mentioned by

ancient Greek writers (Aischylus, *Myrmidones* [TrGF III F 1 134] as a device painted on a ship, and Aristophanes, *Pax* 1177; *Aves* 800; *Ranae* 932, 937). In art, the first appearance of a hippalektryon dates from the 9th century B.C. on an askos from Knossos, later on early Corinthian vases and on the Tyrrhenian Group vases; however, the hippalektryon became particularly popular in vase-painting from the middle of the 6th century B.C. and it is often shown ridden. Hippalektryones with riders are favoured in black-figure vase-painting mostly from the third quarter of the sixth century. When the riders carry spears or other weapons, they are assumed to be influenced by scenes of the Athenian cavalry (*LIMC* V *op. cit.* 431). On the Athens lekythos, the ridden hippalektryon and the presence of the two running youths might perhaps symbolise an ephebic deed related to horses or, perhaps, the hippalektryon here merely has a decorative character with the youths being simply onlookers.

On our lekythos, the hindquarters of the hippalektryon are represented as equine. This is a very interesting rendering of the creature and almost unique as far as I know. Usually hippalektryones have their hind part completely birdish, but the painter of our lekythos kept the hindquarters of the creature equine and added the cock's plumage, tail and hind legs. The lekythos of the same Group, Thebes 17075 (R.12.35) (*CVA* 1 pl. 60), displays similar youths at either side of a winged horse (Pegasus).

For the hippalektryon, see *LIMC* V *op. cit.* 427 with bibliography.

For a list of lekythoi with hippalektryones, see Camporeale, *op. cit.* 251 nos 22-25. For a list of ridden hippalektryones, see K. Schauenburg, *AA* (1981) 338.



## PLATE 30

1-3.

0331. Unknown provenance. Unpublished.  
Height, 39.2 cm; mouth diameter, 7.2 cm; shoulder diameter, 13.7 cm; foot diameter, 8.7 cm.

Mended from many fragments. Some missing fragments (heads of the married couple, upper part of the body and head of Apollo, Athena's face) restored in plaster. Fabric brownish, reddish slip. Good black glaze. Added red and white.

Shoulder lekythos of "compromise shape" with slightly swelling contour tapering sharply below the picture towards the foot. Calyx mouth, black outside and in with the upper flat surface reserved. Small ridge at the base of the neck. Strap handle glazed on the outside only. Thin echinus foot glazed on topside, the outer edge reserved. Above the picture a decorative band with a double row of dots between double lines. Below the picture a dilute line serving as ground line leaving a reserved space below. The black space below is broken by a reserved band.

Shoulder: Seven palmettes, the middle three joined and alternately reversed, flanked by a pair of alternately pointing up and down palmettes with dots between; tongue pattern degenerated into a row of vertical strokes above.

Body: Married couple in chariot to the right, with Dionysos, Apollo, Athena and Hermes in attendance.

## CYLINDER TYPE LEKYTHOI

The cylinder type lekythos, named after its shape, appears around 530 B.C. It is a more elegant version of the shoulder lekythos than the earlier one. The body has the shape of a tall narrow cylinder. The shoulder and the neck run on in a single curve, and there is almost always a slight inset where shoulder and neck meet. The mouth is flaring, calyx-shaped or echinus and has the topside flat and reserved. Under the figure zone, which is taller now, the body slopes with a low full curve towards the torus foot. Usually there is a fillet between the body and the foot. On the shoulder there is an ornamental pattern of a chain of hanging lotus buds or palmettes, with a row of tongues above; usually seven palmettes, alternately pointing up and down, joined by stalks in groups of two, three, and two. On the body there is usually an ornamental pattern band above the picture. The area below the figures is glazed black, and sometimes interrupted by a narrow reserved band. There is variation in details of shape and scheme of decoration according to potter and workshop. Cylinder type lekythoi become slenderer throughout the sixth century B.C. There are also some lekythoi of "compromise shape", a type placed according to Haspels (*ABL* 47-48) between the older rounded and the new cylinder type.

For cylinder type lekythoi, see *ABL* 41 ff.; Kurtz, *AWL* 77-81; *Agora* XXIII 45.

The bridegroom, clad in a chiton and himation, stands in the chariot, holding the reins in both hands as well as a goad. The bride, in a chiton and himation, whose edge she draws before her face with one hand, while having the other on the chariot rail, stands by his left side. Dionysos, ivy-crowned, walks to the right behind the chariot, dressed in a chiton and himation, holding a drinking horn in his left hand and vine-sprays in his right. Apollo, in a chiton and himation and playing the kithara, stands beyond the horses' tails facing right. At the horses' heads, Athena sits on a block (*thakos*) to the left, one hand raised towards the horses' harness, the other holding her spear obliquely. She wears a peplos, the aegis and a high-crested helmet. Behind Athena, Hermes moves to the right, looking back to the chariot and gesturing with his right hand. He wears a petasos, a chlamys over a short decorated chiton and winged boots and carries the kerykeion in his left hand. The near horse has an ornamental chest-band. The heads of the further horses face up, the nearer ones down.

Red: Dots on the upper part of the garments of the wedding pair, on the peplos of Athena and on the short chiton of Hermes; small circles on the garment of Dionysos; band on the mane of the nearest horse.

White: Women's flesh; Hermes' petasos; clusters of dots into the red circles of the Dionysos' chiton.

Red lines: Line on the upper flat surface of the mouth; line on the ridge at the joint of the neck and the shoulder; line at the top of the black glaze below the ground line;



line on the upper edge of the reserved band on the lower black part of the vase; line on the lower edge of the same band.

Inscription (vertically, in the field above and below the horses): HO ITAIS KAAOΣ.

The Leagros Group [Serbeti].  
About 510-500 B.C.

The Athens lekythos is of "compromise shape", a term coined by Haspels (*ABL*) to describe the type of lekythos placed between the older rounded and the new cylinder type. The red-ground band on the black lower part of the vase, the palmettes on the shoulder and the echinus foot are characteristic of these "compromise lekythoi" produced during the last two decades of the 6th century B.C. by different workshops and with small variations (*ABL* 47-48). However, the Athens lekythos has the general characteristics of the cylinder shape, with the body gently curving down with a continuous swell. As far as shape is concerned our lekythos can be compared with lekythoi by the Painter of Syracuse 20541, as for example the lekythos, Syracuse 21149 (*Para* 213; *TA ATTIKA*, 278 F3). In any case, this painter uses "compromise shape" lekythoi, while favouring rich decoration of the figures' garments, as on the Athens lekythos. Two lekythoi of the Leagros Group share the same subject (procession with chariot) as well as potting and stylistic similarities with our lekythos, Mainz University 71 (*CVA* 1 pl. 37, 5-7; *LIMC* V (1990) s.v. Herakles 127 no. 2894 pl. on p. 118 [J. Boardman]; K. Junker, *Aus Mythos und Lebenswelt. Griechische Vasen aus der Sammlung der Universität Mainz* [1999] 47 no. 6; E. Simon, *Opfernde Götter* [1959] 89), and the lekythos Darmstadt, IV Eba 25 (Junker, *op. cit.* fig. 27). Shape and dimensions of our lekythos are similar to those of the "compromise shape" lekythos, Malibu 86. AE. 134 (*CVA* 2 pl. 68), of the Leagros Group, and style and subject-matter to those of the hydria, Florence 94322 (*ABV* 364, 60; *Add*<sup>2</sup> 97; *CVA* 5 pl. 35, 1-2), of the same group.

The Leagros Group, named after the *kalos* inscription on five black-figure hydria, was one of the most important and productive groups of vase-painters during the last decades of the 6th century B.C. and as a group, the painters appear to be related to the contemporary red-figure Pioneers.

For the Leagros Group, see *ABV* 354-91. 665. 695-696. 715. 716; *Para* 161-167. 519; *Add*<sup>2</sup> 95-103; Kurtz,

*AWL* 13; *Agora* XXIII 93; T. J. Mc Niven, *Gestures in Attic Vase-painting: Use and meaning, 550-450 B.C.* (Ph. D. thesis, University of Michigan 1982) 211-217; Iozzo, *Astaria* 127 n. 12 (with bibliography and new additions).

Athena is seated in front of the wedding chariot as if welcoming the couple; the scene could possibly be interpreted as the wedding of Herakles and Hebe on Olympus, but the bridegroom as far as his figure is preserved is lacking Herakles' attributes. For the subject and the identity of the figures, see above the lekythos 12282 (Pl. 19).

For figures like Athena depicted seated at the edge of their seat within the Leagros Group, see e.g. Athena on the hydria, London B 306 (*ABV* 365, 68); Hermes on the shoulder of the hydria, London 1843.11-3.55 (B 322) (*ABV* 362, 32; *Para* 161; *Add*<sup>2</sup> 96); Ariadne on the shoulder of the hydria, London 1843.11-3.2 (B 327) (*ABV* 363, 38; *Add*<sup>2</sup> 96); the man on the body and the women on the shoulder on the hydria, London 1843.11-3.59 (328) (*ABV* 363, 42; *Add*<sup>2</sup> 97); the man on the shoulder of the hydria, Oxford 1947.264 (*ABV* 365, 67; *Add*<sup>2</sup> 97); on the hydria, Cambridge GR 35.1864 (56) (*ABV* 364, 32; *Add*<sup>2</sup> 97); on the amphion, Louvre F 244 (*ABV* 364, 32; *Add*<sup>2</sup> 97).

4. See below, Plate 32.

#### PLATE 31

429 (CC 939). Formerly in the collection of the Archaeological Society no. 811. From Thespiae.

*ABL* 50; *ABV* 379, 281; Brommer, *VL*<sup>3</sup> 376, 8; S. Woodford / M. Loudon, *AJA* 84 (1980) 37 list G no. 6; F. Lissarrague, *L'autre guerrier. Archers, pelastes, cavaliers dans l'imagerie attique* (1990) 95 no. 31.

Height, 32.8 cm; mouth diameter, 7.2 cm; shoulder diameter, 11.7 cm; foot diameter, 8.9 cm.

Mended from many large and small fragments. Some missing fragments (part of the left and the right side of the vase and of the shoulder) restored in plaster. Small chips on rim and base. Fabric orange-red. Black glaze peeled off in some places. Added red and white.

Tall cylinder lekythos. Calyx mouth, black outside and in with the upper flat surface reserved. Short neck. Small ridge at the base of the neck. Sloping shoulder. Strap handle glazed on the outside only. Beneath the figure zone the body curves downwards to the foot. Black fillet set off by incised lines at the joint of body and foot.



Disc foot glazed on top side and with a dilute line at the lower edge of its vertical side. Above the picture net-pattern bounded above and below by a pair of lines. Below the picture a brown line serving as ground line and leaving a reserved space below.

Shoulder: Seven palmettes, the middle three joined and alternately reversed, flanked by a pair of alternately pointing up and down palmettes. Tongue pattern degenerated to a row of vertical strokes above.

Body: Ajax walks to the left carrying off the dead body of Achilles, who has been killed by Paris. The two heroes are dressed alike with a short chiton, a corselet, greaves and a helmet (Ajax's is low-crested, Achilles' high-crested). Ajax holds a Boeotian shield (device: frontal head of a panther) and two long spears crossing the background in front of him. Achilles' Boeotian shield is shown in profile (device: probably a tripod) his face is hidden behind that of Ajax. A warrior has fallen on the ground in front of Ajax and defends himself with a shield and a stone in his right hand and two warriors advance from left and right towards the central group, with their spears poised for attack, the one on the right looking around. The three warriors are dressed alike with a short chiton, a corselet, greaves, low-crested helmet, that of the fallen warrior is high-crested) and carry round shields. The one on the left also has a sword in its scabbard.

Red: Side edges and edges of the narrow central part of Achilles' Boeotian shield; part of the corselet of the fallen warrior; dots on the lower part of the chitons of Achilles, Ajax and of the fallen warrior; one dot on the lower part of the left warrior's chiton.

White: Crest of the helmet and antilabe of the shield of the left warrior; the stone of the fallen warrior and two rows of dots on the hem of his chiton; dotted pattern on the helmets of Ajax, of the fallen warrior and of the warrior on the right; Ajax's shield device and row of dots on its rim.

Red lines: Line on the joint of neck and shoulder.

The Leagros Group.  
About 510-500 B.C.

Beazley and Haspels considered the Athens lekythos and the lekythos 12482 (see below Pl. 35, 1-3) as works by the same hand. Haspels (*ABL* 50) attributed them to near the Edinburgh Painter and Beazley (*ABV* 379, 281) to the large Leagros Group, to which he assigned many comparable examples in shape, pattern and style. In fact,

both lekythoi can be securely connected to the Leagros Group, since they do not display the clear stylistic characteristics of the Edinburgh Painter.

For the Leagros Group, see above the lekythos 20331 (Pl. 30, 1-3).

A warrior carrying a dead comrade is a frequently repeated scene. Although the heroes are rarely named in late black-figure, earlier examples can be securely identified by inscriptions, as for example Ajax carrying the body of Achilles, see the volute krater, Florence 4209 (*ABV* 76, 1; *Para* 20; *Add*<sup>2</sup> 21), the well known Francois vase (ca. 570). The story is known from the *Aithiopis*, the lost epic of Arktinos of Miletos, that may have provided the inspiration to vase-painters. Most black-figure representations of Ajax with the dead body of Achilles belong to the second half of the sixth century B.C. and then seem to fade away, while scenes of the Sack of Troy gain in importance. The iconographic scheme on the Athens lekythos, with Ajax and Achilles moving to the left, perhaps in order to show the shield of Ajax to the viewer, is first encountered in the work of Exekias, while the opposite scheme, Ajax with Achilles moving to the right, becomes rare after the middle of the sixth century B.C. The scene is occasionally shown in isolation, but is usually accompanied by secondary figures, flanking the main group, like the warriors on the Athens lekythos.

For the significance of the movement to the left or the right, see J. D. Beazley / F. Magi, *La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco* (1939) 44; P. de La Coste-Messelière, *Au Musée de Delphes* (1936) 315-319; *idem*, *BCH* 68-69 (1944-5) 20-21; Woodford / Loudon, *op. cit.* 39-40; H. A. Shapiro et al. (eds), *Greek Vases in the San Antonio Museum of Art* (1995) no. 58 117.

Fighting warriors are included in this scene on other vases of the Leagros Group, see the hydria, Munich 1712 (*ABV* 362, 34. 695; *Add*<sup>2</sup> 96) and two other lekythoi: New Orleans (*ABV* 378, 262) and Baden, Ros (*ABV* 378, 261). Woodford / Loudon, *op. cit.* 29 have proposed that the warrior moving to the left and looking back, on the lekythoi of Athens and New Orleans, may be identified as Odysseus covering the retreat of Ajax with the body of Achilles, as described in the *Aithiopis*. On the amphora Munich 1415 (*CVA* 1 pl. 45, 2) a number of epic heroes are shown in the battlefield around the central group, labelled as Menelaos, Neoptolemos, Aineas and Paris, only the fallen archer is not labelled. For the



identity of the figures, see D. Kemp-Lindemann, *Darstellungen des Achilleus in griechischer und römischer Kunst* (1975) 223-227; E. E. Bell, *The Attic Black-Figured Vases at the Hearst Monument*, San Simon (Ph. D. thesis, Berkeley 1983) 223-225; Woodford / Loudon, *op. cit.* 26-27, 29; Lissarrague, *op. cit.* 77-79.

For the subject of Ajax carrying the dead body of Achilles from the battlefield, see W. Wrede, *AM* 41 (1916) 368 no. 24-29; Bell, *op. cit.* 381-390; *LIMC* I (1981) 185-193 s.v. Achilles nos 866-888 (A. Kossatz-Deissmann) with older bibliography; Woodford / Loudon, *op. cit.* 26-30; Lissarrague, *op. cit.* 71-96. The pose of the fallen warrior is similar to the one on side B of the amphora, London B199 (*ABV* 367, 89), and on the shoulder of the hydria, Vatican 422 (*ABV* 363, 45), of the Leagros Group.

For Achilles' limp hair hanging from the crest of his helmet, see Woodford / Loudon, *op. cit.* 27 n. 8; Lissarrague, *op. cit.* 78 n. 31, see also the scene on the olpe, Altenburg 203 (*ABV* 422, 1; *CVA* 1 pl. 33, 1), and on the amphora, Munich SL 458 (*CVA* 7 pl. 359). For Achilles' legs dangling between Ajax' legs, see Woodford / Loudon, *op. cit.* 28 (see n. 18 for examples), and the amphorae: Adolphseck 6908 (*CVA* 1 pl. 6, 2) by the Antimenes Painter; Tarquinia RC 5652 (*CVA* 2 pl. 41, 1); and New York 26. 60. 20 (*CVA* 4 pl. 43, 5).

For the two spears of Ajax, see Spieß, *Kriegerabschied* 93; see for example the amphorae: New York 56. 171. 20 (*CVA* 4 pl. 23), by the Antimenes Painter, and Leiden PC 51 (*CVA* 1 pl. 28), of the Leagros Group.

For the Boeotian shield and its use by vase-painters see above the lekythos 26899 (Pl. 22, 4-6).

For a panther's head as Ajax' shield device, compare the two amphorae of Exekias: Munich 1470 (*ABV* 144, 6; *Add*<sup>2</sup> 39) and Berlin 1718 (*ABV* 144, 5; *Add*<sup>2</sup> 39) and the olpe, Altenburg 203 (see above). See also Chase, *Devices* 59 CXCIV and for the tripod as a shield device, *ibid.* 68 CCLVII; for the shield devices in general, see Steiner, *RGV* 271 n. 40.

## PLATE 32

See also above, Pl. 30, 4.

513 (CC 900). Formerly in the collection of the Archaeological Society no. 3056. From Eretria.

L. Savignoni, *JHS* 19 (1899) 266 ff. fig. 1 pl. 9; P.

Hartwig, *RM* 17 (1902) 107 n. 1; *ABL* 57-59. 99. 120, 1. 196. 1. pl. 17, 1a-c; G. Hafner, *Viergespanne in Frontalan-sicht. Die repräsentative Darstellung der Quadriga in der griechischen und späteren Kunst* (1938) 130; K. Schauenburg, *Helios. Archäologisch-mythologische Studien über den antiken Sonnengott* (1955) 70 n. 320; L. A. Stella, *Mythologia graeca* (1956) 311; J. Dörig / O. Gigon, *Der Kampf der Götter und Titanen* (1961) 60, 1; Brommer, *VL* 68, 1; *ABV* 380, 290; *Para* 163, 290; P. Brize, *Die Geryoneis des Sterichoros und die frühe griechische Kunst* (1980) 51-52. 63. 145 no 1; *LIMC* II (1984) 916 s.v. Astra (S. Karusu); E. Berger, *Der Parthenon in Basel. Dokumentation zu den Metopen* (1986) 74 (incorrectly given as no. 315); *LIMC* V (1990) s.v. Helios 1015 no. 95 (N. Yalouris / T. Visser-Choitz); *ibid.* 80. 85 no. 2545 s.v. Herakles fig. on p. 81 (P. Brize); Manakidou, *Parastaseis* 196 n. 12; W. Ehrhardt, *Jdl* 119 (2004) 15-27, fig. 16; Hatzivassiliou, *Iconography* cat. no. 150.

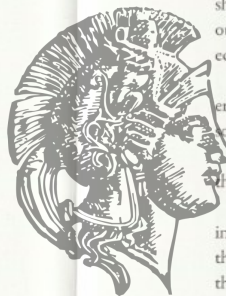
Height, 29.8 cm; mouth diameter, 7.5 cm; shoulder diameter, 11.5 cm; foot diameter 8.5 cm.

Mended from large and small fragments with some lacunae restored. Missing part of handle restored (a small piece of the original handle is left at the top of the body and the shoulder and another on the neck where the handle begins). Small fragment missing from rim. Breaks and cracks all over. Black glaze peeled off in places, especially where added colour. Flaking in various places. Fabric fine reddish with a brownish slip. Added red and white. Brownish glaze on the added white at the lower part of the body of the horses.

Cylinder lekythos. Joint between shoulder and body rounded. Echinus mouth, black outside and in. Small ridge at the base of the neck. Black fillet set off by incised lines at the joint of body and foot. Torus foot painted black with the lower edge of its side reserved. Above the picture a decorative band with a row of black blocks (a simpler form of the embattled-counter-embattled meander ornament). Below the picture a red line serves as ground line leaving a narrow reserved space below.

Shoulder: Seven palmettes, the middle three joined and alternately reversed, flanked by a pair of alternately pointing up and down palmettes with dots between. Tongue pattern degenerated to a row of vertical strokes above.

Body: Helios rising from the sea, watched by Herakles shown in a crouching position on a rock. Helios, in a frontal chariot drawn by two confronting winged white



horses (the wings are left black), rises from the Okeanos and turns his head to the left towards Herakles; he is bearded and wears a chiton and a himation, decorated with dotted rosettes and a wreath on the head. The sun-disc above his head projects into the shoulder of the vase. The sea is shown in dilute black, with four fishes swimming between the legs of the horses. Under the handle of the vase, Herakles, wearing the lion skin, drawn over his head and fastened around his waist, carries a bow and a quiver on his back, holds his club in his left hand and raises his right hand. Plants with long leafy branches grow from the rock and twist in the background, meeting behind Helios.

Red: Hair and beard of Helios and Herakles; disc and rays of Helios; dots and three short lines on his himation; wavy line along the upper edge of the left horse's tail; short lines on the lion-scalp of Herakles; wavy line on the outline of the right horse's tail; wavy line on the exterior edge of the manes.

White: Bodies of the horses; outline of the rock; flowers on the branches and clusters of four dots forming a square on Helios' himation; leaves of Helios' wreath. Brownish red on white: fishes; legs and lower edge of the bellies of the horses.

Red lines: Line at the exterior edge of the rim; line at its inner edge; line at the joint of neck and shoulder; line on the fillet between the body and the foot; pair of lines on the top of the solid black on the lower part of the vase the upper one serving as ground line.

The Leagros Group.

About 510-500 B.C.

Haspels (*ABL* 57) attributed this lekythos and the next 12951 (Pl. 33) to the Daybreak Painter, a painter belonging, according to her, to the Leagros Group and named after the scene on this lekythos. Beazley did not include the Daybreak Painter in *ABV* and *Para* since he did not recognise him as an independent artistic personality and assigned both lekythoi to the large Leagros Group (*ABV* 380), in which group Haspels had also included it.

For the Leagros Group, see above the lekythos 20331 (Pl. 30, 1-3).

The subject of Helios rising from the sea watched by Herakles is not widely represented. It is depicted on three other lekythoi: New York 41. 162. 29 once Gallatin (*ABV*

507, 6. 702; *Add*<sup>2</sup> 126) by the Sappho Painter; Cambridge GR 78.1864 (G100) (*CVA* 1 pl. 22, 11); Oxford 1934.372 (*ABL* 120, 8. 123) and on the skyphos, Taranto 7029 (*ABV* 518, 21; *Add*<sup>2</sup> 129; *Catalogo del Museo Nazionale Archeologico di Taranto* vol. I, 3 [1994] no. 42.17 p. 227-230), by the Theseus Painter.

The encounter between Herakles and Helios on the shores of Okeanos appears in the late sixth century B.C. for the first time in vase painting and is associated by most literary sources with the Geryon labour (*Athen.* 11. 39, 470c) of the hero. Erythia, the island where Geryon resided, was situated beyond Okeanos on the edges of the western world and in order to get there Herakles had to cross over the sea in the Golden Bowl of Helios. On our lekythos, Herakles crouches on a rock on the shore, raising one hand and his club in the other, probably threatening Helios in order to acquire the Bowl.

Helios' chariot as that of other astral figures (Eos, Selene etc.) is usually drawn by two horses (*synoris*); on black-figure vases Helios' chariot is depicted in frontal view whereas on red-figure ones it is shown in profile.

For the subject of Herakles and Helios, see Savignoni, *op. cit.* 265-272; Hafner, *op. cit.* 130-131; Dörig / Gigon, *op. cit.* 57 ff.; Brize, *op. cit.* 30-4. 51-2. 63. 145; *idem.* *LIMC* V (1990) 80. 85 no. 2545 s.v. Herakles; *ABL* 120 ff.; Berger, *op. cit.* 14-15; *LIMC* V (1990) 1015 s.v. Helios nos 95-98 (Yalouris / Visser-Choitz); G. Pinney / B. S. Ridgway, *JHS* 101 (1981) 141-144; Manakidou, *Parastaseis*, 194-197 n. 4. For the chariot of the Sun, see Schauenburg, *AntK* 5 (1962) 54; M. L. West, *JHS* 108 (1988) 153. See also J. Boardman, in H. U. Cain / H. Gabelmann (eds), *Festschrift für Nikolaus Himmelmann* (1989) 191-195; J. J. Maffre, in *Etudes Bompaires*, 7-16.

## PLATE 33

See also below Pl. 34, 4.

12951. Formerly in the Roussopoulos Collection no. 1106. From Eretria.

Nicole, 948; *ABV* 380, 287; *ABL* 58. 197, 9; S. Pingiatoglou, *AM* 109 (1994) 41. 43. S. Peirce, *CLAnt* 17 (1998) 80 n. 93; M. Schmidt, *BCH Suppl.* 38 (2000) 435; E. Vivilodetis in N. Katsas / H. A. Shapiro (eds), *Γενναίων Λατρείες. Τελετουργίες και καθημερινότητα*



στην κλασική Αθήνα (2009) 279 no. 127; Hatzivassiliou, *Iconography* cat. no. 809.

Height, 29.7 cm; mouth diameter, 7.5 cm; shoulder diameter, 11.8 cm; foot diameter, 8.5 cm.

Mended from several large and small fragments with lacunae restored in some places of the body and shoulder. Crack on the neck and shoulder. Surface worn and chipped in many places especially on the lower black part of the vase. Fabric reddish with a darker slip. Black shiny glaze, flaked in many places. Added red and white.

Cylinder lekythos. Joint between shoulder and body rounded. Calyx mouth, black outside and in. Small ridge at the base of the neck. Strap handle glazed on the outside only. Black fillet set off by incised lines at the joint of body and foot. Torus foot painted black with the lower part of its side reserved. Above the picture a decorative band with two rows of black blocks (a simpler form of the embattled-counter-embattled meander ornament). The figures rest directly on a red line on the top of the solid black of the lower part of the vase.

Shoulder: Seven palmettes, the middle three joined and alternately reversed, flanked by a pair of alternately pointing up and down palmettes with dots between; tongue pattern degenerated to a row of vertical strokes above.

Body: Three women dine in a vineyard. They are all dressed in chitons and decorated himatia, wear ivy-crowns on their heads (most of the head of the woman on the right missing), earrings and dotted necklaces. They are seated on folding stools (*diphroi okladies*), the two on the left facing the third on the right. They raise one hand and bend the other at the waist level. Two small tables with food are placed among them; the one on the left has two loaves of bread on top, while a bitch, lying down to the left, looks back; the one on the right has three loaves of bread and strips of meat on top and a dog underneath. Two trees with leafy branches, decorated at intervals with white blossoms, sprout on the far right and left and leafy vines with bunches of grapes, growing behind the woman in the middle twine and twist in the background.

Red: Spots on the garments; alternate leaves on the wreaths.

White: Women's flesh; clusters of four or three dots on the dresses; blossoms of the trees; grapes (white dots); loaves of bread; nipples of the bitch and part of her chest;

joints of the *diphroi* of the women on the left and right.

Red lines: Line on the rim; line on the joint of neck and shoulder; line on the joint between the body and the foot; line on the top of the solid black of the lower part of the vase serving also as ground line; line on top of the foot.

The Leagros Group.  
About 510-500 B.C.

On the Leagros Group, see above the lekythos 20331 (Pl. 30, 1-3).

Haspels (*ABL* 57) attributed this lekythos to the Daybreak Painter, a painter who belongs within the Leagros Group and is named after the scene on the previous lekythos, Athens 513 (Pl. 32). Beazley did not include the Daybreak Painter in *ABV* and *Para* and assigned both lekythoi to the Leagros Group (*ABV* 380). The painter of this lekythos uses the added white abundantly in a special way to decorate the picture.

The lekythos, London Market (*Catalogue Christie's* 12 December 1984, no. 130; D. A. Amyx et al. [eds], *The Decipher Collection of Greek Vases* [1989] no. 20; V. Hoffmann, *Die Vasen der Sammlung des Grafen Erbach von Erbach zu Erbach* [1998] 43, no. 26, kat. no. 10 pl. 3, 1-3) showing satyrs carrying maenads, which has not been attributed so far, is closely related to our lekythos in shape, patternwork, and style and may have been decorated by the same hand. The pattern band above the picture is not a common motif in this place. It also appears on the above mentioned lekythoi London Market and Athens 513, on the lekythoi of the Leagros Group: Cracow 1245 (*ABV* 380, 291; *Para* 163; *Add<sup>2</sup>* 100) and Gela ant. inv. 107/B (CVA 3 pl. 1, 3-4 and 2, 2); and on lekythoi of the Hague Class: New York 06. 1021. 60 (*ABV* 345, 11); S. Francisco 701 (*ABV* 345, 2); The Hague, Gemeente Museum (*ABV* 345; *Para* 158).

Women in open-air symposia appear on other vases of the Leagros Group: the hydria Rome, Villa Giulia 50466 (*ABV* 366, 75; *Add<sup>2</sup>* 97; I. Caruso, *Collezione Castellani. Le ceramiche* [1985] no. 29; Kaltsas / Shapiro, *op. cit.* 249, fig. 6), and the column krater, Agrigento R.142 (*ABV* 377, 235; *Add<sup>2</sup>* 100; A. Calderone, *QuadAmes* 2 (1986-7) 41 ff., pl. 9-10). The scene of the lekythos, as well as others showing meetings of women, have been often associated by scholars with a religious festival, in which

only women could participate. J. Neils, in Kaltsas / Shapiro, *op. cit.* 244-248 interpreted them as female cultic symposia. Pingiatoglou, *op. cit.* associated the scenes on the three above mentioned vases (our lekythos included) and on two additional lekythoi with the Thesmophoria dedicated to Demeter. Schmidt, *op. cit.* added one more lekythos with women in an open-air symposion and, based on the dionysiac elements on some of the scenes (ivy wreaths or ivy branches in the background), linked them to a Dionysiac festival. Peirce, *op. cit.* 80 n. 93 considered them nymphs feasting in a Dionysiac symposion. For the subject, see also B. Kaeser, in *Kunst der Schale* 306-309.

For the symposion in general, see J. M. Dentzer, *RA* (1971) 215; B. Fehr, *Orientalische und griechische Gelage* (1971); T. Cheliotis, *Thorikos* 7 (1970-1) (1978) 141; J. M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VIIe au IVe siècle avant J.-C.* (1982) 95-108; P. Schmitt / A. Schnapp, *RA* (1982) 57-4; I. Peschel, *Die Hetäre bei Symposion und Komos in der attisch-rotfigurigen Vasenmalerei des 6.-4. Jhr* (1987) 27 ff.; P. Schmitt-Pantel, *La cité au banquet. Histoire des repas publics dans les cités grecques* (1992); E. Peschel, in Murray, *Symptotica* 177-183 and passim; B. Gossel-Rueck, in *Kunst der Schale* 222 f.; T. Masiello, in *Catalogo del Museo Nazionale Archeologico di Taranto* I, 3 (1994) 69 ff.; A. Schäfer, *Unterhaltung beim griechischen Symposion* (1997) esp. 36-66; Steiner, *RGV* 231 ff.

Dogs often appear on vases of the Leagros Group, see e.g. the dogs on the amphorae: Louvre F 211 (*ABV* 368, 104; *Add<sup>2</sup>* 98) similar in style to the dogs of our lekythos; Villa Giulia 50619 (*ABV* 374, 193); Munich 1507 (*ABV* 375, 207; *Add<sup>2</sup>* 100); Louvre F 259 (*ABV* 375, 210); on the lekythos, Bohum S496 (N. Kunisch et al., *Symposion. Griechische Vasen aus dem Antiken Museum der Ruhr - Universität Bochum* [1989] no. 24). For dogs under the tables in symposion scenes, see Fehr, *op. cit.* 53. 143 no. 59; Schmitt-Pantel, *op. cit.* 569 f. nos 20-22 fig. 20-21.

For similar loaves of bread on the table in symposion scenes and a dog under the table, see the olpe, Rhodes 13.472 (*ABV* 449, 1; *Para* 195; *Add<sup>2</sup>* 114), name-piece of the Painter of Rhodes 13.472.

For the strips of meat on the tables, see Schäfer, *op. cit.* 42.



# PLATE 34

1-3.

1122 (CC 738). Formerly in the collection of the General Ephorate no. 557. From Tanagra.

*ADelt* (1888) 80 no. 65; W. Wrede, *AM* 41 (1916) 230, 254 no. 125; *ABL* 55 pl. 16, 2; *ABV* 379, 265, 492.

Height, 25.4 cm; mouth diameter, 5.5 cm; shoulder diameter, 11.2 cm; foot diameter, 7.3 cm.

Mended from few fragments. Handle and part of the left-side of the body missing and restored. Some breaks and cracks. Fine black glaze chipped in places. Added red and white.

Shoulder lekythos. At the top of the neck a tooled off ridge indicating the point where the mouth curves out. Calyx mouth glazed inside and out. The neck curves imperceptibly into the shoulder. The body tapers downwards without a sudden inward curve to an echinus foot glazed on top with the edge reserved. Two glazed lines at the joint between the shoulder and the body. A dilute line below the picture serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower; dots between interstices above only. Tongue pattern degenerated to a row of vertical strokes above.

Body: Departure of a warrior. (From left to right): a bearded charioteer in a short chiton and a petasos with a Boeotian shield on his back (device: tripod) and a sword in its scabbard hanging from the baldric slung over his left shoulder mounts a quadriga and holds the reins and the goad. At the side of the horses an old man stands to the right wearing a long chiton and himation, holding a staff and looking round. On the right a warrior in short chiton, greaves, low-crested helmet holding both shield (device: chariot box) and spear in his left hand stands facing the chariot and places his hand on the head of the second horse. Next to him is a dog to the left.

Red: Beard of the charioteer; rim and side-edges of the narrow central part of the Boeotian shield; baldric of the charioteer; outline of the crest of the helmet and rim of the shield of the warrior; forehead hair, chest line, front leg, genitals, spots on the back and clusters of three dots on the chestband of the first horse; lower part of the tails; dots on the reins.

White: Beard and hair of the old man; shield devices; fillet of the petasos of the charioteer, row of dots on the



lower hem of his short chiton and two spots on his dress in the area of the shoulders; collar of the dog.

Red lines: Upper surface of the mouth; line on the joint between the neck and the shoulder; two lines on top of the solid black below the picture.

The Leagros Group.  
About 510-500 B.C.

For the Leagros Group, see above the lekythos 20331 (Pl. 30, 1-3).

On the Athens lekythos the joint between the shoulder and the body is slightly rounded as are those of the early cylinder lekythoi. The same type of shoulder decoration with a chain of dense lotus buds, as well as the slight curve at the junction of the shoulder with the body is found on the lekythos, Gela 40231 (*TA ATTICA*, 424 pD23), which Giudice (*ibid.* 424) assigned to the Leagros Group. According to Haspels (*ABL* 55) and Beazley (*ABV* 379), the lekythos, R 80.257, from Ritsona (Ure, *Sixth* 55 pl. XIV) shares the same subject (departure with chariot) as well as potting and stylistic similarities with our lekythos, possibly made by the same hand. Haspels also places near these two lekythoi, the lekythos, Munich SL. 464 (*ABV* 492, 76; *Para* 223), of the Class of Athens 581.

For the subject, see Wrede, *op. cit.* 250, 267; G. Hafner, *Virgesspanne in Vorderansicht. Die repräsentative Darstellung der Quadriga in der griechischen und der späteren Kunst* (1938) 18 ff., 41 ff. (reviewed by D. Amyx, *AJA* 43 [1939] 164-166); J. Boardman, *AGAI* (1983) 28-29; F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie antique* (1990), 98-101, 262-263 cat. 5.1d, and passim; Spiess, *Kriegerabschied* 75-77; Killet, 66; C. Ellinghaus, *Aristokratische Leitbilder, demokratische Leitbilder. Kampfdarstellungen auf athenischen Vasen in archaischer und frühklassischer Zeit* (1997) 250-253.

On the presence of a dog in the scenes of hoplite leaving home, see Wrede, *op. cit.* 302-4 and Spiess, *Kriegerabschied* 111 ff.; see also above the lekythos 414 (Pl. 12).

For the Boeotian shield and its use by vase-painters, see above the lekythoi 26899 (Pl. 22, 4-6) and 429 (Pl. 31).

For the tripod as a shield device, see above the lekythos 371 (Pl. 18). For the chariot box as a shield device, see Chase, *Devices* 45 LXXII; for the shield devices in general, see Steiner, *RGV* 271 n. 40.

4. See above Pl. 33.

## PLATE 35

1-3.

12482. Formerly in the I. Lambros Collection no. 145.

Nicole, 934; W. Wrede, *AM* 41 (1916) 230 no. 127; I. Threpsiades, *AEphem* (1933) 130 fig. 7; *ABL* 50; *ABV* 379, 280; *TA ATTICA*, 423 pD22.

Height, 32.4 cm; mouth diameter, 7.7 cm; shoulder diameter, 9.7 cm; foot diameter 8.8 cm.

Complete, except for small chips on the body. Fabric brown-red, with a brown slip. Shiny black glaze. Added red and white.

Tall cylinder lekythos. Echinus mouth, black outside and in with the upper flat surface reserved. Short neck. Small ridge at the base of the neck. Sloping shoulder. Strap handle glazed on the outside only. Beneath the figure zone the body curves downwards to the foot. Black fillet set off by incised lines at the joint of body and foot. Disc foot glazed on top side, the outer edge reserved. Above the picture net-pattern bounded above and below by a pair of lines. Below the picture a brown ground line leaving a reserved space below.

Shoulder. Seven palmettes, the middle three joined and alternately reversed, flanked by a pair of alternately pointing up and down palmettes with dots between; tongue pattern degenerated to a row of vertical strokes above.

Body: Departure of a warrior. The charioteer, in a long belted white chiton (*xyttis*), fillet in the hair, and with a Boeotian shield (device a bull's head in profile) slung on his back by a strap, has already mounted the chariot. He holds the reins with both hands and a goad in his right hand. A warrior stands at the side of the horses, facing left, wearing a high-crested helmet and greaves and carrying a round shield (device: flying bird) and a spear. Another warrior stands at the horses' heads, facing left, wearing a short chiton, himation, a low-crested helmet and greaves, and carrying a round shield (device: a *triskelis*) and a spear.

Red: Edges of the Boeotian shield; fillet, belt and strap on the chest and the back of the charioteer; rim of the shield of the warrior at the side of the horses, stripe on the crest of his helmet and on his himation; outline of the crest of the helmet of the warrior on the right, dots on his short chiton and stripe on his himation; stripe on the manes and tails of the horses; breastband of the nearest horse.



White: Garment of the charioteer; shield devices; stripe on the helmet of the warrior on the right; a dot cluster on the chest of the second horse; row of dots on the breastband of the nearest horse.

Red lines: Line on the joint of neck and shoulder; pair of lines below the picture encircling the vase.

The Edinburgh Painter [Haspels].

The Leagros Group [Beazley].

About 510-500 B.C.

For the Leagros Group, see above the lekythos 20331 (Pl. 30, 1-3).

Beazley and Haspels assigned the Athens lekythos and the lekythos Athens 429 (Pl. 31) to the same hand. According to Haspels (*ABL* 50) it belonged near the Edinburgh Painter and to Beazley (*ABV* 379) to the large Leagros Group, to which he also attributed many examples comparable in shape, pattern and style. The lekythos, Louvre CA 99 (*ABV* 379, 282), of the Leagros Group is closely related to the above-mentioned lekythoi in shape, patternwork, technique and style and shares the same subject with our lekythos.

For the subject, see above the lekythos 1122 (Pl. 34, 1-3) with the difference that there the charioteer is ready to climb on the chariot.

For the long chiton (*xyttis*) of the charioteer, see Manakidou, *Parastaseis* 65-66. For a bull's head as a shield device, see above the lekythos 582 (Pl. 23, 4-6) as well as e.g. the hydria, Munich 1711 (*ABV* 360, 3; *Add* 2 95), of the Leagros Group; the amphorae: Leiden K 94/1.10 (*CVA* 1 pl. 35, 3) by the Red-Line Painter; Czartorisky *s.m.* (*CVA* Cracow 1 pl. 10, 3a); London B 250 (*CVA* 4 pl. 61, 2), and the hydria, Paris, Bibliothèque Nationale 257 (*CVA* 2 pl. 62, 1). For the *triskelis* as a shield device, see Chase, *Devices* 70 CCLVIII, and for the bird see, *ibid.* 41 XLI; see also the amphora Louvre F 212 (*CVA* 3 pl. 27). For the shield devices in general, see Steiner, *RGV* 271 n. 40.

For the Boeotian shield and its use by vase-painters, see above the lekythos 26899 (Pl. 22, 4-6).

For the warrior standing in front of the chariot, see Wrede, *op. cit.* 267; F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie antique* (1990), 98-101, 262-263 cat. 5.1d, and passim.

4-6.

15114. Confiscated at the Athens Market (Zoumboulakis).

J. D. Beazley, *BSR* 11 (1929) 12 no. 13; *ABL* 88 n. 2 and 216, 6.

Height (as preserved), 19.5 cm (as partly restored, 20.4 cm); diameter of body, 11.5 cm.

Fragmentary lekythos, only part of the body remains. Fabric reddish. Black glaze misfired reddish on the lower part of the vase. Added red and white (faded).

Cylinder lekythos with slender body. Above the figurative scene traces of a glazed line. Glazed ground line below.

Body: Frontal chariot. The outer horses look outward and the inner inward. The charioteer stands on the chariot looking left. An old man dressed in a chiton and himation, wearing a fillet in his hair and holding a sceptre in his left hand, stands on the left of the chariot looking right. Two columns flank the scene. A bird (part of it remains) flies to the left between horses (1) and (2) (from left to right).

Red: Hair and beard of the charioteer; fillet and stripes on the himation of the old man; manes and forehead hair of the horses; breastband of the horses (1) and (3).

White (faded): Hair and beard of the man on the left.

The Edinburgh Painter.

About 500 B.C.

The Edinburgh Painter is the primary lekythos painter of about 500 B.C. and the first to decorate many large slender cylinder lekythoi, the type preferred by the most accomplished painters, especially in red-figure. He also worked on small neck-amphorae, amphorae and lekanides. He painted seven black palmettes in the Leagros scheme on the shoulder of his red-ground lekythoi, but he changed to a system of five palmettes, linked by tendrils in groups of one, three, and one, especially on his white-ground lekythoi. His career can be probably placed in the last decade of the sixth century B.C., continuing well into the first decade of the fifth.

For the Edinburgh Painter, named by Beazley after the white-ground lekythos no. L 224.379 in the National Museum of Scotland at Edinburgh, see *ABL* 86-89, 215-221; J. D. Beazley, *BSR* 11 (1929) 10-12; *ABV* 476-480, 670, 671, 695, 700; *Para* 161, 217-220; *Add* 2 120-121; Boardman, *ABFH* 147; Kurtz, *AWL* 13-17 and passim; K. S. Gorbunova, *Chernofigurnye atticheskie vazy v Ermitazhe, Katalog* (1983) 140-141 no. 109; *Agora* XXIII 94, 129-130, 214 no. 215, pl. 25 and nos 884-885 pl. 80; H. A. Shapiro et al. (eds), *Greek Vases in the San Antonio Museum of Art* (1995) 120-123; M. Steinhart, *Töpferkunst und Meisterzeichnung. Attische Wein- und Ölgeläße aus der Sammlung Zimmermann* (1996) 77-81 no. 15; *Kera-*



meikos VII.2 13. 80-1, lekythos KER 21040.21037 pl. 52. 1-6; *Catalogo del Museo Nazionale di Taranto* 1, 3 (1994) 152-155. 238-239. 253-254; Iozzo, *Astarita* 105-107 no. 131 pl. LXVI; *TA ATTIKA*, 279-284; Hatzivassiliou, *Iconography* 58-62.

The scheme of the frontal chariot with a warrior and a charioteer is favoured on black-figure vases. The general composition is as follows: the chariot is shown in frontal view, with the box rising vertically in the middle and the charioteer behind, with his head in profile. The horses are placed on either side, each with a frontal body and the head in profile. The heads of the pole horses are turned inwards and often overlap slightly; those of the trace horses face outwards, the tail hanging between the legs. Male or female figures often stand on either side, and in this case the subject may be the departure of a warrior. Our lekythos is the only one known to me to show two columns flanking the chariot. Moreover, the presence of the man with the sceptre allows for an interpretation of the scene as a warrior's departure.

Frontal chariots were favoured by hydria and neck-amphora painters of the last quarter of the sixth century B.C. (e.g. the Lysipides, Antimenes and Chiusi Painters), but were less frequent on lekythoi, because their narrow pictorial surface was not particularly suitable for this type of scene. The Edinburgh Painter, who seemed to have a preference for scenes with a central accent, depicted frontal chariots on lekythoi as well (ABL 88). The subject appears on seven of his vases: three lekythoi, including ours and the lekythoi in Catania and New York (see below), and four amphorae: Louvre F 384 (ABL 219, 71); New York Hearst Collection (ABL 220, 80); Paris Market Lembesis (ABL 220, 86) and Detroit 63.10 (ABV 478 iii, 1; *Para* 217).

For frontal chariots between onlookers on lekythoi, see G. Hafner, *Viergespanne in Vorderansicht. Die repräsentative Darstellung der Quadriga in der griechischen und späteren Kunst* (1938) (review and appendix by D. A. Amyx in *AJA* 43 [1939] 164-6) nos 49. 50. 55. 56. 60. 84. 93; ABL 88 n. 3. See the lekythoi: Catania 2051 (Hafner, no. 50; G. Libertini, *Il Museo Biscari* [1930] 160 no. 692, Pl. 72; ABL 218, 51); New York 22. 139. 3 white-ground (ABL 216, 40; Hafner, *op. cit.* no. 49) by the Edinburgh Painter; Bologna C.54 (CVA 2 pl. 39, 3; Hafner, *op. cit.* no. 55); Amsterdam 992 in Six's technique (CVA The Hague 1 pl. 6, 6; Hafner, *op. cit.* no. 56); Tübingen 1291 (C. Watzinger, *Griechische Vasen in Tübingen* [1924] 33 D67; Hafner, *op. cit.* no. 60); Frankfurt Vfb 303 (CVA 2

pl. 47. 3-5; Hafner, *op. cit.* no. 84); Palermo 2761 (ABL 88 n.3); and a lekythos in Munich (Hafner, *op. cit.* no. 93). We can add to the list our lekythos and the lekythos Athens 30184 (below Pl. 66, 4-5), as well as the lekythos published in I. Raubitschek, *The Hearst Hillsborough Vases. Stanford Museum of Art*. Dec. 20, 1969 - Feb. 1, 1970 no. 14.

For frontal chariots in general, see Hafner, *op. cit.*; Payne, *NC* 74; G. M. A. Richter, *Perspective in Greek Art* (1970) 16; M. B. Moore / D. von Bothmer, *AJA* 76 (1972) 4-5 n. 20; M. B. Moore, *Horses on Black-Figured Greek Vases of the Archaic Period ca. 620-480 B.C.* (Ph. D. thesis, New York University 1971) 411-414; *eadem*, *AntK* 29 (1986) 111 n. 25; Carpenter, *Imagery* 106; J. M. Padgett, *The Painted Past. 28 Attic Vases, 6th and 5th centuries B.C. from the Museum of Fine Arts, Boston* (1988) 12 no. 4; Spiess, *Kriegerabschied* 29-30. 70-71; C. Ellinghaus, *Aristokratische Leitbilder, demokratische Leitbilder. Kampfdarstellungen auf athenischen Vasen in archaischer und frühklassischer Zeit* (1997) 250-253. See also J. H. Crouwel, *Chariots and other Wheeled Vehicles in Iron Age Greece* (1992).

Scenes with frontal chariots occur in many workshops (Attic, Corinthian, Boeotian, Chalcidian and Euboean), but the origin of the composition is uncertain. According to Beazley, the scheme may have been invented in Corinth and probably reached Attica early in the sixth century B.C. (Beazley, *Dev.* 40). See also Hafner, *op. cit.* 40. For a probable Attic origin, see M. B. Moore, *AntK* 29 (1986) 111 n. 25, and Moore / von Bothmer, *op. cit.* 4 n. 20. For the presence of columns in the scene, see Hatzivassiliou, *Iconography* 90.

## PLATE 36

Fig. 24.

514 (CC 880). Formerly in the collection of the Archaeological Society no. 5893. From Eretria.

*Prakt* (1892) 100; ABL 254. 1; U. Heimberg, *Das Bild des Poseidon in der griechischen Vasenmalerei* (Ph. D. thesis, Universität Freiburg 1968) 67 n. 16; S. Karouzou, in *Κέντρος. Τιμητική προσφορά στον καθηγητή Γεώργιο Μπακαλάκη* (1972) 67. 70 pl. 23, 3-4 (incorrectly labelled as Yale lekythos); H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 109 n. 77 pl. 51c-d; Burrow, 247; S. Fritzilas, *Ο Ζωγράφος των Θησείων. Η αττική αγγειογραφία στην εποχή της νεοστυλίας αθηναϊκής δημοκρατίας* (2006) 275 pl. 133.



Height, 26 cm; mouth diameter, 6.3 cm; shoulder diameter, 9.5 cm; foot diameter, 7.5 cm.

Mended from many large and small fragments and restored in some places on the body. Surface worn and chipped in places. Fabric fine reddish with a darker slip over it. Black glaze misfired reddish at the rim and the lower black part of the body. Added red and white.

Cylinder lekythos. Calyx mouth black outside and in with the upper flat surface reserved. The shoulder slopes up rather steeply to meet the short neck with a slight ridge at the joint. Handle ovate in section glazed on the outside only. Beneath the figure zone the body curves downwards towards the foot. Fillet between the body and the foot. Disc foot slightly spreading with the outer reserved edge slightly concave. Above the picture net-pattern between a single black line above and two below.

Shoulder: Five palmettes, the middle three joined and alternately reversed, flanked by a palmette pointing up with dots between. Tongue pattern degenerated to a row of vertical strokes above.

Body: Poseidon rides on a winged hippocamp to the right. He is bearded, wears a himation over the shoulders and a wreath on the head and holds the reins and a trident in his right hand. The hippocamp has the head, neck and front legs of a horse, a curved fishy body and wings. Two dolphins swim downwards to the rear.

Red: Beard and wreath of Poseidon; line on his himation; reins, harness, mane, facial stripe, dorsal and pectoral fins of the hippocamp; dots on the wings and lines on their edge; ring at tip of the hippocamp's tail.

White: Dots on the garment of Poseidon; belly and lower part of the tail of the hippocamp.

Red lines: Line at the joint between the neck and the shoulder; line on the fillet between the body and the foot; two lines on top of the solid black below the picture, the upper one serving as ground line.

The Athena Painter.  
About 500-490 B.C.

The Athena Painter, named after his favorite subject Athena, decorated various shapes of small vessels, but was primarily a lekythos painter. His earliest lekythoi are red-ground, later he painted lekythoi in the white-ground technique. For his early lekythoi, he adopted the tall, cylindrical shoulder type of the Edinburgh Painter, eventually introducing minor decorative changes. He is the first black-figure artist to paint the neck of the cylinder lekythos black and to enclose the shoulder tongues

between black lines, but the neck of his early lekythoi (Athens 514 included) is still reserved and the tongues are not enclosed. His later lekythoi strongly resemble those of the Bowdoin Painter. The Athena and Theseus Painters are the successors of the Edinburgh Painter in the production of large, slender cylinder lekythoi and are connected stylistically amongst one another. For the relationship between the Athena and Theseus Painters, see ABL 141 ff; ABV 518 ff., 522 ff.; Kurtz, *AWL* 14; J. Mertens, *Attic White-Ground. Its Development on Shapes Other than Lekythoi* (1977) 201 ff.

For the Athena Painter, see ABL 147-150. 254 ff. and passim; ABV 522-4. 704-5; *Para* 260-262; *Add.* 130-131; Karouzou, *op. cit.* 66 ff.; Boardman, *ABFH* 148 and passim; S. Matheson-Burke / J. J. Pollitt, *Greek Vases at Yale* (1975) 33 no. 36; Kurtz, *AWL* 14-15; Mertens, *op. cit.* 201 ff.; Giudice, *La Collezione archeologica del Banco di Sicilia* (1992) 117 ff.; Fritzilas, *op. cit.* 274-276; Hatzivassiliou, *Iconography* 68-72.

The earliest known example of Poseidon on a sea-horse is found on a Middle Corinthian alabastron, but the subject became more popular with the Athena Painter, who depicted it on five of his early lekythoi: Athens 514; Oxford 1889.1011 (V. 247) (white-ground) (ABL 147. 255, 19 pl. 44, 4; *LIMC* VII [1994] 463, s.v. Poseidon no. 156 [E. Simon]; *TA ATTIKA*, 291 F38ter; M. Vickers, *ChronA* 29 [1990] 184 fig. 2); Munich 1894 (ABL 255 no. 18); Yale University 1913.112 (ABL 255, 26; Matheson-Burke / Pollitt, *op. cit.* 33 no. 36; *LIMC* VII, *op. cit.* no. 157; S. Vidali, *Archaische Delphindarstellungen* [1997] 159. A2, 369); the lekythos fragments, Olympia Museum K 10882 a-c and K 1128 (Burrow, 247 no. 204 pl. 80; Fritzilas, *op. cit.* pl. 133 a-b). Four of these lekythoi (except the one in Munich which is unpublished) show the same rendering of the subject and seem to be copying the same prototype, although on the Yale lekythos Poseidon turns his head back. The Oxford and Yale lekythoi as well as the preserved part of the lekythos in Olympia share potting and stylistic similarities with the Athens lekythos, only the feet are different (the Oxford lekythos has a foot in two degrees, the Yale lekythos a disc foot and the Athens lekythos a slightly spreading disc foot). For a foot by the Athena Painter similar to that of the Athens lekythos, see the white-ground lekythos, Palermo, Mormino 794 (CVA pl. 2, 7-8).

For the subject, see K. Shepard, *The Fish-tailed Monster in Greek and Etruscan Art* (1940) 25 ff., 97-98; Heimberg, *op. cit.* 67; Matheson-Burke / Pollitt, *op. cit.* 35; *LIMC*



VII, *op. cit.* 455, 463, 478. According to E. Simon, (*Die Götter der Griechen* [1998] 74, 75) Poseidon riding the hippocamp is represented both as "Hippios" and as the god of the sea, see also L. R. Farnell, *The Cults of the Greek States* IV (1907) 20-23.

For a list of vases with Poseidon on a sea-horse, see LIMC VII *op. cit.* 462-463 nos 153-158.

Dolphins in Greek vase-painting, with rare exceptions, are usually intended to symbolize the sea, as on our lekythos, or to fill the space. On dolphins, see E. B. Stebbins, *The Dolphin in Literature and Art of Greece and Rome* (Ph. D. thesis, J. Hopkins University 1929); Vidali, *op. cit.*; C. Isler-Kerényi, *Dionysos nella Grecia Arcaica. Il contributo delle immagini* (2001) 187.

### PLATE 37

Fig. 25.

18566. Formerly in the G. Empedokles Collection no. E 1404.

ABV 523, 6; Para 261; Add<sup>2</sup> 130; S. Karouzou, in *Képros. Τιμητική προσφορά στον καθηγητή Γεώργιο Μπακαλάκη* (1972) 66 ff. pl. 23, 1-2.

Height, 28.9 cm; mouth diameter, 6.5 cm; shoulder diameter, 10.6 cm; foot diameter, (top): 7.5, (bottom): 6.8 cm.

Mended from many fragments. Missing fragments from lower part of the body restored in plaster. Upper part of the neck reattached. Surface considerably damaged, pitted and flaked. Fabric reddish with red slip even on the underside of the foot. Shiny black glaze. Added red and added white (faded).

Cylinder lekythos. Calyx mouth black outside and in with the upper flat surface reserved. The shoulder slopes up rather steeply to meet the short neck with a slight ridge at the joint. Handle ovate in section glazed on the outside only. Beneath the figure zone the body curves gently downwards to the foot. Black fillet set off by incised lines at the joint of body and foot. Disc foot with the diameter decreasing from top to bottom with a thin ridge on top of the vertical edge. Above the picture a net-pattern between a single glazed line above and two below.

Shoulder: Five palmettes, the middle three joined and alternately reversed, flanked by a palmette pointing up with dots between. Tongue pattern degenerated to a row of vertical strokes above.

Body: Lapith assaulted from the left by a centaur who holds a large branch. The Lapith in a corselet, a short chiton, greaves, and a low-crested helmet runs to the right looking back. With the spear in his right hand, he hits the centaur in the chest. On his left arm he carries a round shield (device: tripod in side view) and a sword in its scabbard hangs from the baldric slung over his shoulder. The centaur has a fillet in his hair; he is wounded and blood appears on his chest and belly. A branch is shown on the ground between the forelegs of the centaur.

Red: Beard, nipple, forehead hair, fillet and blood of the centaur; band on the outline of the crown of the helmet.

White: Shield device, baldric and dotted rosette on the lower part of the Lapith's chiton.

Red lines: Line at the joint between the neck and the shoulder; two lines on top of the solid black below the picture, the upper one serving as ground line.

Nonsense inscription in the field.

The Athena Painter.  
About 500-490 B.C.

For the Athena Painter, see above the lekythos 514 (Pl. 26). For the subject of centaur/omachy, see above the lekythos 413 (Pl. 9).

A white-ground lekythos in the Krannert Art Museum K 72.31.1 (CVA Urbana-Champaign 1 pl. 29, 1-4), attributed to the Athena Painter, shares the same subject, porting, and decorative scheme with the Athens lekythos. Moreover, the centaur on the Athens lekythos is similar to the one on the right on the Krannert lekythos and holds a similar type of branch. Another white-ground lekythos by the Athena Painter, Havana 141 (ABV 523, 7; R. Olmos, *Catálogo de los vasos griegos del Museo Nacional de Bellas Artes de la Habana* [1993] 144-5 no. 62), shows the same subject and is very close in style and in execution of the branches. Similar branches are also shown on the painter's white-ground oinochoe shape II. Dunedin E 29.7 (ABV 525, 12; Add<sup>2</sup> 131; CVA New Zealand 1 pl. 18, 5). Other lekythoi by the Athena Painter have a similar foot, see e.g. the white-ground lekythoi: Palermo, Mormino 794 (CVA pl. 2, 7-8) and Castle Ashby 27 (CVA Northampton pl. 23, 5-7).

For the distinctive rendering of hoplites by the Athena Painter, see ABL 149.

For the subject and for the tripod as a shield device, see above the lekythos 371 (Pl. 18).



### SHOULDER TYPE LEKYTHOI OF THE BEGINNING OF THE 5th CENTURY B.C.

#### PLATE 38

20281. From Tanagra. Unpublished.

Height, 19.6 cm; mouth diameter, 4.2 cm; shoulder diameter, 7.1 cm; foot diameter [top], 5.5cm, [low], 5.2 cm.

Complete except for two small fragments on the upper part of the body restored. Good black glaze. White slip on the shoulder and the pattern band above the picture. Fabric reddish with darker slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed, with red line on top. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body below the figure-scene tapers downwards, without a sudden inward curve to a foot in two degrees, the upper member disc-shaped with the vertical surface reserved and glazed torus below. Above the picture: a chequer-band covering two thirds of the perimeter of the vase, the last horizontal lines of the pattern continuing on the back side of the vase without the chequer. Below the picture a glazed line serving as ground line. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: Symposion. On the right, a male symposiast reclines on a *kline* facing left; he rests against a cushion and raises his left hand holding a cup-skyphos. He has a band tied around his head with the edges falling at his chest. A himation covers the lower part of his body and his right leg, which is bent at the knee with the foot planted on the *kline*; his legs are covered by the himation. A woman, on the left, clad in a chiton and a himation, with her hair tied up with a fillet, sits at the foot of the *kline* facing the man, with her feet on a box-like footstool. She is playing the lyre (seven strings incised) facing her companion. The *kline*, elegantly fitted and covered with a mattress and cushion, has the legs fitted on big bases and the right one elegantly decorated with two volutes between two pairs of horizontal lines with a row of dots below and with a curved line on top above the abacus. By

its side is a table laid out with strips of meat and a piece of bread. A youth playing the double flute proceeds from the left accompanied by a dog. He is naked with a himation over his left shoulder and arm, and he has a band tied around the head with the edges falling at his back. On the right, a naked man with a himation over his shoulders and arms and a band tied around his head, dances away looking round. Leafy branches with white blossoms spread throughout the field.

Red: Beard and forehead hair of the reclining man and of the man on the right; fillet of the woman; stripes on garments; string of the plektron.

White: Woman's flesh; bands on the head of the three men; mattress; volutes, abacus, horizontal lines and dots on the legs of the *kline*; three horizontal lines on its bases and on the footstool; horns of the lyre; edges of the flute; bread; blossoms.

