

UNION ACADÉMIQUE INTERNATIONALE

CORPUS
VASORUM ANTIQUORUM

GREECE

THEBES, ARCHAEOLOGICAL MUSEUM

BY
VICTORIA SABETAI

ΑΚΑΔΗΜΙΑ

ΑΘΗΝΑΝ



ACADEMY OF ATHENS

2001

GREECE, FASCICULE 6

THEBES, ARCHAEOLOGICAL MUSEUM, FASCICULE 1

CORPUS VASORUM ANTIQUORUM

GREECE, FASCICULE 6

THEBES, ARCHAEOLOGICAL MUSEUM, FASCICULE 1

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

UNION ACADÉMIQUE INTERNATIONALE

CORPUS
VASORUM ANTIQUORUM

GREECE

THEBES, ARCHAEOLOGICAL MUSEUM

BY
VICTORIA SABETAI

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΙ



Published by the Research Centre for Antiquity of the Academy of Athens
14 Anagnostopoulou Street
106 73 Athens, Greece

© Academy of Athens

ISSN 1108-3670
ISBN 960-7099-93-1

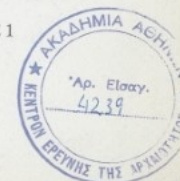
Printed in Greece by D. E. Tabacopoulos

ACADEMY OF ATHENS

2001

GREECE, FASCICULE 6

THEBES, ARCHAEOLOGICAL MUSEUM, FASCICULE 1



AKAΔHMIA



ΔΟΗΝΩΝ

CONTENTS

	Pages
PREFACE	9
ABBREVIATIONS	12
CATALOGUE	
I. Boeotian Black-Figure	15
- Kantharoi	15
- Exalestroi	21
- Lekanoi	22
- Skyphoi	23
- Kabeiric skyphoi	24
- Cup	26
II. Boeotian (?) Black-Figure	28
- Skyphos	28
III. Boeotian Red-Figure	29
- Krater	29
- Lekythoi	30
- Pyxis	33
- Hydria	35
IV. Euboean Black-Figure	37
- Lekythoi	37
V. Euboean (?) Black-Figure	39
- Skyphos	39
- Amphorae	39
VI. Chian Black-Figure	42
- Chalice	42

VII. Attic Black-Figure

- Cups
- Skyphoi
- Lekythoi
- Plastic lekythos
- Oinochoe
- Head oinochoai

VIII. Attic Red-Figure

- Cup
- Skyphos
- Hydriai
- Kraters
- Pelike
- Oinochoe

IX. Attic White-Ground

- Lekythos

APPENDIX: CONCORDANCE OF RHITSONA VASES WITH RHITSONA GRAVES

INDEX OF MUSEUM INVENTORY NUMBERS

INDEX OF ARTISTS, STYLISTIC GROUPS AND CLASSES

INDEX OF PRINCIPAL SUBJECTS

FIGURES

PLATES

43

43

49

63

75

76

78

80

80

80

82

88

92

93

96

96

96

96

96

101

102

102

103

103

103

103

103

103

103

103

103

103

103

103

103

103

103

103

103

103

103

103

103

PREFACE

This fascicule comprises vases from the collection currently on display in the Museum of Thebes, specifically black and red-figured vases of various fabrics dating from the 6th to the 4th century B.C. They were excavated at Rhitsona, Thespiiai (Polyandrioi), Boeotian Halai (cemeteries), the Kabeirion sanctuary or they come from salvage excavations in Boeotia. The common denominator of all the material is that it comes from excavations conducted in the early years of the 20th century and, although the pottery has already partially appeared in publications of various kinds, it requires updated discussion supported by good photographs and drawings.

Many of the vases from Rhitsona are included in Beazley's *ABV*¹ and *ARI*²; new attributions, credited in brackets except when they are my own, are proposed for some black-figured vases from rescue excavations and for some 4th century B.C. red-figured vases from Halai. Munsell numbers are given occasionally for regional fabrics of uncertain origin, especially when the colour of their clay differs from the usual Attic orange hue.

Since the vases from Rhitsona, Thespiiai and Halai originated from cemeteries explored at the beginning of the century and have been for the most part only partially published, it seemed necessary to introduce the reader briefly to those early excavations of untrodden Boeotia and to provide an insight into their excavators' aims and methods.

