

UNION ACADÉMIQUE INTERNATIONALE

CORPUS
VASORUM ANTIQUORUM

GREECE

ATHENS, BENAKI MUSEUM

VICTORIA SABETAI

ΑΚΑΔΗΜΙΑ

ΑΘΗΝΑΝ



ACADEMY OF ATHENS

2006

GREECE, FASCICULE 9

ATHENS, BENAKI MUSEUM, FASCICULE 1

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AOHNΩN



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ΔΟΗΝΩΝ

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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΙΩΝ

PREFACE

This fascicle comprises vases currently in the collections of the Benaki Museum, Athens, specifically red-figured vases of various fabrics dating from the 5th to the 4th century B.C. The fascicle is not all inclusive; it presents mainly the large vases, while a study of red-figured shapes of smaller size, such as lekythoi and choes is forthcoming in future issues of the journal *Μουσείο Μπενάκη*. The shapes best represented in the fascicle are hydriai and kraters, followed by wedding shapes and a few drinking vessels. The earliest vases included here are two late Archaic cups (Pls. 53–54) whilst some kraters and small hydriskai reach the second half of the 4th century B.C. (Pls. 19, 9–10; 50–52). The iconography of the vases is largely restricted to genre, while mythological themes are less numerous occurring mainly on 4th century B.C. vases, and are associated with the realm of Dionysos. The subjects on the vases in this volume are familiar from examples elsewhere, except for a nuptial preparation scene (Pls. 31–32), a tomb scene (Pls. I and 11) and a Corinthian torch race scene (Pl. 71), each of which is unique. Very unusual and worthy of mention are the early red-figured loutrophoros by the Syriskos Painter (Pls. 20–23) and the, unfortunately, very fragmentary hydria by the Dinos Painter (Pls. 12–16). Regional fabrics are represented by the only sessile kantharos from the workshop of the Boeotian Argos Painter known so far (Pls. 67–68), by four unusual Boeotian kraters (Pls. 63, 4–5; 64–66; 69), of which one is a copy of an Attic work (Pls. 64; 66, 1–3), by three Corinthian kraters (Pls. 70–73) and an oinochoe (Pl. 74, 1–3) and by a Chalcidic kotyle (Pl. 74, 4–8). A neutron activation analysis performed by V. Kilioglou and M. D. Glascock on eleven vases from the Benaki Museum showed that four of them were manufactured in Boeotia¹ while six must be Attic² (see Appendix).

The vast majority of the pieces were not known to Beazley, and the attributions attached to them here are mine, except those credited in brackets which were proposed by other scholars.

Since almost all the pieces are of unknown provenance, it seems pertinent to say a few words about the donors of the vases and the nature of their collections. Although the complete acquisition history of the vases is usually not known, the context of certain collections may, on occasion, offer indications and clues as to the origin of their contents.

Most of the vases presented in this fascicle were given to the museum by two major donors, Loukas Benakis and Peggy Zoumboulaki. The former (1907–1977), a nephew of the museum's founder, Antonis Benakis,³ spent much of his life in Egypt and presented to the museum a large, diverse collection (figurines, lamps, bone carvings, marbles, vases etc.) between the years 1974 to 1976. Among these are 21 small red-figured vases mostly dating to the 4th century B.C., of which the hydriskai, a krater, a skyphos and an oinochoe are published here. Loukas

1 Inv. nos. 31119 (Pls. 45–46), 39291 (Pl. 63, 4–5), 39570 (Pl. 59, 3–5) and 40359 (Pl. 69).

2 Inv. nos. 22520 (Pl. 50), 31617 (Pls. 48; 49, 3–5), 31618 (Pls. 47; 49, 1–2), 38368 (Pls. 51–52), 38369 (Pls. 65; 66, 4–7) and 38555 (Pls. 59, 7; 61).

3 Antonis Benakis, founder of the Benaki Museum, was the offspring of an old, historical family of the Greek Diaspora. He was born in Alexandria, Egypt in 1873 and died in Athens in 1954, where he had lived since his return in 1926. His collections, with objects acquired primarily in Egypt, formed the core of his museum, which was inaugurated in 1931. His museum was soon afterwards enriched by donations of various objects and collections which cover the time span from antiquity to modern times. For A. Benakis as a representative of the emerging upper middle class whose ideals were inspired by the modernization and educational progress of Greece as it emerged after the Balkan Wars of 1912–1913 see *Ελλάδα Μπενάκη* 19. For his biography see E. Soulogiannis, *Αντώνης Μπενάκης* (2004).

Benakis bought mostly from art dealers and at sales of private collections in Alexandria and Cairo, Egypt in the 1930s and 1940s. The only provenanced piece is a skyphos by the F.B. Group (Pl. 62) that is recorded as purchased in Egypt, but one suspects that several other vases given by him may have been found in that country, unearthed perhaps in the same cemetery or tomb.⁴

The vases donated by Peggy Zoumboulaki came as large lots of sherds in 1986 and 2005, with no indication of archaeological provenance. These were in the possession of Peggy Zoumboulaki's father-in-law, Theodoros, who was an antiquities dealer from the 1930s on. The red-figured vase shapes of her donation are hydriai, loutrophoroi, lebetes gamikoi, lekanides, a pyxis, cups and lekythoi, all commonly found in tomb groups in Attica and some particularly associated with women. There are also some 4th century B.C. vases of Attic, Boeotian and Corinthian fabric; the latter derived, in all probability, from graves in Boeotia and, less probably, Corinth.⁵ The larger red-figured vases are published here.

Theodoros Zoumboulakis must have acquired at least part of this ceramic group before 1938, because a fragment confiscated at his shop in 1938, now in the National Archaeological Museum at Athens, joins the hydria inv. no. 35414 (Pl. 11 and Pl. I) in the Benaki Museum.⁶ Thus, the year 1938 is a terminus ante quem for the appearance of part of these vases on the antiquities market. As to their possible place of origin, some pieces presented here, may be assumed as deriving from cemeteries in the Mesogea. The necropoleis of important Attic coastal demes of southeastern Attica, such as Anaphlystos (modern Anavyssos)⁷, Anagyrous (modern Vari) or Lamptrai are probable provenances.⁸ Although their exact provenance remains unknown, some pieces presented here, especially those associated with women and nuptials have noted affinities of date-range, craftsmen, vase-shape and subject-matter with the Diniacopoulos collection in Canada, the contents of which have been associated with clandestine activity at the necropolis of Koropi (on the northern edge of the territory of the ancient deme of Lamptrai), East Attica, estimated to have occurred in the mid 1940s. The Diniacopoulos collection itself was formed by 1950 at the latest.⁹

The Diniacopoulos and the Zoumboulaki collections also present similarities with the Vlastos collection. One notes the close stylistic resemblance of the Benaki hydria by the Dinos Painter (Pls. 12–16) to hydria fragments

4 On various groups of objects from the collection of Loukas Benakis see L. Marangou, *Bone Carvings from Egypt* (1976); S. Pingiatoglou, *Η κοροπλαστική της Αιγύπτου κατά τους ελληνιστικούς και ρωμαϊκούς χρόνους* (1993); A. Loverdou-Tsigarida, *Οστέινα πλακίδια* (2000) 27; 30; 249 ff.

5 In general, well preserved red-figured Corinthian vases probably derive from graves and since they are rather uncommon in graves in the Corinthia, one may assume that the Benaki vases were retrieved from tombs in Boeotia, esp. since other provenanced examples are known to have come from this area too. For bibliography see text to Pl. 70. The Zoumboulaki donation includes Corinthian kraters and pelikai. The latter are fragmentary and will be published separately.

6 Athens National Museum inv. no. 17283; ARV² 1134, 17.

7 Oral tradition suggests that at least part of the Attic material may have come from the area of Anavyssos, but I haven't been able to find enough published comparanda to document this, although it may be a strong possibility.

8 On the location of the last two demes see the next note.

9 See J. H. Oakley in J. M. Fossey – J. E. Francis (eds.), *The Diniacopoulos Collection in Québec* (2004) 52; J. M. Fossey, *ibidem* 90–95; V. Sabetai, *Μουσείο Μνημείων* 4 (2004) 15–25, esp. 36, n. 49. For the story of the Diniacopoulos family collection see further C. Epstein in Fossey – Francis, *op. cit.* 18–26. Diniacopoulos also had in his possession once a badly preserved loutrophoros, first known in 1927 or 1928 and now in Karlsruhe, which should be added to the corpus of vases with highly probable origin in the region of Lamptrai; it was published for the first time by K. Scheffold, *JdI* 52 (1937) 57, figs. 14–17. See Weiß, *Karlsruher Loutrophoros* esp. 663, n. 4; CVA Karlsruhe 3, pls. 44–45. Lamptrai was a large Attic deme which was split to a coastal and an inland part. The inland part of the deme, Lamptrai Kathyperthen, or Upper Lamptrai is identified with modern Lambrika (just south of Koropi), while its coastal part, Lamptrai Paralia, or Lower Lamptrai is identified with modern Kitsi (or Kitsi-Pigadi). See C. W. J. Eliot, *Coastal Demes of Attica* (1962) 47–64. Recently, H. Lauter (AA 1982, 306 ff. and 310 ff.) identified Lower Lamptrai with Vari and Upper Lamptrai with Kitsi.

by his teacher and collaborator, the Kleophon Painter, from Kitsi in the Vlastos collection.¹⁰ Common features of the Zoumboulakis, the Diniacopoulos and the Vlastos collection of red-figured vases are: their poor preservation in fragments that are often worn and/or burnt; their high quality; the fact that they were painted by prominent contemporary vase-painters; the occasional rarity or uniqueness of iconographic subject-matter; and the concentration of the material in the chronological range from the late second quarter to the last decades of the 5th century B.C. The first two collections are also notable for containing a relatively large number of nuptial shapes, as well as black and red-figured vases with highly probable Boeotian provenance.

Some of the best specimens of the 1938 confiscation in Theodoros Zoumboulakis' shop were published by S. Karouzou in the CVA Athènes 2 without mention of the acquisition source. This, however, can be easily guessed from the acquisition date.¹¹ Besides the red-figured vases presented here, Peggy Zoumboulaki's donation to the Benaki Museum comprises Attic and Boeotian figurines and vases from the Geometric to Hellenistic times, figured and plain. Archaic Corinthian and Attic black-figured vases predominate. The figurines offer an additional clue that a significant part of the material originally formed grave furniture for tombs in Attica and Boeotia.

Aside from vases from these two donations, this fascicle also presents vases from the smaller collections of a number of other donors. The brothers Stephen and Francis Vagliano, of Greek origin, presented a large mixed collection of ceramics, sculptures, glass objects and byzantine icons to the museum. Of the three vases in this collection, the most important is the loutrophoros by the Syriskos Painter that is presented here (Pls. 20–23), the others being a Gnathian skyphos and a South Italian owl-skyphos, to be published elsewhere. Both brothers spent most of their lives in Switzerland where they acquired ancient objects from the art market. The loutrophoros, bought in 1969 from the Basel art market, originally belonged to S. Schweitzer in Arlesheim, Switzerland, who also owned another vase by the same painter.

A group of six vases, namely two calyx-kraters, a skyphos, a lekythos and two squat lekythoi are among the mixed collection of 134 items that was presented by Christos Spiliopoulos in 1990. Of these, the kraters presented here should be considered a matching set, certainly deriving from the same grave, possibly in Boeotia (see Pls. 47–49). The collection also contains among other things Boeotian male figurines and black-glazed kantharoi. These await publication elsewhere.

Another interesting pair of vases with a highly probable Boeotian provenance is a calyx-krater by the L.C. Group (Pls. 51–52) and a bell-krater, which may be a provincial Attic or Boeotian work (Pl. 65; 66, 4–7). The vases are of different date, but their common «provenance» from the Magdalene M. Kousta bequest (2000) may suggest a common source in the antiquities market. There are no other red-figured vases in this bequest that contains, in addition to the two kraters presented here, a few black-figured and black-glazed vases (among which Attic black-figured lekythoi, Corinthian kotylai and a black-glazed kantharos).

A common source is assumed for the Boeotian bell-krater inv. no. 38554 (Pls. 64; 66, 1–3), an unpublished skyphos (black-figured, Ure's type A1) and, perhaps, the skyphos inv. no. 38555 (Pls. 59, 7; 61) that are the only

10 ARV² 1147, 59; Add² 335 and ARV² 1147, 60. The Vlastos collection, kept in the National Archaeological Museum, contains several 5th century B.C. red-figured vases with provenance from the region of Koropi and Kitsi. These were decorated by prominent Attic vase-painters of the middle and the last decades of the 5th century B.C., such as the Boreas, the Dresden, the Achilles, the Niobid, the Kleophon, the Mykonos, the Marlay and the Shuvalov Painter.

11 See CVA Athènes 2 III I c et d, pls. 11, 1–2; 12, 1–7; 13, 2–4; 24, 1–2; 27, 1–2 and 4; 28, 1–2 which are confirmed by the museum as appropriated from Zoumboulakis. There exists no mention of previous owner, nor provenance in the records of five additional vases mentioned by Karouzou as confiscated also in 1938 (inv. nos. 16348, 16456, 17200, 17532 and 17869). I thank E. Stasinopoulou and Chr. Avronidaki for undertaking a search in the records of the National Museum on my behalf.



items given to the Benaki Museum by Ioanna Lambiri-Dimaki in 2002. We may safely assume that the first two vases were unearthed in Boeotia because of the Boeotian manufacture of the krater and the common occurrence of skyphoi A1 in Boeotia.

Collectors who presented a single item to the museum are Athena Rossolymou and Dionyssis Fotopoulos; the former offered a pelike (Pls. 41–42) and the latter several items bought at different times and places, but only one vase, the Olynthian kotyle (Pl. 74, 4–8), that certainly comes from a grave in the region of Chalkidike, although it was bought in Athens in the 1970s.

This fascicule was entrusted to me by the Greek CVA Committee at the kind suggestion of Angelos Delivorrias who offered permits and amenities in the Benaki Museum. It is a sheer pleasure to acknowledge the contribution of several scholars who assisted me during the years of research and writing: Eirene Papageorgiou, Curator of the Collection of Antiquities at the Benaki Museum, received me with warm hospitality, endured numerous visits and contributed to many inspiring conversations; her interest and assistance at every stage of this project, including skilful management of practical matters as well as discussion of ideas has been truly invaluable and made my study a memorable experience. I also acknowledge here the assistance of Curator Angeliki Ziva and of the Department for Conservation of the Benaki Museum, especially the excellence of conservators Vasso Apostolopoulou and Sophia Tossioui; the expertise of the former resulted in the reassembling of several crucial fragments.

The project was embraced by the members of the Greek CVA Committee. I thank in particular Eos Zervoudaki for her gift of listening, Helena Walter-Karydi for her enthusiastic support and Michalis Tiverios for having provided the most scrupulous reader's report and for always being there to reach out a helping hand. Maria Pipili, the soul of the Greek CVA, was supportive at all stages of my work and assisted with research matters; Bettina Kreuzer and Christina Avronidaki shared information concerning the owl skyphoi and the Boeotian vases of Pls. 59, 1–5; 64 and 67–68 respectively. Eva Diana Breitfeld-von Eickstedt looked at the lekanides and attributed the nuptial lebes of Pl. 33, 3–5. Martin Bentz sent me his forthcoming article "Torch race and vase-painting", relevant for understanding the Corinthian krater of Pl. 71. Ian McPhee generously shared his deep knowledge of 4th century B.C. and regional vase-painting and offered critical advice which saved me from errors. He attributed and dated the two kraters by the Retorted Painter (Pls. 47–49) and verified the attribution of the Corinthian pieces, the kraters of Pls. 65 and 69, as well as a 4th century B.C. skyphos (Pl. 61); Ann Bowtell, Michael Padgett, J. Robert Guy and Thomas Mannack contemplated the style and possibilities of naming the hand of the great hydria inv. no. 38151 (Pls. 3–5). O. Kakavoghianni shared with me information concerning the cemeteries of Attica.

Aspasia Dringopoulou prepared the drawings of the vases and Spyros Delivorrias photographed them. Elizabeth Langridge-Noti proof-read my English text and Eva Diana Breitfeld-von Eickstedt edited the volume. The Benaki Museum financed the preparation of the photographs and drawings published here; the cost for publication of the fascicule was met by the G. P. Photinos bequest of the Academy of Athens. To all the above I am deeply thankful, though I am alone responsible for any errors that may remain.

It is a sheer joy to have such a long list of acknowledgements; the encouragement and input of so many scholars enriched this work and made me feel that I was not navigating all alone in difficult, varied and almost totally unattributed ceramic material, that, regrettably, does not derive from authorized excavations. Yet, one person, my colleague and friend Marina Sgourou, passed away before the completion of this work. It was of interest to her because of the quantity and quality of the wedding vases presented, a subject-matter to which she contributed significantly with her own writings. This volume is dedicated to her memory as a painful and everlasting farewell.



ABBREVIATIONS

The following abbreviations are used in addition to those of the German Archaeological Institute (*Archäologische Bibliographie* 1993, IX ff. and AA 1997, 611 ff.):

Add ²	T. H. Carpenter, <i>Beazley Addenda</i> (2 nd ed., 1989)
Agora XII	B. A. Sparkes – L. Talcott, <i>Attic Black-glazed Pottery, The Athenian Agora XII</i> (1970)
Agora XXX	M. B. Moore, <i>Attic Red-figured and White-ground Pottery, The Athenian Agora XXX</i> (1997)
APP	J. H. Oakley, W. D. E. Coulson and O. Palagia (eds.), <i>Athenian Potters and Painters</i> (1997)
ARV ²	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> (2 nd ed., 1963)
Bloesch, Schalen	H. Bloesch, <i>Formen attischer Schalen von Exekias bis zum Ende des Strengen Stils</i> (1940)
Corinth VII, IV	S. Herber, <i>The Red-figure Pottery, Corinth VII, part IV</i> (1977)
Corinth XVIII, I	E. G. Pemberton, <i>The Sanctuary of Demeter and Kore. The Greek Pottery, Corinth XVIII, part I</i> (1989)
CVA	<i>Corpus Vasorum Antiquorum</i>
Ελλάδα Μπενάκν	D. Fotopoulos – A. Delivorrias, <i>Η Ελλάδα του Μουσείου Μπενάκν</i> (1997)
FS	Festschrift
ISGA	<i>Images et Société en Grèce ancienne</i> (1987)
Kunst der Schale	K. Vierneisel – B. Kaeser (eds.), <i>Kunst der Schale, Kultur des Trinkens</i> (1990)
LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i>
Lullies, BRV	R. Lullies, "Zur boiotisch rotfigurigen Vasenmalerei", <i>AM</i> 65 (1940) 1–27
Mannack, Mannerists	T. Mannack, <i>The Late Mannerists in Athenian Vase-Painting</i> (2001)
Metzger, Représentations	H. Metzger, <i>Les représentations dans la céramique attique du IV^e siècle</i> (1951)
MuM	<i>Kunstwerke der Antike, Münzen und Medaillen A.G., Basel</i>
Munsell	<i>Munsell Soil Color Charts</i> (1975)
Οδηγός Μπενάκν	A. Delivorrias, <i>Οδηγός του Μουσείου Μπενάκν</i> (2000)
Olynthus V	D. M. Robinson, <i>Excavations at Olynthus V</i> (1933)
Olynthus XIII	D. M. Robinson, <i>Excavations at Olynthus XIII</i> (1950)
Para	J. D. Beazley, <i>Paralipomena</i> (1971)

- Paul-Zinserling, *Jena-Maler* V. Paul-Zinserling, *Der Jena-Maler und sein Kreis* (1994)
 Robertson, *Art* M. Robertson, *The Art of Vase-painting in Classical Athens* (1992)
 Schefold, *UKV* K. Schefold, *Untersuchungen zu den Kertscher Vasen* (1934)
 Sgourou, *Lebetes* M. Sgourou, *Attic Lebetes Gamikoi* (Diss. University of Cincinnati, 1994)
 Sutton, *Interaction* R. F. Sutton, *The Interaction Between Men and Women Portrayed on Attic Red-Figure Pottery* (Diss. University of N. Carolina, Chapel Hill, 1981)
 ThesCRA *Thesaurus Cultus et Rituum Antiquorum*
 Weiß, *Karlsruher Lutrophoros* C. Weiß, "Ein bislang unbekanntes Detail auf dem Hochzeitsbild der Karlsruher Lutrophoros 69/78", in J. Christiansen – T. Melander (eds.), *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery, Copenhagen, August 31 to September 4, 1987* (1988) 652–664

ΑΚΑΔΗΜΙΑ



ATTIC RED-FIGURE

PLATE 1

1–4. Fig. 1. Hydria-kalpis.

35417. Given by P. Zoumboulaki (1986).

Οδυσσεύς Μλενάκη 39.

Max. pres. ht., 17.5 cm; Diam. of mouth, 11.7 cm.

Only the upper part of the hydria is preserved, comprising mouth, neck, shoulder, beginning of the body (at the front side) and vertical handle. Mended from a few large fragments with missing areas restored in plaster. Poor, thin glaze, largely misfired red, especially at the back. Surface partially damaged and abraded. Additions in red partly faded.

Torus mouth, thin and flat with a reserved top surface and a glazed groove near the top of its rim; there is a small denture of the mouth to the interior of the neck, the inside of which is glazed. Sloping shoulder. Black strokes around the mouth and reversed egg and dot band above the picture.

Eos pursuing Kephalos. The goddess, in himation and sakkos, is preserved to her chest; she pursues with outstretched arms the youth who flees to right looking back. Kephalos, preserved to his thighs, holds a spear and wears short chiton, chlamys and petasos hanging on his back; his head is filleted.

Red: Kephalos' fillet and cords of his petasos.

Some preliminary drawing and partial relief contour.

Syracuse Painter. Ca. 460 B.C.

Our hydria can be added to a total of nine hydriai by the late follower of Makron, the Syracuse Painter, who is active in the second quarter of the 5th century B.C. and favours vessels of large size, especially column-kraters for the export market and nuptial loutrophoroi for the Sanctuary of the Nymphae in Athens: see ARV² 517–522; 1657; *Para* 382–383; *Add*² 253; J. G. Szilagyi, *BMusHongr* 92–93 (2000) 23–46. For his hydriai, usually depicting three or more figures and rarely two,

see esp. ARV² 520, 35–42: CVA Basel 3, pl. 15 (cf., further, Beil. 5, no. 2, for a similar bulging below the hydria's mouth); CVA Oxford 1, pl. 32, 9; CVA British Museum 6 III I c, pl. 89, 3; CVA Louvre 9 III I d, pl. 53, 7 and 9; W. G. Moon – L. Berge (eds.), *Greek Vase-Painting in Midwestern Collections* (1979) 176–177, no. 100. The reversed eggs as neck ornament is rather unusual. Distinguishable features of his draftsmanship are the eyes, stiff, clumsy palms, long tresses of hair falling freely next to the ear and wings depicted with dots between lines at their top: see, e.g., CVA Basel 3, pl. 15; Moon – Berge, *loc. cit.*; for his Nikai see also ARV² 519, 16–17 and 520, 46. Eos on our vase would have worn chiton and himation as on ARV² 519, 17.

Eos is known to have pursued two boys, the younger Tithonos and the older Kephalos: LIMC III (1986) 747–789, s.v. Eos (C. Weiß). The Syracuse Painter depicts twice Tithonos as a small boy with loose hair being chased by the winged goddess (ARV² 519, 17 and 520, 41); our example is the only one known by this painter with the youth depicted in the gear of the ephebe-traveller or hunter. This would suggest, therefore, that he be identified with Kephalos. Erotic pursuit is a favourite iconographic theme through the late Archaic and Classical period, especially in the first half of the 5th century B.C. and is best interpreted as a paradigm of marriage: C. Sourvinou-Inwood, *JHS* 107 (1987) 136–140; 152–153; and most recently C. Servadei in I. Colpo, I. Favaretto and F. Ghedini (eds.), *Iconografia 2001* (2002) 163–178. On the iconography of divine pursuits see S. Kaempf-Dimitriadou, *Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.*, *AntK Beih.* 11 (1979) esp. 16–21. See, also, the depiction of the Eos-Kephalos theme on the stand of a wedding vase: LIMC III, *op. cit.* no. 143. Pursuits involving a female deity as aggressor of a youth demonstrate a reversal of sexual roles; since the astral deity Eos personifies dawn, namely a moment of transition between night and day, the theme may

have been thought suitable to embody notions of passage between two states of being, such as life and a wishfully luminous afterlife. In this sense, the rape of a youth by Eos can be interpreted as a metaphor of premature death. The subject-matter seems pertinent for the decoration of a vase offered to an *aoros*, a dead person of a special age-class. For the abduction of youths by Eos and its interpretation as a metaphor for premature death see D. Williams, *AJA* 96 (1992) esp. 633–634; M. C. Conti, *BdA* 51–52 (1998) esp. 46–48 (with previous bibliography). On the subject see also M. Lefkowitz, *Hesperia* 71 (2002) 325–344; A. Calderone in G. Fiorentini et al. (eds.), *Archeologia del Mediterraneo (ES Ernesto de Miro, 2003)* 121–130. For the view that Eos pursuing youths is the visual counterpart of male gods pursuing maidens see A. Stewart in E. Reeder (ed.), *Pandora* (1995) 74–90, esp. 87–88; R. Osborne in N. B. Kampen (ed.), *Sexuality in ancient art* (1996) esp. 67. For the frequency of the Eos theme in vase imagery see F. Giudice in F. H. Massa-Pairault (ed.), *Le mythe grec dans l'Italie antique* (1999) esp. 299, fig. 9 a.

PLATE 2

1–5. Fig. 2. Hydria-kalpis.

35415. Given by P. Zoumboulaki (1986).

Not previously published.

Ht., 35 cm; Diam. of mouth, 13.2 cm; Diam. of foot, 13.4 cm.

Recomposed from large fragments, but missing large sections all over, especially at the front side, including most of the right handle and part of the left one, as well as half of the foot; all are restored in plaster. Thin lustrous glaze, misfired grey-greenish at places. Surface worn at the joins. Some fragments (Artemis' shanks and edge of her overfold at the back; Apollo's edge of chiton at his feet) are grey, possibly due to secondary burning. The picture is framed at the top by a band of continuous spirals with two dots at the interstices, and at the bottom by a band of stopped, rightwards running meanders. Parts of two spirals above Leto are missing and repainted.

Mouth concave and reserved on top, with a two-stepped rim, the upper reserved and grooved, the lower circled by an egg-band. Underside of mouth concave and reserved. Neck glazed inside. Glazed

handles, the horizontal ones upturned. Body with almost flat shoulder tapering to an ogee foot which is glazed apart from its lowermost part; angular steps, the lower flaring outwards and up; very narrow resting surface; interior of foot reserved as is the underside. At the join of body to foot a reserved groove.

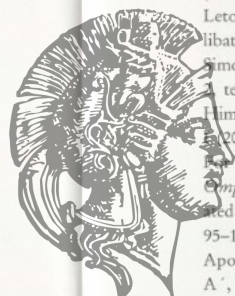
Apolline Triad. In the centre, Apollo, frontal but looking to right, holding a tortoise-shell lyre seen from the inside. He wears a long himation and a wreath on his head. Missing are half of his face and upper body from below the ear to his waist, his palm, right leg and lower part of his left toe (but the fingers are preserved) and a small part of the lyre's left side all of which are repainted. Facing him stands Leto holding a sceptre. She wears chiton, himation and large stephane decorated with a simple meander; she is missing the edge of her stephane and most of her body from elbow to shanks, apart from the forepart of her knee. Between Apollo and his mother is an omphalos covered with the sacred woolen net, only the upper part of which is preserved. Behind the god stands Artemis with quiver on her back, holding a bow, and a large phiale which is decorated with dots and almost like motifs. She wears an open peplos with overfold and a head-band. Her chest from neck to waist and the upper part of her phiale are missing and repainted.

Dilute glaze: ornament on Leto's stephane and net on omphalos.

Circle of the Villa Giulia Painter. Ca. 460–450 B.C.

The foot of our hydria resembles that of a hydria near the Niobid Painter: CVA Berlin 9, Beil. 4, 3; see also below, Pl. 3. The spiral pattern on the neck is uncommon: see *LIMC* VII (1994) s.v. Oidipous, no. 68 (I. Krauskopf); *Agora* XXX, pl. 67, no. 623 (470–460 B.C.); *ARV*² 717, 224 (Aischines Painter); *ARV*² 189, 74; *Add*² 189 (Kleophrades Painter); CVA Adolphseck, Schloß Fasanerie 1, pl. 29, 3 (440 B.C.); CVA British Museum 6 III I c, pl. 87, 3 (Class of London E 195); *ARV*² 1330, 9; *Add*² 365 (420–400 B.C., Makaria Painter).

The style of drawing recalls the Niobid Painter, especially his follower, the Villa Giulia Painter, both of whom favour Apolline triad imagery. Features also occurring in the work of the Villa Giulia Painter are



the rendering of the ear (cf. CVA Tübingen 4, pl. 3, 3) Artemis' clenched hand (cf. *ARV*² 626, 6) and Apollo's hair that is fastened at the nape and then falls freely in tresses on his back (cf. CVA Kiel 2, pl. 38, 1). For the Villa Giulia Painter see *ARV*² 618–627; *Para* 398–399; *Add*² 270–271.

Apollo, Artemis and Leto appear together as cult statues as early as the 8th century B.C. (Dreros, Crete) and are favoured in Attic vase-iconography from the second half of the 6th to the end of the 5th century B.C. In red-figure the theme reaches its peak of popularity in the second quarter of the 5th century B.C.; the scheme is devoid of narrative content and the emphasis is on the gods who are engaged in preparing a libation. For the Apolline Triad see *LIMC* II (1984) s.v. Apollon, nos. 630–666 (W. Lambrinoudakis et al.); *ibidem*, s.v. Artemis, nos. 1003–1009 and 1105–1122 (L. Kahil – N. Icard); *LIMC* VI (1992) 256–264, s.v. Leto (L. Kahil – N. Icard). For the large series of self-libating gods as a self-referential act of piety see E. Simon, *Opfernde Götter* (1953); M. Prange, CVA Kiel text to pl. 38, 1 (with updated bibliography); N. Himmelmann, *Alltag der Götter* (2003) 7 ff.; *ThesCRA* (2004) 237–253. For the omphalos in general, see E. Simon, *Omphalos* (1959). For the musical instruments associated with Apollo see S. Sarti, *AnnAStorAnt* 14 (1992) 95–104; for the lyre as the instrument of the Delphian Apollo see Aik. Kostoglou-Despoini, *ADelt* 31 (1976) A', 166–177, esp. 175–176. On the Apolline triad as popularized by the Niobidian vase-painters see M. Prange, *Der Niobidenmaler und seine Werkstatt* (1989) 71–73. For the renewed interest in the Apolline triad in the second quarter of the 5th century B.C. as reflecting the establishment of the Delian League with its headquarters on Delos and Apollo as its patron see most recently L. I. Marangou (ed.), *Αρχαία ελληνική τέχνη από την συλλογή Σταύρου Σ. Νιάρχου* (1995) 148–153, esp. 152–153 (M. Tiverios); H. A. Shapiro in P. Hellström – B. Alroth (eds.), *Religion and Power in the Ancient Greek World, Proceedings of the Uppsala Symposium 1993* (1996) 101–113 with previous bibliography. The omphalos is a symbol of the Pythian Apollo, perhaps suggesting a locale for the figures on this vase in Delphi, but an Attic shrine of the god, such as the Python, cannot be excluded. For depictions of the Apolline triad by an omphalos, which is not as popular as by an altar, see *LIMC* II, *op. cit.* s.v.

Apollon, nos. 654 and 745; cf. also no. 746 which has a combination of Pythian and Delian elements. For another possible depiction of the Python in Athens where boys offered the prize tripods won at the Thargelia see a sacrifice scene by the Kleophon Painter with Apollo seated in a temple flanked by an omphalos and tripods, as suggested by E. Simon, *Festivals of Attica* (1983) 79. For the omphalos as a generic spatial indicator in Apolline scenes rather than a specific reference to shrine topography see F. Lissarrague, *BCH Suppl.* 36 (2000) 53–67. For the formal appearance of Apollo with his female relatives as stressing the importance of family ties in which the male-female relationships are equally significant and for Leto as kourotrophic deity of boys and girls see K. Waldner, *Geburt und Hochzeit des Kriegers* (2000) 184; 227–229. The emphasis on family ties may explain why the theme of the Apolline triad was deemed a relevant decoration for wedding vases, such as hydriai and nuptial lebetes; for an example of the latter see *LIMC* II (1984) s.v. Artemis, no. 1010 (L. Kahil – N. Icard); Sgourou, *Lebetes* 91–93; 265, no. R 3; pl. 16. If so, the political interpretation advanced by some scholars should be downplayed.

Scenes of a male god surrounded by family members with implements for libation find a compositional analogy in departure scenes of which they may be a projection to a divine level. Since the theme of departure is also invested with notions of death, it is possible that the Apolline triad was regarded as suitable decoration for a vessel which could also be put to funerary use. For departures and for their association with the role of the women see discussion below, text to Pls. 3–5.

PLATES 3–5

Fig. 3. Hydria-kalpis.

38151. Given by an anonymous donor (2000).

Μουσείο Μπενάκη 1 (2001) 184.

Ht., 35.9 cm; Diam. of mouth, 15 cm; Diam. of foot, 13.8 cm.

Recomposed from large fragments. Missing a few small pieces from its front side, namely part of Nike's drapery at thigh level; a small part from the old man's right elbow, chest and the back of his chair; a tiny part from the warrior's corslet-hem comprising the second

to the fourth flap and the upper part of the chitoniskos pleats; a part of the helmet, just below the front part of the crest; a small part from the woman's left palm at the small finger continuing up to the column and handle ornament. Also missing fragments at the left handle root and back side and larger ones from the neck and rim. All are restored in plaster and repainted. Surface partly worn at the joins of the fragments; large round splinters flaked off all over the surface, especially at the back side, perhaps caused by a pick-axe. Thick, lustrous glaze misfired reddish at the handles. Rim circled by an egg-and-dot band. The picture is framed by a band of oblique addorsed palmettes running to right on top, and another with maeanders running to right, below. The palmette band extends to the width of the figures only and, due to the irregular shape of the vase, slants from left to right. Handle roots partly circled by irregular black tongues. Added white, mostly flaked off.

The height of the hydria is uneven at the shoulder, due to irregular potting. Mouth in two degrees, concave and reserved on top, except for the outermost 0.5 cm; two-stepped, grooved rim the upper glazed, the lower circled by an egg-band. Underside of mouth horizontal and reserved. Neck glazed inside. Glazed handles, the horizontal upturned and slightly flexed; the left one is set a little higher and is thicker. Ovoid body with rounded shoulder tapering to an ogee foot. At the join of body to foot a glaze band bounded by two reserved grooves. Thick, low foot, glazed apart from its lowermost part; steps rounded, the lower flaring outwards and up; very narrow resting surface; interior of foot reserved as is the underside.

Departure scene consisting of four human figures and a dog. At the centre of the scene, an armed warrior standing frontally but looking left at a Nike who offers him a sheathed sword. The warrior is flanked at either side by a seated old man, presumably his father, and a woman with an oinochoe standing at a porch.

The warrior is the focal point of the composition and is separated from the other figures who are placed at the periphery, with minimal overlapping. He is the tallest of all, due to his high helmet which interrupts the neck's ornament band. He is depicted as a young, unbearded male with curly hair-locks and "sideburns" (*ionloi*), fully armed with helmet, corslet above a chitoniskos, spear and shield, yet no greaves; a sword is being brought to him by a motherly Nike, to

complete his arming. In addition, the warrior holds a phiale for the upcoming libation before his departure. His helmet, of Corinthian type, is high and narrow and sits unnaturally almost on the top of his head. Its crest bears four lines to denote its bristling plume and the skull-piece itself bears three square studs; a fourth would have been on one of the missing fragments. The corslet is of the composite type, with two shoulder-pieces (*epomides*) drawn down over the shoulders and fastened by laces to the chest; a decorative finial keeps the laces fastened; below the belt the corslet opens on to one row of flaps. It is ornamented with a star on each shoulder-piece and another on the cuirass itself. The upper edge of the corslet is decorated with a band of zetas; the belt bears a band of dots. The hoplite holds a small phiale decorated with a sun-like motif in his right hand. A large round shield seen from the rear is strapped to his uplifted left arm which is stretched out under one strap around the forearm, an armband (*porpax*) at the elbow and finally the shieldgrip (*antilabe*) held in his hand; the latter is a leather cord running all round the shield on a series of studs to which tassels are attached. The metal strip running across the inside of the shield is from the foot of the armband is decorated with chevrons. Together with the shieldgrip, he grasps a spear tucked between the handgrip and his thumb, that extends across his head and butts in front of the woman's right toe. The weight of the figure is on the right leg; his knees and ankles are denoted with arched lines and a straight line passes through his toenails. At the far left Nike, with body in three-quarter view from the inside and head in profile, proffers a sheathed sword whose scabbard is decorated with thick horizontal and thin oblique lines to the warrior. She wears a peplos with blowing and overfold which is open at the side and her hair is tied up with a large hairband. Before her an old man, presumably the hoplite's father, sits in right profile with head tilted up gazing at his son; a very thin line on his forehead denotes wrinkles, while two broken lines denote his collarbone; he has white hair and a beard and wears a chiton and himation; he gestures towards his son with an outstretched arm while holding his crooked stick in the other. The chair is rendered with a protruding seat-rail and star-like pins of which the one on the hind chair leg is inscribed in a triangle. The woman at the right end of the scene, either the warrior's wife or sister, stands in a porch



consisting of a lintel and two fluted Doric columns surmounted by an abbreviated architrave. The capitals of the columns are seen in bird's eye-view from above. She is rendered with frontal body and head in left profile; she wears a sakkos, and belted peplos with blowing and overfold. In her right hand she clasps an oinochoe. Before her the warrior's dog steps to left with tail between his hind legs.

White: old man's hair and beard.

Dilute glaze for warrior's edge of hair and shading for upper part of Nike's wings. Relief contour and relief line for all details.

Group of the Niobid Painter. Ca. 450 B.C.

The vase-painter adheres to Niobid Painter models, but there are also connections with the early painters of the Polygnotan workshop. Graphic renderings, such as the triangle at the chair's leg, the rail's angular projections at either side of the seat, the rectangular studs on the cap of the warrior's helmet, the series of zetas at the upper edge of his corslet and the inclusion of columns in the scene, associate our painter with the Niobid Painter; however, features such as the sharp, broken lines of the draftsmanship, the more rounded ears, the inverted triangle for the pupil of the eye, the unscaled cuirass and the arched lines on the warrior's ankles suggest a different, though unidentified hand, in his workshop. For the Niobid Painter and his circle, in general, see ARV² 598–617; 1661–1662; *Para* 394–398; *Add²* 265–269; Robertson, *Art* 180–185; M. Prange, *Der Niobidenmaler und seine Werkstatt* (1989); the rendering of drapery folds by our painter must be contemporary with the Niobid Painter's late activity: cf. Prange, *op. cit.* 6, no. N 108; for similar figure-types cf. *ibidem*, esp. pls. 6, 7 (no. N 13), 16 (no. N 64) and 44 (no. N 76 and GN 98: departure scenes). For a similar type of hydria foot cf. Niobidean specimens: CVA Berlin 9, Beil. 4, 3; CVA Basel 3, Beil. 6, 1. For this type of seat with angular projections and columns appearing in scenes by the Niobid Painter and his associates see E. Böhr, CVA Berlin 9, text to pl. 19, 4–6; for rectangular helmet studs as seen on vases by the Niobid Painter see S. B. Matheson, *Polygnotos* (1995) pl. 3; CVA Oxford 1, pl. 16, 3–4. The draftsmanship on our vase is sloppy and inaccurate: see the palmette above the warrior, his awkward way of grasping the shield's handgrip, the uneven column

bases, the overlapping of the woman's pleat- and Nike's scabbard-lines with their fingers, and Nike's peplos opening that slants backwards instead of being vertical.

As regards the composition, the Niobid Painter and his associates favour frontal, high-waisted and long-legged warriors with a shield shown from the inside, as here; the seated old man, a motif that is reintroduced in the middle of the 5th century B.C. for departure scenes and the inclusion of Nike as donor of the sword are innovative variations to the scene and associate it with the Polygnotan milieu. In fact, our departure scene has close compositional correspondences in the disposition of figures with a departure scene by an early Polygnotan, the Lykaon Painter, who is a pupil of the Niobid Painter: see Matheson, *op. cit.* 88, pl. 64; for more variants, on occasion including a Nike, see Matheson, *op. cit.* pls. 66, 67, 75, 77, 87, 101, 122 and 174; for the figure-type of the oinochoe-holding woman see Matheson, *op. cit.* pls. 76–77; her akimbo-placed arm on our scene has a close parallel on a warrior by the Niobid workshop: cf. CVA British Museum 3 III I c, pl. 14, 1 a (Painter of the Berlin Hydria). The aged father seated next to his son occurs more often in the Polygnotan workshop and its following. For examples by the Niobid Painter and his associates see CVA Louvre 2 III I c, pl. 23, 3 and CVA Ferrara 1, pl. 8, 1; for later painters see ARV² 1172, 11 (Polion); a late Mannerist shows the father as a king, thus adding heroicizing nuances to the theme: ARV² 1124, 1; for examples antedating ours see CVA Castle Ashby, pl. 47 by the Berlin Painter and CVA Glasgow, pl. 28 by Hermonax.

The warrior's Corinthian helmet, in addition to his full suit of armour, enhances the heroic and ceremonial character of the scene, since it is a type of headgear worn down to the early 5th century B.C., but out of use thereafter and appearing only as an iconographic accoutrement of heroes. The sword offered by Nike was not an essential part of hoplite gear, unlike the helmet, corslet, greaves, spear(s) and shield; although commonly worn, the sword was rather secondary, to be used for the close, critical fighting after the ranks of the army were broken. However, old, precious swords are a poetic and cultic accoutrement of heroic kings and heroes, as in the cases of the Seven against Thebes and Theseus. The tasselled loop at the soldier's forearm is very rare, for only a two-handed arrange-

ment was usually required to alleviate the weight of the shield. If not the painter's idiosyncrasy or fantasy, this may suggest that our warrior needed his left palm free in order to hold his spear, or that this shield had a non-military function. On hoplites and their armour see most recently S.-G. Gröschel, *Waffenbesitz und Waffeneinsatz bei den Griechen* (1989); J. K. Anderson in V. D. Hanson (ed.), *Hoplites: The Classical Greek Battle Experience* (1991) 15–37; E. Jarva, "Archaiologia" on Archaic Greek Body Armour (1995); St. Mitchell in A. B. Lloyd (ed.), *Battle in Antiquity* (1996) 87–105; H. van Wees, *Greek Warfare* (2004) 45 ff.; 87 ff. with previous bibliography. On emblematic ceremonial swords in contexts of the Mycenaean period and their later survivals as iconic symbols see Th. Eliopoulos, *ADelt* 54 (1999) A' [2003] 51–78, esp. 72–73. Dogs occur more often in the late Archaic red-figured departure scenes and become uncommon thereafter: see, e.g., CVA British Museum 3 III I c, pls. 2, 2 a; 3, 1 b (Pioneers) and 22, 3 a (Achilles Painter); Mannack, *Mannerists* 130–131, no. H.13 (Hephaistos Painter). They are not known in departure scenes by the Niobid Painter, but an example exists by a member of his group, the Painter of the Berlin Hydria: see *ARV*² 616, 2. The animal may characterize the soldier as a hunter: see A. B. Spieß, *Der Kriegerabschied auf attischen Vasen der archaischen Zeit* (1992) 111–115; for hunting as preparation to being warrior see J. M. Barringer, *The Hunt in Ancient Greece* (2001) esp. 10–69. It is possible that the depiction of the dog's tail between the hind legs is a sign of sorrow or ill omen.