Red lines: Line between the reserved bands on the lower part of the vase; two lines on the black surface below the lower reserved band.

The Diosphos Painter [Serbeti].  
About 490 B.C.

This lekythos can be compared in shape and decoration scheme with the lekythoi attributed to the Diosphos Painter: Palermo, Mormino 98 (CVA pl. 17, 1-4); and The Hague 568 (CVA 1 pl. 5, 8) which also have a white slip on the shoulder and on the band above the picture. The underside of the foot is typical of the Diosphos Painter's lekythoi (C. Jubier-Galinier / A.-F. Laurens, *TOPOI* 8/2 [1998] 736).

The Diosphos Painter is named after an inscription on one of his small amphorae, Cabinet des Médailles 219 (ABL 96 n. 6. 238 no. 120; ABV 509, 120; Add<sup>2</sup> 127) showing the birth of Dionysos. Along with his companion, the Sappho Painter, he worked both in black-figure and Six's technique, mainly on lekythoi, but also on small amphorae, alabastra etc. Although the two artists are closely related and often share the same shapes and patterns, each has a distinct personality. The Diosphos Painter's finest lekythoi are straight-sided cylinders with lotus buds on the shoulder, linked by stem arcs skipping one bud (Kurtz, *AWL* fig. 2d); on the Sappho Painter's



the stem arcs skip two. The Diosphos Painter's late lekythoi are very slender.

For the Diosphos Painter, see H. de Longpérier, *RA* (1868) 351-352; S. B. Luce, *AJA* 20 (1916) 439-459; J. D. Beazley, *Greek Vases in Poland* (1928) 6-7, 79; *ABV* 508-512; *ARV* 300-306, 973; *Para* 246, 248-251, 255, 318; *Add*<sup>2</sup> 127-128; *ABL* 94-130, 232-241 and passim; C. H. E. Haspels, *Muse* 3 (1969) 24-28; *eadem*, *RA* (1972) 103-109; Boardman, *ABFH* 149; Kurtz, *AWL* 8, 12, 79-80, 96, 97-98, 101, 149-150; J. Mertens, *Attic White-Ground. Its Development on Shapes Other than Lekythoi* (1977) 197 ff.; W. Hornbostel et al., *Kunst der Antike. Schätze aus Norddeutschem Privatbesitz* (1977) 296-298; C. Jubier-Galinier, *La production du peintre de Sappho dans l'atelier des peintres de Sappho et de Diosphos: parcours d'un artisan à figures noires parmi les ateliers athéniens de la fin de l'archaïsme* (1996); *eadem*, in M.-C. Villanueva Puig / F. Lissarrague / P. Rouillard / A. Rouveret (eds), *Céramique et peinture grecques. Modes d'emploi. Actes du colloque international, École du Louvre, 26-28 avr. 1995*, (1999) 181-186; Jubier-Galinier / Laurens, *op. cit.* 731-748; S. Weber, *Sappho- und Diosphos-Maler. Studien zur spätest attisch schwarzfigurigen Keramik* (Ph. D. thesis, Mainz 2000) (non vidi); C. Jubier-Galinier, in P. Rouillard / A. Verbanck-Piéard (eds), *Le vase grec et ses destins* (2003) 79-89.

Figures reclining in a banquet make their first appearance in Attic vase-painting during the first quarter of the 6th century B.C., probably under the influence of Corinthian examples, dating from the end of the 7th.

For the symposium in general, see above the lekythos 12951 (Pl. 33).

For music at the symposium, see J. M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VIIe au IVe siècle avant J.-C.* (1982) 97; A. Schäfer, *Unterhaltung beim griechischen Symposion* (1997) 25, 42. Especially for the double flute in Attic symposia, see B. Fehr, *Orientalische und griechische Gelage* (1971) 55. For dancing at the symposium, see Dentzer, *op. cit.* 97, 108; C. Isler-Kerényi, *Dionysos nella Grecia arcaica. Il contributo delle immagini* (2001) 61-66. For the food shown on the tables, see P. Schmitt-Pantel, in Murray, *Symptica* 18; Schäfer, *op. cit.* 42, 43 and passim; For dogs at the symposium, see J. Boardman, in Murray, *op. cit.* 126; Schäfer, *op. cit.* 42, 43 and passim. For *klinai* in symposia, see Boardman, *op. cit.* 124. For types of *klinai*, see G. M. A. Richter, *The Furniture of the Greeks Etruscans and Romans* (1966) 52 ff. esp. 58-59. H. Kyrieles, *Throne und Klinen* (1969) passim.

## PLATE 39

Fig. 26.

11749. Formerly in the collection of the Archaeological Society no. 2606. From Eretria.

*ABL* 81, 84, 208 no. 55; W. Wrede, *AM* 53 (1928) 92. Beil. 28, 5; U. T. Bezerra de Meneses, *BCH* 87 (1963) 318 fig. 7; E. E. Bell, *CalistClAnt* 10 (1977) 10 n. 57; *Para* 214, 55; F. Frontisi-Ducroux, *ChronA* 29 (1990) 198 and n. 30; *eadem*, *Le dieu-masque: Une figure du Dionysos d'Athènes* (1991) 164, 252, fig. 101 no. L72; G. M. Hedreen, *Silens in Attic Black-Figure Vase-Painting* (1992) 169 n. 96; Moraw, *Mänade* 74 no. 150; E. Serbeti, in *Επετηρίδα. Τόμος χαριστήριος στον Π. Κορβί* I (2007) 659-669; Hatzivassiliou, *Iconography* 111 cat. no. 21.

Height (as preserved, without the added foot), 30.6 cm; mouth diameter, 7.5 cm; shoulder diameter, 12 cm.

Foot, handle, fragments from the back of the body missing and restored. Neck reattached. Surface worn and pitted in places, especially on the right side of the figural scene. Fabric reddish with good shiny black glaze, faded in some places. Added red and white. The neck is decorated with a chequer-band, a reserved space below and reserved on top. The neck curves imperceptibly into the shoulder. The body below the figure-scene tapers downwards without a sudden inward curve towards the foot. Above the picture a chequer-band covers two thirds of the perimeter of the vase, the four horizontal lines of the ornament continuing on the back side of the vase without the chequer. A glazed line below the figural scene serves as ground line leaving a reserved space below.

Shoulder: Three up and down palmettes connected with stalks with dots in the interstices. A pair of stalks starts from the upper part of the central palmette and shoots straight out towards the handle with an open lotus bud at each end. Tongue pattern degenerated to a row of vertical strokes above.

Body: Frontal mask of Dionysos with a two-tiered ivy-wreath on his head, spiraled locks behind the ears, a short moustache and an ample beard. To the left of the mask, Dionysos walks by the side of an ithyphallic donkey, holding a drinking horn and branches with flowers and fruits in his left hand. He wears a chiton and a himation and has a wreath with ivy leaves on his head. On the right, a satyr assaults a maenad who is dancing to the right looking back, holding krotala in her right hand. The satyr

comes from the right and already has his hands around her body. Leafy branches with blossoms in the field.

Red: Dionysos' beard; alternate leaves of his wreath and of that of the mask; beard and moustache of the mask; dots on the maenad's chiton and on the hem of her himation.

White: Dionysos' chiton; blossoms; muzzle of the donkey; dotted band on the wreath of the mask; the maenad's flesh; dotted rosettes on her chiton.

Red lines: Line at the joint between the neck and the shoulder; two lines on top of the solid black on the lower part of the body.

The Gela Painter.

About 500-490 B.C.

For the Gela Painter, see *ABL* 78-86, 205-215; *ABV* 473-475, 699-670, 715; *Para* 214-216; *Add*<sup>2</sup> 118-120; G. Bakalakis, *AntK* 12 (1969) 56-60; J. M. Hemelrijk, *BABesch* 49 (1974) 117-158; Boardman, *ABFH* 147; Kurtz, *AWL* 17-8, 148-149; J. Mertens, *Attic White-Ground. Its Development on Shapes Other than Lekythoi* (1977) 71, 74-75; E. E. Bell, *The Attic Black-Figure Vases at the Harvard Monuments*, *Smithsonian Institution* (Ph. D. thesis, Berkeley 1983) 110 ff.; F. Frontisi-Ducroux, *ChronA* 29 (1990) 191-199; *TA ATTICA*, 194-196, 264-273; Hatzivassiliou, *Iconography* 54-58. The most common shape in the Gela Painter's work is the lekythos. According to Hemelrijk's calculations, *op. cit.* 129-130, the lekythoi represent over eighty percent of his preserved work (230 out of a total of 280).

The decorative scheme on the shoulder of our lekythos is distinctive of the Gela Painter. For this special motif, see Kurtz, *AWL* fig. 9c. For the pattern-band above the picture on lekythoi by the Gela Painter, see *ABL* 79.

The iconography of Dionysos and his thiasos is a favorite subject for the Gela Painter. He has depicted a frontal mask on two more of his vases: the lekythos, Palermo 20.23 with the mask shown between a pair of a maenad and a satyr that perform acrobatic tricks (*ABL* 206, 3 pl. 23, 3; *LIMC* III [1986] s.v. Dionysos 425, 27 [C. Gasparri]); P. Díez del Corral Corredoira, *Ariadna, esposa y amante de Dioniso* (Ph. D. thesis, Universidad de Santiago de Compostela 2006) [fig. 81] and the oinochoe, Athens Vlasto Collection with the mask between two dancing satyrs (*ABL* 214, 196 pl. 25, 6; *ABV* 473; *LIMC* III, *op. cit.* 426, 28 [wrongly mentioned as a lekythos]).

The subject of a frontal Dionysiac mask is common mainly on cups of the Walters 48.42 Group (*ABV* 205-207; *Para* 94; *Add*<sup>2</sup> 55; *LIMC* III [1986] 425 s.v. Dionysos [C. Gasparri]) and on amphorae. For amphorae with a frontal Dionysiac mask, see Beazley, *ABV* 275, 1-8; *Para* 127; *Add*<sup>2</sup> 72; *LIMC* III, *op. cit.* 425-426.

The masks have been thought to have defensive and protective powers (Y. Korshak, *Frontal Faces in Attic Vase-painting of the Archaic Period* [1987] 2-5; Carpenter, *Imagery* 97 n. 95.) or to have been inspired by the masks used in rituals or dramatic performances (Bell, *CalistClAnt* *op. cit.* 1-15). It has been also argued that they represent mask-idols of Dionysos and satyrs of the type shown on Lenaia vases, a series of vases, mainly red-figure, that depict a ritual conducted by women or maenads around an image of Dionysos, (Bell, *CalistClAnt* *op. cit.* 10-11; Frontisi-Ducroux, *Le dieu-masque* *op. cit.* 163-164; Korshak, *op. cit.* 18-20; Hedreen, *op. cit.* 80-82; Moraw, *Mänade* 7 no. 150; R. Hamilton, in E. Csapo / M. C. Miller (eds), *Poetry, Theory, Praxis. The Social Life of Myth, Word and Image in Ancient Greece. Essays in honour of William J. Slater* [2003] 48-68 with bibliography). Another theory, proposes that the sole purpose of these wide-eyed faces was to amuse ancient viewers (Carpenter, *Imagery* 97). For masks of Dionysos, see T. H. Carpenter / C. A. Faraone (eds), *Masks of Dionysos* (1993) esp. A. Henrichs, *ibid.* 36-39; K. Manchester, in *The Centaur's Smile* (2003) 246-248.

Some scholars (Frontisi-Ducroux, *Le dieu-masque* 163-164; Moraw, *Mänade* 7 no. 150; Bell, *CalistClAnt* *op. cit.* 10-11) have associated the three vases by the Gela Painter with the mask-idols of Dionysos that were worshipped in the ceremony shown on the Lenaia vases. I think that the three vases by the Gela Painter are not connected with the Lenaia festival, since the women are not shown dancing (on our lekythos the maenad dances but a satyr assaults her); probably they are in some kind of procession and they are not drinking wine, as in most of the scenes on most Lenaia vases. For the presence of the satyrs on these scenes, see S. Pearce, *ClAnt* 17 (1998) 65 n. 28. For the Lenaia vases, see F. Frontisi-Ducroux, *Le dieu-masque* esp. for the black-figure, see 100-134; Pearce, *op. cit.* 59-95 with older and recent bibliography. The depiction of the Dionysiac mask three times at the work of the Gela Painter might indicate that the painter indeed intended to present a Dionysiac ceremony or that he insisted on a scene preferred by him or his clientele.



For the subject, see also *LIMC* III (1986) s.v. Dionysos 425, 497 (C. Gasparri).

For the type of the wreath of Dionysos, see M. Blech, *Studien zum Kranz bei den Griechen* (1982) 45 and fig. 6d.

# PLATE 40

1-3.

18568. Unknown provenance.

Para 216; Add<sup>2</sup> 119; J. M. Hemelrijk, *BABesch* 49 (1974) 144 figs. 50-51; C. Bérard et al., *La cité des images. Religion et société en Grèce antique* (1984) 53 fig. 79 (b); J.-L. Durand, *Sacrifice et labour en Grèce ancienne* (1986) 91-92, fig. 18a; F. Frontisi-Ducroux, *ChronA* 29 (1990) 192 fig. 2; F. van Straten, *Hiera Kala: Images of Animal Sacrifice in Archaic and Classical Greece* (1995) 24. 196 no. V12; J. Gebauer, *Pompe und Thyia. Attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (2002) 79 no. P39 fig. 38; Hatzivassiliou, *Iconography* cat. no. 751.

Height, 29.8 cm; mouth diameter, 6.6 cm; shoulder diameter, 11.3 cm; foot diameter 7.6 cm (top), 8.4 cm (low).

Mended from several large and small fragments. Missing handle and part of the wall of the back side of the body restored. Abrasions on the mouth. Black glaze misfired reddish, especially on the lower black part of the vase. Fabric brownish with a darker slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. The body below the figure-scene tapers downwards without a sudden inward curve to a foot in two degrees, the upper member disc-shaped with the vertical surface reserved and glazed torus below. Black fillet set off by incised lines at the joint of body and foot. Above the picture, on the front of the vase meander pattern of the stopt labyrinth type between a line above and a pair of lines below. Below the picture a glazed line serves as ground line leaving a narrow reserved space below.

Shoulder: Three up and down palmettes connected with stalks with dots in the interstices; a pair of stalks starts from the upper part of the central palmette and shoots straight out towards the handle with an open lotus

bud at each end. Tongue pattern degenerated to a row of vertical strokes above.

Body: Two men in himatia lead three rams to the right, emerging from an edifice indicated by a column on the left. The man on the left has a wreath in his hair and is looking forward, raising his right arm. The one on the right has a fillet in his hair and is looking back, extending his arm in a gesture of conversation, towards the second man. The far left ram is half-hidden by the column. The rams have small scratches on their bodies indicating the fleece. Leafy branches with white blossoms in the field.

Red: Fillet and forehead hair of the right man; beards; dots on the himatia and stripes on the himation of the man on the right; spots on the necks of the rams.

White: Wreath of the man on the left; horns, genitals, stripe across the bellies of the rams; outline of the right edge of the column; blossoms.

Red lines: Line at the joint between the neck and the shoulder; two lines on top of the solid black on the lower part of the body.

The Gela Painter.

About 490 B.C.

For the Gela Painter in general and for the decorative scheme on the shoulder, see above the lekythos 11749 (Pl. 39).

The stopt labyrinth of the pattern-band above the picture is a favorite decorative motif of the Gela Painter (Kurtz, *AWL* 17-18 fig. 4n). For vases with a stopt labyrinth in the work of the Gela Painter, see *ABL* 79 n. 13. We can also add the lekythos in Erbach (V. Heenes, *Die Vasen der Sammlung des Grafen Franz I. von Erbach zu Erbach* (1998) 54 no. 12. pl. 4, 1-3) and the lekythos' fragment, Heidelberg L 66 (*CVA* 4 pl. 171, 4), with a meander also of the stopt labyrinth type and cross squares, probably by the Gela Painter.

The subject is often interpreted as a ritual procession because animals and men walk in the same direction. A third ram emerges from behind a column, perhaps intended as the door of a shed from which the animals are led in procession to a sanctuary or an altar, or as the entrance gate of a rustic shrine. For a discussion on the matter, see G. Bakalakis, *AntK* 12 (1969) 56 ff; Hemelrijk, *op. cit.* 144-145; Frontisi-Ducroux, *op. cit.* 192-194; Durand, *op. cit.* 90-91; Gebauer, *op. cit.* 79; E. P. Oliver-Smith, *Architectural Elements on Greek Vases before 400*



B.C. (1969) 10; Hatzivassiliou, *Iconography* 57. For this type of column in the work of the Gela Painter, see the lekythoi in Erbach (*loc. cit.*); the lekythos published in *Aristaios. La collezione Giuseppe Sinopoli*, vol. 1 (1995) no. 72; also the lekythoi, Zürich 2334/2478 (*ABL* 207, 43; *CVA* 1 pl. 18, 4-6; *TA ATTIKA*, 266-267 D47); Amsterdam 268 (*CVA* 3 pl. 154, 2, 5. 156). The sacrificial procession is a favorite subject of the Gela Painter, see Durand, *op. cit.* 92-94 and the lekythoi: Tübingen 5738 (*ABL* 209, 78) and Amsterdam 8196 (*ABL* 209, 96) by the painter. For sacrifices of rams, see *Paus* 1. 34. 5; A. Petropoulou, *Studies in Greek Cult and Sacrificial Ritual* (Ph. D. thesis, University of Colorado 1984) 136 ff. For animal sacrifice in general, see E. Kadletz, *Animal Sacrifice in Greek and Roman Religion* (Ph. D. thesis, University of Washington 1976) *passim*, and van Straten, *op. cit. passim*.

4-6. Fig. 27.

18569. Formerly in the Empedokles Collection no. E 1253. Unpublished.

Height, 20.6 cm; mouth diameter, 6.9 cm; shoulder diameter, 12 cm; foot diameter, (top) 7.6 cm, (bottom) 8.9 cm.

Handle missing and restored. Few chips on mouth and body. Abrasions on foot. Fabric fine orange clay with a red slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. The body below the figure-scene tapers downwards without a sudden inward curve to a foot in two degrees, the upper member disc-shaped with the vertical surface reserved and glazed torus below. Black fillet set off by incised lines at the joint of body and foot. Above the picture on the front of the vase rightward key-pattern between a glazed line above and a pair of glazed lines below. A glazed line below the figural scene serves as ground line leaving a reserved space below.

Shoulder: Three up and down palmettes between an upright palmette and a hanging open lotus bud beside the handle, with dots in the interstices. Tongue pattern above with the tongues separated from each other by dilute lines and bordered below by a wavy dilute line.

Body: Harnessing of a chariot. On the far left (from left to right) a bearded man (1) wearing a himation over

his shoulders walks to the right; he raises his left hand in a farewell gesture and holds two spears obliquely (points forward) in his right. In front of him, a second bearded man (2) wreathed and dressed in a himation walks to the right holding a goad and the reins of the two pole horses. On the left-hand side of the chariot, a third bearded man (3) walks to the right. He wears a wreath on his head and a himation that falls over his shoulders and brings a muzzled left-hand trace horse forward to be harnessed, holding its lead line and two spears in his right hand and raising up his left hand. The charioteer (4) is also bearded and has a fillet around his head. He is dressed in the traditional white chiton and stands at the left-hand side of the pole horses adjusting their harness. At the horses' head a naked boy (hippokomos) (5), his head hidden by the two pole horses, presses on the foreleg of the left-hand pole horse with his right knee and probably adjusts the band around its neck.

Red: Beards; dots on the himation of (2); fillets of (1) and (4); bands along the tails and manes of the horses; breast-band of the right-hand pole horse.

White: Chiton of the charioteer; clusters of three dots on the himation of (2); wreaths of (2) and (3); the goad; lead of the trace horse; dots at the edges of the breast-band of the right-hand pole horse.

Red lines: Line at the joint between the neck and the shoulder; two lines on top of the solid black on the lower part of the body.

The Gela Painter [Serbeti].

About 490 B.C.

For the Gela Painter, see above the lekythos 11749 (Pl. 39).

The lekythos, Syracuse 2358 (*ABL* 79 n. 13. 81. 84. 208, 63. Pl. 24, 3. 27, 3), by the Gela Painter shares the same potting and stylistic features and subject with the Athens lekythos. Its figure-scene is almost a replica of the one on the Athens lekythos, but the figures are four instead of five. The oinochoe of special shape, New York 06. 1021. 79 (*ABL* 214, 180; *TA ATTIKA*, 193 fig. 1), by the Gela Painter shares the same subject and same composition. The figures repeat the same movements, with the difference that a male figure has been added in front of the hippokomos, while the last left figure of the lekythos has been left out. The ornament of the shoulder (five palmettes and two buds) is favoured by the painter



(for the motif see *ABL* 206. Appendix VIII, Division IIa. Pl. 27, 1).

Four or five persons are usually required to harness a chariot in Attic black-figure harnessing scenes. The charioteer stands beside the pole horses and another man (his assistant) steps on the chariot and holds the reins, while two companions lead the trace-horses. The fragmentary kantharos, Acropolis 611 (*ABV* 82, 1; *Para* 30; *Add*<sup>2</sup> 23), by Nearchos shows the earliest known harnessing scene in Attic vase-painting (preceded by the protocorinthian aryballos, Berlin 3319, dated from the second quarter of the seventh century B.C.). The subject became popular in the second half of the 6th century B.C. and the scene follows the iconography formulated by the Antimenes Painter and Psix with the pole horses already harnessed and the two trace horses being led up.

Horse and chariot scenes are frequent in the work of the Gela Painter. Harnessing scenes occur on the painter's lekythoi: San Simeon Hearst 9900 (*ABL* 212, 153; *ABV* 473); Athens Empedokles Collection (*ABL* 206, 4); Palermo 2639 (*ABL* 209, 79) and on his oinochoai New York 06, 1021, 79 (*ABL* 214, 180) and Ruvo, Jatta (*ABV* 474, 21). Many of his lekythoi show chariots ready to leave, see e.g. Agora P 24105 (*Para* 214, 11bis; *Add*<sup>2</sup> 119; *Agora* XXIII pl. 79, 870); Dunedin E 48.252 (*ABV* 474, 11; *Add*<sup>2</sup> 119; *CVA* New Zealand I pl. 22, 3-5); Karlsruhe B 31 (169) (*ABL* 215, 201; *ABV* 473, 201).

As far as the pattern-bands above and below the picture are concerned, the Gela Painter uses mainly the net, the rightward key, and the chequer-band as well as stopt labyrinth in his more elaborate works. For Gela Painter's lekythoi with a running key meander above the picture, see e.g. Athens 541 (*ABL* 208, 49 pl. 23, 2; *Add*<sup>2</sup> 118; Hatzivassiliou, *Iconography* cat. no. 4); Boston 99.526 (*ABL* 209, 81 pl. 24, 4); Syracuse 26750 (*ABL* 208, 57 pl. 25); Syracuse 2353 (*ABL* 208, 61 pl. 25, 2); Oxford 514 (*ABL* 209, 85; *ABV* 473; J. M. Hemelrijk, *BABesch* 49 [1974] figs. 52-54); Agora P 24105 (*Para* 214, 11bis; *Add*<sup>2</sup> 119; *Agora* XXIII pl. 79, 870); Agora P 24538 (*Para* 216; *Agora* XXIII pl. 79, 879); Agora P 2648 lekythos fig. (*ABL* 213, 167; *ABV* 473; *Agora* XXIII pl. 79, 877); Athens, Kerameikos KER 8315 (*Kerameikos* IX pl. 28, 9).

For the subject see, W. Wrede, *AM* 41 (1916) 221-374, 335 ff; Beazley, *Dev.* 37, 64, 72-73; D. von Bothmer, *Amazons in Greek Art* (1957) 107; K. J. Johansen, *The*

*Iliad in Early Greek Art* (1967) 117 ff.; M. B. Moore, *Horses on Black-Figured Vases of the Archaic Period ca 620-480 B.C.* (Ph. D. thesis, New York University 1971) 405-411; T. B. L. Webster, *Potter and Patron in Classical Athens* (1972) 189 f.; J. Spruytte, *Early Harness Systems*, transl. M. Littauer (1983) esp. 52-72 and passim; M. B. Moore, *AntK* 29 (1986) 107-114 with bibliography on n. 26; Manakidou, *Parastaseis* 99-113; M. B. Moore, *MMJ* 36 (2001) 33 n. 5; *eadem*, *MMJ* 39 (2004) 35 ff. esp. 39-42; Steiner, *RGV* 20-21, 76.

For the long chiton (*xystis*) of the charioteer, see Manakidou, *Parastaseis* 65-66.

#### PLATE 41

1-3.

12952. Formerly in the Roussopoulos Collection no. 1108. From Aigina.

*ABL* 79 n. 2 and 4, 84 n. 15, 207 no. 41; J. M. Hemelrijk, *BABesch* 49 (1974) 151 n. 190.

Height 29.9 cm; mouth diameter 6.8 cm; shoulder diameter 12.9 cm; foot diameter 8.35 cm.

Mended from many large and small fragments. Handle, parts of the rim and the foot, walls of the neck and body missing and restored. Surface grey or brown in places. Fabric brownish with darker slip also on the under surface of the foot. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. The body below the figure-scene tapers downwards without a sudden inward curve to a thick disc foot glazed on top with the vertical surface reserved. Black fillet set off by incised lines at joint of body and foot. Above the picture in the front of the vase rightward key-pattern between a line above and a pair of lines below. Lower part of the body glazed.

Shoulder: Five fan-like palmettes; the central group of three up and down palmettes connected with stalks, flanked by a single palmette at each side pointing inwards with dots in the interstices. Tongue pattern degenerated to a row of vertical strokes above.

Body: Palaestra scene. Two pairs of wrestlers in mid-fight and a bearded flute player standing in the middle, facing to the right. The wrestlers are naked and have fil-



lets on their heads, the flute player wears a chiton and a himation and also has a fillet on his head. The wrestling match has begun, but the opponents do not have a clear advantage over each other yet. They are shown bending in a symmetrical arrangement, each thrusting his hands under the rib-cage of his opponent. In each pair, one wrestler stands on spread legs, body bent forward, trying to push his opponent to the ground by finding a hold, while the defender holds his partner firmly. Three wraps hang on large sticks in the background.

Red: Beards; fillets of the wrestlers; short lines on the dress of the flute player and on the wraps hanging on the wall.

White: Clusters of three dots on the himation of the flute player and on the wraps hanging on the wall; dots on the flute player's fillet.

Red lines: Line at the joint between the neck and the shoulder; two lines on top of the solid black on the lower part of the body.

Mock inscriptions.

The Gela Painter.

About 490 B.C.

For the Gela Painter, see above the lekythos 11749 (Pl. 39).

Palaestra scenes are shown on ten vases by the Gela Painter (eight lekythoi, one oinochoe and an alpe), see Hemelrijk, *op. cit.* 151 n. 186. (The lekythos Palermo, Mormino 15, Appendix IV no. 3 in Hemelrijk's list is now figured in the *CVA* Palermo, Mormino pl. 3).

The scene of the Athens lekythos finds close parallels on the lekythos, Palazzolo Acraide, Judica Collection 2595 (*ABL* 206, 20), and the oinochoe, Louvre F162 (*ABL* 214, 183, pl. 25, 7), by the painter. The Louvre oinochoe shows a trainer instead of a flute player between the wrestlers.

For the shoulder decoration of the Gela Painter's lekythoi, see *ABL* 79 n. 4, 207 and Kurtz, *AWL* 149. Our lekythos has a dense decorative scheme, five palmettes with fifteen to eighteen fronds, resembling black fans, but no buds (*ABL* 207, Division IIc). For similar palmettes by the Gela Painter, see the lekythoi: Agrigento R146 (*Para* 214, 150; *Add*<sup>2</sup> 119); Vienna 84 (*ABL* 212, 158; Kurtz, *AWL* pl. 17, 3); Basel Market (*MuM Senderliste* G no. 24); Hamburg 1899.96 (*ABL* 210, 100; *Para* 214; *Add*<sup>2</sup> 119); and Geneva 12048.1925 (*ABV* 475;

*Add*<sup>2</sup> 120) (near the Gela Painter).

The early popularity of the wrestling scenes may have been influenced by the legends of Theseus as a wrestler who is credited to have invented the wrestling, and who fought and killed Kerkyon (Paus. 1. 39, 3; Plut., *Theseus* 11.1, 19.7; I. Weiler, *Der Agon im Mythos* [1974] 153-156). Wrestling was both a separate event and part of the pentathlon, but the procedure appears to have been the same in both cases. A wrestling-match was won by the best of three falls (a fall was called when the wrestler's back or shoulder touched the ground). Most wrestling scenes on Attic vases show the standing part of the bout and not the ground wrestling.

For wrestling in antiquity, see N. E. Gardiner, *JHS* 25 (1905) 14-31, 263-293; *idem*, *Greek Athletic Sports and Festivals* (1910) 372 ff.; B. Schröder, *Der Sport im Altertum* (1927) 121-129; N. E. Gardiner, *Athletics of the Ancient World* (1930) 180 ff.; H. A. Harris, *Greek Athletics and Athletics* (1964) 102-105; L. Drees, *Olympia. Gods, Artists and Athletes*, (1968) 80-81; T. B. L. Webster, *Potter and Patron in Classical Athens* (1972) 205; R. Patrucco, *Lo sport nella Grecia antica* (1972) 269-308; I. Weiler, *Der Agon im Mythos* (1974) 173-174; B. Legakis, *Athletic Contests in Archaic Greek Art* (1977) 184-222; T. Scanlon, *Greek and Roman Athletics. A Bibliography* (1984) 82-83; N. B. Crowther, *Classical World* 79 (1985) 86-87; M. Poliakoff, *Combat Sports in the Ancient World. Competition, Violence and Culture* (1987) 23 ff.; D. G. Kyle, *Mnemosyne* Suppl. 95 (1987) 183; *idem*, in J. Neils et al., *Goddess and Polis* (1992) 86; D. Vanhove, in *Olympism in Antiquity* I (1993) 47; A. Briets, *Sporting Success in Ancient Greece and Rome* (1994) 25-29; W. Decker, *Sport in der griechischen Antike* (1995) 79 ff.; S. G. Müller, *Ancient Greek Athletics*, (2004) 46-51.

For ancient sources on wrestling, see S. G. Müller, *Arete. Greek Sports from Ancient Sources* (1991) 25-31.

For stances similar to those of our wrestlers, see the amphora, Villa Giulia (M. 493) (*ABV* 345) attributed to the Perizoma Group; the scene below the handles on the stamnos, Louvre F 314 (*ABV* 388; *Para* 170; *Add*<sup>2</sup> 102) attributed to the Group of Louvre F 314; the Panathenaic amphora, Taranto 50290 (*Catalogo del Museo Nazionale Archeologico di Taranto* vol. I, 3 [1994] no. 55.1).

For athletic scenes by the Gela Painter, see *ABL* 79; Hemelrijk, *op. cit.* 150-152; F. Frontisi-Ducroux, *Chrona* 29 (1990) 195.







Shoulder lekythos. The neck curves imperceptibly into the shoulder. The body below the figure-scene tapers downwards without a sudden inward curve to a disc foot glazed on top, the outer edge reserved. Above the picture key pattern to the right between a pair of lines above and one line below. A dilute line below the figure-scene serves as ground line leaving a narrow reserved space below. The area below the picture is black with a single reserved band running around the vase.

Shoulder: Five palmettes linked by tendrils, the middle three alternately reversed, flanked either side by a palmette pointing up. Short tongues above.

Body: Underworld scene. Hekate has entrusted to her dogs the punishment of a human *eidolon*. Hekate stands in the middle in profile to the right dressed in a long chiton and a himation over her shoulders and with a cap on the head. Her body ends below in the body of a black dog with feet projecting beneath and a long unnatural tail stretching behind, to which are connected the hindquarters of a second dog. Its head is larger than that of the first dog and ends in a pointed nose, which pierces the back of a small human figure. This last figure is suspended in mid-air with legs and long arms dangling, his hand touching the nose of the first dog. The forepaw of the upper dog protrudes menacingly, filling the empty space between its own body and that of the lower dog. The scene is flanked by three women (perhaps the Erinyes): one in front of Hekate and two behind. The women are similarly dressed in a chiton and himation. The one on the right stands to the right turning her head to the left and extending her right arm with the palm open to the left. The two behind Hekate extend their right arms with the palms open and the one on the far left holds an object (?) in the extended hand. All three have the unextended arm hidden beneath their himatia. Hekate is represented

as shorter and stockier than the others, with a larger head. The scene is shown between two columns with Doric capitals indicating the Underworld.

The Beldam Painter [Karouzou].  
About 480-470 B.C.

For the Beldam Painter, see *ABL* 170-191. 266-269. 367; *ABV* 571. 586-587. 709; *Para* 242. 285. 292-294; *Add*<sup>2</sup> 139. 285; Hatzivassiliou, *Iconography* 83-85.

The potting, shoulder decoration, and figural style of the Athens lekythos find their close counterpart to the lekythos, Olympia Π 96 (Burrow, 249-250 no. 209 pl. 81), attributed to the Haimon Painter without certainty and to the unattributed white-ground lekythos, 1924.8, in the Joslyn Art Museum (*CVA* Omaha 1 pl. 21), close to the Pholos Painter, a painter related to the Beldam Painter. For the relationship between the Beldam and the Pholos Painters, see Kurtz, *AWL* 152 n. 3. The loose type of the palmettes on the shoulder of the above mentioned three lekythoi (our lekythos included) are a popular shoulder motif of black-bodied lekythoi of the workshop of Athena Painter.

Although the central figure could be identified as Skylla, her mother Hekate fits a scene in the Underworld better, as indicated by her epithets (*melaina*, *chthonia*, *katachthonia*). For Hekate, see above *LIMC* VI *op. cit.* 985 ff. with bibliography. For bibliography of the Underworld, see W. Felten, *Attische Unterweltdarstellungen des VI. und V. Jh. v. Chr.* (1975); E. Vermeule, *Aspects of Death in Early Greek Art and Poetry* (1979); T. H. Carpenter, *Art and Myth in Ancient Greece* (1991) 77-80; H. Willinghöffer, *Thanatos. Die Darstellung des Todes in der griechischen Kunst der archaischen und klassischen Zeit* (1993).



PLATE 43

Fig. 28.

581 (CC 915). Formerly in the collection of the Archaeological Society no. 940.

*ABL* 224 pl. 31, 5; *ABV* 492, 84; *Add*<sup>2</sup> 123; B. Fehr, *Orientalische und griechische Gelage* (1971) 160 no. 269; M. L. Cremer, *AA* 96 (1981) 323 fig. 6; *LIMC* III (1986) s.v. Dionysos 470 no. 558 pl. on p. 362 (C. Gasparri); Hatzivassiliou, *Iconography* cat. no. 1.

Height, 19.6 cm; mouth diameter, 4.6 cm; shoulder diameter, 9.5 cm; foot diameter, 5.6 cm.

Intact. Abrasions on rim and handle. Fabric reddish with darker slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. Concave strap handle glazed on the outside only. The body below the figure-scene tapers downwards without a sudden inward curve to a low disc

## THE CLASS OF ATHENS 581

Haspels (*ABL* 93) separated the lekythoi by the Marathon Painter from "an exceedingly numerous class of lekythoi standing very close to him", the best of which are the work of the Painter of Athens 581. Beazley (*ABV* 487; *Para* 222) included both groups in the so-called *Class of Athens 581*, which he divided into two groups: a. Lekythoi by the Marathon Painter and b. The Class of Athens 581. The Class of Athens 581 consists of rather small red-ground lekythoi (with the exception of two lekythoi in Six's technique: Athens 12848 [see below Pl. 81] and Paris Coll. Mikas), produced during the first decades of the 5th century B.C. The differences in shape are minor, but the stylistic variations indicate several distinct hands, forming sub-groups within the class (Geron Group; Group of Agora P 24340; Kalinderu Group, etc.). The best pieces are decorated by the Painter of Athens 581. Two main variations have been distinguished by examining the shoulder decoration: Athens 581. i with a hanging lotus-bud chain, often with dots in the interstices, and tongues above, and Athens 581. ii, generally smaller pieces, with rays and tongues on the shoulder without stem or sepal arcs. The Class of Athens 581 has some connections with the Cock Group both in shape and patternwork (*ABL* 93 n. 3; *ABV* 466 and 487) and with the Haimon Group (*ABL* 130f.; *ABV* 486 and 538; *Para* 232-233). Also some of the lekythoi of the Class of Athens 581 are close to the Little-Lion Class in shape and might be counted as belonging to it (*Para* 253).

For the Class of Athens 581, see Ure, *Sixth* 46-48 Class H (Athens 581. i) and 48 ff. Class J and Class K (Athens 581. ii); *ABL* 89-94. 221-225; *ABV* 487-506. 700-702. 716; *Para* 222-246. 519; *Add*<sup>2</sup> 122-126; T. Cheliotis, *Thorikos* 7 (1970-1) (1978) 151; Kurtz, *AWL* 119. 147-148; *Agora* XXIII 46-47. 95. 214-239; M.-R. Wojcik, *Museo Claudio Fajna. Ceramica attica a figure nere* (1989) 275; P. Heesen, *The J. L. Theodor Collection of Attic Black-figure Vases* (1990) 87 n. 1; R. Maddalati / M. G. Bertani, in Sassatelli (ed.), *Faenza. Le ceramiche egee, nuragiche fenicio-puniche e magno-greche* (1995) 82-83 nos. 89-98.

foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and a pair of dilute lines below the figure-scene serves as ground line leaving a narrow reserved space below. Lower part of the body glazed except for reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Short tongues above.

Body: Dionysos reclining with a man to the left on an elaborate high *klina* with ornamented legs and a mattress. The man on the right is bearded and has long hair with a fillet. He is dressed in a chiton and a himation decorated with incised crosses, wrapped around the lower part of his body. He leans on his left elbow and holds a drinking horn in his right hand. He looks to the left, towards Dionysos. Dionysos bearded and ivy-wreathed, has the



same position on the *kline*, but turns the head to the right. He wears a chiton and a himation is wrapped around the lower part of his body. He holds a drinking horn in his left hand and has his right poised at the waist level. By the side of the *kline* is a table laid out with strips of meat. An incense burner stands beside the left foot of the *kline*. Under the table, a dog is shown in profile to the left. At each side, a maenad dances moving outwards and looking back. The one on the left has a drinking horn in her right hand, which bends at the elbow, the right one holds a leafless branch. They are dressed similarly in long-sleeved chitons and himatia wrapped around their shoulders. The left one has a fillet in her hair the right one an ivy wreath. Leafy branches in the field.

Red: Beards; spots on the leaves of the wreaths; blob on the himation on the hip of Dionysos; traces on the fillet of the male symposiast of Dionysos; band on the lower part of the chiton of the maenads; irises of their eyes.

White: Top of the Dionysos' and the maenad's drinking horns; traces on the face and the hand of the maenad on the left.

Red or white (faded): Volutes of the foot of the *kline*.

Red lines: Line at the lower edge of the reserved band below the picture.

The Class of Athens 581. i. The Painter of Athens 581. (Name vase).  
About 490 B.C.

For the Class of Athens 581, see above p. 81. Dionysos is easily identified in the scene on the Athens lekythos by his ivy-wreath, the drinking horn and by the dancing maenads. However, the man who reclines with him has been identified in various ways. Haspels (*ABL* 224) suggested Herakles, but Beazley saw Ikarios or Hephaistos instead (*ABV* 492, 84), Gasparri (*LIMC* III *op. cit.* no. 362) and Cremer, *op. cit.* identified him as Hephaistos, but the examples cited by the latter showing a symposium with Dionysos and Hephaistos decorate vases of the fifth and the fourth centuries B.C. Finally, according to Fehr, *op. cit.* he is a duplicate figure of Dionysos. For duplicated figures, especially that of Dionysos, see Hatzivassiliou, *Iconography* 87. For Dionysos reclining with an unidentified man, see Gasparri, *LIMC* III *op. cit.* 456 nos. 362-369.

For dogs under the table in sympotic scenes, see above the lekythos 12951 (Pl. 33).

# PLATE 44

1-3. Fig. 29.

579 (CC 945). Formerly in the Collection of the Archaeological Society no. 2436.

*ABL* 93, 224 pl. 31, 3; *ABV* 489, 1.

Height, 19.8 cm; mouth diameter, 4.5 cm; shoulder diameter, 9 cm; foot diameter, 5.8 cm.

Complete, except for a small missing fragment from the foot, one from the handle and one from the lower part of the body. Small hole on the body to the left of the figure-scene. The upper surface of the mouth and part of its exterior badly damaged. Good thick black glaze. Fabric reddish with a darker slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body below the figure-scene tapers downwards without a sudden inward curve to a low torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and a dilute line below the figure-scene serves as ground line leaving a narrow reserved space below. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Short tongues above.

Body: Fight. (From left to right): a bearded warrior (2) with a short chiton with dotted lower border, petasos, fillet, greaves, a scabbard hanging from the baldric slung over his left shoulder and with a round shield (shield device partly shown: a ball) attacks to right with a sword. His opponent (3) is down to one knee running to right and looking back. He wears a helmet with an incised speira and with two tall feathers, short chiton, corselet and greaves and holds a spear and a Boeotian shield (device: two incised concentric circles in the centre and two white balls with a connecting line between). On each side, a fully armed warrior is running outwards looking back. The left warrior (1) bearded, in a himation wrapped around his waist and thighs, a corselet with an incised volute, a low-crested helmet with two incised volutes and greaves, moves holding a spear with his right hand and a Boeotian shield partly seen from the inside with his left. The right warrior (4), wearing a short chiton, a corselet, greaves and a low-crested helmet with L-shaped cheek



pieces, is holding two spears and a Boeotian shield (device: two small concentric circles in the centre and the rest faded, probably like the shield device of [3]) moves to the right looking round, turning his back to the viewer.

Red: Beards; blobs on the rim of the shield of (1); traces on the rim of the shield of (4); fillet of (2); line connecting the two white balls on the shield device of (3); a row of dots on the lower border of the chiton of (2).

White: Row of blobs on the petasos; chiton of (2); row of dots on the crest of the helmet of (1); balls on the shield device of (2) and (3); traces on the upper part of the shield of (4).

Red lines: One line above and one below the reserved band on the lower black part of the vase.

The Class of Athens 581. i. The Painter of Athens 581. About 490 B.C.

For the Class of Athens 581. i, see above p. 81.

The warrior (2) with the petasos could be identified as Hermes and so the scene could be interpreted as an extract of the gigantomachy; also the Boeotian shields carried by the warriors, could suggest an epic fight, but there are no other elements in the scene to support this interpretation with certainty.

For helmets with plumes, see W. Wrede *AM* 41 (1916) 369 ff; E. Kukahn, *Der griechische Helm* (1936) 50; M. B. Moore / D. von Bothmer, *AJA* 76 (1972) 2 n. 6, with examples.

For a ball as a shield device, see Chase, *Devices* 37 III; for the shield devices in general, see Steiner, *RGV* 271 n. 40.

4-5.

1086 (CC 944). Formerly in the collection of the General Ephorate no. 568.

*ABV* 490, 29 and 492 under the no. 76; *Para* 226.

Height (as restored), 26.6 cm; shoulder diameter, 11.6 cm; foot diameter, 8 cm.

Mended from many large and small fragments. The handle, the mouth, half of the neck, part of the shoulder and body between the two far left figures missing and restored. Abrasions all over. Fabric brown with a reddish-brown slip. Added red and white.

Shoulder lekythos. The neck curves imperceptibly into the shoulder. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. Two glazed lines at the joint

between the shoulder and the body and one below the picture serving as ground line. Lower part of the body glazed except for reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower; dots between interstices. Short tongues above.

Body: Departure of warriors. (From left to right): a youth (1) dressed in a chiton and a himation stands to the right holding a spear vertically, facing a warrior (2) fully armed, dressed in a himation, a low-crested helmet, greaves, carrying a round shield (device: star with eight rays) and a spear. On the right, behind the warrior, a woman (3) is standing to the right facing another warrior (4). She wears a chiton and a himation drawn over her head. The warrior (4) is dressed similarly to and armed as (2), his round shield has a dolphin as a device. On the far right a youth (5) walks to the right looking round. He is naked and holds a spear horizontally in his right hand.

Red: Dots on the garments of (1) and (3); dotted rosettes on the garment of (3); shield devices; dotted band on the rim of the shield of (4).

White: Woman's flesh; dotted band on the crest of the helmet of (4).

Red lines: Line on the joint of the neck and the shoulder of the vase; two lines one on top and one below the reserved band on the solid black below the picture.

The Class of Athens 581. i, special style.  
About 490 B.C.

For the Class of Athens 581. i, see p. 81.

Beazley compared the Athens lekythos with a lekythos in Munich (*ABV* 492, 76) with a warrior mounting a chariot.

For the subject, see above the lekythos 428 (Pl. 25). For the star as a shield device, see Chase, *Devices* 66 CCXLIV; and for the dolphin as a shield device, see above the lekythos 428 (Pl. 25).

# PLATE 45

1-3.

12277. Formerly in the collection of the General Ephorate, from the C. Drakopoulos Collection, From Boeotia.

Nicole, 949; *ABL* 225(γ), 7; *ABV* 491, 63; Brommer, *VZ* 234, 6.



Height, 18.6 cm; mouth diameter, 4.85 cm; shoulder diameter, 8.8 cm; foot diameter, 5.45 cm.

Half of the foot and part of the handle missing and restored. Surface frequently worn and chipped. The black glaze has occasionally fired red and in places has peeled or faded (the glaze of the whole figure of the youth at the far right and part of that of the woman beside him has largely peeled off, but the silhouettes are plainly visible). Fabric brownish with a slightly darker slip. Added red (not discernible) and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a low torus foot, glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and a dilute line below the picture serving as ground line. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Short tongues above.

Body: Theseus struggling with the Minotaur. Theseus, beardless, wearing a short chiton, his hair bound up with a fillet, has a firm grip on the neck of the Minotaur and his arm encircles the beast's head. His right hand at the waist level is ready to draw his sword from its scabbard hanging from the baldric slung over his right shoulder. The Minotaur, who has a human body and a peculiar head with a pointed muzzle, has collapsed on one knee and falls backward, embracing Theseus' body at the waist level with his right arm. He carries a stone in his left hand, but he does not raise it in a threatening way. Blood flows from the wounds on his neck. A woman with no specific attributes (an Athenian maiden?), dressed in a chiton and a himation, with her hair bound up with a fillet, stands on either side, watching the central scene and raising one hand. Behind the right woman, a draped youth moves to the right looking back, raising his left hand and holding a spear in his right. A garment hangs on the wall between the Minotaur and the woman on the right.

Red: Theseus' baldric; three vertical bands (blood) on the neck and chest of the Minotaur; forehead hair and fillets of the women, pupils of their eyes, large stripes on their garments.

White: Theseus' chiton; muzzle of the Minotaur; two blobs on his left hand (one of them is probably a stone); women's flesh, dots on their garments and on the garment on the wall.

The Class of Athens 581. i.  
About 490 B.C.

For the Class of Athens 581. i, see above p. 81.

For the subject, see above the lekythos 1071 (Pl. 6, 3-4).

One of the new iconographic schemes introduced in the late archaic period shows the Minotaur falling or collapsing backwards as on our lekythos. For this stance, see Brommer, *VL* 231 ff.; F. V. Keuren Stern, *ANews* 7 (1978) 13. Theseus is shown in exactly the same position on the lekythos, Leiden PC 46 (CVA 2 pl. 91, 1-3), of the same class. The Minotaur is shown falling in a very similar stance to that on our lekythos on the lekythos, Agora P 1266 (*ABV* 512, 3; *Add*<sup>2</sup> 128; *Agora* XXIII no. 1162 pl. 86), of the Little-Lion Class. Haspels (*ABL* 225, 7) connected our lekythos with the lekythos, Corinth T1077-P 396, decorated with a combat between a Greek and an Amazon (*ABV* 488, 14; *Para* 224, 22), probably because of the similarity between the stances of the Amazon on the Corinth lekythos and the Minotaur on the Athens lekythos.

For onlookers in the scene, see E. R. Young, *The Slaying of the Minotaur: Evidence in Art and Literature for the Development of the Myth, 700-400 B.C.* (Ph. D. thesis, Bryn Mawr 1972) 135, 136; F. Brommer, *Theseus. Die Taten des griechischen Helden in der Antike Kunst und Literatur* (1982) 45; Stansbury-O'Donnell, 15.

4-6.

396 (CC 936). Formerly in the collection of the Archaeological Society no. 2248. From Tanagra.

*ABL* 224; *ABV* 492, 80.

Height, 22 cm; mouth diameter, 4.9 cm; shoulder diameter, 8.5 cm; foot diameter, 5.4 cm.

Complete, except for a missing but restored chip from the wall (behind Athena). Good shiny black glaze. Fabric brown with a darker slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sud-



den inward curve to a low disc foot glazed on top with the vertical surface reserved. A dilute line at the joint between the shoulder and the body and another one below the picture serves as the ground line leaving a narrow reserved space below. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Short tongues above.

Body: The arrival of Dionysos in Attica - Athens (?). Dionysos in a long chiton and himation mounts a chariot standing to the right. In his left hand he holds the reins and a vine that spreads out over the picture field. At the horses' side, a woman half-hidden by the horses walks to the right. She wears a chiton and a himation and has an ivy wreath on her head. She raises her right hand as if offering a flower. The upper part of a drinking horn is visible behind her back. Athena is seated on a block in front of the horses, facing left. She wears a long chiton, a himation draped over her left shoulder and a low-crested helmet and holds a spear in her right hand, pointing backwards. The horses have ornamented chest-bands and the two nearest have a band in the shape of a dotted circle on their hindquarters.

Red: Dionysos' beard; leaves of the wreath of the woman beside the horses; hair on Athena's forehead and bands on her himation; tails and stripes on the manes of the horses; a wavy line on the chest-band of the nearest horse; spots on the chariot box.

White: Women's flesh; dots on the garments; chest-band pendants of the nearest horse and sparse dots on their reins; socks of some horses; edge of the drinking horn; dots representing a bunch of grapes in front of Dionysos.

Red lines: Line on the lower edge of the reserved band below the picture.

The Class of Athens 581. i.  
About 490 B.C.

For the Class of Athens 581. i, see above p. 81.

Haspels (*ABL* 224) assigned this lekythos with certainty to the Painter of Athens 581, but Beazley (*ABV* 492) simply classified it as belonging to the Class of Athens 581 without further comment. The Athens lekythos shares a lot of stylistic similarities with the lekythos of the same class Naples, 86347 (R.C. 163) (*ABV*

701, 122 bis; *CVA* 5 pl. 56, 1-3), and both must be by the same hand. The Naples lekythos also shows a similar subject, the only difference being that a maenad, instead of Athena, playing the lyre, stands in front of the horses.

For a good parallel of a drinking horn in a similar scene, see the oinochoe Röhss 23-58 (*CVA* Göteborg, Public Collections pl. 28, 2), by the Red-Line Painter.

Representations of Dionysos mounting his chariot fit within a large group of scenes showing deities mounting chariots. For the subject, see E. E. Bell, *AJA* 84 (1980) 195; *LIMC* III (1986) 461-462, 503 nos 444-447 s.v. Dionysos (C. Gasparri); Carpenter, *Imagery* 110; Manakidou, *Parastaseis* 178 n. 3, 181; Moraw, *Mänade* 80.

On the Athens lekythos, the god mounting the chariot accompanied by a woman with a wreath on her head and the presence of Athena in front of the chariot could be interpreted as the arrival of the god in Attica - Athens. The woman walking at the side of the horses of the chariot of Dionysos could be Ariadne, or Semele, or a maenad. For the chance to be Semele, see the black-figure hydria, Berlin F 1904 (*ABV* 364, 54; *Add*<sup>2</sup> 67; *LIMC* VII [1994] 722 s.v. Semele no. 22), of the Leagros Group where the woman is inscribed Semele.

For the association between Dionysos and Athena, see *LIMC* III (1986) 466 s.v. Dionysos (C. Gasparri); C. Bérard / C. Bron, in *L'association dionysiaque dans les sociétés anciennes*. Actes de la Table Ronde. École Française de Rome, mai 1984 (1986) 15-16. Dionysos is shown in the company of Athena on the lekythoi: Agora P 24107 (*Para* 225; *Agora* XXIII pl. 81 no. 899); Agora P 24476 (*Para* 224, 225) and Naples 86347 (*loc. cit.*) all of the same class, and on larger vases e.g. the amphora, New York 06. 1021. 68A (*ABV* 288, 22 bis; *Para* 126; *Add*<sup>2</sup> 75) of the Group of Würzburg 199; the hydria, Brussels R242 (*CVA* 2 pl. 16, 3); and the pelike, Bologna Coll. Palagi 1431 (*CVA* 2 pl. 25, 2-3).

Markings (brands) appear in various forms on the groups of horses on Attic black-figure vases dating from about the middle of the 6th century B.C. onwards. The meaning of the marks remains uncertain, but they seem to reflect actual practice; for example they could denote ownership, value or breed etc. For brands, see K. Braun, *AM* 85 (1970) 256-264; M. B. Moore, *Horses on Black-Figured Vases of the Archaic period ca. 620-480 B.C.* (Ph. D. thesis, New York University 1971) 378 ff., 380; R. Lullies, *AntK* 14 (1971) 47 n. 16 (with bibliography); G.



H. Kroll, *Hesperia* 46 (1977) 86-88 and passim; E. Böhr, *Der Schaukelmaler* (1982) 60 n. 45; M. B. Moore, *Antik* 29 (1986) 109 n. 18. The circle (dotted) is the most frequent brand on horses in black-figure; for the dotted circle as a brand, see Moore, *Horses op. cit.* 380.

#### PLATE 46

578 (CC 928). Formerly in the collection of the Archaeological Society no. 3283. From the Collection of T. Philemon.

ABL 224, 7; ABV 493, 100. 594 (the number of the vase in CC is falsely given as 921 instead of 928); *Para* 223 and 226.

Height, 19.9 cm; mouth diameter, 4.6 cm; shoulder diameter, 8.7 cm; foot diameter, 5.6 cm.

Mended from many large and small fragments. Small part of the wall of the shoulder and few small fragments of the body missing and restored. Good black glaze. Fabric reddish with a red slip also on the underside. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a low disc foot glazed on top with the vertical surface reserved. A dilute line at the joint between the shoulder and the body and another one below the picture serves as the ground line leaving a narrow reserved space below. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Short tongues above.

Body: Herakles reclining on the ground flanked by two standing women with mules. Herakles naked, but with a fillet in his hair and a white band around his chest, is seated on a cushion to the right looking back. He holds a drinking horn in his left hand. A himation and his club hang on the wall behind him. The woman on the left wears a long chiton, a himation and a turban (mitra) on her head, the one on the right wears a long chiton, himation and fillet in her hair. The mules stand facing inwards, the right one raising the right foreleg. Leafy branches with grapes spread in the field.

Red: Beard and fillet of Herakles; fillet of the woman on the right; band along the mane of the left mule.

White: Women's flesh; dots on the garment of the woman on the left; band around Herakles' chest; a row of dots on the cushion and on the upper edge of the drinking horn; mules' muzzles, band on the outline of their chests and on the outline of the belly of the right one.

Red lines: Line on top edge of the black band above the reserved band of the lower part of the vase; line on lower edge of the reserved band below the picture.

The Class of Athens 581. i. Close to the Pescia Painter. About 490-480 B.C.

For the Class of Athens 581. i, see above p. 81.

The lekythos was initially attributed by Haspels to the Painter of Athens 581 (ABL 224, 7). Beazley assigned the lekythos to the Class of Athens 581 (ABV 493, 100) and more precisely as close to the Pescia Painter (ABV 594 bottom), a painter who according to him is "very near the Painter of Athens 581" (ABV 593) and who specialized in small neck-amphorae of the Light-Make Class; see ABV 593-594; *Para* 226. The Athens lekythos is the only lekythos attributed to the Pescia Painter. As for the identification of the reclining male, Haspels, *op. cit.* identified him as Dionysos. Beazley changed his opinion three times identifying him as "Dionysos?" (ABV 493, 100) or as a "naked man reclining on the ground between two maenads on donkeys" (ABV 594 bottom) and finally as "Herakles not Dionysos" (*Para* 223). The presence of the club on the wall behind the man supports the last identification. For the subject of Herakles reclining on the ground compare the lekythos of the same class, Agora P 24512 (*Para* 226; *Agora* XXIII no. 904).

The stance of Herakles is that of a man reclining on the ground at a symposium, but the branches in the field and the drinking horn in his hand give a Dionysiac setting so the women could be maenads. The scene could be a conflation of Herakles at a symposium and of Dionysos at a symposium with maenads. The stance of Herakles is reminiscent in style and execution with the reclining figures on the amphorae: Munich 1664 (CVA 9 pl. 35, 5. 36, 4-5); Villa Giulia M. 505 (ABV 594); and Naples 86354 (CVA 5 pl. 35), by the Pescia Painter and those on the amphora, Basel Z-360 (CVA 1 pl. 46, 14) by the Mariani Painter.



#### PLATE 47

1-3.

15432. Confiscated at Athens in 1927. Unpublished.

Height, 19.5 cm; mouth diameter, 4.9 cm; shoulder diameter, 8.3 cm; foot diameter, 5.2 cm.

Mended from many large and small fragments. Missing small fragments from foot, body and mouth restored. Cracks all over. Surface pitted in places. Fabric brownish with orange-brown slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the sloping shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. A dilute line at the joint between the shoulder and the body and another one

below the picture serving as ground line. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower; dots between interstices above only. Short tongues above.

Body: Two Amazons (from left to right): (2) and (3) leading horses walk to the right beside their horses. On each side an Amazon (1) and (4) walking out and looking back. The Amazons (2) and (3) are dressed alike with a himation around their shoulders whose edges hang near their knees, and a Phrygian cap with bulging crown with fillet, narrow cheekflaps that hang down in front of their shoulders and a broad flap covering the neck and the back. The Amazon (2) carries two spears on her left shoulder. The Amazons (1) and (4) are dressed and equipped alike: short chiton with short sleeves – the chiton of (4) is belted at the waist – cap of Phrygian type with a fillet, pointed leather crown with narrow cheekflaps that hang down in front of their shoulders and a broad flap covering the neck, quiver with large cover flap suspended in front of the belly of the Amazon (1) and on the back of the buttocks of the Amazon (4). The Amazon (1) wears also a nebris, the long tail of which hangs down between her legs. She gestures with her left hand. The Amazon (4) carries two spears. The pointed cap and the quiver mark them as Scythian archers.

Red: Fillets; dots on the quiver of (1) and on the chiton of (4); manes and forehead hair of the horses.

White: Women's flesh.

Red lines: A pair of lines on the black glaze below the figural scene; line at the lower edge of the broad reserved band below the figural scene.

The Class of Athens 581. i [Serbeti].

About 490 B.C.

For the Class of Athens 581. i, see above p. 81.

Amazons shown not fighting do not become popular until the period of developed black-figure. Previously they had been represented mainly in the context of mythological battle scenes with Herakles or at Troy. For Amazons leading horses and Amazons archers, see D. von Bothmer, *Amazons in Greek Art* (1957) 97-100; *LIMC* I (1981) s.v. Amazones 632-633 (P. Devambez / A. Kauffmann-Samaras).



4-6.

16301. Gift of Valaoritis (?) in 1939.

ABV 496, 172.

Height, 18 cm; mouth diameter, 4.5 cm; shoulder diameter, 7.6 cm; foot diameter, 4.6 cm.

Complete, except for small missing fragments of rim and foot. Abrasions all over. Black shiny glaze, faded and flaked on mouth and lower part of the body. Fabric reddish with a slightly darker red slip. Added red and white.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower; dots between interstices above only. Short tongues above.

Body: Procession of two women and a bearded man moving to the left, between two youths. The bearded man has long hair covering his shoulders. They are all dressed in a himation over a long chiton and have fillets on their heads, except for the youth on the right, who wears only a himation. The women and the man have their right hand upraised and covered by their himatia. The youths, flanking the procession, are standing looking inwards, each holding a staff in his right hand.

Red: Pupils of the eyes of the women; fillets of women and youth on the left; necklace of the right woman; blobs on the garments.

White (thick): Man's fillet; women's flesh; chitons of the man and the youth on the left; stripes on the himatia of the youths; blobs on the garments of the man and the women.

Red lines: Line on the black glaze below the figural scene; one line at the upper and one line at the lower edge of the broad reserved band below the figural scene.

The Class of Athens 581. i.  
About 490 B.C.

For the Class of Athens 581. i, see above p. 81.

Undetermined subject. The direction of the procession and the upraised hands covered by himatia are unusual. Such covered hands can be seen on the three running men (theatrical subject?) on the oinochoe, Würzburg L 344 by the painter of Villa Giulia M. 482 (ABV 434, 3; *Para* 187.295; *Add*<sup>2</sup> 111). The scene could also be interpreted as a processional dance. For the lack of distinction between dance and procession and other forms of ritual movement, see S. H. Lonsdale, *Dance and ritual play in Greek religion* (1993) 10, 41.

PLATE 48

1-2.