The cemetery of Rhitsona was unearthed in subsequent short campaigns in 1907-1908 and 1921-1922, initially by R. M. Burrows and P. N. Ure, later by the latter and his wife A. D. Ure.¹ The results of the research appeared in a series of publications, either preliminary reports such as "Excavations at Rhitsona in Boeotia" *BSA* 14 (1907-1908) 226-318 and, with the same title, *JHS* 29 (1909) 308-353, or in P. N. Ure's articles dealing with specific finds, such as "Μυκάλημοσός" in *AEph* 1912, 102-119; "An Early Black-Figure Vase from Rhitsona in Boeotia", *Essays and Studies presented to William Ridgway* (1914) 171-178; "Μελανόμορφοι κύλικες ἐκ Ρειτσόνας τῆς Βοιωτίας" *AEph* 1915, 114-117; "Vases, Cups, Black and Red-Figure" in *Studies presented to David M. Robinson II* (1953) 45-54. A series of monographs by P. N. Ure, some co-authored with his wife A. D. Ure, treated the plain pottery in *Black-Glaze Pottery from Rhitsona in Boeotia* (1913), the figured pottery in *Sixth and Fifth Century Pottery from Rhitsona* (1927), the Corinthian aryballoi and the archaic figurines in *Aryballoi and Figurines from Rhitsona in Boeotia* (1934).

The excavators postulated that their "first business [was] to publish the total contents of as many graves as possible in catalogue form"². Ure was influenced in this by the Italian archaeologist P. Orsi, whose publications provided the emulative model for Ure, as acknowledged in his preface to *Aryballoi*. P. Orsi was the excavator of several Sicilian cemeteries and propagated a new excavational rationale, according to which the full contents of each individual grave ought to be treated as a unity, in contrast to the practice then current of separating the showpieces from their grave context and paying attention only to what seemed to have aesthetic merit. In his publications, Ure put forth a meticulous taxonomic system dividing the material by shape in order to understand the synchronisms of related vases in a grave assemblage, as well as the development and variations of series of shapes such as skyphoi, kantharoi and lekythoi which were the commonest shapes found in the graves.³ Some of his divisions were maintained to the present day, such as, e.g., the skyphoi of type A 1. Ure's task was not an easy one, as the material he was studying was not of the sort one admires in illustrated manuals of Greek Art but, second and third rate pieces representative of mass production rather than high art. Although Ure's approach later became common practice, during his time his *Sixth and Fifth Century Pottery* was criticised by H. G. G. Payne, who caustically remarked that the authors overloaded the text by establishing innumerable labyrinthical subdivisions of the material, which created confusion at the expense of

¹R. M. Burrows: 1867-1920; P. N. Ure: 1879-1951; A. D. Ure: 1893-1976. On Burrows see G. Glasgow, *Ronald Burrows: A Memoir* (1924); I owe the reference to Dr. P. C. N. Stewart, Curator at the Ure Museum of Greek Archaeology in Reading. On the Ures see P. Pelagatti, *BdA* 92 (1995) 33, esp. 46.

²R. M. Burrows-P. N. Ure, *BSA* 14 (1909) 227-228. Their task was difficult because of the large amount of grave furniture, in one occasion up to 447 items.

³Ure, *Aryballoi* xii; idem, *AEph* 1912, 102.



clarification to the point that, in Payne's words, "care killed the cat".⁴ Ure defended himself by asserting that his approach was from the "archaeological [rather] than from the artistic point of view".⁵

Although the structure and cumbersome style does not make these monographs particularly attractive for the reader, the authors' many groupings and classifications reveal their attempt to rationalize the material and organize it synchronically and diachronically, rather than to treat it as "objets d'art" as was commonly done in those days.⁶ Thus, they managed to shed new light on what were mainly low quality pieces imported to Boeotia, they plotted the chart of their relative chronology and tightened its framework by comparing Corinthian, Boeotian, Euboean and Attic vases. Indeed they laid the foundations for the study of Boeotian and Euboean fabrics. Ure's works formed the basis for the attributions of vases later proposed by J. D. Beazley in his *ABV* and *ARI*,⁷ for C. H. E. Haspels in her *ABL* and for several other studies. Yet, despite P. N. and A. D. Ure's efforts to publish as much as possible, information on the Rhitsona graves and their contents remained scattered throughout their writings. Furthermore, the chronology of the graves did not encounter unanimous approval; it was doubted especially by E. H. Haspels who proposed a lower dating for some of them.⁸ A remedy to this was offered by B. A. Sparkes who put together the published material from each grave in a list in which he noted the approximate date of each grave, as it could be conjured from Ures' and Haspels' publications.⁹