Although scenes depicting various points in the ritual of the departure, such as the wearing of armour and the extispicy, are popular from the inception of the scheme in Archaic times, in the ripe Classical period, in a marked change in tone, the imagery focusses on the solemn offering of a libation to the gods; the warrior appears in "heroic nudity", or fully armed, as here, or as a youth in travelling or hunting gear about to receive the suit of armour and perform a libation with his family. Our scene emphasizes the arming rather than the libation ritual, since the phiale is small and the youth gazes at Nike rather than at the woman with the oinochoe. The mythological model for arming and departure is Thetis bringing armour to Achilles and Hector setting off from Troy; yet the possibility of a heroic or mythological departure base for our scene is excluded by the lack of inscriptions

naming the figures, that in fact renders it an emblematic arming of the Athenian citizen-hoplite with heroic nuances. The depiction of Nike in departure scenes is relatively uncommon and when she does appear she is usually engaged in performing a libation with the hoplite, rather than adding the final touch to his armament by offering him the sword that will bring him victory. It seems that Homeric Thetis of the earlier imagery has developed into a motherly Nike and Achilles or Hector into the generic, idealized citizen-soldier. For Nike in the role of the soldier's mother in departure scenes see J. Bazant in *ISGA* 33–40, esp. 36–37. The ritual and ceremonial character of the scene, in which the boundary between the mortal and the divine is dissolved, becomes more apparent when the scene is compared to an image by the Niobid Painter with a frontal warrior like ours standing next to his patron deity, Athena: see CVA Louvre 2 III I c, pl. 23. The addition of Nike to the arming imagery accentuates the pivotal role of the armed citizen in a hoplite society by emphasizing martial success in an era marked by Athenian political and military supremacy in the Greek world. For departure scenes including Nike see R. Konig, *Gaerre et départs en Grèce à l'époque classique* (1979) 250–253; F. Lissarrague in C. Bérard et al., *La cité des images* (1984) 40 ff.; *idem*, *L'autre guerrier* (1990) 35–53, esp. 46–47; *LIMC* VI (1992) s.v. Nike, nos. 304–314 (A. Goulaki-Voutira); C. Thöne, *Iconographische Studien zu Nike im 5. Jahrhundert v. Chr.* (1999) 45–47.

Another layer of meaning underlying departure scenes points towards the world of the ephebe and his military initiation into hoplite status. Evidence from the 4th century B.C. and later indicates that a large proportion of citizens aged 18 to 20 undertook military training; a shield and a spear were awarded to the young hoplites in a public ceremony at the theatre of Dionysos, after the completion of their ephebic military training program (Ar., *Ath. Pol.* 42.2–5; L. A. Burckhardt, *Bürger und Soldaten* [1996] 26 ff.). Although we don't have secure evidence regarding the 5th century B.C., it is possible that the iconographic association of youths as hunters and hoplites on several vases depicting departures alludes to such an occasion of passage into manhood and citizenship (cf., e.g., E. D. Reeder, *Pandora* [1995] 158–160, no. 20). The placement of the young hoplite among his family



conforms to the established departure schemes; yet here, the king-like father and the motherly Nike may refer to the older generation of soldiers, victors at Marathon and Salamis and the sister or wife, to the man's womenfolk as procreators of soldiers, a source of pride for the family and the polis. Thus the issues underpinning our scene are war and the household, both pivotal in Periclean civic ideology, as is the role of all members of Athenian society in this status quo. Some scholars regard arming and departure imagery as a formulation of polis ideology referring to the glorious death of the hoplite in battle and argue for an association of departure scenes with memorial imagery. For the iconography and meaning of departure scenes, in general, see J. Bazant, *Les citoyens sur les vases athéniens du 6^e au 4^e siècle av. J.-C.* (1985) 7–12; H. Hoffmann, *Métis* V (1990) 127–136 (discussing the heroic death symbolism); H. A. Shapiro, *ibidem* 113–123; Spieß, *op. cit.*; H. Killet, *Zur Ikonographie der Frau auf attischen Vasen archaischer und klassischer Zeit* (1994) 64–90; J. G. Szilagyi, *MusHogr* 92–93 (2000) 23–46; S. Lewis, *The Athenian Woman* (2002) 39–42; S. B. Matheson in J. M. Barringer (ed.), *Periclean Athens and its Legacy* (2005) 1–33. For the departure of a young warrior as a metaphor of his premature death on a sculptural example see further Th. Karagiorga-Stathakopoulou, *ADelt* 54 (1999) A' [2003] 115–154, esp. 137 ff. For the iconographic formulae used to depict the life cycle of the Greek warrior see also N. Marinatos in S. des Bouvrie (ed.), *Myth and Symbol I, Papers from the Norwegian Institute at Athens* 5 (2002) 153–170. For departure schemes by contemporary workshops see Mannack, *Mannerists* 103–105; Matheson, *op. cit.* 269–276 (Polygnots); G. Kavvadias, *O Zwypáφος του Sabouroff* (2000) 108–111 (Sabouroff Painter). For the departure motif as iconographic *topos* standing for the initiation of the ephebe to a hoplite see I. Scheibler, *JdI* 102 (1987) 99 ff.; S. Pfisterer-Haas in *Kunst der Schale*, 429–435. If departure scenes are seen as nuanced imagery of hoplite initiation signifying the passage from the youth/hunter to the mature citizen/hoplite, the vases bearing the theme could have been used as display pieces in symposia celebrating the event of the transition to manhood; to be noted, the theme occurs more often on symposium ware, namely kraters, amphorae and cups, and less frequently on hydriai. By

extension, vases with this theme could have served as grave gifts to prematurely deceased individuals who failed to reach an ideal status for Greek society. Since women were deemed significant to arm the hoplite and join him in the departure libation and since the vase bearing such imagery is a hydria, it may be deduced that this was an appropriate grave gift for a female as well. For the essential role of women in departure imagery of the 5th century B.C. see Bazant, *op. cit.*; F. Lissarrague in G. Duby – M. Perrot (eds.), *A History of Women in the West*. 1. *Antiquity* (ed. P. Schmitt Pantel, 1992) 172–180. For the view that lekythoi depicting the departure theme retrieved from tombs were not gender related and could have been offered to deceased of both sexes see M. Torelli in R. Panvini – F. Giudice (eds.), *Ta Attika* (2004) 102.

PLATES 6–9

Hydria-kalpis.

31115. Given by P. Zoumboulaki (1986).

S. Pingiatoglou, *AA* 1989, 11–21; M. Catucci, *Annali della Facoltà di Lettere e Filosofia, Università di Bari* 37–38 (1994–1995) 179; 185; A. Delivorrias in *Antikenpräsentation in der heutigen Zeit – zwischen Tradition und Zukunft, Internationales Kolloquium 22. Oktober 1994 in Leipzig* (1995) pl. 18, 3; L. Todisco, *Ostraka* 6 (1997) 137, n. 16; 138–139, fig. 7; 149, n. 129; 150; 151; *Ελλάδα Μνημεία* 94, fig. 133; D. Tsiafaki, *Η Θράκη στην αττική εικονογραφία του 5ου αιώνα π.Χ.* (1998) 149–150, pl. 42; E. Böhr, *CVA Berlin* 9, 48, text to pl. 24; I. Giudice-Rizzo, *Inquieti "commerci" tra uomini e dei* (2002) 151, pl. 23, 4.

Max. pres. ht., 12.5 cm; Diam. of mouth, 15 cm; Max. pres. diam., 26 cm.

The hydria is recomposed with fragments from the mouth, shoulder and upper part of the body to the handle level. Missing are the lower body, all handles apart from the spring of the vertical one at the neck, as well as large sections from the decorated frieze. All are restored in plaster and overpainted. Lustrous glaze. Surface worn at the joins. Additions in white partly preserved. KAAE inscription (see fig. p. 22).

Torus rim with groove near the top, reserved on top, apart from outermost 0.5 cm which is glazed; egg-band circling the side of the rim. Neck glazed inside. Root of each horizontal handle is circled by an egg-

band. Picture on the shoulder with seven figures arranged on a panel that extends to the vertical handle and is framed by a band of inscribed upright palmettes alternating with lotus buds on top. Laurel (or olive) wreath with berries circling the vase at the handle level below.

Boreas pursuing Oreithyia. In the middle of the panel a naked, beardless, winged youth (Boreas) with a sword strapped across his chest pursues three fleeing women who rush off before him, two looking back, while two others flee to the opposite direction behind him, one looking back. Boreas' hair flutters in the air; he wears a (myrtle?) wreath in faded white. The scene is overseen by a sceptre-holding, wreathed, bearded man in himation who closes the scene at the far left. The fleeing women run with outstretched arms; the one before Boreas, Oreithyia, holds a tendril; between her and the winged god the word $\kappa\alpha\lambda\epsilon$.



The maidens wear alternately peplos or chiton and himation; all have their hair tied up; from left to right, the second and fourth wear a leaf diadem, while the first and third have a triple hairband; all, except the second from last, wear drop-like earrings. On the ground between the first two figures at either side of the panel, a springing tendril, and before Oreithyia, a wreath.

White: inscription; hair-fillets; leaves on diadems; Boreas' scabbard-tassels.

Dilute glaze: details on drapery, wreath before Oreithyia, Eros' feathers. Partial relief contour. Preliminary drawing on all figures.

Christie Painter [Pingiatoglou]. 440–430 B.C.

For kalpides with picture on the shoulder that reaches the vertical handle while the rest of the vase is black see *Agora* XXX, 38–39, esp. n. 13. They are especially

popular within the Polygnotan Group, but the groundline is usually a palmette chain; for a laurel wreath, as here, see a contemporary hydria by Polygnotos depicting Eos pursuing Tithonos: CVA Edinburgh, pl. 20, 1–5; see also ARV² 1060, 143 (undetermined Polygnotan hydria); C. Servadei in I. Colpo, I. Favaretto and F. Ghedini (eds.), *Iconografia 2001* (2002) 164, figs. 2–3; CVA Wien 3, pl. 141, 4 and 6 (close to the Christie Painter). For a list of Polygnotan hydriai with picture on the shoulder see E. Böhr, CVA Berlin 9, text to pl. 16; for illustrations see S. B. Matheson, *Polygnotos* (1995) 23–25, pl. 14.A–D; 38, pl. 28.A–B; 75, pl. 58.A–B; 76–77, pls. 59.A–B; 60.A–B; 95, pl. 72.A–B; 103, pl. 80.A–B; 292, pl. 181.

For the Christie Painter, a late member of the Polygnotan Group who favoured primarily bell-craters and, secondarily, hydriai see ARV² 1046–1049; 1679; *Para* 444; 517; *Add²* 320–321; Matheson, *op. cit.* chapter 2, *passim*, esp. 85; 122–128; Pingiatoglou, *op. cit.* 19–21. For the findspot of his vases and for the *kale* inscriptions added to his scenes see Todisco, *op. cit.* 148–149; 151. Our scene is stylistically and compositionally very close to a version of another hydria by him that depicts the pursuit of Thetis by Peleus: ARV² 1049, 54; Catucci, *op. cit.* 171–191; Todisco, *op. cit.* 142, figs. 12–14.

The winged pursuer can be identified with Boreas who abducts Oreithyia while she is collecting flowers outdoors and under the eyes of her father, Erechtheus, who witnesses the event: Pingiatoglou, *op. cit.* For the subject of Boreas and Oreithyia see, in general, *LIMC* III (1986) 133–142, *s.v.* Boreas (S. Kaempf-Dimitriadou); *LIMC* VII (1994) 64–68, *s.v.* Oreithyia (E. Simon); Tsiafaki, *op. cit.* 135–164; for its treatment by tragic poets who stress the misfortune of amorous liaisons between mortals and deities see Giudice-Rizzo, *op. cit.* 94 ff. Although the scene is patterned upon the basic formula of pursuits, the youthful appearance of the winged god deviates from his standard depiction as a bearded, unarmed, draped male with winged sandals; it is possible that the Northern wind is here assimilated to a full-size Eros about to grab the maiden and initiate her into erotic maturity. For a full-size Eros in the Polygnotan corpus see, e.g., Matheson, *op. cit.* pls. 156–157. For the rare iconographical parallels of winged male figures with a sword, interpreted as Eros, Boread, or



Thanatos see Pingiatoglou, *op. cit.* 14, n. 9. For the semantic kinship between Boreads and Eros in Archaic vase-painting see further C. Isler-Kérenyi, *AA* 1984, 383–386. In pursuit scenes swords are held by generic youths and by Theseus, the quintessential paradigmatic ephebe: C. Sourvinou-Inwood, *JHS* 107 (1987) 131–153; for Polygnotan pursuits, usually involving Theseus, see Matheson, *op. cit.* 223–226. There are five depictions of the Boreas-Oreithyia theme by the Polygnotans, two of which are by the Christie Painter: see Matheson, *op. cit.* 213.

Oreithyia's tendril is a common attribute of pursued girls and nuptial attendants in scenes of bridal preparation, it should, therefore, be understood as an iconographic sign signifying "maiden". The erotic nature of the scene is enhanced by the *kale* inscription praising the girl. The Christie Painter similarly rendered Oreithyia as a tendril-holding peplophoros on a bell-krater (Pingiatoglou, *op. cit.* 17, fig. 8); on other examples by him, the tendril holders are Thetis and her friend (Todisco, *op. cit.* 136, figs. 1 and 3), or a generic bridal attendant (Matheson, *op. cit.* 128, pl. 113). The circular object on the ground before Oreithyia is best understood as a flower-groove: see Todisco, *op. cit.* 148–149. For fallen objects as an iconographic convention which denotes the unexpected event see N. Strawczynski in P. C. Bol (ed.), *Zum Verhältnis von Raum und Zeit in der griechischen Kunst* (2003) 29–45, esp. 39–44.

For scenes of erotic pursuit, an embodiment of the cultural idea of marriage as a dangerous rite of passage entailing unwillingness from the part of the female and for the notion that maidens qualified as erotic prey see above, text to Pl. I. Mythological formulations of this conceit included several mythological paradigms, among which Boreas and Oreithyia. The presence of the onlooking, but inactive father enhances the idea of the girl's separation from her parental home and confirms the validity of the union about to occur, but it also makes the theme a suitable metaphor of death. The winged Boreas, a celestial figure, ascribes erotic and eschatological connotations to the scene: see J. de la Genière in A. J. Clark – J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) esp. 177–178.

Some scholars point to the political and financial relations between Athens and Thrace, homeland of Boreas, as an explanation for the popularity of the Boreas-Oreithyia theme, which reaches its peak in the

second quarter of the 5th century B.C.; for the frequency of the Boreas-Oreithyia theme in vase-painting see F. Giudice in F.-H. Massa-Pairault (ed.), *Le mythe grec dans l'Italie antique* (1999) esp. 303, fig. 11 a. Others stress Boreas' marital tie with the Athenians, which resulted in his involvement on their side against the Persians: see W. R. Agard, *Clj* 61 (1965–1966) 241–246, esp. 245–246. It is questionable whether these historical realities underlie the imagery of Oreithyia's abduction; certainly they do not by the second half of the 5th century B.C., when Boreas is assimilated to ephebes and Eros, and the focus falls on the marriageable maiden as erotic prey in need of taming, as on our example. It is of interest, that the Boreas-Oreithyia theme is combined even earlier with that of a scene in the women's quarters on another vase: see *LIMC* III, *op. cit.* *s.v.* Boreas, no. 79. For the erotic pursuit as a prelude to marriage and thus combined with scenes of female nuptial activity see also Todisco, *op. cit.* 144–145.

PLATE 10

1–3. Fig. 5. Hydria-kalpis.

40112. Given by P. Zoumboulaki (1986).

Not previously published.

Ht., 19.6 cm; Diam. of mouth, 8.2 cm; Diam. of foot, 7.9 cm.

Mended from fragments, but missing several large pieces from the neck, body and foot, especially at the handle areas and back side, as well as all three handles, which are restored in plaster. Thin, but lustrous glaze, partially misfired red. Surface scratched.

Horizontal, reserved disc mouth with a groove at its upper part and bearing a groove at its join to the shoulder; its side is decorated with black vertical strokes. Interior of neck glazed. Ovoid body, tapering to an ogee foot which is glazed, apart from the side of its lower step; at the join of body to foot two reserved grooves. Underside reserved. The picture is framed by a chain of lotus buds with dots at the interstices on top, and by a band of rightward maeanders, below.

Nuptial preparation in the women's room. In the centre of the scene the bride, clad in chiton, himation and sakkos, sits on a chair holding an alabastron; her entire upper body and chair, apart from its front leg are missing. A woman approaches her proffering the

gifts of a sash and a small basket atop a bigger one. She wears a belted peplos with overfold and a large hair fillet on her head. Behind the bride a woman in a belted chiton and hair tied up proffers a rolled-up garment.

Ca. 440–430 B.C.

The neck ornament of lotus-bud chain occurs commonly in the hydriai of the Mannerist workshop: see Mannack, *Mannerists* 67–68.

For the morphology and meaning of women at their bridal toilette that derive from earlier generic schemes depicting female gatherings see E. Götte, *Frauentgemachbilder in der Vasenmalerei des fünften Jahrhunderts* (1957); H. Killet, *Zur Ikonographie der Frau auf attischen Vasen archaischer und klassischer Zeit* (1994) 203–219; P. Veyne, F. Lissarrague and F. Frontisi-Ducroux, *Les mystères du gynécée* (1998) 157–178 and, more recently, G. Ferrari, *Figures of Speech* (2002) esp. 11–34; S. Lewis, *The Athenian Woman* (2002) 130–171; S. Schmidt, *Rhetorische Bilder auf attischen Vasen* (2005). For the meaning of the rolled up garment in such scenes see J. Reilly, *Hesperia* 58 (1989) 423 and on grave stelai see A. Kalogheropoulos, *ADelt* 29 (1974) A', 194–225, esp. 210 ff. For small contemporary hydriai of poor draftsmanship and domestic subject-matter see CVA Varsovie 3, pls. 34, 1, 2; 42, 4–5 (close to the Painter of Munich 2436). For alabastra in the hands of seated adorning brides see Sgourou, *Lebetes* pl. 29 a; 39 a; and in the hands of other bridal figures see, e.g., CVA München 5, pl. 232, 4 and 7; *Il Museo di Torcello* (1993) 32–33, no. CG 27 (I. Favaretto).

PLATE 11

1–3. Pl. I (photomontage). Hydria-kalpis.

35414. Given by P. Zoumboulaki (1986).

V. Sabetai, *Μουσείο Μπενάκη* 4 (2004) 25–31.

Max. pres. ht., 28.5 cm; Diam. of mouth, 11.7 cm; Max. diam. of body, 20.3 cm.

The hydria is recomposed from fragments of the mouth and part of the shoulder and body to the beginning of the foot. Missing two thirds of its picture, all the foot, most of the right handle and large fragments below the handles, all of which are restored in plaster. The alabastron-holding woman is missing

parts of her lower body. A splinter missing at the right side of the alabastron. Glaze thin, misfired grey-greenish and reddish at places, especially at the back. Surface worn at joins.

Top of mouth reserved and horizontal with a very slight round upper part joining the slanting rim, which is torus-shaped and bears an egg-band on its side. Interior of neck glazed. Band of diagonal opposed running palmettes frames the scene on top and a band of rightwards stopped maeanders alternating with saltires frames the scene below. Reserved areas under the handles which are circled by thin reserved bands.

Funerary scene. Preserved is a woman to right bearing an alabastron. She wears a peplos and a triple hairband. Before her are preserved the back of a bending woman in chiton and himation to right, the upper part of a lekythos (mouth, neck, handle, upper part of body) and traces of a figure to left (edge of the hair, toes).

Relief contour.

Manner of the Washing Painter. Ca. 430–425 B.C.

Our hydria joins the fragment no. 17283 from the front side of a hydria in the National Archaeological Museum at Athens, that depicts women at the grave. It was associated with the Washing Painter by Karouzou and Beazley, and ascribed by the latter to the "manner" of the Washing Painter: see ARV² 1134, 17; CVA Athènes 2 III I d, pl. 28. The National Museum fragment was confiscated in 1938 in the shop of the antiquities dealer Theodoros Zoumboulakis, the year being a terminus ante quem for the acquisition of several other vases in his possession, part of which are now in the Benaki Museum (see Preface). The scene can now be reconstructed as depicting three women at the tomb, the central one standing by her stele, and therefore the deceased herself, who appears in order to receive the gifts brought at her grave. The stele is surmounted by a lekythos decorated with a figure (?) in dilute glaze. Our alabastron holder is one of her attendants, the other being the basket bearer with lekythoi and fillets.

For a full discussion of the vase after it was recognized as belonging with its National Museum counterpart see Sabetai, *loc. cit.* The style of painting is different than that of the Washing Painter; the ornament bands of our vase are rare in his known output,



but occur with later associates: see, e.g., Pl. 17. The "visit to the tomb" is a theme commonly found on white-ground lekythoi, but is extremely rare on red-figured kalpides. It can only be paralleled with a contemporary hydria by the Kleophon Painter that combines the prothesis of a woman and the visit to the grave: see J. H. Oakley in J. M. Fossey – J. E. Francis (eds.), *The Diniacopoulos Collection in Québec* (2004) 47–50; 134, no. 72.

PLATES 12–16

Figs. 4 and 46–47. Hydria-kalpis.

31138. Given by P. Zoumboulaki (1986).

Not previously published.

Max. pres. ht., 45 cm; Max. pres. diam., 38.6 cm; Diam. of foot, 14 cm.

The hydria is recomposed from several fragments from the lower part of the neck to the foot, but is missing all of its mouth and large sections all over, especially on the shoulder and lower part of the body which are restored in plaster and repainted. Thin, matt glaze, partly flaked off, surface damaged, especially at joins. Adorning in white partly preserved.

Neck glazed inside. Body with almost horizontal shoulder tapering to an angular, two-stepped foot which is glazed, apart from two reserved lines marking the side of the upper step and another the beginning of the lower step. Side of lowermost step reserved. The upper step is tall, the lower is torus; interior of foot reserved as is the underside. The root of each handle is circled by a tongue band. Pictures arranged in two levels, separated by an egg-band: the shoulder panel is squat, bounded on top by a band of inscribed upright palmettes alternating with lotus buds; the body frieze is taller and is bounded below by a band of stopped rightwards running maeanders alternating with saltires which have dots at the interstices. The shoulder picture, now mostly destroyed, once bore the architectural feature of a door and an estimated nine figures. The body frieze bears six figures on side A and another four on side B, while one is positioned under each handle.

The shoulder register bore a wedding scene with the seated bridal couple dominantly positioned at the centre, now almost totally missing. On either side of the couple are attendants and the scene closes on the

right-hand edge with a pair of figures outside the nuptial *thalamos*, denoted by a door. The couple sits facing each other. Preserved are only the lower part of the seated groom (chair legs, part of his staff, shanks covered with himation, toes) and two legs of the bride's stool, or chair with part of her overlapping drapery. Behind the seated groom is a standing woman in chiton and himation; only the back part of her torso from armpit to toes and half of her arm is preserved. The woman can be safely reconstructed as standing with her left leg raised on a stool, leaning her left elbow on it; in her raised left hand she probably held a mirror, while her right arm is placed on her hip; this figure-type is repeated twice on the body panel. Behind her, preserved from thighs to toes, stands a peplophoros holding sash and casket; only the lower edge of her casket with the sash and her legs are preserved. Between these females is a duck on the ground. Another woman, now lost, was once depicted on the left-hand edge of the panel. She would have been seated with a kalathos on a low base in front of her, as indicated by the thick reserved line on which the object stood. The casket-bearing female was in all probability facing the seated figure with nuptial gifts. The group of figures behind the bride is damaged and mostly lost. Of the attendant behind the bride, preserved is only the upper edge of her fan. She is followed by a male figure possibly holding a staff; preserved is only his head and the lower tip of his staff, together with traces of his long garment at the toes. Next is a pairing of a man and a woman outside the nuptial *thalamos*. Preserved are the woman's head with large, leaved, hairband, earring and the edge of her garment's hem at the back. She advances towards a male figure with a stick who is reclining on a chair outside the bridal chamber. Despite the damaged surface, the pleats of his himation draping his legs and part of his bare torso are still discernible. The *thalamos* is indicated by a half-open door, through which part of a cushioned bed is visible. The door, with lintel and architrave, consists of two leafs each with two panels and three studded bars. The upper panels feature a knocker and a key in a keyhole respectively. On the lower panel of the right-hand leaf is an unidentified feature, possibly another keyhole. Above the reclining man hangs a myrtle wreath.

What remains on the body panel allows us to reconstruct two groups of women with three figures

each on side A, two pairings of two on side B and a seated female at either handle area. The left half of the panel of side A is almost totally missing. Starting from the figure at the left handle and moving to the right, are preserved the lower part of a woman's torso in chiton, or peplos, holding a sash and presumably directed to the right while probably looking back, as her mirror image does at the back side of our hydria. Before her is a woman preserving only part of her head (stephane with upright leaves) facing another who approaches with an open-lidded casket; only the lower drapery of this one remain (chiton, himation) together with the edge of her casket's lid. The triad on the right half of the frieze is better preserved. First, and the focus of attention, is a woman looking at herself in the mirror with one leg raised on a stool; in her raised hand she holds a mirror, while the other is placed on her hip. She wears chiton, himation and sakkos patterned with circles and is adorned with earring, necklace and bracelet. Towards her comes a woman (chiton, himation) with an open-lidded casket; preserved, though partially, are her face, back, lower drapery and the chest she holds. She is followed by a matron in a chiton and himation which is pulled up over her head and envelops her body with only her right palm protruding; she is adorned with a leaved diadem and a dot-necklace. Between the last two figures is a sash hanging on the wall. Next to the matron and under the handle is a seated woman leaning one arm on the back of her chair and looking back at her. She wears a chiton and himation, has her hair tied up in a large head-band and is adorned with a dot necklace and earring.

The frieze continues on side B, which depicts two pairings of women, each directed towards the woman at either handle; between the two pairings, a hanging myrtle wreath. From left to right a peplophoros with a mirror in one hand and a sash underneath a casket in the other moves towards the seated woman at the handle, while looking back at another who rests her leg on a stool, leaning on it with one arm akimbo. The former is missing her lower body and legs, apart from her toes; she wears a belted peplos with overfold and her hair reaches the nape of her neck. The latter, similarly dressed, is missing her head to chest, right leg, toes and most of her stool. The second pairing depicts two women moving towards the seated female who is placed under the other handle. One wears

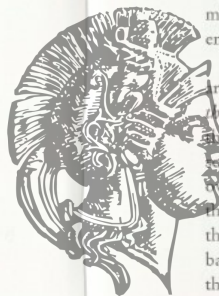
chiton and himation and is partially preserved from elbows to toes; her companion, rendered with one foot frontal, holds a sash underneath two superimposed boxes, the upper smaller; she is missing all her upper torso and parts of her thighs. The seated woman at the handle is better preserved, missing only part of her abdomen and knees. She leans back on her chair with one arm folded on its back, while the other is extended, as if to receive the gifts brought to her or to address the attendants. She wears a chiton, himation, and patterned sakkos with upright spiked leaves and is adorned with earrings, dot-necklace and bracelet; behind her is a kalathos with a distaff.

White: Bridal seat and fan on upper register; jewellery, leaves on head-bands, mirrors, on both.

Dilute glaze: edge of hair. Relief contour.

Dinos Painter. Ca. 425–420 B.C.

Although the Dinos Painter specialized in large vessels, primarily kraters, this is the only monumental hydria and the only one with double register by him known so far. The attribution is confirmed by comparisons with the facial traits of the figures on a krater in Athens: ARV² 1152, 7; *Para* 457; *Add*² 336; *See also* a krater in Bologna: ARV² 1152, 7; *Para* 457; *Add*² 336; E. Reeder (ed.), *Pandora* (1995) 365–367, no. 117 and note the similarity of the reclining figures above the handles on that vase to the man before the *thalamos* here. For the Dinos Painter see ARV² 1151–1158; 1685; *Para* 457–458; *Add*² 336–337; I. McPhee, *Attic Vase-Painters of the Late Fifth Century B.C.* (Diss. University of Cincinnati, 1973) 1–50; A. J. Paul, *Harvard University Art Museums Bulletin* 3 (1994–1995) 60–67; S. Matheson, *Polygnotos* (1995) 147–161; L. Beschi in *Δ' Επιστημονική Συνάντηση για την Ελληνιστική Κεραμική, Μυτιλήνη, Μάρτιος 1994* (1997) 215–216, pl. 136 a; O. Tzachou-Alexandri, *ADelt* 54 (1999) A' [2003] 103–114. Note the style of drawing is also very close to the Kleophon Painter's hydria fragments from Kitsi, Attica (ancient Lamptrai) in the Vlastos collection: see ARV² 1147, 59, *Add*² 335 and ARV² 1147, 60. For double-register hydriai, an innovation of the Niobid Painter taken up by the Polygnotans and their following see E. Böhr, CVA Berlin 9, text to pl. 30.



The iconography of this hydria departs from traditional formulae and attests to the great originality of the Dinos Painter in some of his works. The emblematic depiction of the bridal couple seated facing each other outside their chamber and the frieze of statuesque women with nuptial gifts is unparalleled in the Dinos Painter's work and very rare in general. Equally unusual is the composition unfolding on either side of the hydria's central axis; this axis passes through the space between the couple on the upper register and extends between the two groups of side A on the lower. The lack of central focus suggests that the organizing principle is an arrangement in vignettes, where the protagonist, namely the bride, is repeated in order to be shown at different stereotyped moments of bridal activity. All the vignettes relate to each other through nuptial subject-matter. All figures are stationary, action and movement are kept to a minimum, and the scenes are non-narrative, but emblematic of nuptials.

The figures on the upper register are grouped around the marital couple; the seated male outside the *thalamos* on the right-hand edge balances the female at the other end. The supplementary state of the shoulder scene impedes a comprehensive interpretation, but the overall impression is that the two registers are related, the lower depicting the bridal preparations, the upper the wedding and its imminent consummation. The band with the main theme is placed on the shoulder of the hydria, that, however, is smaller than the body panel with the preparations. This practice is later abandoned, when the shoulder zone with the main theme becomes larger than the body frieze: see L. Burn, *The Meidias Painter* (1987) pl. 1 a. For the marital *thalamos*, a feature of wedding scenes see R. F. Sutton in R. F. Sutton (ed.), *Daidalikon (FS Raymond V. Schoder, 1989)* 331–359. For a bridal attendant locking or unlocking the *thalamos* door with a similar key see further E. Böhr, CVA Berlin 9, text to Beil. 15 (with bibliography). For a scene with the seated bridegroom flanked by women on a krater associated with the workshop of the Dinos Painter see S. Barresi – S. Valastro, *Vasi attici figurati. Vasi siciliani* (2000) 107–108, no. 87; although this male is identified with Paris (H. A. Shapiro, *Personifications in Greek Art* [1993] 198), he is best interpreted as Adonis with Aphrodite and Peitho, as on a lekythos in Berlin (see I. Wehgartner, *JdI* 102 [1987] 185–197, esp. 185–188).

The scene of the bridal couple seated facing each other is a novel scheme, possibly anticipating the *hierogamia* scenes of the 4th century B.C. For fans and fan-bearers see M. C. Miller, *Athens and Persia in the Fifth Century B.C.* (1997) 198–206. For birds in nuptial/domestic scenes near the Dinos Painter, like the one on the upper register here, see ARV² 1160 and C. Dugas, *Exploration archéologique de Délos XXI* (1952) pl. 40, 96. For birds in scenes of female nuptial activity, in general, see E. Böhr in *APP* 109–123; A. Kauffmann-Samaras in B. Schmaltz – M. Söldner (eds.), *Griechische Keramik im kulturellen Kontext* (2003) 90–92.

The body panel encircling the vase presents a study of women in different postures, seated or standing, all draped and bearing toiletry items. They are tall, sculptural figures that fill the entire available space. The frieze is divided into two parts with three women in each group on side A and two on side B; each group of women on the one half of the panel on either side balances its counterpart on the other half, as do the single figures under each handle. The composition and arrangement of the figures are similar, though not exactly alike. The left half of side A is too damaged to allow the secure identification of each figure, but it seems that the woman in the middle of the triad was meant as the bride, to whom nuptial finery is brought. In the right part of side A the bride could be identified with the standing woman admiring herself in the mirror, for she is the focus of attention for the other two. For the posture of leaning one arm on a raised, bent leg see CVA Laon 1, pls. 34, 3 and 35, 2 (in the manner of the Dinos Painter's teacher, the Kleophon Painter). The half-open jewellery casket could be interpreted as a gift sent by her future husband. The matron gazing at the fully adorned maiden should in all probability be identified with the maiden's mother. For a similar matron by the Dinos Painter see Matheson, *op. cit.* 256, pl. 170. The draped matron is an iconographical preference of the Dinos Painter and his teacher, the Kleophon Painter: see ARV² 1147, 58; *Para* 456 and ARV² 1152, 7; *Para* 457; *Add*² 336 (Aphrodite) and ARV² 1156, 10 (Leto). She remains popular with pupils of the Dinos Painter and spreads to 4th century B.C. workshops as well; for an example see L. Burn, *J. Paul Getty Museum* 4 (1991) 116, fig. 7 a, attributed to the Meleager Painter; see also K. Kathariou, *Το εργαστήριο του Ζωγράφου του Μελεάγρου και η εποχή του* (2002) 8; 213, no. MEL 12.

Too little survives from the back side of our vase to allow us to determine the identity of the women there, other than their being generic nuptial attendants.

The identity of the seated women below the handles is not clear. Composition-wise the seated figures provide the visual link between side A and B, thus suggesting that the body panel should be read as a continuous register. Their gaze and posture establishes visual continuity, and posits a relationship to the attendants surrounding them. Their seated posture approximates them to the standard type of the Athenian bride, though in most wedding scenes this figure is placed in the centre of the composition and is the focus of attention. Technically speaking, seated figures are best accommodated in the limited handle space, though some vase-painters disregarded such limitations, as, e.g., the Polygnotans of the generation prior to this vase (cf. Matheson, *op. cit.* 111, pl. 90). It is possible that the depiction of the seated bridal figure-type was deliberate for semantic reasons as well, as it recalled the cult statue of Aphrodite in the Gardens, that had become standard for the depiction of Attic brides by the second half of the 5th century B.C. For this seated figure-type as a reflection of Aphrodite in the Gardens as known from the "Olympias" Roman copy of an original dating in the 440–430 B.C. see A. Delivorrias, *AM* 93 (1978) 1–23; *LIMC* II (1984) 90 f., s.v. Aphrodite (A. Delivorrias); M. de Cesare, *Le statue in immagine. Studi sulle raffigurazioni di statue nella pittura vascolare greca* (1997) 203 ff. A seated Aphrodite with outstretched arm also appears on the east frieze of the Parthenon: see I. S. Mark, *Hesperia* 53 (1984) pl. 62. For a comparandum to the type of the seated woman under the right handle here see, e.g., A. Kauffmann-Samaras, *RLouvre* 51, 2 (2001) 34, fig. 1. Aphrodite, in a type like the woman under the left handle here, appears without any attributes, but nonetheless with her name inscribed, in a contemporary ball-playing scene by the Dinos Painter's teacher, the Kleophon Painter: see CVA Tübingen 4, pl. 32, 3–4. Although one could perceive the goddess as an invisible overseer of the bridal preparations here, the kalathos next to the best preserved seated figure suggests that she may have also been meant as the embodiment of the virtuous young wife. For the maiden associations of spinning wool see G. Ferrari, *Figures of Speech* (2002) esp. 11–86.

The lack of narrative focus suggesting that the vase was meant to be viewed as a whole, together with its

large size indicate that it was displayed either at a funeral or, perhaps, was erected on a tomb as a marker. For a contemporary double-register hydria from a tumulus in Ambelokepoi (near ancient Athens) see E. Böhr, CVA Berlin 9, text to pl. 30.

PLATES 17–18

Fig. 6. Hydria-kalpis.

29753. Given by P. Zouboulaki (1986).

Ελλάδα Μπενάκη 95, fig. 136 (part); V. Sabetai, *Μουσείο Μπενάκη* 4 (2004) 29–30, fig. 15 a–b.

Max. pres. ht., ca. 19.5 cm.

Only the front part of the hydria from neck to lower part of the body is preserved. This is mended from several fragments; the remainder of the vase is restored in plaster. Poor, thin glaze, partially misfired red. The colour of the reserved areas ranges from red to yellow-grey. Surface worn at the joins. Additions in red partly preserved.

Flat shoulder. The picture is framed with a band of inscribed upright palmettes alternating with lotus buds on top and a band of leaved diadems alternating with bequeathed squares below.

Nuptial preparation in the women's room. In the centre of the scene the bride in belted chiton, himation and leaved hair diadem sits on a chair holding a mirror and raising one arm to her head; her hair is loose and falls in tresses on her chest and shoulders. Eros flies up to deck her with a fillet and a woman approaches proffering the gifts of a chest atop a basket; on the latter are preserved traces of two ribbons. She wears a patterned belted peplos with overfold; a himation or veil which drapes her arm is perhaps destined for the bride; her hair is tied up in a voluminous ponytail; with her free arm she makes a gesture like the bride's, while holding a now largely faded fillet, traces of which are barely visible on her left arm. Behind the bride a woman in belted chiton and hair tied up stands with hand raised to her chin in a pensive gesture while clasping (?) the pleats of her garment with the other. All three women are adorned with bracelets and leaved diadems, while the attendants wear earrings and the woman at the right end has, in addition, a dot-necklace. In the background, a stool with patterned folded garment, a hanging sakkos and a sash.

Red: sakkos cords, right-hand woman's and Eros' fillets.

Dilute glaze for edges of hair and details on klismos, stool and basket. Traces of preliminary drawing. Partial relief contour.

Late follower of the Washing Painter. Ca. 420/415–410/405 B.C.

The style of drawing, especially details such as the rendering of eye, mouth, loose, straggly hair, leaved diadem and star-like patterns on the garments as well as the figure of Eros, find parallels on the fragmentary loutrophoros no. 86.78 in the Noble Collection for which Beazley noted on the mount of its photograph in the Beazley Archive: "related to the Washer. Late"; see R. F. Sutton, *JWaltersArtGal* 55–56 (1997–1998) 36, fig. 14 (there assigned by D. von Bothmer to the Talos Painter). Similar star-like ornaments for garments also occur on a loutrophoros in the Peiraeus Museum, that should be attributed to the Washing Painter, or to his manner and should be placed late in his career; see G. Steinhauer, *Το αρχαιολογικό Μουσείο Πειραιώς* (2001) 128–129, nos. 189–191 (attributed there to the Medias Painter). Further stylistic comparisons, although not as close as the Noble vase, may be found in a hydria fragment in Giessen, dated ca. 420–415 B.C., on the photographic mount of which Beazley noted: "recalls Washer" (Beazley Archive); see CVA Gießen 1, pl. 41, 2. For the Washing Painter in general see ARV² 1126–1135; 1684; *Para* 453–454; *Add*² 332–333 and V. Sabetai, *The Washing Painter* (Diss. University of Cincinnati, 1993) esp. 32 ff., for scenes of nuptial preparation; see also below, Pls. 31–32. For the morphology and meaning of domestic scenes with women in which Eros often features from the second half of the 5th century B.C. onwards see text to Pl. 10, above.

PLATE 19

1 and 4. Fig. 7. Miniature hydria-kalpis.

22514. Given by L. Benakis (1974).

BCH 98, 1974, 588, fig. 30; G. M. Fabrin, *Numana: vasi attici da collezioni* (1984) 88.

Max. pres. ht., 8.5 cm; Diam. of foot, 3.4 cm; Max. diam. shoulder, 6.8 cm.

Intact, but missing mouth and beginning of neck and parts from handles which are restored in plaster; some surface abrasions. Lustrous glaze.

Sloping shoulder and bulbous body tapering to a disc-foot with a groove on its exterior side. Underside reserved and nipped. Upturned handles. Above the picture, band of egg and dot. Reserved band guideline.

Female head to right. She wears a round earring and a sakkos exposing only part of the hair at the ear; the sakkos is decorated with a series of dots along its front and around its pointed top. Below the figure's chin, a schematic motif, probably a round flower, next to a tendril which springs from the ground.

Near the Mina Painter. Beginning of the 4th century B.C.

For the Mina Painter, so named from the findspot (Al Mina) of several of his vases, that are exclusively squat lekythoi depicting female heads or animals see ARV² 1366–1367; 1691; *Para* 484. A distinguishable trait of his draftsmanship is the round motif, possibly flower, below the chin of his protomes; yet, our vase differs in details such as the rendering of the hair, here with only a tuft protruding from the sakkos and fewer dots on the head covering itself. For heads by the painter see CVA Kiel 1, pl. 46, 8; CVA Mainz, Universität 2, pl. 19, 1–3. For a rendering of the hair, as here, and for a sakkos with a pointed edge see Ch. Mortzos, *Το ελληνικό ιερό Α στον Καρτέλο* (1985) pl. 17 a–b (unattributed).

Although the theme of the female head is common on squat lekythoi, it is less frequent on hydriakai. Female busts are variously interpreted as depicting an abridged version of a female deity in the context of an *anodos*, or as a votary. For the subject-matter and its meaning see bibliography below, text to Pl. 50.

For the use of miniature pottery as votive offerings in general, see I. and E. Andreou in *Ε' Επιστημονική Συνάντηση για την Ελληνιστική Κεραμική* (2000) 301–310; G. Ekroth in B. Schmaltz – M. Söldner (eds.), *Griechische Keramik im kulturellen Kontext* (2003) 35–37. For hydriakai in cemeteries: B. Schlörb-Vierneisel, *AM* 81 (1966) 56, pls. 41, 3 and 43, 4; V. Sabetai in V. Aravantinos (ed.), *Επιστημονική Εταιρεία Βοιωτικών Μελετών* Γ', α' (2000) 494–535, esp. 532, fig. 18 a–b; G. di Stefano in Schmaltz – Söldner, *op. cit.* 38–45; in shrines: N. Gialouris, *Prakt* 1972, 142, pl. 121

(from a *bothros* related to a shrine); Mortzos, *op. cit.*; *Corinth* XVIII, I, 10–12; L. A. Hammond, *The Miniature Votive Vessels from the Sanctuary of Athena Alea at Tegea* (Diss. University of Missouri, Columbia, 1998); M. Kleibrink et al., *WorldA* 36 (2004) 43–67. For the Egyptian provenance of the vases donated by L. Benakis see Preface.

2 and 5. Fig. 8. Miniature hydria-kalpis.

22515. Given by L. Benakis (1974).

Not previously published.

Ht., 11.6 cm; Diam. of foot, 4 cm; Diam. of mouth, 4.6 cm.

Intact. Surface extensively abraded and scratched. Dull glaze, misfired red and extensively flaked off, especially at the lower part of the vase and the handles. White incrustations on the foot.

Inside of neck glazed. Mouth in two degrees, the lower sloping downwards. Ovoid body tapering to an ogee foot which has a reserved and rilled side. Underside reserved and nipped. Uprturned handles, flexed upwards and inwards. Reserved band groundline.