388 (CC 921). Formerly in the collection of the Archaeological Society no. 2236. From Tanagra.

L. T. Shoe, *Hesperia* 1 (1932) 75; *ABL* 225, 4; *ABV* 493, 107.

Height, 19 cm; mouth diameter, 5.1 cm; shoulder diameter 9 cm; foot diameter, 5.5 cm.

Complete. Topside of mouth badly damaged. Some abrasions especially in the handle. Black glaze misfired to a greenish tint right in the lower part of the vase. On the back of the vase four small black spots. Fabric light brown with an orange-red slip. Added red and white.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two (and sometimes one) buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Short tongues above.

Body: Dionysiac scene. In the middle Dionysos bearded and ivy-wreathed, in long chiton and himation holding a big drinking horn in his left hand and with his right arm, with the elbow bent, resting at his side, is seated to the right on a folding stool (*diphros okladias*). He is flanked by a maenad in chiton and himation dancing outwards with the head turned back. The maenad on the left has a fillet in her hair, the one on the right is ivy-crowned, both have one arm at waist level and the other extended.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two (and sometimes one) buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Short tongues above.

Body: Dionysiac scene. In the middle Dionysos bearded and ivy-wreathed, in long chiton and himation holding a big drinking horn in his left hand and with his right arm, with the elbow bent, resting at his side, is seated to the right on a folding stool (*diphros okladias*). He is flanked by a maenad in chiton and himation dancing outwards with the head turned back. The maenad on the left has a fillet in her hair, the one on the right is ivy-crowned, both have one arm at waist level and the other extended.



On the far right a bearded fat satyr naked and with a white band around his chest is dancing to the left with his right hand raised and the left one at the waist level. Leafy branches in the field.

Red: Beards; leaves of the wreath of Dionysos; fillet of the left maenad; stripes and blobs on the dresses of the maenads; tail of the satyr.

White: Dionysos' chiton and part of his himation on the area of the chest; the women's flesh; spots on the garments; joints of *diphros okladias*; band around the chest of the silen.

Red lines: The ground line; line on the upper edge of the solid black of the lower part of the body.

The Class of Athens 581. i.  
About 490 B.C.

For the Class of Athens 581. i, see above p. 81.

Dionysos, seated between a maenad and a satyr or between two satyrs or two maenads, is a favorite subject on late sixth-century vases, especially among the painters of the Class of Athens 581, see e.g. the lekythoi: Naples 86325 (CVA 5 pl. 38, 13) and Naples 86327 (ABV 702, 5ter; CVA 5 pl. 38, 14); Dated in 460-450 (ABV 494 113, *Add*<sup>2</sup> 123); Toronto 916.3.16 (322) (ABV 494, 115; *Add*<sup>2</sup> 123); Tübingen 7353 (CVA 3 pl. 43, 9-11); Wellington C 47 (*Para* 227); Taranto *sn.* (*Para* 227); Agora P 24412 (*Para* 230; *Add*<sup>2</sup> 124; *Agora* XXIII pl. 81 no. 910). For lekythoi of the Class of Athens 581 from the Athenian Agora showing the same subject, see *Para* 230.

For Dionysos seated, see *LIMC* III (1986) *s.v.* Dionysos 453-454 nos 325-333 (C. Gasparri), see also bibliography above on lekythos 381 (Pl. 20).

3-4.

30183. Formerly in the Empedokles Collection no. E 1832.

ABV 496, 160.

Height, 18.5 cm; mouth diameter, 4.85 cm; shoulder diameter, 8.3 cm; foot diameter, 5.3 cm.

Mended from a few fragments. Missing part of the foot restored. Chips on mouth and body. Good black glaze misfired red in places or faded. Fabric reddish with orange-red slip. Added red and white.

Shoulder: Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the

outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with a ridge at the edge and with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and a dilute one below the picture serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed, except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one on the lower. Short tongues above.

Body: Dionysos seated between eyes. Dionysos, ivy-wreathed and clad in a chiton and a himation, is seated to the right on a folding stool (*diphros okladias*) supported by feline legs with the paws turned inwards. He holds a drinking-horn in his left hand, the right one, bent at the elbow, rests at his side wrapped by the himation. On either side a large eye. Above the eyes, curved brows tapering towards the center. In the field, leafy branches with bunches of grapes and blossoms. The eyes have a glazed central disc with a red circle and a dot in the centre, two outlined by compass-drawn incised circles for oculus rings (white and glazed), and glazed sclera with the contour of socket and tear gland white.

Red: Dionysos' beard; blobs on the himation; leaves of the wreath; thin circle and dot in the centre of the eye.

White: Dots (groups of three) on Dionysos' himation; rim of the drinking horn; joints of *diphros* and outline of the upper part of its legs; blossoms; contour of socket and tear gland; one of the circles of the iris.

Red lines: Line on the upper edge of the reserved band below the picture.

The Class of Athens 581. i.  
About 490 B.C.

For the Class of Athens 581. i, see above p. 81.

Dionysos, bearded and seated between eyes, is a popular motif in late black-figure. The scheme is mostly shown on eye-cups, since the motif of the eyes fits well on the wide surface of the cup's exterior. See the following selected cups: Omaha, Joslyn Art Museum 1957.5 (*Para* 92; *Add*<sup>2</sup> 55); Rome, Musei Capitolini 138 (CVA 1 pl. 41); Karlsruhe B168 (CVA 1 pl. 10, 7); Laon *sn.* (CVA 1 pl. 22, 2, 7). Compare also the following lekythoi of the Class of Athens 581: Agora P 24449 and P 24452 (*Para* 245; *Add*<sup>2</sup> 126; *Agora* XXIII pl. 85 nos 1082 and 1079); and Athens Kerameikos KER 7501 (HW 51) (*Kerameikos* IX pl. 23, 14) and the lekythoi of the Phanyllis Class: Gela, ant. inv. 38 (CVA 3 pl. 6, 1-4); Delos B 6.136 (548)



(ABL 63. 199, 1; Dugas, *Délos* X, pl. 41. 548); Agrigento C 864 and C 863 (ABL 199, 4 and 199, 5; CVA 1 pl. 39, 1-2, and 39, 3-4); Leiden K.94/9, 29 (CVA 2 pl. 89, 1).

For Dionysos seated, see *LIMC* III (1986) s.v. Dionysos 453-454 nos 325-333 (C. Gasparri); Schöne, *Thiasos* 101-107; G. M. Hedreen, *Silens in Attic Black-Figure Vase-Painting* (1992) 75.

For the rendering of large eyes in Greek vase-painting, see A. D. Ure, *JHS* (1922) 193. For the meaning of the eyes, see W. Kraiker, *AM* 55 (1930) 167-168; W. Deonna, *Le symbolisme de l'œil* (1965) 153 ff.; M. Eisman, *Attic Kyathos Painters* (Ph. D. thesis, Philadelphia 1972) 36-38; *idem*, *AJA* 76 (1972) 210; W. Burkert, *Structure and History in Greek Mythology and Ritual* (1979) 73 n. 7; F. Frontisi-Ducroux, in C. Bérard et al. *La cité des images. Religion et société en Grèce antique* (1984) 150; Carpenter, *Imagery* 97; F. W. Hamdorf, in *Kunst der Schale* 417 f.; D. Martens, *Une esthétique de la transgression. Le vase grec de l'époque géométrique au début de l'époque classique* (1992) 317-359; M. Steinhart, *das Motiv des Auges in der griechischen Bildkunst* (1995) 39-44, with bibliography; C. Isler-Kerényi, *Dionysos nella Grecia arcaica. Il contributo delle immagini* (2001) 179-182.

#### PLATE 49

1123 (CC 919). Formerly in the collection of the General Ephorate no. 597. From Tanagra.

*ADelt* (1888) 100 no. 27; L. T. Shoe, *Hesperia* 1 (1932) 75; *ABV* 494, 122.

Height, 18.95 cm; mouth diameter, 4.35 cm; shoulder diameter, 8.2 cm; foot diameter, 5.4 cm.

Complete, except for few small missing fragments of the body (restored) and rim. Black glaze flaked in places. Fabric reddish with darker slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. Two glazed lines (the lower one dilute) at the joint between the shoulder and the body. Lower part of the body glazed, except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: Athena, Dionysos and a goddess, all seated. In the centre Dionysos ivy-wreathed, in a long chiton and himation, is seated to the right on a folding stool (*diphros okladias*) supported by feline legs with the paws turned inwards. He holds a kantharos and a leafy vine-spray in his left hand. His right arm, with the elbow bent, rests at his side, also holding a leafy vine. In front of Dionysos, Athena seated on a folding stool (*diphros okladias*) too faces him. She wears a high-crested helmet, that overlaps the lines above the picture and partially extends to the shoulder of the vase. Her aegis is worn over a long striped peplos. She holds her spear obliquely in her left hand and raises her right in a gesture of conversation. The stripes of her peplos are painted red, bounded by wavy lines, alternating with black stripes showing incised stars. Another goddess (Semele?), in a long chiton (pleats incised) and himation decorated sparsely with incised crosses, and a polos ornamented with incised patterns on the head, is seated to the right behind Dionysos. The finial of the backrest of her throne is in the form of a swan's or a serpent's head. She gestures with her raised left hand, while her right, with the elbow bent, rests at her side. All the garments have ornamental seams below showing an incised pattern. An incised band also decorates the aegis of Athena. The himation of Dionysos has a band with a row of incised circles at waist level.

Red: Beard and leaves of the wreath of Dionysos; blobs on the upper part of his chiton; stripes on the garments.

White: Flesh of the goddesses; the swan's or serpent's head of the backrest of the throne (faded).

Red lines: The ground line.

The Class of Athens 581. i.  
About 490 B.C.

For the Class of Athens 581. i, see above p. 81.

For the subject, see *LIMC* III (1986) 466, 504 s.v. Dionysos nos 505-507 (C. Gasparri) and compare the lekythoi of the same class: Corinth MP 77 (*ABV* 494, 120; *Para* 223. 224; *Add<sup>2</sup>* 123) and its replica, Agora P 24107 (*ABV* 716, 119bis; *Para* 223. 224. 225; *Add<sup>2</sup>* 125); also the lekythoi: Naples 86347 (R.C. 163) (*ABV* 701, 122bis; *CVA* 5 pl. 56, 1-3) and Thebes 6140 (R. 80.237) (*ABV* 494, 121; *CVA* 1 pl. 65, 4-6 and 69, 16).

Seated figures are a stock motif frequent shown by the painters of the Class of Athens 581. For seated Dionysos,



#### PLATE 50

1-3. Fig. 30.

431 (CC 938). Formerly in the collection of the Archaeological Society no. 758. From Boeotia.

*ABV* 490, 28.

Height, 18 cm; mouth diameter, 5.5 cm; shoulder diameter, 7.8 cm; foot diameter, 5.5 cm.

Complete, except for a few missing fragments from mouth and foot. Upper part of the neck reattached. Abrasions all over the body. Fabric orange-red, orange-colour slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Handle ovate in section, glazed on the outside only. The body below the figure-scene, tapers downwards without a sudden inward curve to a low disc foot slightly spreading glazed on top with a glazed ridge on the upper edge of its vertical part and two dilute lines

see E. Christopoulou-Mortaja, *Darstellungen des Dionysos in der schwarzfigurigen Vasenmalerei* (1964) 24. Dionysos and Athena often are represented together. For the association of Dionysos with Athena, see above the lekythos 396 (Pl. 45, 4-6) and for Dionysos and women, see Carpenter, *Imagery* 76-97 esp. 90; Schöne, *Thiasos* 105 ff. 284 nos 324-349. The unidentified goddess on the left with the decorated polos could be Demeter (often associated with Dionysos), but there is no evidence to support a secure identification; it is more probable that she is Semele. Semele is also identified with the woman seated in front of Dionysos on a similar throne on the black-figure amphora 305.254 in the Antiquarium of Metaponto (*LIMCVII* [1994] 723 s.v. Semele no. 27 pl. 533 [Kossatz-Deissmann]). For scenes with gods combined in various groupings due to the existing spirit of experimentation of the late archaic vase-painters rather than to express the religious relationship of the represented gods, see A. F. Laurens, *Kernos* 11 (1998) 35-62.

For thrones with the backrest ending in swan's head on black-figure vases, see G. Richter, *The Furniture of the Greeks, Etruscans and Romans* (1966) 16-17; for thrones in general, see H. Frieling, *Throne and Chair. Studien zur Vorgeschichte altorientalischer und griechischer Sitz- und Liegemöbel vorhellenistischer Zeit* (1969) 131-141. 157-162. 181-192.

below. A glazed line at the joint between the shoulder and the body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below, skipping one bud on the upper set of arcs and one on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: Departure of a warrior. The warrior stands to the left. He wears a low-crested helmet, greaves, and carries two spears and a round shield (device: a six-pointed rosette in black on a white-ground, with a purple border). On the left in front of him, a youth facing right and dressed in a long chiton, himation and a fillet, is holding a spear vertically. Behind the warrior, a man stands to the left. He is holding a spear and he is dressed in an ornamented himation over a long chiton, with a decorated band at the hem below and a fillet in the hair. Behind him, a youth with a fillet in his hair and a himation on his left shoulder and arm, walks to the right looking back. He holds a spear in his right hand. An accidental drop of glaze and a short line before the youth on the right.

Red: Stripes on garments; fillets; outline of the back of the right greave of the warrior; part of the shield device between the points of the rosette.

White: Clusters of three dots on the garments of the man and the youth on the left; part of the shield device between the leaves of the rosette.

Red lines: The ground line; line at the upper edge of the reserved band below the picture; line below the edge of the reserved band on the lower part of the body.

The Class of Athens 581. i.  
About 490 B.C.

For the Class of Athens 581. i, see above p. 81.

For the subject, see above lekythos 428 (Pl. 25), see also Spiess, *Kriegerabschied* 50-54. For the naked youth standing on the right, *ibid.* 128-129.

The rosette occurs as a shield device during the early seventh century B.C. and continues to be used until the second half of the sixth. It is particularly frequent on Attic black-figure vases of the second and third quarters of the 6th century B.C. The compass-drawn rosette usually has an incised outline and is painted black in a black background. The rosette on the Athens lekythos, black on a white-ground with a purple border, is a less common feature. A similar shield device is shown on the lekythos Corinth MP 77 (*ABV* 494, 120; *Para* 223. 224; *Add<sup>2</sup>* 123) of the same class. A replica of the latter, Agora P



24107 (ABV 716, 119 bis; Para 223. 224. 225; Add<sup>2</sup> 123), also displays a rosette, although more complicated, on a white-ground.

For similar shield-devices (without the purple border), see the merrythought cup, Rhodes 15430 (ABV 198, 1; Add<sup>2</sup> 53), by the Marmaro Painter; the hydria, Louvre E 870 (ABV 105, 131), of the Tyrrhenian Group; the amphora, Athens T.E. A 3893 (O. Tzahou-Alexandri, in D. Buitron-Oliver [ed.], *New Perspectives in Early Greek Art*. Proceedings on the Symposium, 27-28 May 1988 [1991] 191 ff. figs 1-8), by the Painter of Acropolis 606; the amphora, once Lucerne Kofler (Para 133, 18ter; Add<sup>2</sup> 80; E. Böhr, *Der Schaukelmaler* (1982) no. 54 pl. 57), by the Swing Painter; and the amphora fragment illustrated in *RBelPhilHis* 54 (1976) 25-51 pl. 3-4. For the rosette as a shield device, see Chase, *Devices* 62 CCXIX; for the shield devices in general, see Steiner, *RGV* 271 n. 40.

4-6.

9691. Formerly in the collection of the General Ephorate no. 1730. Unpublished.

Height, 15.3 cm; mouth diameter, 4.2 cm; shoulder diameter, 6.9 cm; foot diameter, 4.5 cm.

Complete. Few chips on mouth. Unintentional small vertical groove above the helmet of Herakles' opponent made before firing. Good shiny black glaze chipped and flaked on mouth, handle and lower part of the body. Fabric brownish with an orange-brown slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a disc foot glazed on top with the vertical surface reserved. A dilute line at the joint between the shoulder and the body. Lower part of the body glazed.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower; dots between interstices above only. Tongue pattern degenerated to a row of vertical strokes above.

Body: Combat between Herakles and four Amazons. Herakles, in the middle, wearing a short chiton and a lion-skin knotted at his neck and belted at the waist, whose hind legs are hanging between the legs of the hero,

with a scabbard hanging behind him (there is no baldric), attacks a falling Amazon (Andromache?) to the right with his sword and seems to grasp her helmet. The Amazon moves away from him running to the right and is about to fall to her knees. The upper part of her body is in front view and her head is turned back to the left. She wears a short chiton, a corselet and a high-crested helmet with a fillet, protecting herself with a shield (device: two balls) over her left arm; in her right hand she has a spear. On the left side of the fighting pair, two Amazons are retreating. The far left Amazon, running to the left and looking round, is about to fall to her knees. She wears a short chiton and a high-crested helmet with a fillet and protects herself with a shield (device: two balls) over her left arm and with a spear in her right hand. The second from the left Amazon moves to the left. She is similarly dressed and armed to the Amazon opponent to Herakles. On the far right side of Herakles' opponent another Amazon is moving away looking back. She wears a short belted chiton with long sleeves over long Scythian trousers, a Phrygian cap with round top and long narrow cheekflaps that hang in front of her chest and shoulder and the hair is quite suspended on her left hip. She stretches out her left arm and brings her right to her chest. Leafy branches decorated at intervals with red blossoms spreading in the background.

Red: Forehead hair and beard of Herakles; front fillet of the Phrygian cap of the far right Amazon; outlines of the crests of the helmets; fillets; dots on the chitons; dots on the rim of the shields; blossoms.

White: Women's flesh; shield devices; nails of the paws of the lion-skin.

Red lines: Two lines on the rim; line on the edge of the foot; the ground line of the picture.

The Class of Athens 581. i [Serbeti].  
490-480 B.C.

For the Class of Athens 581. i, see above p. 81.

For the subject, see above the lekythos 9693 (Pl. 16).

Shape, decoration and style associate the lekythos with the Class of Athens 581, although the reserved line on the lower glazed part of the body, common characteristic of the Class, is absent.

For the lion-skin of Herakles, see A. Schnapp-Gourbeillon, in C. Bonnet / C. Jourdain-Annequin / V. Pirenne-Delforge (eds), *Le bestiaire d'Heracles. IIIe Ren-*

*contre Héracléenne* (1998) 121; B. Cohen, *ibid.* 127 ff. For two balls as a shield device, see above the lekythos 414 (Pl. 12).

## PLATE 51

2247. Formerly in the collection of the Archaeological Society no. 2238. From Tanagra.

ABV 492, 67; Brommer, *VL* 3 324, 3.

Height, 20.8 cm; mouth diameter, 4.9 cm; shoulder diameter, 8.2 cm; foot diameter, 5.5 cm.

Complete, except for some missing chips. Surface worn and pitted especially at the back of the vase. Abrasions all over. Black glaze occasionally peeled, especially on the left side of the body. Fabric reddish with a darker slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The shoulder and the neck run on in one curve. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top and with two dilute lines at the upper edge of its vertical surface. A glazed line at the joint between the shoulder and the body and another below the figure-scene that serves as ground line. Lower part of the body glazed, except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower; dots between interstices above only. Short tongues above.

Body: The struggle between Peleus and Thetis. Peleus moves to the right, his arms in a wrestling hold grasping Thetis' body and shoulder. He wears a himation tied below his waist. Thetis rushes to the right looking back. She is dressed in a himation, worn over a long chiton and has a fillet on the top and a second at the back of her hair, and a necklace. Her right arm is raised and the left, bent at the elbow, is held by Peleus before her chest. A snake on her right shoulder is an indication of her transformation. The struggling pair is flanked by two Nereids, Thetis' sisters, rushing to the right looking back. Each wears a chiton, a himation, hair fillets similar to those of Thetis, and a necklace. The Nereid on the left raises her left arm, while the one on the right has the same pose as Thetis. Vines and bunches of grapes in the field.

Red: Pupils of the eyes of the Nereids; blobs on the garments; fillets.

White: Women's flesh; blobs on their garments.

Red lines: Line on the black glaze below the figural scene; line at the lower edge of the broad reserved band below the figural scene.

The Class of Athens 581. i.  
About 490-480 B.C.

For the Class of Athens 581. i, see above p. 81.

The struggle between Peleus and Thetis, which takes the form of a wrestling match between the hero and the future bride, is a frequent subject on Attic late black-figure and red-figure vases. Peleus is almost always shown moving to the right, with Thetis running in the same direction, but usually looking back. The sisters of Thetis are often included in the scene, fleeing on either side and looking back at the wrestling pair, but on the Athens lekythos both Nereids move to the right, turning their heads to the left.

For the subject, see: A. Schneider, *Der troische Sagenkreis* (1886) 74-82; A. Leskey, in *Studi Italiani di filologia classica* 27-28 (1956) 216-226; Brommer, *VL* 3 321-329; X. Krieger, *Der Kampf zwischen Peleus und Thetis in der griechischen Vasenmalerei. Eine typologische Untersuchung* (Ph. D. thesis, Münster 1973) 23 and 38-43, 55-60; I. Weiler, *Der Agon im Mythos* (1974) 158-162; Schefold, *SBII* 189-191; C. Sourvinou-Inwood, *JHS* 107 (1987) 134-135, 138-139; *LIMC* VII (1994) s.v. Peleus 259-261 nos 109-150 (R. Vollkommer) with older bibliography; *ibid.* VIII (1997) s.v. Thetis 6-14 (R. Vollkommer); J. M. Barringer, *Divine Escorts. Nereids in Archaic and Classical Greek Art* (1995) 78-86; E. Grabow, *Schlangenbilder in der griechischen schwarzfigurigen Vasenkunst* (Ph. D. thesis, Münster 1998) 206-216 with bibliography. See also Pausanias' description of the motif on the chest of Kypselos (Paus. 5. 18. 5); R. Splitter, *Die Kypseloslade in Olympia: Form, Funktion, und Bildschmuck. Eine archäologische Rekonstruktion* (2000) 36 f. and passim. For the subject portrayed on late black-figure lekythoi, see E. E. Bell, *The Attic Black-Figured Vases at the Hearst Monument, San Simeon* (Ph. D. thesis, Berkeley 1983) 361-363; Krieger, *op. cit.* 113.

For the pose of Thetis, see Krieger, *op. cit.* 27 type 1. For the pose of Peleus, see *ibid.* 30 no. d; For the way Peleus holds Thetis, see *ibid.* 36B. For the snake in the metamorphoses of Thetis, see Grabow, *op. cit.* 213-214; For the composition of the scene, see Krieger, *op. cit.* 91; On the similarity of the scene with Dionysiac scenes (satyrs attacking maenads), see *ibid.* 115; S. McNally,



*Arethusa* 11 (1978) 118; Barringer, *op. cit.* 69, 78-81. For the presence of vine, see *ibid.* 78; see also the oenochoe Malibu 86. AE.122 (CVA 2 pl. 61), of the Keyside Class and the skyphos, Athens NM 12584 (CVA 4 pl. 38; Hatzivassiliou, *Iconography* cat. no. 392).

The subject is particularly common on lekythoi, see *LIMC* VII *op. cit.* 261. See e.g. the lekythoi: Heidelberg 63/9 (CVA 4 pl. 170, 3-4); Bologna A115 (ABV 492, 66) both of the Class of Athens 581. i; see also the lekythoi of the Class of Athens 581. ii (ABV 500, 46-49; *Para* 225); Cambridge G. 96 (CVA 1 pl. 22, 10); Athens 490 (CVA 1 pl. 7, 6); Cracow 1452 (CVA 2 pl. 6, 1) and for many lekythoi with the subject in the manner of the Haimon Painter, see ABV 550, 319-328. There are many examples of the scene of the struggle with the presence of the snake as an indication of Thetis' transformations, one of the closest parallels to our lekythos is Bologna A115 (ABV 492, 66 -mentioned as Bologna 88) of the same class, with the same subject and dimensions; see also e.g. the cup, Taranto (CVA 2 pl. 7, 2); the amphorae: Capua 7555 old no. 446 (ABL 240, 152; ABV 703), by the Diosphos Painter, and Parma C.2 (CVA 1 pl. 3); the skyphoi: Paris Bibliothèque Nationale 349 (CVA 2 pl. 67, 6-9) and Athens NM 12584 (CVA 4 pl. 38); and the oenochoe Czartorisky 29 (CVA Cracow 1 pl. 42).

## PLATE 52

1-2. Fig. 31.

470. Formerly in the collection of the Archaeological Society no. 877. From Athens. Unpublished.

Height, 20 cm; mouth diameter, 5.5 cm; shoulder diameter, 8.9 cm; foot diameter, 5.5 cm.

Mended from several large and small fragments. Few chips missing. Cracks all over. Shiny black glaze. Fabric orange with a darker orange slip. Added red and white (faded).

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The shoulder and the neck run on in one curve. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the upper edge of its vertical surface glazed and the lower reserved. A glazed line at the joint between the shoulder and the body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Tongue pattern degenerated to a row of vertical strokes above.

Body: Four maenads dancing. (From left to right): one of them (3) stretching out both hands to a deer, grasping it by the horn with her left hand and touching its muzzle with her right. The maenads (1) (3) and (4) move to the right, with the last looking back. The maenad (2) moves to the left looking back. The deer is also moving to the right looking back. The maenads (2) (3) and (4) wear panther-skins, tied at their chests over their long chitons, only the maenad (1) is wearing a chiton and a himation. They all have fillets on their head and the maenads (1) (2) and (4) hold branches.

Red: Fillets; bands on the himation of (1) and on the lower part of the chitons of the others.

White (faded): Flesh of the maenads; dots on the chiton of (2) and (3); stripe on the knot of the animal skin of (3); row of horizontal short lines on the neck of the deer, outline of its belly.

Red lines: The ground line; line on the lower edge of the reserved band below the figures.

The Class of Athens 581. i, Group P [Serbeti]. About 490-480 B.C.

For the Class of Athens 581. i, Group P, see *Para* 230-231; *Add<sup>2</sup>* 123-124.

Maenads, dancing on their own do not commonly appear in sixth-century B.C. iconography, especially towards the end of the century, but are often shown on lekythoi of the Class of Athens 581 with its predilection for Dionysiac themes. Compare some examples on the lekythoi: Moscow II 1b 107 (Laval 542), (CVA 1 pl. 35, 1, 3) and Moscow II 1b 105 (*ibid.* pl. 35, 2); Mannheim Cg 5 (CVA 1 pl. 19, 3-5); Barcelona s.n. (CVA 1 pl. 13, 1); Louvre F361 (CVA 28 pl. 45, 1-3).

For maenads in general, see M. V. Edwards, *JHS* 80 (1960) 78 ff.; S. McNally, *Arethusa* 11 (1978) 101 ff.; M.-C. Villanueva Puig, *RA* (1983) 229 ff.; Schöne, *Thiasos* 106-107; *LIMC* VIII (1997) Suppl. 784 nos 23-31 s.v. maenades (I. Krauskopf / E. Simon); Moraw, *Mänade* (1998).

The members of the Dionysiac thiasos are often associated with wild animals, as in the case of the maenads.



For the subject, see McNally, *op. cit.* 117; Villanueva-Puig, *op. cit.* 230-235, 257-259; Moraw, *Mänade* 161 ff. For maenads wearing animal skins, see Edwards, *op. cit.* 80 n. 18, 83, 84, 90; Villanueva-Puig, *op. cit.* 244, 246, n.101; Carpenter, *Imagery* 83-84; Schöne, *Thiasos* 106-107. See also the following selected vases with maenads wearing similar panther-skins: amphora, Compiègne, Musée Vivienel no. 989 (CVA 1 pl. 7, 3); skyphos, Athens 12585 (CVA 4 pl. 39); hydria Malibu 86. AE. 115 (CVA 1 pl. 52, 4, 56, 1, 57, 5-6) of the Leagros Group; the oenochoi: London 1864.10-7.9 (B 503) (ABV 527, 20; *Add<sup>2</sup>* 131) of the R.S. Class; and Berlin 1969.3 (ABV 435; *Add<sup>2</sup>* 112; CVA 7 pl. 31).

3-4.

384 (CC 920). Formerly in the collection of the Archaeological Society no. 1919. From Tanagra.

G. Mylonas, *BCH* (1879) 352 no. 13; *ABL* 225(γ) 6; ABV 493, 108.

Height, 19.7 cm; mouth diameter, 4.8 cm; shoulder diameter, 8.6 cm; foot diameter, 5.4 cm.

Complete, except for a few missing chips. Black glaze abraded in many places. Fabric orange with a darker slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body below the figure-scene tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Short tongues above.

Body: Dionysiac scene. In the middle Dionysos in a long chiton, himation and a wreath on his head, is seated on a folding stool (*diphros okladias*) to the right, holding a drinking horn in his left hand and a leafless vine laden with bunches of grapes (big lumps) in his right. In front of him, a maenad in a long chiton and himation covering both shoulders and arms, is moving (or dancing) to the right, looking back to the god. A satyr with a fillet in his hair approaches Dionysos from the left, holding a leafless branch in his right hand.

Red: Beards; leaves of Dionysos' wreath; stripes on the garments; satyr's fillet.

White: Maenad's flesh; stripe on the himation on the shoulder of Dionysos and dot clusters on his garment; edge of the drinking horn; one of the joints of the folding stool.

Red lines: The ground line; line on the lower edge of the reserved band below the figures.

The Class of Athens 581. i.

About 490-480 B.C.

For the Class of Athens 581. i, see above p. 81.

Dionysos, seated between a maenad and a satyr or between two satyrs or two maenads, is a favorite subject on late sixth-century vases, especially among the painters of the Class of Athens 581. see e.g. the lekythoi: Naples 86325 (CVA 5 pl. 58, 1-3) and Naples 86327 (ABV 702, 75ter; CVA 5 pl. 58, 4-6); Dunedin E 48.250 (ABV 494, 113; *Add<sup>2</sup>* 123); Toronto 916.3.16 (322) (ABV 494, 115; *Add<sup>2</sup>* 123); Tübingen 7353 (CVA 3 pl. 43, 9, 11); Wellington C 47 (*Para* 227); Taranto s.n. (*Para* 227); Agora P 24412 (*Para* 230; *Add<sup>2</sup>* 124; *Agora* XXIII pl. 81 no. 910). For lekythoi of the Class of Athens 581 from the Athenian Agora showing the same subject, see *Para* 230.

For Dionysos seated, see *LIMC* III (1986) s.v. Dionysos 453-454 nos 325-333 (C. Gasparri); see also bibliography above on lekythos 381 (Pl. 20).

## PLATE 53

385 (CC 931). Formerly in the collection of the Archaeological Society no. 1432. From Tanagra.

*ABL* 225(γ), 3; ABV 492, 85.

Height, 19.4 cm; mouth diameter, 4.7 cm; shoulder diameter, 8.3 cm; foot diameter 3.9, cm.

Complete, except for some small chips on rim and body. Good black glaze abraded at the right part of the shoulder, mouth and handle. Fabric orange with a darker slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body below the figure-scene tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. A



glazed line at the joint between the shoulder and the body and another below the figure-scene that serves as ground line leaving a narrow reserved space below. Lower part of the body glazed except for two reserved bands.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Short tongues above.

Body: Dionysos and woman (Ariadne? a maenad?) recline to the right on a thin mattress and cushions placed on the ground. A dancing maenad approaches from the left. On the right, a satyr walks to the right, looking back. Dionysos, wearing a himation draped over his shoulders and covering his body, raises his left hand holding a drinking horn and branches with vine-leaves and bunches of grapes. His right hand, bent at the elbow, rests on the cushion. His hair is bound in a knot at the back of his head. The woman reclines on the feet of Dionysos. She wears a turban-like headdress and a himation that covers her entire body, save for her hands and feet. Her left arm is outstretched, perhaps holding an object (?). The maenad on the left approaches the couple and raises her left hand. She is dressed in a chiton and a himation and has her hair bound with a fillet in a knot at the back of the head. The satyr on the right wears a fillet in his hair and has a band hanging around his neck on his chest. The leafy branches in the field indicate an open-air setting.

Red: Beards; forehead locks of the women; fillet, tail and band on the chest of the satyr; stripes on garments.

White: Women's flesh; edge of the drinking horn of Dionysos; dots on the band of the satyr; dots on the bunch of grapes above the head of the reclining woman; wavy line on mattress; short lines on the garments of the women.

Red lines: Line at the lower edge of each of the reserved bands below the figural scene.

The Class of Athens 581. i.  
About 490-480 B.C.

For the Class of Athens 581. i, see above p. 81.

Symposium scenes with Dionysos appear in the last quarter of the sixth century B.C. and continue well into the beginning of the fifth. The open-air symposium of Dionysos and a woman is a very popular subject on lekythoi of the Class of Athens 581, see e.g. the lekythoi:

Delos 550 (*Delos* X pl. XLI); Naples 86324 (*ABV* 701, 90bis; *CVA* 5 pl. 57, 1-3); Villa Giulia M 569 (*Para* 226); Tokyo, Bridgestone Museum of Art 66 (*CVA* Japan 2 pl. 17, 1-2); Palermo, Mormino 619 (*CVA* pl. 11, 8); Agrigento C 801 (*Para* 239; *Add* 125); and the incorrectly restored lekythos in Erbach (V. Heenes, *Die Vasen der Sammlung des Grafen Franz I. von Erbach zu Erbach* [1998] 43, no. 9 pl. 2). For symposium scenes on some later pieces of the Class of Athens 581. ii, see *Para* 234-235; T. Cheliotis, *Thorikos* 7 (1970-1) (1978) 151.

For variations on scenes of symposium on the ground, see B. Fehr, *Orientalische und griechische Gelage* (1971) 65d, 89-90; C. Weber-Lehmann, *RM* 92 (1985) 29; A. Schäfer, *Unterhaltung beim griechischen Symposion* (1997) 41; H. A. Shapiro, in B. Cohen (ed.), *Not the Classical Ideal* (2000) 330-333. For the connection of the symposium on the ground with Dionysos, see Weber-Lehmann, *op. cit.* 25-44 esp. 37; G. M. Hedreen, *Silens in Attic Black-Figure Vase-Painting* (1992) 45 n. 116. For Dionysos reclining with a woman, see Fehr, *op. cit.* 62 f.; J. M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et l'antiquité grecque*, in *Le monde grec antique* (1997) 101-104, 120; C. Bréard / C. Brion, *La symposium dionysiaque dans les sociétés antiques*. Actes de la Table Ronde. École Française de Rome, mai 1984 (1986) 16-18; *LIMC* III (1986) 456 nos 756-761 (C. Gasparri); Carpenter, *Imagery* 115. 117; Schöne, *Thiasos* 56 f.; F. W. Hamdorf, in *Kunst der Schale* 390-393; Hedreen, *op. cit.* 44-48; Moraw, *Mänade* 78 ff.; C. Isler-Kerényi, *Dionysos nella Grecia arcaica. Il contributo delle immagini* (2001) 177-178. For Dionysos' symposium, see also S. Peirce, *CIAnt* 17 (1998) 80 ff.

For the identity of the woman, see Fehr, *op. cit.* 91 (maenad or a mythical figure); Carpenter, *Imagery* 22 ff. (Aphrodite?), 114 n. 67 (maenad?); Isler-Kerényi, *op. cit.* 67. 140 n. 227; Moraw, *Mänade* 78 ff. (not specific identification). For the pose of the satyr on the Athens lekythos, see Schöne, *Thiasos* 106 n. 505 pl. LXXXVIII, 7-9 and the satyr on the right on the lekythos Naples 86324 mentioned above.

For the drinking vessel of Dionysos, see Carpenter, *Imagery* 117-123; Isler-Kerényi, *op. cit.* 67-68; F. Lissarrague, *The Aesthetics of the Greek Banquet. Images of Wine and Ritual* (engl. transl. by A. Szegedy-Maszak) (1990) 18.

For the ivy in Dionysiac scenes, see M. Blech, *Studien zum Kranz bei den Griechen* (1982) 185 ff.; Carpenter, *Imagery* 51; Hedreen, *op. cit.* 22-23. 44 ff.; M. W. Dickie, *ZPE* 109 (1995) 83-85; Isler-Kerényi, 133-134. 187.

For the grape-vine, see Blech, *op. cit.* 211. For its meaning and use in symposium scenes, see Hedreen, *op. cit.* 23. 46. 86. For the turban worn by the reclining woman, see above the lekythos 578 (Pl. 46).

## PLATE 54

Fig. 32.

1092 (CC 943). Formerly in the collection of the Archaeological Society no. 933.

*Para* 226.

Height, 17.7 cm; mouth diameter, 4.8 cm; shoulder diameter, 8 cm.

Complete, except for a small missing and restored fragment of the foot. Abrasions all over especially at the mouth and handle. Part of the black surface at the back of the vase missing. Fabric brownish with orange slip, mottled red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Strap handle ovate in section glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between shoulder and body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower. Short tongues above.

Body: Chariot speeding to the right and warrior crouching in ambush. The charioteer clad in a belted chiton and with a fillet in his hair leans forward holding the reins in both hands and the goad in his right. In front of the horses a warrior crouches on his left leg, with his right thrust forward. He has drawn his spear back ready to attack. He is dressed in a short chiton, greaves and a high-crowned helmet. A baldric passes across his chest but no scabbard is visible. He holds a round shield, shown in a three-quarter view (device: three balls with two dividing lines between them) in his left hand. Leafy branches with



blossoms in the field, two of them (one upon the shield of the attacking warrior and one upon the back of the horses) forming a semicircle with a black blob in the centre. Another black blob, not surrounded by branches, is in the area over the reins of the chariot.

Red: Fillet of the charioteer; stripes on his dress; stripe on the short chiton of the warrior at the lower part below the waist; manes and tails of the horses; two blobs on the two upper quadrants of the chariot's wheel.

White: Dots on the dress of the charioteer; dot on the yoke; dot on the cheekstrap of the front horse; baldric, shield device and three dots below the belt of the warrior; line on the crest and on the crown of his helmet.

Red lines: Line below the picture serving as ground line; line at the upper edge of the lower black part of the vase above the reserved band; line at the upper edge of the solid black of the lower part of the body of the vase.

The Class of Athens 581. i.  
About 490-480 B.C.

For the Class of Athens 581. i, see above p. 81.

The iconographic theme of the lekythos is uncommon. The wheeled chariot has the typical characteristic of those seen in chariot races, even though the pillar or the finishing post of the race is omitted, as in many other cases of chariot races. The fully armed hoplite in front of the chariot is reminiscent of Achilles, as seen on black-figure vases, crouching behind a fountain ready to spring at Troilos as on the Athens lekythos 14693 (see below Pl. 60, 1-2). It seems possible that there is a conflation of two scenes: a chariot race and a scene of Achilles ambushing Troilos. It is possible that the scene could have been inspired by epic recitations in Athens of the 6th century and that it alludes to an epic chariot race and to the ill-fated son of Priam, Troilos.

For racing events, see V. Oliva, *Nikephoros* 2 (1989) 65-88; J. H. Crouwel, *Chariots and other Wheeled Vehicles* (1992); M. Golden, *Phoenix Toronto* 51 (1997) 327-344.

For similar leafy branches, with blossoms in the field forming a semicircle, see the lekythos Athens 1143 (below Pl. 62) of the same class and the black-figure neck amphora of the Light-make Class 67.60 of the University of Missouri-Columbia (*CVA* 1 pl. 14).



## PLATE 55

584. Formerly in the collection of the Archaeological Society no. 3008. Unpublished.

Height, 18.4 cm; mouth diameter, 4.6 cm; shoulder diameter, 8 cm; foot diameter, 5 cm.

Complete, except for a few missing fragments of the mouth. Black glaze occasionally abraded and misfired. Fabric reddish with darker slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Strap handle glazed on the outside only. The body below the figure-scene tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body, a broad brown line below the picture serves as the ground line. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower. Short tongues above.

Body: A man in profile to the left reclining on an elaborate high *kline* with ornamented legs and a raised volute head-piece, laid with mattress and pillows. A himation is wrapped around the lower part of his body and over his left shoulder and its edges hang down from the *kline*. He is bearded and wears a fillet in his hair. By the side of the *kline* is a table laid out with strips of meat and breads. At each side a naked youth, with a fillet in the hair and a white band hanging around his right arm, moves to the right, the one on the right looking back. In the field, ivy branches growing out of the man's back.

Red: Man's beard; stripes on his himation; fillets.

White: Dots (groups of three) on the himation of the man; bands hanging from the arms of the youths; bread; upper edge of the pillows; wavy line on the mattress; volutes on the right leg of the *kline*, the abacus above them and two dots on its lower part; star at the middle of each leg; dot on the lower part of the left leg.

Red lines: Line on the lower edge of the reserved band on the lower part of the body.

The Class of Athens 581. i [Serbeti].  
About 490-480 B.C.

For the Class of Athens 581. i, see above p. 81.

The lekythos, Michigan 2596 (ABV 493, 94) of the

same class, has the same subject but the reclining man is flanked by two dancing maenads instead of the youths.

Although the reclining man on the Athens lekythos cannot be associated with Dionysos, due to the lack of relevant attributes, the scene is possibly influenced by comparable sympotic scenes with Dionysos.

For symposium scenes in black-figure vase-painting, see above the lekythoi 12951 (Pl. 33) and 385 (Pl. 53).

For the *kline* and the table in the symposia, see B. Fehr, *Orientalische und griechische Gelage* (1971) 54. 63; J. Boardman, in Murray, *Symptica* 122-131. For a bearded man on a *kline* with naked komasts around him, perhaps influenced by Dionysos in symposium, see Fehr, *op. cit.* 73 (type M1); Carpenter, *Imagery* 115. P. Schmitt-Pantel, *La cité au banquet. Histoire des repas publics dans les cités grecques* (1992) 22. For the symposium in general, see the lekythos 12951 (Pl. 33).

For the bands hanging from the arms of the youths, see above the lekythos 577 (Pl. 41, 4-6).

## PLATE 56

1-3. ΑΚΑΔΗΜΙΑ

20256. Formerly in the Nostrakis Collection. Unpublished.

Height, 19.2 cm; mouth diameter, 4.8 cm; shoulder diameter, 8.55 cm; foot diameter, 5.1 cm.

Mended from few large fragments. Most part of the left side and back of the vase missing and restored. Black glaze has misfired red in places especially on the lower part of the vase. Fabric brownish with a darker slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body below the figure-scene tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and a dilute line below the picture serving as ground line. Lower part of the body glazed, except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower; dots between inter-



stices above only. Short tongues above. The shoulder pattern has been very carelessly executed.

Body: Duel of warriors flanked by male draped figures. A warrior wearing a corselet over a short chiton, greaves and a low-crested helmet attacks from the left, armed with a spear obliquely held and a round shield partly hidden by the shield of his opponent (part of the device: three balls). His opponent, in a short chiton, greaves and low-crested helmet, attacks from the right with the spear in his right hand held horizontally and the round shield (device: one ball in the centre between two horizontal bands) in his left. At either side of the duel, a youth in a chiton and himation stands facing inwards holding a spear.

Red: Rims of the shields.

White: Edge of the crest of the helmet of the left-hand warrior; three blobs on the crest of the helmet of the right-hand warrior; shield-devices; part of the garments of the spectators at the area of the chest.

The Class of Athens 581. i [Serbeti].  
About 480 B.C.

For the Class of Athens 581. i, see above p. 81.  
Warrior and youth are a favorite subject on lekythoi of the Class of Athens 581. i (see ABV 489, 1-13. 700, 7bis, 8bis, 10bis; Para 223 and 224; Add<sup>2</sup> 122) and Athens 581. ii (Para 229). The disposition of the fighting figures on the lekythos, Cracow 9735 (ABV 489, 2), of the Class of Athens 581. i can be compared to that on the Athens lekythos, and the lekythos of the same class, Bassano del Grappa 47 (G. Andreassi et al. *Ceramica greca della collezione Chini nel Museo Civico di Bassano del Grappa* [1990] 81, no. 10), shares the same stylistic traits with our lekythos.

The draped male figures flanking the duel on our lekythos are often shown on lekythoi of the Class of Athens 581, always similarly rendered, see the following selected lekythoi: Palermo, Mormino 135 (CVA pl. 10, 9-10); Bassano 47 (*loc. cit.*); Copenhagen Chr VIII 380 (CVA 3 pl. 110, 2); Cracow 9735 (*loc. cit.*). For draped male spectators with spear, see Stansbury-O'Donnell, 125.

For fighting scenes on Greek vases, see Mennenga, *Untersuchung*; Knittlmayer, 67-68; C. Ellinghaus, *Aristokratische Leitbilder, demokratische Leitbilder. Kampfsdarstellungen auf athenischen Vasen in archaischer und frühklassischer Zeit* (1997) 210-236, 250-253; F. Felten in P.

Scherrer / H. Tacuber / H. Thür (eds), *Steine und Wege. Festschrift für Dieter Knibbe zum 65. Geburtstag* (1999) 195-199 esp. 196; S. Muth, *Gewalt im Bild. Das Phänomen der medialen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.* (2008) 139-236 passim.

For three balls as a shield device, see Chase, *Devices* 39 XXVIII; for the shield devices in general, see Steiner, *RGV* 271 n. 40.

4-6.

20261. Unpublished.

Height, 19.3 cm; mouth diameter, 4.8 cm; shoulder diameter, 8.55 cm; foot diameter, 5.4 cm.

Complete. Some small missing fragments from rim and body restored. Fabric brownish with a darker slip. Good black glaze faded and flaked in some parts of the mouth, the handle and the lower part of the body. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The shoulder and the neck run on in one curve. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower; dots between interstices above only. Short tongues above.

Body: Departure of a warrior. A youth in a chiton and a himation with a loose fillet in his hair, is seated to the right on a folding stool (*diphros okladias*) supported by feline legs with the paws turned inwards. He holds a spear vertically in his right hand. In front of him, a bearded man approaches holding an unidentified object. He is followed by a warrior, dressed in a short chiton and a himation, greaves and a low-crested helmet, who carries a spear and a round shield (device: three balls). A woman follows, dressed in a belted chiton and himation, with a polos on her head. On each side, a youth with the himation over the left arm and a white band over the right shoulder and with two spears in his hand is moving to the right; the right one looks back. They are wrongly depicted, as far as the position of the upper and lower body is concerned.



Red: Fillet of the seated youth; rim of the shield; greaves; stripes on the garments except that of the youth on the right; pupil of the eye of the woman; blobs on her skirt.

White: Woman's flesh; hair of the bearded man; *diphros okladia*; shield device; band on the right shoulder of the youths; dots in groups or scattered on the garments; part of the himation of the seated youth on the shoulder and two rows of dots on its hem on the chest area; row of dots on the helmet of the warrior.

Red lines: Line at the upper edge of the black part of the body below the picture; line below the edge of the reserved band on the lower part of the body.

The Class of Athens 581. i [Serbeti].  
About 480 B.C.

For the Class of Athens 581. i, see above p. 81.

By the same hand as the previous lekythos 20256 (Pl. 56, 1-3).

Details of drapery, disposition of figures, execution and probably the subject can be compared to the lekythos of the same class, Mannheim 199 (*Para* 224; *CVA* 1 pl. 19, 1-2) with a scene of a warrior's departure.

For the *diphros okladia* as symbol of dignity, see Iozzo, *Astaria* 93 no. 89 and n. 4 with bibliography. For the shield device (three balls), see the previous lekythos.

If not an iconographic choice of the vase-painter, the depiction of a young male sitting on a stool and the presence of a woman with a polos, provokes questions concerning identification of these two figures in the scene of a warrior's departure.

## PLATE 57

1157 (CC 916). Formerly in the collection of the General Ephorate no. 575.

*ABL* 225(γ), 1.

Height, 20.2 cm; mouth diameter, 4.8 cm; shoulder diameter, 8 cm; foot diameter, 3.4 cm.

Complete. Black glaze abraded in places, especially on handle and mouth. Fabric reddish with a darker slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body below the figure-scene tapers downwards without a sudden inward curve to a torus foot glazed on

top with the upper edge of its vertical surface glazed and the lower reserved. Two dilute lines at the joint between the shoulder and the body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: A man and a woman, recline to the right on two separate mattresses, on the ground in a vineyard. They are both wrapped in himatia that leave their upper bodies bare. The man (on the left), wearing a fillet in his hair and a band around his chest, looks to the right towards the woman and offers her a drinking horn with his outstretched left hand. His right arm is supported below by a cushion. The woman (on the right) with a mitra on her head turns the upper part of her body to the left, looking at the man. Her right arm is supported by a cushion. A garment hangs in the field between them. Branches in the field (vine runners and big lumps, representing bunches of grapes). On the left side of the vase behind the elbow of the man an accidental black drop-like spot.

Red: Beard and fillet of the man; forehead hair of the woman; stripes on the garments.

White: Woman's flesh; band around the man's chest; edge of the drinking horn (faded); wavy line on the mattress of the man; a row of dots on each cushion.

Red lines: The ground line; line on the lower edge of the reserved band below the figures.

The Class of Athens 581. i.  
About 480. B.C.

For the Class of Athens 581. i, see above p. 81.

For the subject of the symposion on the ground, see above the lekythos 385 (Pl. 53).

The couple is usually identified as Dionysos and Ariadne or a maenad, when Dionysiac elements (such as ivy-wreaths, vineyard and drinking horn) are present. On the Athens lekythos, the man holds a drinking horn, but he is not wreathed. The nudity of the woman may suggest a hetaira, see for the matter U. Kreillinger, *Anständige Nacktheit: Körperpflege, Reinigungsriten und das Phänomen weiblicher Nacktheit im archaisch-klassischen Athen* (2007) 8, 59-61 and passim (with bibliography). The scene may show a symposion of mortals or perhaps a conflation with a Dionysiac symposion. For the subject, see B. Fehr, *Orientalische und griechische Gelage* (1971) 62



ff., 89-92; J.-M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VIIe au IVe siècle avant J.-C.* (1982) 121. For a reclining woman similar to that on the Athens lekythos, see the lekythos, Delos 550 (*Délos* X pl. XLI).

For the mitra, see above the lekythos 578 (Pl. 46).

## PLATE 58

1-3.

583. Formerly in the collection of the Archaeological Society no. 3180. Unpublished.

Height, 18.9 cm; mouth diameter, 4.6 cm; shoulder diameter, 8 cm; foot diameter, 5.7 cm.

Mended from few fragments. Missing fragment from the body on the right side of the figural scene restored. Part of the handle missing. Cracked and mended neck. Fabric reddish with a darker slip. Black glaze faded in places. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the upper edge of its vertical surface glazed and the lower reserved. A glazed line at the joint between the shoulder and the body. A pair of dilute lines below the figural scene serves as the ground line. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower. Short tongues above.

Body: Herakles struggling with the Nemean lion assisted by Athena and Iolaos. The hero, naked, with a fillet in his hair and a sheathed sword (visible behind his thigh) stoops down, kneels over the lion his near leg raised from the ground, his body on top of the lion's head, and he grasps the lion around the neck strangling it and pressing its head down. The lion has its mouth open and its left hind-paw scratches Herakles' head. On the right, Athena stands looking on, legs to the right, head to the left, body in frontal view. She wears a crested helmet (only the edge of the crest remains), a short-sleeved chiton, a himation and her aegis. Her right arm is extended and raised in a gesture of encouragement and in her left hand, she holds two spears obliquely across her body

(part of them is visible on the right). Iolaos, naked, with a himation over his left shoulder and arm and a fillet on his hair, stands on the left. His sheathed sword is suspended from a baldric. The hero's attire is hanging from a tree in the background, as often in this type of scene, his quiver and bow suspended on the left. Vine-branches in the field.

Red: Beards; fillet of Herakles; blobs on the garments; blobs on the mane of the lion; baldric of Iolaos; bands on the quiver and on the hanging garments.

White: Athena's flesh; stripe on the belly of the lion.

Red lines: Line on the upper edge of the black band below the figural scene; line on the lower edge of the reserved band below the figures.

The Class of Athens 581. i [Serbeti].  
About 480 B.C.

For the Class of Athens 581. i, see above p. 81.

Herakles' first labour was to kill the lion of Nemea. This is the most frequently represented labour of the hero in archaic vase-painting. Over nine hundred depictions of the subject on vases, including Attic black-figure, have been listed, see Brommer, *VI* 109-143; *idem*, *Getty Vases* 2 (1985) 206-213. According to the pictorial evidence, the lion was killed in a fight at close quarters, as it was invulnerable to weapons. Herakles is shown wrestling with it in various schemes either standing or horizontally. Wrestling in the horizontal position is favoured by Attic vase-painters, reaching its peak in the third quarter of the 6th century B.C. and continuing to the very end of the black-figure.

Although the composition of the combat on the ground does not fit well on the narrow pictorial surface of a lekythos, the theme appears on many lekythoi of the Class of Athens 581 and becomes a stock scene among the painters of the lekythoi of the workshop of the Haimon Painter. The lekythos Gela ant. inv. 5 of the Class of Athens 581. i (*Para* 236; *CVA* 4 pl. 22, 4-6; *TA ATTICA*, 287 F 26), has the same subject and dimensions with the Athens lekythos, and Athena's legs, the way of extending her aegis forward over her right arm and the hind legs of the lion are rendered in a similar way. Two lekythoi: Stavanger Museum 4315 (*ABV* 491, 47; *Para* 223; *CVA* Norway 1 pl. 27, 1-3) and Taranto 20241 (*Catalogo del Museo Nazionale Archeologico di Taranto* vol. I, 3 [1994] no. 64.6) follow the same composition with the same figures, also adding Hermes. For Haemonian lekythoi of the Class of Athens 581. ii with the subject,



see *Para* 232. For lekythoi of the Group of Agora P 24327 with the subject, see *Para* 236. The tree behind the lion is often found on vases with this subject. A very similar tree in the same place, is shown on the lekythos, Athens, Kerameikos Museum KER 8275 (*Kerameikos* IX pl. 25, 2 no. 57, 3), by the Haimon Painter.

For the same disposition of figures, see *LIMC* V (1990) 25 s.v. Herakles d (i) nos 1811-1882 (W. Felten). See also the following selected amphorae: Munich 1554 (*ABV* 392, 10; *CVA* 9 pl. 18, 3) by the Nikoxenos Painter; Munich 1412 (*ABV* 328, 9; *Para* 145) by the Long-Nose Painter; and Tarquinia R.C. n. 1082 (*CVA* 1 pl. 6, 1). For himatia and hanging garments in general, see *Agora* XXIII no. 897 pl. 80; Tiverios, *Problemata*, 40 n.111. For the lion-skin of Herakles, see A. Schnapp-Gourbeillon in C. Bonnet / C. Jourdain-Annequin / V. Pirenne-Delforge (eds), *Le bestiaire d'Héraclès. IIIe Rencontre Héracléenne* (1998) 121.

For the subject, see J. D. Beazley, *JHS* 54 (1934) 90; E. Kunze, *Archaische Schildbänder*, *OlForsch* 2 (1950) 99; Brommer, *VL*<sup>3</sup> 109-143; Boardman, *ABFH* 221; S. K. Rakatsanis, *Herakles in Löwenkampf, eine ikonographische Untersuchung zur attischen Vasenmalerei* (Ph. D. thesis, Innsbruck 1977); E. E. Bell, *Attic Black-Figured Vases at the Hearst Monument* (Ph. D. thesis, Berkeley 1983) 329 ff.; J. Boardman, *AJA* 82 (1978) 14; C. Bérard, in C. Bérard / C. Bron / A. Pomari (eds), *Images et société en Grèce ancienne. Colloque International* 8-11 février, Lausanne 1984 (1987) 177-186, esp. 180 ff. Schefold, *SB* II 90-95; F. Brommer, *Getty Vases* 2 (1985) 206; *idem*, *Herakles. The twelve Labors of the Hero in Ancient Art and Literature* (engl. Transl. by D. Karatzas) (1986) 7 ff.; Carpenter, *Imagery* 68-69; *LIMC* V (1990) 16-34 s.v. Herakles (W. Felten); For the reclining lion-fight, see S. Luce Bleeker Jr., *AJA* 20 (1916) 440-442; Brommer, *VL*<sup>3</sup> 109-118; Boardman, *op. cit.* 14-15; *LIMC* V (1990) s.v. Herakles 25 nos 1851-1880 (W. Felten); B. Kaeser, in *Herakles. Herkules*, 68 ff.

4-6.

580 (CC 908). Formerly in the collection of the Archaeological Society no. 1068.

*ABV* 491, 59; Brommer, *VL*<sup>3</sup> 94, 6.

Height, 19.5 cm; mouth diameter, 4.7 cm; shoulder diameter, 8.6 cm; foot diameter, 5.6 cm.

Complete, except for a few missing chips on rim and

handle. Surface worn on the right side of the picture and on the majority of the back of the vase. Black glaze occasionally misfired red. Fabric reddish with a darker slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the upper edge of its vertical surface glazed and the lower reserved. A dilute line at the joint between the shoulder and the body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: Herakles and Kerberos with Athena and Hermes. Herakles, wearing a belted lion skin over his short chiton, with the lion-scalp drawn on his head, strides to the right looking back. He leads the double-headed dog with a short leash and carries his club in his left hand. Poised on his left shoulder, Kerberos walks to the right, one of its heads touching the thigh of Herakles. On the far side of the monster, Athena stands to the right, looking towards the hero with her right hand raised in approval. She wears a long chiton and a himation and a low-crested helmet. Hermes in a himation, winged boots and a petasos, with his left hand outstretched towards Athena and Herakles, follows the group. Leafy branches with blossoms in the field.

Red: Stripe on the border of the crest and on the crown of Athena's helmet; stripe on each collar on the necks of Kerberos; border of the lion-scalp.

White: Athena's flesh; belly stripe of Kerberos; dots on the garments of Athena and Hermes (faded); blossoms.

Red lines: Line below the edge of the reserved band on the lower part of the body.

The Class of Athens 581. i.

About 480 B.C.

For the Class of Athens 581. i, see above p. 81.

The white-ground lekythos Copenhagen 76B (*ABL* 223, 2; Brommer, *VL*<sup>3</sup> 94, 2; *Para* 225), of the same class, shares the same subject and most of the stylistic features with the Athens lekythos. It is almost a replica in white-



ground, surely by the same hand. Haspels (*ABL* 223, 3) connected the Copenhagen lekythos with the white-ground lekythos, New York 08. 258. 29 (*Para* 225), and attributed it to the same hand. It is possible that the Athens lekythos might have escaped her attention. For the subject on lekythoi, see Brommer, *VL*<sup>3</sup> 94, 1-11. The same disposition of figures can be found on the lekythos of the same class, Athens NM 1013 (*ABL* 221, 8); on the oenochoe, Malibu 79. A.E. 21 (F. Brommer, *Getty Vases* 2 [1985] 202 fig. 23); on the amphora, Louvre A 481 (*CVA* 4 pl. 29, 4 and 30, 1); and on the amphora, Würzburg 203 (Athena looking back) (*ABV* 328, 6; *Add*<sup>2</sup> 89).

The twelfth labour of Herakles, the only one mentioned by Homer, was to bring Kerberos, the hound of Hades, up from the Underworld. In order to succeed Herakles had to seek help from Hermes and Athena (*Il.* viii 362; *Od.* xi 623 ff.). The earliest known depiction of the labour occurs on a Corinthian cup from about 580 B.C. The subject gains its greatest popularity on Athenian black-figure vases of the second half of the 6th century B.C. and then seems to die out. The most common scheme shows Herakles dragging the hound away from the underworld. Kerberos, already collared and usually doubly headed, obeys without strong resistance. Athena and Hermes are often present. Hermes leads the procession or brings up the rear, as on the Athens lekythos. Athena stands by, raising one hand in a gesture of encouragement. The literary tradition differs from the pictorial only as far as the description of Kerberos is concerned, while the basic features of the legend remain the same throughout the centuries.

For the subject, see P. Hartwig, *Jdl* 8 (1893) 157-173 esp. 159; D. von Bothmer, *AJA* 61 (1957) 106 ff.; K. Schauenburg, *Jdl* 73 (1958) 48 n. 7; G. Beckel, *Götterbeistand in der Bildüberlieferung griechischer Heldensagen* (1961) 43; H. Thiry, *Zant* XXII (1972) 61-70; Brommer, *VL*<sup>3</sup> 91 ff.; C. Sourvinou-Inwood, *AntK* 17 (1974) 30 ff.; J. Boardman, *JHS* 95 (1975) 7-9; W. Felten, *Attische Unterweltdarstellungen des VI und V Jahrhunderts v. Chr.* (1975) 10-22; M. Wegner, in *Festschrift für F. Brommer* (1977) 303 f.; Schefold, *SB* II 120-122; N. Robertson, *Hermes* 108 (1980) 274-279; F. Brommer, *Getty Vases* 2 (1985) 200-203; *idem*, *Herakles. The Twelve Labors of the Hero in Ancient Art and Literature* (engl. transl. by D. Karatzas) (1986) 45-48; *LIMC* V (1990) 87 ff. esp. 89-90 nos 2581-2590 s.v. Herakles (G. Kokkorou-Aletras); T. H. Carpenter, *Art and Myth in Ancient Greece* (1991)

129-130; L. Chazalon, in A. Rousselle (ed.), *Frontières terrestres, frontières célestes dans l'antiquité* (1995) 165-186; E. Grabow, *Schlängenbilder in der griechischen schwarzfigurigen Vasenkunst* (Ph. D. thesis, Münster 1998) 255-262, with the literary and earlier bibliography; V. Brinkmann, in *Herakles. Herkules* 150. For the legend on the black-figure vases, see Hartwig, *op. cit.* 159; Beckel, *op. cit.* 43-44; Felten, *op. cit.* 13-14; *LIMC* V *op. cit.* 89-90. For Kerberos, see *LIMC* VI (1992) 24 ff. s.v. Kerberos (S. Woodford / J. Spier) with bibliography. For the double-headed Kerberos, *ibid.* 25-26 nos 11-19. For the presence of Hermes in the scene, see *LIMCV* (1990) s.v. Hermes 329-330 nos 518-522 (G. Siebert).