Ure collaborated with the Greek archaeologist A. Keramopoulos in the exhibition of the Rhitsona finds in the old Thebes Museum. Keramopoulos, who apparently had similar ideas, organised a display in which the total contents of each grave were placed together on the shelves including even their respective skeletons. Acting much ahead of his time, Keramopoulos, likewise following Orsi's example, created a "scientific" display which must have been instructive and didactic for the scholar. We do not know how it was received by the general public, but we may surmise that the display was aimed more at the archaeologist and the few educated antiquities amateurs than at the lay visitor for whom the view of the exhibited skeletal remains might have been a somewhat frightening experience. P. N. Ure recorded the event in his preface to *Aryballois* xi: "It is due to him [A. D. Keramopoulos] that the complete finds from each of our graves are exhibited as a unity in the cases of the Museum at Thebes. The temptation to follow the easy and unscientific course of exhibiting only the show pieces and keeping the mass of material out of sight is even now not always resisted in some quarters, and was the normal procedure twenty-five years ago".⁹

The discussion of vases from Rhitsona in the present *CVA*, almost a century later, maintains Ure's and Keramopoulos' concern to treat the material as a unity. Although vases are examined per se in the light of current knowledge, analyzing features such as shape, style and iconography, their grave context is not disregarded and an appendix correlating the vases according to their grave context is provided to accompany the main body of the text. This gives a further idea of what was imported into Boeotia and what was the quality of the majority of the vases.

The vases from the Thespian Polyandron constitute some of the grave offerings from a multiple burial which was

⁴H. G. G. Payne, *JHS* 47 (1927) 306-307; cf. further the (anonymous) review in *JHS* 57 (1937) 92: "...we are but human, and the whole truth about Rhitsona is more than most mortals can digest".

⁵*Aryballois* 3; see also *Essays Ridgeway*, *op. cit.* 173-174. Ure's publications were, on the whole, well received; cf., e.g., A. J. B. Wace, *CIR* XLIX (1935) 182.

⁶Cf. the collection of Reading University, formed by P. N. Ure and A. D. Ure as a study tool with pieces comparable to those found in the Rhitsona tombs. On the preface of the Reading *CVA*, Ure noted that the "low" quality of the material presented, though not interesting to students of "great masters", serves to illuminate aspects of Greek industry and commerce, since these humble specimens form the majority and are most representative of ceramic mass production: cf. *CVA* Reading, v.

⁷For examples of the "compromise dates" reached after discussion in print by Ure and Haspels see A. D. Ure, *JHS* 57 (1937) 263-265; eadem, *JHS* 71 (1951) 194-195 and P. N. Ure, in *Studies Robinson*, *op. cit.* 51; for the lower dating of graves 18, 26, 31, 80 and 46 see Haspels, *ABL* 108-110; 141. For discussion of some Rhitsona graves with reference to their Corinthian vases see Payne, *NC* 34; 56-57; 60 (grave nos. 13, 14, 26, 31, 49, 50, 51, 86, 91, 97).

⁸Sparkes, *Pig* 128-130.

⁹See also: R. M. Burrows-P. N. Ure, *BSA* 14 (1909) 226, n. 1; A. D. Keramopoulos, *Παναθήναια Θ'* (15-30.9.1909) 283 (I owe the reference to Dr. A. Gazi); P. N. Ure, *BGP* 2. On A. Keramopoulos (1870-1960) see *Οι εκλιπόντες Ακαδημαϊκοί της παντηκονστατίας* 1926-1976 (1977) 235-237; V. Ch. Petrakos, *Η περιπέτεια της ελληνικής αρχαιολογίας στον βίο του Χρήστου Καρούζου* (1995) 81 ff. However, only a restricted number of graves was selected for display of their furniture, notably of the archaic and classical era. A. D. Ure was invited by J. Threpsiades in 1952 to assist in the reorganisation of the Rhitsona finds for display in the new Thebes Museum: see Pelagatti, *op. cit.* 46-47, n. 8.