Female head to right, adorned with a string-necklace and wearing a sakkos with pointed edge that exposes only part of the hair at the ear. Before her a chevron-like motif above which a schematic leaf or disc; below her sakkos a quadrangular object, or unfinished ornament.

First quarter of the 4th century B.C.

For hydriakai with female heads see above, text to Pl. 19, 1. For protomes with a string necklace see *Olynthus* V, 149, pl. 118, no. 262.

3 and 6. Fig. 9. Miniature hydria-kalpis.

22512. Given by L. Benakis (1974).

Not previously published.

Max. pres. ht., 13.5 cm; Diam. of foot, 4.2 cm.

Missing the mouth, vertical handle, part of the left horizontal handle and a small splinter from the foot. Surface abraded and scratched all over; lustrous glaze.

Inside of neck glazed. Narrow neck, sloping shoulder and piriform body tapering sharply to a high stemmed foot. At the juncture of body to stem a plastic ring. Side of foot reserved as is the underside

which is shaped with a nipple at the centre. Small upturned handles, flexed inwards and clinging to the body. Groundline consisting of a reserved band.

Female head to right. She is adorned with a drop-like earring and wears a sakkos decorated with a series of dots above the brow. Part of the hair at the ear is exposed. Below her chin a schematic round flower next to a tendril springing from the ground; behind her a triangular motif.

Second quarter of the 4th century B.C. (ca. 350 B.C.)

For hydriakai with female heads see text to Pl. 19, 1, above. Of similar shape to this example are the hydriakai with female busts decorated by the Painter of Bonn 835 (*Para* 497; CVA Bonn 1, pl. 15, 6; CVA Copenhagen 4, pl. 154, 5; CVA British Museum 6 III I c, pl. 99, 9; *Olynthus* V, 149, pl. 118, no. 262) and the Group of London E 245 (CVA British Museum 6 III I c, pl. 99, 3–5). See also G. M. Fabrin, *Numana: vasi attici da collezioni* (1984) 87–88, no. 100, pl. 62 a.

7–8. Fig. 10. Miniature hydria-kalpis.

22513. Given by L. Benakis (1974).
Not previously published.

Ht., 11.6 cm; Diam. of foot, 4 cm; Diam. of mouth, 4.6 cm.

Intact. Surface partly abraded and scratched, especially at the mouth, handles and foot. Black-brownish glaze with metallic shine.

Inside of neck semi-glazed. Glazed disc mouth. Carinated shoulder and bulbous body tapering to a disc-foot. Underside reserved. Uprturned handles, flexed inwards so that they stick on the body. Reserved band groundline.

Mantled youth (?) standing to right. Before him a sakkos, or sash decorated with two groups of horizontal lines which have vertical strokes between them. On top of the sash a schematic comb-like object or floral.

First quarter of the 4th century B.C.

The style of drawing is reminiscent of the F.B. Group, for which see below, Pl. 62, 1–4 and of the related Group of Vienna 116: cf. *Agora* XXX, 311, no. 1353, pl. 126. For hydriakai, in general, see above, text to Pl. 19, 1.



9–10. Fig. 11. Miniature hydria-kalpis.

22509. Given by L. Benakis (1974).

BCH 98, 1974, 588, fig. 29.

Max. pres. ht., 16.3 cm; Diam. of mouth, 6.4 cm; Diam. of foot, 4.1 cm.

Intact, but broken at the join of body to foot and mended; minor glaze abrasions. Lustrous glaze.

Inside of neck glazed. Flaring, outturned mouth, grooved at its upper part, reaching to the vertical handle; high, narrow neck, sloping shoulder and piriform body tapering sharply to a high, two-stepped, stemmed foot, reserved at its side. Underside reserved. Small upturned handles, flexed inwards and clinging to the body. Reserved band groundline.

Inscribed palmette consisting of eleven leaves springing from a heart which is shaped as a double arc.

335–310 B.C.

The shape of our hydriakai points to the last years of the 4th century B.C., but it is earlier than a counterpart from a grave dated on numismatic evidence (coin issued by Cassander) after 315 or 306 B.C.; see A. Gerasoglou, *Τὸ ἐπιτάφιο καὶ ἐνταφιαστικὸν ἐργασίον ἐν ἀρχαῖς ἐκκλησιῶν καὶ ἐνταφιαστικῶν ἐργασίων*, 24–27, *Σύγκριση* 1994, *Ὁμοσπονδία* (1994) 56–70, esp. 61, pl. 26 a. For a contemporary comparable shape found in a grave dated on numismatic evidence (coin from the Cretan town Polyrheneia) ca. 330–300 B.C. see M. Polojiorghi, *AAA* 14 (1981) 162–179, esp. 169–172, fig. 11, no. 5401. For hydriakai with palmettes see *ibidem* 173, fig. 12, no. 5391; E. Breccia, *La necropoli di Sciatbi* (1912) 55, no. 120, pl. 50, no. 86; A. Zois (ed.), *Ἀνασκαφὴ Βρυσαίων Κυδωνίας 1.1974* (1976) 61–62, pls. 29–30 (Ch. Mortzos); CVA Cracovie, Université pl. 10, 9; CVA Sèvres III I d, c, pl. 21, 14–15.

PLATES 20–23

Figs. 12 and 48. Loutrophoros-amphora.

30247. Given by Stephen and Francis Vagliano (1988); formerly Basel market (ex S. Schweitzer, Arlesheim).

ARV² 261, 27 (Syrisks Painter); *Add*² 205; *MuM* 40 (13.12.1969) 62, no. 103; Sutton, *Interaction* 242, no. W.19; R. Mösch-Klingele, *Die loutrophoros im Hochzeits- und Begräbnisritual des 5. Jahrhunderts v. Chr. in Athen* (2006) fig. 52.

Ht., 56.2 cm; Diam. of mouth, 17 cm; Diam. of foot, 12 cm.

Recomposed from several fragments, but missing several pieces from its mouth, neck and body, especially on side A, which are restored in plaster. Surface damaged and glaze lines faded. Thin glaze, largely misfired red, particularly on side A. The vase fabric has turned grey on several areas due to secondary burning that has affected the added red colour, but not the white. The vase was previously subjected to extensive restoration and overpainting, but is now cleaned.

Ovoid body with flaring mouth in three degrees and flat on top; it is fashioned with an offset, reserved lip bearing a band of black zetas on its side, glazed rim decorated with a white wavy line and a thick, glazed, plastic ring at its juncture to the neck. Interior of mouth glazed to the beginning of the neck, with a reserved band in the middle. On either side of the neck, a single figure bounded by a reserved line on top and standing on a zone of three up and down silhouetted palmettes with scrolls and dots in the interstices. At the junction of shoulder to neck, a plastic ring followed by a tongue band. On the body the figures continue around without interruption and stand on a reserved groundline. Lower part of the body circled by black rays and joined to the foot with a glazed plastic ring bounded by reserved lines. Foot in two degrees, the upper low and inset, with reserved side, the lower a torus with glazed side which is reserved at its lowermost part. Underside reserved; the floor is missing a fragment of irregular shape at the centre, but since it is mended from several pieces, it is not certain whether it was pierced with a hole. On each side of the neck, a thick strap handle, rectangular in section, forming a loop below the mouth and following the concave contour of the neck in its curve downward to the shoulder; the narrow sides of each handle bear a white zig-zag line; they are joined to the neck by a glazed clay strut.

A. On the neck Nike in chiton, himation and triple hairband moves to right holding a lit torch in each hand. On the body, bridal couple to right, flanked by a torch-bearing woman at either side. The groom, in long himation which leaves one shoulder bare leads his bride by the wrist, in the scheme *cheir epi karpo*, while his other hand is concealed underneath his garment. His loose, long hair falls in tresses over his shoulders,

while a short tuft covers his ear. The bride, clad in chiton and himation which muffles her to nape of neck and chin, follows him with downcast head; her hair is adorned with a broad head-band. The bride is attended by a torchbearer in chiton, himation and hair tied up in a broad head-band. Another torchbearer, similarly dressed, but, in addition, diademed, receives the couple at the other end with two lit torches, one horizontal, the other vertical. The figure is positioned under the handle, her head spreading onto the handle root; her posture and greeting gestures indicate that she stands at the destination of the procession, at a meeting point that is the couple's entry to their new abode.

B. On the neck a woman in chiton, himation, hairband and earring moves to right looking round and holding a lit torch in each hand. On the body, three women, of which two stand facing each other; the one in the middle holds a sceptre. The figure at the far right moves away but looks back and holds a lit torch, and, in terms of composition, she provides the link of continuity between side A and B. All are clad in chiton and himation; on their head they wear fillet, sakkos and leafed diadem respectively.

White: wavy mouth ornament and zig-zags on handles.

Red: flame of torches; Nike's triple hairband; fillet of woman at far left on side B and edges of female's diadem on the neck of side B.

Dilute glaze for edge of hair. Traces of preliminary drawing on faces and bodies of all figures. Partial relief contour. Relief line for drapery, eyes and torches.

Syriskos Painter [Beazley]. 470–460 B.C.

This is the only extant loutrophoros by the Syriskos Painter, named after an astragal plastic vase, which he decorated for a Syriskos who signed it as potter. The latter was also a vase-painter conventionally named by Beazley the Copenhagen Painter, but whose real name is now known to be Syriskos, for his signature as a painter features on a calyx-krater in Malibu attributed by Guy to the Copenhagen Painter. The Syriskos Painter was regarded by Beazley as the "brother" of Syriskos/The Copenhagen Painter with the occasional noted difficulty in distinguishing the works of the two painters, who were thought by some to be, in fact, a single hand. A lidded dinos in Princeton on which the two collaborated demonstrates that they should be

kept separate: see J. M. Padgett (ed.), *The Centaur's Smile* (2003) 170–173 (J. M. Padgett) with bibliography. For the Syriskos Painter see ARV² 259–267; 1640–1641; *Para* 351–352; *Add²* 204–205; Robertson, *Art* 135–142. The Schweitzer collection, to which our loutrophoros once belonged, contained one more piece by the Syriskos Painter, a similarly poorly preserved and broken head-kantharos: ARV² 266, 84; 1641; 1539, 7; *Para* 351; *Add²* 205.

For open-bottomed loutrophoroi see Weiß, *Karlsruher Loutrophoros* and, for other pierced shapes, H. Lohmann, *Jdl* 97 (1982) esp. 226, figs. 29–30. Our example may have been perforated after firing.

The Benaki loutrophoros is a late work by this painter, but depicts the earliest attributed wedding scene of the foot procession type on red-figured loutrophoroi. In the earliest examples of the scheme the groom leads his bride without looking at her, as becomes the norm later on; for other similar examples which occur on other shapes see ARV² 17, 18 (cup by Euphronios); ARV² 250, 15 (pelike by the Syleus Painter); for examples on later wedding vases see further ARV² 539, 40 (loutrophoros by the Boreas Painter); ARV² 585, 33 (nuptial lebes by an Earlier Master); G. Kavviliou, *O Zaphēros tou Symeonis* (2002) 184, no. 101, pl. 75 (loutrophoros by the Sabouroff Painter). For the imagery of the foot procession type, in general, see Sutton, *Interaction* 177–196. The scene consists of the bridal couple flanked by torchbearers; the one behind the bride can be identified with her mother, or the *nymphentria*, the bride's special attendant, while the one who receives the couple with the groom's mother, whose role was to welcome the newly married couple into the man's *oikos*. The groom's figure with loose, long hair falling on his shoulders and long mantle is remarkable and could be easily misunderstood as a woman's (as in *MuM*, loc. cit.). Yet, it is closely comparable to the Apollo, or Apollonian youth, accompanying the maiden's choral dance on the only nuptial lebes by the Syriskos Painter, a vase contemporary to ours: see ARV² 261, 19; *Add²* 204; *LIMC* II (1984) s.v. Apollon, no. 947 (W. Lambrinoudakis et al.). Cf., further, the figure of Apollo on a roughly contemporary hydria by the Syracuse Painter: CVA Basel 3, pl. 15. For an Apollo-like groom on a later example see CVA Marathon, pls. 31, 3 and 32. Our groom further recalls Peleus as Thetis' groom on a pointed amphora by Syriskos/The Copenhagen Painter (J. H. Oakley – R. Sinos, *The Wedding in Ancient Athens* [1993] 113, fig. 110) the



scene could, therefore, be interpreted as a heroic wedding with paradigmatic value, especially if the sceptered woman on side B is related to the *gamos* on the front. This sceptred figure can be interpreted as a divinity or a personification imbuing the scene with mythological nuances. Although sceptered women are rather uncommon in wedding imagery, they appear on occasion in generic, elevated scenes of nuptial preparations: see, e.g., ARV² 899, 146; C. Reinsberg, *Ebe, Hetärentum und Knabenliebe im antiken Griechenland* (1989) 64, fig. 18 A–C (pyxis by the Splanchnopt Painter); ARV² 1133, 196; V. Sabetai, *The Washing Painter* (Diss. University of Cincinnati, 1993) 102–117 (pyxis by the Washing Painter, where the deity should be identified with Aphrodite). Similar special attendants appear in divine or heroic weddings: see, e.g., a krater depicting Dionysos' nuptials, where the sceptered woman could be Hera: J. Neils in *APP* 231–240, esp. 234, fig. 6 and 235; Hera is a possible candidate for the nuptials depicted on a hydria by the Nikias Painter: A. Rauffmann-Samaras in J. de la Genière (ed.), *Héra. Images, espaces, cultes* (1997) 163–171. See further a krater with Theseus' and Helen's wedding, where the sceptered woman could be the mother Leda, identified by an inscription in Gesto, *JTA* 8–9 [1984–1985] 35; N. Shapiro in H. Froning et al. (eds.), *KOTINOS [FS Erika Simon, 1992] 232–236*. A sceptre-holding woman figures twice more in the Syriskos Painter's oeuvre, yet in a different context: see ARV² 260, 15; *Add²* 204 (Hera); ARV² 261, 16; 1640 (unidentified scene; perhaps Nereus, Doris and his daughters).

For a muffled bride, as here, see CVA Tübingen 4, pl. 33, 6. For Nikai, the winged figures who feature often as subsidiary decoration and can be interpreted as benevolent marriage demons, or geniuses of the household, see Sabetai, *op. cit.* 85–90; Sgourou, *Lebetes* 108–109; J. H. Oakley et al. (eds.), *Athenian Potters and Painters, Catalogue of the Exhibit* (1994) 51 (M. Sgourou); E. Kunze-Götte, *AM* 114 (1999) 73; M. Robertson in A. J. Clark – J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) 283, pl. 73.

For Classical loutrophoroi depicting mythological weddings see M. Kyrkou in *XII Διεθνές Συνέδριο Κλασικής Αρχαιολογίας 4–10.9.1983* (1988) vol. B, 225–230; *eadem* in *Αγαθός δαίμων; Mythos et cultes (FS Lilly Kahil)*, *BCH Suppl.* 38 (2000) 287–297. For the loutrophoros, in general, see most recently G. Kokula, *Marmorloutrophoren*, 10. Beih. *AM* (1984); J. Boardman,

AnnAStorAnt 10 (1988) 171–179; R. M. Mösch, *AnnAStorAnt* 10 (1988) 117–139; Sabetai, *op. cit.* 129–174; V. Pirenne-Delforge in R. Ginouvès et al. (eds.), *L'eau, la santé et la maladie dans le monde grec, BCH Suppl.* 28 (1994) 148–50; *Agora* XXX, 14–16; R. M. Mösch-Klingele in R. F. Docter – E. M. Moormann (eds.), *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12–17, 1998* (1999) 273–75; Mösch-Klingele, *op. cit.* For a recent critical assessment of earlier research on the nomenclature and function of the loutrophoros see J. Bergemann, *AM* 111 (1996) 149–190. For critique to Bergemann see S. Kaempf-Dimitriadou, *AntK* 43 (2000) 72–77; J. Fabricius in S. Vlizos (ed.), *Ελληνική και Ρωμαϊκή Γλυπτική από τις συλλογές του Μουσείου Μπενάκη* (2004) 151–161, esp. 152–154. Although the literary sources inform us that loutrophoroi stood on the graves of unwedded individuals, their use was not limited to being markers, as suggested by the burnt fabric of our specimen. The fact that not all sherds present a uniform degree of burning indicates that the object was either retrieved from an offering trench, or was thrown onto the last stages of the funerary pyre, possibly in order to have the vase ritually killed. For burnt loutrophoroi from funerary pyres, the condition of which has attracted little comment so far, see *ADelt* 18 (1963) B1, 34, pl. 34 δ; M. Platonos-Giota, *Axapvaí* (2004) 428–429, fig. 8 β (misprinted 15 β); V. Sabetai, *Μουσείο Μπενάκη* 4 (2004) 15–25; *eadem* in A. Tsingarida (ed.), *Formes et usages des vases grecs (VIIe–IVe siècles av. J.-C.), Colloque international 27–29 avril 2006, Université Libre de Bruxelles* (forthcoming).

PLATE 24

1–2. Fig. 13. Loutrophoros, fragmentary.

37913. Given by P. Zoumboulaki (1986).

Not previously published.

Max. pres. ht., 24 cm.

Preserved is part of the body of a loutrophoros at the left handle area. It is recomposed from fragments and its surface is worn at the joins. Very thin glaze, extensively misfired reddish. The figures stand on a band of rightwards running meanders alternating with checkered squares. The lower part of the body is circled by a band of black rays. Inside reserved.

Under the handle a Nike in chiton, himation, sakkos and head-band flies to right bearing a fillet on one hand and a torch in the other. Behind her traces of a woman in chiton and himation who holds a torch horizontally.

No relief contour.

Ca. 470 B. C.

The fragmentary state of our vase does not allow for a secure attribution, but the stiff figure of the Nike and the linear treatment of her drapery and wings point perhaps to a painter in the Group of the Earlier Mannerists: see, e.g., *Agora XXX*, pl. 8, no. 19. For the mannerist style in Cimoneian Athens see F. Prost, *AntCl* 66 (1997) 25–45; for loutrophoroi and for winged women in subsidiary areas of nuptial vases see above, text to Pls. 20–23.

PLATES 25–26

Fig. 14. Loutrophoros-amphora, fragmentary.

35494. Given by P. Zoumboulaki (1995).

G. Kavvadias, *O Ζευγάριος του Sabouroff* (2000) 214, no. 329 (noted without discussion). Not previously published.

Max. pres. ht., 31.5 cm; Diam. of foot, 10.4 cm.

Preserved is part of the body of the loutrophoros. It is recomposed from fragments, but is missing large sections from the lower part of side B, large fragments from the handle areas and smaller ones from side A, all of which are restored in plaster. The juncture of body to foot is broken and restored. All of its floor is missing, which may be an indication that the vase was open-bottomed. Surface worn at joins. Thin glaze, largely misfired brownish. Additions in white or red faded. Inside reserved.

Piriform body with sloping shoulder that bears a tongue band. On the body, the figure-zone continues around without interruption and the figures stand on a glazed groundline which is followed by a band of brownish, vertical zigzags. Lower part of the body is circled by a band of black rays. Glazed foot in two degrees, the upper low and inset, with reserved side, the lower shaped as a torus. Resting surface and interior of foot reserved.

A. The bridal couple stands facing each other, the groom frontal but looking at his bride whom he holds

by the wrist, in the scheme *cheir epi karpō*. He wears a long himation which leaves one shoulder bare and a large, leaved head-band. The bride is enveloped in a chiton with a long himation drawn over her head and wears a thin, triple hair-fillet; her garments are patterned with clusters of dots, thin on the chiton, thick at the vertical border of her himation. Behind the bride a woman in chiton, himation and head-band, presumably the *nymphētria*, touches her reassuringly on her back. Behind the groom a partially preserved woman in chiton and himation holds a lit torch; preserved is part of her head, torso and toes. A similarly dressed torch-bearing woman missing her head occupies the area below the left handle.

B. Three partially preserved women, of which two stand facing each other. All wear chiton and himation; the one in the middle also wears a sakkos. They hold lit torch, sash and kalathos respectively. On the background, behind the kalathos-bearer, a hanging fillet.

White or red: flame of torches; bride's hairband.

Red: *nymphētria*'s hairband.

Slight traces of preliminary drawing. Relief line for anatomical details.

AKAΔΗΜΙΑ

The scene of our loutrophoros finds its parallels in two contemporary loutrophoroi-amphorae of the Sabouroff Painter that depict the same wedding scheme: see Kavvadias, *op. cit.* pl. 72, nos. 81 and 83. Among the distinguishing features for the attribution to this painter are the three horizontal lines for the hem of the groom's himation (cf. Kavvadias, *op. cit.* pls. 46, no. 33; 47, no. 37, middle; 50, no. 42), the groom's unnaturally bent arm (*ibidem* pls. 95, no. 131; 110, no. 158) and the figure-type of the sakkos-wearing woman on side B of our vase (*ibidem* pl. 68, no. 79, top). The torch-bearing women flanking the couple are commonly identified as the mothers of the newly married couple; see above, text to Pls. 20–23.

For the Sabouroff Painter see Kavvadias, *op. cit.* esp. 42–45 for his loutrophoroi and 123–126 for his wedding scenes. The ornament band of vertical zigzags is also known from late Archaic loutrophoroi and nuptial lebetes by the Pan Painter (cf. *ARV*² 554, 79; 552, 27).

For the loutrophoros and its imagery, in general, see above, text to Pls. 20–23.

PLATE 27

1–4. Pl. II (photomontage). Loutrophoros-hydria, fragmentary.

35495. Given by P. Zoumboulaki (1995).

*ARV*² 1277, 17 (Marlay Painter); *Aliments sacrés, aliments sacrados, sacred foods* (exhibition catalogue 2001) 143; 230–231, no. 140; V. Sabetai, *Μουσείο Μπενάκη* 4 (2004) 20–21, figs. 7–8.

Max. pres. ht. (with handles), 19.5 cm; Max. pres. diam., 19 cm.

Only the upper part of the vase's body is partially preserved including most of the shoulder with the root of the vertical strap handle and one and a half of the side handles. The figures are preserved to the height of their shoulder, or waist, apart from the seated figure who preserves only part of her head and hand at the wrist, but whose head is still there on the photo at the Beazley Archive (see photomontage Pl. II). Missing several fragments from both sides and almost all of the right handle area; all are filled in with plaster. Lustrous glaze. Additions in white and red partially preserved. Inside reserved.

Copyright © 2004. All rights reserved. The shoulder bears a tongue band, followed by an eng-band. On the body, the figures were, in all probability, arranged continuously around the nuptial *thalamos*.

Nuptial preparation unfolding at either side of the bridal chamber that is denoted with a half open door, through which part of a bed with a cushion bearing a net ornament is visible; above the bed is half of a large hanging mirror missing most of its shaft. The doorway has a one-piece cornice lintel; the closed leaf of the door has three panels arranged vertically and joined with bars, the middle one figuring a star-shaped feature that is a knocker. The open leaf has five panels, the upper and lower bearing a large dot each. In the centre of the front side the bride sits to right bringing her palm to her chin in a pensive gesture. Only the edge of her head at the back and part of her wrist are preserved. She is flanked at either side by two standing peplophoroi, who bring in wedding accoutrements. The woman next to the door has short hair and holds an exaleipton, while her companion bears a footed metal tray of fruit (pomegranate, bunch of grapes, figs) in one hand and a basket atop a casket in the other. Her

hair is tied up with a large head-band. A figure, now lost, was once depicted between the casket-bearer and the torch-bearing Nike, who follows and is partly preserved from head to shoulder. The continuous register closes with a male figure, presumably the groom, partly preserved from head to shoulder; with his right hand he holds his himation pleats, that are pulled around his neck (preserved is only one finger).

White: Nike's hairband.

Red: flame of her torches.

Traces of preliminary drawing, especially on the fruit-bearer and the door. Partial relief contour.

Marlay Painter [Beazley]. Ca. 430 B.C.

For the Marlay Painter see *ARV*² 1276–1282; 1689; 1708; *Para* 472–473; *Add*² 357–358. Although originally published as a work by the Naples Painter, this loutrophoros is now seen to have been attributed already by Beazley to the Marlay Painter. The photograph at the Beazley Archive depicts only two fragments, one from side B preserving Nike and the front part of the youth's body and a second from side A with the head, part of torso and palm of the seated bride. This last fragment is now missing (see photomontage Pl. II).

Although the Marlay Painter decorated a few other wedding shapes, the nuptial scene of our vase is unparalleled in his known works. The quality of its draftsmanship is superior to any of his known pieces, except, perhaps, to a fragment in the Vlastos collection: *ARV*² 1277, 16. A fragmentary loutrophoros excavated in a burial plot close to the nekropolis of Syntagma square in Athens is also probably to be assigned to the Marlay Painter: see A. Liangouras, *ADelt* 29 (1973–74) B1, 52, pl. 56 ζ. Less similar is the example on CVA Bonn 1, pl. 22, 9. For another small loutrophoros associated with the painter's circle see Sutton, *Interaction* 256, no. W. 75; CVA Bruxelles 3 III I d, pl. 17, 1 a–d. Our bed's patterned cushion is characteristic of the painter who decorates the exterior of some of his cups with lozenge patterns combined with cross-hatching; for such "textile" exteriors see *ARV*² 1279, 48–51 bis.

The appearance of a youth as a prospective groom in scenes of bridal preparation is outside the regular pattern of wedding imagery that favours scenes of adornment among the circle of women only and is a novel scheme adopted by the Naples Painter's workshop: see Sabetai, *op. cit.* 15–25; 31–32. The nuptial

chamber, although frequent on pyxides, is rather uncommon on loutrophoroi; see R. F. Sutton in R. F. Sutton (ed.), *Daidalikón (FS Raymond V. Schoder, 1989)* 331–359; for other examples by our painter see *Agora XXX*, pl. 24, no. 152 and ARV² 1277, 23. For one of the earliest loutrophoroi depicting a door see Ch. Papadopoulou-Kanellopoulou, *AAA* 35–38 (2002–2005) 216, fig. 17. For the custom of offering the bride seeded fruit before or after the consummation of the wedding, an uncommon iconographic theme, see A.-M. Vêrilhac – C. Vial, *Le mariage grec*, *BCH Suppl.* 32 (1998) 337–348; Sutton, *op. cit.* 355. To be noted, a tray with grapes features commonly in 4th century B.C. imagery with Dionysos and Ariadne, possibly associated with their *hierogamia*. Women bearing scent vessels refer to the beautification of the bride and occur often on scenes of nuptial preparation: see, e.g., CVA Hannover 1, pl. 41; CVA Sarajevo, pl. 38, no. 636; CVA Oxford 2 III I, pl. 59, 1 and 3; J. H. Oakley – R. Sinos, *The Wedding in Ancient Athens* (1993) figs. 1, 117 and 120. For exaleiptra see I. Scheibler, *JdI* 79 (1964) 72–108; *eadem*, *AA* 83 (1968) 389–397. For a similar short-haired attendant holding exaleiptron on a loutrophoros or nuptial lebes fragment see W. Kraiker, *Die rotfigurigen attischen Vasen* (1978) 57–58, pl. 41, no. 220. For the loutrophoros, in general, see above, text to Pls. 20–23.

PLATE 28

1–5. Fig. 15. Loutrophoros-amphora, fragmentary.

37914. Given by P. Zoumboulaki (1995).

Not previously published.

Max. pres. ht., 25.5 cm.

Fragments of neck, shoulder and upper body of a loutrophoros, all from side A, apart from a neck fragment from side B. Missing its mouth, handles, lower body and foot which are fully restored in plaster. The fragments show seven figures in various degrees of preservation. Thin glaze, almost totally misfired red. Red wash.

Inside glazed at the beginning of the neck. The base of the neck is formed as a slightly offset moulding bearing a band of chevroned zigzag ornament. On the shoulder a band of tongues and dots.

A. On the neck, a woman in chiton, himation and earring standing to right. On the body, the bridal

couple stands facing each other, the groom holding his bride by the wrist in the scheme *cheir epi karpo*. Only the head and hand of the former is preserved. The bride is enveloped in a long himation drawn above her head. Behind her, a partly preserved mantled woman with outstretched arm, presumably the *nymphentria*. Behind the groom, a partially preserved mantled woman with her right arm upraised, presumably his mother; she is followed by a torchbearing figure (Nike?) preserving only part of her palm and torch under the handle.

B. On the neck, a woman to left in chiton and himation, preserved only from knees to toes.

Minimal relief contour. Relief line for anatomical details and drapery. Traces of preliminary drawing, especially on the bride.

Related to the Naples Painter. 440–430 B. C.

The chevroned zigzag neck ornament and the style of drawing associates our piece to two loutrophoroi, one in Cambridge, Mass. (CVA Baltimore, Robinson Collection 2, pl. 49; this was attributed to a painter “close to the Washing Painter”, but it is rather in the tradition of the Naples Painter) the other in New York, N.Y. (M.A. 57.12.33 (unpublished and unpublished photo at the Beazley Archive) and the group of three loutrophoroi listed by Beazley as “near” the Naples Painter, two of which are nuptial: see ARV² 1102, 1–3; CVA Karlsruhe 3, pls. 44–45; M. Boss, P. Kranz and U. Kreilinger, *Antikensammlung Erlangen* (2002) 86–87, no. 34; V. Sabetai, *Μουσείο Μπενάκη* 4 (2004) 22–23, fig. 9. See also a specimen by the Naples Painter in G. M. Bernheimer, *Glories of Ancient Greece. Vases and Jewelry from the Borowski Collection* (2001) 63, no. 72; Sabetai, *loc. cit.* 26–27, fig. 11. A more simplified ornament band of this kind also features on side B of the loutrophoros Marathon K 810 (CVA Marathon, pl. 32) that may be somehow related to the workshop of the Naples Painter. For loutrophoroi depicting the bridal couple see above, text to Pls. 20–23.

PLATES 29–30

Fig. 16. Loutrophoros-amphora.

30900. Given by P. Zoumboulaki (1986).

Not previously published.

Ht., 28.8 cm; Diam. of mouth, 10.2 cm; Diam. of foot, 7.8 cm.

Recomposed from few large fragments, but missing half of its right handle, the upper part of the left one and a fragment from side A (woman's legs at knee level), all of which are restored in plaster. Surface damaged, especially at the joins of fragments. Thin glaze, largely misfired red on side A, but lustrous on side B.

Inside of mouth glazed to the beginning of the neck, with a reserved band in the middle. Flat flaring mouth, reserved on top and ridged at the juncture of lip to rim. At each side of the neck, a single figure bounded by a reserved line and standing on a zone of black dot-rosettes with a vertical zigzag line in the interstices. At the junction of neck to shoulder, a thin plastic ring followed by a tongue band. On the body the figures stand on a reserved groundline. The lower part of the body is circled by black rays. Foot in two degrees, the upper low and slightly inset, with reserved side; the lower slightly convex with glazed side. Entire underside reserved; the bottom is preserved complete. Strap handles rectangular in section forming a loop below the mouth and following the concave contour of the neck in their downward curve to the shoulder. On the neck, a woman (chiton, himation, sakkos) standing to right. On the body a woman in a peplos and hair tied in a bun moves to left holding out an alabastron and sash; behind her a hanging flower crown.

B. On the neck, a woman (chiton, himation, sakkos) standing to left. On the body, a schematic plant, probably an akantus sprig, flanked by the rear part of the spreading wings of the monsters that occupy the handle areas.

Under the right handle, a siren wearing a sakkos with open wings; under the left one, a sphinx wearing a sakkos seated on her rear legs with open wings.

Dilute glaze: figures' edge of hair; dots on monsters' plumage. Relief line for anatomical details and drapery.

End of 5th century B.C.

The short, stout body combined with an elongated neck suggests a late 5th century B.C. date for our loutrophoros, which falls in the mainstream of late examples commonly decorated with excerpts from nuptial compositions on side A, while side B is nor-

mally filled by the spreading wings and rear bodies of the handle Nikai. Among the late 5th century B.C. loutrophoroi ours resembles specimens by the Painter of Würzburg 537: see ARV² 1224–1225; *Add²* 350; cf. further CVA Bruxelles 3 III I d, pl. 17, 1 a–d (of similar shape and neck ornament); CVA Bruxelles 2 III I d, pl. 9, 5 a–b; CVA Leiden 4, pl. 191, 6; loutrophoros-amphora Oxford, Ashmolean 1930.254 (unattributed and unpublished). The dotted rosettes as neck ornament continue down into the 4th century B.C. (cf., e.g., the loutrophoros-amphora Athens, Nat. Mus., A 12280, unpublished).

The figure carrying alabastron and sash is an excerpt of adornment scenes featuring the “zealous maid”, a bridal attendant commonly rushing in with wedding accoutrements; cf. S. R. Roberts, *AJA* 77 (1973) 435–437, esp. 435–436. The rear bodies of winged creatures occupying most of side B of nuptial vases, usually “Nikai”, occur with the Meidian workshop and are a trend of the late 5th century B.C. continuing down to the 4th; see L. Burn, *The Meidian Painter* (1987) pl. 48 c; E. Reeder (ed.), *Pandora* (1995) 173, no. 28 B; J. H. Oakley – R. Sinos, *The Wedding in Ancient Athens* (1993) fig. 41; Ph. Zappeiropoulou, *BCH* 94 (1970) 419–422, fig. 60 d; CVA Nantes, pl. 27. For loutrophoroi, in general, see above, text to Pls. 20–23.

Although rare on red-figured nuptial shapes in general, sphinxes and sirens appear singly or combined in the animal friezes that decorate black-figured nuptial loutrophoroi as early as the 7th century B.C. For black-figured loutrophoroi see, e.g., several examples in Ch. Papadopoulou-Kanellopoulou, *Ισπότης Νύμφης: Μελανόμορφες λουτροφόροι* (1997) pl. 1 ff., *passim*; *eadem*, *AAA* 35–38 (2002–2005) 205–222, *passim*. In a few cases the siren features as the only decoration (*ibidem* pl. 67, no. 333 and pl. 83, no. 429) and on occasion it appears next to the wedding carriage (*ibidem* pl. 94, no. 476a and pl. 95, nos. 477–480). Human-headed monsters often flank a human figure in the early black-figure: see M. Tiverios, *Προβλήματα της μελανόμορφης αττικής κεραμικής* (1988²) 48–51. In red-figure, sphinxes appear, albeit rarely, on wedding shapes; for a nuptial lebes where the sphinx is placed under the handles see CVA Providence 1, pl. 22, 2 (Pan Painter); they are rare on loutrophoroi, but a comparandum for our scene depicting a maid holding piece of cloth and

alabastron and flanked by a sphinx occurs on a contemporary fragmentary small loutrophoros placed as a prenuptial offering to the Nymphs at the Parnes cave: see K. Rhomaios, *AEphem* 1906, 104–105, pl. 5, bottom right. For a sphinx in an animal frieze on the body of a red-figured pyxis Type C that depicts Dionysos among Eros and women on its lid see P. Cabrera Bonet (ed.), *La colección Várez Fisa en el Museo Arqueológico Nacional* (2003) 334–336, no. 118 (mistakenly described as lekanis, as E. D. Breifeld-von Eickstedt saw). A siren appears under the handle of a loutrophoros fragment dedicated at the Sanctuary of the Nympe, south of the Acropolis: see ARV² 522, 5. Sirens as mourning attendants appear further on relief stelai with loutrophoroi or on free-standing marble loutrophoroi and lekythoi: see D. Woysch-Méautis, *La représentation des animaux et des êtres fabuleux sur les monuments funéraires grecs* (1982) nos. 374, pl. 62; 406, pl. 67; 424, pl. 68; 426, pl. 69; 437; 435, pl. 70. However, as the Parnes and the Acropolis specimens indicate, the presence of these demonic creatures on the nuptial vases and, by extension, on the marble loutrophoroi should not be exclusively ascribed a funerary significance. It is more plausible that they were by nature mythological creatures mediating or overseeing the passage to altered states of being, such as age and status transitions (marriage and death). On sirens and sphinxes and their meaning see LIMC VIII, Suppl. (1997) 1093–1104, s.v. Seirenes, esp. nos. 64–65 and commentary on p. 1103 (E. Hofstetter); LIMC VIII, Suppl. (1997) pp. 1149–1165, s.v. Sphinx (N. Kourou et al.); H. Hoffmann in I. Morris (ed.), *Classical Greece: Ancient Histories and Modern Archaeologies* (1994) 71–80; E. Walter-Karydi, *Μουσείο Μπενάκη, 1ο Παράρτημα* (FS Stelios Triantis, 2002) 70; D. Tsiafakis in M. J. Padgett (ed.), *The Centaur's Smile* (2003) 73–83. On loutrophoroi see also above, text to Pls. 20–23.

PLATES 31–32

Fig. 17. Lebes gamikos, Type 2.

31117. Given by P. Zoumboulaki (1986).

Ὀδνύος Μπενάκη 40; J. H. Oakley – R. Sinos, *The Wedding in Ancient Athens* (1993) 17, fig. 22; V. Sabetai, *The Washing Painter* (Diss. University of Cincinnati, 1993) I, 47; 124–125; II, 12, pl. 4; Sgourou, *Lebetes* 124;

155; 286, no. R53, fig. 33, pl. 33 a; A. Kauffmann-Samaras, *RLouvre* 51, 2 (2001) 38; N. Sorkin Rabinowitz in N. Sorkin Rabinowitz – L. Auanger (eds.), *Among Women* (2002) 123, no. 5.7.

Ht., 21.3 cm; Ht. to top of handle, 27.3 cm; Diam. of mouth, 11.6 cm; Max. pres. diam., 23.4 cm; Diam. of foot, 9.8 cm.

Recomposed from several fragments, but missing large sections from its mouth, shoulder, body, foot and all of its right handle, all of which are restored in plaster. Thin glaze, partly misfired red. Surface of some fragments burnt (especially the lower body of the left-hand woman on side B and parts of the lateral Nikai's body). Additions in white almost totally faded.

Inside reserved. Vertical mouth, glazed inside, with slightly flaring lip. Broad, horizontal shoulder bearing a large tongue band followed by two small egg-bands on side A, but only one on side B. Globular body tapering sharply to the foot; at their juncture a plastic fillet bounded by two reserved grooves. On the body the figures stand on a continuous band of leftwards running meanders alternating with checkered squares. For in two degrees, the upper glazed, varnished and painted in the lower which has a reserved and glazed side. Underside reserved with traces of red wash. Loop handles, round in section, bending inwards slightly.

A. Nuptial preparation. At the centre the bride, wearing chiton, himation around her waist and crescent-shaped earring, sits on a chair with head thrown back, as the *nymphentria*, wearing belted chiton, hairband and earring, reaches around her neck to fasten a necklace. Missing large sections from the group's torsos, shanks and the bride's chair. Behind the *nymphentria* stands a woman preserved to her thighs wearing peplos and sakkos with a basket and a fillet (or piece of jewellery); behind the bride approaches a woman wearing chiton and himation bearing a loutrophoros-hydria decorated with ribbons and sprigs which protrude out of its mouth; preserved are part of her torso, arm, shanks and her vase's neck and lower body. She is followed by a frontal peplophoros holding a sakkos; preserved are parts of her body at waist level, her lower body and her arm with the sakkos. In the background, beside the loutrophoros-bearer, a cushioned stool; above the *nymphentria*, a sash hanging as a festoon; beside the basket-carrier, a chair.

B. Three women. The side ones presumably both hold out sashes to the central one. All wear chiton and himation. The left-hand one has a sakkos and an earring. From left to right, the first woman is missing part of her back, the second part of her torso and face and the third preserves only a small part of her back and all her lower body. On the background, two hanging sakkoi.

Under each handle a winged female figure in chiton and sakkos flies towards the figures of side A. The left-hand one bears a fillet, the other a sash and a now missing object, perhaps a fillet.

White, or red: tassels of festooned sash, sprigs in loutrophoros, Nike's fillet or piece of jewellery, hairbands.

Dilute glaze for necklace, wings of Nikai and drapery. Partial relief contour. Relief line for drapery and eyes. Preliminary drawing on loutrophoros-bearer, klismos, Nike and attendant.

Washing Painter [Oakley and Sabetai]. 425–420 B.C.

This is the second extant nuptial lebes Type 2 by the Washing Painter, named after his scenes of women washing in preparation for their wedding; for the former see Sgourou, *op. cit.* 286, pl. 33 (no. R54.0). Alexandri, *ADelt* 23 (1968) B1, pl. 51 a. Its iconography is unique in that it depicts the very moment when the *nymphentria* adorns the bride with a necklace. Although the affectionate bond between the bride and her special attendant becomes explicit in the nuptial imagery of the late 5th century B.C., our scene features a unique and novel bridal preparation scheme otherwise unattested. The significance of the momentary, but emblematic, action of placing a necklace around the neck of the bride probably lies in the fact that this was a precious and meaningful gift from her bridegroom and its acceptance sealed the impending wedding. Loutrophoros- and basket-bearing women commonly flank the seated bride who is usually shown in attitudes visually signifying bridal preparation. For scenes of nuptial preparation by the Washing Painter see Sabetai, *op. cit.* 32 ff., esp. 46–48. For the vase-painter in general, see ARV² 1126–1135; 1684; *Para* 453–454; *Add*² 332–333 and Sabetai, *op. cit.* For nuptial lebetes of Type 2, see Sgourou, *op. cit.* 17 ff.; 152–155; 159; and *Agora* XXX, 18–20; for necklaces as bridal gifts see A. Kauffmann-Samaras, *op. cit.* For the stock figure of a Nike flying with a ribbon towards a



woman overlapping with a chair see, e.g., *Para* 454, 3 ter; it is possible that, as there, the Nike on the other side of our vase held an alabastron in her upraised right hand. For nuptial iconography, in general, see above, text to Pl. 10 and for secondarily burnt wedding vase-shapes text to Pls. 20–23.

PLATE 33

1–2. Lebes gamikos, Type 1, fragmentary.

35420. Given by P. Zoumboulaki (1986).

Not previously published.

Max. pres. ht., 18 cm.

Preserved are a few fragments from the left half of the bowl including parts of the shoulder and the left handle. Lustrous glaze. Additions in white relief clay, well-preserved.

Sloping shoulder with thin glazed fillet at its juncture to the neck, decorated with a large tongue band above a small egg one. Globular body. Double loop handles, round in section.

A. Nuptial preparation. At the centre of the composition are positioned the bride and Eros. The former, preserved to her shanks, sits to right on a chair leaning her arm on its back. She wears a belted chiton and himation around her thighs, and is adorned with earrings, bracelet and leaved diadem in her loose hair. Eros, preserved only on the edges of his right wing and knees, flies towards her, presumably to deck her with a fillet. Behind the bride a woman, preserved only in her upper torso and wearing belted peplos, leaved diadem, earring, dot necklace and bracelet, bears a large exaleipteron.

Under the handle, the upper part of a casket, presumably held by a Nike. The rest of the casket and the figure holding it are restored.

White: pieces of jewellery, leaves on diadems.

Dilute glaze for edge of hair. Preliminary drawing. Partial relief contour. Relief line for drapery and anatomical details.

Circle of the Meidias Painter. Ca. 400 B.C.

Our fragments belong to a nuptial lebes Type 1 (with stand). For the shape in general see *Agora* XXX, 18–20; for Meidian specimens see Sgourou, *Lebetes*, esp. 135 ff.; A. Kauffmann-Samaras, *RLouvre* 51, 2 (2001) 33–44. For the vase-painter see L. Burn, *The*

Meidias Painter (1987). For a stylistic comparandum see ARV² 1320, 3: Ch. Lenormant – J. De Witte, *Élite des monuments céramographiques* 4 (1837–61) pl. 33 (Painter of Louvre MN 558); see further CVA Tübingen 4, pl. 33, 3–5. Exaleiptra become particularly large in late sub-Meidian iconography; Eros usually assumes the role of an attendant bringing gifts to the bride, or decking her with fillets and diadems. Loose hair is one of the conventions signifying marriageable status for maidens: see V. Sabetai in *APP* 319–335. For nuptial iconography, in general, see above, text to Pl. 10.