## PLATE 59

395. Formerly in the collection of the Archaeological Society no. 2385. From Tanagra.

D. von Bothmer, *Amazons in Greek Art* (1957) 103, 104 no. 147bis.

Height, 21.1 cm; mouth diameter, 5 cm; shoulder diameter, 8.4 cm; foot diameter, 5.5 cm.

Mended from many small and large fragments. Few missing fragments from the wall restored. Small chip on rim. Good black glaze. Fabric brownish with a darker slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the upper edge of its vertical surface glazed black and the lower reserved. A glazed line at the joint between the shoulder and the body and a second broad glazed line below the figure-scene serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed except for two reserved bands.

Shoulder: Lotus-bud chain of very rough execution linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower. Short tongues above.

Body: Two mounted Amazons flanking an armed Amazon marching to the right with head turned back. The Amazon in the middle wears a corselet over a short chiton, a long crested helmet and greaves and holds a spear with both hands in front of her at the waist level; a quiver is hanging below her waist, partly hidden by her



body. Each of the mounted Amazons wears a chlamys and a low-crested helmet and is equipped with two spears.

Red: Stripe on the horses' manes.

White: Female flesh; crests of the helmets.

Red lines: Line on the upper and the lower edge of the lower reserved band of the vase.

The Class of Athens 581. i. Haimonian [von Bothmer]. About 480 B.C.

For the Class of Athens 581. i. see above p. 81.

Mounted Amazons are frequent on lekythoi of the Class of Athens 581. ii, see *ABV* 498, 8-10; *Para* 223, and especially of the Haimon Group. The disposition of the figures on our lekythos finds parallels in the following lekythoi: Cambridge 92 (*ABV* 549, 294) of the Haimon Group with the same subject; San Francisco, Palace of Legion of Honor 1875 (*ABV* 572, 2) by the Pholos Painter; Mainz, Zentralmuseum O. 33822 (*CVA* 1 pl. 34) by the Beldam Painter; and Heidelberg L60 (*ABL* 234, 55; von Bothmer, 103, no. 150; *CVA* 4 pl. 171. 5, 6) by the Diosphos Painter.

For Amazons in Attic black-figure vase-painting, see von Bothmer, *op. cit.* 91 ff.; *LIMC* I (1981) 586 ff. s.v. Amazonen (P. Devambez / A. Kauffmann-Samaras). For mounted Amazons on lekythoi, see von Bothmer, *op. cit.* 100 ff.; *LIMC* I, *op. cit.* nos 713-720.

## PLATE 60

1-2.

14693 Formerly in the Lambros Collection.

*ABV* 492, 72; A. Orlandos, *AEphem* (1916) 104 fig. 26 (a sketch).

Height, 19.7 cm; mouth diameter, 5 cm; shoulder diameter 8.4 cm; foot diameter, 5.4 cm.

Missing handle, except for the part connected to the neck. Two small missing fragments of the mouth. Fabric orange-brown with a light darker slip. Shiny black glaze, chipped at the lower black part of the vase on the right, and at the joint between the body and the foot. Added red and light yellow.

Shoulder lekythos. Echinus mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with

the upper edge of its vertical surface glazed and the lower reserved. A glazed line at the joint between the shoulder and the body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: Achilles and Troilos. Troilos is shown mounted to the right, leading a second riderless horse along on his left side. He wears a decorated Thracian cloak, a fillet in his hair and carries two spears. The fountain house in profile in the middle of the picture, consists of a slender Doric column surmounted by an entablature composed of a two-coursed architrave, decorated with a chequered pattern, a base on which to put the hydria and a lion-head spout in profile, projecting from the back wall with a stream of water issuing from it into a hydria. Behind the fountain house, Achilles, fully armed, crouches in ambush. He wears a low-crested helmet bound with a fillet, a corselet, short chiton and greaves, a baldric with scabbard attached. He carries his shield on his right hand (device: left branch arranged in a circle) and a spear in his left. Early branches with blossoms on the left.

Red: Troilos' fillet; three horizontal bands and dots on his cloak; mane and tail of the front horse; rim of the shield and fillet on Achilles' helmet; two squares of the entablature of the fountain house; a horizontal line on the hydria and one on the base of the fountain; the water.

Light yellow: Crest of Achilles' helmet and baldric; shield device; legs of the second horse; three squares of the entablature.

Red lines: The ground line; line on the upper edge of the solid black of the lower part of the vase.

The Class of Athens 581. i.  
About 480 B.C.

For the Class of Athens 581. i. see above p. 81.

Representations of myths of the Trojan circle were favoured by black-figure vase-painters. The story of Troilos is part of the *Kypria*. Most of the poem is now lost, but the ambush of Achilles has inspired vase-painters first in Corinth between 675 and 650 B.C., before becoming commonly depicted on Attic black-figure vases and black-figured lekythoi of the end of the 6th century B.C. Troilos and Achilles are the main figures of the



scene, while Polyxena, Troilos' sister, is also very often present.

For the subject, see *LIMC* VIII (1997) 91 ff. s.v. Troilos (A. Kossatz-Deissmann) nos 3-6; *LIMC* I (1981) 72 ff. s.v. Achilles nos 206-281 (*eadem*) with bibliography; D. Kemp-Lindemann, *Darstellungen des Achilleus in der griechischen Kunst* (1975) 90-127, esp. 94-108.

For Troilos as rider, see M. Schäfer, *Zwischen Adelsethos und Demokratie. Archäologische Quellen zu den Hippeis im archaischen und klassischen Athen* (2002) 52. 55.

For fountain-houses on vases, see Orlandos, *op. cit.* 94-107; B. Dunkley, *BSA* 36 (1935/36) 142 ff. esp. 153-165; E. Diehl, *Die Hydria* (1964) 131 ff. 230-231; F. Glaser, *Antike Brunnenbauten (κρήναι) in Griechenland* (1983) 181-187; M. Mertens-Horn, in A. Cambitoglou / E. G. Robinson (eds), *Classical Art in the Nicholson Museum, Sydney* (1995) 71-83. 75 ff. (lion-head spouts); R. Tölle-Kastenbein, *Das archaische Wasserleitungsnetz für Athen und seine späteren Bauphasen* (1994) 88 ff., esp. 91 and 94 Tabelle B; S. Lewis, *The Athenian Woman: An Iconographic Handbook* (2002) 72-73. For the depiction of columns and entablature on vases, see Hatzivassiliou, *Iconography* 90.

3-4.

1144 (CC 941). Formerly in the collection of the General Ephorate no. 1055. From Eretria.

*ADelt* (1889) 176 no. 12; *ABL* 91. 223, 39 pl. 31, 2; *ABV* 497; *Para* 222.

Height, 18.5 cm; mouth diameter, 4.9 cm; shoulder diameter, 8 cm; foot diameter, 5.4 cm.

Mended from many large and small fragments. Some missing fragments of the body and shoulder restored. Small fragments missing from mouth inside and out. Many cracks on the body and one on the neck. Surface abraded in some places. Shiny black glaze misfired mat on the foot. Fabric brownish with orange-brown slip. Added red.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. A dilute line below the picture serves as ground line. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below, skipping one bud on the upper set of arcs and one on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: Two satyrs and two draped females dance in a row with intensely animated movements, arranged alternately male and female, (from left to right): (1) and (3) satyrs, (2) and (4) females. All figures dance to the right looking straight ahead, bending their bodies slightly forwards, except for (3), who dances to the left looking round. The satyrs are bearded and have long hair. The women have long hair with a wreath (2) or a fillet (4) and wear ankle-length belted and sleeved patterned garments whose skirts have a vertical non patterned stripe.

Red: Beard and forehead hair of the satyrs; lower part of the chiton, stripes on the garment, dots on the wreath of (2); fillet and chiton of (4); tail of (3).

Red lines: Line on the upper edge of the solid black of the lower part of the vase.

The Class of Athens 581. i. the Painter of Munich 1874. About 480 B.C.

For the Painter of Munich 1874, see *Para* 222; *Add<sup>2</sup>* 122. For the Class of Athens 581. i. see above p. 81.

Haspels (*ABL* 91), attributed the Athens lekythos to the Marathon Painter, but Beazley (*Para* 222) preferred to include it to the Class of Athens 581. i and assigned it to the Painter of Munich 1874, to whom he also attributed seven more lekythoi, all decorated with Dionysiac subjects. Our lekythos fits well into the work of the Painter of Munich 1874 and it is especially close in potting, figure style and subject with his lekythoi: Munich 1874 and Dunedin 48.222.

The female figures could be either nymphs or maenads; see for the matter, the lekythos 9695 (Pl. 11) with a similar subject and with bibliography.

## PLATE 61

1-2.

20334. Unknown provenance. Unpublished.

Height (as preserved), 17.8 cm; shoulder diameter, 8.7 cm; foot diameter (top), 5.5 cm (bottom), 5.95 cm.

Mouth, part of the neck and chips from foot missing. Black glaze abraded on many parts of the body and the



handle. Fabric reddish with a brighter slip. Added red (faded in many places) added white (faded).

Shoulder lekythos. The neck curves imperceptibly into the shoulder. Strap handle glazed on the outside only. The body below the figure-scene tapers downwards without a sudden inward curve to a foot in two degrees, the upper part disc shaped the lower torus, upper surface and torus glazed black, vertical surface reserved. A glazed line at the joint between the shoulder and the body. Lower part of the body glazed, except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping one bud on the upper set of arcs and one bud on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: Dionysos seated between two seated women. Dionysos, ivy-wreathed in a long chiton and himation, looks back and is seated to the right on a folding stool (*diphros okladias*) with inturned animal legs. He holds a drinking horn under his right arm, from which leafy branches of vine spring up, and a branch of vine in the same hand. On either side a woman is seated on a similar folding stool facing inwards, dressed in a chiton and himation and holding up a wreath towards the god. The woman on the left holds one in each hand.

Red: Dionysos' beard and leaves of his wreath; stripes on garments.

White (faded): Women's flesh; dots on Dionysos' wreath.

Red lines: Line below the picture serving as ground line; line on the lower edge of the reserved band below the picture.

The Class of Athens 581. i [Serbeti].  
About 480 B.C.

For the Class of Athens 581. i, see above p. 81.

The foot in two degrees of the Athens lekythos is not a common feature of the lekythoi of the Class of Athens 581. For Dionysos seated between two seated women and looking back, compare some lekythoi of the Class of Athens 581. i: Geneva I 14 (*ABV* 494, 128; *Add*<sup>2</sup> 123) and many examples of lekythoi of the Class of Athens 581. ii: e.g. Tokyo, Bridgestone Museum 68 (*CVA* Japan 2 pl. 17, 6-8); Agora P 24438 (*Para* 244; *Agora* XXIII no. 1075); Taranto 143482 (*CVA* 4 pl. 11, 3-4); Naples 86379 (*ABV* 701, 128 bis; *CVA* 5 pl. 59, 3, 6, 9); Lille 101 (*ABV* 701, 128 ter); Providence s.n. (*ABV* 501, 77).

See also similar scene on two lekythoi of the Cock group: Delos 556 (*ABV* 468, 49) and Leiden RO II 29 (*CVA* 2 pl. 86, 3-5). For the subject, see Schöne, *Thiasos* 102, 105 ff.; Moraw, *Münade*, 73-74.

The two women associated with Dionysos on the Athens lekythos cannot be easily interpreted. Since they are shown calmly beside the god without any special attributes they cannot be maenads. A probable identification could be Semele and Ariadne. For Dionysos and Semele, see above the lekythos 1123 (Pl. 49). For Dionysos and Ariadne there are many representations. For Dionysos and women, see Carpenter, *Imagery* 76-97 esp. 90; Schöne, *Thiasos* 105 ff. 284 nos 324-349. For the wreath of Dionysos, see M. Blech, *Studien zum Kranz bei den Griechen* (1982) 206; G. Koch-Harnack, *Erotische Symbole* (1989) 171 ff. For the type of wreath of Dionysos on our lekythos, see Blech, *op. cit.* 192 fig. 28n.

3-4.

389. Formerly in the collection of the Archaeological Society no. 2789. From Tanagra. Unpublished.

Height (with the alien foot) 21 cm, without the foot, 19.6 cm; mouth diameter, 2.0 cm; shoulder diameter, 2.2 cm;

Missing foot, restored in plaster and painted black. Missing chips on mouth. Upper part of the neck reattached. Surface slightly worn on the neck and chipped on small parts of the handle and the mouth. Dull black glaze. Fabric light brown with a orange slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve. A dilute (faded) line at the joint between the shoulder and the body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below, skipping one bud on the upper set of arcs and one on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: A satyr sexually assaulting a deer flanked by a satyr on the left and a dancing maenad on the right. The ithyphallic satyr in the middle is naked, except for a high cap and has a band hanging from his right shoulder. He bends forward upon the hindquarters of the animal



grasping it with his hands. The satyr on the left stands to the right looking at the scene and raising up his left hand with two fingers raised. He is also naked and ithyphallic and has a band hanging from his right hand. The maenad, dressed in a belted chiton and with her hair tied at the back of the head with a fillet, dances to right looking back. She has her left hand raised to the head and her right near her hip. A bird flies to the left above the head of the bending satyr. Below the belly of the deer, four blobs vertically arranged.

Red: Beard and forehead hair of the satyrs.

White: Woman's flesh; bands of the satyrs; muzzle of the deer.

Faded, uncertain if red or white: Spots on the body of the deer; line on its neck and chest.

Red lines: Line below the picture serving as ground line; line at the upper edge of the solid black of the lower part of the body of the vase.

The Class of Athens 581. i [Serbeti].  
About 480 B.C.

For the Class of Athens 581. i, see above p. 81.  
For the subject, see the lekythos, Villa Giulia s.n. from Falerii (*ARV* 495, 149) of the Class of Athens 581. i, see also the skyphos, Athens NM 22833 (*CVA* 4 pl. 23). For the subject see, H. Hoffmann, in *Antidoron: Festschrift für Jürgen Thimme zum 65. Geburtstag am 26. September 1982* (1983) 61 ff.; F. Lissarrague, *Métis* II.1 (1987) 63-90; *idem*, in *AGRP Copenhagen*, 346 figs 11 and 12; G. Vorberg, *Glossarium Eroticum* (1988) 93-95; *Éros Grec* (Exhibition Paris, Grand Palais/Athens, Nat. Mus. 1989-1990) 136-137; N. Hoesch, in *Kunst der Schale* 406-407; F. Lissarrague, in D. M. Halperin / J. J. Winkler / F. I. Zeitlin (eds), *Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World* (1990) 53-81.

For the bird on the black-figure vases, see above the lekythos 497 (Pl. 5).

## PLATE 62

1143. Formerly in the collection of the General Ephorate no. 1365. From Eretria. Unpublished.

Height, 19.8 cm; mouth diameter, 4.8 cm; shoulder diameter, 7.3 cm; foot diameter, 5.2 cm.

Complete. Handle reattached. Abrasions on handle,

mouth, below the central figure and most part of the lower black surface of the vase. Fabric brownish with a light darker slip. Added red and white (faded).

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below, skipping one bud on the upper set of arcs and one on the lower. Short tongues above.

Body: Dionysos between two warriors. Dionysos, dressed in a long chiton with a himation over his shoulder and an ivy-wreath on his head, moves to the right with both arms upraised looking back. The warrior on the left is attacking Dionysos (or the other warrior?) with his spear in his upraised right hand, while holding a Boeotian shield (shown from the inside) in his left. He wears a short chiton, corselet, low-crested helmet and greaves, the edge of a sheathed sword is shown on his back suspended from a baldric. The warrior on the right is shown in the same stance, but turning his back to the viewer. He wears a short chiton too and a himation over his shoulder, low-crested helmet and greaves. He carries the Boeotian shield on his left hand (device: two dots into two semicircles and between them a speira) and attacks with the spear in his upraised right hand. Leafy branches with black blossoms or fruits in the field, two of them (one between the left-hand warrior and Dionysos and one between Dionysos and the right-hand warrior) forming a semicircle, the latter with a blob inside.

Red: Dots on the wreath of Dionysos; his beard; stripes on the garments; fillets on the helmets; side edges and edges of the narrow central part of the Boeotian shields; baldric and three spots on the crest of the left warrior.

White (faded): The shield device.

Red lines: Line below the picture serving as ground line; line at the upper edge of the solid black of the lower part of the body of the vase.

The Class of Athens 581. i [Serbeti].  
About 480 B.C.



For the Class of Athens 581. i, see above p. 81. By the same hand as the lekythos 1092 (Pl. 54).

Dionysos flanked by warriors is not a common subject in the Attic black-figure vase-painting. It could be interpreted as an extract of a Gigantomachy, and the Boeotian shields would then point to a mythical battle but on the Athens lekythos, Dionysos is unarmed and seems to dance rather than fight. I believe that the scene would be better explained as a conflation of two themes: Dionysos dancing between two satyrs or two maenads and a fighting scene.

For the subject of Dionysos in a battle, see F. Lissarrague, in C. Bérard / C. Bron / A. Pomari (eds), *Images et société en Grèce ancienne. Colloque International*, 8-11 février, Lausanne 1984 (1987) 111. For conflations of themes on vases, see Hatzivassiliou, *Iconography* 88.

For similar branches in the field forming a semicircle, see above the lekythos 1092 (Pl. 54).

#### PLATE 63

9687. Formerly in the collection of the General Ephorate no. 1726.

Nicole, 938; *ABV* 491, 58; *LIMCV* (1990) 155 s.v. Herakles ad no. 3210 (J. Boardman); Hatzivassiliou, *Iconography* 101 no. 32.

Height, 20.4 cm; mouth diameter, 5.3 cm; shoulder diameter, 8.15 cm; foot diameter (top), 5.9 cm, (low) 5.3 cm.

Complete. Surface abraded on the exterior of the handle and lower part of the vase. Black glaze flaked on handle and mouth. Fabric reddish with a darker slip. Added red and white (?) (faded).

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards, without a sudden inward curve to a disc foot glazed on top with a ridge at the edge and with the vertical surface reserved. A dilute line (faded) at the joint between the shoulder and the body. Lower part of the body glazed, except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below, skipping one bud on the upper set of arcs and one on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: Herakles, seated, flanked by two pairs of

Dionysos and a woman (?) or two Dionysoi (?) seated side by side and on the far left a satyr moving or dancing to the right looking round, his left hand raised and his right, bent at the elbow, resting at his side. Herakles (short chiton, the lion scalp over his head, its paw tied on his chest) sits to the right on a folding stool (*diphros okladias*) looking back. He raises his left hand in a gesture of conversation, his right hand, bent at the elbow, rests at his side. The couples at his left and right (the right one could be also interpreted as Dionysos alone) are seated on similar stools, shown in profile to the right. They are wreathed and dressed in long chiton and himation. The figure seated on the outer side of the stool is holding a kantharos and can be interpreted as Dionysos. Leafy branches in the field.

Red: Beards; stripes on garments.

White (?) (faded): legs of Herakles' *diphros*.

Red lines: The ground line; line on the lower edge of the reserved band below the picture.

The Class of Athens 581. i.  
About 480 B.C.

For the Class of Athens 581. i, see above p. 81. The badly drawn heads of the seated figures to the left and right of Herakles does not easily allow to distinguish whether single figures or couples were intended, with Dionysos shown alone or together with another male or female figure. Beazley (*ABV* 491) saw a couple left of Herakles which he interpreted as Dionysos and Ariadne (or Semele), while he believed that Dionysos is shown alone right of Herakles. According to Hatzivassiliou, *op. cit.* the seated figures are couples, both composed of two Dionysoi, theory which it seems also possible, since a female presence next to Dionysos is not secure. An interpretation of the scene, whether a couple of Dionysoi or Dionysos and a woman are shown, cannot be attempted and its meaning remains unknown.

The scene with a duplicate figure of the god is unusual. The composition has similarities with that on the lekythos, Bolton Mus. A.i. 1963 (*Para* 212, 2; *LIMCV* *op. cit.* no. 3210), where two figures of Dionysos also appear. Another duplicate figure of Dionysos is shown on the eye-cup on the London Market (*Sotheby's Antiquities*, London 9.12.93 and 10.12.93 no. 151) with Hephaistos on a mule and a satyr between eyes on side A and maenads and two Dionysoi standing side by side between eyes on side B.



1-3.

387 (CC 932). Formerly in the collection of the Archaeological Society no. 2301. From Tanagra.

*ABV* 493, 87.

Height, 9.8 cm; mouth diameter, 5.5 cm; shoulder diameter, 6.5 cm; foot diameter, 6 cm.

Complete, except for a few chips. Foot assembled from several pieces. Good black glaze, fired red in places and peeled off. Fabric brownish with a darker slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. Strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a low torus foot glazed on top and the upper edge with the vertical surface reserved. A glazed line at the joint between shoulder and body. Lower part of the body glazed, except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems skipping one bud on the upper set of arcs and one on the lower. Tongue pattern degenerated to a row of vertical strokes above.

Body: Dionysos and a woman (Ariadne?) recline on the ground to the left. Dionysos bearded and ivy-wreathed rests against a cushion. A himation covers his left shoulder and arm, the lower part of his body and his legs, which are bent at the knees. The woman wears a chiton and a himation that covers her left shoulder, the lower part of her body and her legs that are bent at the knees.

#### PLATE 64

She wears a mitra in her hair, tied with a red band. Both figures look to the right, towards a bearded satyr with a fillet in his hair, who is moving to the right, looking back. A second satyr, with a fillet in his hair, approaches from the left moving actively, with his left leg raised and his hands outstretched, bent at the elbows, gesturing to the couple. In his right hand, he holds leafy branches that spread in the field and in his left two leafless branches (?). Leafy branches also sprout from behind the satyr on the right. By the side of Dionysos, two cakes on the ground.

Red: Beards; leaves of Dionysos' wreath; forelocks and band on the mitra of the woman; fillets of the satyrs; band along the tail of the satyr on the right.

White: Woman's flesh; clusters of three dots on the garments; cakes.

Red lines: The ground line; line on the lower edge of the reserved band below the picture.

The Class of Athens 581. i.

About 480 B.C.

For the Class of Athens 581. i, see above p. 81.

The lekythos Naples 86324 (*ABV* 701, 90bis; *CVA* 5 pl. 57, 1-3) of the same class, shares the same subject and composition with the Athens lekythos; the poses of the two satyrs flanking the reclining couple are especially similar.

For the subject, see above the lekythos 385 (Pl. 53).

For the satyrs around the reclining couple, see B. Fehr, *Orientalische und griechische Gelage* (1971) 65.

For the pose of the satyr on the right, see Schöne, *Thiasos* 106.

4-6.

9705. Formerly in the collection of the General Ephorate no. 1738. Unpublished.

Height, 13.6 cm; mouth diameter, 3.3 cm; shoulder diameter, 6 cm; foot diameter, 4.1 cm.

Intact, except for missing chips on rim and body. Many abrasions especially on mouth and foot. Fabric reddish with a red slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and unevenly glazed on the outside, reserved on top. The shoulder and the neck run on in one curve. Strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a torus foot, glazed on top with the vertical surface reserved. A thick glazed line



at the joint between the shoulder and the body and two lines below the picture the upper one serving as ground line. Lower part of the body glazed except for a reserved band.

Shoulder: An upright palmette with a pair of stalks starting from its bottom and shooting straight out towards the handle, at the end of each stalk an open lotus bud.

Body: A warrior moves to the right looking round, between two draped figures. He wears a short chiton and a high-crested helmet. He wields his spear with his right hand and carries a Boeotian shield (device: thunderbolt) in his left. On each side a draped figure with a fillet in his hair stands looking inwards holding the front edge of his himation, the other edge hanging from his arm. A staff placed vertically in front of each of the spectators. Leafy branches in the field.

Red: Fillets; band around the helmet's crown; dots on the shield's rim.

White (faded): Stripes on the folds of the himatia; shield device; crest of the helmet; dots on the shield's rim.

The Class of Athens 581. i [Serbeti].  
About 480-470 B.C.

For the Class of Athens 581. i, see above p. 81.

The Athens lekythos has many potting and stylistic similarities with the lekythos, Geneva 19724.1961 (Anc. Coll.) (CVA 2 pl. 73, 1-3), of the Class of Athens 581. The two vases share the same shoulder decoration and the warrior of our lekythos is similarly rendered to the warrior fighting in the middle on the Geneva lekythos. Both are shown in the same pose and wear helmets with an unusual big crest. Two more lekythoi of the Class of Athens 581. ii have the same subject: Athens, Agora P 24340 (Para 233; Agora XXIII no. 976 pl. 83) name-piece of the Group of Agora P 24340; and Leiden I. 1958/1.2 (CVA 2 pl. 106, 7-9) (white-ground). For the shoulder design, see Para 245-246.

The lively movement and position of the warrior on our lekythos contrasts with the calm standing figures of the spectators. It is possible that here the painter combined a figure from a battle scene and the standard and roughly depicted figures of the spectators found on contemporary vases.

For the Boeotian shield and its use by vase-painters to distinguish epic heroes, see H. L. Lorimer, *BSA* 42 (1947) 95, 123 ff; K. Schauenburg, *AM* 92 (1977) 97 n. 32; H.

A. G. Brijder, *Siana Cups* I (1983) 124 n. 136; J. Boardman, *AGAI* (1983) 30-31; F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie antique* (1990) 76, 78-79. For the thunderbolt as a shield device, see Chase, *Devices* 68 CCLIV; for the shield devices in general, see Steiner, *RGV* 271 n. 40.

## PLATE 65

1-3.

26938. Unknown provenance. Unpublished.

Height, 10.9 cm; mouth diameter, 2.6 cm; shoulder diameter, 4.8 cm; foot diameter, 3.3 cm.

Complete. Cracked and mended on the neck. Worn surface on rim and inside the mouth. Good black glaze, slightly faded in places. Fabric brownish-red with a darker slip. Added red and white.

Shoulder lekythos. Shallow calyx mouth with the upper surface sloping upwards to the opening glazed inside and out. The shoulder and the neck run on in one curve. Strap handle glazed on the outside only. The body tapers downwards to a narrow foot glazed on top with the vertical surface reserved. Above the picture two rows of dots between thick glazed lines. Below the picture thick glazed line serving as ground line. Lower part of the body glazed, except for a reserved band.

Shoulder: An upright palmette with a pair of stalks starting from its bottom and shooting straight out towards the handle, at the end of each stalk an open lotus bud.

Body: A dancing figure (Dionysos?) dressed in a chiton and a himation, with a fillet on the head, moves to the right looking back. He extends his right hand backwards and holds in his left vines with dotted leaves and with bunches of fruits. On each side, a draped figure with a fillet in the hair stands facing inwards.

Red (shoulder): "Heart" of the palmette.

Red (body): Fillets; stripes on the garments.

White: Sparse dots on the decorative band above the picture. Four bunches of grapes.

Red lines: Line on top of the solid black of the lower part of the vase.

The Class of Athens 581. i [Serbeti].  
About 480-470 B.C.



For the Class of Athens 581. i, see above p. 81.

The special design of the shoulder of the Athens lekythos is not a common feature for the lekythoi of the Class of Athens 581. i. It appears on the shoulder of smaller lekythoi that form a minority within the class. For the shoulder design, see Para 245-246. Our lekythos is best compared with the lekythos, Vibo Valentia C. 38 (CVA pl. 12 falsely attributed to the Phnyllis Class), with the same subject and the same shoulder decoration; see also the lekythoi: Agora P 20752 (Para 245; Agora XXIII pl. 83 no. 1031); Tübingen 7228 (CVA 3 pl. 45, 1-3, 10-11) with many stylistic similarities with the Athens lekythos; Agrigento C 777 (CVA 1 pl. 59, 3-4, 60, 4); Barcelona 377 (ABV 491, 64; Add<sup>2</sup> 122); Athens Kerameikos KER 8248 (Kerameikos IX 85 pl. 14, 1-2); Mainz University 14 (CVA 1 pl. 39, 2-3); Oslo, Museum of Ethnography 6907 (CVA Norway 1 pl. 22, 3-4); Münster (K. Stähler, in B. Korzus [ed.], *Griechische Vasen aus westfälischen Sammlungen* [1984] no. 77); Basel Market (MuM Sonderliste G [1964] no. 39); Geneva 19724.1961 (CVA 2 pl. 73, 1-3); Palermo, Mormino 106 (CVA pl. 3, 2-3); Bochum S. 152 (CVA 1 pl. 41); Marathon Museum 1915 (CVA pl. 12, 1-3) with the same shoulder design.

4-6.

1048. Formerly in the collection of the Archaeological Society no. 7372. From Athens. Unpublished.

Height (as preserved to the top of the handle), 13.4 cm; shoulder diameter, 6.7 cm; foot diameter, 4 cm.

Mouth and most of the neck missing. Abrasions on the handle, foot and joint between body and foot; good black glaze flaking in places. Fabric reddish with a darker red slip. Added red and white.

Shoulder lekythos. The neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a low echinus foot, glazed on top with the vertical surface reserved. A thick glazed line at the joint between the shoulder and the body and another one below the picture serving as ground line. Lower part of the body glazed except for two reserved bands.

Shoulder: Upright palmette with a pair of stalks starting from its bottom and shooting straight out towards the handle, at the end of each stalk an open lotus bud.

Body: A young horseman, riding to the right, dressed

in a chlamys and a cap, probably an alopekis with the tail of the animal visible behind his head. He carries a long spear diagonally. The horseman is followed and preceded by a warrior running to the right, who wears a short chiton (the right one with a nebris above) and a low-crested helmet. He is equipped with a spear and a round shield (device on the shield of the right warrior: three balls). A sword in its scabbard hangs from the waist of the warrior on the left. Leafy branches in the field.

Red (shoulder): "Heart" of the palmette.

Red (body): Dotted pattern on the horseman's chlamys and wavy line on its hem; dots on the lower part on the chiton of the right-hand warrior; rims of the shields; shield device of the right-hand warrior; stripe on the mane of the horse; dot on its forehead hair.

Uncertain if red or white (faded): Tail of the cap of the horseman.

Red lines: Line on the joint between the shoulder and the neck.

The Class of Athens 581. i [Serbeti].  
About 480-470 B.C.

For the Class of Athens 581. i, see above p. 81.

For the shoulder decoration, see the previous lekythos 26938 (Pl. 65, 1-3).

For the shield device (three balls), see above the lekythos 20256 (Pl. 56, 1-3).

The subject of a horseman is frequent on lekythoi of the Class of Athens 581, usually with the two accompanying warriors carrying shields and looking round, see e.g. the lekythoi: Taranto 4389 (*Catalogo del Museo Nazionale Archeologico di Taranto* vol. I, 3 [1994] no. 7.1); Frankfurt St. P. 414 (CVA 4 pl. 51, 5-7); Prague, National Museum 780 (CVA 1 pl. 43, 4-6); Tübingen 5343 (CVA 3 pl. 41, 1-3); Essen A14 (H. Froning, *Katalog der griechischen und italischen Vasen* [1982] 170); Leiden RO II 44 (CVA 2 pl. 92, 6-8); Agora P 24351 (Para 234; Agora XXIII no. 986, pl. 83); Tübingen S./689 (CVA 3 pl. 42, 4, 6-8) (the warriors running outwards); Olympia K10791 (Burow, 246-247 pl. 79 no. 202).

For horsemen on the Athenian vases, see T. B. L. Webster, *Potter and Patron in Classical Athens* (1972) 179-195; H. A. Harris, *Sport in Greece and Rome* (1972) 151-160; F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie antique* (1990) 191 ff.; C. Ellinghaus, *Aristokratische Leitbilder, demokratische Leitbilder*.



*Kampfdarstellungen auf athenischen Vasen in archaischer und frühklassischer Zeit* (1997) 247-250; M. Schäfer, *Zwischen Adelsethos und Demokratie. Archäologische Quellen zu den Hippeis im archaischen und klassischen Athen* (2002) 52-69 (with bibliography).

On the battle scenes on vases, see Knittlmayer, 67-68; F. Felten, in P. Scherrer / H. Taeuber / H. Thür (eds), *Steine und Wege, Festschrift für Dieter Knibbe zum 65. Geburtstag* (1999) 195-199 esp. 196; S. Muth, *Gewalt im Bild. Das Phänomen der medialen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.* (2008) 139-236 passim. On the use of the spear by the horsemen, see N. E. Gardiner, *Athletics of the Ancient World* (1930) 176.

For riders in archaic art, see P. A. L. Greenhalgh, *Early Greek Warfare. Horsemen and Chariots in the Homeric and Archaic Ages* (1973) 111-136; G. R. Bugh, *The Horsemen of Athens* (1988) 14-15; F. Lissarrague, *op. cit.* 191 ff.; I. Vogt, *Studien zu Pferd und Reiter in der frühgriechischen Kunst* (Ph. D. thesis, Bonn 1990); C. Ellinghaus, *op. cit.* 197-199.

## PLATE 66

1-3, 6.

471 (CC 887). Formerly in the collection of the Archaeological Society no. 826. From Haidari, Argolis.

ABV 502, 100; H. Heydemann, *Griechische Vasenbilder* (1870) pl. 5, 7; J. Boardman, *RA* (1992) 230, 237 no. 11, fig. 7; S. Pfisterer-Haas, *AM* 118 (2003) 179, fig. 2.

Height, 18.4 cm; mouth diameter, 4.1 cm; shoulder diameter, 8.4 cm; foot diameter, 4.5 cm.

Mended from several large and small fragments. Handle, part of the mouth and small part of the wall of the body restored. Surface of the front view and of the lower part of the body worn. Black glaze abraded and flaked off in places. Fabric orange-red with a darker slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The neck curves imperceptibly into the shoulder. The body tapers downwards without a sudden inward curve to a torus foot, glazed on top with the upper edge of its vertical surface glazed and the lower reserved. A glazed line at the joint between the shoulder and the body. A dilute line below the picture serving as ground line and leaving a narrow reserved space below.

Lower part of the body glazed, except for a reserved band. Shoulder: Rays with bars above.

Body: A huge phallos-bird (only the incisions of the drawing and part of the black glaze of the top of the shaft remain) stands on the ground between a seated woman and a man. The phallos-bird consists of a large shaft, with four rolls of retracted foreskin below the glans which has an eye, and testicles making up a body and wings. Its feet appear below the testicles and a smaller erect phallos is depicted at the base of the shaft. The woman, on the left, is seated on a folding stool (*diphros okladias*) looking at the phallos-bird. She is dressed in a chiton and a himation, her hair bound up in a krobilos with a fillet. She raises her left hand, bent at the elbow, holding a fillet. A wool basket (*kalathos*) is in front of her legs. On the right, a man is moving to the left, raising his right hand behind the wing of the bird. He is dressed in a chiton and a himation and has a fillet in his hair. In the field, leafy branches with fruits.

Red: Bands on the himatia; fillets.

White: Woman's flesh; chiton of the man; clusters of three dots on the himatia; the folding stool; fruits.

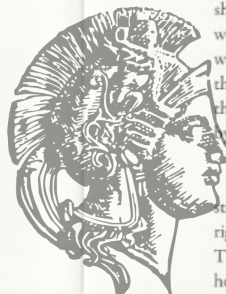
Top of vase only, 581. ii. About 480-470 B.C.

For the Class of Athens 581. ii, see above p. 81; see also ABV 498 ff.; *Para* 231 ff.; *Add*<sup>2</sup> 124.

The scheme of decoration and the style is similar to the lekythos of the same class, Gela 31293 (*TA ATTICA*, 444 pF15).

The scene on the Athens lekythos is of special interest, since the phallos-bird appears in a purely domestic setting, as indicated by the seated woman and the wool basket, although the branches in the field and the huge phallos-bird might suggest an association between phallos and Dionysos' rites. For such rites, see M. Nilsson, *A History of Greek Religion* (1924) 91-92, 206; E. Buschor *AM* 53 (1928) 96-108; E. Keuls, *The Reign of the Phallus. Sexual Politics in Ancient Athens* (1985) passim; M. Kilmer, *Greek Erotica on Attic Red-figure Vases* (1993) 193-197.

For the phallos-bird in general, see A. Greifenhagen, *WZRoStock* 16 (1967) 451; W. Arrowsmith, *Arion* (1973) 164-167; J. Henderson, *The Maculate Muse. Obscene Language in Attic Comedy* (1991) 128; C. Weber-Lehmann, *RM* 92 (1985) 19-44, n. 108; G. Vorberg,



*Glossarium Eroticum* (1988) 478; Keuls, *op. cit.* 193-197; Boardman, *op. cit.* 227f. For various interpretations of the phallos in iconography, see A. Henrichs, in *Papers Amasis Painter* 96-97 with bibliography.

4-5.

30184. Formerly in the Empedokles Collection no. E 1049. Unpublished.

Height, 13 cm; mouth diameter, 3.2 cm; shoulder diameter, 5.5 cm; foot diameter, 3.6 cm.

Complete, except for a small missing fragment from the surface of the foot. Good black glaze, matt on the mouth. Fabric brownish-red with a darker slip. Added red and white.

Shoulder lekythos. Calyx mouth black with the upper surface reserved. The neck curves imperceptibly into the shoulder. The body below the figure-scene tapers downwards without a sudden inward curve to a spreading foot with the upper surface black and reserved profile. Two thin brown lines at the joint between the shoulder and the body. The black glaze below the figures is interrupted by two reserved bands.

Shoulder: Rays with bars above. Body: A chariot in frontal view with the charioteer standing in the chariot-box, head in profile turned to the right, partly visible as it is hidden by the horses' heads. The two trace-horses turn their heads outwards, the pole horses look inwards. Leafy branches with fruits in the field.

Red: Manes and forehead hair of the horses.

White (faded): Eyes; dots on the breastbands of the horses; dots on their bodies; part of the chariot-box.

The Class of Athens 581. ii [Serbeti].

About 480-470 B.C.

For the Class of Athens 581. ii, see above p. 81; see also ABV 498 ff.; *Para* 231 ff.; *Add*<sup>2</sup> 124.

For the subject of the frontal chariot, see above the lekythos 15114 (Pl. 35, 4-6).

The execution of the scene is hastily done. The poor style, especially of the charioteer, is close to the lekythos, Agrigento C 840 (*Para* 227; *Add*<sup>2</sup> 123; *CVA* 1 pl. 62, 1-2), of the Class of Athens 581. i. The type of the foot of our lekythos is not typical for the lekythoi of the Class of Athens 581, but there are some lekythoi within the class with a foot of this type, see e.g. Agrigento C. 800 (*Para*

240; *Add*<sup>2</sup> 125), of the Group of the Agora P 24327; Bucarest, National Museum 462 (*Para* 244), of the Kalinderu Group; Athens Agora P 24413 (*Para* 230), of the Group P.; Nicosia C 736 (*ABV* 501, 89; *Add*<sup>2</sup> 124), of the Class of Athens 581. ii.

## PLATE 67

489 (CC 882). Formerly in the collection of the Archaeological Society no. 850. From Attica.

ABV 500, 51; *Add*<sup>2</sup> 124; H. Heydemann, *Griechische Vasenbilder* (1870) pl. 8, 3; P. Jacobsthal, *Marburger Jahrbuch für Kunstwissenschaft* 5 (1929) 2 fig. 3 (a sketch); Brommer, *VL*<sup>3</sup> 473, 2; Boardman, *ABFH* 247 fig. 258; *LIMC* I (1981) s.v. Aktaion 455 no. 2 a sketch (mislabelled as Aktaion no. 1) and pl. 346, (L. Guimond); R. L. Lacy, *The Myth of Aktaion: literary and Iconographic Studies* (Ph. D. thesis, Bryn Mawr 1986) 186 pl. XV, 2; *LIMC* III (1986) s.v. Autonoe 64 no. 1 (A. Kossatz-Deissmann); E. Mugione, *DialA* 6 (1988) 131 no. 2; C. Marconi, *Selinunte. Le metope dell'Heraion* (1994) 260, fig. 118.

Height, 16 cm; mouth diameter, 4 cm; shoulder diameter, 5.6 cm; foot diameter, 4.4 cm.

Mended from a few fragments. Crack along the body. Black glaze chipped in places on foot and lower part of the body. Abrasions at the joint of foot and body. Fabric brownish with a darker slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and out and reserved on top. The shoulder and the neck run on in one curve. Strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve. Torus foot glazed on top, with a glazed ridge below the upper edge of the vertical surface and the lower edge reserved. A glazed line at the joint between shoulder and body. Lower part of the body glazed except for three thin reserved bands.

Shoulder: Rays with bars above.

Body: Aktaion attacked by the dogs flanked by two women. Aktaion, naked with only a fillet on his head, runs to the right looking back. His torso is frontal with the head turned to the left, the lower body turned to the right, his arms and legs widespread. Three black dogs attack and bite him from the left, two white and a black



from the right and a black and white between his legs. On the left, a woman stands to the right raising her right hand, bent at the elbow. She is dressed in a chiton and a himation and has a fillet in her hair. The woman on the right, is moving rapidly to the left towards Aktaion with both hands upraised. She is dressed in a chiton and a himation and has a fillet in her hair. In the field, two leafy branches with fruits.

Red: Beard of Aktaion; blobs on the garments; fillets; pupils of the women's eyes (red on white); collars of the white dogs, of the black dog on Aktaion's left shoulder and of the black dog under his left arm.

White: Women's flesh; three dogs; band on the belly of the middle and of the lowest black dog on the left; two blobs (teeth?) on the muzzle of the upper and of the lowest black dog on the left; fruits.

The Class of Athens 581. ii.  
About 480-470 B.C.

For the Class of Athens 581. ii, see above p. 81; see also *ABV* 498 ff.; *Para* 231 ff.; *Add*<sup>2</sup> 124.

The story of Aktaion is thought to be one of the earliest Greek myths. It was known to Hesiod and Stesichoros and featured in plays by Aischylos [*Toxotides*], Phrynichos [*Aktaion*] and Euripides [*Bacchai*] in several versions. The scene appears around 550 B.C. on Athenian vases and gains in popularity during the 5th century B.C. In the black-figure vase-painting Aktaion is shown running away from the biting dogs that swarm over him, but there are no signs of transformation into a stag yet.

For the subject, see Jacobsthal, *op. cit.*; K. Schauenburg, *Jagddarstellungen in der griechischen Vasenmalerei* (1969); Brommer, *VL* 473 ff.; G. Nagy, *HarvStClPhil* 77 (1973) 179; J. Boardman, *AntK* 19 (1976) 12-13; P. Brize, *Die Geryoneis des Stesichoros und die frühe griechische Kunst* (1980) 23-4; *LIMC* I (1981) 455 ff. s.v. Aktaion (L. Guimond) with bibliography; Lacy, *op. cit.* esp. 183-190; Mugione, *op. cit.* 111-132; K. Schefold, *Götter- und Heldensagen der Griechen in der Früh- und Hocharchaischen Kunst* (1993) 204; E. D. Reeder in E. D. Reeder (ed.), *Pandora. Women in Classical Greece* (1995) 314-321; M. Manoledakis, in B. Schmaltz / M. Söldner (eds), *Griechische Keramik im kulturellen Kontext. Actes des Internationalen Vasen-Symposiums Kiel vom 24. bis 28. 9. 2001* (2003) 131; Marconi, *op. cit.* 258 ff.

On the identification of the two women that frame the scene, see Jacobsthal, *op. cit.* 2; Heydeman, *op. cit.* 8

(Artemis and Autonoe [Aktaion's mother]); Schauenburg, *op. cit.* 35 n. 25 (Autonoe); Lacy, *op. cit.* 187 (Artemis and Lyssa). For the dogs of Aktaion, see *LIMC* VIII Suppl. 548 s.v. canes (T. Ganshow) with bibliography.

## PLATE 68

1-3.

553 (CC 902). Formerly in the collection of the Archaeological Society no. 1927. From Atalanti.

*ABV* 499, 37; *Para* 229; Brommer, *VL* 95, 13; *LIMC* V (1990) s.v. Hermes 330(γ) no. 526c (G. Siebert); P. Zanker, *Wandel der Hermegestalt in der attischen Vasenmalerei* (1965) n. 33.

Height, 14.8 cm; shoulder diameter, 6.9 cm; foot diameter, 5 cm.

Handle, mouth and most of the neck missing. Black glaze occasionally faded. Fabric brownish with a darker slip. Added red and white.

Shoulder lekythos. The neck curves imperceptibly into the shoulder. The body tapers downwards without a sudden inward curve to a low disc foot slightly spreading, glazed on top with the vertical surface reserved. Above the picture a double row of dots between lines. Lower part of the body glazed except for a reserved band.

Shoulder: Rays with bars above.

Body: Hermes and Kerberos between two fleeing women. Hermes (a pointed felt cap with brim turned up, chlamys, winged boots, wand in the hand) walks to the right looking round. By his side Kerberos, the guardian hound of Underworld, here a gigantic two-headed beast with a serpent tail elegantly arched and white tufts of hair hanging down to his flanks, walks to the right. The two women are moving outwards looking back. They are dressed in chitons and himatia. The woman on the left has her hair tied up in a krobylos. She raises her left hand, her right one poised at waist level. The woman on the right raises her right hand and has her left one poised at waist level. Three unfluted Doric columns in white (faded) set the scene in the Underworld (one behind Kerberos, one between Hermes and the heads of the animal and one between the dog's heads and the woman on the right). Leafy branches in the field.

Red: Stripes on the garments.

White: Hermes' headgear; vertical bands on the flanks of the animal; women's flesh; columns.



Red lines: The ground line; line on top of the solid black of the body of the vase; line at the joint between the foot and the body.

The Class of Athens 581. ii. Recalls the Gela Painter. About 480 B.C.

For the Class of Athens 581. ii, see above p. 81 and *ABV* 498 ff.; *Para* 231 ff.; *Add*<sup>2</sup> 124.

The Athens lekythos belongs to a group of four lekythoi of the Class of Athens 581. ii with the same subject: Hermes leading Kerberos between two women. For the list of these lekythoi, see *LIMC* V (1990) s.v. Hermes 330 no. 526 (a fifth lekythos, Delos 567, cited in *LIMC* V *op. cit.* doesn't have the same subject). The four lekythoi are the following: Athens 553; Athens 11732a (incorrectly given as showing Athena fighting three Giants in *LIMC* IV s.v. Gigantes 226 no. 262b [F. Vian / M. B. Moore]); Paris CA 3778; and Philadelphia Market (*Para* 229; *LIMC* VI s.v. Kerberos no. 17). The three first in the list are surely by one hand and they share the same general scheme of decoration. One more lekythos can be added to the above group, the lekythos Athens, Kerameikos KER 8876 (*Kerameikos* IX 105 pl. 50 fig. 3) with the same kind two white columns.

For the subject, see *LIMC* V (1990) s.v. Hermes 330(γ) nos 524-526 (G. Siebert) and *LIMC* VI (1992) s.v. Kerberos 24-32 (S. Woodford / J. Spier); L. Chazalon, in A. Rousselle (ed.), *Frontières terrestres, frontières célestes dans l'antiquité* (1995) 165-186; see also above the lekythos 580 (Pl. 58, 4-6).

Slim unfluted Doric columns with or without echinus, abacus and architrave above are sometimes used for denoting the gates of the Palace of Hades on vases depicting Herakles leading Kerberos out of the Underworld. The slim proportions of the columns may suggest timber. For the columns, see P. E. Oliver-Smith, *Architectural Elements on Greek Vases before 400 B.C.* (Ph. D. thesis, New York University 1969) 18; Hatzivassiliou, *Iconography* 90. For columns in the scenes with Kerberos, see Hatzivassiliou, *op. cit.*; see also the lekythoi: Basel Market (*MuM Sonderliste* G [1964] no. 39); D. J. Collection (K. Stähler, *Eine Sammlung griechischer Vasen. Die Sammlung D. J. in Ostwestfalen* [1983] no. 23 pl. 32), by the Edinburgh Painter; lekythos in a private Collection Münster (*LIMC* VI, *op. cit.* s.v. Kerberos 26 no. 24). See also the amphorae (choice): New York 41. 162. 178 (*ABV* 509, 155. 703; *Add*<sup>2</sup> 127), by the Diosphos Painter; Louvre F 241 (*ABV* 383, 5), by the Acheloos Painter;

Orvieto Faina 2805 (*ABV* 392, 1; *Para* 172; M. R. Wojcik, *Museo Claudio Faina. Ceramica attica a figure nere* [1989] 248 no. 125), by the Nikoxenos Painter; London 93, 7-12, 11 (*CVA* 3 pl. 34, 3); Berlin F 1880 (*CVA* 5 pl. 44, 3); Basel Market (*Vente publique XI 23 Janvier 1953 monnaies et medailles S.A. Basle* no. 327 pl. XVIII); amphora frg. Leipzig T4485 (*CVA* 2 pl. 13); and the hydria, Basel Market (*MuM Auktion* 40, 13 Dezember 1969 no. 71 pl. 24).

For Kerberos with two heads, see *LIMC* VI *op. cit.* 25-26. For the same white bands on Kerberos' flanks, see the amphora, Munich 1493 (*ABV* 316, 7; *Para* 137; *Add*<sup>2</sup> 85), by the Buccci Painter and the oinochoe, Paris Bibliothèque Nationale 4789 (*CVA* 2 pl. 65, 6, 8).

For bibliography about Underworld scenes, see above the lekythoi 580 (Pl. 58) and 19765 (Pl. 42, 4-6).

4-6.

15867. From the T. Giannopoulos Collection. Acquired by the National Museum in 1934. Unpublished.

Height, 14.8 cm; mouth diameter, 3.4 cm; shoulder diameter, 6.4 cm; foot diameter, 3.8 cm.

Intact. Some abrasions on mouth and lower part of the body. Black shiny glaze. Fabric reddish with a slightly darker slip. Added red and white.

Shoulder lekythos. Calyx mouth glazed inside and unevenly glazed on the outside, reserved on top. The almost flat shoulder and the high neck run on in a single curve. Strap handle glazed on the outside only. The body tapers downwards without a sudden inward curve to a low disc foot glazed on top with the vertical surface reserved. Above the picture alternating black and white two-row net-pattern between glazed border lines. Lower part of the body glazed except for a reserved band.

Shoulder: Rays with bars above.

Body: Dionysos seated with maenads dancing around. Dionysos sits to the left on a folding stool (*diphros okladias*) that seems to hover. He holds a large drinking horn in his left hand and his right arm, with the elbow bent, rests at his side. He is bearded and wears a long chiton and a himation and has an ivy-wreath in his hair. At either side, a maenad dances outwards looking round, dressed in chiton and himation and with a fillet in her hair. She holds one arm at her waist and raises the other. In the background, branches with bunches of grapes.

Red: Beard and wreath of Dionysos; bands of alternating folds on the himatia; hair fillets.



White: Dots on the pattern above the picture; joints of the *diphros*; fruit; solid white spot on Dionysos' himation at the shoulder area.

Red lines: Line at the lower edge of the upper and one below the lower edge of the lower reserved band of the body of the vase.

The Class of Athens 581. v. Kalinderu Group [Serbeti]. About 480 B.C.

For the Kalinderu Group, a subdivision of the Class of Athens 581, see *ABL* 93; Ure, *Sixth* (Class J); *ABV* 503-504 (Class of Athens 581. v), 702. 716; *Para* 243-245; *Add*<sup>2</sup> 126.

Subject and style of our lekythos are very similar to that on the lekythos, Brussels, J. L. Theodor Collection (P. Heesen, *The J. L. Theodor Collection of Attic black-figure vases* [1996] Allard Pierson Series vol. 10 no. 14 figs. 36-38), and both share many stylistic traits with the lekythos, Agrigento C 777 (*CVA* 1 pl. 59, 3-4. 60, 4), of the Class of Athens 581. i, especially in the rendering of the maenads.

For the subject on lekythoi of the Kalinderu Group, see e.g. Bucarest, National Museum 0462 (*Para* 244; *CVA* 1 pl. 28, 1-2); Bucarest 18662 (*CVA* 2 pl. 16, 4, 8-10); Syracuse (*ABV* 716, 12 bis; *Para* 244). See also the lekythos, Leiden PC 18 (*CVA* 2 pl. 92, 1-3), of the Class of Athens 581. i with the same subject.

For the subject, see Carpenter, *Imagery* 76-97; Schöne, *Thiasos* 102. 105 ff. See also bibliography above on lekythos 384 (Pl. 52, 3-4).

For similar maenads on lekythoi of the Kalinderu Group, see the lekythoi: Mannheim 5 (*Para* 245; *CVA* 1 pl. 19, 3-5); Hamburg 1917.1431 (*CVA* 1 pl. 31, 4-5); Tübingen 7407 (*CVA* 3 pl. 44, 6-8); Tübingen 7516 (*ibid.* pl. 44, 1-3). See also the maenads on the lekythoi: Agrigento C 777 (*loc. cit.*), of the Class of Athens 581. i and Thebes R.80.242 (Ure, *Sixth* pl. 15, 5 no. 80.242), of the Class of Athens 581. ii. For similar decorative band above the picture, see the lekythoi of the same Group: Athens, Kerameikos 1835 (*Kerameikos* VII.2 pl. 83, 475, 7); and KER 6423.6424 (*ibid.* 123 pl. 83, 475, 8).

ΑΚΑΔΗΜΙΑ

### THE LITTLE-LION CLASS

The Little-Lion Class, named by Haspels after the lions that are occasionally shown on the shoulder of the lekythoi, is a large class of small lekythoi of fine red clay, painted in shiny black, made by the Workshop of the Sappho and Diosphos Painters (*ABL* 98). The potters of the Class prefer the small form of the lekythoi of the Sappho's potter-painter (C. Jubier-Galinier / A.-F. Laurens, *TOPOI* 8/2 [1998] 737). Some lekythoi of the Class of Athens 581. iv are close to the Little-Lion Class in shape and might indeed be counted as belonging to it (see *Para* 253).

Haspels (*ABL* 117-120) has divided the lekythoi of the Class into groups (Hound-and-Hare Group, Krotala Group, Group of Athens 496). Beazley did not include the Group of Athens 496 in the Little-Lion Class and did not even list the lekythos Athens 496, presented in this volume, in his *ABV* and *Para*.

For the Little-Lion Class, see *ABL* 98-100. 116-120. 227 nos 27-40. 230-231; *ABV* 512-517. 703; *Para* 251-255; *Add*<sup>2</sup> 128; E. Vanderpool, *Hesperia* 15 (1946) 299; *Agora* XII 153; A. D. Ure, *JHS* 57 (1937) 265; Kurtz, *AWL* 80. 120; *Agora* XXIII 47; P. Heesen, *The J. L. Theodor Collection of Attic Black-figure Vases* (1996) 91; C. Jubier-Galinier, *La production du peintre de Sappho dans l'atelier des peintres de Sappho et de Diosphos. Parcours d'un artisan à figures noires parmi les ateliers athéniens de la fin de l'archaïsme* (Ph. D. thesis, Université de Montpellier III [1996]) 126-132. For the white sepals of the lotus flowers on the shoulder of many of these lekythoi, see *ABL* 107; Ure, *op. cit.* 265; Kurtz, *AWL* 120; Jubier-Galinier / Laurens, *op. cit.* 731-748; C. Jubier-Galinier in P. Rouillard / A. Verbank-Piérard (eds), *Le vase grec et ses destins* (2003) 81. 86. For a 5th century B.C. dating of the Class, see *ABL* 108; C. H. E. Haspels, *JHS* 58 (1938) 257 f., against it, see Ure, *op. cit.* 265 and *eadem*, *JHS* 58 (1938) 258.



ΑΟΙΝΙΝ

### PLATE 69

496 (CC 904). Formerly in the collection of the Archaeological Society no. 2840. From Eleusis.

*ABL* 119. 231, 1 pl. 40, 2; K. Bogen, *Gesten in Begrüssungsszenen auf attischen Vasen* (1969) 111 no. 20; Brommer, *VL* 172, 13; *LIMC* II (1984) 285 s.v. Apollon no. 822 (W. Lambrinoudakis / E. Mathiopoulou-Tornaritou); *LIMC* V (1990) 162 s.v. Herakles no. 3311 and ad no. 3391 (J. Boardman); *Kerameikos* VII.2 119 text for the lekythos inv. 667, KER 6153; K. Kokkou-Vyridi, *Ελευσίς. Προώμιες πυγές θυσιών στο Τελεστήριο της Ελευσίνης* (1999) 251, pl. 34, Γ15;

Height (as preserved), 9.4 cm; shoulder diameter, 6.4 cm; foot diameter, 3.9 cm.

Mouth, neck and handle missing. Part of the foot missing and restored. Few abrasions on foot, lower glazed part of the vase and left side of the figural scene. Shiny black glaze. Fabric, reddish with a darker slip. Added red and white.

Shoulder lekythos. Tiny ridge at the joint between the neck and the shoulder. The body tapers downwards without a sudden inward curve to a disc-foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus-bud chain linked by intersecting stems above and below, skipping two buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Short tongues above.

Body: Herakles among deities. On the far left, a woman stands to the right, dressed in a long chiton and a himation. In front of her, Herakles stands to the left looking right. He is dressed in a short chiton and the lion-skin with the scalp drawn over his head. His quiver with arrows and a bow are suspended on his back from a baldric crossing his chest. He shoulders his club with his right hand and raises his left back. On the right next to him, Apollo stands to the right dressed in a long chiton and a himation. He is holding a lyre in his left hand and a plectron in his right. In front of him, Athena walks to the right looking back and has her right hand upraised in a greeting gesture. She wears a long chiton and a himation and a low-crested helmet on her head. Next to Athena, on the far right, Dionysos is depicted in a pose similar to that of Athena. He wears a long chiton and a himation and has an ivy wreath in his hair. In his upraised left hand he holds a drinking horn. The chitons of all the figures have an incised decorated band at the hem below. Leafy

branches with grapes spread throughout the field.

Red: Blobs on the lower part of the chitons of the female deities; bands on the himatia; the short chiton of Herakles down the waist; baldric; fillet of Apollo and of the woman on the left side as well as her forehead hair; fillet on Athena's helmet.

White: Women's flesh; chiton of Dionysos; three dots on the edge of the drinking horn.

Red lines: Line below the ground line; line above and line below the reserved band on the lower part of the vase.

The Little-Lion Class.

About 490-480 B.C.

For the Little-Lion Class, see above p. 116.

Haspels considered the Athens lekythos representative of a whole group of lekythoi within the Little-Lion Class, named by her "the Group of Athens 496" (*ABL* 119). Beazley did not include the Group in the Little-Lion Class and did not even list the lekythos in *ABV* and *Para*. Although the shape of the vase places it in the Little-Lion Class, its decoration is very similar to that of the lekythoi of the Class of Athens 581. i.

One may suppose that the festive scene shown here might point to the Introduction of Herakles to Olympus. As in many "Introduction" scenes, Zeus is absent here, but the iconographic scheme is not quite distinct. Thus Herakles shown walking to the left while all the other figures walk to the right points against an interpretation of the scene as the introduction of the hero to Olympus.

For processions of deities with Herakles, where the scene cannot be securely identified as the "Introduction", see K. Schauenburg, *Gymnasium* 70 (1963) 113. 119; Carpenter, *Imagery* 103; K. Lehnstaedt, *Prozessionsdarstellungen auf attischen Vasen* (Ph. D. thesis, München 1970).

The female figure on the left beside Herakles is probably a goddess. Boardman, *LIMC* V *op. cit.* identifies her as Hebe, a figure rarely shown in vase-painting. Hebe could be portrayed here as the future bride of Herakles and thus shown beside him. For Hebe, see *LIMC* IV (1988) 458-464 s.v. Hebe (A.-F. Laurens). For Herakles and Hebe, see F. Brommer, *Herakles* II (1984) 95f.; *idem*, *VL* 172; A.-F. Laurens, in C. Bérard / C. Bron / A. Pomari (eds), *Images et société en Grèce ancienne. Colloque International*, 8-11 février. Lausanne 1984 (1987) 59-72, esp. 70-71; Carpenter, *Imagery* 103. 105; A. H. Shapiro, *Art and Culture under the Tyrants in Athens* (1989) 136-137.



## PLATE 70

1-2.

12825. Unknown provenance. Unpublished.

Height, 7.9 cm; mouth diameter, 1.9 cm; shoulder diameter, 4.3 cm; foot diameter, 2.3 cm.

Half of the foot missing and restored. Few chips on rim and foot. Crack along the left-hand side and the lower front side of the vase. Black glaze flaked at the top of the handle. Fabric reddish with a darker slip. Added red and white.