associated with the Polyandron of the Thespians who died at Delium in 424 B.C. on the basis of casualty lists found in the immediate vicinity but not *in situ*.¹⁰ Besides the assemblage of 424 B.C., a later pyre dated in the beginning of the 4th century B.C. was also unearthed close by. The burial was excavated initially by P. Stamatakes¹¹ in 1882, and continued by A. Keramopoulos in 1911. R. Lullies singled out the red figured specimens and commented on them in a seminal article.¹² The material from the Polyandron was stored in crates during the war and was later to be thoroughly studied by D. U. Schilardi.¹³ One of the problems that Schilardi encountered was the loss of some of the original excavation record-labels due to storage conditions during the war and post-war period. Thus, although he was able to clear the 424 B.C. and early 4th century B.C. material, he was left with some vases which were stored in the same crates, but were demonstrably later. This led Schilardi to dissociate them from the Polyandron find.¹⁴ The vases with secure provenience from the burial commonly accepted to be the Thespian Polyandron are important for they come from the only known Boeotian massive burial with a firm date and they include very good Boeotian copies of Attic originals of the 3rd quarter of the 5th century B.C.

The few, but important, red-figured vases from Lokrian Halai were excavated in the 1911-1914 campaign of H. Goldman and A. L. Walker which unearthed about 280 burials. The material formed the basis for an unpublished and hard to trace doctoral dissertation by the latter.¹⁵ All the red-figured vases from their excavation have remained so far unpublished and unattributed.¹⁶

This fascicle was entrusted to me by the Greek CVA committee on the suggestion of Vassilis Aravantinos who offered permits and amenities in a Museum suffering from very limited working facilities. It is a sheer pleasure to acknowledge the contribution of several scholars who assisted me during its writing and lent a willing ear to my queries: Alexander Cambitoglou, head of the Greek CVA Committee, embraced the project and was helpful throughout. Its members, Michalis Tiverios, Helena Walter-Karydi and Eos Zervoudaki read patiently earlier drafts of the whole manuscript and offered constructive criticism and insightful comments. I am particularly indebted to my teacher, Michalis Tiverios, who saw potential in my work. Maria Pipili discussed with me aspects of black-figured skyphos and was supportive in all stages of my work and helped with all kinds of research matters. Ian McPhee attributed the vases which appear on Pls. 83, 1-3 and 84-85 and verified the attribution of the pyxis on Pls. 21-22. He also generously shared his deep knowledge of 4th century B.C. red-figured Attic and regional vase-painting. Alan Shapiro kindly sent me his manuscript on the Halai hydria; John E. Coleman and L. Hosteny provided supplementary information on it. Elena Vlachoyianni and Eleni Andrikou, my colleagues at the IX Ephorate of Thebes, where I was myself posted as curator of antiquities, deserve special mention for their solidarity. Aspasia Faklari prepared the drawings of the vases, Klaus-Valtin von Eickstedt photographed them and Miriam Caskey checked my English text. My study benefited a great deal from a short stay at the Beazley Archive in Oxford. The Research Committee of the Academy of Athens provided the funds for my research; the cost for publication of the fascicle was met by the G. P. Photinos bequest. To all the above I am deeply thankful, though I am alone responsible for any errors that may remain.

The study is dedicated to the memory of the founding-fathers, the "ήρωες κτίστες", of Boeotian archaeology, Percy Neville Ure, Annie Dunman Ure, Hetty Goldman, Antonios Keramopoulos and Panaghiotes Stamatakes; and to those present-day archaeologists who continue the tradition.

¹⁰For detailed discussion of the early research and the identification of the massive burial as that of the dead Thespian soldiers in 424 B.C. see Schilardi, *ThP* I 1-93.

¹¹On P. Stamatakes (?-1885) who figured prominently in excavations of several Boeotian sites, established the first collections of antiquities and died of malaria caught during his sojourn in the Copais see V. Ch. Petrakos, *Η εν Αθήναις Αρχαιολογική Εταιρεία. Η ιστορία των 150 χρόνων της 1837-1987* (1987) 49, 80, 112, 279-282.

¹²Lullies, *BRV*.

¹³Schilardi, *ThP*.

¹⁴Schilardi, *ThP* II, 253-257.

¹⁵A. L. Walker, *The Pottery of the Necropolis of Locrian Halai* (Diss. University of California at Berkeley 1916).

¹⁶For the early excavations at Halai see Katsonopoulou 30 ff., esp. 33-47. For Hetty Goldman (1881-1972) see R. Hood, *Faces of Archaeology in Greece* (1998) 49-51.