3–5. Lebes gamikos, fragmentary.

35418. Given by P. Zoumboulaki (1986).

Not previously published.

Max. pres. ht., 13 cm.

Preserved is less than half of the bowl at the area under the right handle continuing to side A, all of which is recomposed from fragments. Single fragment from beneath the left handle belongs to the vase, but does not join. Dull glaze misfired grey-greenish at places. Additions in white and yellow partly faded. Inside reserved. The figures stand on a reserved line.

A. Nuptial preparation. Preserved is the forepart, from waist to left toe, of a woman to right, wearing a peplos and bracelet and bearing a sash in either hand. An Eros who is missing his torso and part of his left leg at the knee crouches on her left palm.

Under the right handle a Nike with open wings runs to right, looking around. She holds a torch in each hand and wears a belted peplos with overfold and an earring. She is rendered frontally apart from her head and left leg which are in profile. Before her, traces (pointed right toe, edge of peplos) of another woman in a similar posture who must belong to side B.

A fragment depicting part of a winged woman's body, from neck to thighs should be placed under the left handle. She moves or flies to right holding a sash and a now missing object. At the edge of the sherd are traces of a sash, which was held by the Eros-holding woman of side A.

White: Eros and flesh of woman holding him.

Yellow: contour of Eros' toe; palm of the woman bearing him; her bracelet.

Dilute glaze for contours. Partial use of relief line for drapery, eyes, earring and feathers. Preliminary drawing on all figures.

Painter of Athens 14627 or his circle [Breitfeld-von Eickstedt]. Second quarter of the 4th century B.C.

The vase can most probably be restored as a nuptial lebes Type 2, for bibliography on which see above, text to Pls. 31–32. The style of drawing, especially the running posture of the torch-bearer and the rendering of her garment with a wavy line at the hem and two vertical lines in the middle is very close to the Painter of Athens 14627, on whom see below, Pls. 45–46 for a krater from the Zoumboulaki donation. For a comparandum to the running figure see CVA Moscow 5, pl. 2, 2 and 3, 4. For the only other nuptial lebes Type 2 by this painter, a sloppy work, see ARV² 1452, 13. For early Kerch vases that feature Eros crouching on the hand of the bride or bridal attendant in order to adorn the bride or to hold a mirror in front of her see CVA Madrid 2 III I D, pl. 9, 2 a; Schefold, *UKV* pl. 7, no. 514; Metzger, *Représentations* pl. XIII, b; L. Talcott et al., *Small Objects from the Pnyx*: II, *Hesperia Suppl.* 10 (1956) pl. 8, no. 109; Ph. Zappeiropoulou, *BCH* 94 (1970) 419–422, fig. 60; P. Orlandini, *NotSc Suppl.* 25 (1971) 168, fig. 276; T. Schreiber, *Athenian Vase Construction* (1999) 166, fig. 19. A. Galois, *Vases grecs* (2001) 92–93, fig. 19. The motif is already known in late 5th century B.C. Meidian works: see L. Burn, *The Meidias Painter* (1987) pl. 48 a; CVA Kiel 1, pl. 29, 1; Sgourou, *Lebetes* pl. 40, no. R72; A. Kauffmann-Samaras, *RLouvre* 51, 2 (2001) 38, n. 39. For Eros' ubiquitous presence in the 4th century B.C. imagery see Metzger, *Représentations* 41–58, esp. 41–47. As a benevolent genius of the wedding and symbol of erotic union, Eros appears frequently on Kerch vases, perching on the bride's hand or adorning her with jewellery. Torches were usually held by the mothers of the newly married, but in late 5th and 4th century B.C. imagery they appear indiscriminately in the hands of other nuptial attendants, or winged females. For the latter, best interpreted as mythical attendants or benevolent wedding geniuses, see above, text to Pls. 20–23. For torches in weddings, in general, see E. Parisinou, *GaR* 47 (2000) 19–43.

PLATES 34–36

Figs. 18 and 49. Pyxis, Type A.

35419 (body); **40353** (lid). Given by P. Zoumboulaki (1986 and 2005).

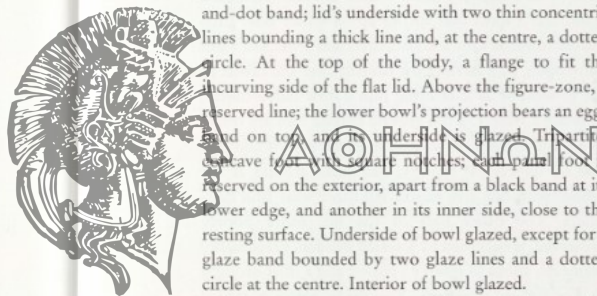
Not previously published.

Ht. with lid, 18.3 cm; Ht. without lid, 13.4 cm; Diam. of rim (body), 13.2 cm; Max. diam. of lid (estimated), 17.6 cm; Diam. of foot, 14 cm; Diam. of body at bottom, 15.2 cm.

Recomposed from several fragments, but missing some from the foot and body, especially at its upper part, all of which are restored. Lid recomposed from fragments; the disc-like knob finial does not join, but must belong with the lid. Thin, dull glaze, extensively flaked and misfired at places; several fragments from body and lid are burnt. The figures continue around without interruption; the word KAAH is inscribed twice among the figures. Additions in white partly preserved.

Shape as pyxis type A. From lid's knob out: egg-and-dot band; band of five obliquely addorsed palmettes interconnected with tendrils; on brim, egg-and-dot band; lid's underside with two thin concentric lines bounding a thick line and, at the centre, a dotted circle. At the top of the body, a flange to fit the incurving side of the flat lid. Above the figure-zone, a reserved line; the lower bowl's projection bears an egg-band on top and its underside is glazed. The panel, concave foot with square notches; each panel foot is reserved on the exterior, apart from a black band at its lower edge, and another in its inner side, close to the resting surface. Underside of bowl glazed, except for a glaze band bounded by two glaze lines and a dotted circle at the centre. Interior of bowl glazed.

Figure-zone a continuous frieze depicting nuptial preparation in the women's quarters. Interior space is denoted by hanging shelves and a single ionic column which supports part of an architrave with triglyphs. Seven figures in total, five standing and two seated in groups of two and three engaged in preparation and adornment. Directly under the architrave a frontal woman in peplos is tying a fringed fillet on her forehead with both hands. Next to her is a stool with her folded mantle. A woman in a peplos and head-band stands by the stool in a contemplative posture, leaning her chin on one arm which she supports at the elbow with the other and looking back at the first figure. Between this figure and the following, a KAA(H) inscription. The panel continues with a group of two women, one seated as a bride, with arm propped on the back of her chair and clad in chiton, himation draped around her thighs and sakkos; above



her is a shelf. An attendant, in sakkos, peplos and tasseled scarf hanging from her outstretched arms rushes off while looking back; she holds a mirror in one hand and a exaleiptron in the other. Next is a group of three women; a peplophoros looking at the contents of an open chest stands before a seated woman whose body is quite damaged. The latter, in chiton, himation and sakkos, sits to left with one arm propped on the back of her chair and looks back at another peplophoros who rushes off while lifting the edge of her scarf. This last figure serves to close the panel and is depicted in a similar posture as the earlier attendant with mirror and exaleiptron. Between the casket-holder and the seated woman a shelf with traces of an object, perhaps a exaleiptron; between the seated and the striding woman a KAAH inscription.

White: inscriptions and tassels of women's scarves.

Circle of the Pentesilea Painter. Painter of London E 777. 440–430 B.C.

For Attic red-figured pyxides of Type A which were particularly favoured by Pentesilean vase-painters see S. R. Roberts, *The Attic Pyxis* (1978) 45–93, esp. 62–72; Pentesilea Workshop II; *Agora XXX*, 51–52, esp. pl. 98, nos. 1013–1014 (for a similar lid ornament); C. Mercati, *AmPerugia* 24, n.s. 10 (1986–1987) 126–131; E. Kunze-Götte, *AM* 108 (1993) 88–99. The style of drawing of our pyxis has close affinities with the Painter of London E 777 and may be by him or his circle; cf., e.g., the sakkoi worn by women on his name-vase (Roberts, *op. cit.* pl. 45); the facial features on a cup fragment (CVA Braunschweig, pl. 19, 3); a similar column on ARV² 943, 78; and a similarly rendered frontal woman, a type favoured by Pentesileans, on a cup (CVA Tübingen 5, pl. 16, 2). For the Painter of London E 777 see ARV² 939–948; 1675; *Para* 432; *Add* 306–307.

The panel is composed of regular iconographic components of seated and standing women in postures and activities signifying nuptial preparation; interior setting is indicated by the column and architrave and pieces of furniture. These themes are best understood as related vignettes referring to the first and last stages of bridal preparation. It is possible that the seated woman who is repeated twice in the guise of a matron with hair tucked in a sakkos is meant as the bride in her final stage of preparation, a process that starts with the girl in the emblematic activity of a maiden binding her hair;

the bundle of cloth next to this last girl may signify her bridal raiment. The transitional character of her transformation and the insecurity it involves is exemplified by the thoughtful attendant echoing the conceit of the reluctant bride. The transformation of the maiden into a bride is indicated here with the contrast in costume, namely from peplos to chiton and himation. For narrative techniques on pyxides and for the rare motif of hair-binding as an integral part of wedding imagery see V. Sabetai in *APP* 328 ff.; for an additional example see *Mythen und Menschen* (1997) 126–129 (I. Wehgartner); for nuptial accoutrements, such as folded mantle on a stool, exaleiptra, mirrors and caskets see J. Reilly, *Hesperia* 58 (1989) 411–444 and Roberts, *op. cit.* pl. 45; for the motif of the woman peeping into a casket with open lid see E. Brümmer, *JdI* 100 (1985) 71, figs. 23 c; 27 b; *ARV*² 948, 7 (pyxis akin to the Painter of London E 777) and Pl. 15, 1–2, above. For rushing maids in nuptial preparation scenes on pyxides see, e.g., Roberts, *op. cit.* pl. 44 and for the type of the seated bride looking back at her attendant see, e.g., CVA Leiden 4, pl. 199, 3 and Pl. 16, 2. Shelves are rarely depicted in vase-painting and are usually shaped as a right angle with an occasional upcurving small slat to secure safe placement of the object; on them are held pots, such as exaleiptra, and helmets: cf., e.g., CVA Compiègne, pl. 17, 9; D. A. Amyx, *AJA* 49 (1945) esp. 513–514 (Geras Painter); R. Olmos, *Vasos griegos de la colección Condes de Lagunillas* (1990) 126–131, no. 36, esp. 129; 131 (Penthesilea Painter); CVA Getty Museum 8, pl. 443, 1; 444, 2 (Tarquinia Painter); CVA Bochum 2, pl. 50, 1–2 and, in general, G. M. A. Richter, *Furniture of the Greeks, Etruscans and Romans* (1966) 78–79; N. Kunisch in A. J. Clark – J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) 171, n. 4. For the imagery of the preparing bride see also above, text to Pl. 10, and for secondarily burnt wedding vase-shapes see above, text to Pl. 20–23. On pyxides as wedding gifts see S. Schmidt, *Rhetorische Bilder auf attischen Vasen* (2005) 86–151, esp. 93–107 and 114–151.

PLATE 37

1–5. Lekanis lid.

30897. Given by P. Zoumboulaki (1986).
Ελλάδα Μνημεία 95, fig. 134.
Ht. (restored), 3 cm; Diam. 21.8 cm.

Recomposed from few fragments but missing all of knob and large section from lid and rim, all of which are restored. Thin, dull glaze, largely misfired red. Underside glazed with shallow depression in centre. Additions in white faded.

Slightly conical lid, with flanged rim. Figures continuing around without interruption and standing on a reserved line. Root of knob's stem and downturn of lid circled by egg-and-dot band.

Nuptial subject. Multi-figured composition of women, Erotes and a youth. The lid panel is structured with two groups of three figures each, consisting of a seated figure flanked by a woman and a full-size Eros at either side. Best preserved is the group with the naked youth, presumably the groom, in the middle; he sits naked on his mantle holding a casket in one hand, while the other is folded as if leaning on the back of an imaginary chair. On the ground a spiralled scroll and a lotus bud spring up on either side. Eros moves towards him with outstretched arms and right palm open, as if having just handed over the casket to the groom, or as if offering him a now faded object, possibly a fruit. On the ground behind him are traces of a second scroll. A woman in girted peplos and hair tied up stands on the right, but looks around at the groom with one arm raised. All three wear thin hair-fillets. The other half of the lid, more poorly preserved, is occupied by a seated maiden, presumably the bride, about to receive a basket and a fillet brought to her by an attendant. The bride wears a girdled peplos, the corslet of which is ornamented with crossed straps and dots and a hairband; her attendant wears a girted peplos. Behind the bride a filleted Eros leans on his leg which rests on a rocky peak and holds an alabastron.

White: hair-fillets of all figures except bride's.

Dilute glaze for feathers and hair. Preliminary drawing on all figures. Ample use of relief line for contour and details.

Manner of the Meidias Painter. 410–400 B.C.

Lekanides, cosmetics and jewellery containers associated with female toiletry were a common wedding gift given to brides and a standard grave offering. In the late 5th century B.C. only the lid is decorated on occasion; this could be also used as a receptacle when reversed. The workshop of the Meidias Painter to which our



lekanis belongs produced such shapes in quantity. For red-figured lekanides in general see *Agora* XXX, 54–55; E. D. Breitfeld-von Eickstedt in *APP* 55–61; *eadem*, *Attisch rotfigurige und schwarzgefirniste Lekanides* (Diss. Universität Heidelberg, 1995, unpublished). For Meidian lekanides see *ARV*² 1314, 17–18; *Para* 477; *Add*² 362 (Meidias Painter); *ARV*² 1326–1327, 77–90; 1690; *Para* 478; *Add*² 364 (Meidian workshop); L. Burn, *The Meidias Painter* (1987) 99–100, nos. M 21–M 28; 115–116, nos. MM 119–MM 135, pls. 10; 21; 31 b–c; 38 d. For a stylistically close example see CVA Mainz, Universität 2, pls. 27–28. For a similar woman seated on the ground see L. Talcott et al., *Small Objects from the Pryx: II, Hesperia Suppl. X* (1956) pl. 10, no. 125 and for a seated man being offered an alabastron see *Agora* XXX, pl. 103, no. 1075.

The Meidias Painter favours excerpts of nuptial scenes which are placed in open-air settings denoted by rocks and sprigs. Youths are rather uncommon in nuptial scenes on lekanides and a seated groom depicted in a posture typical for brides of Attic imagery and holding a casket is even more unusual, yet seated groom-like youths assimilated to brides become a fixed component in the imagery of the Nuptial Lekanides: *ARV*² 1498–1499, 1; 1498, 2; Talcott, *op. cit.* pl. 10, 125. For an earlier example associated with the workshop of the Dinos Painter see S. Barresi – S. Valastro, *Vasi attici figurati, vasi sicelioti* (2000) 107–108, no. 87; this iconographic type was on occasion used for Adonis: see I. Wehgartner, *JdI* 102 (1987) 185–197, esp. figs. 1–6. For a hydria with Eros and a seated youth, possibly Adonis, see further CVA Collections de Cracovie, Czartoryski, pl. 13, 2. For a standing youth on a lekanis see *ARV*² 1327, no. 89 (unpublished). On other examples on lekanides the seated male, identified as Dionysos through his thyrsos and escorted by Eros, provides an indication of this god's semantic kinship to the realm of nuptials: CVA Bruxelles 1 III I d, pl. 4, 3 c; CVA Karlsruhe 1, pl. 29, 3; see further comments below, on text to Pl. 47. The appearance of youths in scenes where women are engaged in adornment and gift-giving in the presence of Eros can be explained as part of generic nuptial iconography; for further discussion of the narrative techniques attested on some nuptial lekanides see M. Söldner in R. F. Docter – E. M. Moormann (eds.), *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12–17, 1998* (1999) 393–397.

PLATE 38

1–3. Lekanis lid, fragmentary.

30909. Given by P. Zoumboulaki (1986).

Ελλάδα Μνημεία 95, fig. 135.

Ht. (restored), 1.5 cm; Diam., 15.4 cm.

Recomposed from fragments, but missing about two thirds of lid and its knob, which are restored. Lustrous glaze. Underside glazed. Root of now missing knob shaft is circled by tongue band.

Flat lid with shallow flanged rim.

Nuptial preparation. Multi-figured composition of three women and two Erotes partially preserved. The focal point would have been the seated bride, only the edge of whose hair and back seat is preserved. Behind her a woman in chiton, himation and head-band stands with outstretched arm looking back. Eros follows flying to right with a fillet; preserved are his torso, wings and part of left arm with fillet. Preserved are two more non-joining fragments at the other end of the lid. One depicts a wreathed Eros (missing part of his wings) flying to right on a bed of spiralled scrolls with a tympanum; behind him would have been a female with a casket; only part of the latter and a finger are preserved. The second fragment depicts the continuation of the connecting spiralled scrolls.

Circle of the Meidias Painter. 420–410 B.C.

For Meidian lekanides see above, text to Pl. 37. The imagery of bridal preparation with Erotes as divine attendants is commonplace at the end of the 5th century B.C. and is common in the circle of the Meidias Painter: see above, Pl. 33, 1–2. For a similar combination of spiralled scrolls on a lekanis lid see CVA Genève 1 III I, pl. 12, 1–2.

PLATES 39–40

Fig. 19. Nolan Amphora found with stemmed dish as cover.

33631. Purchased from the art market (Royal Athena Galleries, 1997).

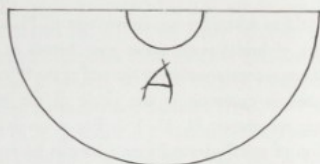
J. M. Eisenberg, *One Thousand Years of Ancient Greek Vases. Art of the Ancient World*, no. 66, vol. VI, part I (Royal Athena Galleries Catalogue, 1990) 20, no. 65; *idem*, *Art of the Ancient World*, no. 73, vol. IX

(Royal Athenian Galleries Catalogue, 1997) 23, no. 100; *Ελλάδα Μπενάκη* 96, fig. 138; *Οδύσσεια Μπενάκη* 42.

Amphora: Ht., 24.6 cm; Diam. of mouth, 10.7 cm; Diam. of base, 6.8 cm. Stemmed dish: Ht., 4.6 cm; Diam. at lip, 8.6 cm; Diam. of foot, 5.6 cm.

Intact, apart from a small fragment of the foot of the dish which is restored in plaster. Very lustrous glaze of the same excellent quality for both amphora and dish, which is cracked at the foot of the amphora. Smudges of red and indentation due to firing procedures visible on the figures. Additions in red, well preserved.

Dish, with recessed underside, glazed, apart from the side of its foot, its resting surface and the centre of the stem which are reserved. Amphora with echinus mouth, incurved on inside and with flat lip, whose upper surface is uneven, slightly bulging above the youth of side B; its interior is glazed to the beginning of the body. At the juncture of mouth to neck, a glazed groove. Ridged handles. Rounded shoulder and piriform body tapering to an irregularly shaped disk foot of varying thickness. At the juncture of neck to body, a thin glazed fillet, and of body to foot, two reserved grooves, the upper unevenly reserved. Disc-foot glazed apart from the lowermost part of its side, resting surface and underside which are reserved, but covered with red wash. Underside with nipple at the centre. Graffito of letter A under the foot, on side B.



The figures on both sides stand on a rightwards running key band.

A. Maiden and youth exchanging gifts. A woman wearing peplos with overfold makes a myrtle wreath; facing her a youth in long himation holds out a round object, fruit (apple? pomegranate?) or ball. Both wear hair fillets. Between them, on the ground, a duck.

B. Youth in long himation and head fillet standing to left holding a stick.

Red: hair fillets, wreath, fruit (on which only partially applied). A thick smudge of red on the woman's legs and, less, on the youths' chest on side A and B.

Rich preliminary drawing on all figures, especially on the youth of side A whose naked body is discernible under his drapery. Traces of the sharp utensil used for preliminary drawing in a rather mistaken incision running through the bird's beak and chest (see fig. on p. 45).

Painter of London E 342 [Eisenberg]. 460–450 B.C.

For Nolan amphorae, a shape with a high degree of uniformity that was produced in the time span from 490 to 430 B.C. and was exported mainly to Italy, especially Nola, see J. Euwe, *BABesch* 64 (1989) 114–133 (with previous bibliography), esp. 130–133 for specimens by our painter; *idem* in G. Rizza (ed.), *I vasi attici ed altre ceramiche coeve in Sicilia II* (1996) 67–80, esp. 70–72. Our amphora belongs to the last stage of production of the type (460–430 B.C.) as indicated by its ridged handles and disc-foot. The small amphorae by the Painter of London E 342 form a special class and are attributable to a single potter whose distinguishing traits are details such as the uneven lip and foot; dents occur often on his amphorae, due to storage conditions before firing. This is the only known occasion where an incised stemmed dish is used as a cover for a Nolan amphora. Its perfect fit on the mouth of the vase and its manufacture with the same lustrous glaze indicate that the two must have been potted as a matched set, but it is not known whether the dish was intended for double duties as receptacle and cover by the potter, or whether it was just put to such use by the client. Stemmed dishes abound in the cemeteries of Spina throughout the 5th century B.C. and are thought to have had a similar use to saltcellars, suitable for holding salt, nuts, fruits etc., presumably for use in burial rituals. In fact, the perfect condition of our amphora and its cover suggest that they, too, come from a grave context as well. For a contemporary black-glazed stemmed dish see *Agora XII*, 305, pl. 35, no. 982 and for the use of such shapes in general, see 138–141; see also further B. A. Sparkes in G. R. Tsetskhladze, A. J. N. W. Prag and A. M. Snodgrass (eds.), *Periplus (FS John Boardman, 2000)* 320–329. For examples from an Adriatic site south of Spina, see G. M. Fabrin, *Numana: vasi attici da collezioni* (1984) pl. XCI; for grave groups with stemmed dishes from Bologna see E. Govi, *Le ceramiche attiche a vernice nera di Bologna* (1999)



108–126; 157–173; for a specimen from the grave of a boy see I. Vokotopoulou et al., *Σινδος* (1985) 112–113 (M. Tiverios) and for a red-figured one see J. H. Oakley in T. Ganschow – M. Steinart (eds.), *Otium (FS Volker Michael Strocka, 2005)* 267–269. For the Painter of London E 342 see *ARV²* 667–672; 1664; *Para* 404; 521; *Add²* 278. For a new amphora to be added to the known corpus of the painter see Sotheby's 22nd May 1989, 94, no. 322. Distinguishable features of his draftsmanship are the stiff figures, stereotyped compositions, limited iconographic repertory and ample use of preliminary drawing. For similar youths cf., e.g., CVA British Museum 5 III I c, pl. 62, 3. Nolan amphorae bear on occasion graffitos on their underside: see A. W. Johnston, *Trademarks on Greek Vases* (1979) 54; for isolated marks, such as the Etruscan, or Campanian letter A here, see 39 ff.

Emblematic scenes depicting youths and maidens together in non-narrative, decontextualised settings can be interpreted on the basis of the figures' relationships to each other and of the items they are holding. On our example, fruits, or balls, and wreaths as love tokens may refer to the possibility of an erotic relationship; ducks and goslings appear often in domestic scenes depicting women's gatherings. For scenes of gift-giving between men and women, in general, see Sutton, *Interaction* 276–346, esp. 308–326. For a youth offering a fruit see H. A. Shapiro, *Art, Myth, and Culture: Greek Vases from Southern Collections* (1981) 164–165, no. 65; for wreath-making in bridal contexts see J. Reilly, *Hesperia* 58 (1989) 419–420; 424–426; for women with ducks in the vase-painter's repertory see *ARV²* 667, 10; 669, 46 and 50; 670, 11 and 16; for animals in domestic scenes and for

birds that may be symbolic of female maturation see S. Lewis, *The Athenian Woman* (2002) 159–166, esp. 165. See also above, text to Pls. 12–16.

PLATES 41–42

Fig. 20. Pelike.

32942. Given by A. Rossolymou (1995).

Not previously published.

Ht., 32.6 cm; Diam. of mouth, 18 cm; Max. diam. at body, 24.6 cm; Diam. of base, 16 cm.

Complete. The foot is recomposed from two fragments. Surface scratched and missing small chips all around; extensive abrasion on the reserved areas. Dull glaze, misfired red and flaked off at places; traces of glaze strokes visible under the handles. Interior glazed to the beginning of the body and misfired red.

The mouth, shaped with an overhang, is wider than the foot and narrower than the body. Strap handles. Sturdy, ovoid body with wide belly. At the junction of body to foot, a reserved groove. Torus foot glazed on top, as well as on the uppermost few millimeters of its reserved side; resting surface and underside reserved. The scene on both sides is framed on top with a leftwards running laurel branch; below, side A is framed with a band of leftwards stopped maeanders alternating with dotted saltire squares and side B with a band of leftwards running keys.

A. Dionysian nymph (Ariadne?) between two satyrs. The nymph stands frontally, but looks to her right at a satyr who touches her thyrsos with an upraised arm. She wears chiton, himation and elaborate, broad diadem surmounted with leaves. Another satyr steps towards her touching her on the shoulder with one arm, while the other is placed akimbo.

B. Three draped youths. In the centre a draped youth, flanked by two others, one holding a staff, the other addressing him with outstretched arm.

Latest Mannerist: The Painter of Athens 1183. Last third of the 5th century B.C. (430–420 B.C.)

The pelike's sturdy shape, style of drawing and type of ornament permit its association with the group of the Latest Mannerists, especially with the Painter of Athens 1183, a pupil of the Hephaistos Painter, to whom Beazley attributed only eight vases, seven of which are pelikai: see ARV² 1123–1124; *Add²* 332;

Mannack, *Mannerists* 42–43, 46–48, 121, 123–124. Characteristic of his draftsmanship are the heavy, square figures with long, thin arms and disproportionate anatomical renderings such as the nymph's disfigured hand. For specimens with a similar lower ornament band as on side A here, see, e.g., ARV² 1123, 2 and 3; Mannack, *op. cit.* pl. 43. For the only other pelike by this painter with Dionysian subject-matter see ARV² 1124, 4 (unpublished). For red-figured pelikai in general, see *Agora* XXX, 12–13.

The stately nymph with her elaborate bridal diadem may be identified with Ariadne, the quintessential Dionysian bride of late Classical imagery and the emblematic scene on side A with the satyrs receiving her solemnly on behalf of the god may be an allusion to her impending sacred marriage to Dionysos; alternately, if the scene is not mythological but cultic, the maiden may be understood as an initiate to the cult of Dionysos and cultic maenadism, or finally, as a visual conceit alluding to the female transition to marriage; this would explain her bridal diadem, since Dionysos presides over rites of passage and Dionysian initiation for women was associated with the marital transition. For the connection of Dionysian imagery with transition, see Ch. J. Isler-Kerényi, *Dionysos nella Grecia arcaica* (2001) passim; see also R. Seaford in S. Blundell – M. Williamson (eds.), *The Sacred and the Feminine in Ancient Greece* (1998) 128–129. If we accept the last interpretation, then side A with the archetypal bride is thematically connected to side B with the pairing of generic ephebe and stick-holding citizen in that they are both renditions of age classes.

For the imagery of the thiasos in the 5th century B.C., in general, see T. H. Carpenter, *Dionysian Imagery in Fifth-Century Athens* (1997) esp. 52–69; S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (1998) 121–139; G. Fahlbusch, *Die Frauen im Gefolge des Dionysos auf den attischen Vasenbildern des 6. und 5. Jhs. v. Chr. als Spiegel des weiblichen Idealbildes* (2004) and for the issue of maenadism see also S. des Bouvrie in L. Larsson Lovén – A. Strömberg (eds.), *Aspects of Women in Antiquity* (1998) 58–68; K. Kathariou, *Το εργατήριον του Ζωγράφου του Μελεάγρου και η εποχή του* (2002) 35–36 with previous bibliography. The increased importance of Ariadne and her marriage to Dionysos is gradually invested with eschatological notions in the late 5th century B.C. and becomes an

allusion to the eternal union of the mortal and the immortal component of the soul, especially in the 4th century B.C. For Ariadne in the Dionysian milieu from the late 5th century B.C. onwards see LIMC III (1986) s.v. Dionysos, nos. 708–776; and commentary, pp. 509–510 (C. Gasparri); *ibidem*, *Add.*, s.v. Ariadne, nos. 93–96 (W. A. Daszewski); 110–123 (M.-L. Bernhard); Metzger, *Représentations* 110–125; Paul-Zinserling, *Jena-Maler* 41–44; 49–53; 63–70. See also Pls. 45–52. For the thyrsos see H. Schaubert, *Thetis* 8 (2001) 35–46; I. Krauskopf, *ibidem* 47–52.

The almost intact condition of the pelike suggests that it was found in a tomb; for the use of the pelike in a funerary context see S. Karouzou, *BCH* 95 (1971) 138–145.

PLATES 43–44

Fig. 21. Bell-krater.

31120. Given by P. Zoumboulaki (1986).

Ελλάδα Μπενάκη 106, fig. 153.

Ht., 23 cm; Diam. of mouth, 22 cm; Max. diam. at handles, 24.7 cm; Diam. of foot, 11.4 cm. Impact. Minor surface abrasion, especially on one of the handles, handle area and side B which is, in addition, stained. Underside scratched. Lustrous glaze. Interior glazed. Additions in white.

Rim with everted, overhanging lip. It is fashioned with a reserved groove below the lip and another at the juncture of rim to body. On its interior, a set of two parallel reserved lines, one at the inner edge of the lip, the other at the beginning of the body. At the join of stem to foot, a reserved line. Disc-foot in two degrees, the upper low, slightly inset, with reserved side, the lower slightly convex with glazed side, apart from its upper edge which is reserved. Resting surface and inside of foot reserved. Handles curving upward, round in section and glazed on the outside only with a reserved line circling their roots; handle-panels reserved. Band of laurel leaves to right circles the rim of the vase. Below the figures on both sides, a band of leftwards running maeanders in groups of three alternating with checkered squares.

A. Athletic scene. A discus-throwing athlete is accompanied by a double-flute player, while a javelin-thrower looks onto the scene. Both athletes are naked, but the acontist wears a spiky fillet; the musician

wears a long-sleeved, patterned chiton (*xystis*) and a broad hairband surmounted by small leaves on the sides.

B. Two conversing mantled youths, one with staff.

White: hairbands of acontist, musician and youths of side B.

Partial dilute glaze for musculature. Traces of preliminary drawing, especially on the figures of side A. Relief line for anatomy (eyes) and flutes.

Kadmos Painter. 430–420 B. C.

For the Kadmos Painter, who does not otherwise favour athletic scenes see ARV² 1184–1188; 1685–1686; *Para* 460–461; *Add²* 340–341. Our vase is almost identical to a krater by the Kadmos Painter in Bologna that features in addition a Nike with a fillet approaching a palaestra *horos* on side A and a third mantled man on side B: see CVA Bologna 3 IV E r, pl. 4, 5–6; E. Kephaliou, *Νικητής* (1996) 212 (Γ100) pl. 49. These figures were omitted on our more abridged version, that, with the help of its Bologna counterpart, can be situated in the thematic circle of the victorious athlete, presumably a *pentathlon* winner, since two of its five (javelin, discus, footrace, wrestling and long jump) events appear here. An athlete had to win outright three of the events to be the overall winner. Ancient philosophers and artists regarded the pentathlete as the embodiment of a balanced physical and mental development, which explains the popularity of the subject-matter as a paradigm for young men: see G. Waddell, *Greek Vases in the J. P. Getty Museum* 5 (1991) 99–106. The flute-player accompanied the athletes when exercising or competing in the palaestra and was commonly depicted in athletic scenes. For his role in athletic imagery and his richly decorated official garment see Kephaliou, *op. cit.* 45, nn. 9–10. For a *pentathlon* scene focusing on the combination of discus and javelin throwing accompanied by flute playing see N. Stampolides – G. Tasoulas (eds.), *Μεγάλη Ελλάς* (2004) 172, no. 84. For comparanda to the mantled youths of our side B, who are standardized stock-figures created from earlier courtship scenes see, e.g., Chr. Avronidaki, *Τό Μουσείο* 3 (2002–2003) 5–16, esp. 6–7, figs. 2 and 4; CVA Wien 3, pl. 118, 3; CVA Madrid 2 III I D, pl. 14, 3 b; ARV² 1184, 2; *Para* 460.

PLATES 45–46

Figs. 22 and 50. Bell-krater.

31119. Given by P. Zoumboulaki (1986).

Ελλάδα Μπενάκη 106, fig. 154; V. Sabetai, *CVA* Thebes 1, text to pl. 86.

Ht., 31 cm; Diam. of mouth, 30.6 cm; Diam. of foot, 13.6 cm.

Mended from few large fragments, but missing large parts from side B and handle areas, more than half of its handles and splinters from the foot which are restored. Thin, dull glaze, unevenly applied and brown at places apart from the foot where it is lustrous; brush-strokes smudging the laurel band above the left handle. Interior glazed. Additions in white, golden yellow and red (?) partially preserved (see fig. 50).

Interior with a set of two parallel reserved lines, one at the inner edge of the lip, the other at the beginning of the body. Rim with everted, overhanging lip, fashioned with a reserved groove below the lip. At the juncture of body to foot a reserved line. Three-stepped foot; the upper step is thin and slightly offset with a grooved and reserved side, the middle is flaring and ends in a broader base fillet, both glazed, except for the fillet's lowermost part. Resting surface and interior of foot reserved, with traces of red wash; underside slightly convex. Handles curving upward and inward, round in section and glazed on the outside only; a reserve line circles their roots. Band of rightwards laurel leaves circles the rim of the vase. Below the scene, a band of leftwards stopped maeanders interrupted by a dotted saltire square.

A. Dionysian scene with two satyrs frolicking around a nymph who dances off rapidly. The satyr to the nymph's right moves before a low, two-stepped pillar, winding a long, thin, tasselled fillet with his right arm and holding a round object (fruit or ball) in his left palm, presumably an offering to the nymph; two tresses dangle from his temples. The other holds (?) a thin fillet and jumps over a horn, on top of which are dots and at its side dotted lines in white. He wears a dotted hairband and possibly an ivy wreath as suggested by the waving reserved contour on top of his head; a looped thin fillet protrudes at the back of his head. The nymph wears a belted peplos patterned on its upper part and is adorned with head-band,

earring and string necklace. On the ground before her, a round object with a dot in the middle (ball, aryballos or schematic flower). Above the nymph and the jumping satyr hang bowed fillets ending in three-dot clusters.

B. Two conversing mantled youths, one with a strigil, the other with an aryballos hanging from his wrist. In the field above them, a hanging discus.

Under each handle, a large circumscribed palmette with tendrils and scrolls stemming at either side.

White: female flesh, dot-fillet of right-hand satyr. Faded white or red: fillets held by satyrs and those hanging at the background; lines and dots above the horn.

Red: nymph's left toe; aryballos cords and youth's hairband on side B.

Golden yellow (above the white): nymph's face contour and anatomical details, as well as her head-band and necklace.

Traces of preliminary drawing on all figures. Partial relief line for anatomy.

Painter of Athens 14627. 370–360 B.C.

AKAΔΗΜΙΑ
This krater should be ascribed to the Painter of Athens 14627, by whom 15 vases are known; only five record a provenience which, in four cases, is Boeotia; seven vases are exhibited in the National Museum at Athens without recorded provenience but acquired in the 19th century and thus possibly from the plundered Tanagran necropolis: see *ARV*² 1451–1452; 1694; *Para* 493; *Add*² 379 to which add *CVA* Thebes 1, pl. 86; see further Pl. 33, 3–5 and Appendix where chemical analysis indicates that this krater is Boeotian. Characteristic features pointing to the Painter of Athens 14627 are the fluid facial contour and the palms of his figures, space-fillers such as the horn and round object, and the careless, occasionally dissolved maeander ornament. For comparable figures of satyrs and nymphs see *CVA* Tübingen 5, pl. 48. For comparable compositions of youths on side B and ornament see *ARV*² 1451, 5 and 9 (unpublished). For the irregular round object at the feet of the nymph, possibly a schematic flower, cf. *ARV*² 1451, 9 and 1452, 13 (unpublished). The coarse draftsmanship and the fact that Boeotia appears as the almost exclusive findspot of this painter's vases may suggest that the painter was active in that region; our specimen is the only bell-krater currently known by him. For the



development of the shape at the turn of the 5th century B.C. see C. Campenon, *La céramique attique à figures rouges autour de 400 avant J.-C.* (1994) 38–40.

Ariadne and other maiden women chased by satyrs feature often as the main subject of this painter's scenes, often combined with motifs of bridal/nuptial meaning, such as louteria and orchards (see *LIMC* VIII, Suppl. [1997] s.v. Nymphae 72 (M. Halm-Tisserant – G. Siebert) and *ARV*² 1694, 11 bis; S. Pfisterer-Haas, *AM* 118 (2003) 188, no. RO 12. The context could be considered that of a Dionysian initiation as denoted by the low stele, presumably a shrine *boros*. The nymph of our scene lifts her mantle as the pursued brides of earlier iconography and should therefore be interpreted as a Dionysian nymph, or, Dionysos' quintessential bride Ariadne, welcomed or presented to the god by his thiasos. The two appear in each other's arms on a krater by our painter now in Tampa (no. 86.76; *Para* 493, 3 bis).

For the iconography of the Dionysian thiasos in the 4th century B.C., where Ariadne appears as the god's bride, often minus Dionysos himself see Metzger, *Représentations* 110–125, esp. 124–125; also 415–416 (erotic figures); M.-C. Villanueva-Puig, *REA* 89 (1987) 297–312; Paul-Zanker, *Antidoron* (FS Jürgen Thimme, 1983) 95–100, esp. 97–98. For the erotic thiasos imagery in which the vine is a symbol of continuity beyond death from the Archaic period onwards see C. Isler-Kerényi, *Civilizing Violence* (2004) 63–82. Such vases were common grave gifts and their decoration was pertinent to a newly emerging religious belief that sought to express visually the anguishing search for

immortality: Metzger, *Représentations* 124–125; Paul-Zinserling, *op. cit.* 44. For Dionysos and the dead see also S. G. Cole in T. H. Carpenter – C. A. Faraone (eds.), *Masks of Dionysos* (1993) 276–295. For the chthonian aspect of Dionysos in art see further H. Metzger, *BCH* 68–69 (1944–45) 296–339; K. Schauenburg, *JdI* 68 (1953) 38–72.

PLATE 47

1–4 (and Plate 49, 1–2). Fig. 23. Calyx-krater.

31618. Given by Ch. Spiliopoulos (1990).

Not previously published.

Ht., 29.4 cm; Diam. of mouth, 27.2–27.6 cm; Diam. of foot, 12.8–13.1 cm.

Mended from several fragments with missing sections restored in plaster. Missing a few fragments from its body, especially parts of the figures of side A, and a fragment from its foot. Surface scratched, abraded and worn, especially at the joins. Brownish, dull glaze unevenly applied, misfired greyish or reddish and flaked at places. Additions in white almost totally faded.

Interior glazed with a set of two parallel reserved bands, one at the inner edge of the lip, the other at the beginning of the body. Flaring rim with a reserved groove at the juncture to the angular lip. Stem thickening slightly in the middle and set off by two reserved, irregular grooves. The foot which is shaped in one flaring degree is glazed, except for the outermost edge of its top side which is slightly grooved and reserved. Entire underside reserved. Upright, square glazed handles set close to the body. On the outer side of the rim, a rightwards running laurel wreath. On the cul of side A, two rows of dots above a running wave band and of side B, a band of leftwards stopped maeanders. The figures stand on a reserved band.

A. In the centre, a full-sized Eros flying after a Dionysian nymph who rushes to right holding a mostly abraded thyrsos, while raising her hand in a gesture that resembles a bride lifting the edge of her mantle; she wears an elaborate belted peplos and has long hair; the two are flanked at either side by a satyr, one holding a tray of fruit, the other rushing off while looking back. Both wear a diadem with two triangular ivy leaves, but the right-hand one has, in addition, a dotted fillet.

B. Three mantled youths. The lateral ones address with outstretched arm a central, swathed figure.

Above each handle, an ionic stepped altar, one garlanded.

White: Eros' and female's flesh; satyr's dotted fillet.

The Retorted Painter. Ca. 370 B.C. [McPhee].

For the painter, who decorated primarily bell-kraters see ARV² 1429–1431; 1693; *Para* 491; *Add*² 376; see, further, Appendix where chemical analysis indicates that this krater is Attic. For a further attribution see K. Mannino – D. Roubis in B. Sabatini (ed.), *La céramique attique du IV^e siècle en Méditerranée occidentale* (2000) 70, figs. 2–4. For the Telos Group to which the Retorted Painter belongs see C. Sanchez, *ibidem* 35–46; P. Cabrera – P. Rouillard in P. Rouillard – A. Verbanck-Piérard (eds.), *Le vase grec et ses destins* (2003) 90–98. For comparanda to side B see CVA Louvre 5 III 1 e, pl. 3, 7 and 8; 9 and 11. For a scene depicting a thiasos with Eros see LIMC III (1986) s.v. Eros, no. 704 (A. Hermay et al.). For comparanda to the facial features of the satyrs and the nymphs see M. C. Villanueva-Puig, *REA* 89 (1987) 2, 317, fig. 1. For the dotted hem of the woman's peplos cf. ARV² 1430, 17. This krater most probably came from the same (Boeotian?) grave and formed a pair with inv. no. 31617 (below, Pls. 48 and 49, 3–5) which is of very similar shape, dimensions, handle motif and ornament; the ornament is uncommon in the known output of the painter (but cf. ARV² 1431, 31) yet it occurs on specimens by the L.C. Group, the G Group and the Toya Painter; see also CVA Tübingen 4, pl. 19, 2 (calyx-krater dated 370–360 B.C.).

For the development of the calyx-krater at the turn of the 5th to the 4th century B.C. see C. Camponon, *La céramique attique à figures rouges autour de 400 avant J.-C.* (1994) 35–37. For the question of Attic calyx-kraters imported into 4th century B.C. Boeotia see M.-X. Garezou in *APP* 371–384, esp. 376. For other cases of paired vases see M. Tiverios, *AEphem* 1980, 69–72; L. Burn, *AntK* 28 (1985) 100–102.

The erotic pursuit of a nymph performing the bridal gesture in the context of the thiasos suggests that this nymph is either Ariadne, cast as exemplary bride, or a maiden at the threshold of maturity; the altars above the handles imbue the scene with sacred meaning and imply an age initiation of the maiden in a

Dionysian context, or her participation in Dionysian festivities. If the iconography of this krater is complementary to that on the krater inv. no. 31617 (see Pls. 48; 49, 3–5), the scenes can be read as the erotic pursuit of a maiden in order to be presented to and integrated into the thiasos in the context of cultic maenadism, for which see the commentary on Pls. 41–42. If read in isolation, the scene can be interpreted as an excerpt of the Dionysian sacred wedding, with Ariadne escorted to her bridegroom by his thiasos and the god of love. The Dionysian *hierogamia* is best interpreted as an exemplum of immortality that expresses the hope for a continued blissful afterlife, especially when depicted on a vessel manufactured for funerary use, as ours most probably was. For the theme of the *hierogamia* of Dionysos and Ariadne and the bridal-Dionysian imagery see the discussion above, text to Pls. 41–42; 45–46. For the meaning of Eros in Dionysian contexts of 4th century B.C. imagery see C. Isler-Kerenyi in D. Metzler (ed.), *Antidoron* (FS Jürgen Thimme, 1983) 95–100.