Shoulder lekythos. Echinus mouth with a merely straight profile glazed with a red line on top. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards with a sudden inward curve to a torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body. A dilute line below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Buds unconnected without stalks. From every other bud two white sepals curve out on both sides towards the lower edge of the shoulder. Short tongues above.

Body: A horseman dressed in a patterned Thracian cloak holding drawn reins and a spear slightly diagonal, is riding to the right. He is preceded and followed by a naked youth on foot carrying a spear and with a himation draped over his left outstretched arm. The right-hand youth looks back towards the rider. They are all moving to the right. Before the left foreleg of the horse is an (accidental?) horizontal black line.

Red: Parts of the himatia of the youths; tail, mane and forelock hair of the horse.

White (shoulder): Dividing lines as sepals between the lotus buds.

White (body): Parts of the Thracian cloak.

Red lines: Line on top of the mouth; pair of lines on top of the glazed lower part of the vase; line on top of the foot.

The Little-Lion Class [Serbeti].  
About 500-490 B.C.

For the Little-Lion Class, see above p. 116.

The youth on the right on the Athens lekythos has his counterpart on the lekythos, Leiden PC 58 (CVA 2 pl.

85, 6-9), of the same class and the youth who precedes the rider on the amphora, Copenhagen 7783 (CVA 43 pl. 108, 4). The youth on the left also has his counterpart on the lekythos, Bochum S. 495 (CVA 1 pl. 38, 1-3), of the same class. For similar draped youths walking out of a combat scene and looking round, see C. Jubier-Galinier / A.-F. Laurens, *TOPOI* 8/2 (1998) 738 n. 29.

Scenes with horsemen can allude to a variety of subjects, associated with war, games or cavalry training. On the Athens vase, due to the absence of any reference to military life, the scene may rather indicate exercise or setting out for hunt. A mounted youth flanked by a naked youth on foot, all walking to the right, is a common theme on lekythoi of the Little-Lion Class. See the lekythos in J. L. Theodor Collection, Brussels (P. Heesen, *The J. L. Theodor Collection of Attic Black-figure Vases* [1996] 91 no. 16); the one in private Collection (J. Chamay [ed.], *Flaneries archéologiques. La collection d'un amateur* [1998] 22, 85 no. 24.11); Palermo 3644 (F. Giudice, *La Collezione archeologica del Banco di Sicilia* [1992] 114 no. D122); the lekythoi: Agora P1284 and P 1297 (ABV 512, 17; Agora XXIII no. 1166); Agora P 1295 (ABV 513; Agora XXIII no. 1167); Agora P 1296 (ABV 515, 7; Para 253; Add<sup>2</sup> 128; Agora XXIII no. 1171); Agora P 1304 (Para 253) and the fragmentary lekythos, Agora P 1356 (Para 253; Add<sup>2</sup> 128). For replica of the same scene, see E. Vanderpool, *Hesperia* 15 (1946) 301 under the no. 132.

Lekythoi of the same class showing youths similar to ours flanking the rider are: Leipsig T56 (CVA 2 pl. 35, 4-7); Oslo University Museum of Ethnography 27456 (Para 252); Vienna University 739, 15 (Para 252; CVA 1 pl. 6, 20).

3-4.

594 (CC 722). Formerly in the collection of the Archaeological Society no. 3439.

ABV 513, 24; Para 252.

Height, 10 cm; mouth diameter, 2.65 cm; shoulder diameter, 5 cm; foot diameter, 3 cm.

Complete, except for a small missing fragment on rim, restored. Abrasions on the mouth and the joint between body and foot. Good black glaze. Fabric reddish with a slightly darker slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed with a red line on top. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the



shoulder tapers downwards to a low disc foot, glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body, a dilute line below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Buds without stalks. From every other bud two white sepals curve out on both sides towards the lower edge of the shoulder. Short tongues above.

Body: Five satyrs dancing up in various attitudes frolicking and mocking. (From left to right): the satyr (1) dances, while moving to the left; the satyr (2) turned to the right kicks with his raised left leg the buttock of (3); the satyr (3) bigger than the others, collapses backwards to the right, while kicking with his right foot the left hand of (2); the satyr (4) with the feet turned to the right balances his body backwards to the left, ready to collapse looking back; the satyr (5) dances moving to the right with the head turned back. In the field leafless branches.

Red: Forelocks and beards.

White (shoulder): Dividing lines as sepals between the buds.

Red lines: Line on top of the mouth; two lines on the black surface below the figure-scene; line on top of the foot.

The Little-Lion Class. Unusual style.  
About 490 B.C.

For the Little-Lion Class, see above p. 116.

The lekythos was twice attributed by Beazley to the Little-Lion Class, with the comment of "unusual style". The style is unusual, due to the long faces of the satyrs, the almost feminine chest of two of them and the sketchy rendering of the bodies. The lekythos, Gela ant. inv. 214/B (CVA 4 pl. 36, 10-12), of the same class has many similar stylistic traits with ours, as does the lekythos, St. Petersburg P.1900.55 (CVA 4 pl. 14), with a similar subject.

On the Athens lekythos the satyrs may be imitating actors' acrobatic performances but dance and balancing tricks seem to have been frequently performed by satyrs, since dancing probably was more natural to them than walking or running. See for example the satyrs on the red-figure psykter, London E 768 (ARV 446, 262; Para 375; Add<sup>2</sup> 241), by Douris. See also M. Steinhart, *Die Kunst der Nachahmung* (2004) 101 f., 126.

For dancing satyrs, see Carpenter, *Imagery* 88-90. For

## PLATE 71

1-3.

589 (CC 728). Formerly in the collection of the Archaeological Society no. 3051.

Para 251.

Height, 12.55 cm; mouth diameter, 2.8 cm; shoulder diameter, 5.5 cm; foot diameter 3.4 cm.

Intact, except for a few chips on rim. Black glaze faded on the lower part of the body and the left part of the shoulder. Fabric reddish with a darker slip. Added red or white (faded).

Shoulder lekythos. Echinus mouth glazed inside and out with a red line on top. The long neck curves imperceptibly into the almost flat shoulder. Concave strap handle glazed on the outside only. The body tapers downwards without a strong inward curve to a torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and one below the figure-scene serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Lotus-bud chain linked by intersecting stems above and below skipping two buds on the upper set of arcs and one bud on the lower.

Body: Duel flanked by youths. The warrior on the left attacks his opponent who has already collapsed to his knees wounded by his opponent's spear. They are both dressed in short chitons and helmets (low-crested the left one, high-crested the right one). They carry round shields seen in profile, spears, and swords in their scabbards hanging from the baldrics slung over their shoulders. The youths at either side, each holding a spear obliquely, are walking outwards looking round. They are dressed in short chitons and have fillets in the hair and their himation held out at their hand as a shield. Scabbards are visible at the level of their waists hanging from the baldric over their shoulder.



Red: Stripes on the himatia; fillets on the hair; fillets around the helmets; rims of the shields; stripe around the himation of the youth on the right.

White or red (faded): Dots on the short chiton of the youth on the left; baldrics.

Red lines: Line on the upper surface of the mouth; line at the joint between the neck and the shoulder; two lines on the top of the solid black of the lower part of the body.

The Little-Lion Class.  
About 480 B.C.

For the Little-Lion Class, see above p. 116.

A replica of our lekythos is the lekythos, Sarajevo 12 (CVA pl. 22, 4-6), of the same class, with the same subject. The same subject is also depicted on the lekythos of the same class, Gela 98 (Para 251; *TA ATTICA*, 290 F35), but the onlookers are draped male figures, standing on either side looking at the duel. For similar youths walking out of a combat scene and looking round, see C. Jubier-Galinier / A.-F. Laurens, *TOPOI* 8/2 (1998) 738 n. 29. For similar youths on lekythoi of the same class, see Palermo, Banco di Sicilia 2578 (F. Giudice, *La Collezione archeologica del Banco di Sicilia* [1992] no. D123); Agrigento C 837 (Para 251; *Add<sup>2</sup>* 128); Agora P1354 (ABV 512, 8; *Agora XXIII* no. 1164); the lekythos from Kerameikos hS 129 (B. Schlörb-Vierneisel, *AM* 81 [1966] no. 36, 2, Beil 21, 5); and the lekythos from Athens, Kerameikos, Tomb SW 108, 7.1 (*Kerameikos IX* pl. 46, 2-3). For duels, see J. Latacz, *Zetemata* 66 (1977) Chapter III. For battle scenes on vases, see Knittlmayer, 67 ff; F. Felten, in P. Scherrer / H. Taeuber / H. Thür (eds), *Steine und Wege, Festschrift für Dieter Knibbe zum 65. Geburtstag* (1999) 195-199 esp. 196; S. Muth, *Gewalt im Bild. Das Phänomen der medialen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.* (2008) 139-236 and passim. The combat can be interpreted as a combat in arms practised in the gymnasium, perhaps in a schedule of paramilitary training. In this case the onlookers could probably be meant as trainers. For the subject, see also above the lekythos 17911 (Pl. 29, 1-2).

4-6 and Plate 72, 4.

593 (CC 710). Formerly in the collection of the Archaeological Society no. 3437. Unpublished.

Para 251.

Height, 11.15 cm; mouth diameter, 2.65 cm; shoulder diameter, 5.6 cm; foot diameter, 3.3 cm.

Complete. Handle and upper part of the neck reattached. Abrasions on mouth, handle, lower black part of the body and foot. Fabric brownish with a slightly darker slip. Added red.

Shoulder lekythos. Echinus mouth with a merely straight profile glazed with a red line on top. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards without a sudden inward curve to a thin disc foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and another below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: A lion moving to the right between a beardless draped figure at either side facing inwards, each holding the edge of his himation out in front of him.

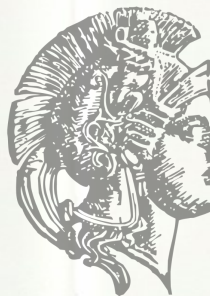
Body: Duel between a draped figure at either side. A warrior on the left strides to the right and attacks his opponent with a spear. The latter retreats to the right, in a semi-circular pose and looks round. The front part of the body is twisted around to face his opponent with spear raised. Both warriors are dressed in short chitons, greaves and helmets (low-crested the left one, high-crested the right one), and carry round shields shown in three-quarter view (devices: one ball the left-hand one, two balls the right), and spears and the left one has a sword in its scabbard hanging from the baldric slung over his shoulder. The scene is framed by short-haired, beardless draped figures facing inwards, each holding a staff and the edge of his himation out in front of him.

Red (shoulder): Neck and forehead hair of the lion; hanging folds of the onlookers.

Red (body): Rim of the shield of the left-hand warrior; edge of the crest of his helmet; thick spot on his chiton below the waist level; shield devices; crown of the helmet of the right warrior; four blobs on his chiton below the waist level; hanging folds of the onlookers.

Red lines: Line on the upper surface of the mouth; line on top of the foot; two lines on the black surface below the figural scene.

The Little-Lion Class [Serbeti].  
About 490 B.C.



For the Little-Lion Class, see above p. 116.

The lekythos in the Collection A. Kiseleff K 1805 (E. Simon, *Die Sammlung Kiseleff im Martin-von-Wagner-Museum der Universität Würzburg*, II [1989] 69 no. 126 pl. 52) of the same class has the same subject on the body and shares very similar stylistic traits, especially the two opponents and the left-hand onlooker are almost identical. Both vases, as well as the lekythos from the Tomb 17 (SW 137) no. 6 in the Kerameikos (*Kerameikos IX* pl. 45, 2) of the Cock Group, have the same dimensions and must have been painted by the same hand. Also by the same hand is painted the lekythos of the same class, in the museum at Marathon illustrated in G. Steinhauer, *O Marathon kai to arxaiologikó μουσείο* (2009) 217.

Duels are a common subject on lekythoi of the Little-Lion Class and the Cock Group, and display minor differences in the composition. Similar compositions of the scene to that on the Athens lekythos appear on the following lekythoi of the Little-Lion Class: Agora P 1357 (ABV 512, 7; *Agora XXIII* no. 1163); Athens, Kerameikos SW 65 KER 8877 (*Kerameikos IX* pl. 53, 6 no. 155, 2); Würzburg 3644 (ABV 516, 4) of the Corchiano Group. See also the subject on lekythoi of the Class of Athens 581. ii: Port Sunlight 5026 (X 2132) (M. Robertson, *Greek, Etruscan and Roman Vases in the Lady Lever Art Gallery, Port Sunlight* [1987] 31. no. 23, pl. 22d); Dublin University 546 (CVA Ireland 1 pl. 16, 12-15); Adolphseck 8 (CVA 1 pl. 12, 1); Lentini (Para 238 near top). See the same subject, in a similar composition, on the following lekythoi of the Cock Group: Delos 557 (ABV 467, 4); Bucarest (CVA 2 pl. 38, 2, 3-5); Leipsig T 3127 (CVA 2 pl. 36, 1-3); Leningrad 4486 (Para 209; K. S. Gorbunova, *Chernofigurnye Atticheskie Vasy v Ermitazhe Katalog* [1983] 137 no. 106); Palermo, Mormino 109 (CVA pl. 3, 7-8); the lekythoi: Palermo, Banco di Sicilia 2183 and 2273 (F. Giudice, *La Collezione archeologica del Banco di Sicilia* [1992] nos. D 46 and D 47); Moscow II 1b 340 (CVA 1 pl. 31, 4-5); Madrid 19492 (L. 87) (ABV 467, 6); Christchurch Canterbury Museum 1956.40 (431.2) (Para 210; CVA New Zealand 1 pl. 20, 5-6); Copenhagen 1408 (ABV 467, 7); Agora P 24335 (Para 209; *Add<sup>2</sup>* 118); Athens, Kerameikos SW 137, 17.6 (*Kerameikos IX* 88-89 pl. 77, 1, II). For fighting scenes on Greek vases, see above the lekythos 17911 (Pl. 29, 1-2). For the balls as shield devices, see above the lekythoi 579 (Pl. 44, 1-3) and 414 (Pl. 12).

## PLATE 72

1-3.

592 (CC 708). Formerly in the Collection of the Archaeological Society no. 3438.

ABL 119, 231, 2.

Height, 11.7 cm; mouth diameter, 2.7 cm; shoulder diameter, 5.95 cm; foot diameter, 3.6 cm.

Intact. Good shiny black glaze, slightly faded in places. Fabric reddish with a darker slip. Added red.

Shoulder lekythos. Echinus mouth with a merely straight profile glazed, with a red line on top. The long neck curves imperceptibly into the almost flat shoulder. Concave strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards with a sudden inward curve to a thin torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and another below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Two confronted roaring lions with one paw lifted.

Body: Dionysos seated between two dancing satyrs. Dionysos bearded, ivy-wreathed and dressed in a chiton and a himation, sits to the right on a folding stool (*diphros okladias*) supported by feline legs with the paws turned inwards. He holds a drinking-horn and a vine-branch in his left hand and has his right, bent at the elbow, poised at his waist level. On either side, a naked, dancing satyr is facing him. In the field, leafy wine branches with bunches of grapes.

Red (shoulder): Dots on the neck and the head of the lion on the left.

Red (body): Forelocks and beards; stripes on Dionysos' himation; tails of the satyrs.

Red lines: Line on top of the mouth; line at the joint between the neck and the shoulder; two lines on the glazed surface below the figural scene.

The Little-Lion Class.  
About 490 B.C.

For the Little-Lion Class, see above p. 116.

The lekythos has been assigned to the Group of Athens 496 by Haspels (for the group, see above text to the lekythos 496 [Pl. 69]). See also the same subject on



the lekythos of the same class, Agora P 1299 (ABV 513, 34; *Para* 251) (on which the satyrs dance outwards).

For the subject of Dionysos seated between two dancing satyrs, see Schöne, *Thiasos* 105 ff. and the lekythos 384, above (Pl. 52, 3-4).

4. See Pl. 71, 4-6.

#### PLATE 73

1-2.

17308. Possibly from Athens. Unpublished.

Height, 10.2 cm; mouth diameter, 2.7 cm; shoulder diameter, 5.2 cm; foot diameter, 2.85 cm.

Complete, except for a chip on the back of the vase. Neck reattached. Black glaze faded and chipped in places. Fabric yellow-brown with a reddish slip. Added red.

Shoulder lekythos. Echinus mouth with a merely straight profile glazed, with a red line on top. The long neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards with a sudden inward curve to a thin disc foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body, serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed except for a reserved band.

Shoulder: Two confronting roaring lions.

Body: Dionysos seated between two seated women. Dionysos sits on a folding stool (*diphros okladias*) to the right. He is dressed in a long chiton and a himation that covers both arms and he has a big ivy-wreath on his head. He holds a drinking horn in his left hand and ivy branches spreading in the field in his right. On either side a woman seated on a similar folding stool facing inwards. She is dressed in a long chiton and a himation, which covers both arms and has her hair bound at the base of the neck. She raises her hand holding an unidentified object (flower?).

Red: Beard of Dionysos; stripes on his garment and on that of the right-hand woman; dots on women's garments.

Red lines: Two lines on the black surface below the figural scene; line on top of the foot.

The Little-Lion Class [Serbeti].  
About 490-480 B.C.

For the Little-Lion Class, see above p. 116.

For Dionysos seated between two seated women, see above the lekythos 20334 (Pl. 61, 1-3). Good parallels for the subject on lekythoi are Cambridge (Mass.) Fogg Museum 1935.35.58 (CVA Fogg and Gallatin pl. XI, 3) and Leyden RO II 29 (CVA 2 pl. 86, 3-5, 8) of the Cock Group.

3-4. Fig. 33.

30185. Formerly in the Empedokles Collection no. E 1299. Unpublished.

Height, 10.4 cm; mouth diameter, 2.9 cm; shoulder diameter, 4.4 cm; foot diameter, 3 cm.

Intact. Good black glaze chipped in places. Fabric pale orange-red with a slightly darker slip. Added red.

Shoulder lekythos. Echinus mouth with a merely straight profile glazed, with a red line on top. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a thin disc foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body, serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed except for a reserved band.

Shoulder: Lotus buds unconnected, without stalks. Short tongues above.

Body: Combat of two warriors, with a third warrior moving to the left looking back. The fighting warrior on the left wielding a spear attacks his opponent to the right who has fallen on one knee and defends himself with his spear and shield. They are dressed in short chitons and helmets (the right-hand warrior's high-crested) and they carry spears and round shields shown in three-quarter view (device: two balls). The attacking warrior wears a corselet and has a scabbard partly visible between his legs. The third warrior on the left is similarly dressed and armed (shield device: two balls).

Red: Rims and devices of the shields; stripe on the chitons below waist level; crests of the helmets.

Red lines: Line on top of the mouth; line on top of the reserved band of the lower glazed part of the body and two lines below it.

The Little-Lion Class [Serbeti].  
About 480 B.C.



For the Little-Lion Class, see above p. 116.

A lekythos of the same class in Eleusis Museum *s.n.* (ABV 512, 13; K. Kokkou-Vyridi, *Ελευσίς. Πρώτες νηγές θησαυρόν στο Τελεστήριο της Ελευσίνας* [1999] 34, B9; Kourouniotis, *Eleusis. A Guide to the Excavations and the Museum* [1936] [engl. transl. by O. Broneer] 85 fig. 57) with Athena fighting a giant offers a good parallel to the fighting scene of our lekythos with exactly the same disposition of the figures. Compare also the fighting warriors on the lekythoi of the Little-Lion Class: Palermo Banco di Sicilia 4461 (F. Giudice, *La Collezione archeologica del Banco di Sicilia* [1992] no. D124); Laon 37893 (CVA 1 pl. 16, 4-5); the lekythos of the Cock Group, Agora P 15455 (ABV 467, 14; *Add*<sup>2</sup> 117) and the lekythos from Athens, Kerameikos Tomb SW 108, 7.1 (*Kerameikos IX* 86 pl. 46, 2-3), of the Hound-and-Hare Group. E. Simon suggests that the scene of the three fighting warriors could be interpreted as an excerpt of a scene of Gigantomachy with Ares fighting two giants (*The Kurashiki Ninagawa Museum* [1982] 66-67 no. 29).

For fighting scenes, see F. Felten, in P. Scherrer / H. Taeuber / H. Thür (eds.), *Steine und Wege, Festschrift für Dieter Kuhn* (1997) 95-100. See also above the lekythos 589 (Pl. 71, 4-5) for the subject. For two balls as a shield device, see above the lekythos 414 (Pl. 12).

#### PLATE 74

1-3.

30187. Formerly in the Empedokles Collection no. E 1293. Unpublished.

Height (as preserved), 8.7 cm; shoulder diameter, 5.2 cm; foot diameter, 3.1 cm.

Handle, mouth, neck and a large fragment of the surface of the wall of the body on the left, missing. Surface pitted on the head of the far right figure. Abrasions on the foot. Fabric brownish with slightly darker slip.

Shoulder lekythos. Almost flat shoulder. The body with a slightly swelling contour below the shoulder tapers downwards to a low disc foot, glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and another below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Two confronting lions.

Body: Athena fighting with three giants. The goddess, wearing a long, sleeved and belted chiton, the aegis and a high-crested helmet (the crest cut off by the top border), strides forward to the right, her spear poised in her upraised right hand and the aegis over her extended arm in the manner of a shield, towards a giant (Enkelados), who flees to the right fighting back, ready to collapse. He is shown in a semi-kneeling pose to the right and the forepart of his body is twisted around to face Athena at whom he is endeavouring to hurl a spear. He is dressed in a short chiton and a high-crested helmet. On his left arm, he carries a round shield shown in a three-quarter view (device: two small circles and a ball), in his right hand he holds a spear. A scabbard is suspended from a baldric slung over his right shoulder. On each side, another giant, each wearing a short chiton, greaves and a low-crested helmet, rushes in with the spear ready. On his left arm each carries a round shield (uncertain device: part of a tripod ?) shown in three quarter view. The far right giant has a scabbard suspended at his right side from a baldric slung over his left shoulder.

In the field: mock inscriptions: one is between the left warrior and Athena, a second between Athena's head and the head of her opponent, a third below the aegis and a fourth between the legs of the two right warriors

Red (shoulder): Manes of the lions.

Red (body): Baldrics of the two right warriors.

Red or white (faded): Shield devices.

Red lines: Two lines on top of the black surface below the figural scene; line on top of the foot.

The Little-Lion Class [Serbeti].  
About 480 B.C.

For the Little-Lion Class, see above p. 116.

The Gigantomachy, the battle between the gods and the giants who rebelled against them, is a very popular theme in Greek art and especially in sixth-century B.C. architectural sculpture. The earliest certain depictions of the subject appear on Attic vases dedicated to the Athenian Acropolis from ca. 560-550 B.C. A dinos by Lydos from the north slope of the Acropolis may be the first to show only a few figures from the full Gigantomachy, while from the third quarter of 6th century B.C. on, selections from the Gigantomachy are preferred over the fuller version of the battle. In these abbreviated Gigantomachies, Athena and her regular opponent Enkelados figure prominently.



For the subject in vase-painting, see *LIMC* IV (1988) 222-226 s.v. Gigantes nos 205-267 (F. Vian / M. B. Moore). For the subject on lekythoi of the late 6th century B.C., see *LIMC* IV *op. cit.* esp. no. 248 (Cock Group); no. 254 (Class of Athens 581); no. 256 (lekythoi by the Sappho Painter); no. 257 (lekythoi by the Diosphos Painter); no. 258 (lekythoi by the Athena Painter). Athena fighting alone with three giants is not a common subject on vases in general. See the lekythoi: Leyden RO II 41 (CVA 2 pl. 99, 8-9; *LIMC* V *op. cit.* no. 254p.); and Basel Market (*MuM* Sonderliste G [1964] no. 34) of the Class of Athens 581; Cambridge GR 99.1864 (*ABV* 546, 221; CVA 1 pl. 22, 30; *LIMC* IV *op. cit.* 262j); two white-ground lekythoi: Copenhagen NM 95, Chr. VIII. 947 (*ABL* 243, 40; CVA 3 pl. 112, 5), and Berne Hist. Mus. 23247 (*ABV* 546, 219) in the manner of the Haimon Painter; the white-ground lekythos, Athens, Kerameikos KER. 7636 Pr. 8,2 (*ABL* 234, 54; *Kerameikos* IX 194 pl. 100, 1-3), by the Diosphos Painter; Gela s.n. (*Para* 276; *LIMC* IV *op. cit.* 226, no. 262 l); Gela 12025 (*TA ATTICA* 453 pF43) by the Haimon Painter; Paris, Cabinet des Médailles R. 305 (*ABL* 243, 42; *LIMC* IV *op. cit.* 226, no. 262n); Centurippe, Ancient Collection Mariano Dolei Ragusa (*LIMC* IV *op. cit.* no. 218); Oxford 1965.98 (*Para* 260; *LIMC* IV *op. cit.* 225, no. 258c.) by the Athena Painter. See also the cup-skyphos in the manner of the Haimon Painter, Hamburg 1906.165 (*ABV* 567, 630; *Add<sup>2</sup>* 136).

For Athena in the Gigantomachy, see F. Vian, *Répertoire des Gigantomachies figurées dans l'art grec et romain* (1951) 48 ff. nos 159-297; *idem*, *La guerre des Géants. Le mythe avant l'époque hellénistique* (1952) 58 f.; *LIMC* II (1984) 990-91 s.v. Athena (H. Cassimatis), and *ibid.* 1023-1024 (P. Demargne) with bibliography.

For the Gigantomachy in general, see Vian *op. cit.*; B. Scheffold, *SB* II 54-66; M. B. Moore, *BCH* Suppl. 4 (1977) 305-335; *eadem*, *AJA* 83 (1979) 79-99; *eadem*, *Getty Vases* 2 (1985) 21-40; *eadem*, *Getty Vases* 4 (1989) 33-40; V. Brinkmann, *BCH* 109 (1985) 77-131; Carpenter, *Imagery* 55 ff.; *LIMC* IV (1988) 191-270 (F. Vian - M. B. Moore); H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 38-40.

For Enkelados as the opponent of Athena, see *LIMC* III (1986) s.v. Enkelados 742 (F. Vian); Carpenter, *Imagery* 61 ff.; Shapiro, *op. cit.* 38.

For giants dressed as hoplites, see F. Vian, *La guerre*

*op. cit.* 20-29. For the pose of the fleeing giant opposite to Athena, see *ibid.* 31 (schema IV).

On late 6th- and early 5th-century B.C. vases, Athena is often shown fighting the giant without a shield, but with the aegis over her extended arm in the manner of a shield, see e.g. the lekythoi: Naples 86337 (CVA 5 pl. 59, 1, 4, 7), of the Class of Athens 581. ii; Athens, Kerameikos HW 31, T39.1 (*Kerameikos* IX 97 pl. 23, 6-7), near the Diosphos Painter; the white-ground lekythoi: Basel BS 1921. 358 (*ABL* 227, 35; CVA 1 pl. 54, 2-3; *LIMC* IV *op. cit.* 225 no. 256d), by the Sappho Painter; Baltimore 48.228 (*ABV* 546, 222; *LIMC* IV *op. cit.* 226 no. 263d), in the manner of the Haimon Painter; and the amphorae: Berlin F 1856 (*ABV* 370, 130.696; *Para* 162; *Add<sup>2</sup>* 98), of the Leagros Group and Braunschweig 218 (CVA 1 pl. 8, 1-2).

4-6.

590 (CC 709). Formerly in the Collection of the Archaeological Society no. 3292. From the Collection of T. Philemon.

Inv. 2590. Height 12.8 cm; mouth diameter 0.1 cm; shoulder diameter, 5.4 cm; foot diameter 3.4 cm.

Complete. Upper part of the neck and mouth reattached. Few missing chips on rim and joint of the body and shoulder. Good shiny black glaze misfired red in some places. Fabric reddish with a darker slip. Added red.

Shoulder lekythos. Calyx mouth glazed inside and out with the upper surface reserved. The long neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a thin disc foot glazed on top with the vertical surface reserved except for an accidental drop of paint in the place. A glazed line at the joint between the shoulder and the body and another below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Two confronting lions with strong necks.

Body: Dionysos between two mounted male figures. Dionysos dressed in a long chiton, a himation and with a fillet on his head moves quickly to the right looking round. He carries a drinking horn in his right hand and stretches forward his raised left hand. On either side a



male figure (a youth on the left, a man on the right) dressed in himation rides inwards on a galloping mule (the mule on the right is ithyphallic). The youth on the left holds a staff or a goad, the man on the right wears a high cap. Leafless branches in the field.

Red: Beard and fillet of Dionysos.

Red lines: Two lines on the glazed surface below the figural scene.

The Little-Lion Class.

About 480 B.C.

For the the Little-Lion Class, see p. 116.

The running bearded figure of our lekythos must be Dionysos because of the drinking horn in his hand, the branches in the field and the presence of the mules especially the ithyphallic one. On a lekythos from Athens, Kerameikos (HW 198) inv. 2736 (*Kerameikos* IX 90 no. 20, 5 pl. 19, 5) of the Class of Athens 581. ii, the same central figure is flanked by two dancing satyrs. On another lekythos from Delphi (I. Konstantinou, *ADelt* 20 [1965] pl. 349 b), a similar Dionysos is shown dancing, while holding a horn and having an ivy wreath in his hair flanked by two women and there are leafy branches in the field. It is not clear if Dionysos on the Athens lekythos is running or dancing and who could be the riders. Based on the scene of the Kerameikos lekythos, where the central scene is flanked by satyrs, one can suggest that Dionysos is dancing. The mounted maenads flanking Dionysos on a lekythos with the same subject in Oslo (CVA Norway 1 pl. 29, 1-2) wear high caps similar to that of the right-hand rider of our lekythos.

For a similar dancing or running Dionysos, see the amphora Oxford 220 (*Para* 300; CVA 3 pl. 24) of the Light-Make Class and the oinochoe, Tarquinia s.n. (Campus, *Ceramica attica*, 33 no. 19 pl. XXXIX).

For similar scenes, see the pyxis, Berlin F 4009 (CVA 7 pl. 46, 1-3), in a style reminiscent of that of the Class of Athens 581; and the lekythoi of the Haimon Group: Moscow II 1b 1445 (CVA 1 pl. 42, 1, 3 - falsely labelled pl. 42, 1-2); Würzburg 374 (*ABV* 488 and 549, 303); two lekythoi in Oslo (CVA Norway 1 pl. 29, 1-2 and pl. 29, 3), the former by the Haimon Group the latter of the Haimon Group or of the Class of Athens 581. ii; lekythos at the Delphi Museum (I. Konstantinou, *op. cit.* pl. 353).

For Dionysos dancing or running, see F. W. Hamdorf, in *Kunst der Schale*, 380-382.

## PLATE 75

1-2.

30188. Formerly in the Empedokles Collection no. E 1300. Unpublished.

Height, 8.9 cm; shoulder diameter, 5 cm; foot diameter, 3 cm.

Mouth, handle, and most part of the neck missing. Good black glaze. Fabric brownish with a darker slip. Added red.

Shoulder lekythos. The neck curves imperceptibly into the almost flat shoulder. The body with a slightly swelling contour below the shoulder tapers downwards to a thin torus foot, glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body and another below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Two confronting lions.

Body: Combat between spectators. A horseman on the left, dressed in the chlamys frequently worn by cavalrymen, has his spear drawn back ready to attack the warrior on the right, who is down on one knee and has also drawn his spear back ready to defend himself. The latter is dressed in a short chiton, a corselet, greaves, a high-crested helmet and holds in his left hand a round shield, shown in profile (device: two circles). The spectators wear long chitons and himatia and each carries a spear vertically posed.

Red (shoulder): Necks of the lions.

Red (body): Wavy line on the horseman's garment; stripe on the warrior's helmet; dot on the lower part of his garment; shield device; forehead hair of the spectators; stripes on their garments; stripe along the mane of the horse.

Red lines: Two lines on top of the black surface below the figural scene; line on top of the foot.

The Little-Lion Class [Serbeti].

About 480 B.C.

For the Little-Lion Class, see p. 116.

For close parallels to the combat composition of the Athens lekythos, see two kyathoi by the Philon Painter: New York 41.162.116 (*ABV* 517, 2; *Add<sup>2</sup>* 128) and Mannheim Cg 43 (*ABV* 517, 3; *Para* 255) and the lekythos of the same class in the museum of Marathon



illustrated in G. Steinhauer, *O Μαγιστήριον και το αρχαιο-λογικό μουσείο* (2009) 217.

For the subject of a fight between spectators, see above the lekythos 593 (Pl. 71, 4-6). For the shield device (two circles), see Chase, *Devices* 62 CCXVI; for the shield devices in general, see Steiner, *RGV* 271 n. 40.

3, 6.

26174. Confiscated at Piraeus, from Marseille in 1899. Unpublished.

Height, 7.8 cm; mouth diameter, 2.2 cm; shoulder diameter, 4.15 cm; foot diameter, 2.6 cm.

Intact, except for a missing part of the foot. Fabric brownish with a darker slip. Black glaze occasionally peeled off in places. Added red.

Shoulder lekythos. Echinus mouth with a fairly straight profile glazed, with a red line on top. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a torus foot glazed on top with the vertical surface reserved. A dilute line at the joint between the shoulder and the body, a glazed line below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Buds without stalks with a row of short tongues above.

Body: Komos scene with four dancing naked youths. The two outer move inwards looking straight ahead with both hands outstretched forward; the two in the middle move outwards looking round with one hand poised at the waist, the other upraised; the far left is probably holding an object in his left hand.

Red: Line on top of the mouth; two lines on top of the lower black part of the body; line on top of the foot.

The Little-Lion Class [Serbeti].  
About 490-480 B.C.

For the Little-Lion Class, see above p. 116.

Komos scenes are uncommon on the Little-Lion Class lekythoi. For the iconography of komos, see A. Greifenhagen, *Eine attische schwarzfigurige Vasengattung und die Darstellung des Komos im VI Jh.* (1929) 44-48; Schöne, *Thiasos* 116-120; For komasts, see T. J. Smith, *Comasts and Related Figures in Archaic Greece* (Ph. D. thesis, Oxford 1997) with previous bibliography. For

scenes of dance, see G. Franzius, *Tänzer und Tänze in archaischen Vasenmalerei* (Ph. D. thesis, Göttingen 1973) 24-53.

4-5.

26173. Confiscated at Piraeus, from Marseille in 1899.

Height, 8.1 cm; mouth diameter, 2.1 cm; shoulder diameter, 4 cm; foot diameter, 2.8 cm.

Complete. Surface abraded and flaked, especially on the glazed parts. A large part of the left onlooker and the left warrior has peeled away and only their incised outlines and part of the black glaze remain. Fabric brownish with a darker slip. Added red.

Shoulder lekythos. Echinus mouth glazed, with a red line on top. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a low torus foot glazed on top with the vertical surface reserved. Above the picture, a decorative band with a row of upright ivy-leaves bounded above and below by a glazed line. A dilute line below the figure-scene serving as ground line. Lower part of the body glazed.

Shoulder: Buds without stalks with a row of short tongues above.

Body: Duel with a draped figure on either side. The warrior on the left strides to the right and attacks with his spear his opponent who is retreating to the right looking round with his spear raised. They are dressed in short chitons, helmets (low-crested the left one, high-crested the right one), with the right-hand warrior also wearing greaves. They both carry round shields in three-quarter view (device: one ball) and spears. The scene is framed by short-haired beardless draped figures facing inwards, each holding a staff and the edge of his himation out in front of him.

Red: Shield devices; lower part of the chitons of the warriors; stripe on the hanging folds of the onlookers.

Red lines: One on the upper surface of the mouth; line on top of the foot; two lines on top of the lower black part of the body.

The Little-Lion Class [Serbeti].  
About 490-480 B.C.

For the Little-Lion Class, see above p. 116.

For lekythoi of the Little-Lion Class with similar por-



portions, see four lekythoi in the Kerameikos, Athens (*Kerameikos* IX HW 107 Tomb 29 pl. 20, 15-17 and SW 148 pl. 52, 104); and the lekythoi: Taranto 4419 (*Catalogo del Museo Nazionale Archeologico di Taranto* I, 3 [1994] no. 95.1) and Gela ant. inv. 365/B (*CVA* 4 pl. 41, 14); see also below the lekythos 26172 (Pl. 76, 3-4).

For the subject and composition of the scene, see above the lekythos 593 (Pl. 71, 4-6) and among many lekythoi with this subject, the lekythos from the Kerameikos, *Kerameikos* IX pl. 45, 6 of the Cock Group. For one ball as a shield device, see above the lekythos 579 (Pl. 44, 1-3).

## PLATE 76

1-2. Fig. 34.

30186. Formerly in the Empedokles Collection no. E 1298. Unpublished.

Height, 9.1 cm; mouth diameter, 2.1 cm; shoulder diameter, 5.1 cm; foot diameter, 2.8 cm.

Complete. Good shiny black glaze. Fabric orange-red with a darker slip overlaid on white (faded). Shoulder lekythos. Echinus mouth glazed with a red line on top. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a torus foot glazed on top with the vertical surface reserved. Two glazed lines at the joint between shoulder and body. Dilute line below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Buds without stalks, with short tongues above.

Body: Warriors and horseman. In the middle, a youth dressed in a himation or a chlamys rides a horse galloping to the right. He holds the reins and a vertical spear in his right hand and a spare horizontal spear in his left. Above his head a splash of dilute glaze. He is followed and preceded by single warriors running to the right and looking back, dressed in a short chiton, equipped with a helmet with a long-tailed crest, a spear diagonally held in their right hand, a round shield shown in profile (device: circle between two balls) over their left arm and a diagonal baldric over the shoulder.

Red: Garment of the horseman in the area of the chest; band across his right arm; tongue, mane and fore-

lock hair of the horse; two dots on the reins near the muzzle; rims and shields devices.

White: Baldrics; band along the crests of the helmets and fillet on the helmet of the left warrior.

Red lines: Line on top of the mouth; pair of lines at the upper edge of the glazed lower part of the body.

The Little-Lion Class [Serbeti].  
About 480-470 B.C.

For the Little-Lion Class, see above p. 116.

The subject of a horseman is frequent on lekythoi of the Class of Athens 581 and quite often on lekythoi of the Little-Lion Class usually with the two accompanying hoplites carrying shields and looking round. See e.g. the lekythoi: Taranto 4389 (*Catalogo del Museo Nazionale Archeologico di Taranto* vol. I, 3 [1994] no. 7.1); Frankfurt St.P. 414 (*CVA* 4 pl. 51, 5-7); Prague National Museum 780 (*CVA* 1 pl. 43, 4-6); Tübingen 5343 (*CVA* 3 pl. 41, 1-3); Essen A14 (H. Froning, *Katalog der griechischen und italischen Vasen* [1982] 170); Leiden RO II 44 (*CVA* 2 pl. 92, 6-8); Agora P 24351 (*Para* 234; *Agora* XXIII no. 986 pl. 83); Tübingen S./689 (*CVA* 3 pl. 42, 4, 6-8) (the warriors running outwards); Olympia K10791 (Burrow, 246-247, pl. 79 no. 202).

For horsemen on the Athenian vases, see T. B. L. Webster, *Potter and Patron in Classical Athens* (1972) 179-195; H. A. Harris, *Sport in Greece and Rome* (1972) 151-160; P. A. L. Greenhalgh, *Early Greek Warfare. Horsemen and Chariots in the Homeric and Archaic Ages* (1973) 111-136; G. R. Bugh, *The Horsemen of Athens* (1988) 14-15; F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie attique* (1990) 191 ff.; C. Ellinghaus, *Aristokratische Leitbilder, demokratische Leitbilder. Kampfdarstellungen auf athenischen Vasen in archaischer und frühklassischer Zeit* (1997) 247-250; M. Schäfer, *Zwischen Adelsethos und Demokratie. Archäologische Quellen zu den Hippeis im archaischen und klassischen Athen* (2002) 52-69 (with bibliography).

3-4.

26172. Confiscated at Piraeus from Marseille in 1899. Unpublished.

Height, 8.35 cm; mouth diameter, 2.2 cm; shoulder diameter, 4.1 cm; foot diameter, 2.8 cm.

Complete, except for a missing chip from the shoulder. Surface abraded and flaked especially on the glazed



parts. Fabric brownish with a darker slip as the lekythos 26173 (Pl. 75, 4-6). Added red and white.

Shoulder lekythos. Echinus mouth with a merely straight profile glazed with a red line on top. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a low disc foot, glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body. A dilute line below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Buds without stalks with a row of short tongues above.

Body: A dog standing to the right between eyes. Above the eyes, eyebrows.

White: Two concentric circles on the iris of the eyes.

Red lines: Line on top of the upper surface of the mouth; two lines on top of the lower black part of the body; line on top of the foot.

The Little-Lion Class [Serbeti].

About 490-480 B.C.

For the Little-Lion Class, see above p. 116.

Our lekythos is a weak version of the Little-Lion shape from the workshop of the Sappho and Diosphos. Its potting and style place it among the second rate works of the workshop, that otherwise has been assigned a large number of good quality pieces. Some specimens close in potting style and dimensions to the Athens lekythos are the following: Gela Ant. inv. 365/B (CVA 3 pl. 41, 14-15); three lekythoi in the Kerameikos T. 29 HW 107 (Kerameikos IX 94 pl. 20, 15-17) and the lekythos inv. 1717, Ker 6829 (Kerameikos VII, 2 68 pl. 43, 245, 3); Bucarest 0493 (Para 253; CVA 1 pl. 29, 11); Y. Tuna Nörling, *Die attisch-schwarzfigurige Keramik und der attische Keramikexport nach Kleinasien, Istanbul Forschungen* 41 (1995) 84 no. 119 pl. 42.

## PLATE 77

1-3.

19665. Gift of Miss E. Vitali (antiquarian) from her collection. Unpublished.

Height, 14 cm; mouth diameter, 2.85 cm; shoulder diameter, 6.1 cm; foot diameter, 2.9 cm.

Complete, except for a small chip on lower part of the body. Surface eroded. Abrasions all over. Fabric reddish with a light darker slip. Added red.

Shoulder lekythos. Echinus mouth with a fairly straight profile, glazed with a red line on top. The long neck curves imperceptibly into the almost flat shoulder. Concave strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a low torus foot glazed on top with the vertical surface reserved. A dilute line (faded) at the joint between the neck and the shoulder. A glazed line at the joint between the shoulder and the body and another below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Dog chasing a hare, both dashing to the right.

Body: Symposion scene. A male symposiast in profile to the left is shown reclining on an elaborate *kline* with ornamented legs and a raised volute head-piece and strewn with mattress and pillows. He raises his right hand holding a big cup. He is bearded and has a wreath on his head. A himation wrapped around the lower part of his body and draped over his left shoulder. By the side of the *kline* a table laid out with pieces of meat. Two naked youths approach from the left, the nearest playing a lyre. Behind the man, on the right, another naked youth, ivy-wreathed, walks to the right looking round and raising his right hand.

Red (shoulder): Blob on the neck of the dog.

Red (body): Beard and forehead hair of the man.

Red lines: Line on top of the mouth.

The Little-Lion Class. Hound-and-Hare Group [Serbeti]. About 490 B.C.

For the Little-Lion Class, see above p. 116.

For a similar subject, see the lekythos 584 (Pl. 55). For symposion scenes, see the lekythos 12951 (Pl. 33).

The lekythoi of the Hound-and-Hare Group, named after the hound pursuing a hare on the shoulder, share common characteristics with the Little-Lion Class, but specific hands have not been identified yet. Dionysiac scenes and fights with onlookers are very frequent subjects.

For the Hound-and-Hare Group, see ABL 118. 230-31; ABV 514-515. 703; Para 229 and 253; Add<sup>2</sup> 128; E. Simon, *Die Sammlung Kiseleff im Martin-von-Wagner-*



*Museum der Universität Würzburg* II (1989) 69, on no. 126 pl. 52; F. Giudice, *La Collezione archeologica del Banco di Sicilia* (1992) 114 ff.; C. Jubier-Galinier / A.-F. Laurens, *TOPOI* 8/2 (1998) 737-738 and n. 29. For the subject of a hound pursuing a hare and consequently hare hunting, see D. A. Amyx, in M. Renard (ed.), *Hommages à Albert Grenier, Collection Latomus* 58 (1962) 128 ff.

4-6.

9692. Formerly in the collection of the General Ephorate no. 1731. Unpublished.

Height, 13.3 cm; mouth diameter, 3 cm; shoulder diameter, 5.9 cm; foot diameter, 3.3 cm.

Mended from several pieces. Abrasions all over especially on the mouth inside and out, handle, joint between the body and the foot and the red ground surface. Added red.

Shoulder lekythos. Echinus mouth glazed with a red line on top. The long neck curves imperceptibly into the almost flat shoulder. Concave strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a low torus foot glazed on top with the vertical surface reserved. A dilute line (faded) at the joint between the neck and the shoulder. A glazed line at the joint between the shoulder and the body and another below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: A dog with a large wavy tail chasing a hare, both dashing to the right.

Body: Satyr pursuing a maenad between two draped figures. The satyr moves to the right with his left hand upraised. The maenad runs rapidly to the right looking back. She is dressed in a long chiton and a himation over her shoulders, the edge of which hangs down from her arms and she has a fillet in her hair. On either side, a draped standing youth holding a staff is facing them.

Red (shoulder): Blob on the neck of each animal.

Red (body): Beard, forehead hair and tail of the satyr; fillet of the maenad; bands on her garments; band on the hanging folds of the draped figures.

Red lines: Line on top of the mouth; line on top of the lower black body of the vase.

The Little-Lion Class. Hound-and-Hare Group [Serbeti]. About 500-490 B.C.

For the Little-Lion Class, see above p. 116. For the Hound-and-Hare Group of the Little-Lion Class, see the previous lekythos 19665 (Pl. 77, 1-3).

The running animals on the shoulder, a favorite motif on the lekythoi of the Group, find close counterparts in terms of style and execution, on the lekythos, Collection Röss 27.49 (CVA Göteborg, Public Collections pl. 29, 3-5) of the Group. The subject of a satyr pursuing a maenad is often found on big lekythoi. On lekythoi of smaller scale, it frequently appears on those of the Cock Group (see ABV 468, 54. 469, 67). On this particular example, the scene between the two spectators is unusual. Three examples show a composition similar to that of our lekythos: Athens Agora P 20746 (ABV 469, 60; Add<sup>2</sup> 117); Agora P 1302 (ABV 469, 66; Agora XXIII no. 852); and Vienna University 739. 12 (ABV 469, 61).

## PLATE 78

12151. Unknown provenance. Unpublished.

Height, 9.3 cm; mouth diameter, 2.5 cm; shoulder diameter, 4.6 cm; foot diameter, 3.1 cm.

Complete, except for some small missing fragments of the rim. Surface lightly pitted on the mouth. Black glaze abraded and flaked in some places. Fabric yellowish with a darker slip. Added red and white.

Shoulder lekythos. Echinus mouth glazed inside and out with the upper surface reserved. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body, a dilute line below the figure-scene serving as ground line for the picture and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: A dog chasing a hare, both dashing to the right.

Body: A rider to the right wearing a short chiton and holding the reins is followed by a draped man who holds the tail of the ithyphallic horse. In front of the rider a naked youth with a himation wrapped over his right arm walks to the right looking back, and is preceded by a draped man standing to the left. On the wall behind the rider hangs an unidentified object (cap? cloth?).

Red (shoulder): Part of the neck of the dog; belly stripe and part of the neck of the hare.



Red (body): Vertical stripe on the garment of the two draped figures; three dots on the himation of the naked youth; the horse's mane.

White: Lower edge of the rider's chiton; stripe on the hanging fold of the draped figure on the right.

The Little-Lion Class. Hound-and-Hare Group [Serbeti]. About 480 B.C.

For the Little-Lion Class, see above p. 116. For the Hound-and-Hare Group, see above the lekythos 19665 (Pl. 77, 1-3).

The lekythos, Gela 40253 (ant. inv. 155/B) (CVA 4 pl. 36, 1-3; *TA ATTICA*, 452 pF41), of the same class offers the best parallel to the subject, composition and style of our lekythos.

Generally, scenes with horsemen can allude to a variety of subjects, associated with war, games or cavalry training. On the Athens vase, due to the absence of any reference to military life like spears and other equipment, the scene may rather indicate exercise, a runner's training, namely the moment either preceding or following it. For the subject, see T. B. L. Webster, *Potter and Patron in Classical Athens* (1972) 182-183; H. A. G. Brijder, *BABesch* 50 (1975) 160-161. M. Schäfer, *Zwischen Adelsethos und Demokratie. Archäologische Quellen zu den Hippeis im archaischen und klassischen Athen* (2002) 52-69 (with bibliography).

According to Philostratos (*Περί γυμναστικής* 43; J. Jüthner, *Philostratos über Gymnastik* [1969, repr. of Leipzig and Berlin edns, 1909] 168-171) runners trained by competing in speed with horses or hares. In this case, the youth in front of the rider could be considered a runner also, standing and waiting before or after the running event, and the draped figures as trainers or judges. See for the subject Brijder (*op. cit.*). Similar scenes appear mainly on cups, see e.g. the band-cup, Amsterdam 3461 (CVA 2 pl. 113-114) and on the scenes on the following cups: Dechter Collection (K. Hamma and al. [eds], *The Dechter Collection of Greek Vases. Exhibition Catalogue* [1989] no. 10); Essen, Folkwang Museum RE 41 (H. Froning, *Katalog der griechischen und italischen Vasen* [1982] no. 59); Taranto 4365 (*Catalogo del Museo Nazionale Archeologico di Taranto I*, 3 [1994] 172 no. 13.18); and the cup fragment, Amsterdam A. Pierson Museum 2157 (Brijder, 160 fig. 9c; CVA 2 pl. 112, 3). See also the scenes on the lekythoi: Tarquinia RC 5187 (Campus, *Ceramica attica*,

99-100 pl. XXIV) and Gela ant. inv. 53 (CVA 3 pl. 16, 1, 4 and pl. 17, 1, 3, 5).

For riders in the archaic art, see: P. A. L. Greenhalgh, *Early Greek Warfare. Horsemen and Chariots in the Homeric and Archaic Ages* (1973) 111-136; G. R. Bugh, *The Horsemen of Athens* (1988) 14-15; F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie attique* (1990) 191 ff.; I. Vogt, *Studien zu Pferd und Reiter in der frühgriechischen Kunst* (Ph. D. thesis, Bonn 1990); C. Ellinghaus, *Aristokratische Leitbilder, demokratische Leitbilder. Kampfdarstellungen auf athenischen Vasen in archaischer und frühklassischer Zeit* (1997) 197-199.

Satyrs or maenads are sometimes shown grasping the tail of a donkey or ass in Dionysiac scenes. To the examples of such scenes cited by L. D. Caskey / J. D. Beazley, *Attic Vase-paintings in the Museum of Fine Arts, Boston II* (1954) 38-39, the following can be added: the lekythos, Taranto 50292 (CVA 2 pl. 13, 2-3); the fragmentary cup, Adria I.G. 23448 (CVA 2 pl. 41, 2); the dinos, Würzburg H5352 (CVA 1 pl. 26-27).

ΑΚΑΔΗΜΙΑ

1-2.

26941. Formerly in the Archaeological Society Collection no. 2505. From the excavations of the Archaeological Society in Phaleron, near Athens. Unpublished.

Height, 9.95 cm; mouth diameter, 2.8 cm; shoulder diameter, 4.6 cm; foot diameter, 3.9 cm.

Part of the foot missing. Abrasions all over especially on the black parts. Fabric light brown with a darker slip. Added red and added white.

Shoulder lekythos. Echinus mouth glazed inside and out with the upper surface reserved. The neck curves imperceptibly into the almost flat shoulder. Strap handle glazed on the outside only. The body with a slightly swelling contour below the shoulder tapers downwards to a torus foot, glazed on top with the vertical surface reserved. A glazed line (faded) at the joint between the shoulder and the body. No ground line for the picture. Lower part of the body glazed.

Shoulder: A dog chasing a hare, both dashing to the right.



Body: Dionysos dressed in a long chiton and a himation sits on a folding stool (*diphros okladias*) to the right holding a drinking horn in his left hand. On each side a maenad and a satyr dance turned to the right, the right-hand couple is looking round. The maenads are dressed in long chitons and have fillets in their hair.

Red: Forehead hair of Dionysos and satyrs; Dionysos' chiton and stripes on his himation; upper part of the chitons of the maenads; fillets.

White: Women's flesh (the white colour of their arms, hands and feet is directly applied to the reserved surface and has faded).

Red lines: Line on top of the foot.

Little-Lion Class. Hound-and-Hare Group [Serbeti]. About 480 B.C.

For the Little-Lion Class, see above p. 116. For the Hound-and-Hare Group, see above the lekythos 19665 (Pl. 77, 1-3).

This is one of the late pieces of the Hound-and-Hare Group. Its potting style and the execution of the figures are of poor quality. The composition and the rendering of the maenads with regard to their position and to the white of their arms applied entirely onto the reserved surface, is similar to those of the lekythoi: Amsterdam 1411 (CVA 3 pl. 160, 163, 3) and Agrigento C. 834 (CVA 1 pl. 62, 3-4, pl. 63, 3), both of the Class of Athens 581. i. Dionysos, sitting or standing between dancing maenads and satyrs, is a very common theme on vases of the last quarter of the 6th century and of the beginning of the 5th. For the subject, see E. Buschor, *Satyrnänze und frühes Drama* (1943) 54, 55, 66-72; Schöne, *Thiasos* 102-104; Moraw, *Mänade* 70 ff. 76. See also above the lekythos 381 (Pl. 20).

For more examples of added white applied directly onto the clay for the arms, hands and feet of female figures, see two lekythoi of the Class of Athens 581: Palermo, Mormino 298 (CVA pl. 10, 2) and Naples 86349 (R.C.200) (CVA 5 pl. 56, 4-7); the skyphoi: Taranto 143537 (CVA 4 pl. 17, 3-4), of the CHC Group; Tarquinia 2007 (Campus, *Ceramica attica* no. 38 pl. LXI); Dunedin E 48.225 (CVA New Zealand 1 pl. 32, 7-8); the oinochoe, Leyden PC 21 (CVA 2 pl. 80, 3-4); the cup, Athens NM 12720 (CVA 3 pl. 35, 1-3); and the cup fragment, Amsterdam 11.639 (CVA 2 pl. 108, 7), in the manner of the Painter of the Agora 1241.

3-4.

461 (CC 707). Formerly in the collection of the Archaeological Society no. 1608. From the Kerameikos in Athens.

ABL 231, 6.

Height, 11 cm; mouth diameter, 2.7 cm; shoulder diameter, 5.5 cm; foot diameter, 3.2 cm.

Intact. Good black glaze. Fabric grey with shiny reddish slip. Added red.

Shoulder lekythos. Echinus mouth glazed inside and out with a red line on top. The long neck curves imperceptibly into the shoulder. Strap handle glazed on the outside only. The body tapers downwards to a torus foot glazed on top with the vertical surface reserved. A glazed line at the joint between the shoulder and the body. A dilute line below the picture serving as ground line and leaving a narrow reserved space below. Lower part of the body glazed.

Shoulder: Two confronting, roaring lions.

Body: Two riders attack an archer on foot. From the left, a beardless rider dressed in a Thracian cloak and fillet in his hair rides to right. He holds a vertically poised spear in his right hand, a spare horizontal spear in his left and he has a pelta slung over his shoulder. In front of him, a foot archer (or an Amazon?) walks to the right looking back, carrying two spears in his right hand and raising his left arm. He wears a short chiton decorated with vertical lines of added red color, a Scythian cap with a high bulging crown, cheekflaps that hang down on the shoulder and a gorytos decorated with vertical lines of added color, suspended in front of his belly. The rider, on the right, in a cloak and a helmet with a long crest, wields a spear in his right hand and holds a spare spear in his left hand.

Red (shoulder): Line on the neck, mane, stripe on the tails of the lions.

Red (body): Fillet of the left-hand rider; lines on his cloak; two spots on his pelta; hat of the Scythian archer; vertical lines on his skirt and on the gorytos; crest of the helmet and lines on the dress of the right-hand rider; mane of the horses and strap on the tail of the left one.

Red lines: Line on top of the mouth; line at the joint between the neck and the shoulder; two lines on the black surface below the figural scene.

Little-Lion shape. The Krotala Group. About 490-480 B.C.



For the Krotala Group named by Haspels after the women's hands rendered as if they are holding krotala, see *ABL* 118-120. 231; *ABV* 515; *Para* 251. 253.

For the subject, see F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie attique* (1990) 193-210. 298; M. Schäfer, *Zwischen Adelsethos und Demokratie. Archäologische Quellen zu den Hippeis im archaischen und klassischen Athen* (2002) 52-69 (with bibliography). For beardless horsemen in Scythian or Thra-

cian costumes identified as young Athenian knights, see Lissarrague, *op. cit.* 205-231; For the subject of Scythians and horsemen on vases, see M. F. Vos, *Scythian Archers in Archaic Attic Vase-Painting* (1963) 29-30. 115-118; Schäfer, *op. cit.* 69; J. Barringer, in C. Marconi (ed.), *Greek Vases: Images, Contexts and Controversies* (2004) 13-14.

For a figure similar to the left rider of our lekythos, see the lekythos, Olympia K10787 (Buraw, 239 pl. 77 no. 167).

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ

# PLATE 80

Fig. 35.

2246. Formerly in the collection of the Archaeological Society no. 2225. From the excavations of P. Stamatakis at Tanagra, March 1881.

J. Six, *Gazette Archeologique* 13 (1888) 195, II, pl. 29 fig. 2; Nicole, 192 n. 960ter; *EAA* II 370 fig. 532; *ABL* 65 - 66. 106. 203 C1 pl. 19, 4; E. Buschor, *Satyrnänze und frühes Drama* (1943) 68; C. H. E. Haspels, *Muse* 3 (1969) 25; Kurtz, *AWL* 85 n. 4. 116. 198 no. 4, 1 pl. 3, 1; *Para* 206; Giudice, *Phanyllis* Group C, 84 no. 164; J. B. Grossman, *Getty Vases* 5 (1991) 20 no. II.

Height, 22.2 cm; mouth diameter, 5.2 cm; shoulder diameter, 11.5 cm; foot diameter 6 cm.

Complete, except for a chip on the surface of the foot and a few chips on mouth, neck, body and handle. Black shiny glaze occasionally chipped, misfired at the left side of the vase. Fabric reddish with a light red slip on it.

## SIX'S TECHNIQUE LEKYTHOI

The Dutch scholar Jan Six first studied and wrote the seminal article on a group of vases decorated with applied colours and incision during the archaic period (J. Six, *Gazette Archeologique* 13 [1888] 193-210. 281-294). In recognition of Six's contribution, J. D. Beazley named the technique after him (*Greek Vases in Poland* [1928] 8). In this technique, the background is black and the figures either have incised contours over the black glaze, or are applied in white, red, or brown paint on top of the glaze before the vase is fired. Two variations of the technique are known, each using incision differently. In the first, the decoration is entirely in added colour over the black glaze, sometimes with sparse incisions for inner markings, while in the second, part of the decoration is in added colour and part in incised outline, especially the garments, wings and men's flesh. The technique may have been introduced by the Nicosthenic workshop around 530 B.C. The neck amphora, Louvre F114 (*ABV* 226; *Add*<sup>2</sup> 58), signed by Nicosthenes, is the earliest known example of a vase in Six's technique. In the later 6th century B.C., the technique became popular in the workshop of the Sappho and Diosphos Painters, who used it extensively.

For Six's technique, see Six, *op. cit.* 193-210. 281-294; H. Dragendorff, *Jdl* 43 (1928) 337 ff.; *ABL* 106-109; C. H. E. Haspels, *JHS* 58 (1938) 258; P. E. Corbett, *JHS* 85 (1965) 24; C. H. E. Haspels, *Muse* 3 (1969) 24-25; *EAA* VII (1966) 444 s.v. Pittore degli Spettri (E. Paribeni); Boardman, *ABFH* 178 ff.; R. M. Cook, *Greek Painted Pottery* (1972) 372; Kurtz, *AWL* 116-120; E. Reeder Williams, *The Archaeological Collection of the Johns Hopkins University* (1984) 148; *Agora* XXIII 244 no. 1175; J. Noble, *The Techniques of Painted Attic Pottery* (rev. ed. 1988) 142; J. B. Grossman, *Getty Vases* 5 (1991) 13-26; V. Tosto, *The Black-figure pottery signed NIKOSΘΕΝΕΣ* (1998) 59.

Added red and white.

Shoulder lekythos. Echinus mouth rounded on top glazed inside and out. A ridge at the joint between the neck and the sloping shoulder. The broad shoulder meets the body in a sharp angle. Strap handle glazed on the outside only. The body below the figure-scene tapers downwards to a low echinus foot glazed on top with the vertical surface reserved. Long rays pointing upwards on the neck.

Shoulder: A row of eight upright palmettes alternating with single upright leaves standing on a continuous cable pattern with a dot at the centre of each link. Tongue pattern degenerated to a row of vertical strokes above.