ABBREVIATIONS

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

ABV	J. D. Beazley, <i>Attic Black-figure Vase-painters</i> (1956)
Add ²	T. H. Carpenter, <i>Beazley Addenda</i> (2nd ed., 1989)
Agora XXIII	M. B. Moore-M. Z. Pease Philippides, <i>The Athenian Agora XXIII, Attic Black-Figured Pottery</i> (1986)
Agora XXX	M. B. Moore, <i>The Athenian Agora XXX, Attic Red-figured and White-ground Pottery</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> (2nd ed., 1963)
Bloesch, Schalen	H. Bloesch, <i>Formen attischer Schalen von Exekias bis zum Ende des strengen Stils</i> (1940)
Bothmer, Amazons	D. von Bothmer, <i>Amazons in Greek Art</i> (1957)
Brijder, Siana Cups I	H. A. G. Brijder, <i>Siana Cups I and Komast Cups</i> (1983)
Brijder, Siana Cups II	H. A. G. Brijder, <i>Siana Cups II, The Heidelberg Painter</i> (1991)
Buschor, Satyrtänze	E. Buschor, <i>Satyrtänze und frühes Drama</i> (1943)
Calame, Choruses	C. Calame, <i>Choruses of Young Women in Ancient Greece</i> (translated by D. Collins-J. Orion; 1997)
Carpenter, Dionysian	T. H. Carpenter, <i>Dionysian Imagery in Archaic Greek Art</i> (1986)
Corinth VII, pt. IV	S. Herbert, <i>The Red-figure Pottery, Corinth VII, pt. IV</i> (1977)
Corinth XIII	C. W. Blegen, H. Palmer, R. S. Young, <i>The North Cemetery, Corinth XIII</i> (1964)
Corinth XVIII, pt. I	E. G. Pemberton, <i>The Sanctuary of Demeter and Kore. The Greek Pottery, Corinth XVIII, pt. I</i> (1989)
CVA	<i>Corpus Vasorum Antiquorum</i>
Demakopoulou-Konsola, Museum	K. Demakopoulou-D. Konsola, <i>Αρχαιολογικό Μουσείο της Θήβας. Οδηγός</i> (1981)
EAA	<i>Enciclopedia dell' arte antica, classica e orientale</i>
EEBM	<i>Επετηρίς της Εταιρείας Βοιωτικών Μελετών Β', α', ed. A. Ch. Christopoulou</i> (1995)
Franzius, Tänzer	G. Franzius, <i>Tänzer und Tänze in der archaischen Vasenmalerei</i> (Diss. Göttingen 1973)
Froning, Vasi	H. Froning, in <i>I vasi attici ed altre ceramiche coeve in Sicilia, CronA 29</i> (1990) [1996] 107-119
FS	<i>Festschrift</i>
Garezou	M.-X. Garezou, "Whitebait or pottery? A Case of an Attic Import in Fourth-Century Boeotia" in <i>APP</i> 371-384
Giudice, Phanyllis	F. Giudice, <i>I Pittori della Classe di Phanyllis</i> , vol. 1 (1983)
Greifenhagen, Komos	A. Greifenhagen, <i>Eine attische schwarzfigurige Vasengattung und die Darstellung des Komos im VI. Jahrhundert</i> (Diss. Königsberg 1929)
Haspels, ABL	C. H. E. Haspels, <i>Attic Black-Figured Lekythoi</i> (1936)



Hatzidakis, *Cup-skyphoi*

Hedreen, *Silens*

Immerwahr, *Vase Inscriptions*

Karouzos, *Μουσείο*

Katsonopoulou

Kilinski, *BDG*

Kilinski, *Boeotian*

Kilinski, *Teisias*

Kunst der Schale

Kurtz, *AWL*

LIMC

Lullies, *BRV*

Maffre, *CPC*

Mertens, *AWG*

Metzger, *Représentations*

MuM

Munsell

Olynthus V

Olynthus XIII

Para

Paul-Zinserling, *Jena-Maler*

Payne, *NC*

Richter and Hall

Schäfer, *Symposion*

Schefold, *UKV*

Schilardi, *ThP*

Sparkes, *Pig*

Symptica

Tiverios, *Problemata*

Ure, *BGP*

Ure, *Classification*

Ure, *Sixth*

Ure, *Aryballoi*

Weiß, *Vasi*

P. Hatzidakis, *Athenian Red-figure and Black-figure Cup-skyphoi of the Sixth and Fifth Centuries B.C., with particular reference to material from Phthiotis* (Diss. University of London 1984)