31617. Given by Ch. Spiliopoulos (1990).

Not previously published.

Ht., 30.2 cm; Diam. of mouth, 27.4–28 cm; Diam. of foot, 13.5–13.7 cm.

Mended from several fragments with missing sections restored in plaster. Surface worn at the joins. Missing fragments from its foot and splinters from its body and rim, especially from the figures of side A. Brownish, dull glaze unevenly applied, misfired red and flaked at places. Additions in white, red (?) and golden yellow mostly preserved.

Interior glazed with a set of two parallel reserved bands, one at the inner edge of the rim, the other at the beginning of the body. On the inside of the lip, traces of irregular, degenerate egg-and-dot band, at places taking the form of degenerate waves (see Pl. 49, 3). They are rendered in faded red (?) and are mostly visible above side A. Flaring rim with a reserved groove at the juncture to the lip which has an angular top. In the middle of the stem, an angular, thin fillet set off by two reserved grooves. The foot which is shaped in one flaring degree is glazed, except for the

outermost part of its top side which is slightly grooved and reserved. Entire underside reserved. Upturned, square glazed handles set close to the body. On the outer side of the rim, a rightwards running laurel wreath. On the cul of side A, a dotted wave band and of side B, a band of leftwards stopped maenders. The figures stand on a reserved band.

A. Two satyrs and two Dionysian nymphs. The focal point of the composition is the pair of a seated and a standing woman. The seated, probably Ariadne, in thin belted chiton and broad head-band performs the bridal gesture of mantle-lifting while looking at a peplophoros who steps away but looks back at her with one arm raised, while in the other she holds a tympanum. Between the two is a horn on the ground. At either side of the scene, a satyr, one advancing towards the seated woman with outstretched arm, the other seated on a rocky formation and looking towards the women. Both wear a diadem with two triangular ivy leaves and the right-hand one is, in addition, filleted.

B. Three mantled youths. The lateral ones address with outstretched arm a central, swathed figure; the right-hand one holds a staff.

White: female flesh; seated woman's chiton; drum; seated satyr's head fillet.

Red (?): egg-band at the inner side of the lip.

Golden yellow for anatomy and drapery of seated woman, fingers and earring of standing one, concentric circles on her drum.

The Retorted Painter. Ca. 370 B.C. [McPhee].

This krater most probably came from the same (Boeotian?) grave and thus formed a pair with inv. no. 31618 (see Pls. 47; 49, 1–2) which is of very similar shape, dimensions, handle motif and ornament. Chemical analysis indicates that this krater is Attic (see Appendix). As on its counterpart, the altars at the handles suggest that the action unfolds in a Dionysian sacred or ritual context. The antagonistic seated female performing a bridal gesture may be interpreted as Ariadne, Dionysos' bride, while the standing female may be a maiden being initiated in Dionysian ritual and cult. If the iconography of this krater is complementary to that on the krater inv. no. 31618



(see Pls. 47; 49, 1–2), the scenes could be read as the erotic pursuit of a maiden in order to be presented and integrated into the thiasos in the presence of Ariadne. It is of interest that Dionysos himself does not appear in either scene on this pair of kraters; instead, the focus is on the maiden, who becomes a Dionysian nymph, presumably in the context of cultic maenadism, for which see the commentary on text to Pls. 41–42; 45–46.

PLATE 49

1–2. See Plate 47.

3–5. See Plate 48.

PLATE 50

1–4. Fig. 25. Calyx-krater.

22520. Given by L. Benakis (1974).

ARV² 1444, 2 (The Painter of Rodin 1060); *Ελλάδα Μπενάκη* 106, fig. 152.

Ht., 17 cm; Diam. of mouth, 15.6 cm; Diam. of foot, 7.5 cm.

Missing both handles and a few fragments from its rim and foot all of which are restored in plaster. Brownish, dull glaze thinly applied, extensively flaked at side B. Additions in white and golden yellow well preserved.

Interior glazed with a set of two parallel reserved lines, one at the inner edge of the rim, the other at the beginning of the body. Flaring rim with a thin groove at either juncture to lip and body. In the middle of the stem, a plastic fillet set off by two reserved grooves. Flaring disc-foot in two degrees, the upper thin, slightly inset, reserved at its side, the lower glazed. Interior of foot reserved; underside partly glazed. On the outer side of the rim, a band of heart-shaped motifs, presumably schematized ivy leaves. On the cul, an egg-and-dot band.

A. Eros and a female head. Eros, naked but wearing head-fillet and anklets flies to right with outstretched arms in order to deck a female head with a wreath or fillet, now faded. The protome is rendered with one arm upraised; she wears sakkos and is adorned with dotted fillet, earring, bracelet and dotted necklaces. Between the two a floating sakkos.

B. Two mantled and filleted youths stand facing each other. The right-hand one holds a staff. Between them, a huge hanging aryballos.

White: body, hair-fillet and dots on wings of Eros; fillet and jewellery of protome; line on fallen sakkos; hair-fillets of youths; dot indicating the aryballos mouth.

Yellow: Eros' contour, anatomical details and anklets.

Dilute glaze for protome's hair and sakkos lines. Partial use of relief line for protome's anatomical details.

The Painter of Rodin 1060 [Beazley]. Ca. 350 B.C.

Our krater is one of four small calyx-kraters attributed by Beazley to the Painter of Rodin 1060, to whom he assigned only five vases: ARV² 1444–1445. To these add J. Boardman, *Athenian Red Figure Vases, The Classical Period* (1989) fig. 352. The lost handles were probably more flexed than the ones restored here. The provenance of the krater is not recorded, but it is known that its donor, L. Benakis, acquired most of his collection in Alexandria, Egypt (see Preface). Chemical analysis indicates that this krater is Attic (see Appendix).

On all of the painter's kraters Eros invariably flies in with a fillet to deck a head of a woman or a youth: see, e.g., CVA Musée Rodin, pl. 23, 7–8; CVA Baltimore, Robinson Collection 3, pl. 17, 1. Female head-protomes are interpreted by some as depicting the *anodos* of goddesses such as Persephone, Artemis and Aphrodite, or mythological figures such as Pandora and Amazons, while others associate them with cult and interpret them as the embodiment of the emerging bride in the context of Dionysian initiation rites. In the 4th century B.C. Eros appears to be more closely associated with the *anodos* of an "Aphrodisian" head richly adorned as a bride, thus suggesting its interpretation as visual shorthand for ideal femininity. The addition of a thyrsos occasionally permits the bridal head to be identified with Ariadne, Dionysus' partner and an exemplary marital paradigm: see CVA Copenhagen 4, pl. 163, 6 a–b. For the meaning of head-protomes and *anodos* of divinities see O. von Vacano, *Zur Entstehung und Deutung gemalter seitenansichtiger Kopf-bilder auf schwarzfigurigen Vasen des griechischen Festlandes* (1973); P. A. Lehnert, *Female Heads on Greek, South Italian and Sicilian Vases from the Sixth*

to the Third Century B.C. as Representations of Persephone/Kore (Diss. Michigan State University, 1978); C. Bérard, *Anodos* (1974); Metzger, *Représentations* 72–89; V. Paul-Zinserling in E. Kluwe (ed.), *Kultur und Fortschritt in der Blütezeit der griechischen Polis* (1985) 247–258, esp. 255–258; E. Simon in H.-U. Cain et al. (eds.), *Beiträge zur Ikonographie und Hermentik* (FS Nikolaus Himmelmann, 1989) 197–203; M. Söldner, CVA Bonn 3, text to pl. 4, 6–9; J. Chamay in J.-P. Descoudres (ed.), *EYMOYΣIA* (FS Alexander Cambitoglou, 1990) 231–235; Paul-Zinserling, *Jena-Maler* 73–74; G. d'Henry, *AnnAStorAnt* 6 (1999) 193–207; Ch. Sgouropoulou, *ADelt* 55 (2000) A, 213–234; S. Pingiatoglou in D. I. Iakov – E. Papazoglou (eds.), *Θυμῶν. Μελέτες χαρισμένες στον Καθηγητή Ν. Χ. Χουρμούζαδη* (2004) 369–388. The theme is popular with non-Attic workshops: A. D. Ure, *AJA* 57 (1953) 245–249; E. Sapouna-Sakellari, *ADelt* 47 (1992) B1, pl. 55 e–ζ (Boeotia); I. McPhee, *BSA* 76 (1981) pls. 49 c; 52 a, c, e; 53 b (Chalkidike); R. Lullies, *JdI* 97 (1982) esp. 101–107; A. Kossatz-Deissmann, *AA* 100 (1985) 229–239; A. Hoffmann, *Grabritual und Gesellschaft* (2002) 158–160 (South Italy).

ΑΚΑΔΗΜΙΑ
PLATES 51–52

Fig. 26. Calyx-krater.

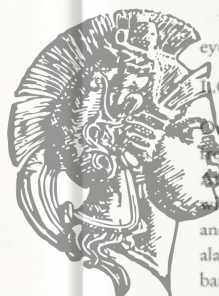
38368. M. M. Kousta bequest (2000).

Not previously published.

Ht., 20.8 cm; Diam. of mouth, 16.6 cm; Diam. of foot, 7.6 cm.

Mended from several fragments. Missing fragments from the rim, body, cul and stem fillet all of which are restored in plaster. Surface worn, especially at joins. Brownish, dull glaze, duller inside, unevenly applied and misfired grey-greenish at the handle areas. Stroke of black glaze smudges the edge of Eros' left wing. Additions in white mostly faded.

Interior glazed with a reserved band at the join of rim to body. Flaring rim with a thin reserved groove at junctures to lip and body; angular lip. The vase is irregularly potted at the area of the rim, above the left handle. In the middle of the hollow stem a plastic fillet bounded by two reserved grooves. Flaring foot in one degree; it is glazed, except for reserved grooves at both the upper- and lowermost part of its side. These are also slightly inset. Underside reserved. Uprturned and



flexed glazed handles. On the outer side of the rim, a band of strokes, and on the cul, a band of sigmas. The figures stand on a reserved band.

A. Eros and a Dionysian nymph. A full-sized Eros, naked, apart from a himation draped over his left arm and fluttering in the air plays or holds out a tympanum to a Dionysian nymph who brandishes a thyrsos. The nymph is either dancing or taken aback and her body bends back at the encounter, while she raises one arm in surprise or as if lifting the edge of an imaginary mantle. She wears a belted peplos with overfold; her hair is drawn up to the centre of her forehead and knotted.

B. Two conversing mantled youths. The right-hand one holds a strigil and an aryballos hangs from his wrist.

Above each handle, a stepped altar.

White: Eros' flesh.

Traces of preliminary drawing. Relief line for the eyes and fingers of the figures. No relief contour.

L.C. Group. Third quarter of the 4th century B.C.

Our krater is one of the smaller specimens known from this workshop and is comparable to examples in Athens (ARV² 1459, 45, unpublished: bearded youth with thyrsos and nymph performing a bridal gesture) and Leiden (CVA 3, pl. 150: satyr offering an alabastron to a nymph; it features a similar ornament band of sigmas on the cul of side B). Its small size suggests that it was aimed at ritual use or was manufactured for the tomb. For a slightly larger specimen with a very similar composition to ours see CVA Mainz, Universität 2, pl. 7, 6–7 and 8. For the L(ate) C(alyx-kraters) Group see Schefold, *UKV* 159, iv and pls. 40–48; ARV² 1456–1461; 1694; 1704 and 1708; *Para* 493–494; *Add?* 379–380; Robertson, *Art* 288–290. Eros, albeit smaller than ours, on occasion holding a tympanum or a wreath, figures often between the Dionysian couple in scenes by the L.C. Group which are commonly interpreted as the sacred wedding of Dionysos and Ariadne: see CVA Berkeley 1, pl. 55, 2 a–c.; CVA Tübingen 4, pl. 20, 1; CVA Bruxelles 2 III I e, pl. 2, 5 b; CVA Hoppin and Gallatin Collections, Hoppin, pl. 18, 1; CVA Hannover 1, pl. 39; R. Olmos, *Catálogo de los Vasos Griegos del Museo Nacional de Bellas Artes de La Habana* (1993) 205–206, no. 97; H. Metzger, *Recherches sur l'imagerie*

athénienne (1965) pl. 42 top; Schefold, *UKV* pl. 27, 2, no. 61; E. Paul, *Attisch rotfigurige Vasen* (1997) 25–27, no. 8; ARV² 1458, 30 (unpublished). For a full size Eros, as here, see ARV² 1460, 61; 1708, 58 bis; see also two unattributed kraters, which should be added to the L.C. Group: O. Tzachou-Alexandri, *ADelt* 44 (1989) B1, pl. 2; J. M. Fossey – J. E. Francis (eds.), *The Dioniacopoulos Collection in Québec* (2004) 112, no. 28. For a nymph bending backwards see ARV² 1459, 52.

The thyrsos held by the female suggests that our image is best understood as an abridged Dionysian scene, namely an excerpt of more elaborate compositions depicting the thiasos. Eros appears often in the 4th century B.C. imagery of the thiasos, whereas the god himself is often not depicted. The imagery is intimately connected to schemes referring to the sacred union of Dionysos and Ariadne. It should be noted, however, that an "Ariadne"-like "nymph" holding a satyr-mask in the presence of Dionysos (or bacchant youth) and Eros on another L.C. Group krater may be an indication of ritual activity concerning nubile maidens in the context of Dionysian cult, an interpretation also suitable for our example: see C. Caruso in *ISGA* 103–110, esp. 104, fig. 4. The altars at the handle situate the scene in a sacred precinct and thus ascribe to it ritual meaning. Since these scenes are emblematic rather than narrative, Eros may be meant as a mediator facilitating the union of the mortal bride to the immortal god (or to the bacchant youth). The knotted coiffure of the woman, which presumably has ritual significance occurs on occasion in the L.C. Group (cf. Paul, *loc. cit.*; CVA Berkeley 1, pl. 54, 1b; and *Para* 494, 53 ter). For the role of Eros in Dionysian imagery and for young maidens holding thyrsos see Paul-Zinserling, *Jena-Maler* 47–53; 63–70 and above, Pls. 41–42; 47. For Dionysos and Ariadne in Kerch iconography see also the discussion above, text to Pls. 41–42; 45–46. For Dionysos as a patron of young men and women coming of age, for the relationship of Dionysos and his thiasos to ephebes in vase imagery and for Ariadne as a nuptial and marital paradigm for the Athenian woman see C. Isler-Kéryni, *Dionysos nella Grecia arcaica* (2001) esp. 122–123. For the blurring of boundaries between the Dionysian and the human realm in the imagery of the 4th century B.C. see further C. Bron in *ISGA* 145–153. For the findspot of L.C. vases in Boeotia, a region with a particularly

strong Dionysian cult which might in part explain the popularity of their imagery see V. Sabetai, *CVA Thebes 1*, text to pl. 88. Chemical analysis indicates, however, that this krater is Attic (see Appendix).

PLATE 53

1–3. Fig. 27. Cup Type C.

35423. Given by P. Zoumboulaki (1986).

Not previously published.

Ht., 7.5 cm; Diam. of mouth, 15.6 cm; Max. diam. at handles, 23 cm; Diam. of foot, 8.4 cm.

Mended from several fragments, but missing large parts at the area above the figure and two smaller ones below it all of which are filled in with plaster. Part of tondo line repainted. Lustrous glaze fired grey-greenish at places. Red wash on the reserved areas.

Cup Type C with concave, offset rim. Continuous curve of bowl to short, thick stem which is separated from the disc-foot by two reserved grooves. Upturned handles. Exterior glazed, apart from the inside of the handles and the handle-panels. Exterior side of the foot and resting surface reserved, but interior glazed; underside of the bowl reserved. Tondo decorated with a single figure within an uneven reserved line for tondo border.

I: Reclining banqueter. A naked man with filleted head, seen from back, reclines to right leaning on a cushion that is rendered as extending over the frame of the bed; he is depicted with one leg bent and the other flexed. Before him, a hanging basket.

White (faded): hairband.

Dilute glaze for man's mouth, eyebrow, moustache and beard. Relief line for anatomical details and cushion; partial relief contour.

The Coarser Wing; Wider Circle of the Nikosthenes Painter. 510–500 B.C.

Reclining figures seen from the back and accommodated within an uneven tondo border point towards an attribution to the Coarser Wing which comprises several vase-painters, some of whom specialized in cups. For the Coarser Wing, see *Agora XXX*, 90–91. More specifically, our cup bears resemblances with the wider circle of the Nikosthenes Painter, especially with a group of cups classified by Beazley as in his tradition. These feature a developed treatment of the

anatomy and display big, fleshy figures occupying most of the tondo, like our komast: see *ARV²* 132–135; 1628; 1700; *Para* 333–334; *Add²* 177. For figures with comparable treatment of corpulent legs see, e.g., *CVA Cambridge 2 III I*, pls. 7, 2; 8, 6; 9, 5; *CVA Mainz, Universität 2*, pl. 32, 2–3. For a similar rendering of shoulder blades, a mannerism of several late Archaic vase-painters see, e.g., *CVA Genève 2 III I*, pl. 90, 2 (circle of the Nikosthenes Painter); *CVA Cambridge 1 III I*, pl. 26, 2 A–B (painter's circle); *CVA Bonn 1*, pl. 2, 1–2 (Bonn Painter); *CVA Tübingen 5*, pl. 2, 2. For the Nikosthenes Painter's type of kline, which is reduced to a mere narrow slat, also favoured by other contemporary cup-painters see, e.g., *CVA Cambridge 1 III I*, pl. 25, 3; *CVA Getty Museum 8*, pl. 398, 1. For a similar basket (called *spyris* and used to carry food) see *Agora XXX*, pl. 151, no. 1607. For the motif of the single banqueter, the excerpt of symposium scenes best suited for cup tondi, see *Kunst der Schale* 310–312 (R. Senff).

For the typology and development of type C cups with concave rim see Bloesch, *Schalen* 111–136, esp. 119 ff., pls. 33, 4a; 7 and 34, 3a; S. R. Roberts, *Hesperia* 55 (1986), esp. 10; *Agora XXX*, 7–73.

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PLATE 54

1–3. Fig. 28. Cup Type C.

35422. Given by P. Zoumboulaki (1986).

Not previously published.

Ht., 8.1–8.3 cm; Diam. of mouth, 16.3 cm; Max. diam. at handles, 23 cm; Diam. of foot, 7.5 cm.

Mended from several fragments, but missing a large and a small one at the rim which are filled in with plaster. Shaft broken and restored. Surface abraded at joins. Dull, thinly applied glaze fired greyish at places. Some red wash on the reserved areas.

Cup Type C with concave, offset rim which is partly circled by an uneven reserved line on the outside. Continuous curve of bowl to a short, thick stem which is separated from the disc-foot by two shallow reserved grooves. Upturned handles. Exterior glazed, apart from the inside of the handles and the handle-panels. The exterior side of the foot is reserved, as is also its resting surface, but its interior is glazed; the underside of the bowl is reserved. The tondo is decorated with a single figure within a reserved line as tondo border.



I: Youth in scythian cap (*kedaris*), seen from the back, reclining to left with head turned round. Hanging above him, a schematized basket and before him a black horn.

Pithos Painter. Ca. 500–480 B.C.

For the Pithos Painter, whose work is coarse, degenerate and widely diffused see *ARV²* 139–142; 1628; *Para* 334–335; *Add²* 178. For the shape of his cups see above, text to Pl. 53. For specimens similar to ours see *CVA Rodi 2 III I c*, pl. 5, 2; G. Jacopi, *ClRb* 6–7 (1932–1933) 181, fig. 214; E. Vanderpool, *Hesperia* 15 (1946) 287, pl. 36, no. 55; Y. I. Ilyina in J. Boardman et al. (eds.), *Northern Pontic Antiquities in the State Hermitage Museum* (2001) 165, fig. 6; G. Baldelli et al. (eds.), *La ceramica attica figurata nelle Marche, Mostra didattica, Museo Archeologico Nazionale delle Marche-Ancona, Ancona-Palazzo Ferretti*, 1982 (1991) 79, no. 2; J. J. Maffre in E. Catani – S. M. Marengo (eds.), *La Cirenaica in età antica, Atti del convegno internazionale di studi, Macerata 18–20.5.1995* (1998) 357–358, no. 5, pl. VI, 1; G. Zampieri, *Ceramica greca, etrusca e italiota del Museo Civico di Padova* (1991) 100–101, no. 34.

The *kedaris* was a scythian cap and the horn before him have been interpreted literally (as foreigners at the Greek symposium), metaphorically (as embodying the notion of excessive, uncontrolled drinking) and socio-historically (the cap and horn being adoptions of selected Oriental luxury goods for the symposia of the wealthy): see F. Lissarrague in G. Rizza (ed.), *I vasi attici ed altre ceramiche coeve in Sicilia*, I (1996) 99–105; *idem* in Th. Harrison (ed.), *Greeks and Barbarians* (2002) esp. 110–111 and M. Miller in W. J. Slater (ed.), *Dining in a Classical Context* (1991) 59–81. For a recent synopsis of the issues associated with the painter and its subject-matter see D. Paleothodoros, *Eulimene* 2003, 61–76. For the scythian cap as a symbol of ephebic alterity see also most recently N. Lubchansky, *Le cavalier tyrhénien* (2005) 115–117. For the horn, in general, see K. Bemmman, *Füllhörner in klassischer und hellenistischer Zeit* (1994). For findspots of Pithos Painter vases in Sicilian grave groups, see A. Kustermann Graf, *Selinunte. Necropoli di Manicalunga* (2002) 183–189, pls. LXIV–LXV (second quarter of the 5th century B.C.); 244–246, pl. CII (first quarter of the 5th century B.C.); in shrines, K. Huber, *Graviscia, Scavi nel santuario*

greco. *Le ceramiche attiche a figure rosse* (1999) 47, no. 147; in a civic context, *Agora XXX*, 90–91; in settlements, K. Gex, *Rotfigurige und weissgrundige Keramik, Eretria IX* (1993) 127, nos. S 382–383; they were also unearthed in a trading post at Gela, a commercial foundation dated 500–480 B.C.: R. Panvini in R. Panvini – F. Giudice (eds.), *Ta Attika* (2004) 215–227, esp. 224–225, fig. 22.

PLATES 55–56

Fig. 29. Cup Type B.

35424. Given by P. Zoumboulaki (1986).

Not previously published.

Ht., 9.2 cm; Ht. with handles, 9.7 cm; Diam. of mouth, 23 cm; Max. diam. at handles, 30 cm; Diam. of foot, 8.6 cm.

Mended from several fragments. Missing two large fragments from the rim, two small ones from the bowl and half of the right handle all of which are restored in plaster. Glaze grey-greenish at the interior and side A; lustrous on side B. Red wash over reserved areas.

Cup Type B. Plain rim with a reserve line on the inside of the lip. Upturned handles. Continuous curve from the bowl to the sloping foot which has a chamfer in reserve on top. The exterior side of the foot and its resting surface are reserved; underside reserved, apart from a thick glazed band near the resting surface. Inside of the handles and handle-panels reserved. Around the tondo, a band of leftwards stopped meanders alternating with a crossed square which has dots at its corners. The figures on A and B stand above a reserved line which circles the vase.

I: Mantled pair of youth and boy. Youth, leaning on a stick that protrudes from beneath his drapery, bending over in conversation with a younger boy. Both are enveloped in their himatia that are knee-high for the youth and long for the boy.

A: A woman between two mantled youths who gaze at her. In the centre a woman clad in chiton, himation and sakkos strides to right while looking around. She holds a fillet in one outstretched hand and a tendril ending in a lotus bud in the other. The youth flanking her on the left stands in the identical position to that in the tondo, while the other stands to right but looks back. The himatia of both males are pulled up around their necks. Between the woman and the left-

hand youth, a vertical line, most likely a sandal, and before the right-hand youth, a hanging fillet.

B: The same, but above the woman and the left-hand youth hangs an object resembling a pouch with out-turned edges, possibly an alabastron in its case, or an astragal sachet.

Beneath each handle, an upright palmette with high central leaf. A tendril ending in a lotus bud rises straight from each side of the palmette's volutes and bends over near the rim under the weight of the large bud.

Dilute glaze for the woman's chiton folds. Preliminary drawing: ample and visible on all figures. Relief line: anatomical details and drapery. No relief contour.

Circle of the Pentesilea Painter: Painter of Bologna 417. Ca. 450 B.C.

For the attribution cf. the very closely comparable cup in J. Burrow, *CVA Tübingen* 5, pls. 14–15, with bibliography and comparanda and *CVA Leipzig* 3, pl. 68, 1–3 to which add F. P. Porten Palange, *Acme* 22 (1969) 355–357, pls. 6–7 (comparandum for the outer sides only). Our cup differs from its Tübingen counterpart in that the woman here holds a tendril, instead of the more common rendering of having one arm outstretched, or of being all wrapped up: see, e.g., L. Cimino, *La Collezione Mieli nel Museo Archeologico di Siena* (1986) pl. 79, no. 411 b. The workshop of the Pentesilea Painter includes several hands and was active in the second and third quarter of the 5th century B.C. Cups such as ours were produced in quantity in this workshop, and on occasion more than one painter collaborated in their decoration. Characteristic of the workshop are the careless draftsmanship and the stereotyped compositions which usually consist of three figures often repeated on both sides and a pair in the tondo, as here. The repertory of the Pentesileans concentrates on conventional scenes which centre in the realm of youths and their relationship to women and mature men in the context of athletics, warfare and the symposium/komos. For the workshop of the Pentesilea Painter see *Agora XXX*, 113–115 (with bibliography); R. Osborne in S. Keay – S. Moser (eds.), *Greek Art in View* (FS Brian Sparkes, 2004) 78–94. For the Painter of Bologna 417 see *ARV²* 907–918, esp. 909, 26–35; 1674; *Para* 430; *Add²* 304; D. von Bothmer, *HASB* 7 (1981) 37–43. For a list of

collaborations between the Painter of Bologna 417 and other Pentesileans see *ARV²* 877–879; see also Pls. 57–58, below. The vertical strokes on the background are shoes, as can be seen on an example where the laces are also rendered: *Agora XXX*, pl. 117, no. 1243. It is not clear what the object hanging above the woman is: Burrow (*loc. cit.*) suggested an alabastron in its case, or an astragal sachet. From the ten different types of tondo ornament drawn by the Painter of Bologna 417 ours is of the commonest Type F (von Bothmer, *op. cit.* 39).

For the typology and development of type B cups with plain rim see Bloesch, *Schalen* 41–109; *Agora XXX*, 68–71 (with bibliography).

Mantled boys are, on occasion, combined with reclining symposiasts on cups by this painter, thus providing a link of the boy to the realm of homoeroticism. This is probably implied in our scene too: see, e.g., *CVA Oxford* 2 III I, pls. 52, 5; 54, 3–4. On later examples the man offers a ball or fruit to the boy: K. Huber, *Gravisca, Scavi nel santuario greco. Le ceramiche attiche a figure rosse* (1999) 82, no. 341. A woman holding a tendril with lotus bud occurs once more on a vase by this painter: *CVA Paris*, *Platée* 19, 1–3. Women holding flowering tendrils are excerpts from scenes depicting women at their toilet, in a context that can be defined as nuptial-domestic. They are usually bridal attendants and embody the visual conceit of the ideal maiden collecting flowers at the time of her abduction and subsequent passage to womanhood. The hanging objects (fillets, sandals, alabastron or astragal sachet) are often associated with maidens to signify femininity. For the association of *parthenoi* and lotus buds see M. Stieber, *Boreas* 19 (1996) 69–99; for blooming tendrils in scenes of nuptial preparation see G. Ferrari, *Figures of Speech* (2002) 32–33; 44; figs. 70–71 and for hanging sandals *ibidem* 73; 75–76. The loose array of stock figures of youths, boys and women outside any narrative context indicates that these are generic ephebe scenes and that the vase-painter is, in this situation, visually narrating stories of youth: S. Karouzou in *Φιλία Έπν* (FS George Mylonas, 1989) I', 141. Juxtaposed figures of boys and women against the mature Athenian male, rendered here as a stick-holding, beardless young man, may refer to the young man's two phases of development, namely to his institutionalized paederastic relationship, which, by social mandate, has



PLATE 57–58

Fig. 30. Cup Type B.
Pl. 16. Green by C. Goumboulaki (1987).
Ελλάδα Μνημεία 85, fig. 116.
Ht., 8.8 cm; Diam. of mouth, 22.5 cm; Max. diam. at handles, 29.4 cm; Diam. of foot, 8.4 cm.

Mended from several fragments. Missing a large section that extends from the rim above the standing figure to the right lower half of the tondo reaching the lip; the ornament band on the missing section is repainted. Also missing a few smaller chips all around, half of the left handle and a little less than half of the disc-foot. All are restored in plaster. Surface worn at the joins. Lustrous glaze. The woman's upper body on side A has a black stain. Traces of red wash on the reserved areas.

Cup Type B. Plain rim with a reserve line on the inside of the lip. Upturned handles with their inside and handle-panels reserved. Continuous curve from the bowl to the sloping foot which has a chamfer on top. Exterior side of the foot and its resting surface are reserved; interior of foot reserved, apart from a glazed band near the resting surface. Around the tondo a band of leftwards stopped maeanders alternating with a crossed square that has dots at its corners. The figures on A and B stand above a reserve line that circles the vase.

I: Pair of mantled youths facing each other. A standing youth leaning on his stick, only the edge of which is preserved behind his right foot, bends over in conversation with another youth who is seated on a rectangular block-seat. Both are enveloped in their himatia that are pulled up over the back of their heads.

A: Woman between two mantled youths. In the centre a woman clad in chiton, himation and sakkos stands to right proffering a hanging object, possibly a leg of meat or a skin (an aulos case?). On either side a youth in himation gazes at her with one outstretched hand in which he holds a staff. On the background, on either side of the woman hang a writing tablet and a fillet.

B: Three figures. In the centre a woman, preserved only from below the knees, clad in chiton and himation stands to right. Facing her is a mantled youth with staff, identical to those on side A; behind her a figure, presumably a woman due to the chiton fold visible on her shank, sits on a stool and holds out a casket. Only parts of the stool and the figure's back (himation), shank, toe and casket are preserved. On the background before the youth, a hanging sheathed shield preserving only its upper edge and above the seated figure a fillet.

Beneath each handle, an upright palmette with high central leaf. Tendril ending in a lotus bud rises straight from each side of the palmette's volutes and bends over near the rim under the weight of the bud.

Preliminary drawing: ample and visible on faces and bodies, especially on the tondo. Relief line: eyes, drapery and anatomical details. No relief contour.

Circle of the Pentesilea Painter. I: Painter of Orvieto 191A; A–B: Painter of Brussels R 330. Ca. 450 B.C.

Our cup is decorated by two Pentesilean vase-painters known to have collaborated in a few other cups. On all the Painter of Orvieto 191A decorated the cup's tondo and the Painter of Brussels R 330 its outer sides: see *ARV²* 926, 21–25; *Para* 431; *Add²* 306. For the Painter of Brussels R 330, in general, see *ARV²* 925–931; 1674–1675; *Para* 431; *Add²* 306. For the Painter of Orvieto 191A see *ARV²* 937–939; 1675; *Para* 432; *Add²* 306. For a list of collaborations of the Painter of Orvieto 191A and the Painter of Brussels R 330 with other Pentesileans see *ARV²* 877–879. For bibliography on the Pentesileans see above, text to Pls. 55–56.

For a very close parallel to our cup's side A see CVA Chiusti 2, pl. 27, 1; 28, 2, with comparanda to the meat or skin held by the woman. This could be the gift of a leg of meat or a flute case: for the former option see G. Koch-Harnack, *Knabenliebe und Tiergeschenke* (1983) 129–152 and for the latter cf. S. Karouzou in *Φῶτα Ένν* (FS George Mylonas, 1989) 1', 141, pl. 41 b; M. B. Moore, CVA Getty Museum 8, text to pls. 443–444. Although the youth and the woman in the middle with a shield in between them on side B of our cup can be paralleled (CVA Adolphseck, Schloß Fasanerie 1, pl. 27, 3; CVA Braunschweig, pl. 18, 2; H. A. Shapiro, C. A. Picón and G. D. Scott [eds.], *Greek Vases in the San Antonio Museum of Art* [1995] 172–173, no. 87) the seated woman on this side cannot. Women with baskets are rare in the repertory of the painter's stock figures: for examples depicting them standing see ARV² 926, 22; O. Cavalier (ed.), *Silence et fureur* (1996) 199, fig. 77 (M. Corso); ARV² 927, 39 (unpublished). The composition of a seated and a standing youth in the tondo is relatively uncommon, as the Painter of Orvieto 191A usually depicts both figures standing. For a seated youth inscribed *kalos*, on the tondo of a cup by this painter see ARV² 938, 25; S. J. Schwarz, *Greek Vases* (1996) 54–56, pl. 74, no. 59; for a block-seat see CVA Wien 1, pl. 19, 3. See also ARV² 938, 22, 23, 29 (unpublished; and 939, 32). For male figures seated on a block-seat on Pentesilean cups see ARV² 937, 5 (unpublished); B. Otto in F. Krinzinger, B. Otto and E. Walde-Psenner (eds.), *Forschungen und Funde* (FS Bernhard Neutsch, 1980) 319, fig. 8 (on the outer side of the cup). The muffled boys sitting on such block-seats are approximated to women who are also shown on them seated and muffled: see a pyxis by this painter in Sydney, ARV² 939, 32; Add² 306 and the squat lekythos ARV² 1675, 30 bis; Para 432.

For the ornament of our cup see above, Pls. 55–56.

The objects surrounding the figures may be interpreted as referring to the various life stages of the Athenian male. The writing tablets connote his education, the shield refers to the battlefield, the seated woman with the chest is associated with femininity and marriage as she is a stock figure from domestic scenes with women. For the method of narration employed by the Pentesilea Painter see above, text to Pls. 55–56. For shields hanging on the wall and for their function as display objects and signs of masculinity and wealth see H. van Wees in N. Fisher–H. van Wees (eds.), *Archaic Greece: New Approaches*

and *New Evidence* (1998) 333–378, esp. 363–366. For the educational role of homoeroticism between men and youths see below, text to Pl. 60. It has been suggested that such iconography on a symposium vase referred to the initiation of the Athenian ephebe into his adult role: see Cavalier (*loc. cit.*). For a recent attempt to interpret other categories of genre scenes as visual references to the ideal of the Athenian male's *agoge* see H. Pflug in A. Dostert–F. Lang (eds.), *Mittel und Wege zur Bedeutung von Material und Technik in der Archäologie* (2006) 193 ff. esp. 196 ff.

For a cup by the Painter of Orvieto 191A from the so-called Bau Z 1 in the Kerameikos see U. Knigge, *Kerameikos XVII* (2005) 133, no. 179, pl. 68. Cups attributed to the Pentesilean Group have been found in votive contexts: K. Huber, *Gravissa, Scavi nel santuario greco. Le ceramiche attiche a figure rosse* (1999) 85–86, nos. 354; 356–359 and 88–89, nos. 364–368. For a similar scene on a cup by another Pentesilean that may have formed a matched set with this one see also above, Pls. 55–56.



35425. Given by P. Zoumboulaki (1986).

Not previously published.

Ht., 8.5–8.8 cm; Diam. of mouth, 8.7 cm; Max. diam. at handles, 15.8 cm; Diam. of foot, 5.8 cm.

Mended from fragments. Missing almost all of side B from which only the left half of the left sprig is preserved and a large fragment of side A comprising the lower body of the owl, all of which are restored in plaster. Surface abraded at the outer side of the handles. Inside and handles glazed. Lustrous glaze.

Rounded incurving rim; globular body tapering toward the bottom where it joins a torus foot; at the juncture of body to foot an unevenly reserved line. The interior side of the foot is glazed, but its resting surface is reserved; underside reserved and nipped. One horizontal and one vertical handle.

A(–B): An owl between two sprigs of olive. The bird is directed right, its head is frontal.

Mid 5th century B.C.

Our owl skyphos belongs to a numerous group, so called from the owl between two sprigs of olive. For



Owl Skyphoi see ARV² 982–984; Para 437; Add² 311 and collected bibliography in *Agora XXX*, 64, esp. n. 21 to which add B. Kreuzer in R. F. Docter–E. M. Moormann (eds.), *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12–17, 1998* (1999) 224–226. Owl skyphoi were produced in Attica throughout the 5th century B.C. with the peak of production in its middle decades, but it is hard to distinguish hands within the group, due to the limited variation of the motif. The owl of our specimen with the mere three large dots on its head is very rare. As B. Kreuzer saw (personal communication) a very close parallel from the sanctuary of Athena Krania near Elateia can be found in P. Paris, *BCH* 12 (1888) 43, no. 2; see also CVA München 2, pl. 95, 6 (with only two rows of dots on the bird's wing) and *Hesperia Art Bulletin* 38, no. 12. The owl and the olive tree, both sacred to Athena, were the primary religious and political emblems of the Athenian state and civic ideology from the late 6th century B.C. on and as such featured on its statuary, vase imagery and coinage. The owl as the sole decoration of vases is mainly associated with drinking vessels, some possibly used at official symposia, as Kreuzer suggests, while others interpret the owl skyphos as drinking vessels used by children at the Anthesteria, or as forerunners of the miniature chous jugs: E. Simon, *AntK* 6 (1963) 10; E. M. Stern in Th. Lorenz (ed.), *Thiasos. Sieben archäologische Arbeiten* (1978), 34; contra: R. Stupperich, *Boreas* 3 (1980) 159. For the funerary symbolism of the owl see further R. Laffineur in *Πρακτικά του Β' Διεθνούς Συνεδρίου Πελοποννησιακών Σπουδών, Πάτραι 25–31.5.1980*, B' (1981–1982) 5–16; C. Bron in C. Bron–E. Kassapoglou (eds.), *L'Image en Jeu* (1992) 47–84, esp. 47–64; 78–82; and H. Hoffmann in S. Goldhill–R. Osborne (eds.), *Art and Text in Ancient Culture* (1994) esp. 38–44. For the owl as an attribute of Athena Polias and a civic emblem for Athens see C. Bron, *Études de Lettres* 4 (1983) 39–53. For owls as *epismata* on discs that appear on athletic scenes see, further, P. Valavanis, *Nikephoros* 18 (2005) 91–101.

3–5. Fig. 32. Owl Skyphos Type B (?).

39570. Given by P. Zoumboulaki (1986).

Not previously published.

Ht., 7.3 cm; Diam. of mouth, 7.6 cm; Diam. of base, 4.8 cm.

Skyphos preserving most of side A, one third of side B and a section below one handle; missing a large section from its upper body and both handles. Surface abraded on the rim ornament. Dull glaze. Interior glazed.

Incurving rim; globular body tapering toward the bottom where it joins a torus foot. The interior side of the foot is glazed, but its resting surface is reserved; underside reserved with a central dotted circle.

A–B: An owl framed on both sides and on top by an olive sprig. The bird is directed right, its head is frontal.

Thin relief line for the bird's feathers. Feet and back of tail with strokes of brown glaze.

Mid 5th century B.C.

For owl skyphoi see above, text to Pl. 59, 1–2. B. Kreuzer (personal communication) saw close parallels to our specimen and thus from the same hand or workshop, in the skyphoi CVA Berlin 1 (DDR), pl. 30, 3–5 and CVA Capua 2 III I, pl. 15, 10 (with two owls). Both parallels deviate from the standard type in that they depict the owl in small scale and framed by an additional overhead sprig as well as the usual lateral ones. Chemical analysis ascribes this skyphos to Boeotia, but this ascription cannot at present be verified by stylistic analysis (see Appendix).

6. See Pl. 60.

7. See Pl. 61.

PLATE 60

1–6 (and Plate 59, 6). Fig. 33. Skyphos Type A.

31619. Given by Ch. Spiliopoulos (1990).

Not previously published.

Ht., 14 cm; Diam. of mouth, 17.1 cm; Max. diam. at handles, 26.2 cm; Diam. of foot, 11.2 cm.

Intact, except for a splinter missing from its foot that has been restored. Surface extensively abraded at the area of the rim, on the handles and below them. Thin, dull glaze, largely misfired red. Inside glazed.

Rounded rim. Horizontal horseshoe-like, glazed handles, round in section, set just below the rim. Body tapering slightly toward the bottom where it joins a glazed torus foot that has a reserved groove at its join to the body; the interior side of the foot is glazed, but

its resting surface is reserved. Underside of vase reserved with traces of red wash and two concentric circles with central dotted circle. Two reserved lines for groundline.

A: Youth seated to right on a rocky seat. He wears a long himation around his thighs leaving his upper body bare and holds a branch of laurel with his left hand while holding his right arm folded before his chest as if leaning on the back of a chair.

B: Boy to left bending over a stele. He is wrapped up in a long himation which covers his body and is pulled up around his neck.

Beneath each handle a scrolled palmette superimposed on another palmette; the lower part of the bottom palmette disappears into the frame. An up-right scrolled and leaved tendril ending in a lotus bud spreads upwards at either side of each palmette.

Dilute glaze for fuzzy locks of hair in front of the ear. Preliminary drawing: traces on the seated man's face. Relief line for anatomy and drapery folds. No relief contour.

Circle of the Penelope Painter. 430–420 B.C.

For the Penelope Painter who seems to have specialized in skyphoi see ARV² 1300–1303; 1689; *Para* 475; 518; *Add²* 360. Our specimen features rather sketchy drawing and is one of the sloppiest in his oeuvre. An identifiable feature of the painter is the rendering of the hair as a thick mass with a tuft rising above the hairline and framing the ear: for a comparandum see S. Karouzou, *BCH* 86 (1962) 430–466, esp. 457, fig. 16, dated ca. 420 B.C. This low date, also preferable for our example, is suggested by renderings such as the eye of the cloaked boy, for which cf. a still later, unattributed example in *Agora* XXX, pl. 121, no. 1292 (late 5th century B.C.). For the “lyroid” handle ornament cf. CVA Copenhagen 8, pl. 352, 1 (by the painter himself) and J. H. Oakley, *Hesperia* 57 (1988) pl. 53, no. 43 (“near”). For Type A skyphoi, in general, see *Agora* XII, 84–86; *Agora* XXX, 62–63.