Body: (in added white with details incised): Komos scene. Three dancing naked male figures, the middle one bearded. The figure on the left dances to the right, with his left arm stretched forward, the left leg lifted. In front of him, the second man dances also towards the right with both arms bent at the elbow and outstretched for-



ward, his left leg bent and stepping forward. The right-hand man dances to the left with his body bending forward, left leg lifted, arms stretched forward before the lifted leg holding a ribbon (faded).

Red: Hair; pupil of the eye of the man in the middle.

White: Flesh of the dancers.

Red or white faded: The ribbon.

Red lines: Line on the rim; line at the joint of the neck and shoulder; line at the joint between the shoulder and the body; the ground line.

The Chariot Painter. Phanyllis Group C.  
Last quarter of the 6th century B.C.

For the Chariot Painter, named after his fondness for chariot-scenes, see *ABL* 65-66, 203-204; *ABV* 699; *Para* 206; For the Chariot Painter's Phanyllis lekythoi, see *ABL* 65; Kurtz, *AWL* 118. For the Phanyllis Group C, see *ABL* 65, 203 f.; *ABV* 699; *Para* 206; Giudice, *Phanyllis* 84-87. See also above the lekythos 582 (Pl. 23, 4-6).

The Athens lekythos is one of the earliest lekythoi in Six's technique. Its shape, with a broad shoulder, is old-fashioned, having been revived by the Phanyllis Painter and the members of his workshop. The decoration of the shoulder is one of the favorite patterns of the Nikosthenic workshop and the figures are painted in plain white, with sparse incisions for inner markings, recalling the figures painted in added white on the neck of the signed Nikosthenic amphora, Louvre F114 (*ABV* 226; *Add*<sup>2</sup> 58). As far as style is concerned, the komasts of our lekythos can be compared to the charioteer on the lekythos Delos, 549 (*ABL* 66 and 203, 2), by the same painter, especially in the treatment of the head and arms.

The Phanyllis Group C consists of lekythoi usually with upright palmettes on the shoulder and rays on the neck. For the decoration of the shoulder, see *ABL* pl. 20, 5. The decorated neck is not a common feature in Attic lekythoi, for examples, see Kurtz, *AWL* 85 n. 4.

For dancing figures on lekythoi in Six's technique, see Karlsruhe B 985 (*CVA* 1 pl. 31, 2. fig. 2; Grossman, *op. cit.* 23 no. 68) with two dancers in added white; Basel Z-342 (*CVA* 1 pl. 56, 9, 11; Grossman, *op. cit.* 23 no. 62) with a dancing warrior; Zurich, Sternberg Collection (*Para* 257; Grossman, *op. cit.* 22 no. 16) with a woman dancing holding krotala; Amsterdam 1357 (*CVA* 1 pl. 6, 7; Grossman, *op. cit.* 23 no. 59) with two dancing naked men; and Jerusalem, Hebrew University 683 (*Para* 252;

Grossman, *op. cit.* 23 no. 48) with two naked women dancing.

For komos scenes, see above the lekythos 26174 (Pl. 75, 3 and 6).

## PLATE 81

12848. Formerly in the Roussopoulos Collection no. 12. From Velanideza.

*ABV* 503; J. Mertens, *Attic White-Ground. Its Development on Shapes Other than Lekythoi* (1977) 214 n. 23; J. B. Grossman, *Getty Vases* 5 (1991) 22 no. 9.

Height (as preserved), 14 cm; shoulder diameter 7.9 cm.; foot diameter 4.8 cm.

Mended from several pieces. Mouth, handle, most part of the neck and small fragment from the foot missing. Missing fragments from the body restored in plaster. Surface abraded on the shoulder. Black glaze of good quality. Fabric brownish. Added red and white.

Shoulder lekythos. The neck curves imperceptibly into the sloping shoulder. The body tapers downwards without a sudden inward curve, to a low, rhymus foot glazed on the left with the vertical surface reserved. The figure is confined to the front of the vase and is further limited on the left and the right by a vertical ornamental band with meander of the running key type, between two black lines. A glazed line at the joint between the shoulder and the body. Lower part of the body glazed, except for two reserved bands.

Shoulder: Lotus-bud chain linked by intersecting stems above and below, skipping two buds on the upper set of arcs and one bud on the lower; dots between interstices above only. Tongue pattern degenerated to a row of vertical strokes above.

Body: Two naked women dance to the right. The left one moves to the right with her left arm outstretched forward and the right bent backwards at the elbow. The woman on the right dances actively outwards looking round. She steps forward with her left leg, has the right lifted backwards and both arms outstretched.

Mock inscriptions: One horizontally between the women; one vertically at the far right.

Red: Hair; eye of the left woman.

White: Women's flesh; inscriptions.

Red lines: Three thick lines on the body below the picture, the upper one serving as ground line.



The Class of Athens 581. iii.

About 500-490 B.C.

For the Class of Athens 581, see above p. 81. For the Class of Athens 581. iii, see *ABV* 503.

The Athens lekythos is the only one that Beazley placed in division iii of the Class of Athens 581 and this, with the lekythos, Paris Market (Mikas) (*Para* 245; Mertens, *op. cit.* 214 n. 23; Grossman, *op. cit.* 22 no. 10), are the only two known examples of lekythoi of the Class of Athens 581 in Six's technique.

The upper half of the back side of this Athenian lekythos retains the colour of the clay, something rarely found on vases where the Six's technique is employed where the vessels' body is almost always glazed as demanded by the principles of this technique.

The style of the women is reminiscent of that of the dancing women on the Six's technique phiale, Munich 8991 (Grossman, *op. cit.* 24 no. 88; N. Hoersch, in *Kunst der Schale*, 232 fig. 37, 6). Generally, the vertical ornamental bands are rare on the body of the lekythoi, since the surface available for decoration is limited. However, they are found on the lekythos, Agora P 24506 (*Para* 225; *Add*<sup>2</sup> 53; *Para* [XII] p. 80, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

Painter of Athens 9690.

For dancing women, see Killet, *passim*. On dancing scenes on vases, see G. Franzus, *Tänzer und Tänze in der archaischen Vasenmalerei* (Ph. D. thesis, Göttingen 1973).

## PLATE 82

2262. Formerly in the collection of the General Ephorate no. 1926 (bought by K. Polychronopoulos in 1877). From Atalanti.

J. Six, *Gazette Archéologique* 13 (1888) 199, 10; Nicole, 193, 962; *ABL* 106, 228, no. 47 pl. 36, 3; Brommer, *VL* 230, 55; Kurtz, *AWL* 119 n. 7, 158 fig. 2e (ornament of the shoulder); J. B. Grossman, *Getty Vases* 5 (1991) 20 no. X; C. H. E. Haspels, *Muse* 3 (1969) 25 n. 7.

Height, 13.6 cm; mouth diameter, 3.2 cm; shoulder diameter, 5.4 cm; foot diameter, 3.9 cm.

Complete. Upper part of the neck reattached. Good black glaze. Fabric orange-red with reddish slip on the reserved parts of the neck and shoulder. Added red, pinkish-red, white and black.

Shoulder lekythos with narrow body and almost flat shoulder. Calyx mouth black outside and in. The short neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body below the figure-scene tapers downwards to a foot in two degrees, the upper part disc-shaped the lower one in a torus moulding, the vertical surface of the upper part reserved, lower moulding and upper surface of the foot glazed black.

Shoulder: Bulbous lotus buds with a row of short tongues above. From every other bud two white sepals curve out on both sides towards the lower edge of the shoulder.

Body: Theseus killing the Minotaur. Theseus moves rapidly to the right wearing a short chiton and with his hair bound up in a fillet, a scabbard hanging at his left side from the baldric slung over his right shoulder. He seizes the Minotaur's horn with his left hand and thrusts his sword into the beast's belly. The Minotaur is represented fleeing to the right, looking round, but about to fall to his knees. He tries to grasp Theseus' left arm with his right hand.

In the field inscriptions: HO ΠΑΙΣ (behind Theseus), ΚΑΛΟΣ (above Minotaur).

White (shoulder): Sepals of the lotus buds.

Pinkish (body): Figure of Theseus (color of the legs faded); scabbard; sword.

Red (body): Fillet.

White creamy (body): Eye and feet of Theseus (faded); hilt of the sword; baldric; body of the Minotaur; inscriptions.

Added black: Eye and muzzle of the Minotaur.

Red lines: One on the top of upper flat surface of the mouth; pair above the picture; the ground line; line at the joint between the foot and the body; line at the edge of the upper surface of the foot.

The Sappho Painter.

About 500-490 B.C.



The Sappho Painter, taking his name from the inscription on the kalpis, Goluchow 32, in Warsaw (142333 ex Czartoryski 32; *ABL* 228, 56; *Para* 246; *Add*<sup>2</sup> 126) with the picture of Sappho, decorates low cylinder lekythoi in Six's technique with lotus buds on the shoulder. He also decorates the lekythos of the Little-Lion shape that, according to Haspels (*ABL* 98), was invented in the workshop of the Sappho and Diosphos Painters. Although the two painters did not invent Six's technique, they seem to have been at home with it more than anyone else.

For the Sappho Painter, see *ABL* 94-130. 225-229; *ABV* 507-508. 702; *ARV* 300-301. 304. 940; *Para* 246-248; *Add*<sup>2</sup> 126-7; J. Boardman, *BSA* 50 (1955) 62-63; C. H. E. Haspels, *Muse* 3 (1969), 24-25; Kurtz, *AWL* 119 and passim; Campus, *Ceramica attica* 48; C. Jubier-Galinier, *La production du Peintre de Sappho dans l'atelier des peintres de Sappho et de Diosphos: Parcours d'un artisan à figures noires parmi les ateliers du céramique athénien de la fin de l'archaïsme* (1996); *eadem*, *Méris* 13 (1998) 57-73; *eadem*, in C. Bonnet / C. Jourdain-Annequin / V. Pirenne-Delforge (eds), *Le bestiaire d'Héraclès. IIIe Rencontre Héracléenne* (1998) 75-85; *eadem*, in M.-C. Villanueva / F. Lissarrague / P. Rouillard / A. Rouveret (eds), *Céramique et peinture grecques. Modes d'emploi. Actes du colloque international. École du Louvre*, 26-28 avr. 1995, (1999) 181-186; C. Jubier-Galinier / A.-F. Laurens, *TOPOI* 8/2 (1998) 731-748; S. Weber, *Sappho und Diosphos-Maler. Studien zur spätest attisch schwarzfigurigen Keramik* (Ph. D. thesis, Mainz 2000) (non vidi); C. Jubier-Galinier, in P. Rouillard / A. Verbanck-Piérard (eds), *Le vase grec et ses destins* (2003) 79-89. See also bibliography on the already discussed lekythos 20281 (Pl. 38) by the Diosphos Painter.

For the subject of the lekythos, see *LIMC* VI (1992) 575-6 s.v. Minotaur (S. Woodford) and above the lekythos 1071 (Pl. 6, 3-4). The same subject is also shown on the Six's technique lekythos, New York 63. 11. 5 (Grossman, *op. cit.* 24 no. 75).

For the shoulder ornament of the Athens lekythos as a favorite of the Sappho-Diosphos Workshop, see *ABL* 107-108. 164; and above p. 116. For inscriptions by the Sappho Painter, see *ABL* 96 f. n. 6; Jubier-Galinier, *Méris* 13 (1998) 57-73; Hatzivassiliou, *Iconography* 92.

# PLATE 83

1-3.

2317. Formerly in the collection of the Archaeological Society no. 1317.

J. Six, *Gazette Archéologique* 13 (1888) 206, XXI; Nicole, no. 960bis; *ABL* 228, 45; Kurtz, *AWL* 119 n. 12 (erroneously mentioned as 2137); J. B. Grossman, *Getty Vases* 5 (1991) 21 no. XXI; Hatzivassiliou, *Iconography* cat. no. 39.

Height, 16.3 cm; mouth diameter, 3.6 cm; shoulder diameter, 6.5 cm; foot diameter, 4.6 cm.

Mended from several pieces. Cracks on body. Black glaze of good quality chipped on parts of the back of the body and mouth. Fabric orange-red. Added thick red and white.

Shoulder lekythos with narrow body and almost flat shoulder. Calyx mouth black outside and in. The short neck curves imperceptibly into the shoulder. Concave strap handle glazed on the outside only. The body below the figure-scene tapers downwards to a disc foot glazed on top with the vertical surface reserved.

Shoulder: Bulbous lotus buds with a row of short tongues above from every other bud two white sepals curve out on both sides towards the lower edge of the shoulder.

Body: A maenad is pursuing a satyr. The maenad strides to the right with her left leg advanced and both hands stretched forward. She is naked with a fillet in her hair. The satyr (contour and interior markings incised) runs to the right looking round.

Mock inscription (four letters) in front of the maenad at her waist level.

White (shoulder): Sepals of the buds.

Red (body): Beard; lower part of the hair and edge of the tail of the satyr; inscription.

White (body): Maenad's flesh; dots on the satyr's tail.

Red lines: One on the top of upper flat surface of the mouth; pair above the picture; the ground line; line at the joint between the foot and the body; line at the edge of the upper surface of the foot.

The Sappho Painter.

About 500-490 B.C.

The disposition and the poses of the figures on our lekythos are similar to those on the previous lekythos



2262 (Pl. 82) by the same painter. The same subject, with the use of the same technique and by the same painter, is depicted on the lekythos, Berlin 2239 (Six, *op. cit.* 206 XX; Grossman, *op. cit.* 21 XX), and the usual format (the satyr pursues the maenad) on the lekythos, Baltimore Johns Hopkins University 9022 (E. Reeder Williams, *The Archaeological Collection of the Johns Hopkins University* [1984] 148 no. 106), by the painter; and on the lekythoi: Paris, Cabinet des Médailles 492 (Six, *op. cit.* 206 XXlibis; *ABL* 236, 96; *CVA* 2 pl. 95, 1, 3, 4); and Boston 98.885 (*ABL* 236, 81 pl. 38, 6; *Para* 248; Moraw, *Münade* 284 no. 199; *TA ATTICA*, 289 F32). On the above five vases (our lekythos included), the maenad is rendered in added white and the satyr entirely in incision.

For other Six's technique lekythoi with satyrs rendered in incision, see: Palermo, Mormino 30 (*CVA* pl. 1, 3); Berlin 2240 (Six, *op. cit.* 205, XVIII; Grossman, *op. cit.* 21 XVIII); Paris, Louvre S1683 (Six, *op. cit.* 205 XVIIIlibis; Grossman, *op. cit.* 21 XVIIIlibis).

4-5. 14654. Gift of Eschscholus son of Iphicrates. *ABL* 99-100. 107. 236, 101; *ABV* 510, 20; 574, 1; D. von Bothmer, *Amazons in Greek Art* (1957) 83 no. 131 and 71 no. 15; *LIMC* I (1981) 605 s.v. Amazones no. 284 (P. Devambez / A. Kauffmann Samaras); J. B. Grossman, *Getty Vases* 5 (1991) 22 no. 18.

Height, 11.8 cm; mouth diameter, 2.8 cm; shoulder diameter, 4.6 cm; foot diameter, 3.3 cm.

Complete. Neck and handle reattached. Some chips on the surface of rim and foot. Abrasions on the foot, especially at the joint with the body and on the neck. Fine black glaze. Fabric orange-colour with a red slip on the reserved parts of the vase. Added red, white and pinkish.

Shoulder lekythos. Calyx mouth, black outside and in. The neck curves imperceptibly into the almost flat shoulder. Concave strap handle glazed on the outside only. The tall narrow body tapers downwards to an echinus foot glazed on top with the vertical surface reserved.

Shoulder: Lotus buds with a row of short tongues above. From every other bud two white sepals curve out on both sides towards the lower edge of the shoulder.

Body: Combat between a rider and an Amazon (?). The rider attacks from the left with a very long and thick

spear. He is naked (?) wearing only his high-crested helmet. The Amazon (?) runs to the right looking back. She wears a short chiton and a high-crested helmet and is trying to defend herself with an oval shield in her left hand and a sword in her right.

White (shoulder): Sepals of the lotus buds.

White (body): Horse and shield (both in thick yellowish white).

Pinkish: Face and spear of the rider; Amazon's flesh and helmet.

Red lines: Two lines above the picture; the ground line.

The Little-Lion Class. Near the Haimon Group ii. The Group of Athens 14654.

About 480 B.C.

The Athens lekythos has been attributed by Haspels (*ABL* 236, 101) to the Diosphos Painter, but Beazley assigned it to his section of 'Near the Haimon Group ii' and more precisely to the Group of Athens 14654, named after the Athens lekythos (*ABV* 574, 1; *Para* 289; *Add*<sup>2</sup> 138).

The subject of our lekythos has been interpreted as a combat between a rider and a hoplite by Haspels, between a mounted Amazon and a hoplite by von Bothmer, *op. cit.* and between a horseman and an Amazon by Grossman, *op. cit.* The last interpretation seems the most probable.

Few lekythoi of the Little-Lion type are painted in Six's technique and they all display scenes with horses, see the following: New York Market (Hirsch) (*ABL* 236, 100) with a youth leading a horse; Athens, from Perachora (*ABV* 510, 19; Grossman, *op. cit.* 22 no. 19) with a horseman and a warrior; Basel Delz Collection (*ABV* 510, 20; Grossman, *op. cit.* 22 no. 22) with a horseman. Horses are also shown on the following lekythoi by the Diosphos Painter in Six's technique: Tübingen S./10 1293 (*CVA* 3 pl. 42, 1-3; Grossman, *op. cit.* 23 no. 38) (two riders); once Vienna, Trau Collection (*ABV* 703, 20bis; Grossman, *op. cit.* 23 no. 40) (horseman); Zurich, Ikle Collection (*ABV* 716, 20ter; *Para* 249; Grossman, *op. cit.* 23 no. 41) (youth leading horse); Oxford 1942.1 (*ABV* 510, 17) (Amazon with horse). See also the lekythoi near the Diosphos Painter: Athens, Kerameikos 7623, 11 (*Kerameikos* IX 178 E 44 no. 1 pl. 90; Grossman, *op. cit.* 23 no. 46) with a rider; and the fragmentary lekythos, Bonn



464.22 (ABV 511, 7; Para 250; CVA 1 pl. 39, 4; Grossman, *op. cit.* 23 no. 43). Of the above lekythoi, the lekythoi: Basel, Delz Collection and Athens, Kerameikos Museum 7623, are stylistically very close to our lekythos and share the same shoulder decoration and the same colours for the rider and the horse. The shape of our lekythos and especially the foot are similar to a lekythos in Delphi, also in Six's technique (I. Konstantinou, *ADelt* 20 [1965] pl. 351a-b), with dancing satyr and maenad.

6.

2506. Formerly in the the collection of the Archaeological Society no. 1950.

J. Six, *Gazette Archéologique* 13 (1888) 209 XXXI; Nicole, 963; J. B. Grossman, *Getty Vases* 5 (1991) 21 no. XXXI.

Height, 13.5 cm; mouth diameter, 3.4 cm; shoulder diameter, 6 cm; foot diameter, 3.9 cm.

Complete. Some chips on rim and back of the body.

Thin and carelessly applied black glaze. Potter's finger-print on the surface of the vase at the junction of mouth and neck. Horizontal brush strokes clearly visible on the body. Fabric reddish with shiny orange-red slip. Added red and white.

Shoulder lekythos. Calyx mouth, black outside and

in. The neck curves imperceptibly into the almost flat shoulder. Concave strap handle glazed on the outside only. The body below the figure-scene tapers downwards to a torus foot glazed on top with the vertical surface reserved. A reserved line above the picture and a pair of white lines below, the upper one serving as ground line.

Mock inscriptions vertically written in the field in front of and behind Dionysos.

Shoulder: Rays with bars above.

Body: Dionysos seated to the right on a folding stool (*diphros okladias*) looking back and holding a drinking horn. He is dressed in a chiton and a himation and has a wreath on his head.

White: Dionysos; folding stool; drinking horn; inscriptions; pair of white lines below the picture.

Red lines: One on the upper surface of the mouth; line at the joint between the foot and the body; line at the edge of the foot.

About 480 B.C.

For Dionysos seated, see *LIMC* III (1986) s.v. Dionysos 453-454 nos 325-333 (C. Gasparri); Schöne, *Thiasos* 101-107; G. M. Andreadou, *Silens or Aeneas? Black-Figure Vase-Painting* (1992) 75. See also above the lekythos 580 (Pl. 20).



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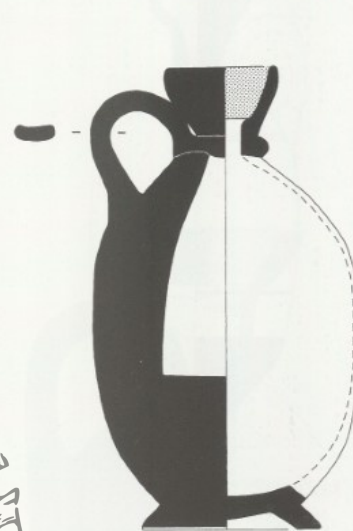


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ΑΟΗΝΩΝ

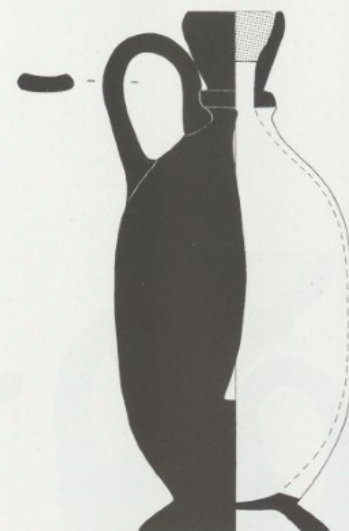


FIGURE 2 18642 2:3

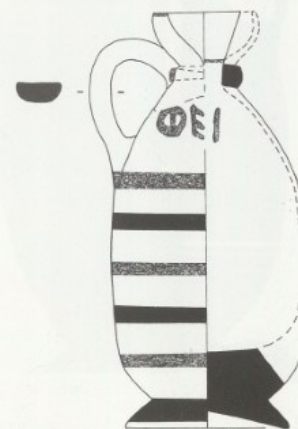


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FIGURE 4 20299 2:3



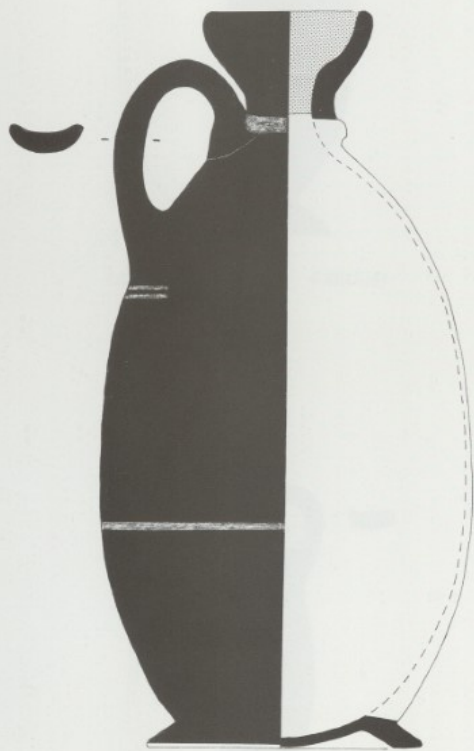


FIGURE 5 404 2:3

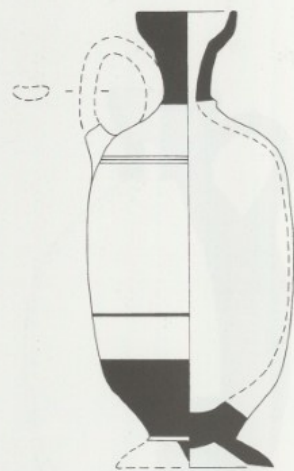


FIGURE 6 497 2:3

ΑΚΑΔΗΜΙΑ

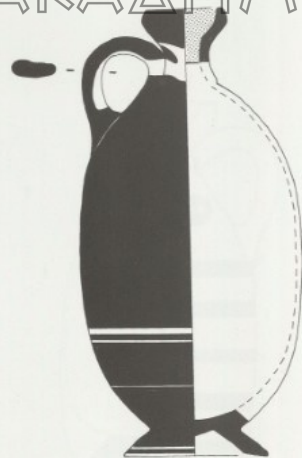


FIGURE 7 19664 2:3

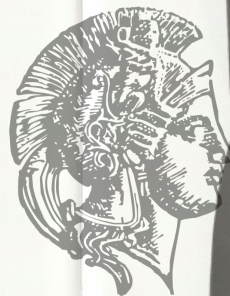


FIGURE 8 1071 2:3

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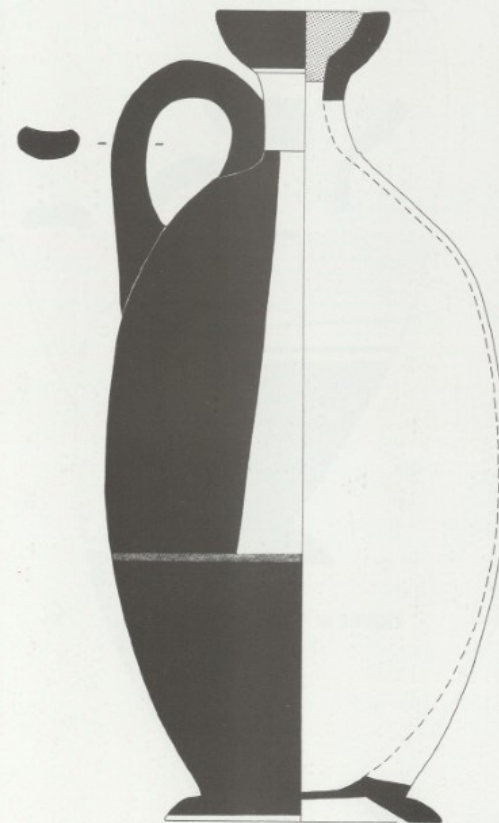


FIGURE 9 1072 2:3



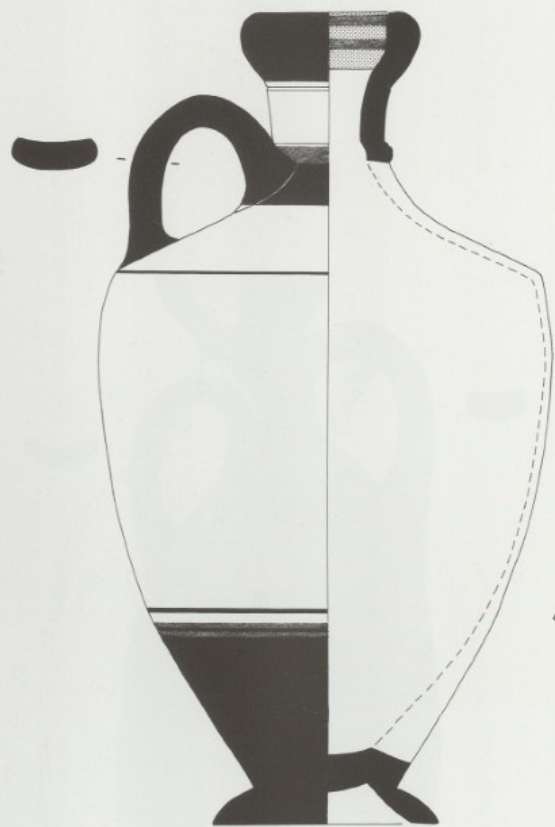


FIGURE 10 413 2:3

AKACHMIA

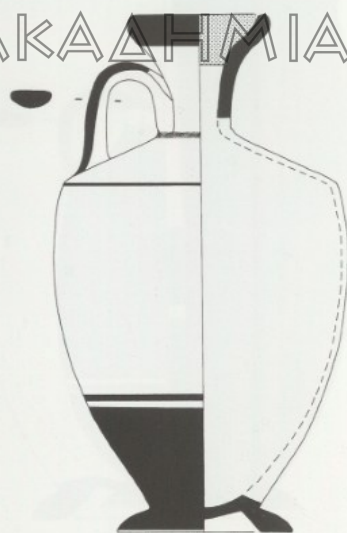
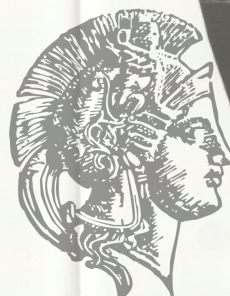


FIGURE 11 1093 2:3



AOHNΩN

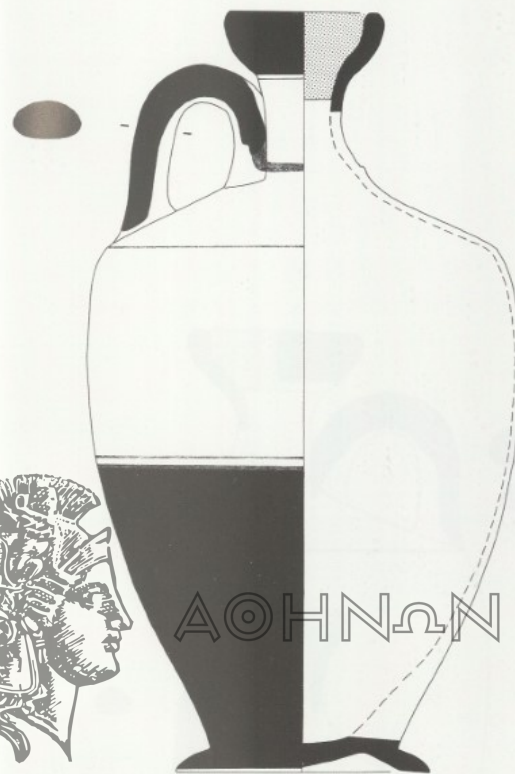


FIGURE 12 9695 2:3

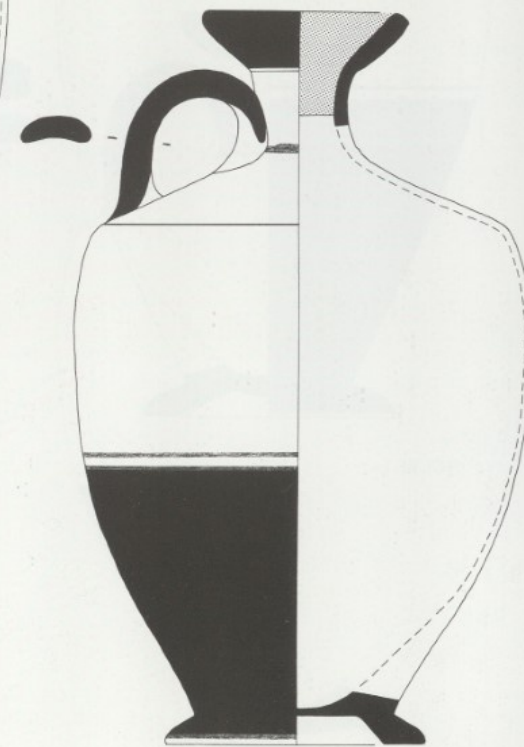


FIGURE 13 415 2:3



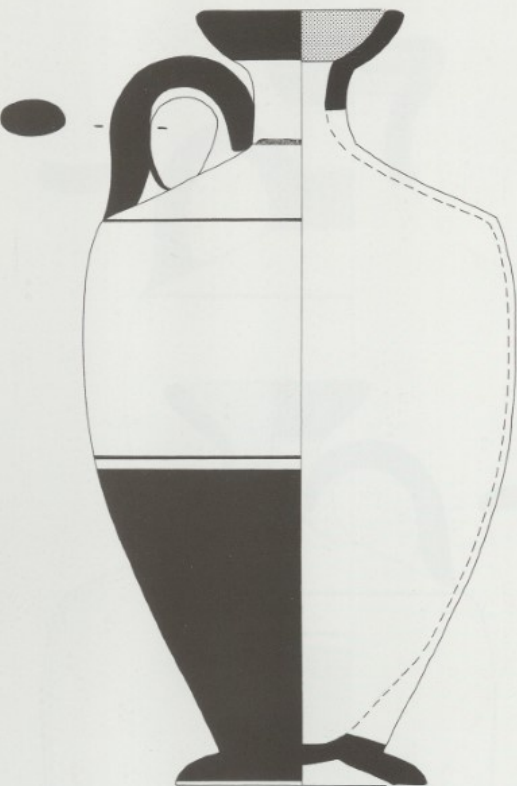


FIGURE 14 372 2:3

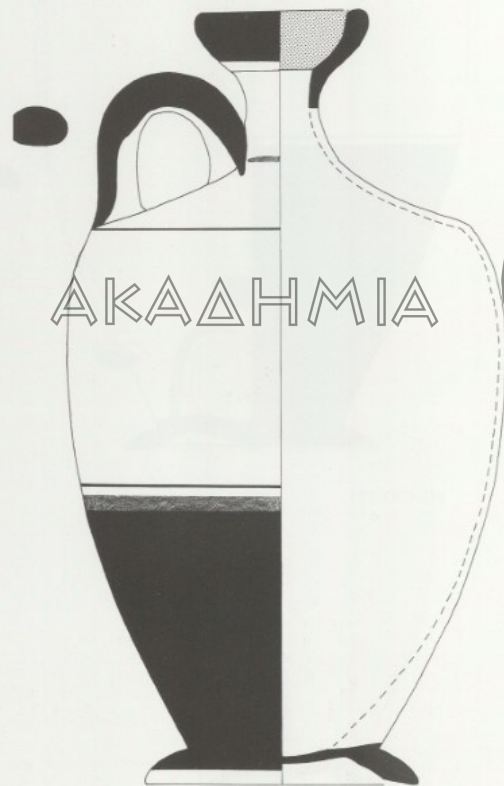


FIGURE 15 524 2:3

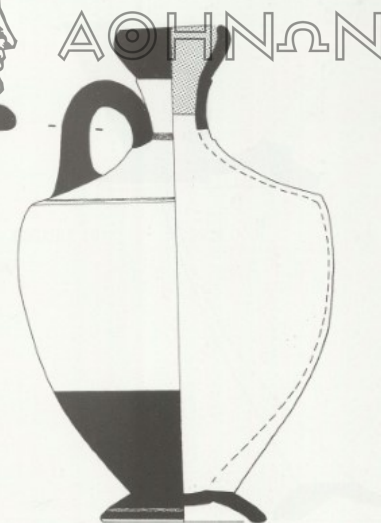
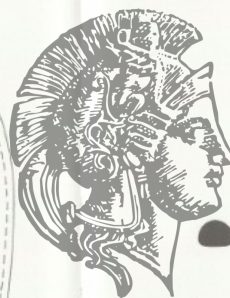


FIGURE 16 9693 2:3

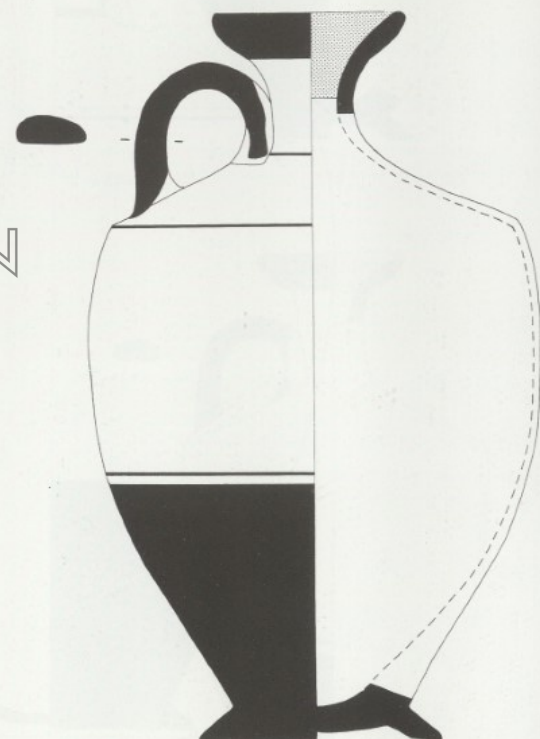


FIGURE 17 371 2:3





FIGURE 18

12282

2:3



FIGURE 19

2379

2:3

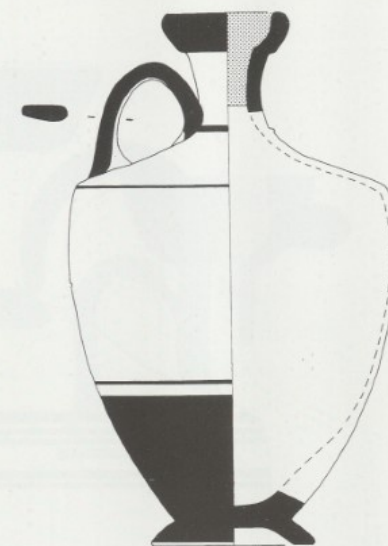


FIGURE 20

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2:3

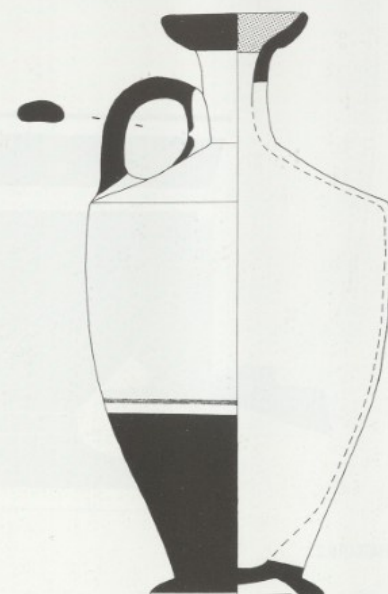


FIGURE 21

582

2:3





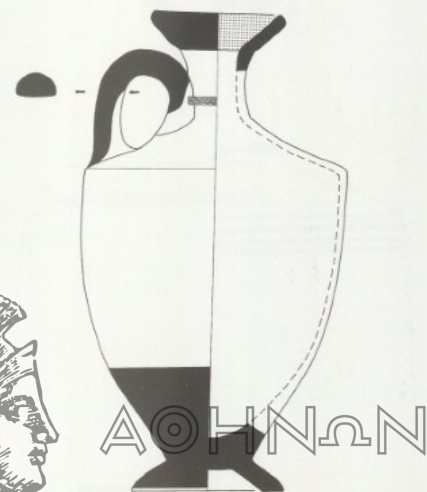
FIGURE 22

428

2:3



FIGURE 23



1699

2:3

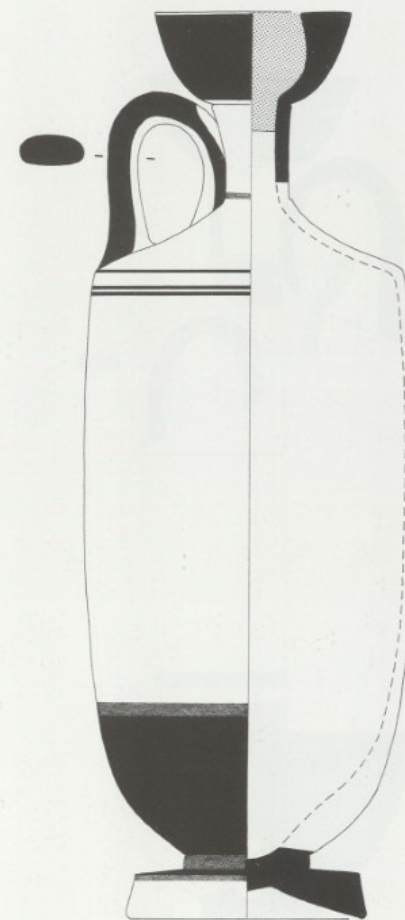


FIGURE 24

514

2:3



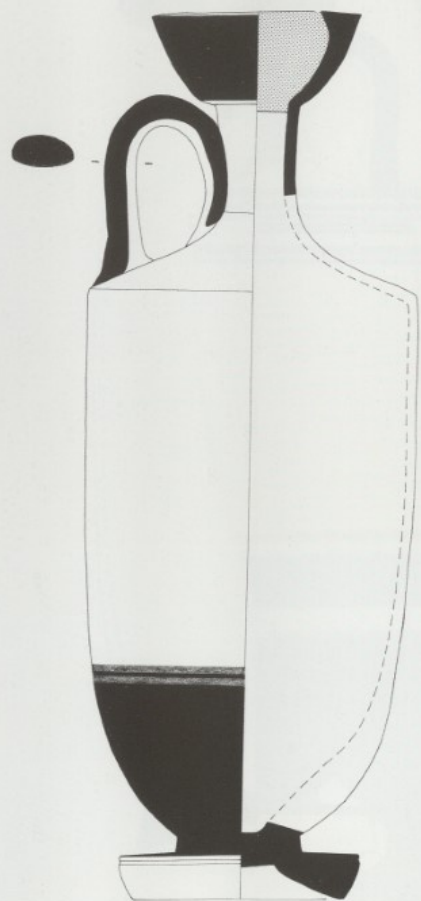


FIGURE 25

18566

2:3

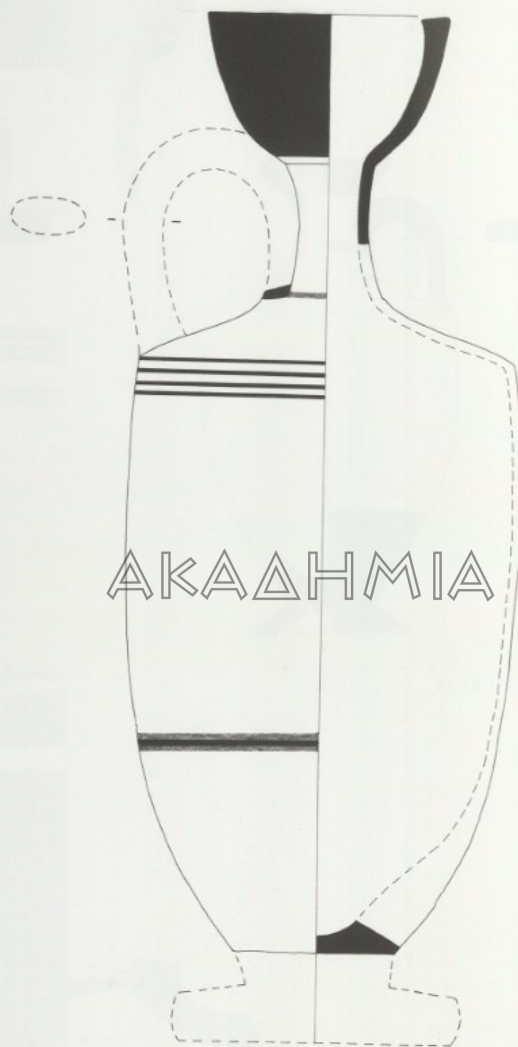


FIGURE 26

11749

2:3



FIGURE 27

18569

2:3

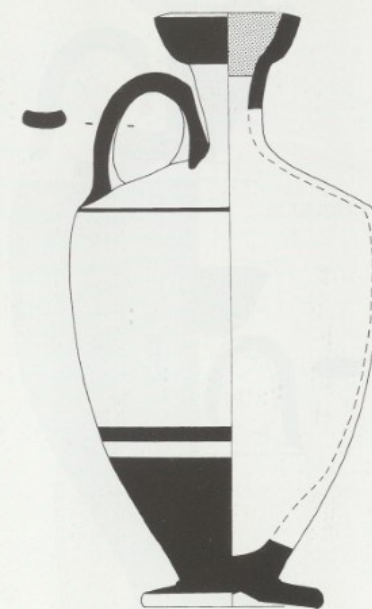


FIGURE 28

581

2:3



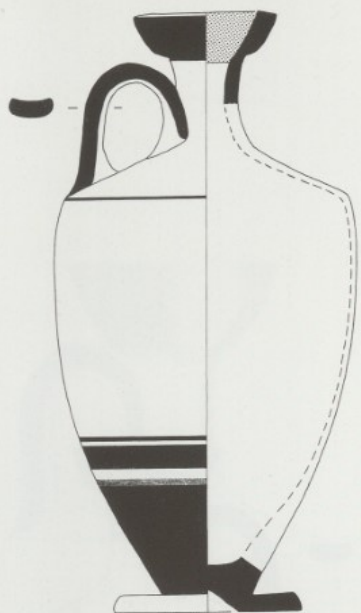


FIGURE 29 579 2:3

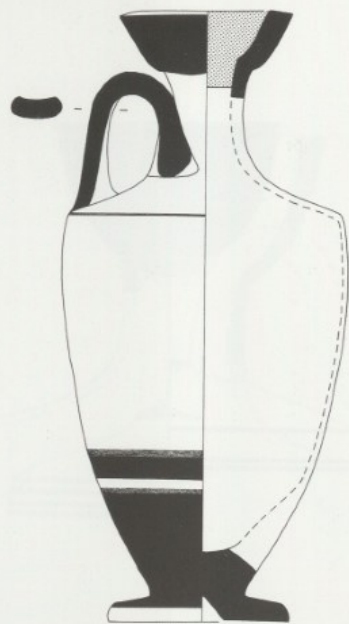


FIGURE 31 470 2:3  
ΑΚΑΔΗΜΙΑ

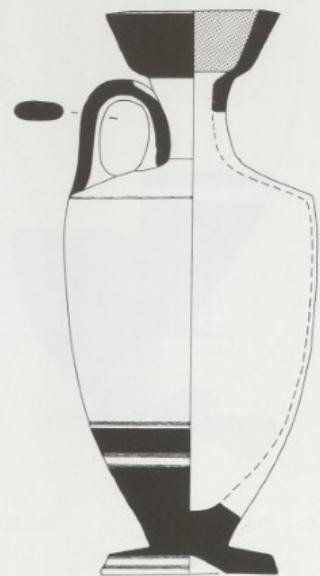


FIGURE 30 431 2:3

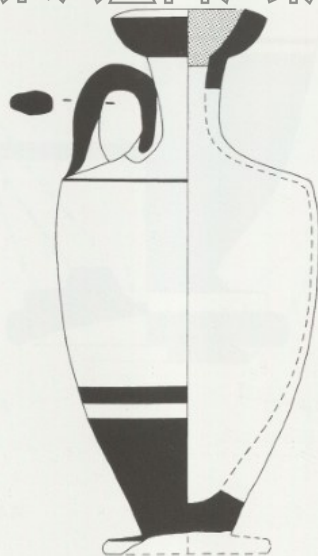


FIGURE 32 1092 2:3

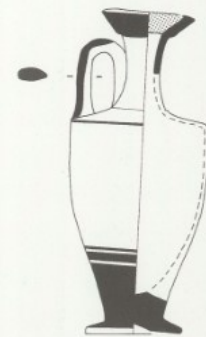


FIGURE 33 30185 2:3

ΑΘΗΝΩΝ



FIGURE 34 30186 2:3

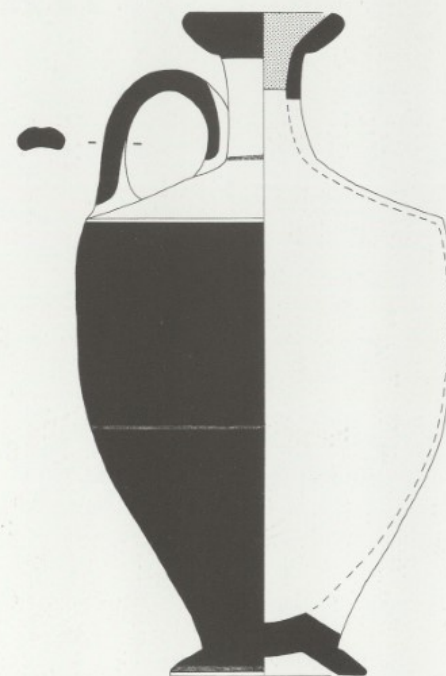


FIGURE 35 2246 2:3



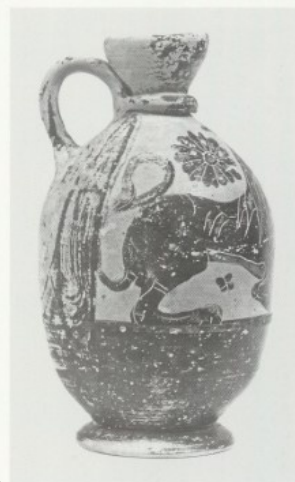
PLATES

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ





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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



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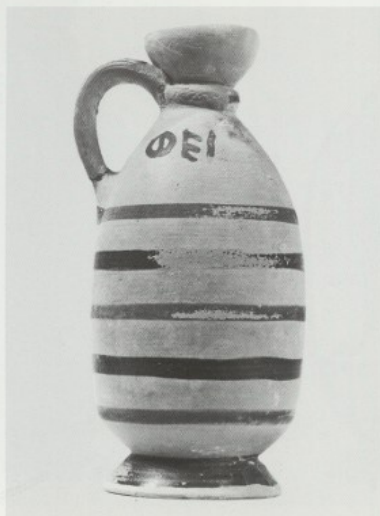


(1149) ΑΚΑΔΗΜΙΑ



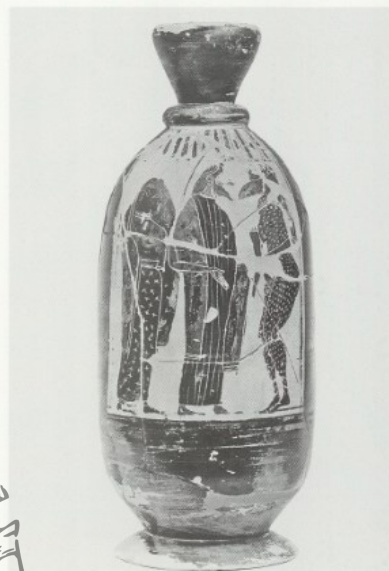
ΑΘΗΝΩΝ

(567)

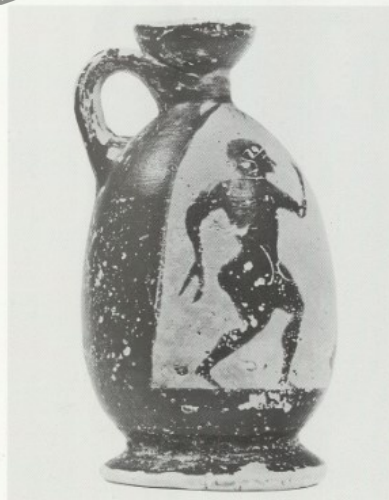
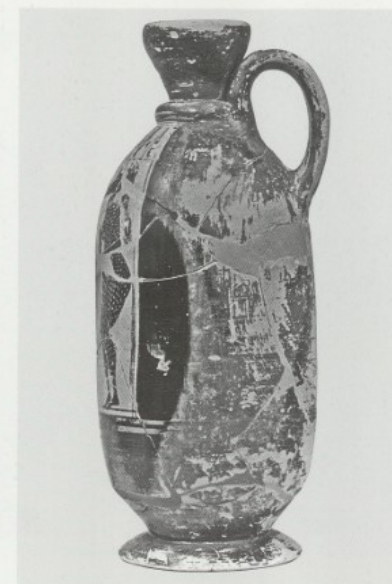


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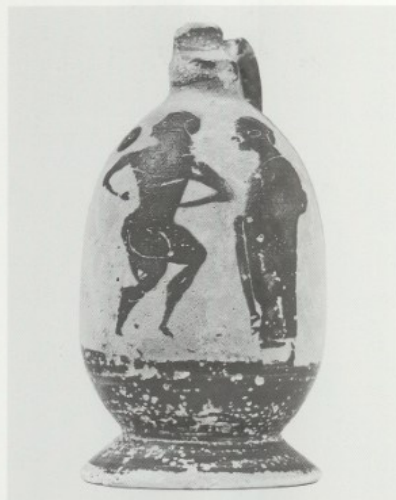


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ΑΚΑΔΗΜΙΑ



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GREECE 787



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ΑΘΗΝΩΝ



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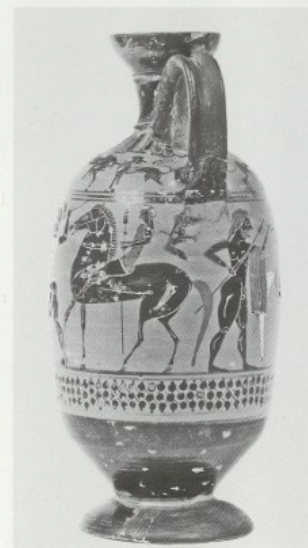


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(497)



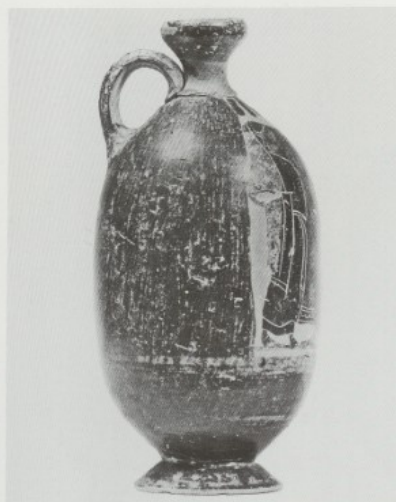
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GREECE 788





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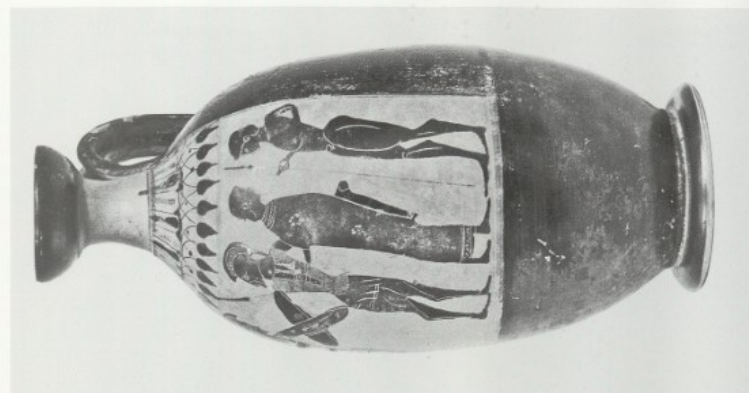
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(1071)

GREECE 789

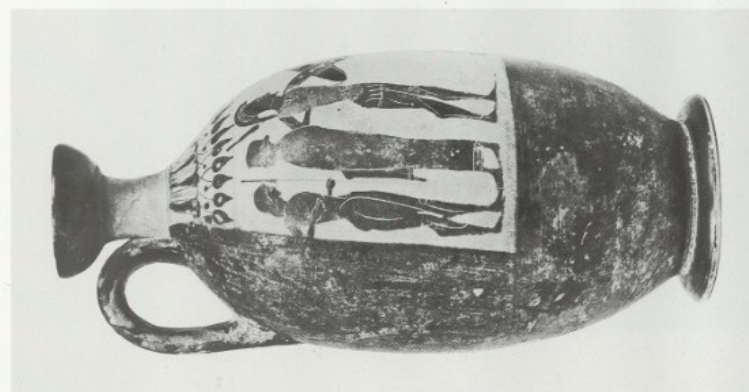


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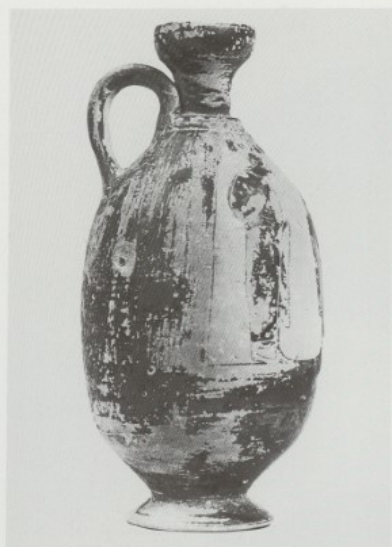
(1072)



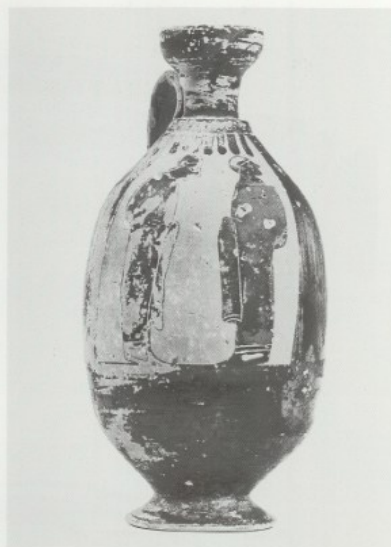
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GREECE 790





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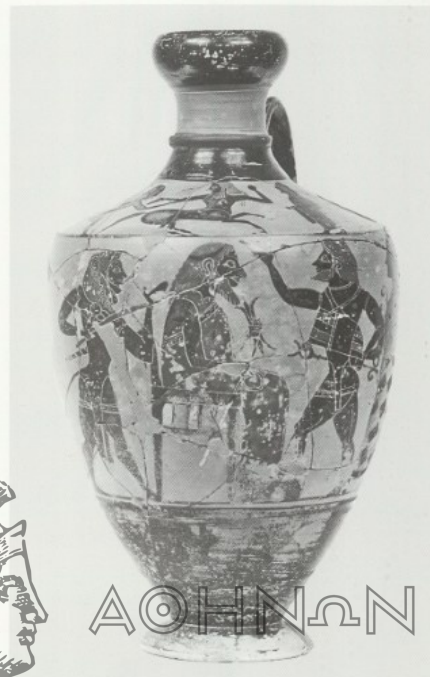
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ΑΚΑΔΗΜΙΑ



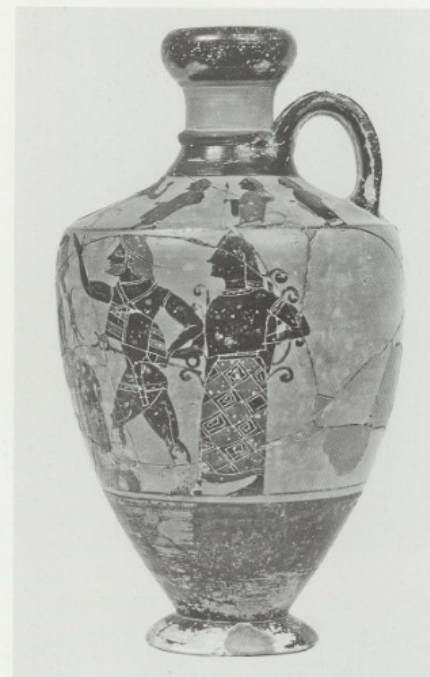
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(20296)



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ΑΘΗΝΩΝ



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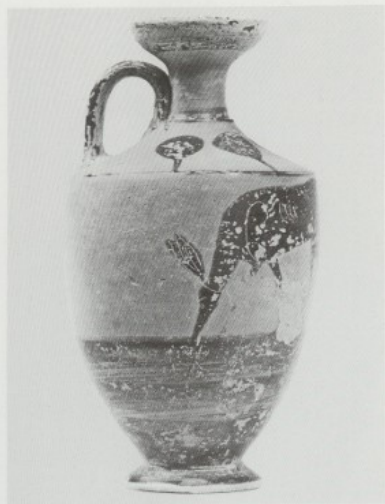
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(413)

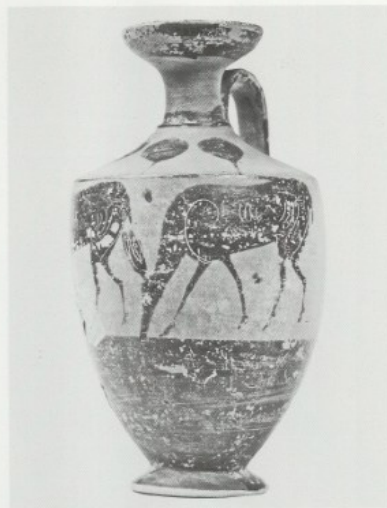


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(20304)

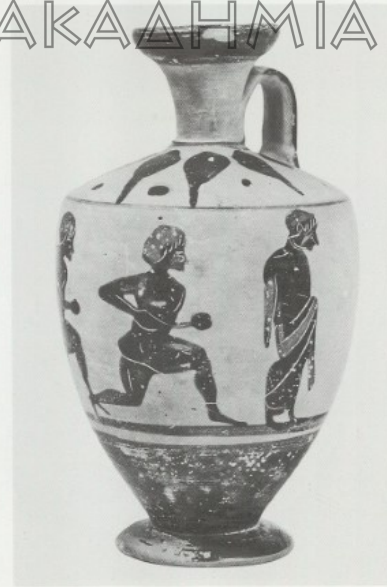
ΑΚΑΔΗΜΙΑ



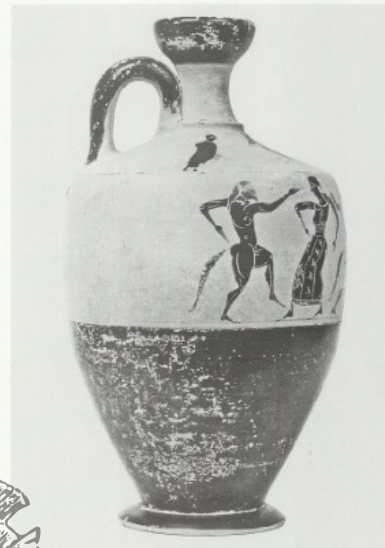
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(1093)