G. M. Hedreen, *Silens in Attic Black-figure Vase-painting. Myth and Performance* (1992)

H. R. Immerwahr, *A Corpus of Attic Vase Inscriptions*, vol. 4 (1998)

Ch. Karouzos, *To Μουσείο της Θήβας* (1934)

D. Katsonopoulou, *Studies of the Eastern Cities of Opuntian Lokris: Halai, Kyrtones, Korseia, Bumelitaia* (Diss. Cornell University 1990)

K. Kilinski II, "The Boeotian Dancers Group" *AJA* 82 (1978) 173-191

K. Kilinski II, *Boeotian Black-figure Vase-painting of the Archaic Period* (1990)

K. Kilinski, "Teisias and Theodoros: East Boiotian Potters," *Hesperia* 61 (1992) 253-263

K. Vierneisel-B. Käser, *Kunst der Schale, Kultur des Trinkens* (1990)

D. C. Kurtz, *Athenian White Lekythoi* (1975)

Lexicon Iconographicum Mythologiae Classicae

R. Lullies, "Zur boiotisch rotfigurigen Vasenmalerei," *AM* 65 (1940) 1-27

J.-J. Maffre, "Collection Paul Kanellopoulos (VIII)," *BCH* 99 (1975) 409-520

J. R. Mertens, *Attic White-Ground and Its Development on Shapes Other than Lekythoi* (Diss. Harvard, 1972 [1977])

H. Metzger, *Les représentations dans la céramique attique du IV^e siècle* (1951)

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

Munsell Soil Color Charts (1975)

D. M. Robinson, *Excavations at Olynthus V* (1933)

D. M. Robinson, *Excavations at Olynthus XIII* (1950)

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

V. Paul-Zinserling, *Der Jena-Maler und sein Kreis* (1994)

H. G. G. Payne, *Necrocorinthia* (1931)

G. M. A. Richter-L. Hall, *Red-figured Athenian Vases in the Metropolitan Museum of Art* (1936)

A. Schäfer, *Unterhaltung beim griechischen Symposion* (1997)

K. Schefold, *Untersuchungen zu den Kertscher Vasen* (1934)

D. U. Schilardi, *The Thespian Polyandron (424 B.C.): The Excavations and Finds from a Thespian State Burial* (Diss. Princeton University 1977) 3 vols

B. A. Sparkes, "The Taste of a Boeotian Pig," *JHS* 87 (1967) 116-130

O. Murray (ed.), *Symptica* (1990)

M. Tiverios, *Προβλήματα της μελανόμορφης αττικής κεραμικής* (2nd ed., 1988)

P. N. Ure, *Black-glaze Pottery from Rhitsona in Boeotia* (1913)

P. N. Ure, "Boeotian Pottery of the Geometric and Archaic Styles." *Union académique internationale. Classification des céramiques antiques* 12 (1926)

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

P. N. Ure, *Aryballoi and Figurines from Rhitsona in Boeotia* (1934)

C. Weiß, in *I vasi attici ed altre ceramiche coeve in Sicilia, CronA 29* (1990) [1996] 155-169

AKAΔHMIA



BOEOTIAN BLACK-FIGURE

PLATE 1

1-4. Fig. 1. Kantharos.

32596 (R.86.273). From Rhitsona.

Ure, *Classification* 15; Payne, *NC* 60 and 199, n. 1; Ure, *Aryballoi* 50-51, pl. 11 (and review in *JHS* 57 [1937]); Karouzos, *Movoeio* 55; P. Courbin, *BCH* 77 (1953) 345; Demakopoulou-Konsola, *Museum* 59; N. Kunisch, *CVA* Berlin 4 (1971) text to pls. 199, 4; 200, 1-2; Kilinski, *Boeotian* 36, n. 9.

Ht. to top of handles, 21.1 cm; Ht. to rim, 15 cm; Diam. at lip, 16.5 cm; Diam. across handles (estim.) 29 cm; Diam. of foot, 4 cm. Mended from few large pieces but missing one handle which is restored and repainted. Glaze brownish. Additions in purplish red. Buff, dark orange clay (*Munsell* 5 YR 7/5 to 7.5 YR 7/4).