The fact that the figures face towards one another may indicate that the two were meant as part of a single composition. The cloaked boy bending forward can be identified easily with an *eromenos*, the young ephebe whose homoerotic relationship with a mature male citizen (*erastes*) formed part of boys' education in ancient Greece. The boy's muffling and his bent

stature mark his docility towards senior males and visually express the notion of *aidos*, appropriate to boys and women. For an assimilation of a boy before a pillar to a woman see CVA Baltimore 1, The Walters Art Gallery, pl. 48, 3 (wearing long chiton beneath his himation). The stele situates the scene in the palaestra, a locale that is often linked with ritualized paederasty. The identity of the seated youth on the other side of the skyphos is less clear. He could be interpreted as an *erastes*, for even mature men appear on occasion beardless in homoerotic courtship scenes. Yet, the standard scheme depicts the lover in the act of proffering a gift, or touching the boy's chin or genitals, whereas here he is shown seated in a relaxed posture and holding a laurel branch. Branches, although of palm, not laurel, are usually held by the officials in charge of proclaiming victorious athletes. If not an official, the seated male could be seen as a victorious athlete holding his prize of laurel wreath; the two figures might then be a repetition of the same person shown in two subsequent age classes, that of the ephebe and that of the citizen-athlete. Rocks occur, albeit rarely, in athletic scenes, but are also a favourite feature of the Penelope Painter. For ephebeism in the palaestra and for victorious athletes see L. Kephaliadou, *Νικητής* (1996) esp. 136–142 (with bibliography) and 40 (for rocks); and Th. F. Scanlon, *Eros and Greek Athletics* (2002). For palaestra scenes on skyphoi and their meaning in general see S. Batino, *Lo skyphos attico dall'iconografia alla funzione* (2002) 178–183; for the skyphos as a shape associated with transitional life stages see further *eadem* in I. Colpo, I. Favaretto and F. Ghedini (eds.), *Iconografia 2001* (2002) 79–90, esp. 88; for similar scenes on skyphoi by the Penelope Painter see Karouzou, *op. cit.* esp. 446–466. For the unusual feature of the rock as a seat of a draped youth on a skyphos by this painter see ARV² 1303; O. Paoletti in G. Rizza (ed.), *I vasi attici ed altre ceramiche coeve in Sicilia*, II (1996) 137, fig. 6. For the institutionalized paederastic relationship of men and boys and for its social and educational implications in the Athenian polis see most recently J. R. Porter in E. Csapo – M. C. Miller (eds.), *Poetry, Theory, Praxis* (FS William J. Slater, 2003) 146–177, with previous bibliography. On courtship scenes see the collected bibliography in R. T. Neer, CVA Getty Museum 7, text to pl. 343 and add J. R. Porter, *loc. cit.*



PLATE 61

1–6 (and Plate 59, 7). Fig. 34. Skyphos Type A.

38555. Given by I. Lambiri-Dimaki (2002).

Not previously published.

Ht., 15 cm; Diam. of mouth, 18.1 cm; Max. diam. at handles, 27.4 cm; Diam. of foot, 11.6 cm.

Recomposed from fragments but missing a few large pieces at the rim, the body and one handle of the vase; all are restored in plaster. Surface partly scratched and worn at the joins. Thin, dull glaze, totally misfired red on the lower half of the vase. Interior glazed, with the bottom misfired red. Red wash visible on the reserved areas.

Angular rim. Body tapering slightly toward the bottom where it joins a glazed torus foot which has a reserved groove at its join to the body. Horizontal, glazed, horseshoe-like handles, round in section, set below the rim. The interior side of the foot is glazed, but its resting surface is reserved. Underside reserved with traces of red wash and two concentric circles with a central dotted circle. A reserved band for groundline runs all the way around the vase.

A–B. Seated youth. A seated youth holding a thyrsos approaches a standing woman holding a thyrsos wearing chiton and himation and hair in bun.

Under each handle, a large, upright, scrolled palmette with a tendril ending in an upright leaf at either side. The heart on one is shaped by a double dotted arc, on the other by a single dotted arc.

Last decades of the 5th century B.C.

Our skyphos can be grouped with two other published ones, with which it is very similar in shape, style of drawing and subject-matter: see CVA Bonn 1, pl. 22, 7–8; CVA Sèvres IV C, pl. 32, nos. 21 and 25. To this group may be added a skyphos published in G. M. Fabrin, *Numana: vasi attici da collezioni* (1984) 57, no. 41, pl. 26 b (attributed by her to the Painter of Heidelberg 211). The Sèvres vase was taken as non-Attic in the CVA, but Beazley noted in his review “I am not sure..., but I think it is Attic” (*JHS* 56 [1936] 253). Chemical analysis indicates that this skyphos is Attic. The style of drawing is reminiscent of the Montaurès Painter: cf. ARV² 1294, 4 (unpublished). The type of handle ornament occurs on Attic skyphoi of the late 5th century B.C.: cf. *Agora* XXX, pl. 120, nos. 1275–1276; pl. 121,

no. 1280; also, on a skyphos thought by some to be Boeotian, but regarded by others as Attic: CVA Tübingen 5, pls. 21–22, 1–6. For the subject-matter see above, Pls. 41–42. This is the only other red-figured vase donated to the museum from the Lambiri-Dimaki collection in addition to the Boeotian bell-krater inv. no. 38554, for which see below, Pl. 64 and 66, 1–3.

PLATE 62

1–5. Fig. 35. Skyphos Type A.

23734. Given by L. Benakis (1976). Purchased in Egypt.

Not previously published.

Ht., 10.9 cm; Diam. of mouth, 12 cm; Max. diam. at handles, 18.6 cm; Diam. of foot, 7.2 cm.

Intact, except for two chips missing from the foot. Minor surface abrasions; underside scratched. Side B is covered with a white mineral deposit. Inside glazed. Thin, lustrous glaze.

Rim slightly flaring. Body with pronounced compound curve tapering toward the bottom where it joins a narrow torus foot. Glazed, horizontal horseshoe-shaped handles, set below the rim. Interior side of the foot glazed, but resting surface reserved. Underside reserved with two concentric circles at the centre.

A–B: A pair of youths standing opposite each other. The left-hand one is naked and proffers a discus decorated with a cross that has dots between its arms; the other is wrapped up in a long himation.

Beneath each handle, an upright palmette with two leaved scrolls ending in a pendant leaf; a filling ornament like a schematic flower flanks the palmette's central leaf at either side.

F(at) B(oy) Group. First quarter of the 4th century B.C. (385–375 B.C.).

For the F(at) B(oy) Group, which included several hands, catered mainly for the export market and was, on occasion, imitated locally see ARV² 1484–1495; 1695–1696; *Para* 497–498; *Add²* 382. For a typological and stylistic study of F.B. Group skyphoi found in Spina see B. Sabatini in B. Sabatini (ed.), *La céramique attique du IV^e s. en Méditerranée occidentale* (2000) 47–65; for the stylistic relationship of the F.B. Group with other painters of the second quarter of

the 4th century B.C. see P. Cabrera – P. Rouillard in P. Rouillard – A. Verbanck-Piérard (eds.), *Le vase grec et ses destins* (2003) 90–98, esp. 95. The output of the workshop is large and consists mainly of oinochoai and secondarily of skyphoi Type A. The workshop was active primarily in the first half of the 4th century B.C. and the basic criterion for chronology is the development of the skyphos shape from stout to slender. The range of subjects on the skyphoi is limited to single figures or pairs, usually youths and athletes in a palaestra setting identically repeated on both sides. The main variation in the iconography lies in the objects held by the figures and in the placement of their hands. For some parallels to our example, but inferior in quality and most likely by different hands, see CVA Capua 2 III I, pl. 15, 9; Sabattini, *loc. cit.* 54, fig. 9 (dated in the first quarter of the 4th century B.C.). For an F.B. Group skyphos in its tomb-group see, e.g., K. Rhomiopoulou – J. Touratsoglou, *Mitçā* (2002) 59–61, no. Π 1586. For an oinochoe from this workshop see below, Pl. 63, 1–3.

PLATE 63

1–3. Fig. 36. Oinochoe shape 2.

22517. Given by L. Benakis (1974).

Not previously published. Perhaps identical with the entry ARV² 1493, 9.

Ht., 13.6 cm; Ht. with handle, 14.2 cm; Diam. of mouth, 6.1–6.3 cm; Diam. of foot, 5.2 cm.

Intact. Major surface abrasions and some pinkish incrustations on the lower part of the body and the underside. Thin glaze misfired red at places, largely flaked off at the mouth, handle, sides and back of the vase. Handle and interior glazed up to the beginning of the neck.

Wide trefoil mouth, flaring neck and slender piriform body that tapers to join a thin and low disc-foot, flat beneath. Foot glazed. Handle round in section, curving upward to attach at the mouth. The figure stands on a double brownish groundline.

A youth in himation that leaves one shoulder bare, stands to right holding a strigil and with a large aryballos hanging from his wrist. He is flanked by a low stepped stele in front and another that is taller and topped by a round object behind.

Related to the F(at) B(oy) Group. First quarter of the 4th century B.C.

For the F(at) B(oy) Group, in general, see above, Pl. 62, 1–4. Instead of the three-figured compositions bounded by ornament bands typical of the F.B. Group oinochoe, the small group designated by Beazley as “related” to it features only a single figure, usually at a small pillar; the eye is rendered with a dot in an angle and the upper lid and eyebrow are two parallel lines, one extending beyond the face contour; the ornament bands are either reduced to one or are totally missing as here: see ARV² 1493, 1–11; CVA Laon 1, pl. 39, 2–3; *Les antiquités du Musée de Marseille* (1952) 108, pl. 40, CVA 15 (9) *Peyrassas*. For 1-figured oinochoai shape 2 and for an example of the large aryballoi held by youths of the F.B. Group see *Agora* XXX, 40 and pl. 66, no. 609. For the motif of a figure before a pillar which could be a *terma* (or *horos*) invested with religious or cultic significance see F. Chamoux, *BCH* 81 (1957) 141–159. For grave-pillars in South-Italian imagery see further H. Lohmann, *Grabmäler auf unteritalischen Vasen* (1979) 6, 70–71, pls. 3 and 28. For other scenes with stelai or pillars see also here, Pls. 60; 70 and 72.



BOEOTIAN RED-FIGURE

PLATE 63

4–5. Bell-krater, fragmentary.

39291. Given by P. Zoumboulaki (1986).

Not previously published.

Max. pres. ht., 16 cm; Max. pres. diam., 12.5 cm.

Two non-joining fragments, one preserving most of side A with part of the rim, the other part of side B with one third of the handle. Thin, dull glaze. Red wash.

Interior glazed, with a set of two parallel reserved lines, one at the inner edge of the lip, the other at the beginning of the body. Rim with everted, overhanging and angular lip, fashioned with a thin reserved groove at its juncture to the body. Handle curving upward, round in section and glazed on the outside only; handle panel reserved. Band of single row of laurel leaves circles the rim of the vase. The birds stand on a reserved groundline.

A–B: Owl between lotus-buds. The bird is directed left on side A and right on side B, but its head is frontal. Its plumage is rendered with numerous large dots on its body and smaller ones on its head.

450–400 B.C. (perhaps last quarter of the 5th century B.C.)

For owl vases see above, Pl. 59, 1–5. Ian McPhee (personal communication) groups together the bell-krater published in U. Gehrig, *Antiken aus Berliner Privatbesitz* (1975) no. 92 with another in Brussels (CVA Bruxelles 3 IV E et IV C, pl. 2, nos. 2 a–2 b) that has a water-bird between the same lotus-buds as the Lotus-and-Bird Painter and compared Athens 19392 (E. Kephaliidou, *Νικητής* [1996] pl. 46), considering them all to be Boeotian. Our vase can also be assigned to this group and chemical analysis confirms its Boeotian origin (see Appendix).

Owls are very rare on Attic and Boeotian bell-kraters and only two parallels are currently known:

Gehrig, *loc. cit.* and Athens, Passas collection, no. 51 (M. Pipili, CVA Athens, Private Collections 1, forthcoming, which features the more common olive sprigs). For owls on South Italian bell-kraters see further K. Schauenburg, *RM* 92 (1985) 60, pl. 47, 1.

The rendering of the owl is very similar on the vases in Berlin, Athens, Benaki and Athens, private, ours being somewhat cruder than the other two. For owls with T-shaped beaks dated in the third quarter of the 5th century B.C. see *Agora* XXX, 307, pl. 123, no. 1321 (with comparanda). The combination of owls and florals, instead of olive sprigs, is rare on owl vases: see H. Hoffmann, *Sotades* (1997) 49, fig. 22 (head-kantharos); *MuM* 22 (1961) pl. 60, no. 176 (cup); Gehrig, *op. cit.* no. 236 (skyphos) (I owe the first two references to B. Kreuzer, personal communication).

PLATE 64

1–4 (and Plate 66, 1–3). Fig. 37. Bell-krater.

38554. Given by I. Lambiri-Dimaki (2002).

Not previously published.

Ht., 17.5 cm; Diam. of mouth, 19 cm; Diam. of foot, 7.8 cm.

Mended from large fragments, but missing two from the rim, half of its left handle and a large section from the area at the right handle extending to the lower part of side A, all of which are restored in plaster. Orange buff clay (*Munsell* 5YR 7/4 to 7.5YR 7/3). Lustrous glaze, unevenly applied, grey-greenish on side B. Additions in white.

Interior glazed, with a set of two parallel reserved lines, one at the inner edge of the lip, the other at the beginning of the body. Rim with everted, overhanging lip, which is fashioned with an irregular, shallow, reserved groove at its juncture to the body. Glazed disc-foot set off from the stem by a reserved groove; entire underside reserved. Handles curving upward, round in

section and glazed on the outside only; handle panels reserved. Rim of the vase circled by a band of triangles and dots, presumably schematized upright ivy leaves; the figures stand on a chevron groundline.

A. Nymph and satyr. The nymph, in dotted chiton, himation and leafed diadem on her shoulder length hair, holds out a thyrsos to a balding satyr who advances with a horn and a thyrsos; the upper part of the shaft of his thyrsos is mistakenly drawn off axis.

B. Youth holding a stick; he wears a himation leaving one shoulder bare. Behind him is a Doric column.

Under each handle, a stemmed kantharos with high-swung handles, flanked by one or two laurel branches that spring from the ground.

White: nymph's diadem.

Boeotian imitator of the Painter of the Louvre Centaureumachy [Avronidaki]. 430–425 B.C.

Our vase is by the same hand as the krater, Athens 12600 (N. 1146), with which it shares close similarities in style of drawing and potting. This is listed by Beazley as "a close Boeotian imitation of the Painter of the Louvre Centaureumachy in his late period": see ARV² 1096; Chr. Avronidaki, *O Ζωγράφος του Άργου. Συμβολή στη μελέτη του βοιωτικού ερυθρόμορφου κεραμικού του δεύτερου μισού του 5ου αι. π.Χ.* (Diss. University of Thessaloniki, 2003, forthcoming; non vidi). Distinguishable features of our painter are the zigzag lines on the youth's himation on side B, the nymph's and youth's facial contours with gaping mouth, the misplaced nipple of the satyr, the smudged eyes of the figures and the column at the background. The Athens 12600 krater that depicts the departure of a warrior in the presence of a libating Nike on side A and two youths at the palaestra on side B adheres more closely to Attic prototypes by the Painter of the Louvre Centaureumachy than our specimen. The Boeotian manufacture of our krater is evident in the unusual combination of ornament bands (schematized ivy leaves-chevron), the handle decoration with the quintessential Boeotian kantharos and the black-brownish glaze that turns greenish when misfired. For a similar ivy-leaf ornament on the outer rim of a krater by the Painter of Rodin 1060, see above, Pl. 50. For Boeotian red-figure, in general, see Lullies, *BRV*; B. A. Sparkes, *JHS* 87 (1967) 116–130; P. Pelagatti,

BdA 92 (1995) 33–48 and for more imitations of the dominant Attic see CVA Thebes 1, pls. 16–22.

The content of such Dionysian images allows for a rich variety of interpretive possibilities, but the emblematic scene of side A is best interpreted as cultic, rather than mythological. The kantharoi flanked by sprigs at the handles either suggest a general Dionysian ambiance, or are a visual shorthand for a Dionysian shrine, as is the column on side B. They may relate to the subject-matter of side A, and, possibly, to that of side B. The stately woman in her patterned chiton and bridal diadem could be a nymph (Ariadne?) but could equally be a Bacche, namely an initiate to Dionysiac cult, meeting a member of the god's thiasos who advances towards her with a horn-rhyton. The generic lone youth on side B is a stock figure possibly signifying the embodiment of the citizen, or, if the column is significant, an ephebe in a Dionysian cultic context. For the association of Dionysos and the kantharos see G. M. Hedreen, *Silens in Attic Black-figure Vase-painting* (1992) 88–90. Contemporary kantharoi of identical shape were found in the Kabeirion of Thebes, dedicated to divinities whose capacity as overseeing passae has been highlighted by recent studies: see A. L. Matthies, *AEphem* 1992, 1–19. For Dionysos as a patron of youths coming of age and a leader across age boundaries see C. Isler-Kérenyi, *Dionysos nella Grecia arcaica* (2001) esp. 122–123. For the mantled figures as ephebes at the threshold of maturity see *eadem* in *Studi sulla Sicilia Occidentale in onore di Vincenzo Tusa* (1993) 93–100. For the male holding a staff see further S. Couvret, *Métis* 9–10 (1994–1995) 257–281. For the Dionysian thiasos in Attic iconography, which also became popular in Boeotia see further discussion above, text to Pls. 41–42; 45–49; 51–52.

For the other red-figured vase that constitutes part of the Lambiri-Dimaki donation to the Benaki Museum see above, Pl. 61 and Preface.

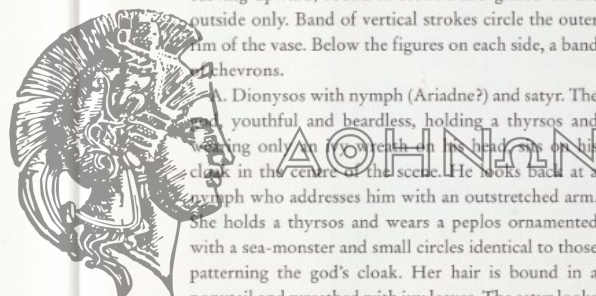
PLATE 65

1–4 (and Plate 66, 4–7). Fig. 38. Bell-krater.

38369. M. M. Kousta bequest (2000).

Not previously published.

Ht., 18 cm; Diam. of mouth, 17.6 cm; Diam. of foot, 8.4 cm.



Mended from fragments, but missing half of its right handle and small parts and splinters at the joins, where the surface is quite worn. All are restored in plaster. Orange buff clay (*Munsell* 5YR 7/3–7/4 to 7.5YR 7/3–7/4); thin, lustrous glaze, unevenly applied, with brush-strokes particularly visible on side B and in handle areas where they partly overlap with the rim's ornament band. Handle panels reserved.

Interior glazed, with a set of two parallel reserved lines, one at the inner edge of the lip, the other at the beginning of the body. Rim with everted, overhanging and angular lip. It is fashioned with a deep reserved groove below the lip and another at its juncture to the body. At the join of stem to foot, two grooves. Foot in one degree, glazed apart from two reserved bands, a larger one at the upper edge and a thinner one at the lower edge of its side. Underside reserved. Handles curving upward, round in section and glazed on the outside only. Band of vertical strokes circle the outer rim of the vase. Below the figures on each side, a band of chevrons.

A. Dionysos with nymph (Ariadne?) and satyr. The youth, youthful and beardless, holding a thyrsos and wearing only an ivy-wreath on his head, sits on his clasp in the centre of the scene. He looks back at a nymph who addresses him with an outstretched arm. She holds a thyrsos and wears a peplos ornamented with a sea-monster and small circles identical to those patterning the god's cloak. Her hair is bound in a ponytail and wreathed with ivy leaves. The satyr looks on at the couple with one upraised arm and his tail draped over his right leg.

B. A fully draped mantled youth to left. His right toe is erroneously sketched as pointing backwards, while the edge of his left one is smeared with black glaze.

Preliminary drawing visible on Dionysos and the nymph. Relief contour for faces and partially for bodies of figures. Relief line for anatomical details, patterns on garments, thyrsos and ivy wreaths. Light brown for hair of all figures and tail of satyr.

380–360 B.C.

The band of strokes on the rim and the chevron pattern below the figures of our krater are uncommon on contemporary Attic bell-kraters and recall Boeotian specimens: see A. D. Ure, *AJA* 57 (1953) 245–249 (but

see also ARV² 1125, 17, by the Academy Painter). The drawing is careful, with use of preliminary drawing and relief contour, which may suggest that the krater copied or was directly influenced by an Attic prototype. Ian McPhee (personal communication) thinks that the style of drawing is reminiscent of the Painter of Athens 13894 (ARV² 1443–1444; *Pava* 492; *Add*² 378), although the vase is not by him; he further notes some connection with the Plain Group, especially with the Painter of London F 64 (ARV² 1419–1421; *Add*² 375) in the satyr. For the shape of Attic bell-kraters in the first half of the 4th century B.C. see K. Kathariou, *To εργαστήριο του Ζωγράφου του Μελεάγρου και η εποχή του* (2002) 16–20. For Attic bell-kraters of the 4th century B.C. see C. Campenon, *La céramique attique à figures rouges autour de 400 avant J.-C.* (1994) 38–40. The krater may be a provincial Attic or Boeotian product, manufactured either by a local or by an Athenian vase-painter. Chemical analysis groups this krater with other Attic examples. For Boeotian red-figure, in general, see above, text to Pl. 64.

The quiet conversation of Dionysos with the nymph suggests that the latter was meant as his bride, Ariadne. The union of a god with a mortal bridges the gap between mortality and immortality and such imagery could have had eschatological meaning in the 4th century B.C. For bibliography on the *hierogamia* of Dionysos and its meaning see above, text to Pls. 45–47.

PLATE 66

1–3. See Pl. 64.

4–7. See Pl. 65.

PLATES 67–68

Fig. 39. Sessile Kantharos with high handles.

40354. Given by P. Zoumboulaki (1986 and 2005).

Not previously published.

Ht. to rim, 16.7 cm; Ht. to top of handles, 21.7 cm; Diam. at lip 18.2 cm; Max. diam. across handles, 29.6 cm; Diam. of foot, 13 cm.

Mended from a few large fragments, but missing a large section at one handle that extends to the sides

and a few chips at the rim, body and handle; all are restored in plaster. Orange buff clay (Munsell 7.5YR 7/4 to 7.5YR 7/3). Glaze almost totally misfired red with black spots.

Stemless kantharos, shallow-bottomed, with tall, concave rim, carinated bowl and high-swung, spurred strap handles springing from the sharp keel and joined by a strut to the rim at a wide angle. Glazed ring-foot in two degrees, the upper slightly inset. Interior of bowl glazed. Interior and exterior of foot glazed except for the reserved resting surface, the underside that is reserved with two concentric circles and a central dot and the handle area. The scenes are panelled, bordered by bands of irregular bars, that are horizontal at the sides and vertical at the rim and carination. Handles with a laurel spray at the exterior.

A. Apollo and Artemis. Apollo is rendered as a youth with long hair, wearing only a short cloak over his back and playing a lyre. Artemis, frontal, but looking to left, wears a belted peplos with overfold and holds out a phiale in one hand and a bow in the other.

B. Youth and Artemis. The youth, with long hair and long himation leaving his shoulder bare, holds out a phiale; Artemis, frontal, but looking to left, wears a belted peplos and holds an oinochoe in one hand and a bow in the other. Above the figures, a hanging round object, probably a sheathed shield.

Preliminary drawing visible on the figures. Some relief line, but no relief contour.

Argos Painter. 420–410 B.C.

The Argos Painter decorated mainly skyphoi, among which Kabeiric ones, high-stemmed kantharoi, kraters and – a single time each – a cup and a peculiar lidless kalathos-like “pyxis”, the shape of which is like our sessile kantharos minus its handles. Apollo and Artemis are among his repertory of stock-figures, as are scenes with two figures, one of which is engaged in a libation. For the Argos Painter see Lullies, *BRV* 15–17; A. D. Ure, *AJA* 62 (1958) 389–393; J.-J. Maffre, *BCH* 99 (1975) 513–516; P. Pelagatti, *BdA* 92 (1995) 33–48 (to her lists add A. W. Johnston, *A Catalogue of Greek Vases in Public Collections in Ireland. Proceedings of the Royal Irish Academy* 73, section C, no. 9, (1973) 478). See further Chr. Avronidaki, *Ο Ζαγυράφης του Άργου. Συμβολή στη μελέτη του βωιωτικού*

ερυθρόμορφου κεραμικού του δεύτερου μισού του 5ου αι. π.Χ. (Diss. University of Thessaloniki, 2003, forthcoming; non vidi) who is of the opinion that our piece should be classified under the “manner” of the Argos Painter for differences in the rendering of the hair, phiale and laurel chain (personal communication).

This is the only known sessile kantharos associated with the Argos Painter or his circle; for an earlier Boeotian black-glazed comparandum see P. N. Ure – A. D. Ure, *Sixth and Fifth Century Pottery from Rhitsona in Boeotia* (1927) pl. 10, no. 139.38 (440–430 B.C.) and for a roughly contemporary one D. U. Schilardi, *The Thespian Polyandron* (424 B.C.): *The Excavations and Finds from a Thespian State Burial* (Diss. Princeton University, 1977) vols. I, 336–342; II, 99–101; III, pls. 38–39, nos. 221–224 and fig. 13, no. 223. On black-glazed sessiles from the Theban Kabeirion see U. Heimberg, *Das Kabirenheiligtum bei Theben III* (1982) 22–25, esp. 22–23, pl. 4, no. 90. For a metal counterpart with higher foot see C. Vatin, P. Bruneau, C. Rolley and T. Hackens, *Tombes hellénistiques, objets de métal, monnaies; Médéon de Phocide V* (1976) 96–98, no. B4, fig. 171 (C. Rolley).

For Attic sessiles with high handles see *Agora* XII, 14–15, nos. 22–60 and for a slightly earlier red-figured specimen in the manner of the Alexandre Painter see A. Lezzi-Hafter, *Der Schwallow-Maler* (1976) 112, no. Al 4, pl. 145. For the association of sessiles to karchesia see I. C. Love in L. Freeman Sandler (ed.), *Essays in memory of Karl Lehmann* (1964) 204–222, esp. 220; J. Boardman, *JHS* 99 (1979) 149–151, esp. 150, n. 1. The sessile kantharos is depicted in the hands of Kabeiros himself in a figured fragment from the Kabeirion, that thus, ascribes to it a special religious and ritual connection: see P. Wolters – G. Bruns, *Das Kabirenheiligtum bei Theben I* (1940) 14, 96 and pl. 5.

For the imagery of Boeotian red-figured kantharoi as related to the Kabeiric cult see M. Daumas, *Cabiriaca* (1998) 93–104. Apollo on side A seems more youthful than on other specimens and it cannot be excluded that a votary was intended here as on Lullies, *op. cit.* pl. 14, 2; a youthful Apollo would, in any case, be easily assimilated to the votary on our side B. The hanging shield may have been an allusion to the impending transformation of the ephebe into a warrior, a procedure that explains the libation rite. For comparanda to the lyre-holding figure cf. Pelagatti,

op. cit. 37, fig. 13; Lullies, *op. cit.* pl. 14, 1; J. M. T. Charlton, *AJA* 55 (1951) pl. 33, B; for a youth with lyre see further CVA Tübingen 1, pl. 45, 7. The type of the lyre holder wearing a short cloak around his shoulders and arms, presumably a votary, exists also in contemporary Boeotian terracottas, some of which were offerings at the Kabeirion: B. Schmaltz, *Das Kabirenheiligtum bei Theben V* (1974) 39–45; 153–155; pls. 5, no. 66 a; 6, nos. 75 and 83; see further E. Schmidt, *Katalog der antiken Terrakotten* (1994) 60–61, pl. 16, no. 67. The Argos Painter has also depicted a frontal naked youth with kithara and phiale in a Dionysian context on a skyphos (Pelagatti, *op. cit.* 40, fig. 19); the frontality of this youth may be understood as an address to the mortal recipient of the vase who is about to acquire Apolline qualities. For the figure-type of Artemis cf. Lullies, *op. cit.* pl. 14, 1; Charlton, *loc. cit.*; Maffre, *op. cit.* fig. 55 a and c. Hanging shields appear often in scenes by the Penthesileans: see above, Pls. 57–58. The scene of an



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Apolline youth honouring Artemis on a shape connected to Dionysos and the Kabeiros can be associated with the realm of male maturation, that was at the core of the rituals at the Kabeirion, as highlighted by recent studies: see A. Lembessi, *AEphem* 1992, 1–19. For votaries with stringed instruments interpreted in the context of maturation rites see further *eadem*, *Το ιερό του Ερμού και της Αφροδίτης στην Σύμη Βιάννου* (2002) 229–234.

This kantharos, most certainly a grave offering, may have conveyed notions of premature death and hope for personal salvation by placing the dead person in the same mental sphere as Dionysos and Kabeiros in their aspect as patrons of youths. For a black-glazed sessile kantharos found in the area of the hands of the 15 years old Eupheros in the Kerameikos see further B. Schlörb-Vierneisel, *AM* 79 (1964) 85–104, esp. 88–95; 99–104, Beil. 52, 5 and J. Stroszeck in *Die griechische Klassik. Idee oder Wirklichkeit* (2002) 472, no. 328 b.

BOEOTIAN OVERPAINTED

PLATE 69

1–6. Fig. 40. Bell-krater.

40359. Given by P. Zoumboulaki (1986 and 2005).

Not previously published.

Ht., 19.4 cm; Diam. of mouth, 19 cm; Diam. of foot, 9–9.8 cm.

Mended from a few large fragments, but missing all of its rim on side B and fragments at the side of the bowl. Only the spring of one handle is preserved. Underside covered with a crust of minerals. Orange buff clay (Munsell 5YR 7/4 to 7.5YR 7/4). Metallic, grey-greenish glaze, bearing decoration in applied white (Munsell 5YR 7/3) that is overpainted with red miltos (Munsell 10R 5/6 to 2.5YR 5/6). Part of the decoration has faded leaving only shadows.

Interior glazed, but completely misfired red, except for the rim that, in addition, bears a reserved line to mark its juncture to the body. Rim with everted, flaring lip, that is fashioned with an irregular, reserved but overpainted groove at its juncture to the body. Convex and glazed disc-foot with rounded contour; underside reserved. Handle panels reserved. The rim of the vase is circled by a myrtle wreath; the figures stand on a double groundline.

A. Woman in a long belted garment (chiton or peplos) and head-fillet striding to left. Part of her arms and legs are faded, but the remaining shadow indicates that her right arm was bent upwards and inwards, as if about to touch her forehead.

B. Naked balding satyr-like komast striding to left. His facial traits are those of a satyr, with equine ears, snub nose and thick, half-open lips, but he has no tail, nor hooves.

Red on a pale white slip: figures and ornaments. No incision, except for a shallow semicircle for the male's eye.

Second half of the 5th century B.C. (perhaps fourth quarter of the 5th century B.C.).

The metallic grey-greenish glaze speaks for a Boeotian manufacture for our krater, which imitates the red-figure technique by application of red miltos on a pale white ground directly on the black glaze. The use of applied red in this fashion is exceptional; for another, earlier, Boeotian specimen see CVA Louvre 17, pl. 40, 2–3. The painting technique is “Six-like” for it bears only a trace of incision and no secondary colours: for a discussion of the distinguishing characteristics of Six's technique see J. B. Grossman, *Greek Vases in the J. P. Getty Museum* 5 (1991) 16–26, esp. 25, n. 5; 26, n. 26. Our krater has a peculiar foot and its stem is higher than a Boeotian counterpart dated in the third quarter of the 5th century B.C.: see J.-J. Maffre, *BCH* 99 (1975) 510–513, fig. 54; cf. also above, Pl. 64. There exist other classes of Boeotian vases with applied colours, the komastoi being kantharoi with overpainted white decoration on the black glaze: see A. D. Ure, *JHS* 71 (1951) 194–197 and further, B. A. Sparkes, *JHS* 87 (1967) 124. The style of drawing is comparable to late Boeotian specimens in plain silhouette, among which the Kabeiric ware: A. D. Ure, *BSA* 41 (1940–1945) 22–28; cf. further CVA Louvre 17, pls. 34 and 40, 1. Chemical analysis also ascribes this krater to Boeotia (see Appendix).

The figures of the grotesque satyr-like komast and the woman situate our scenes in the context of the komos, but they also feature elements from the sphere of the erotic pursuit. The satyr-like komast, in particular, if not our painter's idiosyncrasy, or “mistake”, is a curiosity, for displaying the facial but not the bodily features of a satyr. It can be compared to tailless “satyrs” on an earlier unattributed amphora in the Six's technique: CVA Bruxelles 3 III J a–I a, pl. 2, 7 a–c (listed as Attic); Grossman, *op. cit.* 23, no. 52. Such creatures, interpreted as imaginary males in a state of Dionysian trance, or disguised participants in ritual *dromena* occur on a few Attic vase-paintings: see C. Isler-Kerényi, *Civilizing Violence* (2004) 31,

fig. 15; 42, fig. 24; 44; 56, n. 169; 72, fig. 35 b. She argued that the tailless satyr is a visual formula alluding to the unfolding transformation of the dancer into a satyr as he enters the realm of Dionysos, who is alluded to here through the krater itself, a wine service vessel. The use of imagery referring to altered states of being and trance would have been felt appropriate for a grave offering, as this krater almost certainly was. For tailless satyrs in Laconian art of the Archaic period see further M. Pipili, *Laconian Iconography of the Sixth Century B.C.* (1987) 65–68. A bronze specimen, thought to be local and dated in the first half of the 5th century B.C. was found in Tartessos, Spain: R. Olmos, *Kernos* 5 (1992) 155–156 and 165, fig. 1. For the assimilation of human to satyr in the imagery of Epiktetos see also P. Anderson, *TransactAmPhilAss* 135 (2005) 267–277, esp. 270–271.

The hands, fat body and dancing posture of our satyr-komast recall the grotesque, though not satyr-like, figures on the contemporary Kabeirion ware, with which our scene may be somehow semantically affil-

ated, notwithstanding the difference in the painting technique: cf., eg., K. Braun – Th. E. Haevernick, *Bemalte Keramik und Glas aus dem Kabirenheiligtum bei Theben IV* (1981) 37, no. 2, pl. 1; 67, nos. 400 and 411, pl. 22, 5 and 7 (Mystai Painter); CVA Tübingen 1, pl. 51, 1–4 (Satyr Painter). Komoi have a long history in Boeotian painted pottery, especially of the Archaic period, but are uncommon later on, although they reappear in caricature form in the Kabeiric ware; for the various interpretive efforts and the meanings attached to the early Boeotian komos scenes see, e.g., V. Sabetai, CVA Thebes 1, text to pls. 2–5; 7–8 with earlier bibliography, to which add T. J. Smith in S. Bell – G. Davies (eds.), *Games and Festivals in Classical Antiquity* (2004) 9–23. For interpretations of the special komast that is embodied in the type of the padded dancer, thought by some as the ritual alter-ego of the satyr see further C. Isler-Kerényi, *Dionysos nella Grecia arcaica* (2001) esp. 39–80; 219–234; *eadem*, *Civilizing Violence* (2004) passim, 27–45. See also M. Steinhart, *Die Kunst der Nachahmung* (2004) 32–64.



ΑΘΗΝΑΙΩΝ

CORINTHIAN RED-FIGURE

PLATE 70

1–4 (and Plate 73, 1–2). Fig. 41. Bell-krater.

35429. Given by P. Zouboulaki (1986).

Not previously published.

Ht., 23.4 cm; Diam. of mouth, 23.8 cm; Diam. at handles, 24.6 cm; Diam. of foot, 10.4 cm.

Mended from several large fragments. Missing a large section from the rim and body including part of the head and shoulders of the standing youth of side A and smaller fragments from the body and foot comprising part of the torso and kline of the symposiast; all are restored in plaster. Surface worn at the joins. Yellowish clay overcoated with red and pink ocher wash. Thin, dull glaze, unevenly applied, especially on the foot and handle areas, and partially flaked. Handle panels reserved. Additions in white, faded.

Interior glazed, with a set of two parallel reserved lines, one at the inner edge of the lip, the other at the beginning of the body. Rim with everted, overhanging lip fashioned with a reserved groove below the lip. Foot irregularly potted; it has two degrees, the upper thin, with reserved side, the lower high and slightly flaring. The resting surface and inside of foot are reserved; underside unevenly glazed. Handles curving upward, round in section and glazed on the outside only. Band of single row of laurel leaves to right circling the rim of the vase. The figures stand on a reserved groundline.

A. Reclining banqueteer and worshipper. A youthful, beardless banqueteer reclines to the left, propped up on a cushion, on a kline that is covered with tapestries ornamented with a band of spirals above a band of chevrons. The banqueteer wears a himation which covers only his lower torso and holds out a large phiale ornamented with vertical lines and dotted circles. Before him a youth in a himation that leaves one shoulder bare and a spiky fillet on his head leans on his staff making a wreath, presumably an offering

to the reclining figure. A sash floats between the figures and another hangs as a festoon in the background.

B. Two mantled youths standing opposite each other at either side of a palaestra (?) pillar, one proffering a round object (egg, or fruit) the other holding a stick. Both wear a himation leaving one shoulder bare.

Under each handle, a palmette with two dotted filling ornaments flanking its central leaf; the palmette behind the worshipper is flanked by three leaves, one springing from the ground; the one at the other side of the vase is flanked by a single leaf.

White: worshipper's fillet and his open wreath; tassels of sashes.

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Renderings such as large eyes with two lines for the upper lid and lower one extending to the bridge of the nose, receding chin, disproportionately big phiale and conoid palaestra pillar point to the earliest identifiable Corinthian red-figure vase-painter, namely the Pelikai Painter, for whom see *Corinth* VII, IV, 5–6 and cf. pls. 2, 15 a; 4, no. 24 a (for similar rim ornament) and 33–34 (for Corinthian bell-kraters in general); I. McPhee, *Hesperia* 52 (1983) 147–148, no. 36, pl. 39. For a new addition to the painter's corpus see J.-J. Maffre in E. Catani – S. M. Marengo (eds.), *La Cirenaica in età antica. Atti del convegno internazionale di studi, Macerata, 18–20.5.1995* (1998) 359–361, no. 7, pls. IX–XI. For a similar palaestra pillar on a pelike dated in 410–400 B.C. see I. McPhee – A. D. Trendall in M. A. Del Chiaro (ed.), *Corinthiaca* (FS Darrell A. Amyx, 1986) 161, fig. 1. The bell-krater is a borrowed Attic shape that did not feature regularly in Corinthian red-figure; in Corinth itself local red-figure is not found in graves, but in commercial or ritual contexts: see E. Pemberton in C. K. Williams II – N. Bookidis (eds.), *Corinth, the Centenary: 1896–1996, Corinth*

XX (2003) 167–179, esp. 171–174. Yet, Corinthian red-figure is found in Boeotia, presumably in graves: cf. I. McPhee, *OxJFA* 10 (1991) 325–334, esp. 329 ff.

The act of making a wreath for a reclining figure suggests ritual context. By analogy to Corinthian reclining figurines found in the sanctuary of Demeter and Kore in Acrocorinth, the scene can be interpreted as an adorant making an offering to a young banquetting hero, a figure that may signify the chthonic realm, or may be considered an intermediary to the gods or an overseer of the worshipper. For the reclining banquetting hero in Corinthian coroplastic art and his significance in the context of Demeter and hero worship see G. S. Merker, *The Sanctuary of Demeter and Kore. Terracotta Figurines of the Classical, Hellenistic, and Roman Periods, Corinth XVIII*, part IV (2000) 67–68. For hero cult in Corinth see further P. Reichert-Südbeck, *Kulte von Korinth und Syrakus* (2000) 162–181. For the iconography of the reclining figure and its interpretive possibilities in general, 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) 1–20. For a dead person casted as a banqueteer-divinity and for her cult-metres with Dionysian worship cf. further H. Hoffmann, *Greek Vases in the J. P. Getty Museum* 4 (1989) 131–166, esp. 165. For richly draped couches without visible legs in cultic symposia that “give the air of a magic carpet story” (as phrased by S. B. Matheson, *Polygnotos* [1995] 153–154) see L. Burn, *Greek Vases in the J. P. Getty Museum* 5 (1991) 107–130, esp. 117 ff.; for phialai used in Corinthian ritual dining see N. Bookidis in O. Murray (ed.), *Symptotica* (1990) 86–94, esp. 93.

For other kraters from the Zouboulaki donation associated with the Pelikai Painter and his workshop see below, Pls. 71–72.

PLATE 71

1–2. Fig. 42. Bell-krater, fragmentary.

40360. Given by P. Zouboulaki (1986).

Not previously published.

Max. pres. ht., 8.4 cm; Diam. of mouth, 17 cm.

Preserved are fragments from the rim and upper part of the body of side A and B. Missing the entire lower body, handle areas, foot and most of the handle area. Surface relatively well preserved. Yellowish clay

overcoated with red miltos, visible in the reserved areas. Lustrous glaze on sides A and B, thin at the handle area. Additions in pinkish white.

Interior glazed, with a reserved line at the beginning of the body. Rim with everted, overhanging lip fashioned with a reserved ridge at its juncture to the body. Band of single row of laurel leaves to right circling the rim of the vase.

A. Torch race. A woman to right preserved to her thighs wearing belted peplos with overfold and hair in bun, adorned with leafed diadem, holds out a lit torch to a youth, of whom are preserved only part of his head and right arm. He holds a lit torch with a plate-like hand-guard. Behind the woman is the pointed edge of the upright leaf which once flanked a handle palmette.

B. A mantled youth to right in himation which leaves a shoulder bare, holding a stick. At the right edge of the fragment, traces of what would have been a stele and at the left the edge of a floral.

White (pinkish): woman's torch; leaves of her diadem.

Pelikai Painter. 410–390 B.C.

Renderings such as large eyes with two lines for the upper lid and a lower one extending to the bridge of the nose, receding chin and absence of mouthline point to the Pelikai Painter, for whom see above, text to Pl. 70. For parallels see *Corinth* VII, IV, pl. 1, no. 3 a (woman's drapery); the torch-guard here is different from the one illustrated on pl. 3, no. 21. For a similar upright leaf behind a woman see I. McPhee – A. D. Trendall in M. A. Del Chiaro (ed.), *Corinthiaca* (FS Darrell A. Amyx, 1986) 163–164, fig. 5.

The youth's torch with hand-guard identifies this as a torch-race scene, a favourite theme in the Corinthian red-figured repertoire; yet, a female depicted at the moment of just having lit the torch is unique. A woman appearing in Attic scenes of torch races, usually with a sceptre, is usually interpreted as the personification of Phyle, for in Athens this contest was reserved for tribal teams of Athenians. In our scene the female figure appears without any attributes and it is therefore possible that the Corinthian vase-painter intended to depict a priestess engaged in the sacred duty of providing the sacred fire to the runner. The torch race was primarily a religious ritual in



which the sacred flame was transferred from one altar to another; for the divinities in whose honour Corinthian torch races were held see S. Herbert in *Corinthiaca*, *op. cit.* 29–35 and cf., further, I. McPhee, *BICS* 47 (2004) 4–5. For Corinthian examples see also *Corinth* VII, IV, 34–35, no. 21, pl. 3; 40, no. 35, pl. 9; 44–45, no. 59, pl. 12 and possibly 49, no. 80, pls. 14 and 35. I. McPhee (*Hesperia* 52 [1983] 148, no. 37) has suggested that the torch race is a theme that passed into the Corinthian repertoire through the Suessula Painter. For the torch race and its representation in vase-paintings see G. Q. Giglioli, *ArchCl* 3 (1951) 147–162; Metzger, *Représentations* 351–357; Paul-Zinserling, *Jena-Maler* 123–124; E. Kephaliadou, *Νικητής* (1996) 85–88; 218–225; cat. A 1–20; E. Parisinou, *The Light of the Gods* (2000) 36–44, 203–206; O. Palagia in *Αγαθός δαίμων. Mythes et cultes (FS Lilly Kabil)*, *BCH* Suppl. 38 (2000) 403–407; all earlier bibliography is now collected by M. Bentz in O. Palagia (ed.), *The Panathenaic Games* (forthcoming).

For other kraters from the Zoumboulaki donation associated with the Pelikai Painter and his workshop see here, Pls. 70 and 72.

PLATE 72

1–4 (and Plate 73, 3–5). Fig. 43. Bell-krater.