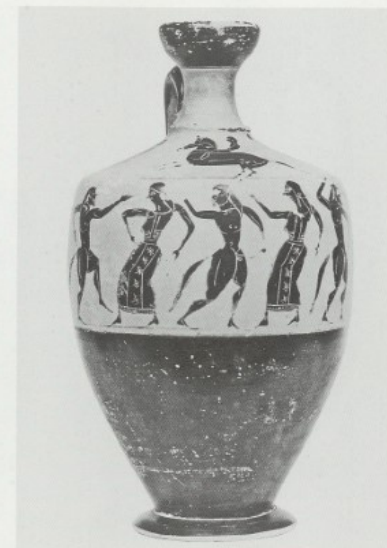
GREECE 793



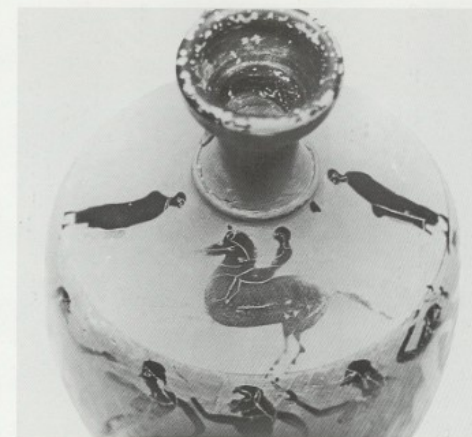
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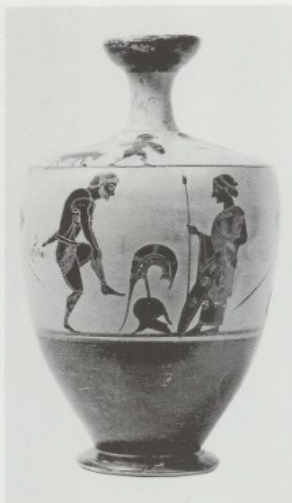
GREECE 794

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ΑΘΗΝΩΝ

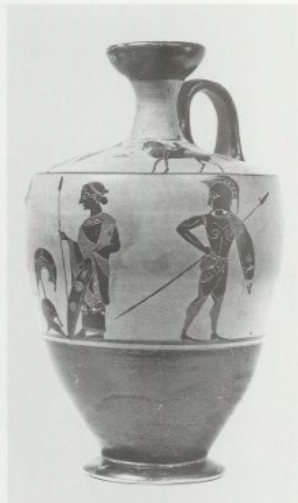




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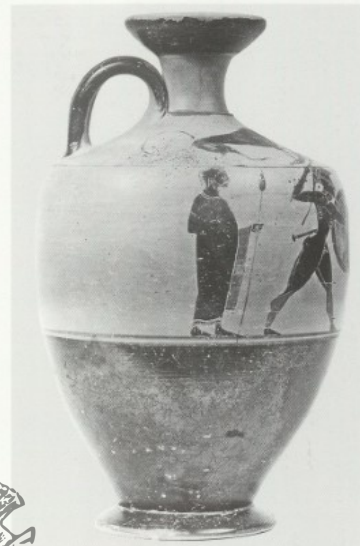
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(414)

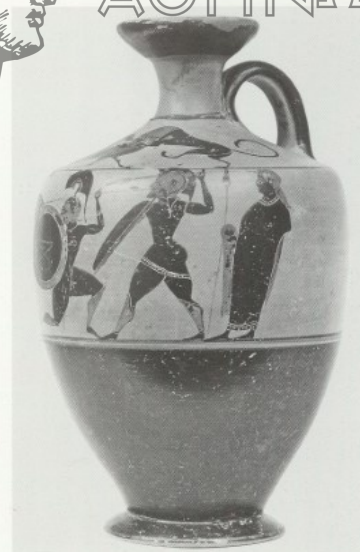
GREECE 795



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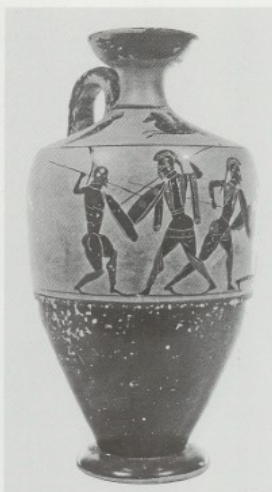
(415)

GREECE 796

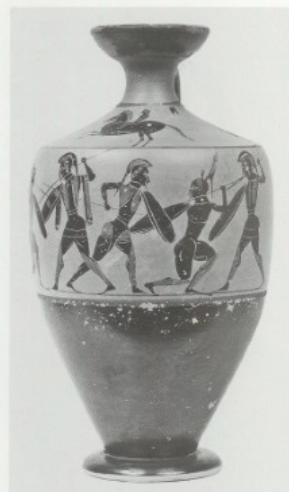




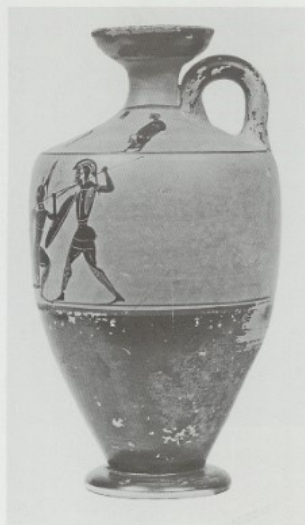
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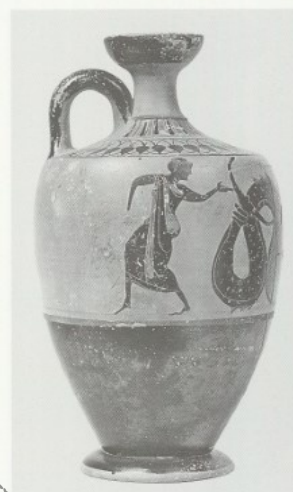


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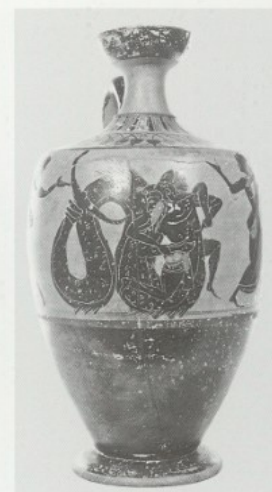
(372)



ΑΘΗΝΩΝ



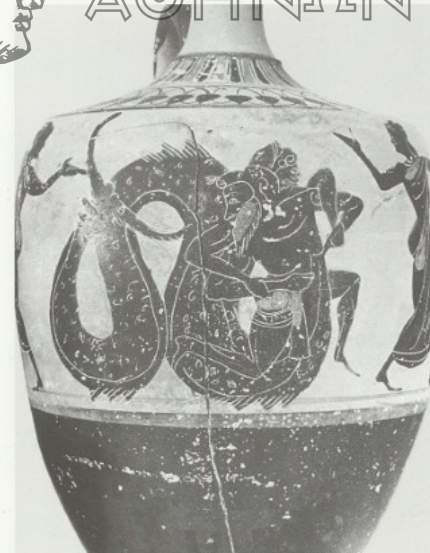
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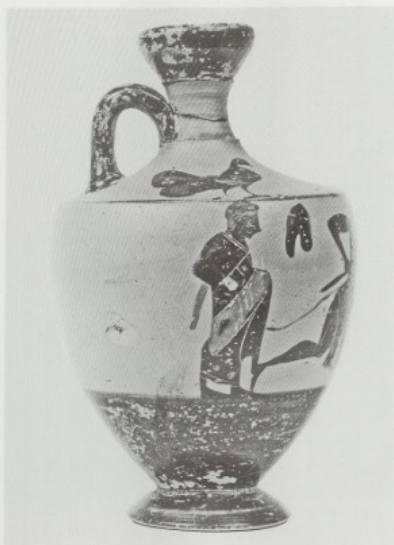
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(524)

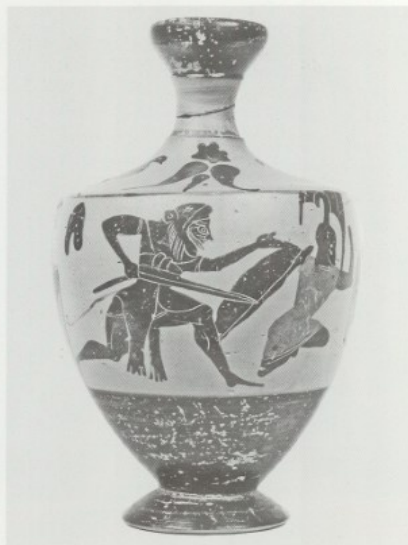


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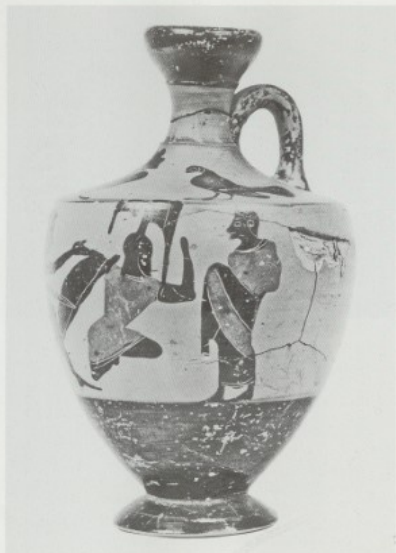


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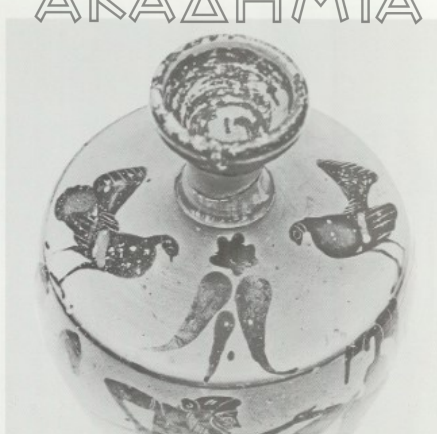
ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



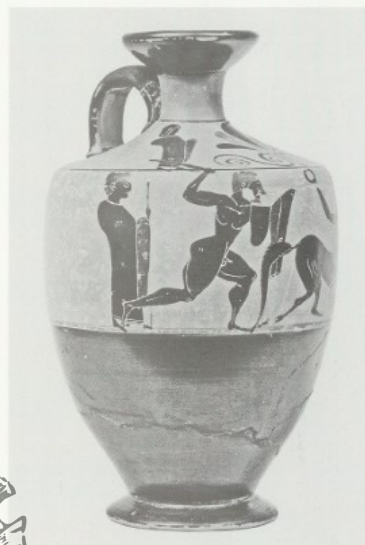
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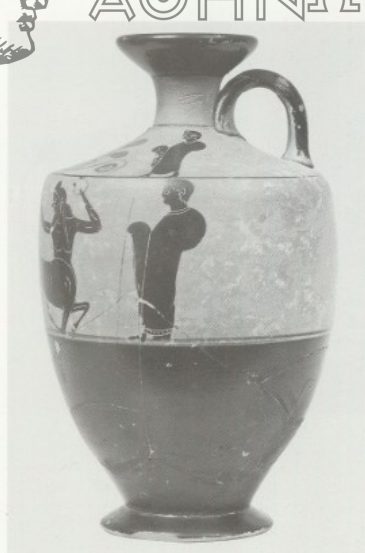
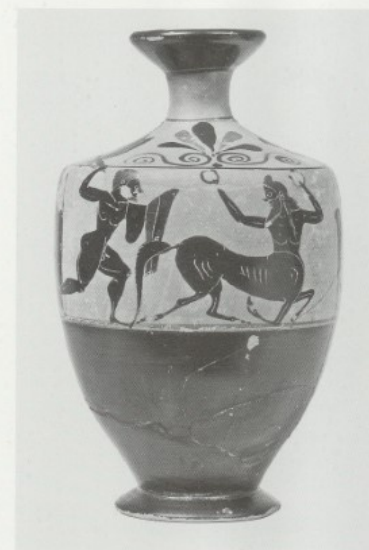
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GREECE 799



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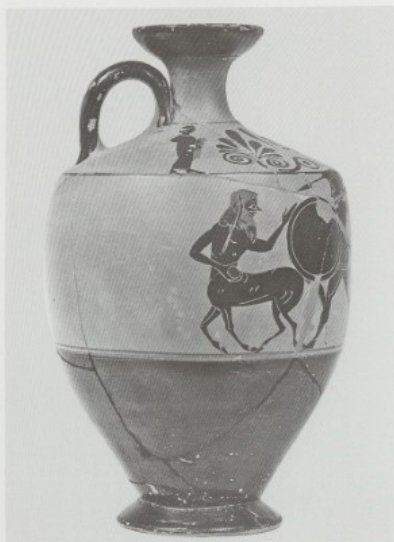


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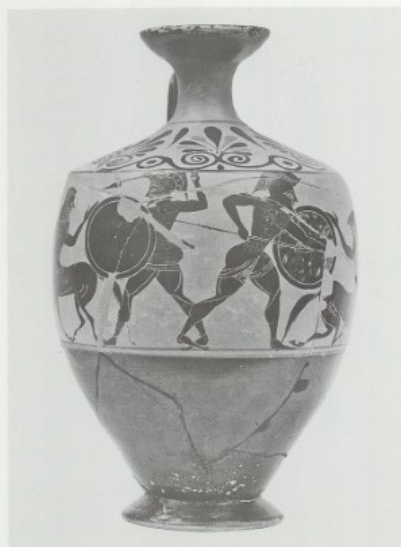
(576)

GREECE 800



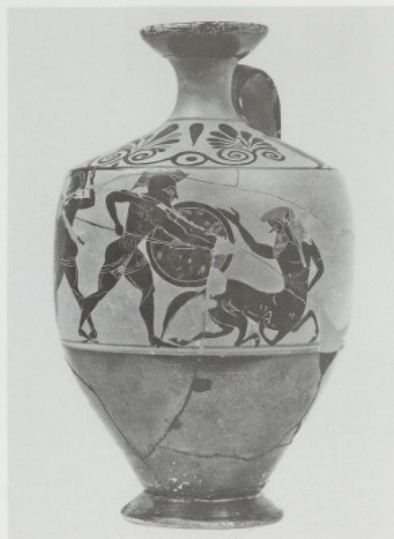


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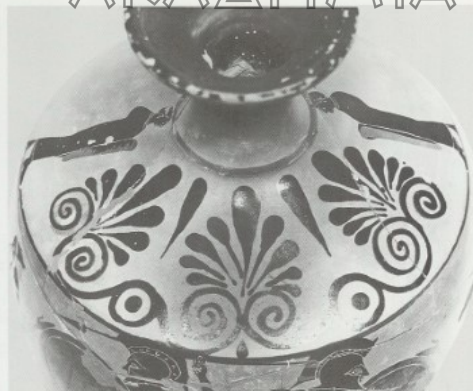


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ΑΚΑΔΗΜΙΑ



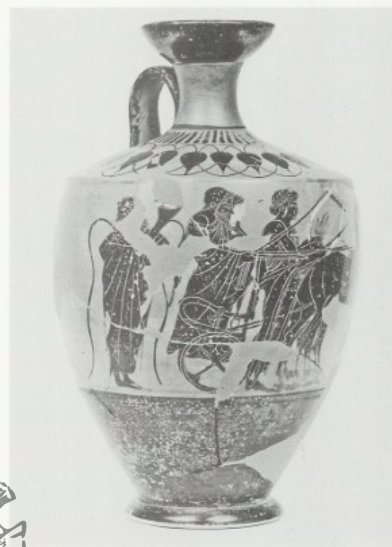
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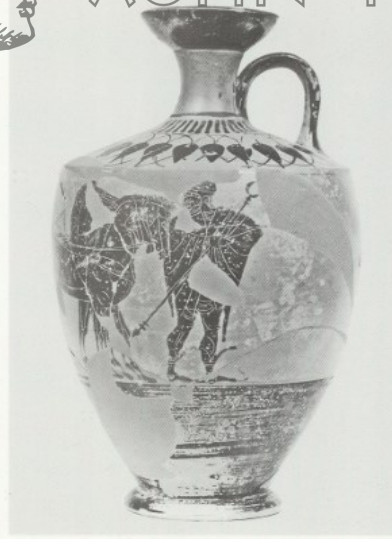
(371)

GREECE 801

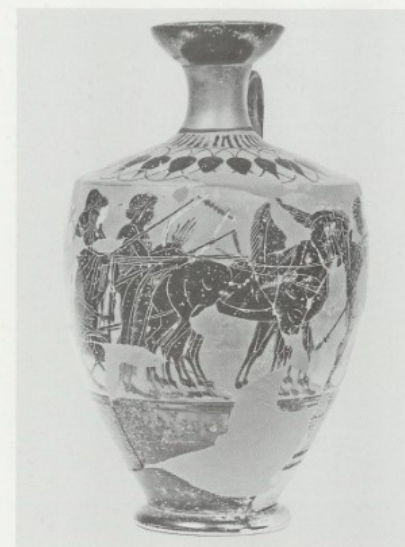


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ΑΘΗΝΩΝ



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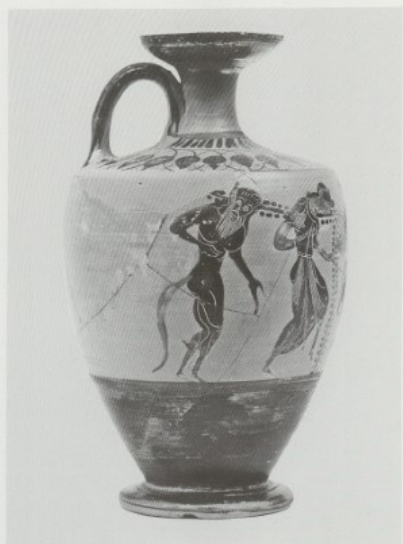


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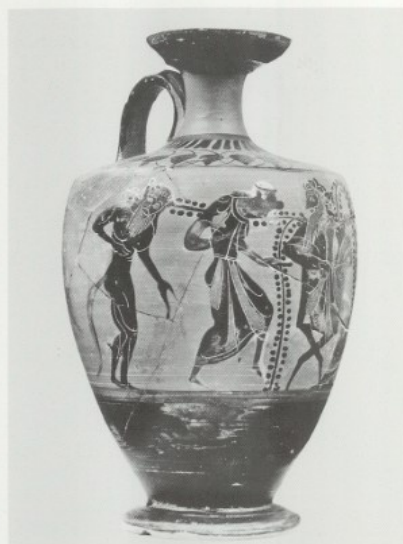
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GREECE 802





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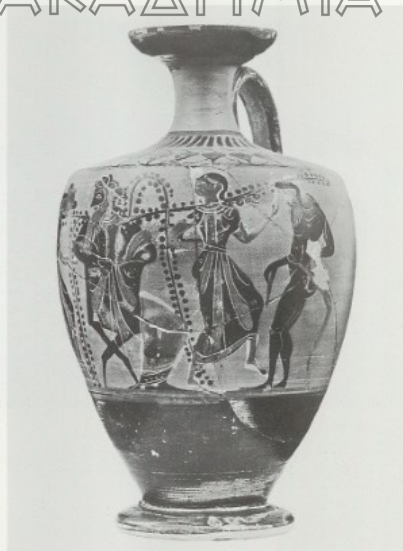
ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



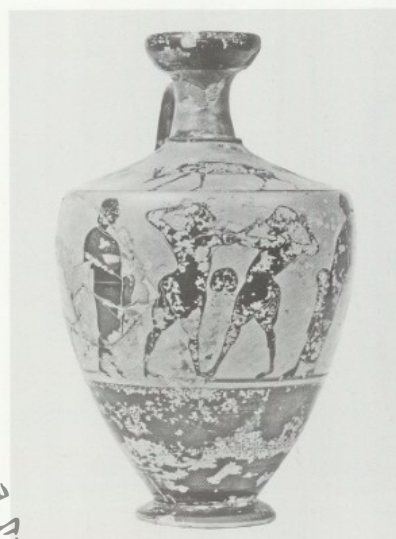
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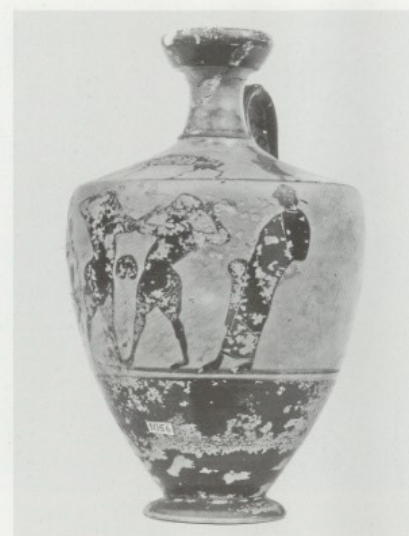
(381)

GREECE 803



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GREECE 804





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ΑΚΑΔΗΜΙΑ



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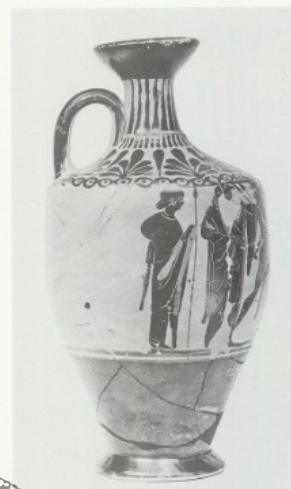


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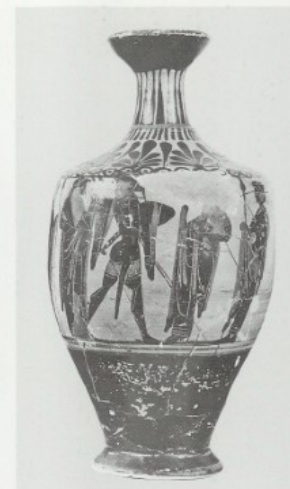
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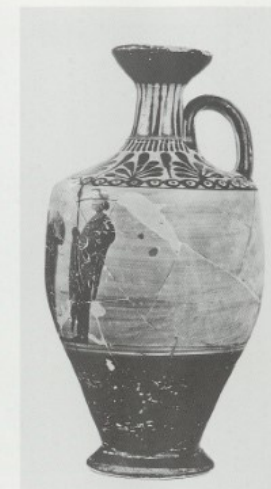


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(1126)

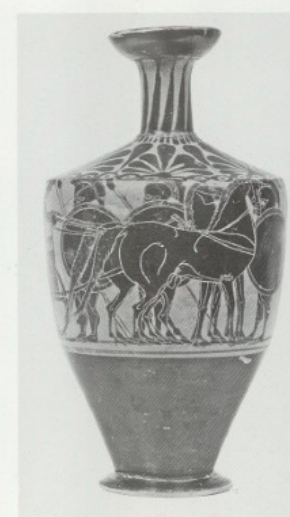


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ΑΘΗΝΩΝ

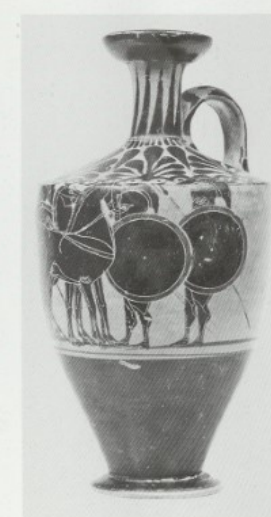


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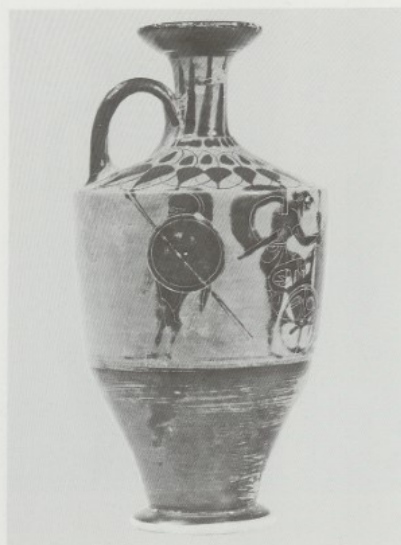
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(582)

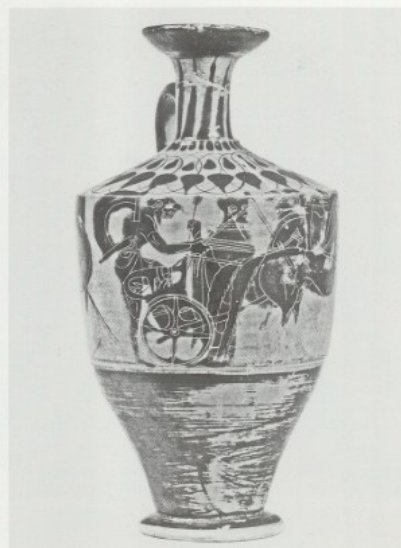


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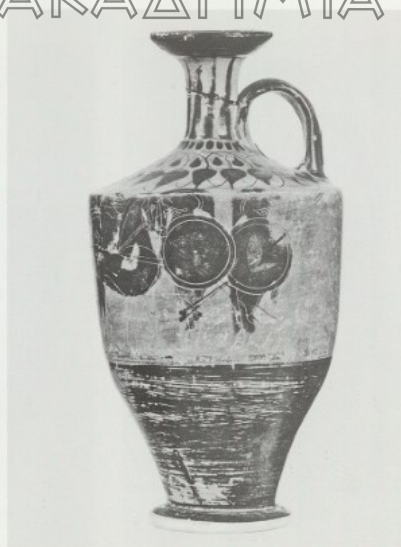


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ΑΚΑΔΗΜΙΑ



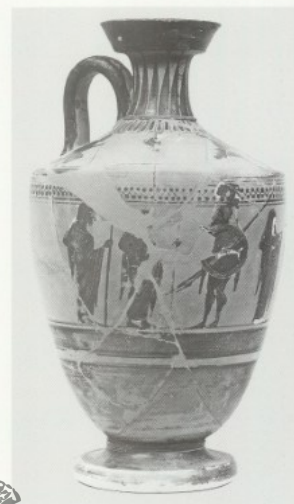
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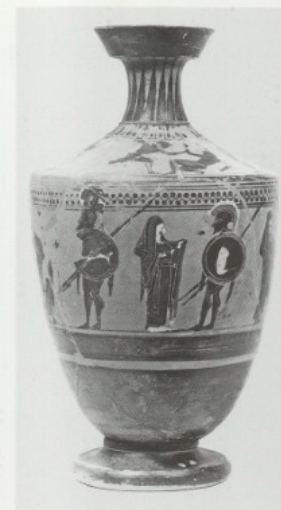
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(9688)

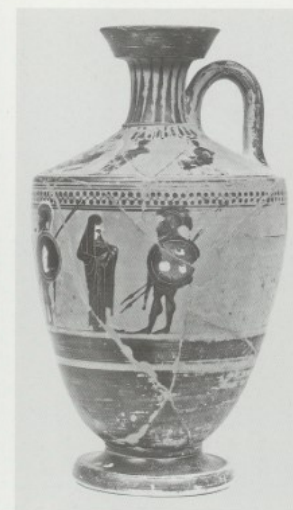
GREECE 807



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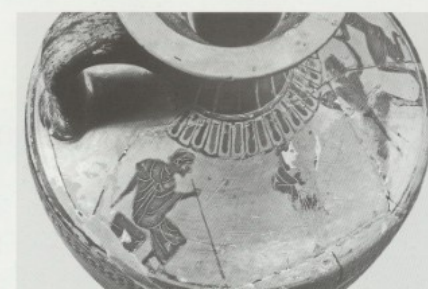


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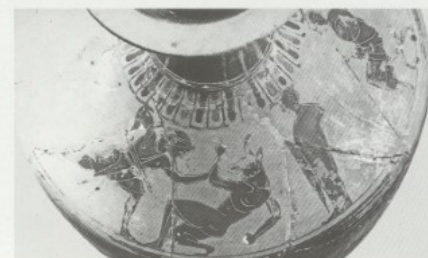


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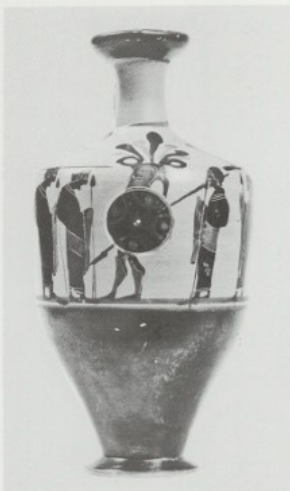
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GREECE 808





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ΑΚΑΔΗΜΙΑ



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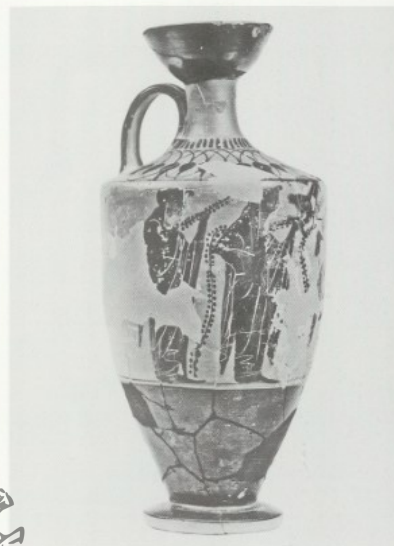


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(1699)



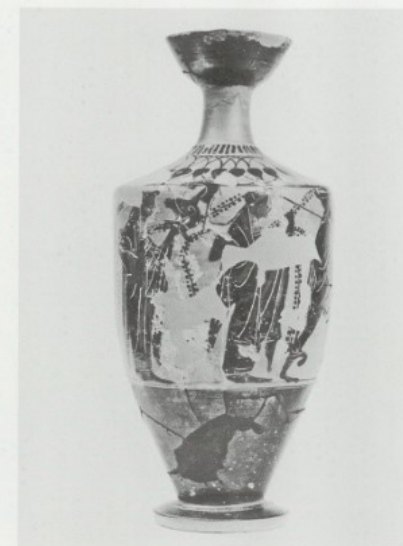
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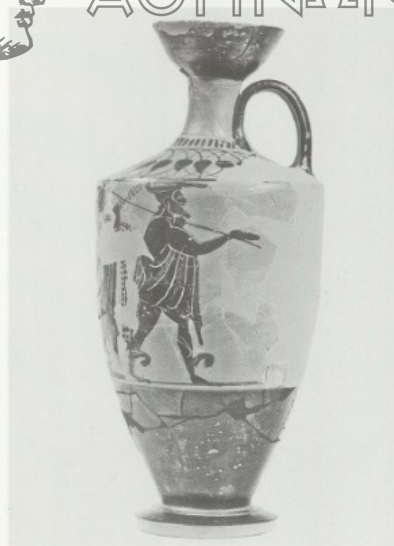
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ΑΘΗΝΩΝ

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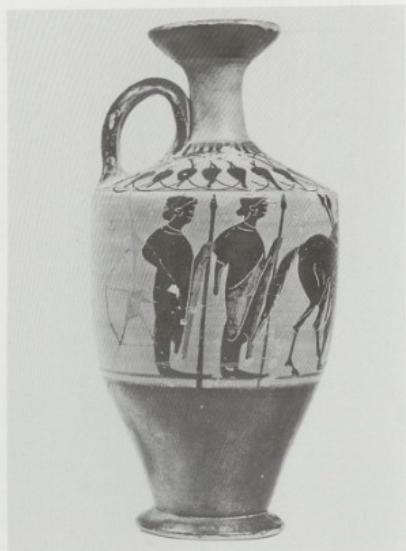
(26529)



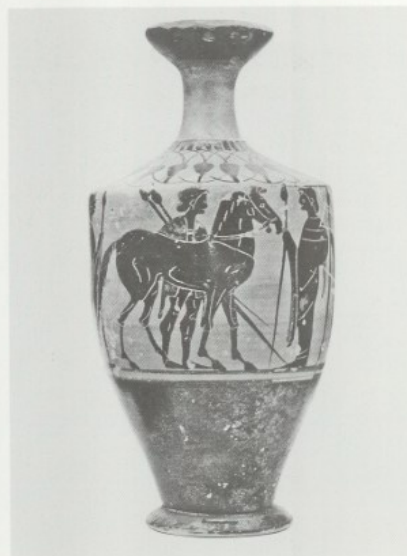
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(20307)



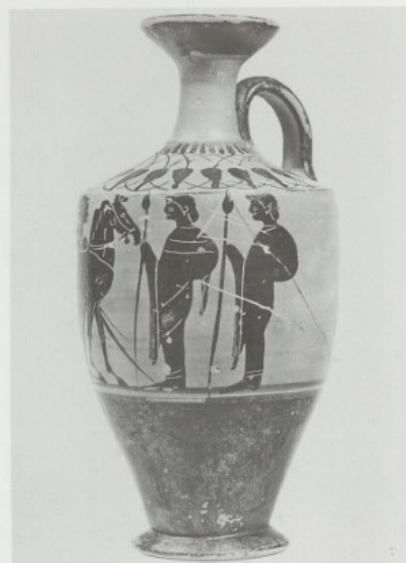


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ΑΚΑΔΗΜΙΑ



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GREECE 811



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ΑΘΗΝΑ<sup>(17911)</sup>



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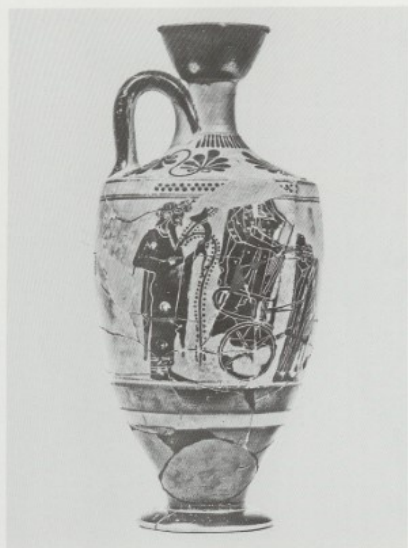
(494)



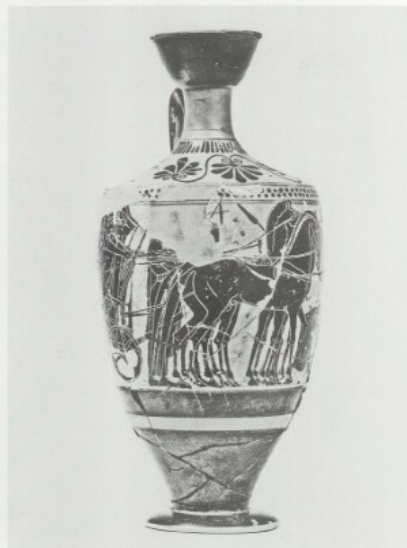
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GREECE 812

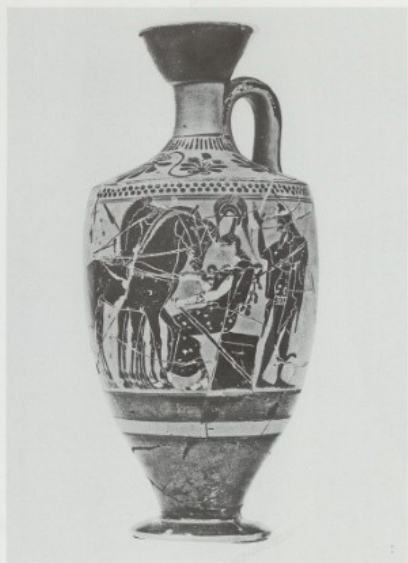




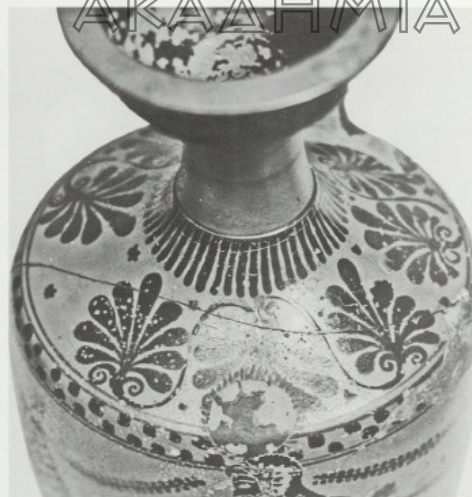
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(513)

(20331)

GREECE 813

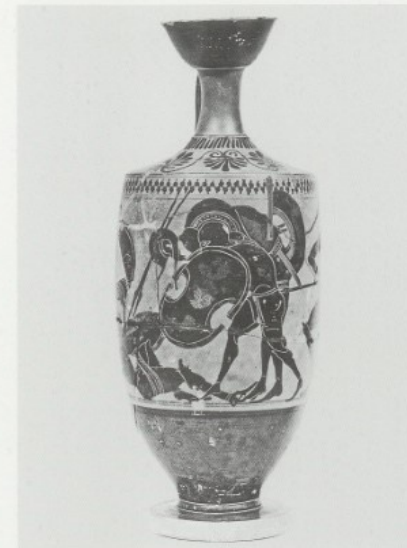


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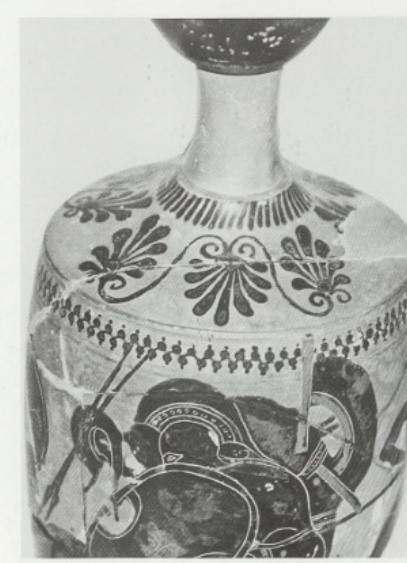


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(429)



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GREECE 814





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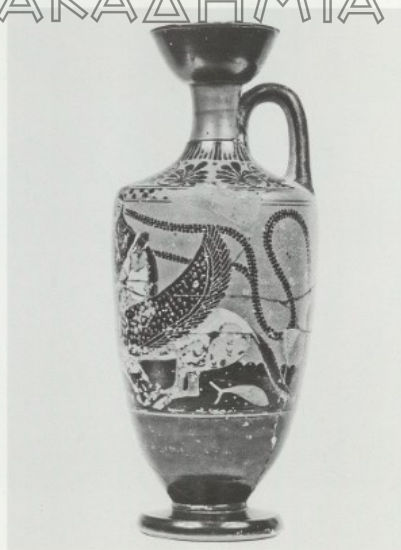
ΑΚΑΔΗΜΙΑ



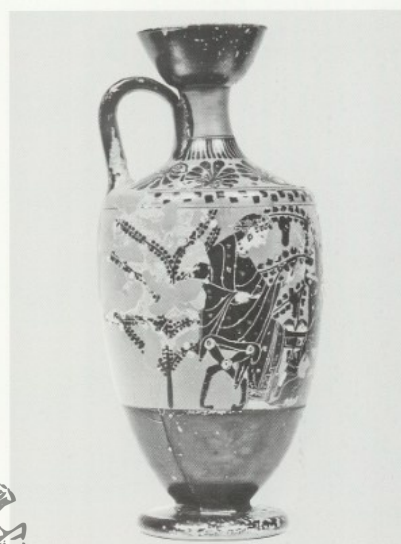
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(513)

GREECE 815

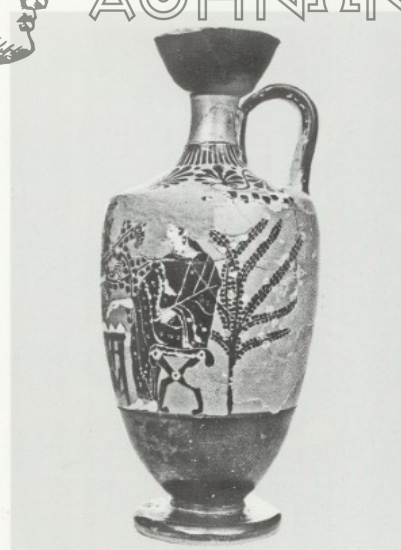


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ΑΘΗΝΩΝ



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(12951)



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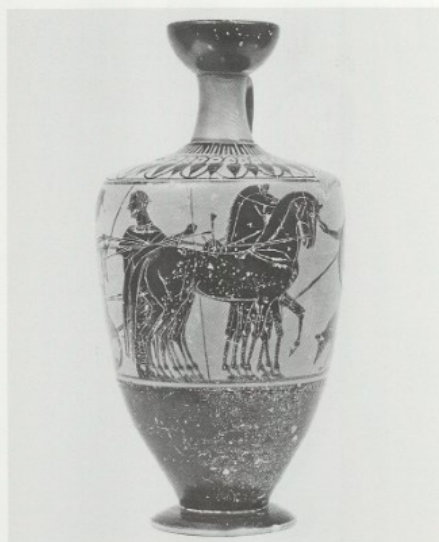
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GREECE 816





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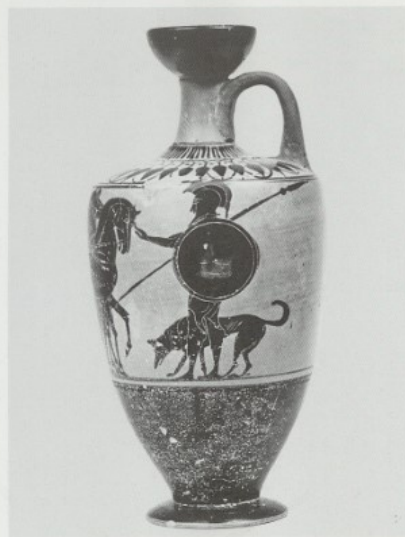


2

(1122) ΑΚΑΔΗΜΙΑ

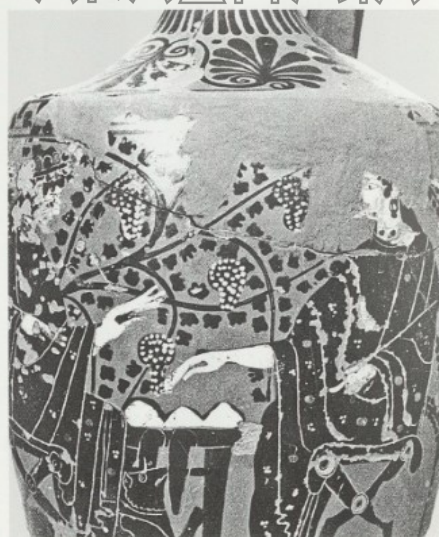


ΑΘΗΝΩΝ



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ΑΚΑΔΗΜΙΑ



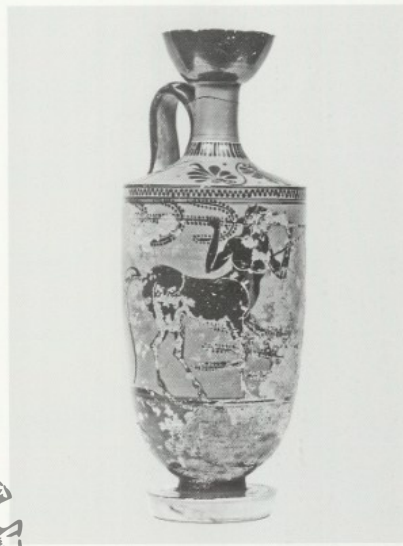
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(514)

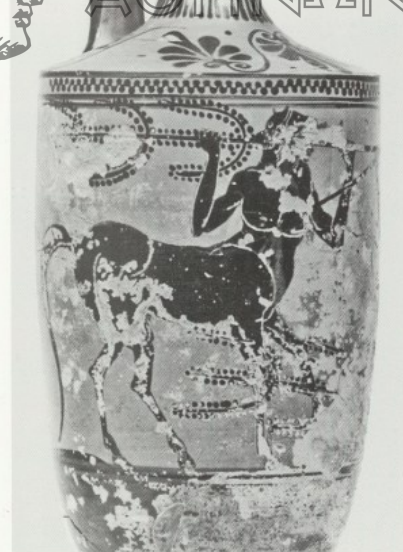
GREECE 819



ΑΘΗΝΑ



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(18566)



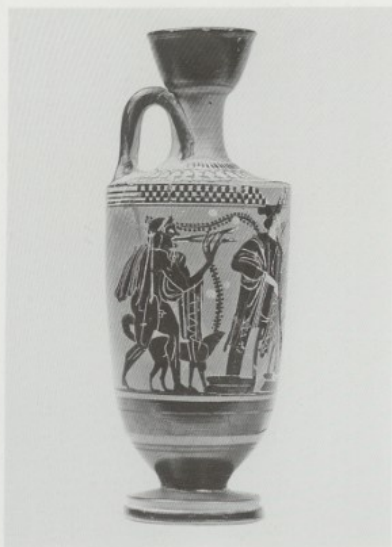
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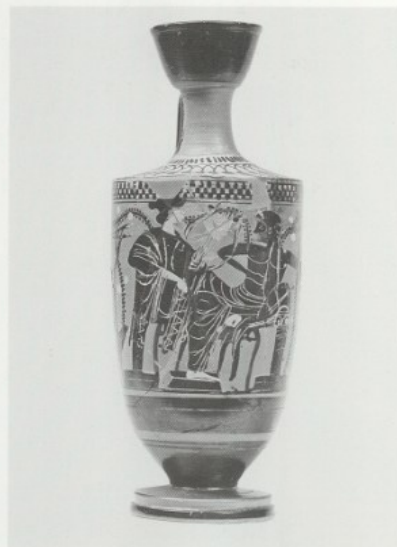
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GREECE 820





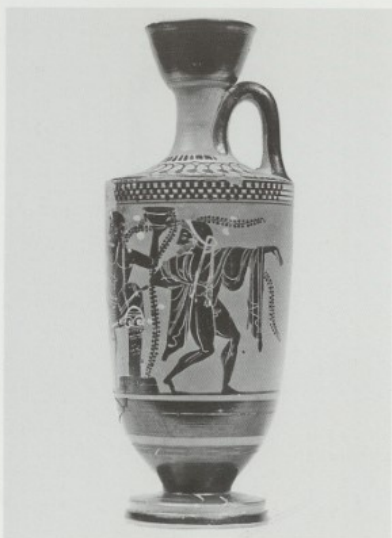
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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



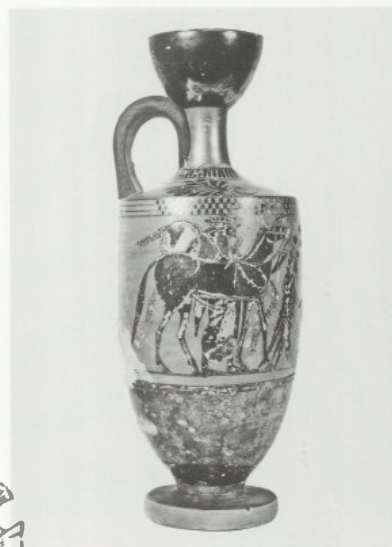
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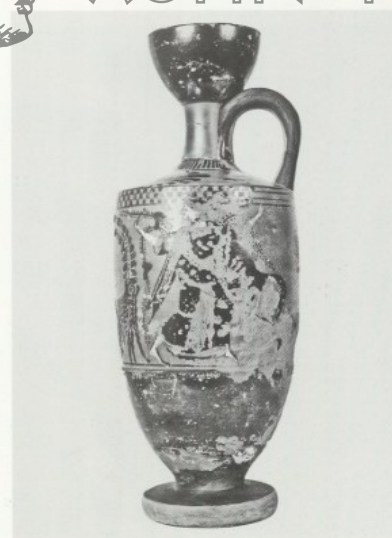
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(20281)

GREECE 821

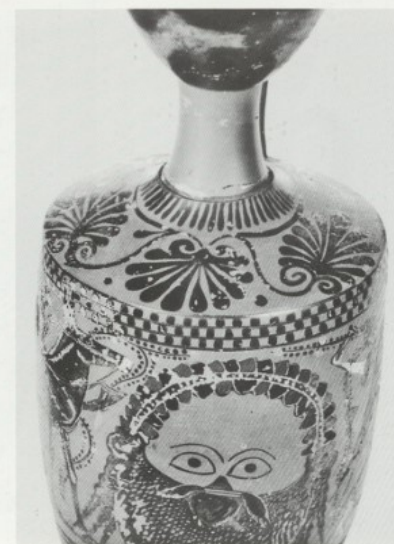


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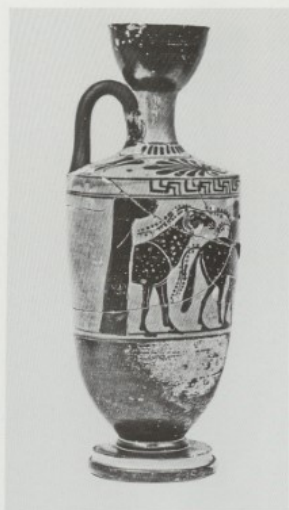
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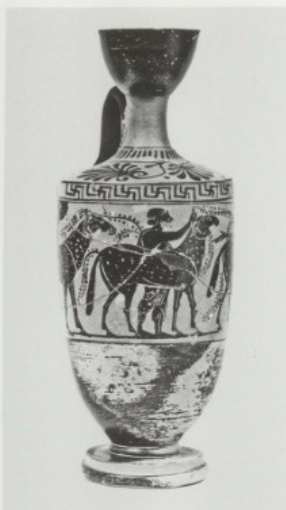
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GREECE 822

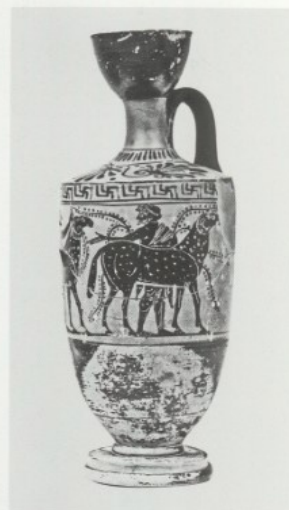




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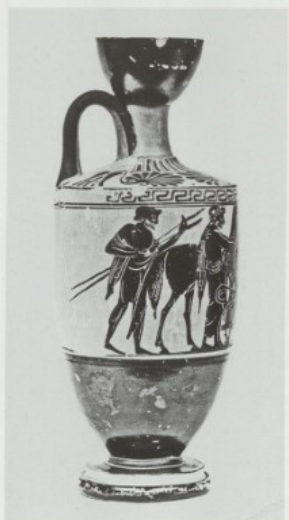
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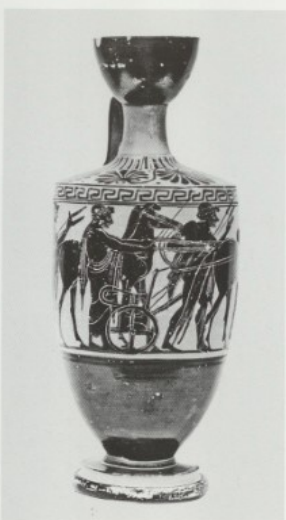
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(18568)

ΑΚΑΔΗΜΙΑ

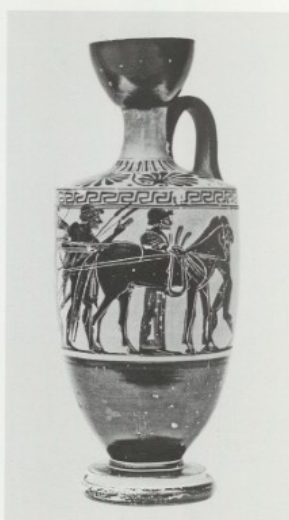


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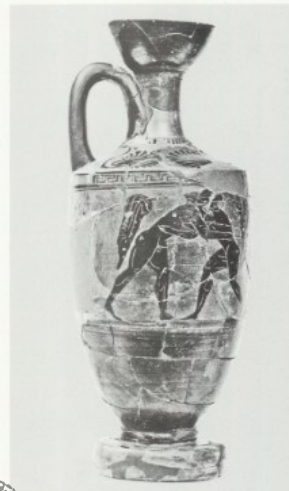


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(18569)



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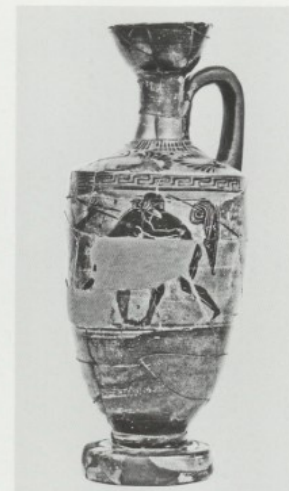


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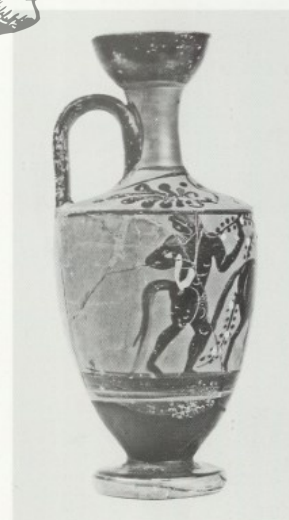
(12952)



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ΑΘΗΝΩΝ

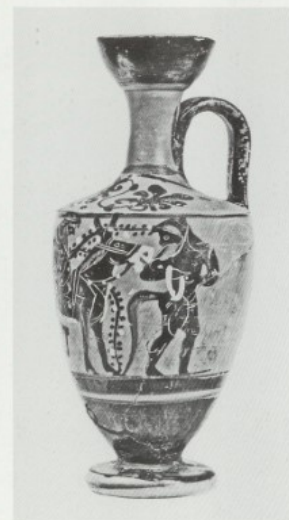


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(577)



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ΑΚΑΔΗΜΙΑ



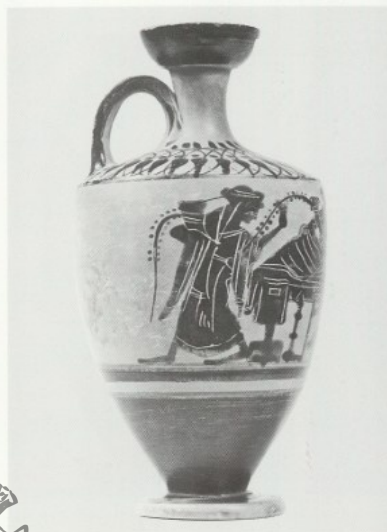
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(19765)

GREECE 825

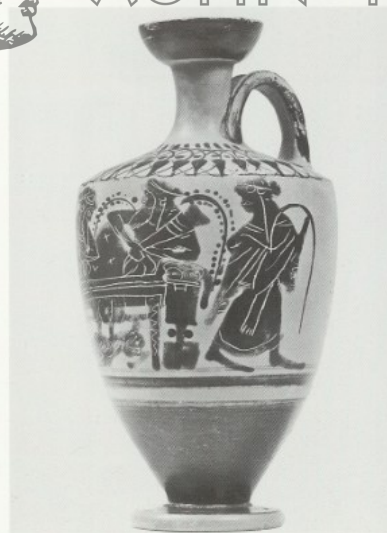


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ΑΘΗΝΩΝ



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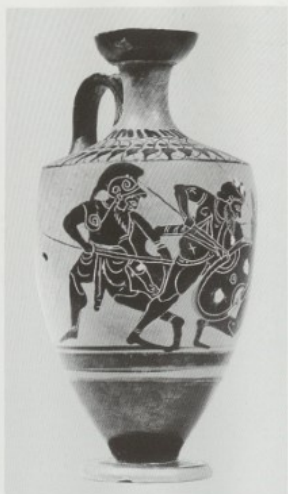


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(581)

GREECE 826





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(579)

ΑΚΑΔΗΜΙΑ

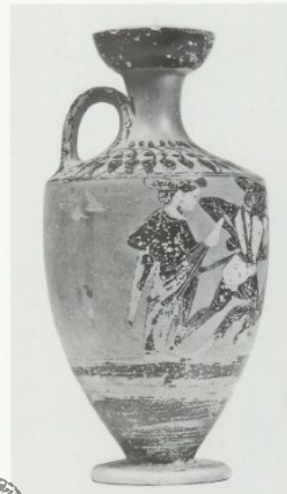


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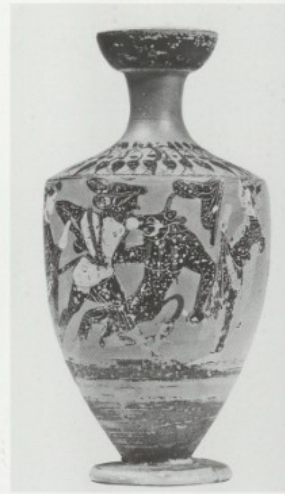


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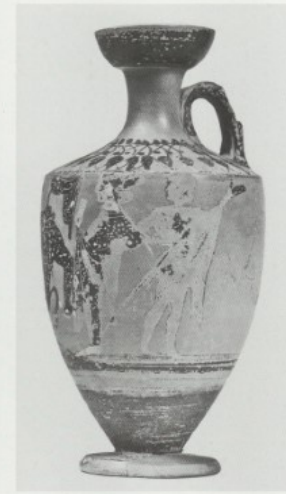
(1086)



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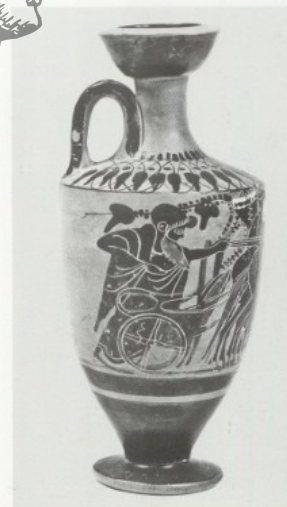
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(12277)

ΑΘΗΝΩΝ



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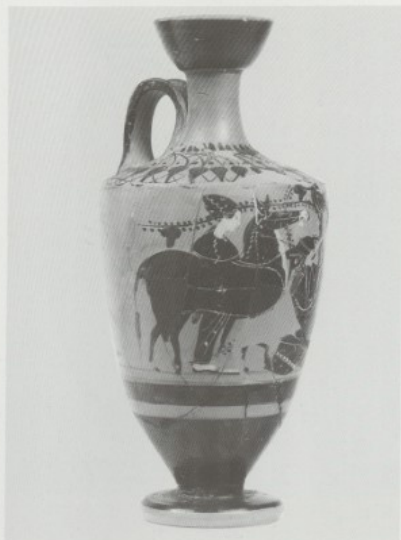
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(396)

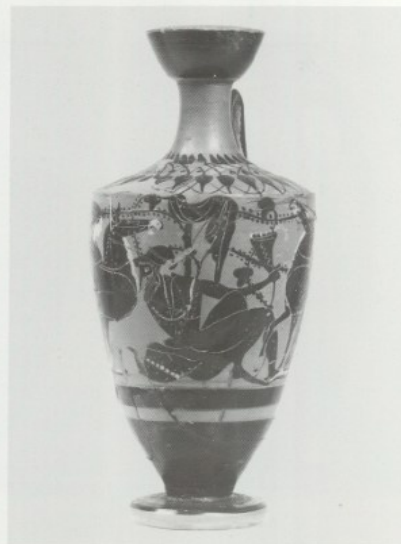


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ΑΚΑΔΗΜΙΑ

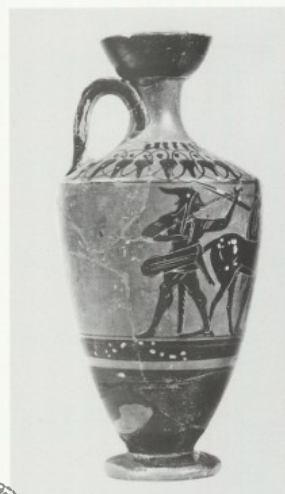


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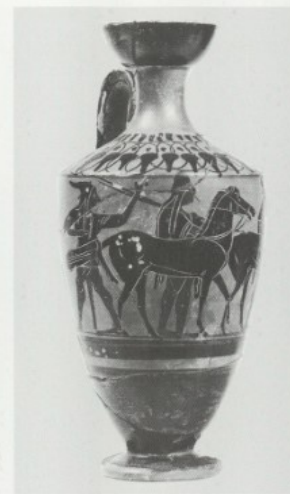
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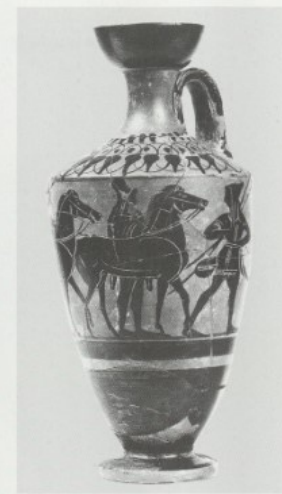


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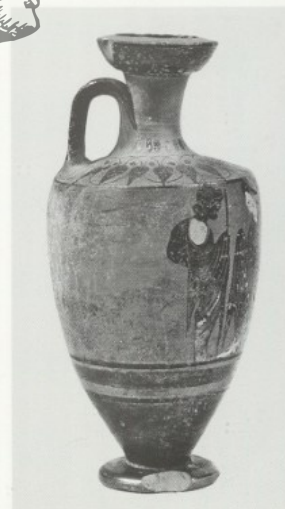
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(15432)