40349. Given by P. Zoumboulaki (1986 and 2005).

Not previously published.

Ht., 16.9 cm; Diam. of mouth, 18.6 cm; Diam. at handles, 19 cm; Diam. of foot, 7.4 cm.

Mended from several large fragments. Side A is complete, but size B is missing large sections from the rim and body including part of the rim above the handles and part of the standing youth's body and the pillar before him; all are restored in plaster. Surface worn at the joins of side A. Pale yellowish clay (*Munsell* 10YR 7/3–4) overcoated with red wash (*miltos*) on the reserved areas. Thin, dull glaze, unevenly applied, and partially flaked all around. No handle panels. Additions in white, faded.

Interior unevenly glazed, with a set of two parallel reserved lines, one at the inner edge of the lip, the other at the juncture of rim to body. Rim with everted, overhanging lip fashioned with a small

groove below the lip. Foot in two degrees, the upper thin, with reserved side, coloured with *miltos*, the lower high. Resting surface and inside of foot reserved and coloured with *miltos*; underside nipped. Handles curving upward, round in section and glazed. Band of single row of laurel leaves to right at the rim of the vase, framing the figure scenes but stopping short at the handle areas. Figures standing on a reserved groundline circling the entire vase.

A. Pair of youths facing each other. A mantled youth, perhaps wreathed, holds a stick and faces another who is seated to right, looking around and holding an alabastron in one hand and possibly a fruit in the other. On the alabastron there is a line ending in a circle, perhaps representing its cover hanging from a cord. The seated youth wears a himation which is wrapped around his thighs, but leaves his upper torso naked. Between the two is a rectangular altar or stele, with two or three pieces of fruit on top.

B. Mantled youth standing to right with outstretched arm. At either side a high palaestra pillar, *boros* or stele.

White: fruit on altar and fruit held by seated youth; perhaps a cat's paw of youth on side A.
AKAΔHMIA
Workshop of the Pelikai Painter. 410–400 B.C.

The sturdy, squarish figures and the flaring hem of the seated youth's himation are reminiscent of the Pelikai Painter, as is the body of the actual krater, although not its foot. Yet the small eyes, the mouth, rendered with a downturned line, and the hair, still heavy but dotted and tressed at its edge, are different and point to another painter in his workshop. Our semi-naked youth can be compared to the heroized reclining banqueter of krater inv. no. 35429 by the Pelikai Painter, who is also positioned at the right half of the panel: see above, Pl. 70, 1. The alabastron and the fruits may be offerings to a youth, perhaps deceased, whose effeminate appearance may be an indication of homoerotic context, but other comparanda to determine whether the context is athletic or funerary-heroic are lacking. For a generic Attic scene of a youth by a stele topped with a fruit and a woman holding out an alabastron cf. CVA Wien 2, pl. 80, 1. For low stelai or altars which are particularly popular in South Italian iconography see H. Cassimatis in R. Étienne – M.-Th. Le Dinahet (eds.), *L'espace sacrificiel* (1991) 33–43. For



the numerous stele-shrines which are a Corinthian peculiarity and have been tentatively associated with hero cult or household divinities see further N. Bookidis in C. K. Williams II – N. Bookidis (eds.), *Corinth, the Centenary: 1896–1996*, *Corinth* XX (2003) 252–253. Cf. further, the F.B. oinochoe above, Pl. 64, 1–3.

For other kraters from the Zoumboulaki donation associated with the Pelikai Painter and his workshop see above, Pls. 70–71.

PLATE 73

1–2. See Plate 70.

3–5. See Plate 72.

PLATE 74

1–3. Fig. 45. Oinochoe shape 2.

38379. M. M. Kousta bequest (2000).

Not previously published.

Ht., 14 cm; Ht. with handle, 13.8 cm; Diam. of mouth, 5.8 cm; Diam. of foot, 6.6 cm.
AOHNON

Mended from several fragments but missing a large section on side A that is restored in plaster. Yellowish clay overcoated with red ochre wash. Peeling glaze, unevenly applied, especially on the foot and handle areas, and extensively flaked. Interior glazed up to the beginning of the neck.

Trefoil flaring mouth, bulging neck and globular body that tapers to join a low ring foot. Handle triangular in section, curving upward to attach at the mouth. The figure is framed in a panel. On the neck, an egg-band.

A youth on horseback galloping to right. Only his shank is preserved.

First quarter of the 4th century B.C.

The style of drawing and the poorly adhering glaze points to a workshop with several hands called by S. Herbert "The Sketch Painter(s)" and thought to be derivative of the Attic Suessula Painter: see *Corinth* VII, IV, 9–11; for a similar horse with a rider see esp. pl. 26, no. 160 A, where a trumpeter situates the image in an agonistic context and makes it possible that our rider is an excerpt of a similar horse race scene. For a similar drawing of horse and rider see also *ibidem*, pl. 2, no. 12.

CHALCIDIC RED-FIGURE

PLATE 74

4–8. Fig. 44. Chalcidic Kotyle.

33650. Given by D. Fotopoulos (1997). Bought on the Athens Market in the 1970s.

Not previously published.

Ht., 16 cm; Diam. of mouth, 15.5 cm; Max. diam. at handles, 25.7 cm; Diam. of foot, 7.5 cm.

Reconstructed from a few large fragments, but missing part of the body at the handle areas which are restored in plaster. Clay light brown to pinkish-red (Munsell 7.5YR 6/4), with golden mica. Dull, thin, brownish glaze, unevenly applied and smudging the edge of one palmette's central leaf. Interior and handles glazed. Surface with incrustations on one handle.

Angular rim, decorated on the exterior with an egg-band which is discontinued at the handles. Horizontal horseshoe-like handles, set at an angle below the rim. Body tapering sharply toward the bottom where it joins a flattened torus foot. The lower part of the bowl and most of the top of the foot are reserved, while the foot is glazed at the lowermost of its top and at its side. Resting surface reserved with a glaze band next to it and underside reserved with a central dot encircled by two concentric circles, of which the outer is thin and the inner thick.

A–B: Athlete and draped youth at an altar. One is naked and holds out a discus decorated with a dotted cross; the other wears long himation and stretches out his right arm as if holding a fillet. In the background between them, an ionic altar.

Beneath each handle, a single scrolled palmette framed at each side by a spiral tendril, below which a fan of petals. At the right side of each palmette the tendril ends in a long pendant leaf.

No relief contour. Minimal relief line for anatomy and pleats.

Painter of Olynthos 5.156. 375–350 B.C.

The fabric, glaze and style of drawing of this kotyle point to the Painter of Olynthos 5.156, whom Beazley listed as Attic, but I. McPhee distinguishes as Chalcidic on the basis of the findspot of his vases in Olynthos. For the chemical analysis of this vase see Appendix. The painter decorated a relatively wide range of shapes, among which a few skyphoi, but this is the only extant kotyle known to date. Characteristic features of his draftsmanship are the three slightly diagonal lines at the hem of the male's himation with a dot below and the pincer-like curls of the figures' hair.

One kotyle is an early work, for the style of later pieces becomes quite degenerate. Among the painter's limited range of subjects are pairs of youths, athletes and protomes. For the workshop and the painter see ARV² 1507–1509; I. McPhee, *BSA* 76 (1981) 297–308, esp. 302–305. For a Chalcidic kotyle, a rare shape in this workshop in general, see *ibidem* 300, no. 20, pl. 51 d, c (Painter of Olynthos 5.141); for a pair of figures by an altar (or louterion?), as here, and a comparable handle ornament see a nuptial lebes, *ibidem* 302, no. 8, pl. 52 d, g; see also *Olynthos* XIII, pls. 57 and 125, 3. Local pottery production in the region starts after 432 B.C., following a Chalcidic revolt against Athens; it imitates Attic shapes and iconography and continues down to the 4th century B.C.: McPhee, *ibidem* 298; I. McPhee in A. Cambitoglou et al. (eds.), *Torone I* (2001) 353–390. For red-figured vases in Chalkidike see further F. Fless, *Rotfigurige Keramik als Handelsware* (2002) 27–40.



APPENDIX

Neutron activation analysis of eleven vases from the Benaki Museum Collection

V. Kilikoglou¹, M.D. Glascock²

Provenance determination of archaeological pottery can be carried out by a variety of analytical techniques. For more than forty years, the Aegean has been an area of intensive application of analytical approaches to archaeological ceramics and consequently it has hosted many developments both in terms of techniques and the methodology. The most commonly used approaches have included chemical (elemental) and petrographic analysis (Jones 1986; Knapp – Cherry 1994, 15–40; Whitbread 1995), mainly through the formation of reference groups. Although these elemental and mineralogical techniques had tended to be developed and applied separately, their complementary nature is clear in terms of the archaeological results they produce and their integrated application has become common practise (Day et al. 1999).

In the case of analysis of fineware pottery, however, petrography provides very limited information due to the lack of sizeable non-plastic inclusions recognisable by optical microscopy. Therefore, with this material, chemical analysis plays the lead role, especially when a large number of minor and trace elements can be determined. A great advantage of the chemical approach is that provenancing of pottery by comparing concentrations of minor and trace elements between known sources and unknown samples, is a well-established technique with long history of application (Perlman – Asaro 1969). The main idea is that the elemental patterns in pottery analysed characterize the clay pastes prepared by the potters. Assuming that the clay preparation recipes in a workshop, for given types of pottery, remain constant over long period of times, all products belonging to such production series may be recognised by the similarity of the elemental compositions. In order to achieve this, the determination of a large number of elements is required, determined with high precision. In this way, the possibility of defining groups with a range of elemental values smaller than that between two chemical groups, is increased. This is the approach followed in the analysis of the eleven vases from the collection of the Benaki Museum in Athens. The question addressed by the analyses was the provenance of the ceramic pastes, with special reference to the two most likely sources: Attica and Boeotia, as revealed previously by stylistic analysis.

A small amount of less than 0.1 g of ceramic powder was removed from each of the vases, using a tungsten carbide drill-bit. All samples were taken from already cracked or chipped parts of the vessels, after removing the external surface which might have been contaminated. Samples were dried overnight, weighed, and irradiated for 24 hours in a flux of 5×10^{13} neutrons $\text{cm}^{-2} \text{s}^{-1}$ at the University of Missouri Research Reactor (MURR). Seven days after irradiation the samples and reference materials were measured for their γ -irradiation and from their spectra the concentrations of As, Ba, Ca, La, Lu, Na, Nd, Sm, U, Yb, were calculated. Three weeks later they were measured again and the concentrations of Ce, Co, Cr, Cs, Eu, Fe, Hf, Ni, Rb, Sb, Se, Ta, Tb, Th, Zn were calculated.

The elemental concentrations of all samples analyzed appear in Table 1. Examination of the actual values on a sample-by-sample basis indicated that there are no apparent differences among the samples, which would easily

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separate them into different groups. This should be expected since the fabric was macroscopically homogeneous for all of them, suggesting the similarity of the clays selected for production in the past. Cluster analysis was performed, using all elemental concentrations, in order to get a first impression of the grouping of compositional data. The data were standardized in order to give equal weight to each of the elements, although there were no dilution problems since the fabrics as well as Ca concentration were very similar for all samples (Table 1). The clustering criterion used was the average linkage, based on the concentrations of Ca, La, Lu, Na, Nd, Sm, U, Yb, Ce, Co, Cr, Cs, Eu, Fe, Hf, Rb, Sc, Ta, Tb, Th, Zn and the dendrogram produced appears in Figure 1. Two groups are readily apparent in this dendrogram, along with a single sample, which appears at the bottom. The first group (Group 1) consists of samples 22520, 38555, 31618, 31617, 38368 and 38369, while the second one (Group 2) 31119, 39570, 40359, 39291. In order to assess the chemical nature and the compositional differences of these two groups, the average concentrations and standard deviations of the mean values were calculated (Table 2). Close examination of the actual values reveals that there are small, but systematic, differences in the mean concentrations of the two groups, with more significant the ones of Cr, Cs and Hf. Another characteristic of the chemical profiles of both groups is the relatively low standard deviation, which supports the possibility of chemical differentiation between them. Although the number of members of the groups is small, the deviations are typically below 10%, with only a few elements exhibiting higher values. More specifically As, Sb, Na and Ba which fall in this category are known to be mobile elements and Ni has a relatively high analytical error.

A point that should be raised here is that according to Buxeda i Garrigós et al. (2001), differences in alkaline elements and especially Cs could originate from alterations during burial of pottery. In that particular work, it was shown that enrichment of Cs was possible in low fired ceramics and leaching of Cs in high fired (or over-fired) calcareous ceramics, providing erroneous differentiations. This effect, however, cannot be the reason for the differences in the present case, because all vessels exhibit very similar technological characteristics. They have all been made from low calcareous clays and fired at temperatures that result in a moderately vitrified ceramic body.

The final stage of this analytical programme included comparison of the chemical patterns of group 1 and 2 with reference groups created from the analyses of similar pottery. As the candidate provenance areas were Attica and Boeotia, published reference material from these areas was used for comparison. It was found that Group 1 matches chemically with the "local Attica" group formed by mainly Mycenaean period pottery (Mommensen 2005). Although this reference group is of much earlier period, the match is definite because attic pottery has been shown to have a chemical profile that has been similar for many centuries, up to the present day (Hein et al. 2002). In addition, the same degree of matching was achieved when Group 1 was compared to Classical and Hellenistic pottery from Agora (Fillières et al. 1983). In the same way, Group 2 was found to match perfectly to Group B of Schwedt et al. (2006), which comprised Hellenistic pottery from the area which extends from Thebes to Tanagra, in Boeotia. It is worth noting that in both cases the compositional match was shown in all elements determined, and for this reason the probability of a shared source is very high. Finally, a single outlier revealed in the cluster analysis did not match any of the available comparative chemical reference groups published in the bibliography.

In conclusion, we can safely assume that vessels of Group 1 originate from Attica, while vessels of Group 2 from the area of Thebes/Tanagra in Boeotia.

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ΑΘΗΝΑ

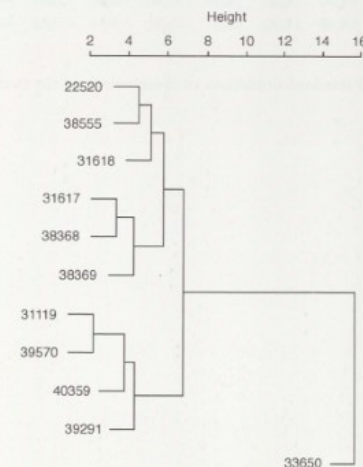


Figure 1. Dendrogram representing the chemical relationships as they were calculated by cluster analysis.

	As	Ba	Ca (%)	La	Lu	Na (%)	Nd	Sm	U	Yb	Ce	Co	Cr
22520	7,1	552	2,71	28,18	0,31	0,59	25,7	5,30	2,716	2,54	63,50	42,60	592
31119	10,4	291	2,70	29,82	0,26	0,54	26,3	5,32	2,182	2,33	61,63	43,35	374
31617	42,2	691	2,08	34,66	0,34	0,65	33,2	6,81	2,631	2,94	74,66	38,00	508
31618	33,7	542	2,33	33,8	0,33	0,62	29,8	6,61	2,62	2,98	73,83	59,42	482
33650	11,2	440	3,10	47,76	0,56	0,86	43,7	9,76	3,080	4,86	97,02	29,60	130
38368	79,4	594	2,47	36,49	0,40	0,55	36,2	7,01	2,435	2,97	75,57	40,64	516
38369	29,0	580	2,00	32,75	0,39	0,49	29,1	6,47	2,864	2,83	74,38	41,80	598
38555	24,3	557	2,26	31,56	0,34	0,73	28,2	6,12	2,989	2,61	68,40	39,42	460
39291	29,9	397	3,01	26,39	0,29	0,80	26,6	5,30	2,425	2,44	60,98	36,89	374
39570	48,3	348	2,57	26,22	0,26	0,53	24,1	4,41	2,326	2,21	54,80	40,10	377
40359	15,9	480	2,36	27,68	0,29	0,72	24,0	5,05	2,728	2,37	59,63	49,87	398

Table 1. Chemical concentrations, in ppm, of all samples analysed.

	As	Ba	Ca	La	Lu	Na	Nd	Sm	U	Yb	Ce	Co	Cr
Group 1													
Mean	35,94	586,16	2,31	32,91	0,35	0,60	30,36	6,39	2,71	2,81	71,72	43,65	525,97
SD	24,28	54,78	0,26	2,86	0,02	0,08	3,75	0,61	0,20	0,19	4,77	7,90	56,88
% SD	67,55	9,34	11,32	8,69	9,60	13,52	12,35	9,61	7,20	6,78	6,66	18,10	10,81
Group 2													
Mean	26,12	378,88	2,66	28,03	0,28	0,65	25,25	5,02	2,42	2,54	59,26	42,55	380,96
SD	16,90	79,94	0,27	1,50	0,02	0,14	1,40	0,42	0,23	0,09	3,09	5,54	11,71
%SD	64,70	21,10	10,34	5,35	6,30	21,31	5,53	8,46	9,58	4,00	5,21	13,03	3,07

Table 2. Average concentrations and standard deviations of mean values of the two chemical groups defined by cluster analysis.

	Cs	Eu	Fe (%)	Hf	Ni	Rb	Sb	Sc	Ta	Tb	Th	Zn
13,24	1,003	5,84	4,50	235	146	1,2	21,55	1,13	0,93	9,91	104,89	
6,51	1,047	5,90	3,31	246	131	0,5	21,18	1,36	0,85	10,13	113,00	
11,65	1,412	5,87	4,73	213	150	1,7	22,16	1,00	1,01	11,29	124,40	
11,35	1,353	5,60	4,56	168	143	1,9	21,38	0,93	1,10	10,79	114,58	
5,37	1,664	5,45	7,18	100	171	2,3	19,50	1,58	1,85	20,14	134,75	
12,72	1,532	6,14	4,49	148	151	2,0	23,94	1,02	1,24	11,56	146,67	
14,62	1,274	6,25	4,0	260	170	1,9	23,79	1,03	0,91	11,90	126,15	
10,56	1,255	5,35	4,97	190	139	1,2	20,62	1,00	0,96	10,34	108,12	
5,22	1,166	5,68	4,28	290	118	0,7	19,40	1,15	0,89	10,05	92,65	
5,58	1,013	5,81	3,28	186	122	1,4	20,47	0,83	0,73	9,63	110,65	
6,24	1,079	5,85	3,76	196	124	0,9	20,35	0,76	0,70	9,69	98,28	



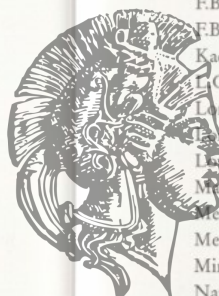
	Cs	Eu	Fe	Hf	Ni	Rb	Sb	Sc	Ta	Tb	Th	Zn
12,36	1,30	5,84	4,54	202,29	149,81	1,65	22,24	1,02	1,03	10,97	120,80	
1,47	0,18	0,33	0,32	42,00	10,99	0,37	1,35	0,07	0,12	0,75	15,25	
11,88	1,472	5,89	7,18	20,76	7,34	22,18	6,09	6,45	12,18	6,88	12,63	
5,89	1,08	5,81	3,66	229,46	123,82	1,01	20,35	1,03	0,79	9,87	103,64	
0,59	0,07	0,09	0,47	48,18	5,61	0,37	0,73	0,28	0,09	0,25	9,77	
10,03	6,09	1,62	12,76	21,00	4,53	36,32	3,59	27,31	11,63	2,55	9,43	

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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΙ

FIGURES

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ

FIGURE 1 (35417)

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FIGURE 2

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1:2

FIGURE 3

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FIGURE 4 (31138) 1:2

ΑΚΑΔΗΜΙΑ

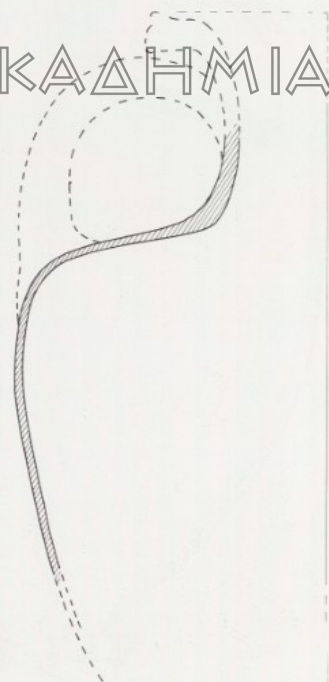


FIGURE 6 (29753) 1:2



FIGURE 5 (40112) 1:2



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FIGURE 9 (22512) 2:3



FIGURE 10 (22513) 2:3



FIGURE 11 (22509) 2:3



FIGURE 7 (22514) 2:3



FIGURE 8 (22515) 2:3

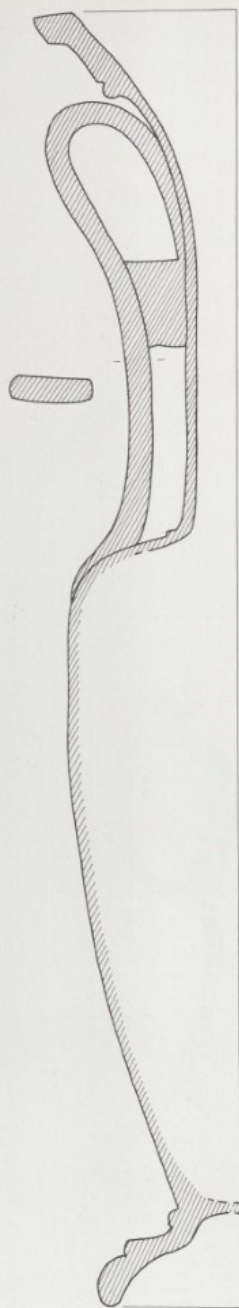


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ΑΚΑΔΗΜΙΑ

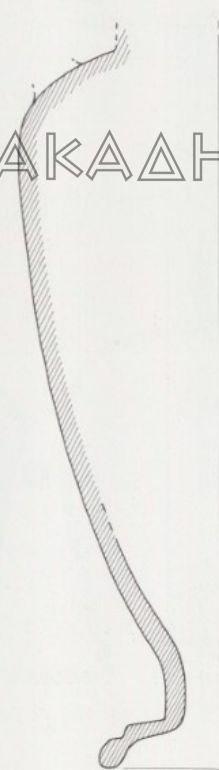


FIGURE 14 (35494) 1:2

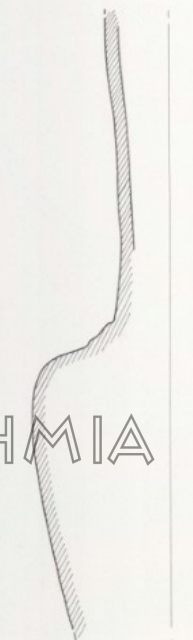


FIGURE 15 (37914) 1:2

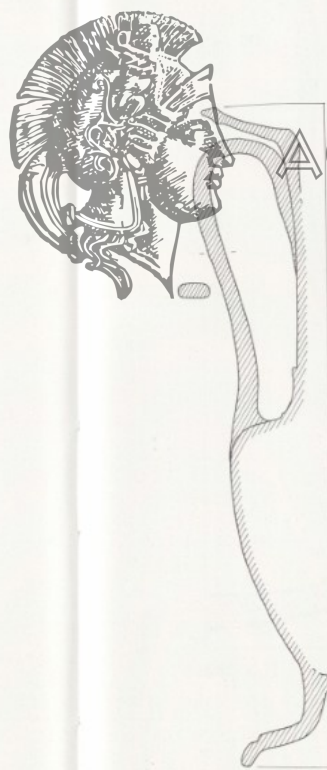


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ΑΘΗΝΩΝ

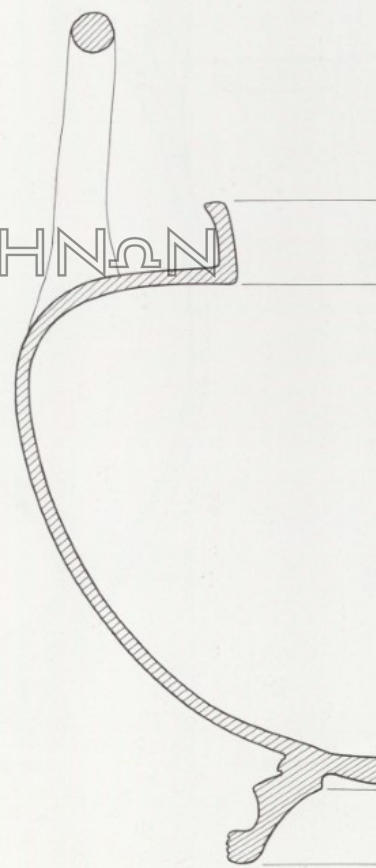


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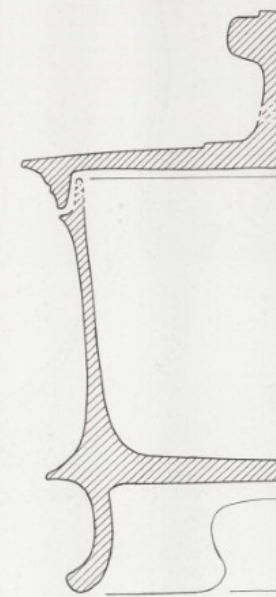


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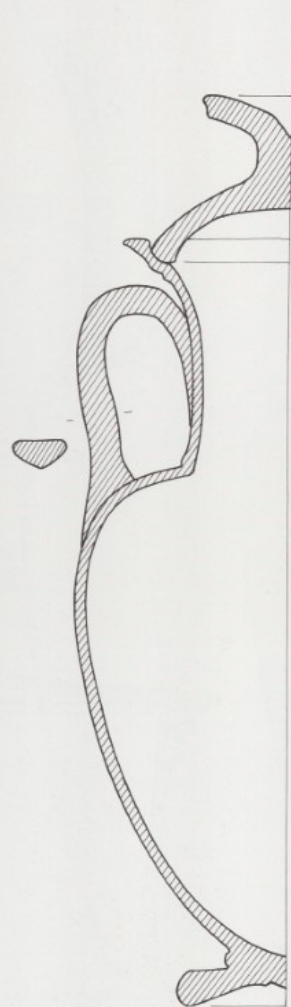


FIGURE 19 (33631) 2:3

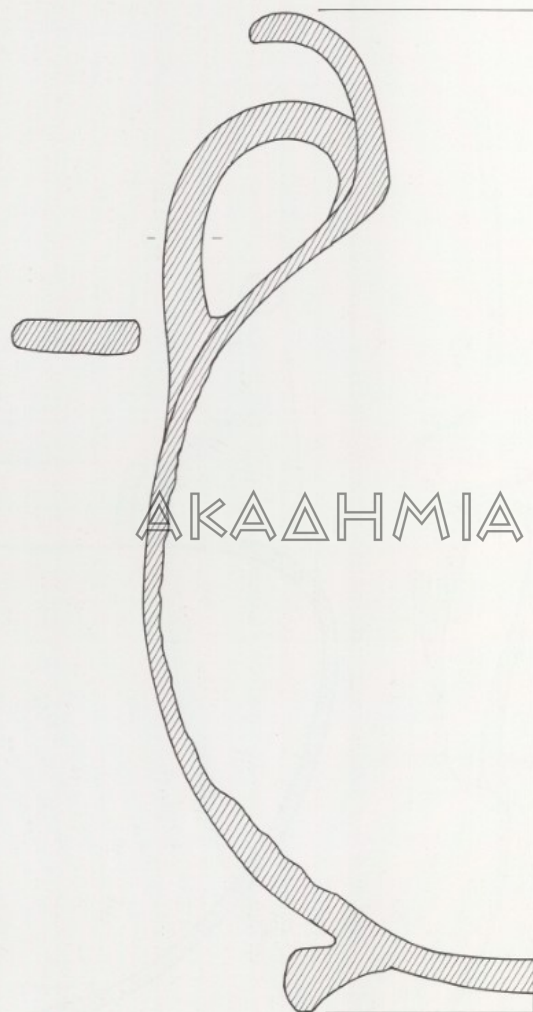


FIGURE 20 (32942) 2:3



FIGURE 21 (31120) 2:3

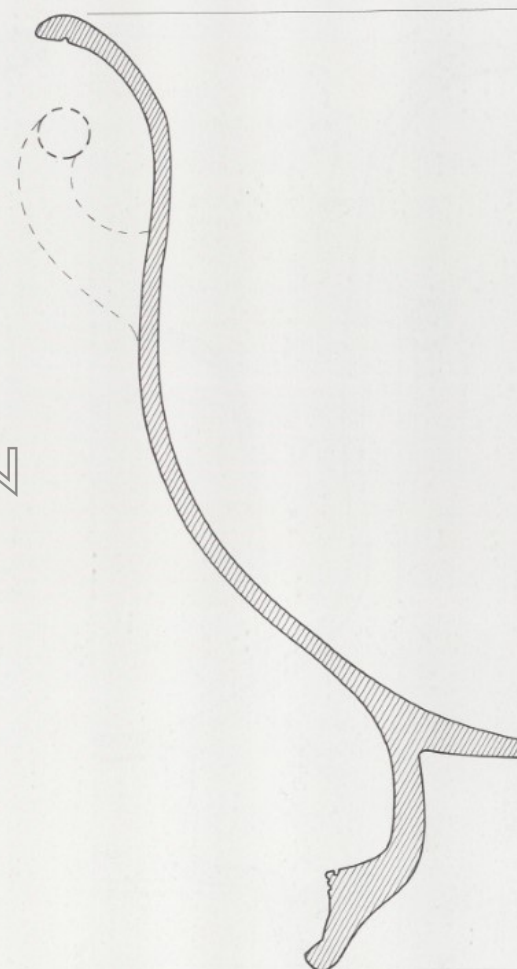


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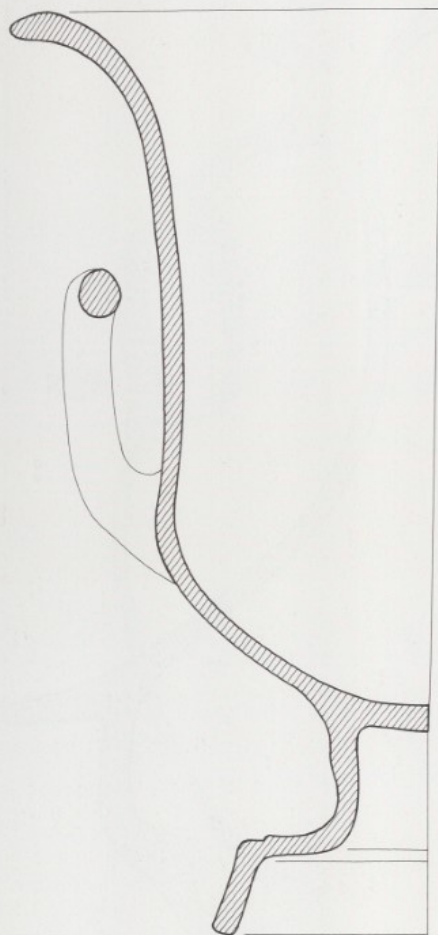


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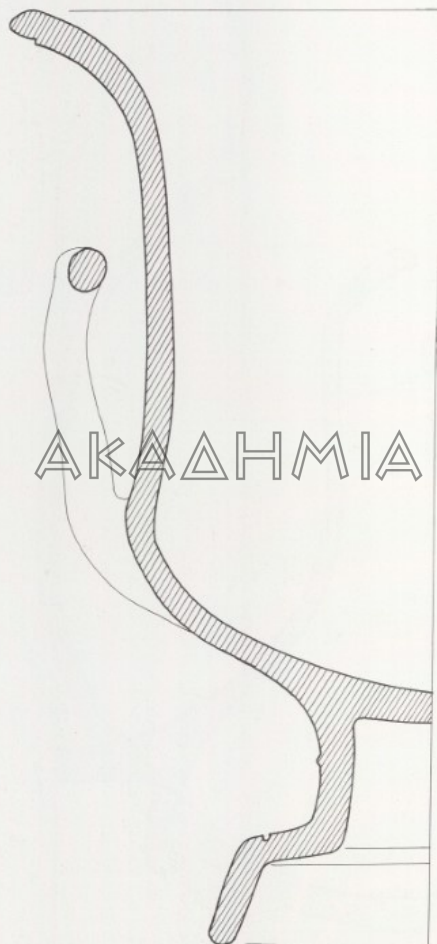


FIGURE 24

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ΑΘΗΝΩΝ

FIGURE 25

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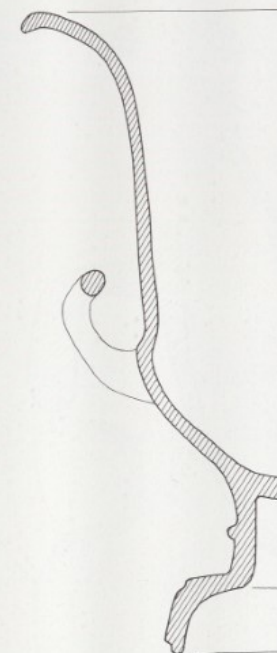


FIGURE 26

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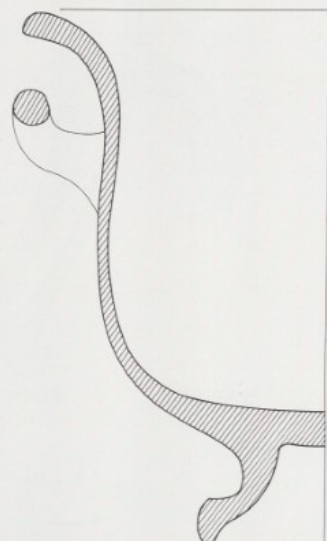


FIGURE 37 (38554) 2:3

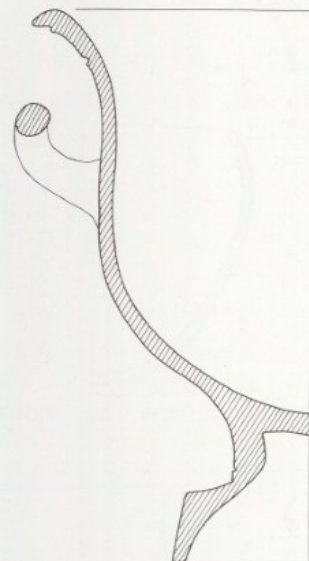


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FIGURE 41 (35429) 2:3

ΑΘΗΝΑΙ

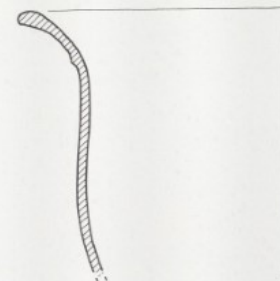


FIGURE 42 (40360) 2:3

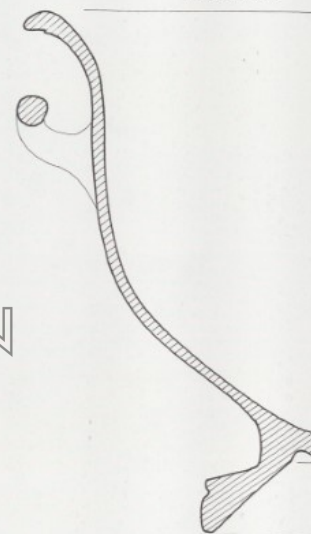


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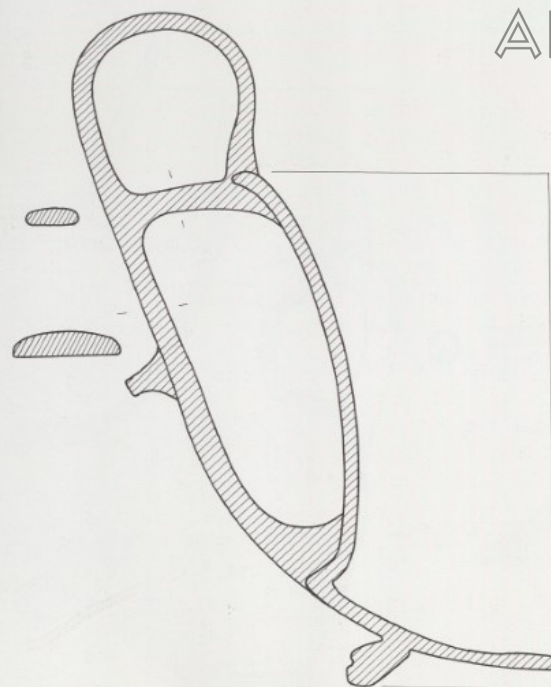


FIGURE 39 (40354) 2:3

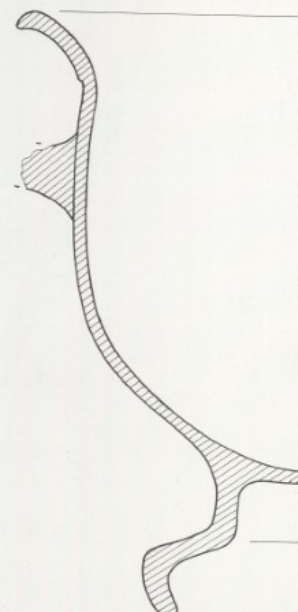


FIGURE 40 (40359) 2:3

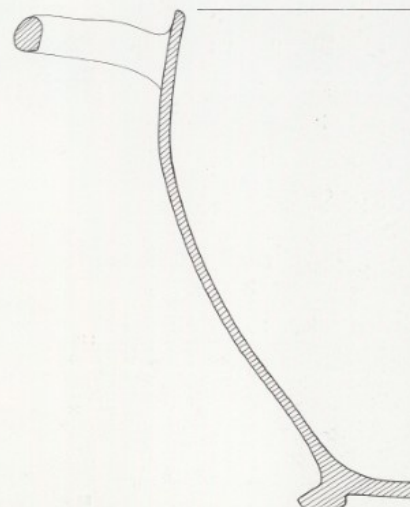


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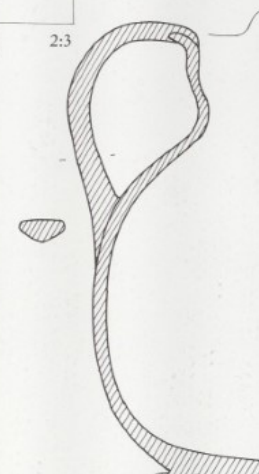


FIGURE 45 (38379) 2:3



FIGURE 46

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FIGURE 47

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FIGURE 48

AKAΔHMIA

1:2



AOHNHN



FIGURE 49

(35419 and 40353)

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FIGURE 50

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ΑΘΗΝΑ

PLATES

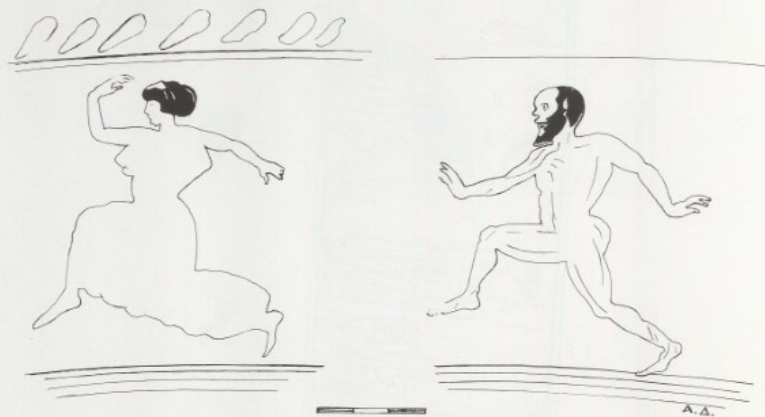


FIGURE 51

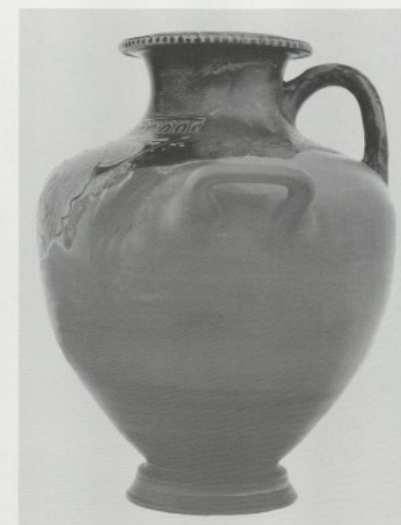
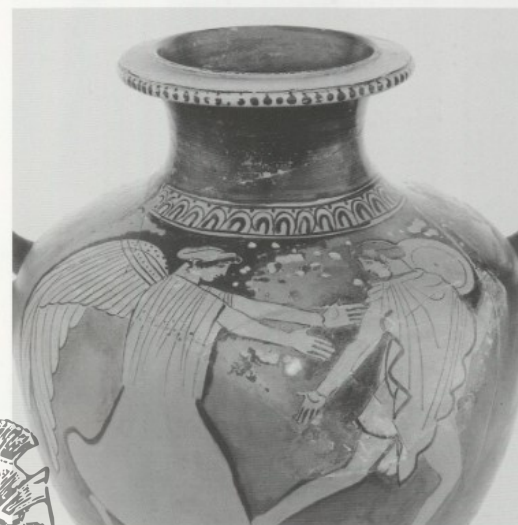
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ΑΘΗΝΩΝ



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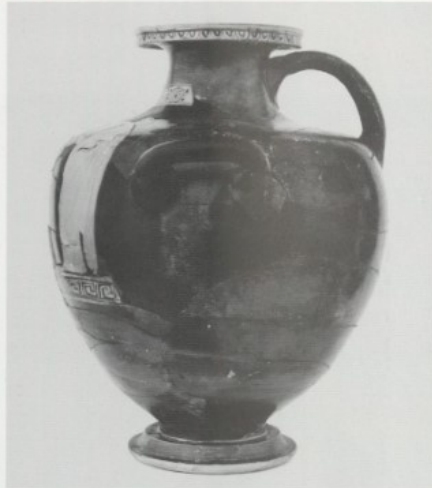


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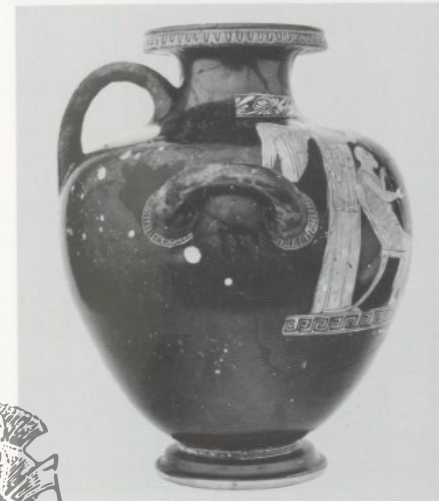


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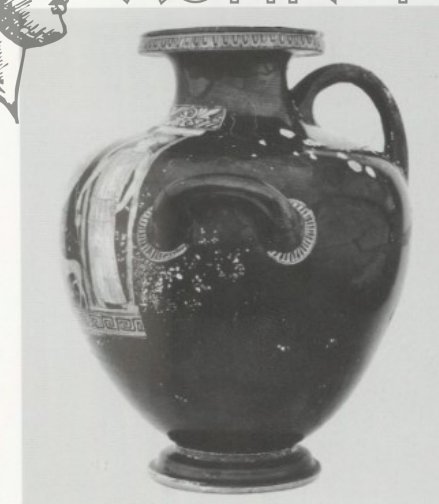


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(38151)



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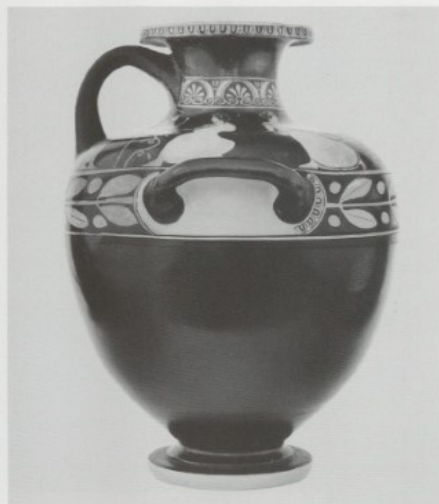


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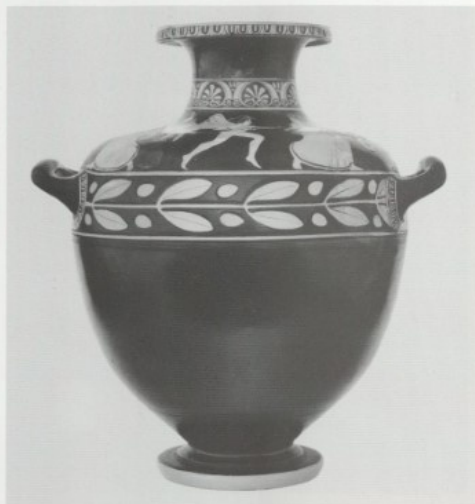
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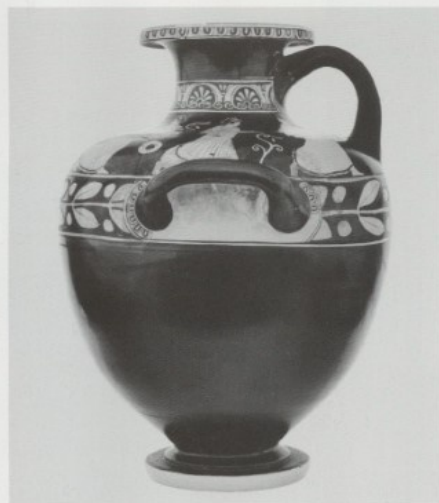
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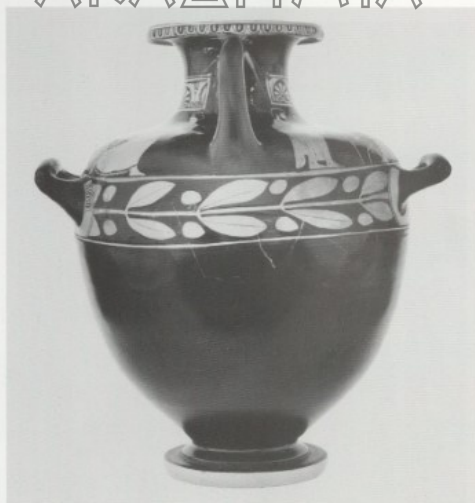


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ΑΘΗΝΑ



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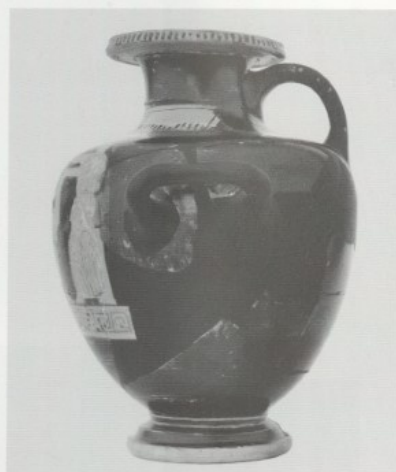
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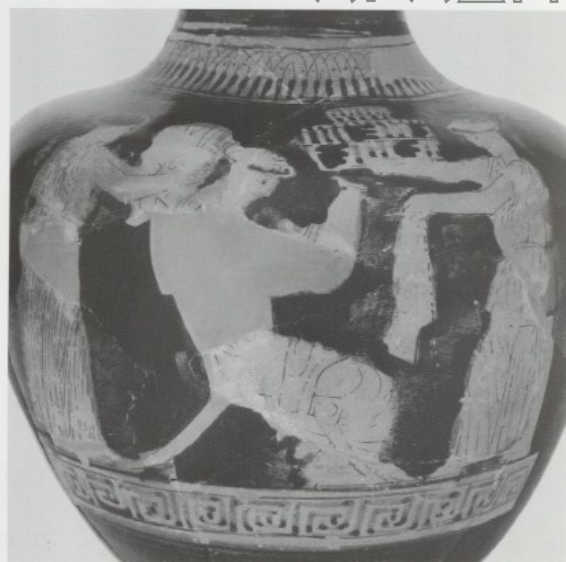


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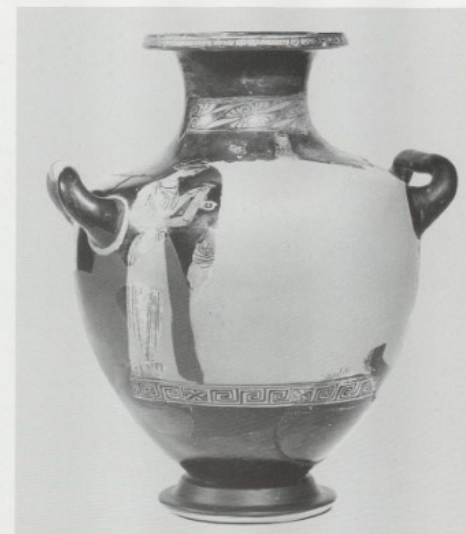


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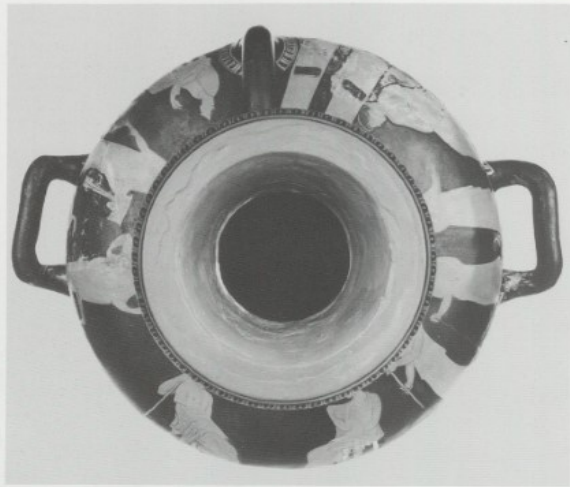
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ΑΚΑΔΗΜΙΑ
ΑΘΗΝΩΝ



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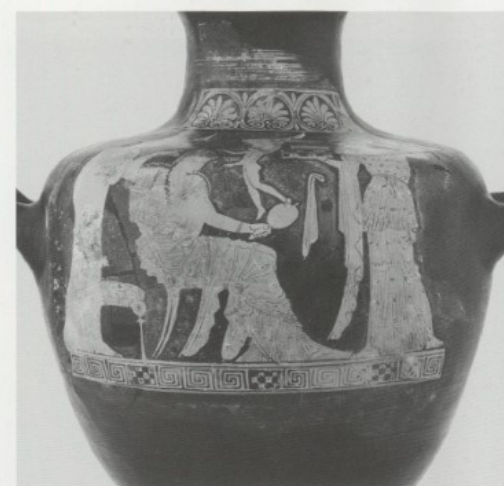


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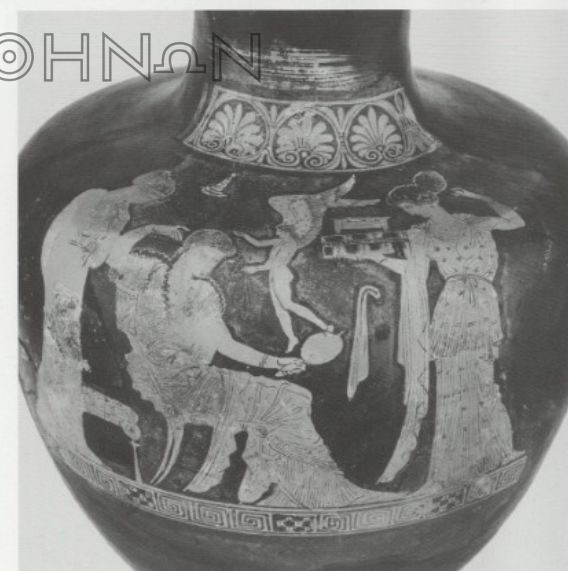
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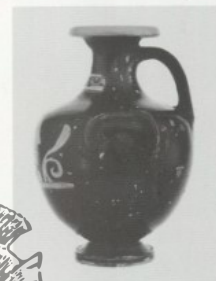
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2 (22515)



3 (22512)



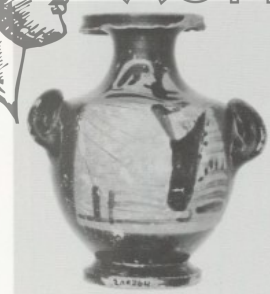
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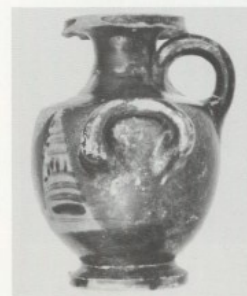
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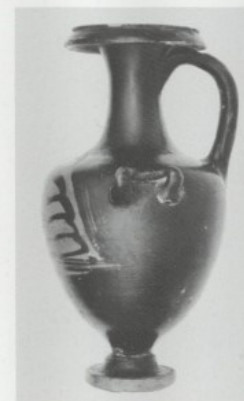
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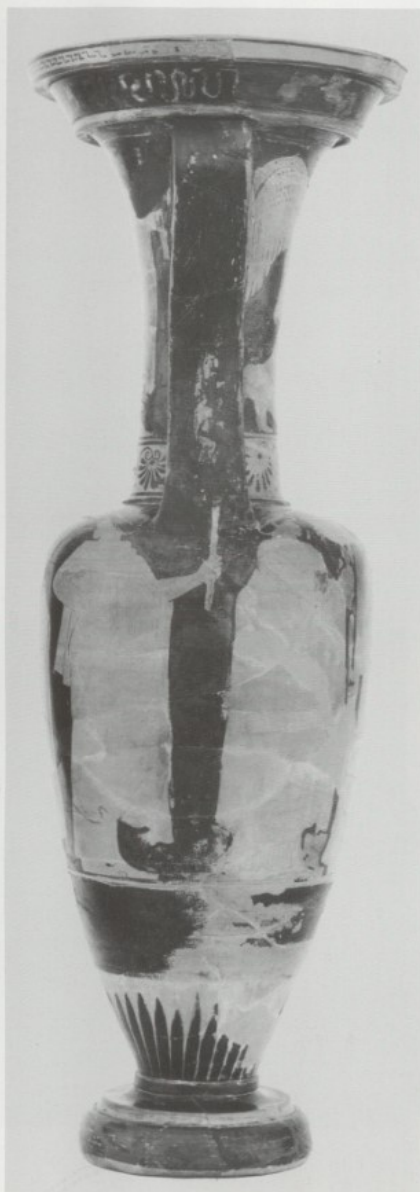
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9 (22509)

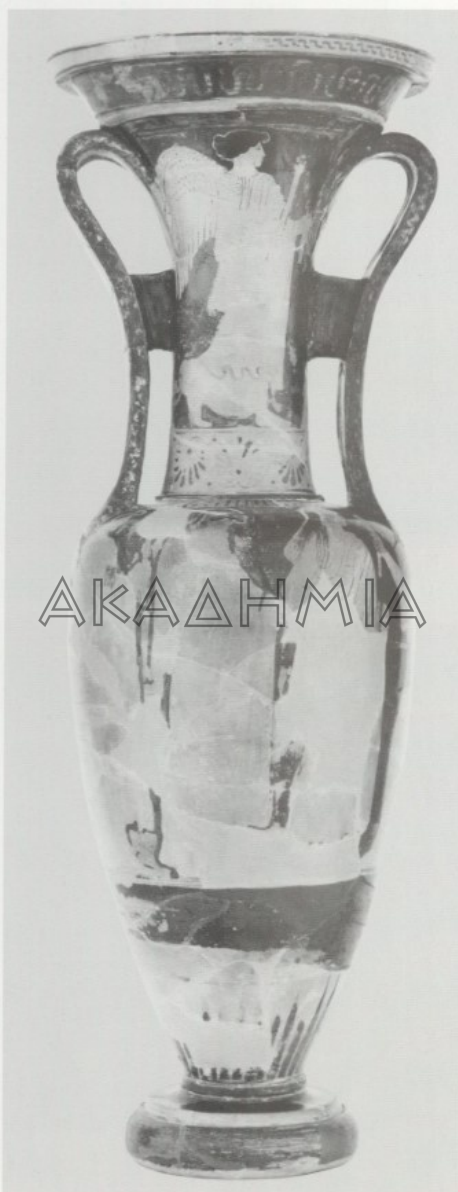


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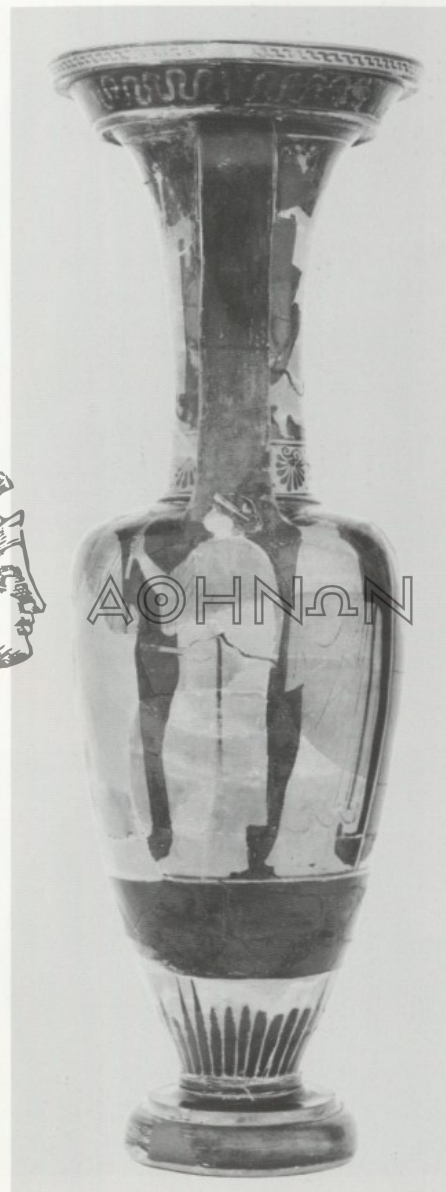


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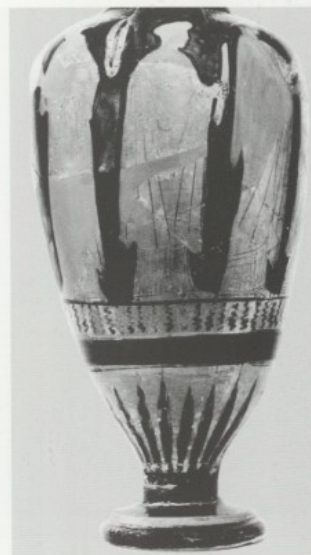
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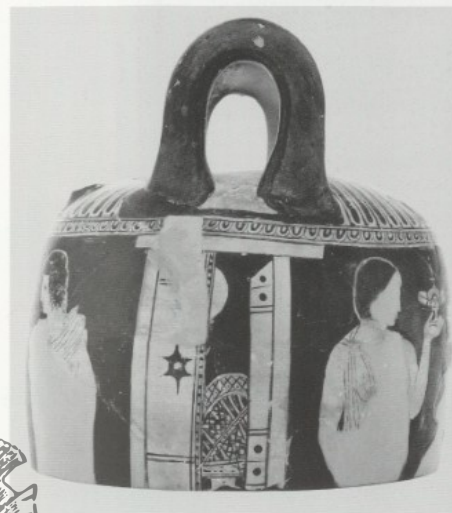


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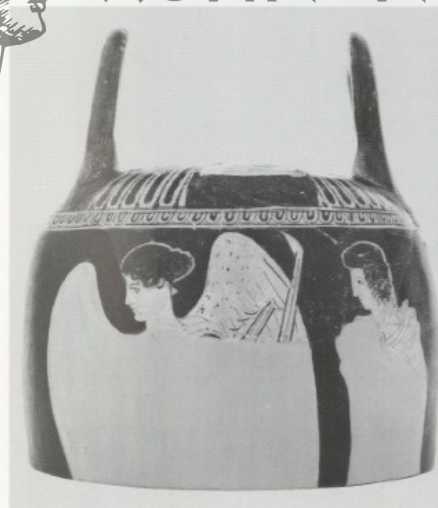
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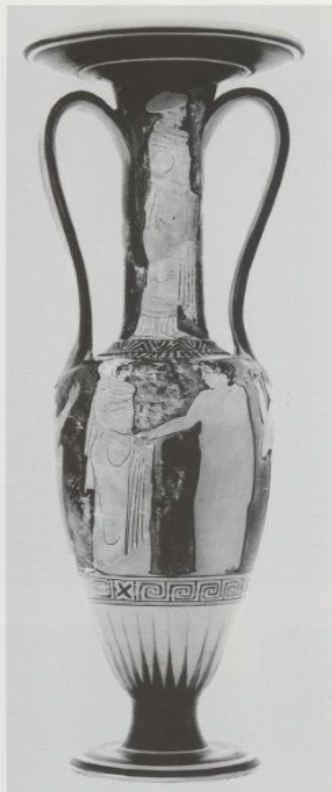


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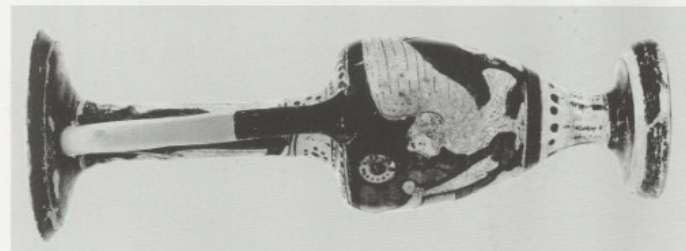
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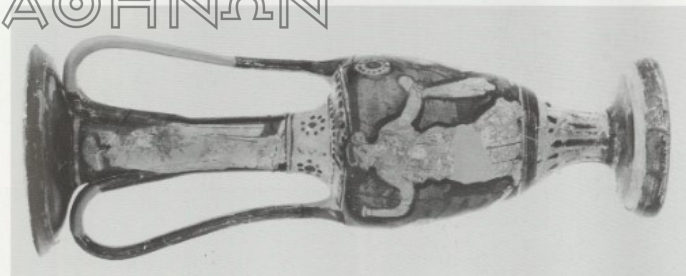
AOHNΩN



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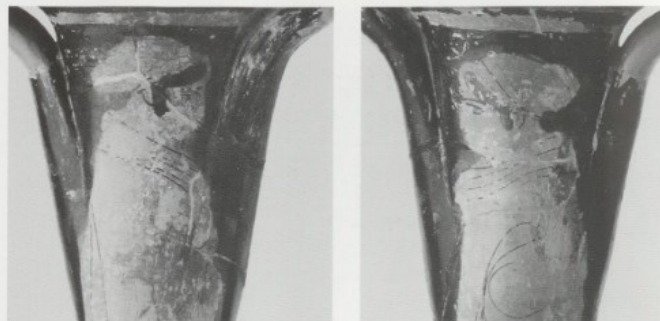


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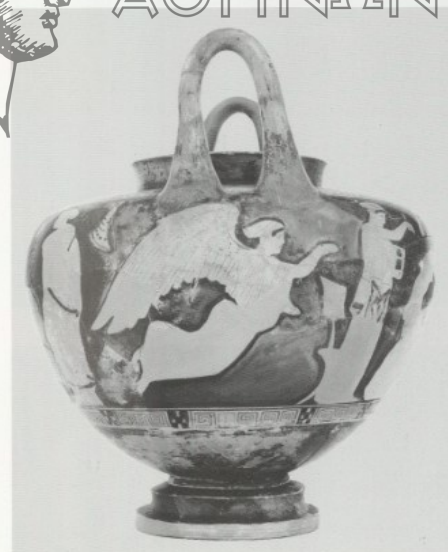
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ΑΘΗΝΩΝ



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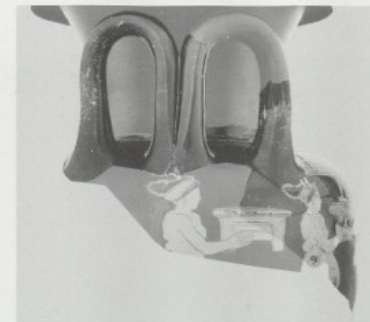
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ΑΘΗΝΩΝ



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ΑΚΑΔΗΜΙΑ



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(35419 and 40353)



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ΑΘΗΝΑΙ



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(35419 and 40353)



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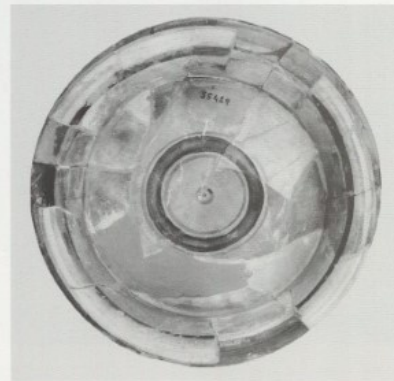


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(35419 and 40353)



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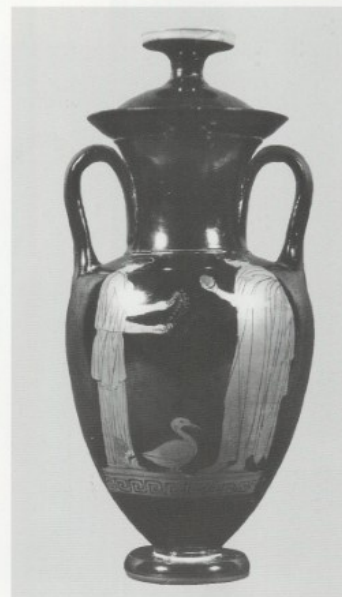
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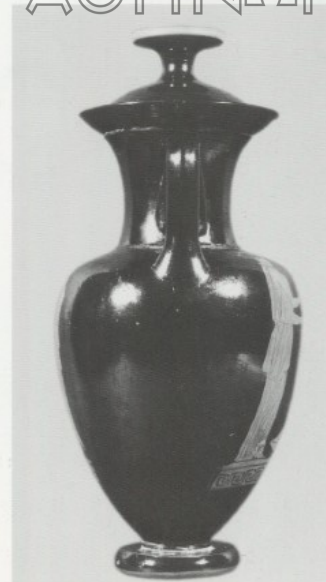
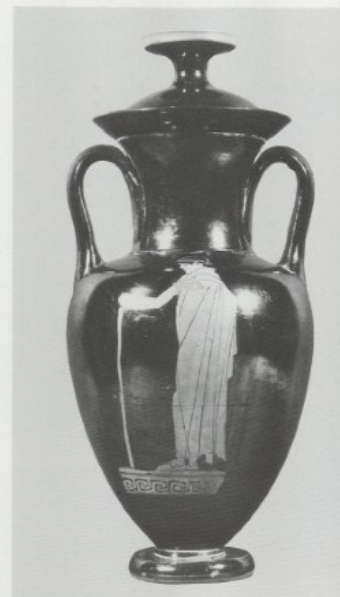
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ΑΘΗΝΩΝ

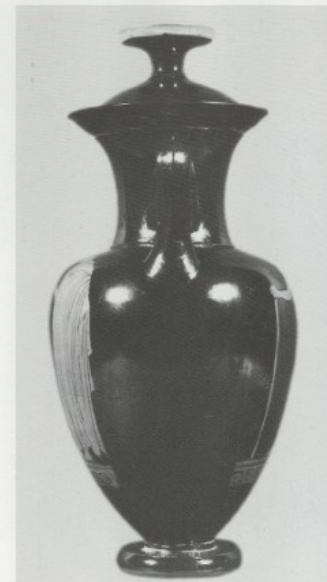


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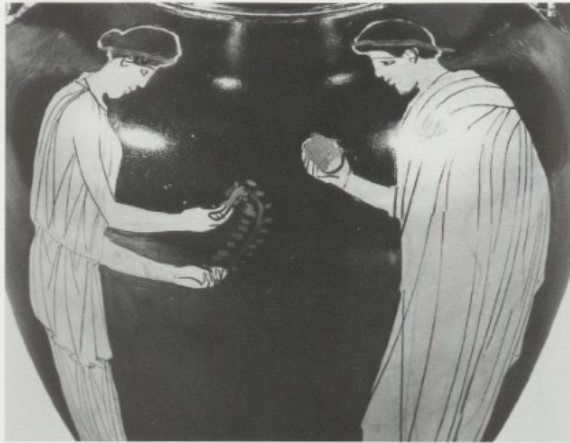


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(33631)



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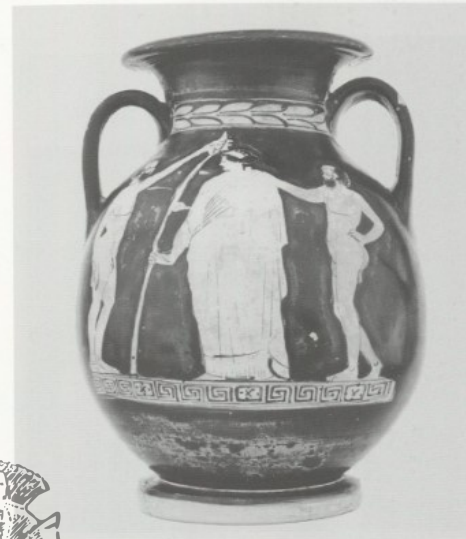


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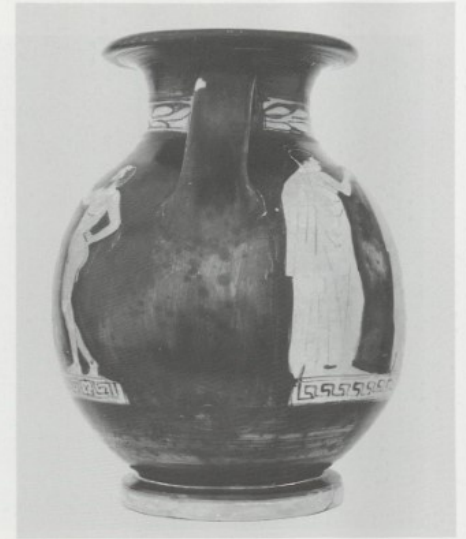


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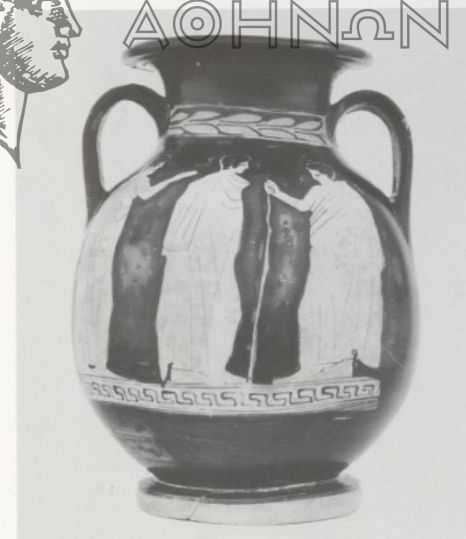
(33631)



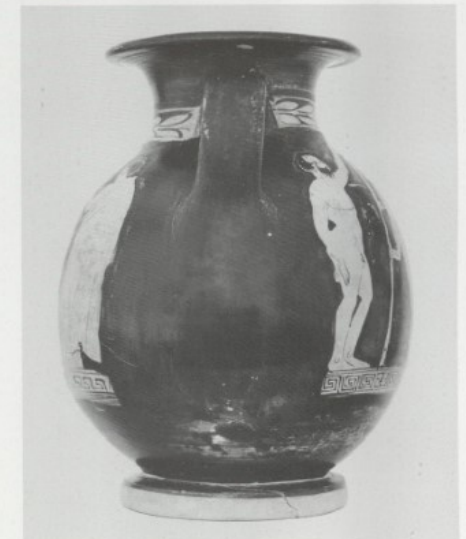
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2



3



4

(32942)



ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ



1

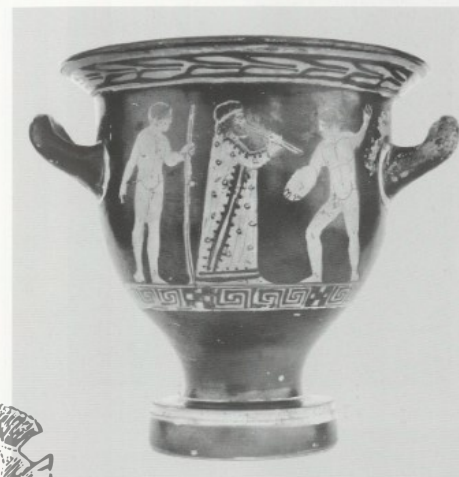


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3

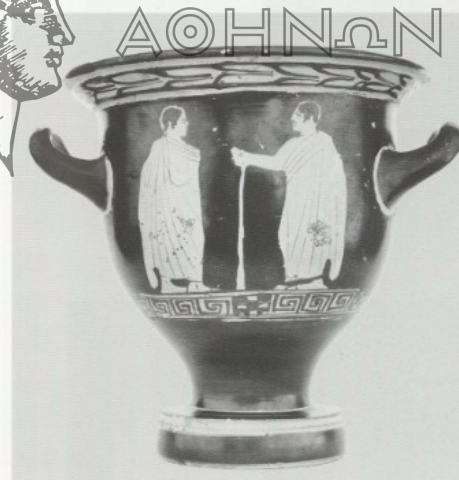
(32942)



1



2



3

(31120)

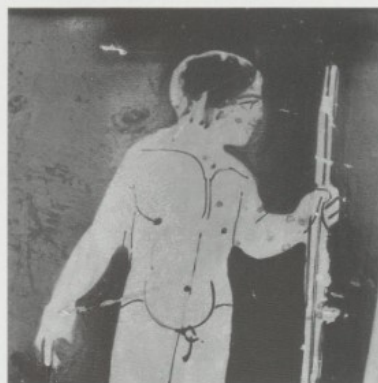


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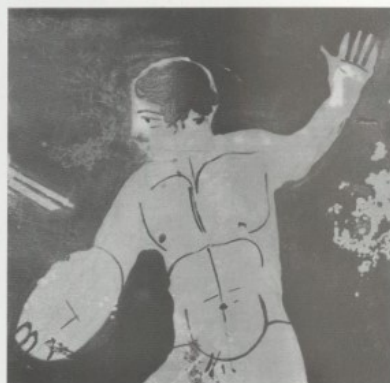


ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ



1



2



3

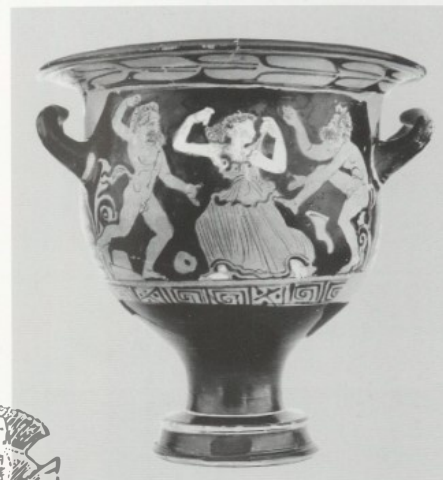


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(31120)



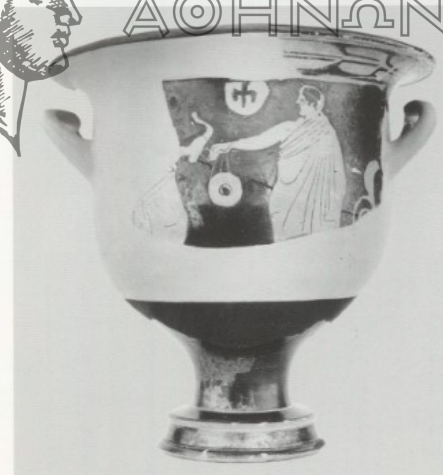
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1



2



3

(31119)



4



ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ



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(31119)



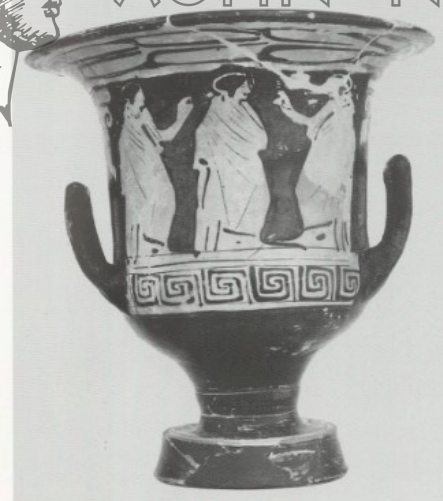
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1



2



3

(31618)



4



1



2



3



4

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ

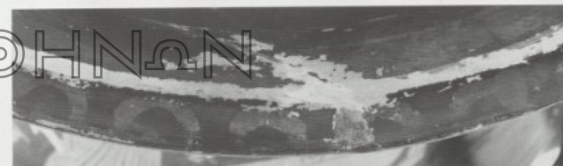


1

(31618)



2



3



4

(31617)



5



1



2

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



3

(22520)



4



1



2



3

(38368)



4



1



2



(38368)

3



1



2

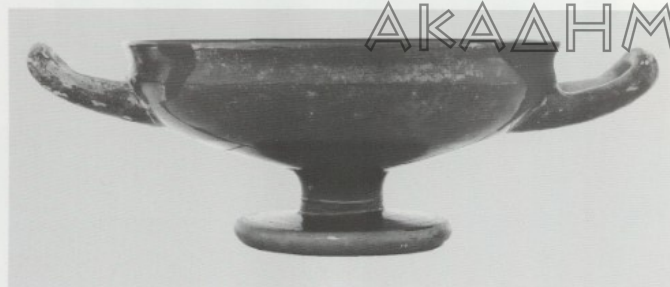


3

(35423)



1



2



3

(35422)

ΑΚΑΔΗΜΙΑ



1



2

(35424)

ΑΘΗΝΑ



1



8



9



2



3



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6



7



10

(35424)



1



2

(31116)



1



2



3



6



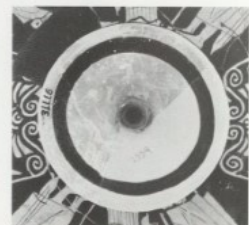
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5



7



8

(31116)



1



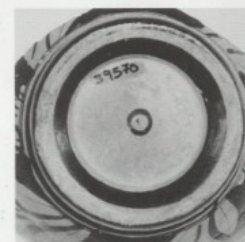
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(35425)



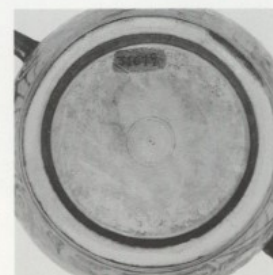
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(39570)



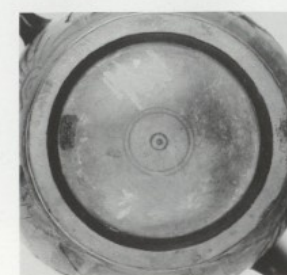
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(39570)



6

(31619)



7

(38555)



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2



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4



5

(31619)



6



1



2



3



4



5

(38555)



6



1



2



3

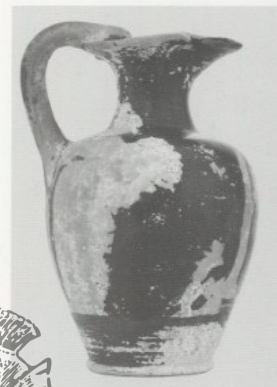


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5

(23734)



1



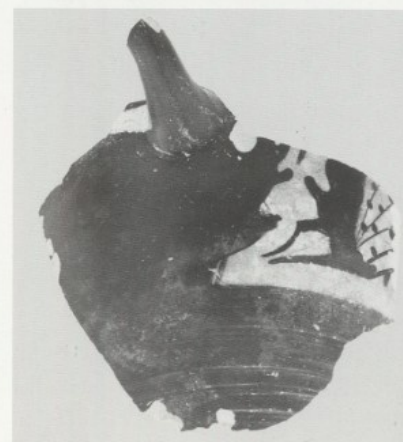
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3



ΑΟΗΝΩΝ (22517)



4



5

(39291)



1



ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



3

(38554)



4



2



3

(38369)



4



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(38554)



2



3

(38554)



4

(38369)

ΑΚΑΔΗΜΙΑ



5



6

(38369)



7



1



2



3

(40354)



4



1



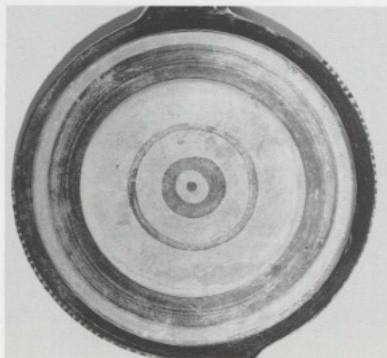
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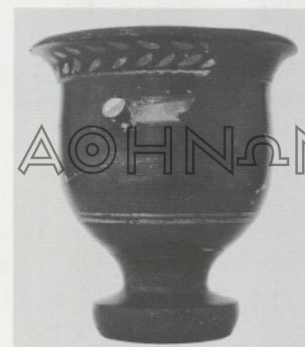
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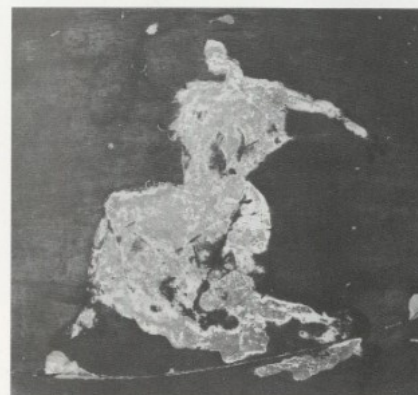
2



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(40359)



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ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



3

(35429)



4



1



2

(40360)



1



ΑΚΑΔΗΜΙΑ



3

(40349)



4



1

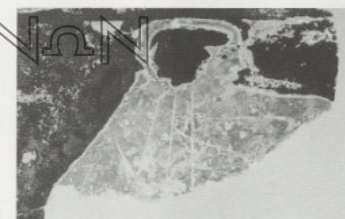
(35429)



2



ΑΘΗΝΑΙ



3

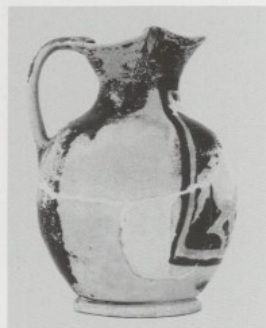


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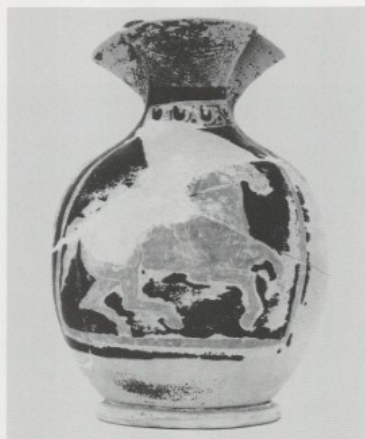
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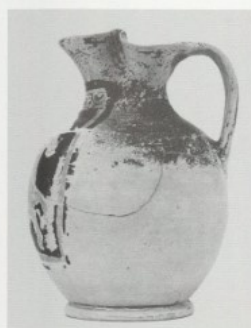


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2

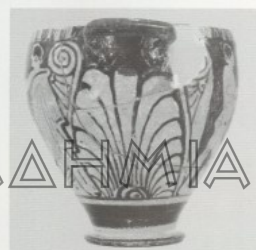
(38379)



3



4



5



6



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(33650)



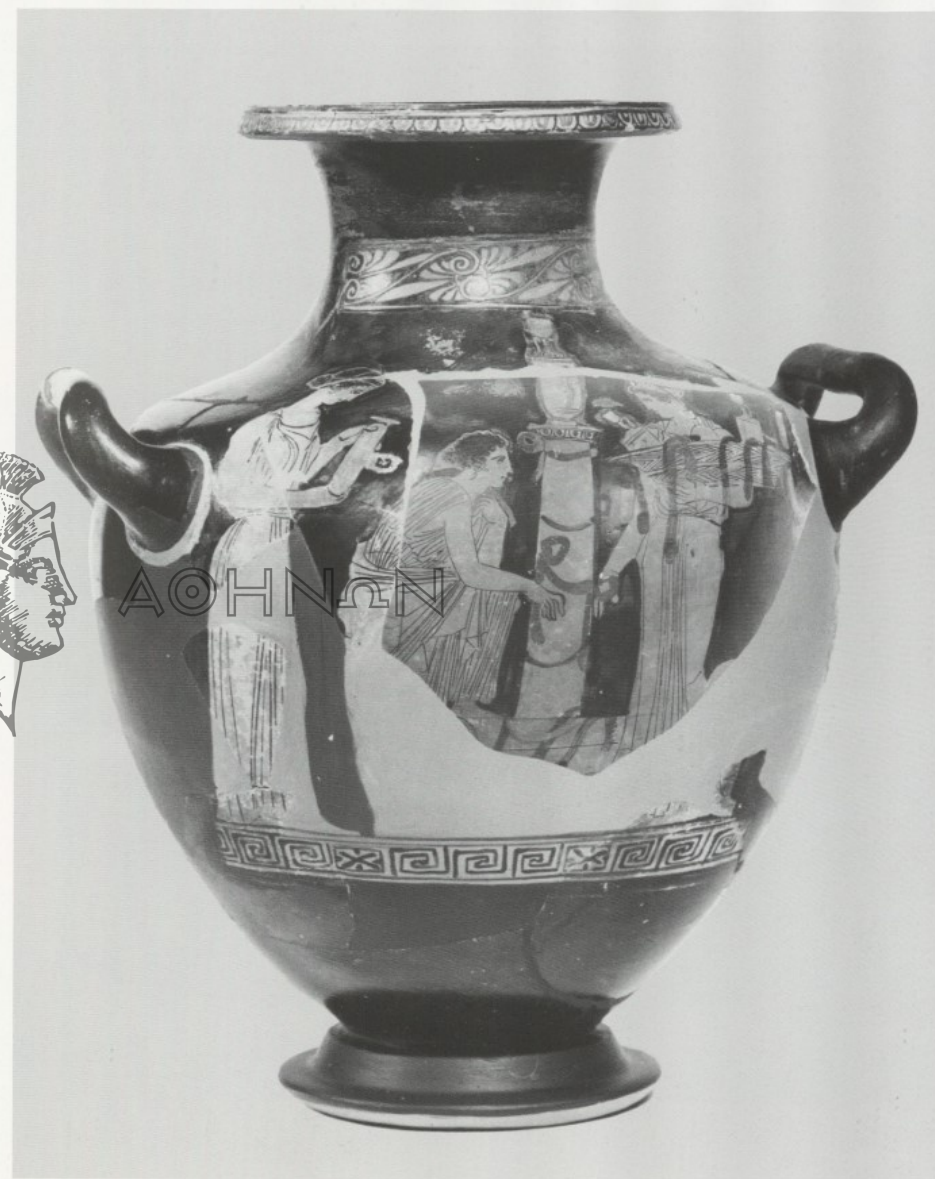
8

SUPPLEMENTARY PLATES



ΑΘΗΝΑΙΩΝ

ΑΚΑΔΗΜΙΑ



(35414)



(35495)



ΑΘΗΝΩΝ

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

CORPUS VASORUM ANTIQUORUM

ATHENS, BENAKI MUSEUM No. 1 (GREECE No. 9)