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ΑΘΗΝΩΝ



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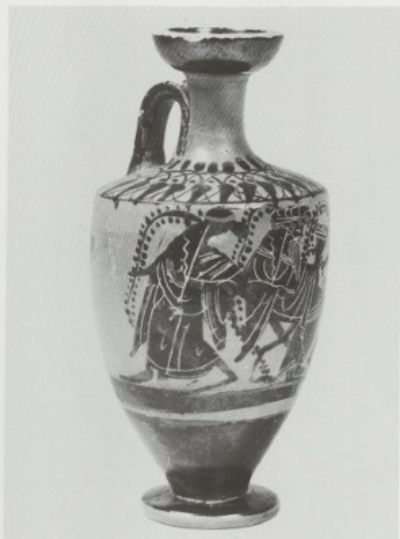
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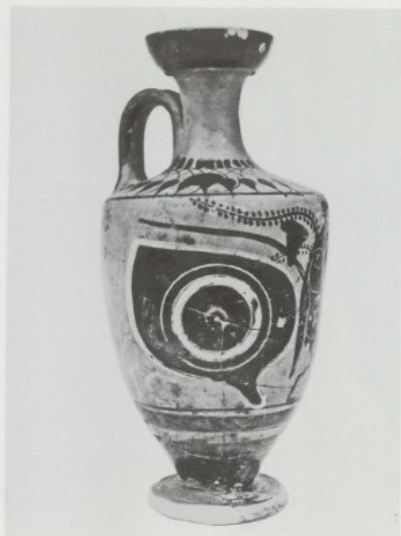
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(388)

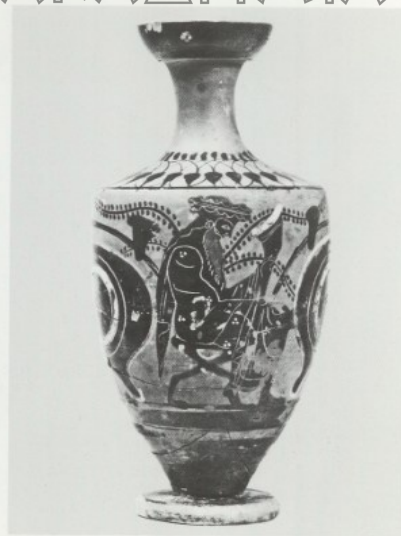
ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



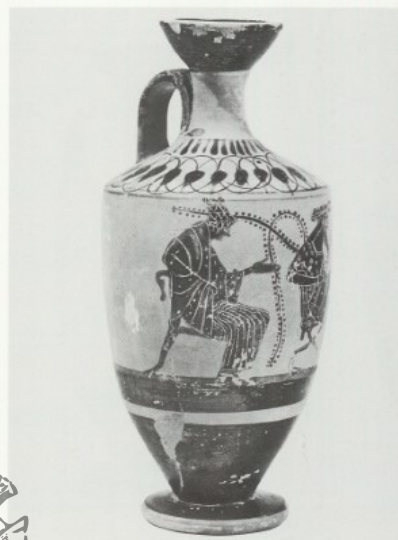
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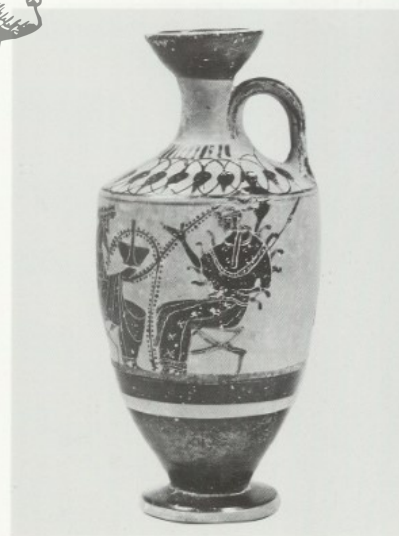
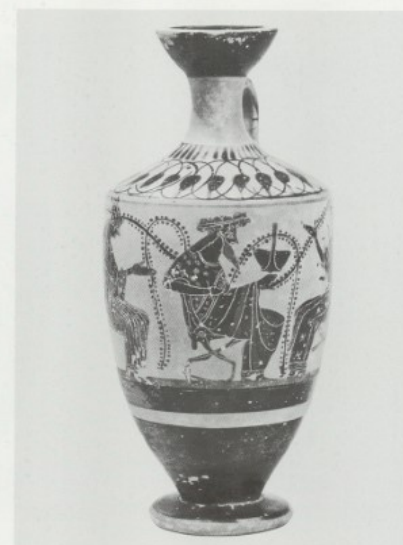
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(30183)

GREECE 831



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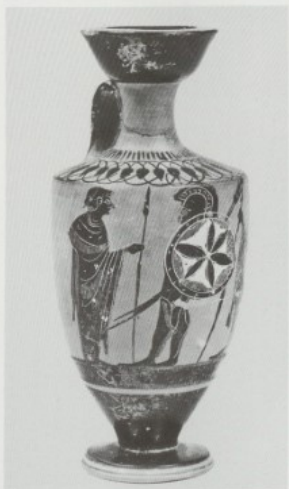


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(1123)

GREECE 832





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(431)

ΑΚΑΔΗΜΙΑ

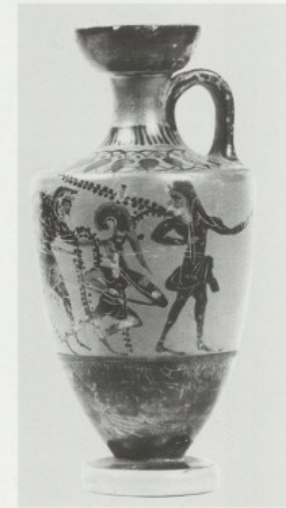


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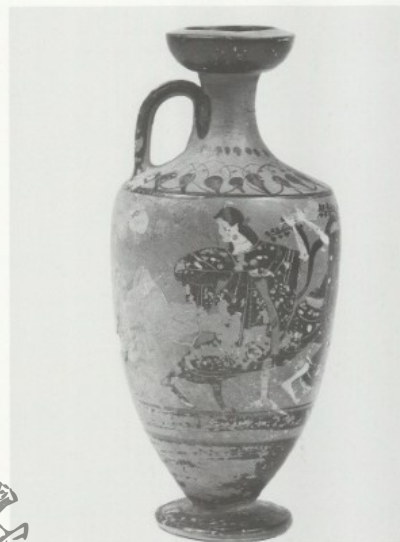


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(9691)

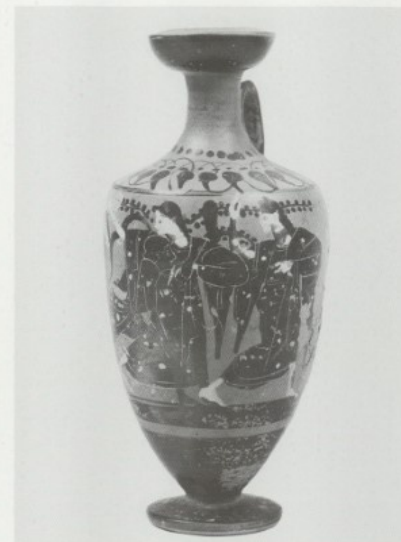


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ΑΘΗΝΩΝ



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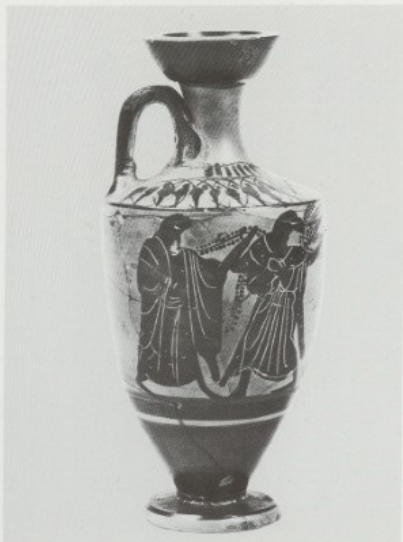
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(2247)

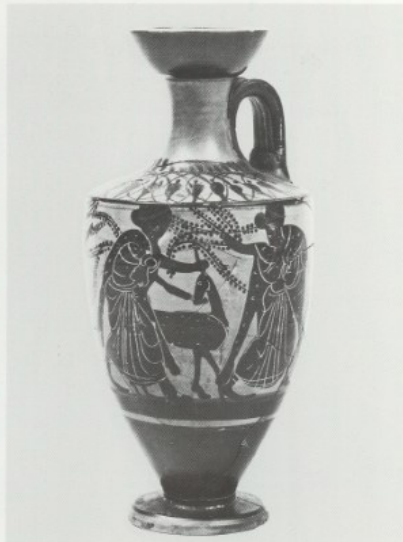


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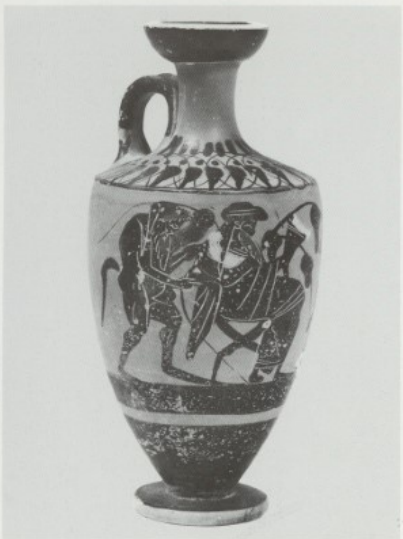


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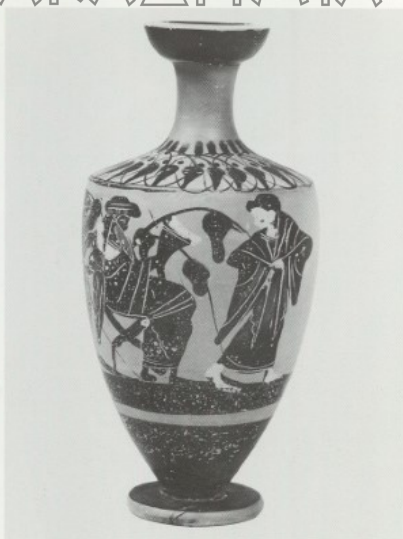
(470) ΑΚΑΔΗΜΙΑ



1 ΑΘΗΝΩΝ

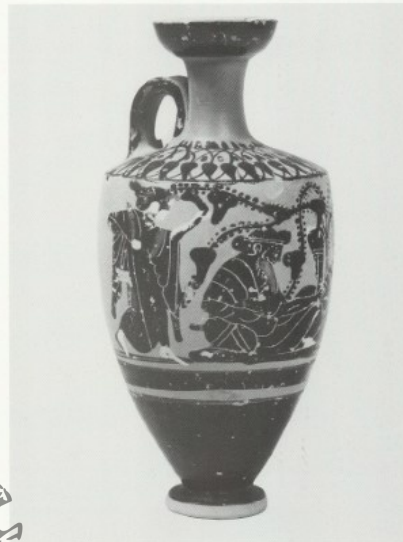


3



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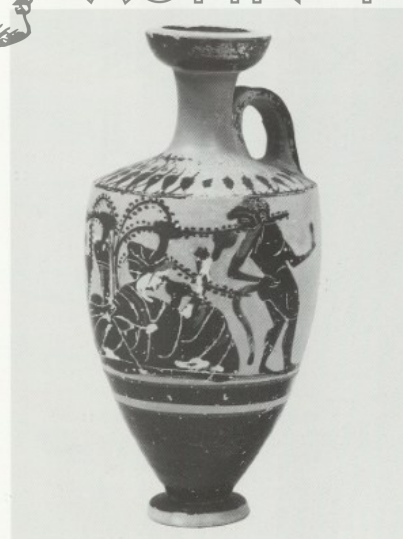
(384)



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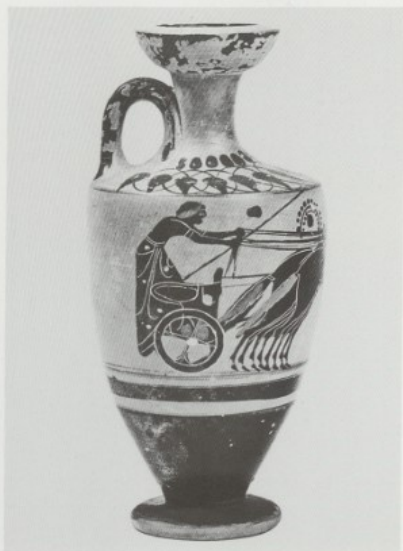
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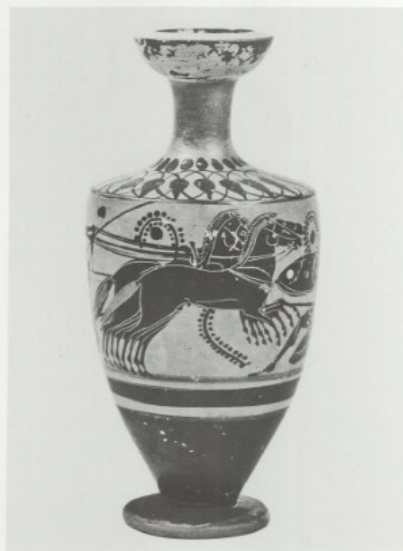
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(385)



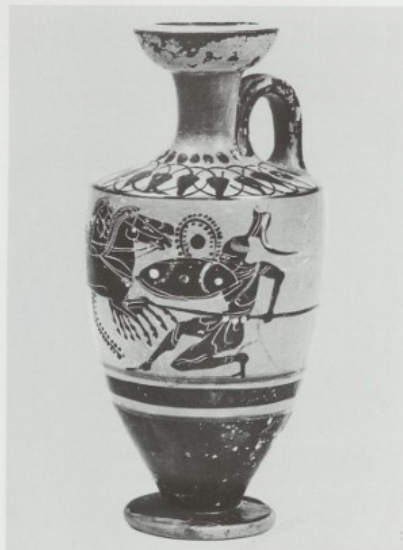


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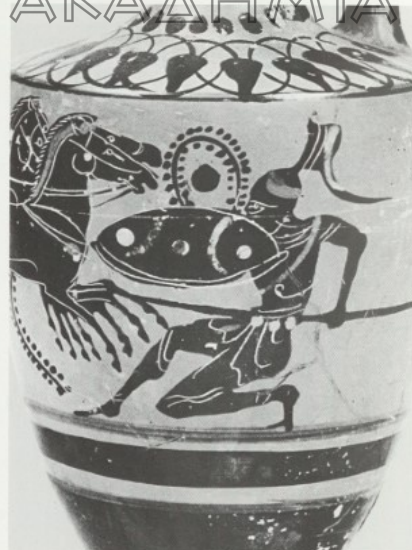


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ΑΚΑΔΗΜΙΑ



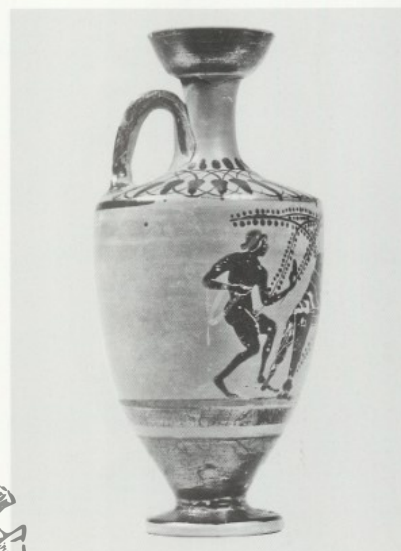
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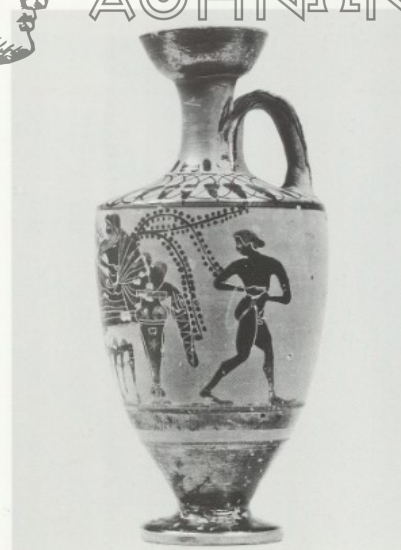
(1092)

GREECE 837



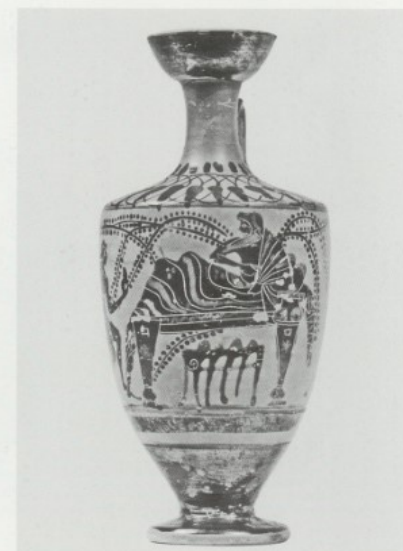
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ΑΘΗΝΩΝ



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(584)



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GREECE 838





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(20256)

ΑΚΑΔΗΜΙΑ



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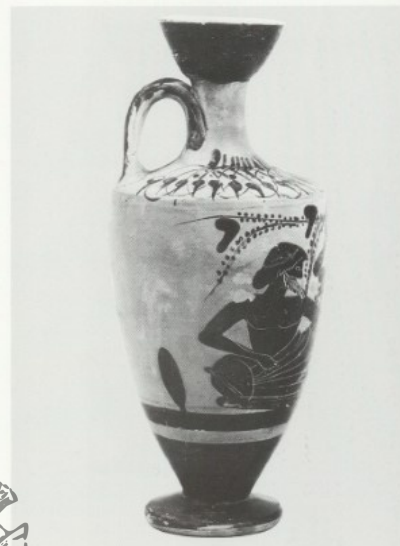


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(20261)



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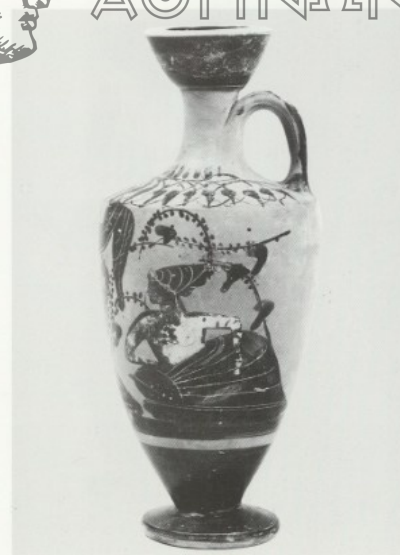


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ΑΘΗΝΩΝ



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(1157)

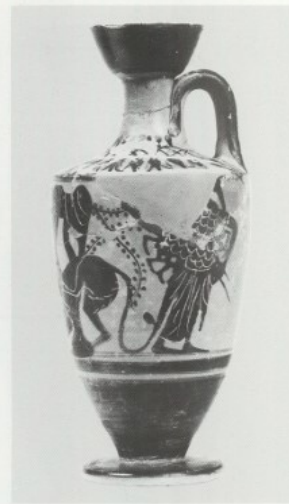




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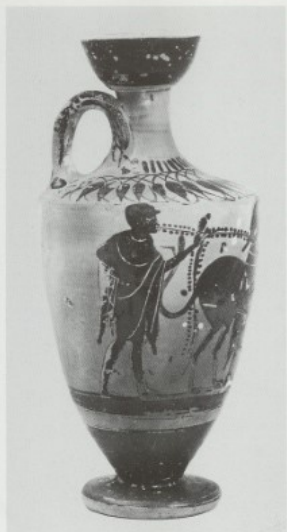
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3

(583)

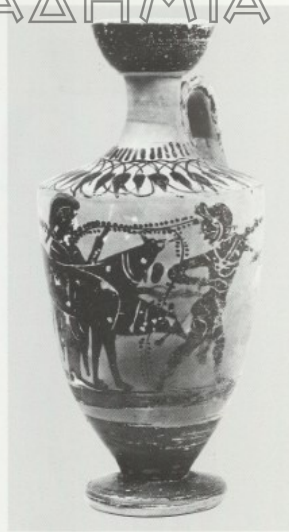
ΑΚΑΔΗΜΙΑ



4

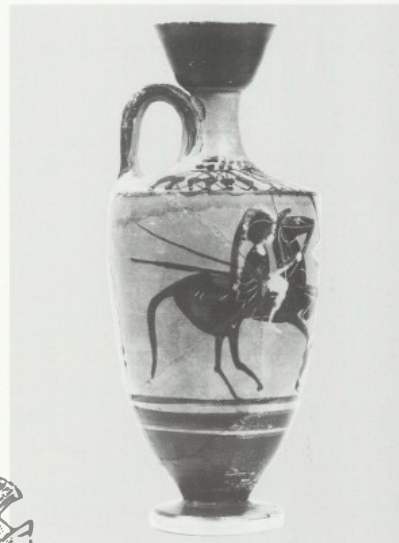


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(580)

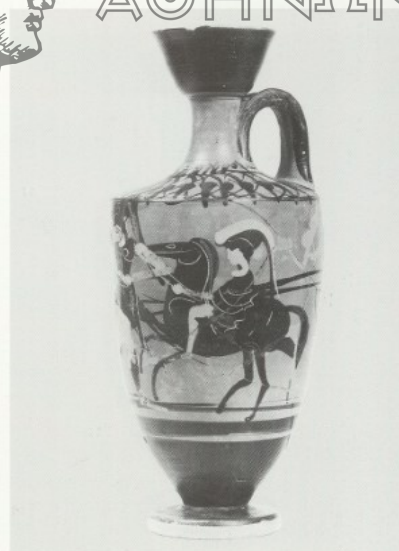


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ΑΘΗΝΩΝ



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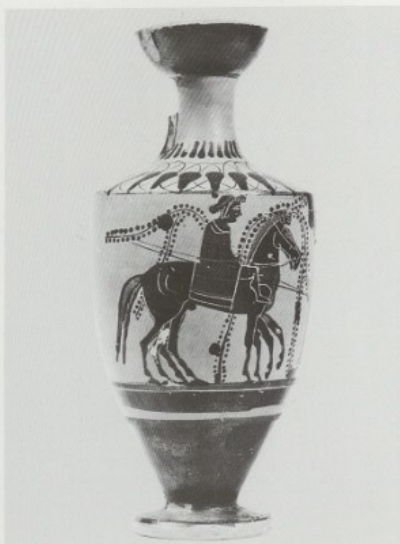
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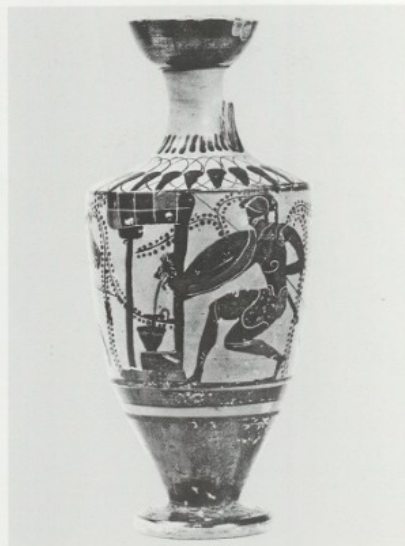
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(395)





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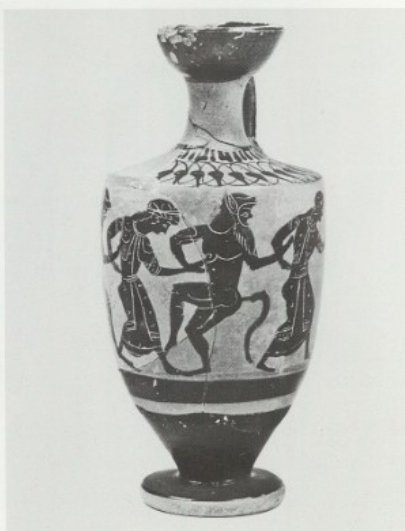


2

(14693) ΑΚΑΔΗΜΙΑ



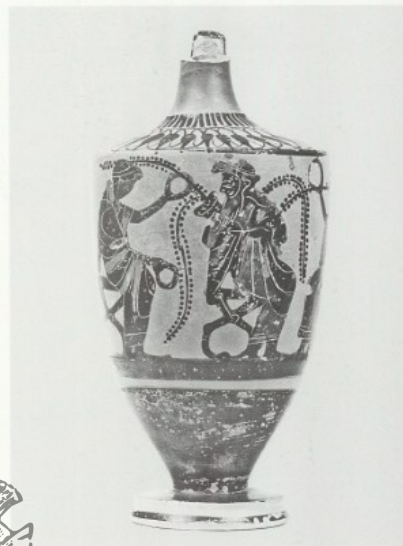
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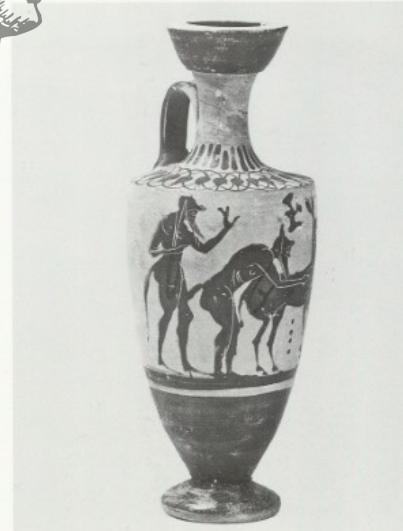
(1144)

GREECE 843



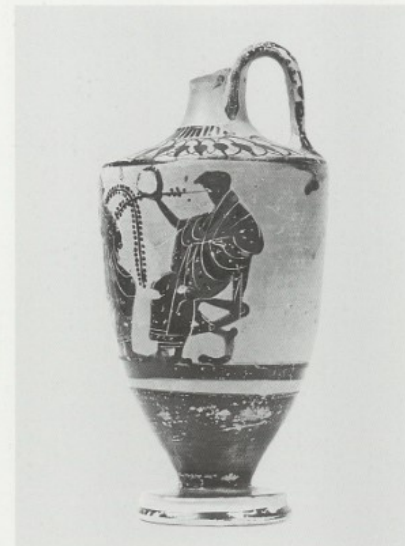
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ΑΘΗΝΩΝ (20334)

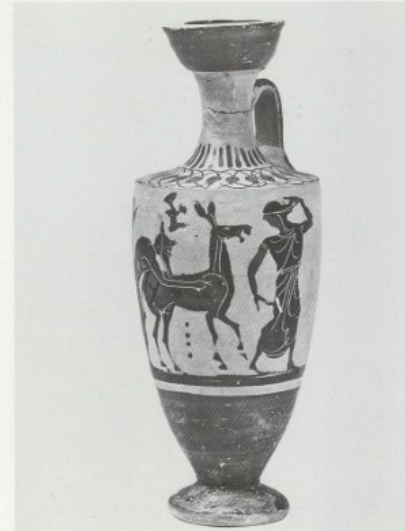


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(389)



2



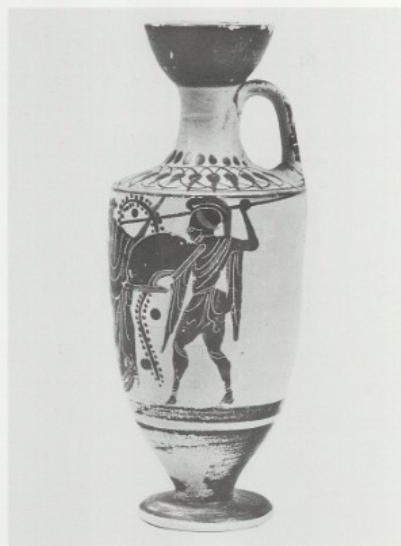
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GREECE 844





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ΑΚΑΔΗΜΙΑ



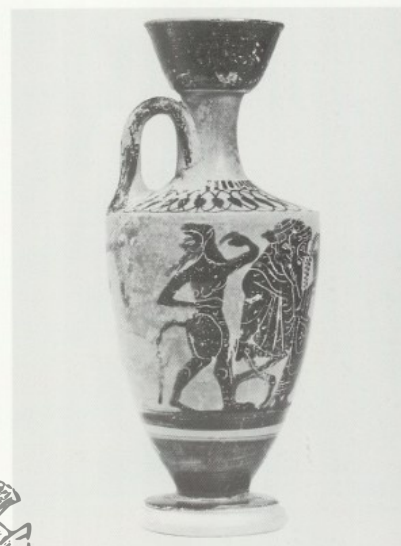
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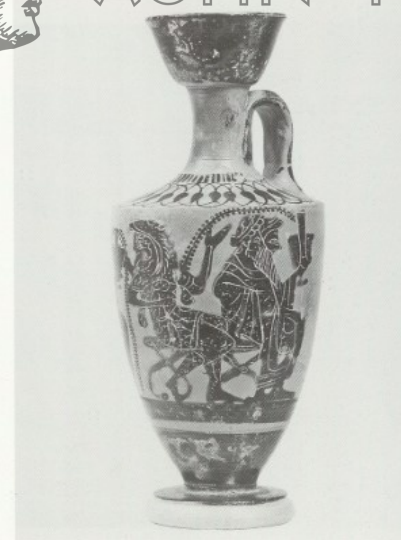
(1143)

GREECE 845



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ΑΘΗΝΩΝ



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(9687)

GREECE 846



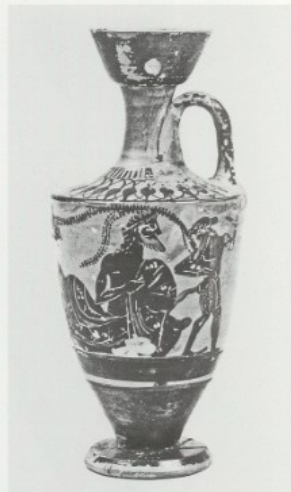


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(387)



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ΑΚΑΔΗΜΙΑ



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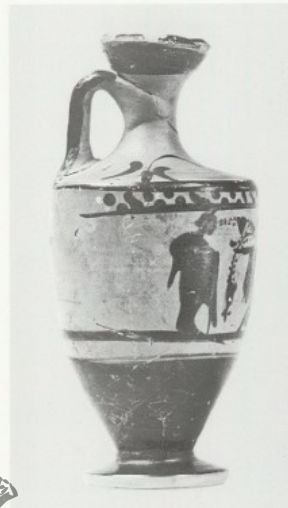


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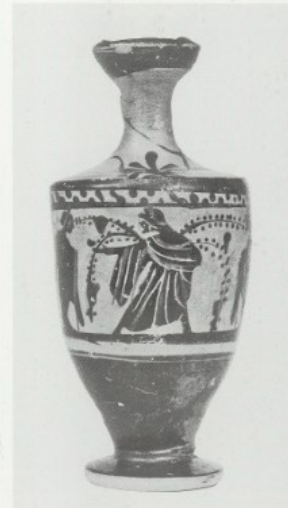
(9705)



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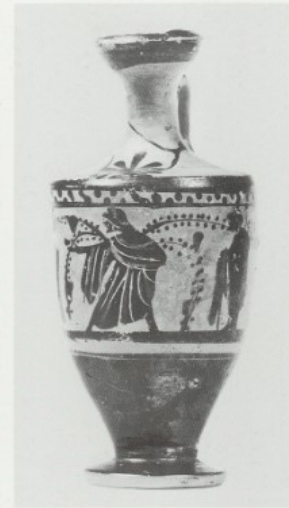


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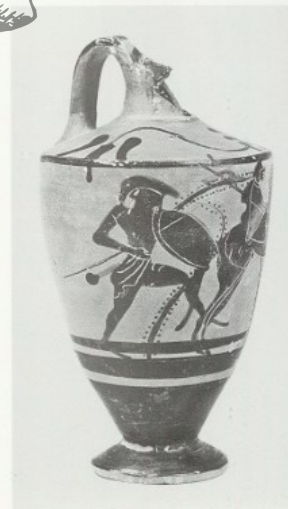
2

(26938)



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ΑΘΗΝΩΝ



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(1048)



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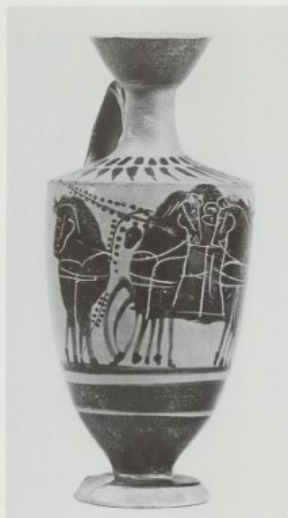
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3

(471)

ΑΚΑΔΗΜΙΑ



4



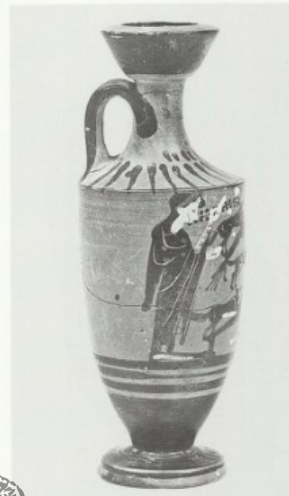
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(30184)



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(471)



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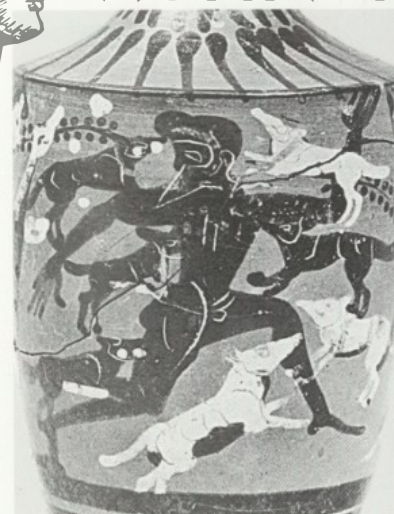
2



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ΑΘΗΝΩΝ



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(489)





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(553)

ΑΚΑΔΗΜΙΑ



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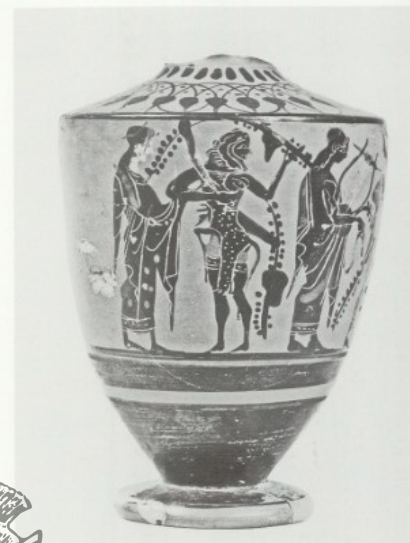


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(15867)

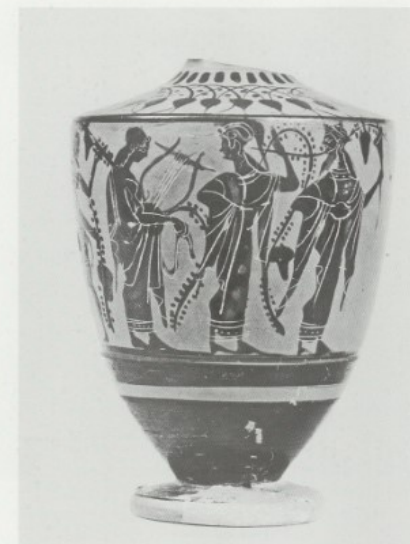


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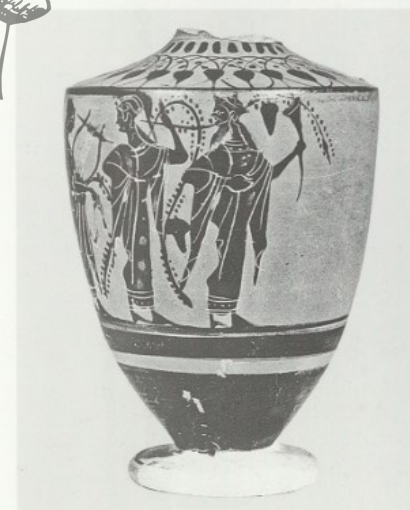


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ΑΘΗΝΩΝ



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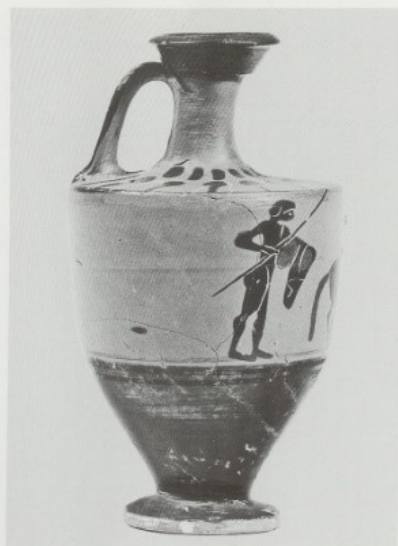
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(496)

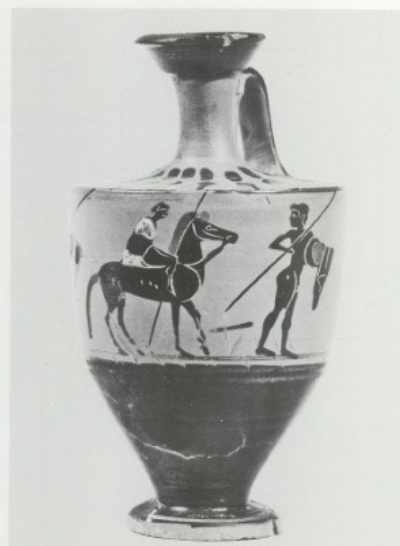


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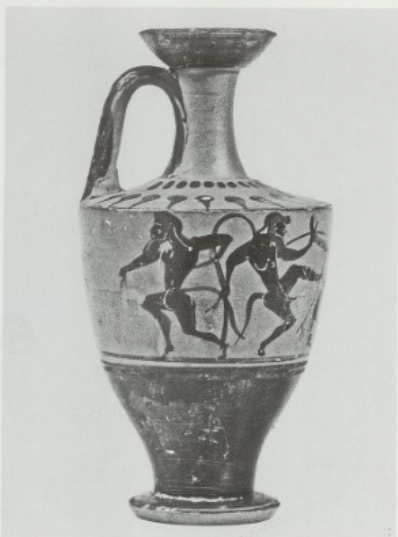


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(12825) ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



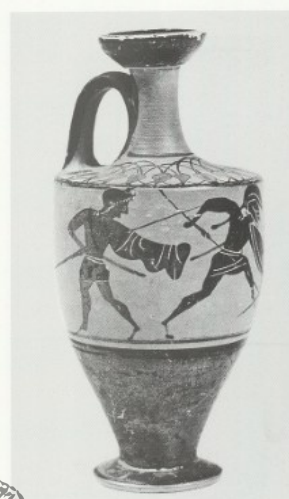
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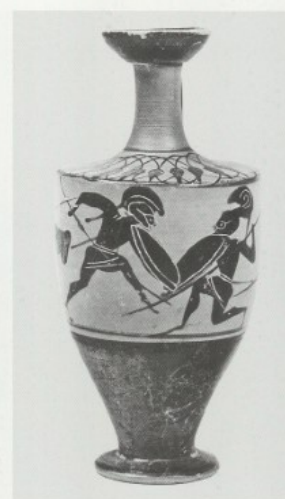
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(594)

GREECE 853

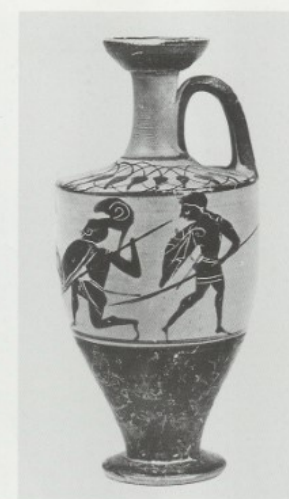


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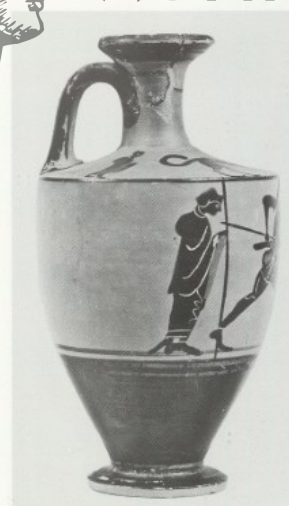


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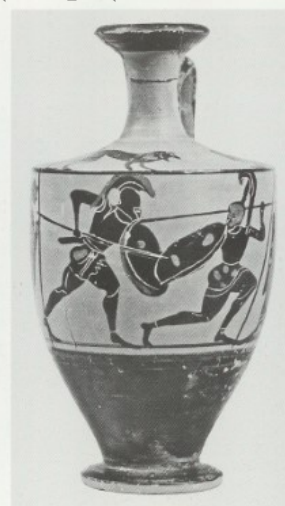
(589)



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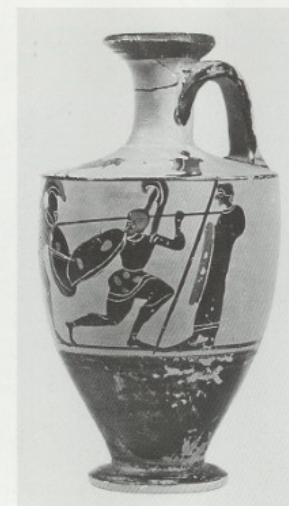


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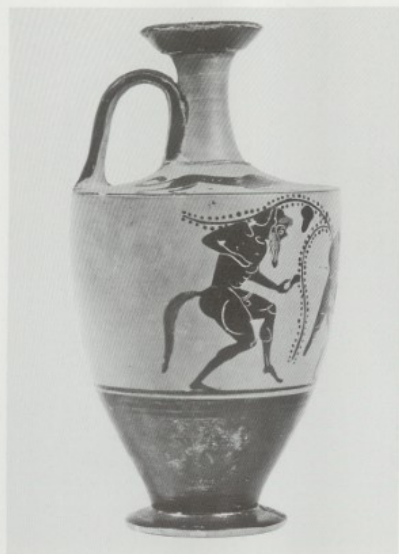
(593)



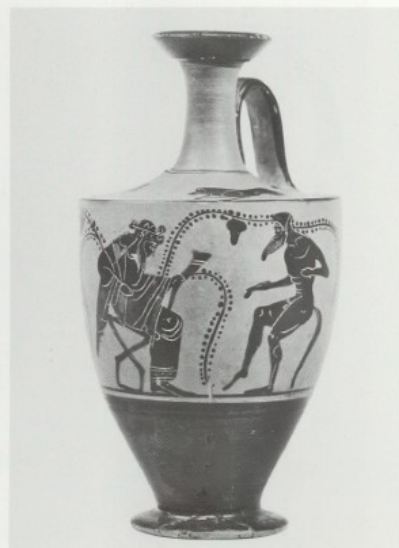
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GREECE 854



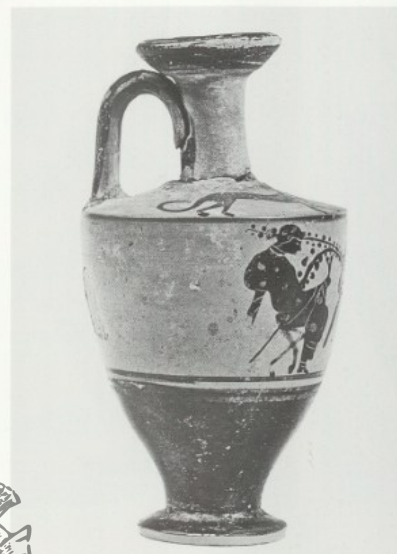


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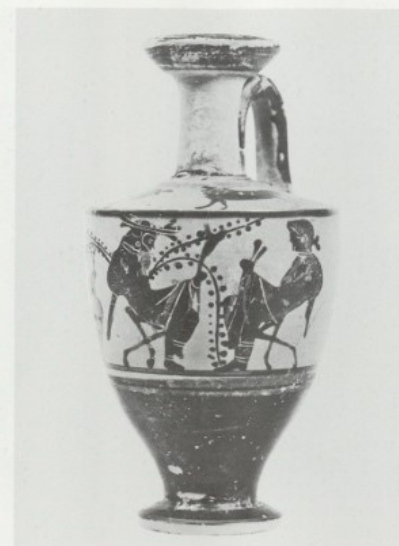
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(592) ΑΚΑΔΗΜΙΑ



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ΑΘΗΝΩΝ (17308)

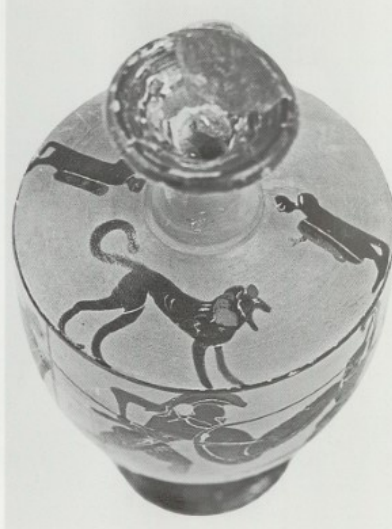


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3

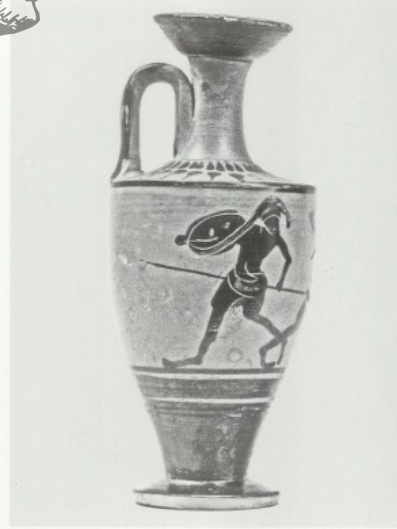
(592)



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(593)

GREECE 855



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(30185)



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GREECE 856





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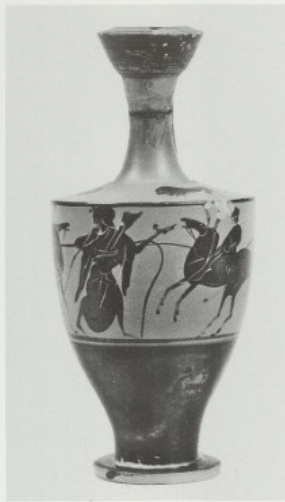
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(30187)

ΑΚΑΔΗΜΙΑ



4

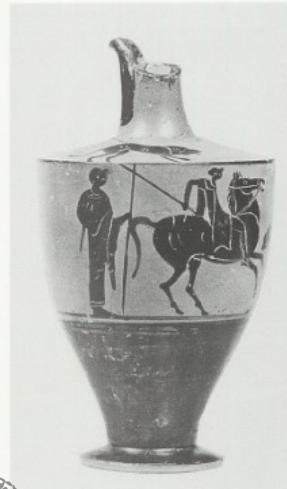


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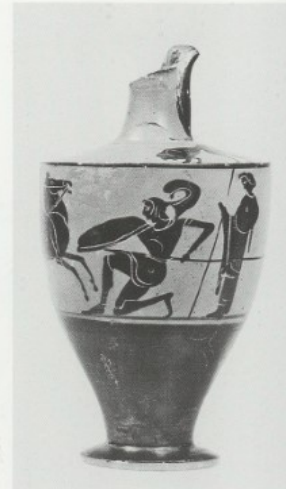
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6



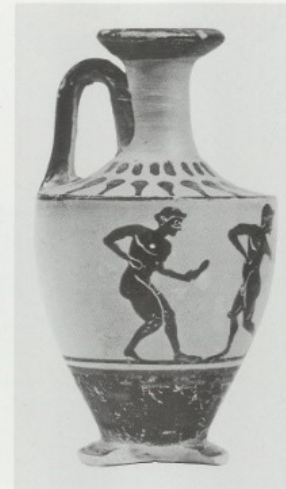
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2

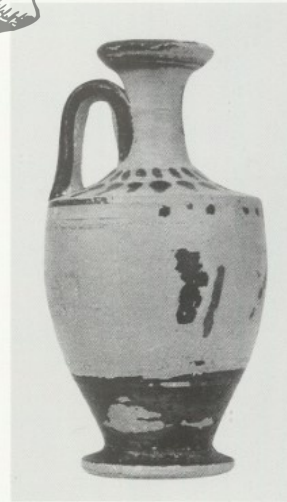
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ΑΘΗΝΩΝ



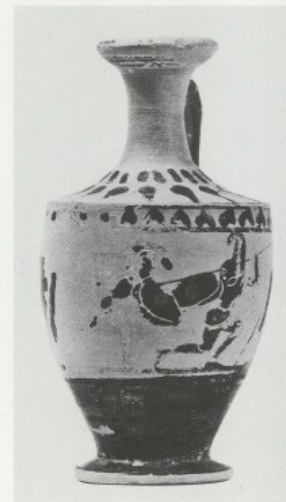
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(26174)



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(26173)



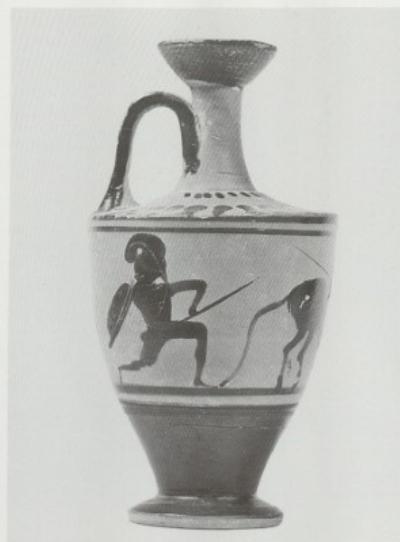
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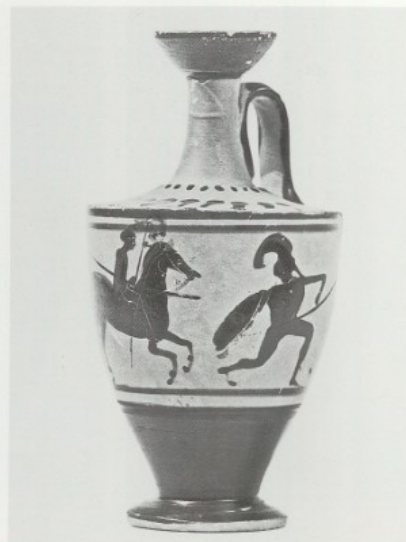
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(26174)





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(30186)

ΑΚΑΔΗΜΙΑ



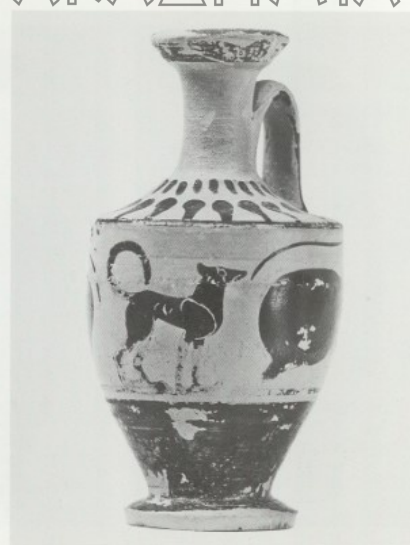
ΑΘΗΝΩΝ

(19665)

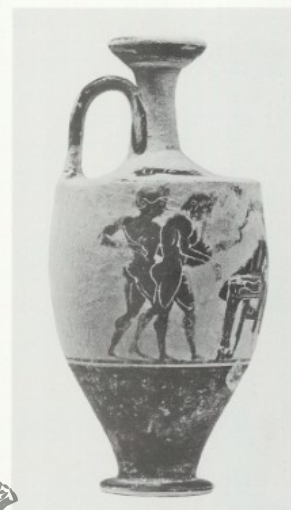


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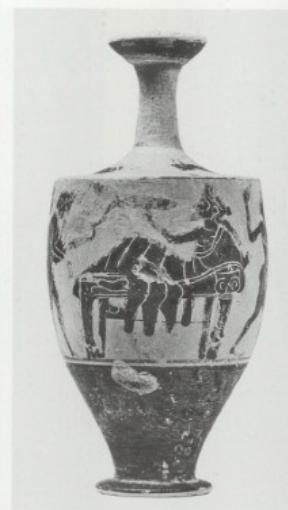
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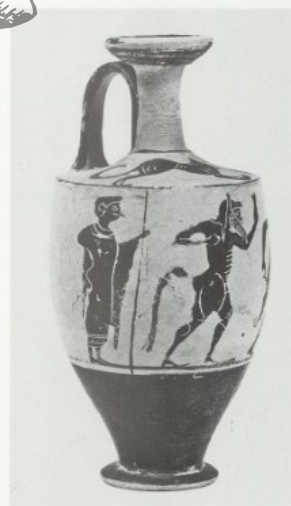
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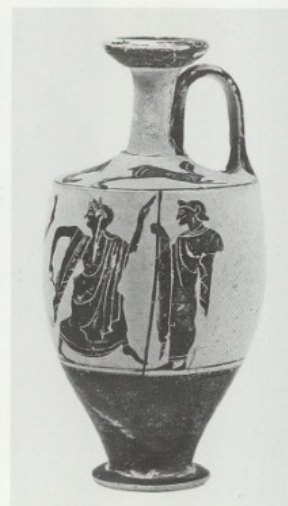
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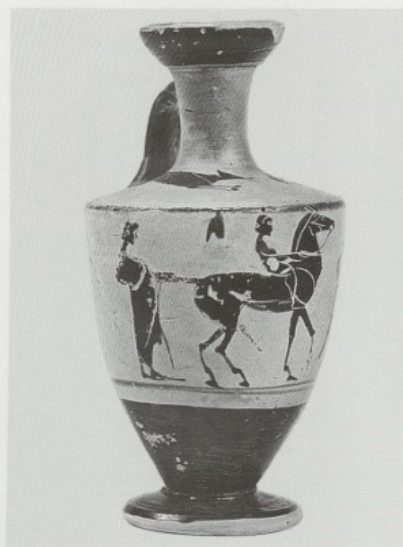
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(9692)

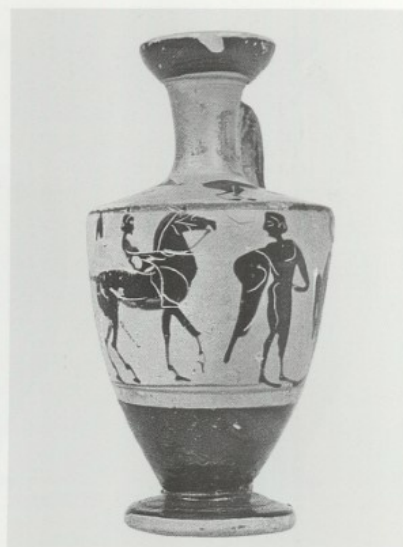


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ΑΚΑΔΗΜΙΑ



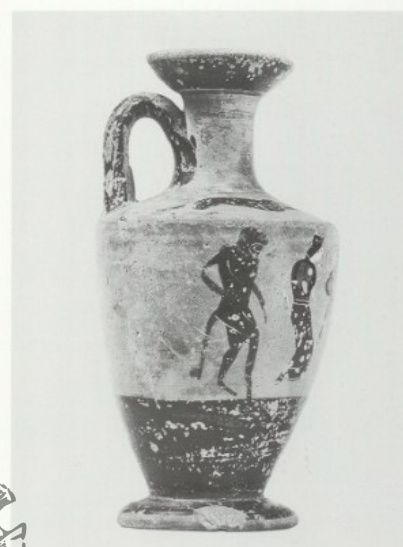
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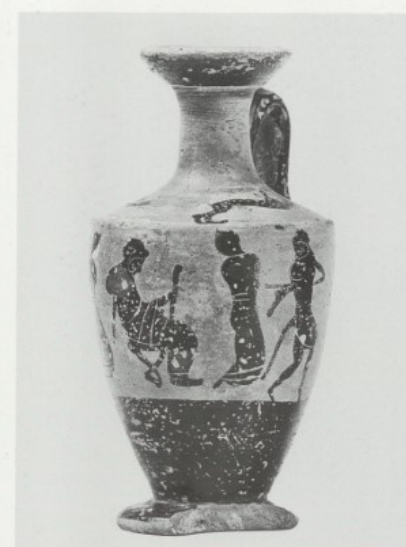
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GREECE 861

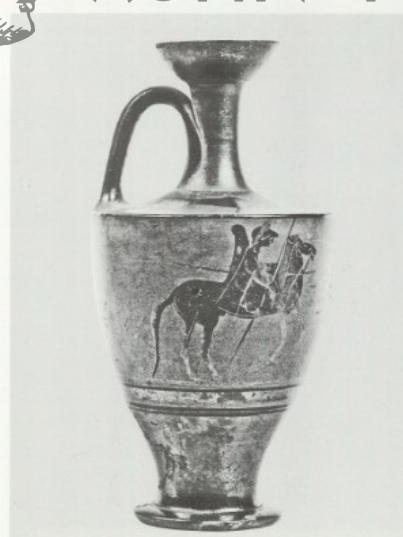


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ΑΘΗΝΩΝ (26941)



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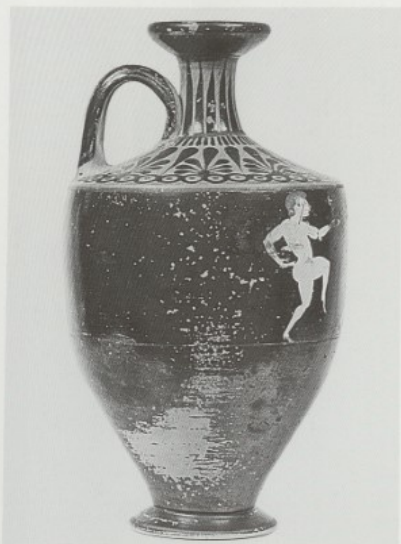
(461)



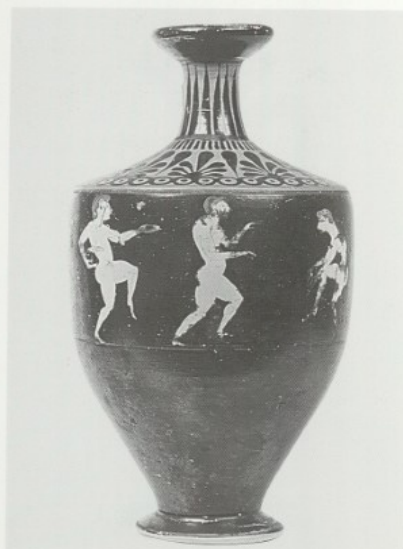
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GREECE 862





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ΑΚΑΔΗΜΙΑ



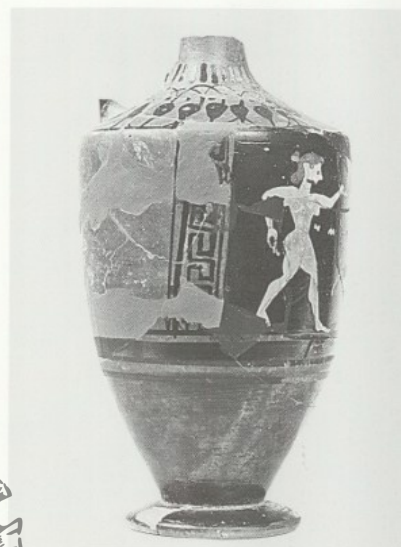
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(2246)

GREECE 863



2



ΑΘΗΝΩΝ



3

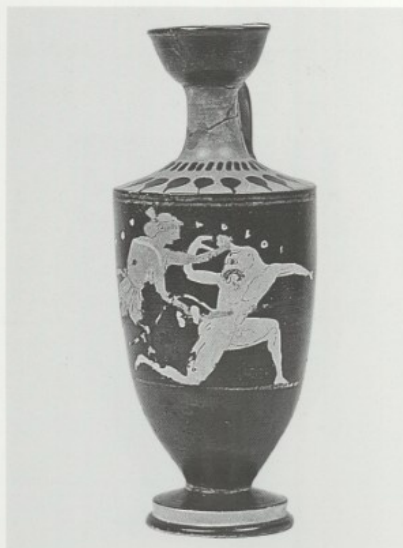
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GREECE 864





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(2262)

GREECE 865

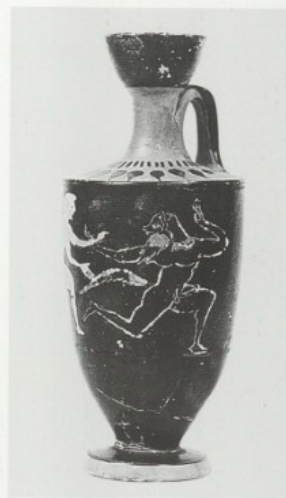


ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ

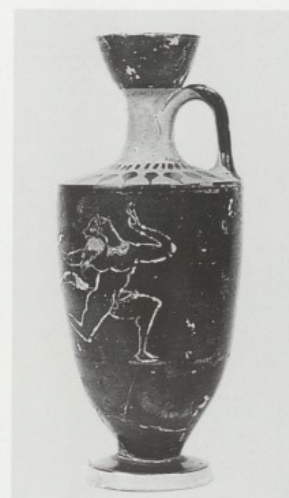


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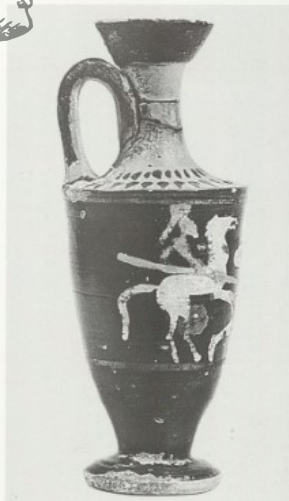


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(2317)



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(14654)



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(2506)

GREECE 866



ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

CORPUS VASORUM ANTIQVORVM ATHENS, NATIONAL MUSEVM No. 6 (GREECE No. 12)