Shallow-bottomed kantharos with tall, slightly concave rim, carinated bowl and high-swung, concave and strutted handles. Inside glazed with five broad purple bands. Black line at the edge of lip; lower part of bowl glazed, apart from three purple bands, the middle covering the fillet at the join between bowl and foot. Disc foot reserved on its side. Underside reserved with two black bands. Handles and curving crosspiece glazed.

A: Two facing roaring lions. They have straggly hair on the forefront, a thick neck and rich flame mane. In the background large double-centred rosettes.

B: Two facing sirens with swollen chest and long, wavy and tressed hair and hair-band. In the background large double-centred rosettes.

Red: eyes, manes, bellies, flanks of lions; faces, bodies and alternate feathers of sirens; centre and petal tips of rosettes.

Boeotian follower of the Gorgon Painter; close to the

Boeotian Dancing Snake Painter. 580-570 B.C.

This vase, together with the one discussed below (see Pl. 2), both retrieved from Rhitsona grave no. 86, are among the earliest extant Boeotian black-figured kantharoi. The problem of the emergence of the shape in Attica, Boeotia or Etruria in the 6th century B.C. is, despite much scholarly debate on the subject, still open to question: see Courbin, *op. cit.* 322-345; T. B. Rasmussen, *AntK* 28 (1985) 33-34; H. A. G. Brijder, *BABesch* 63 (1988) 103-114, all favouring an Etruscan origin with metal prototypes and subsequent adoption by Attic and Boeotian potters ca. 580 B.C. Against this commonly accepted view see Kilinski, *Boeotian* 43-44; idem, *Teisias* 261-262; idem in *EEBM* 273-275. Kilinski argued for a Boeotian origin of the kantharos on the basis of the abundance of decorated and plain specimens unearthed in Boeotia, on the lack of excavated Etruscan examples and on the reattribution of the earliest known Attic kantharos from Vari (Courbin, *op. cit.* 333-334, fig. 15) as Boeotian. For Boeotia as the cradle of the archaic kantharos in Greece see also Carpenter, *Dionysian* 118-123. The big number of black-glazed kantharoi in Boeotian graves attests to the particular significance of the shape in local burial customs, a fact compared by Kilinski to the use of the white-ground lekythoi primarily as funerary vases in Attica: Kilinski, *Teisias* 262.

On the "shallow" bottomed type to which our kantharos belongs see Ure, *BGP* 5 ff. Kilinski (*Boeotian* 36, n. 9) placed it in the greater circle of painters influenced by the Dancing Snake Painter to whom he assigned three kothons and a hydria. The stylistic borrowings from the Attic Gorgon Painter, whose late phase is dated in 590-580 B.C., are evident: see I. Scheibler, *Jdl* 76 (1961) 1-47, esp. 24 ff. For kantharoi similar in shape, style and subject-matter see *CVA* Berlin 4, pl. 200, 1; C. Albizzati, *Vasi antichi del*

Vaticano (n. d.) pl. 20, no. 222 and, less similar, *CVA* Heidelberg 1, pl. 24, 5-6. Characteristic features of draughtsmanship likewise attested in the Dancing Snake Painter are the thick-necked lions with flame mane and open mouth and the thick-breasted sirens with wavy hair tresses. Incised rosettes touched with purple appear in the earliest Boeotian black-figure, such as, e.g., vases by the Istanbul Painter: K. Kilinski II, *AntK* 21 (1978) 13. The Dancing Snake Painter's style combines the Attic repertoire of heraldic animals with the Corinthian and Attic use of field ornament and ample use of colour and is dated on stylistic grounds ca. 580-560 B.C.: Kilinski, *Boeotian* 5-7; 36-37 and 63-64. Sirens, presumably associated with the funerary domain, are a popular motif in Boeotian black-figure vase-painting: see E. Hofstetter, *Sirenen im archaischen und klassischen Griechenland* (1990) 186-195 and, generally, *LIMC* VIII (1997) s.v. *Seirenes* (E. Hofstetter).

PLATE 2

1-4 (and Plate 5, 4). Fig. 2. Kantharos.

6809 (R.86.274). From Rhitsona.

Ure, *Classification* 15; Ure, *Aryballoi* 50-51, pl. 11 (and reviews: A. Laumonier, *REG* 48 [1935] 598; and [anonymously] *JHS* 57 [1937]); Buschor, *Satyrtänze* (1943) 58; P. Courbin, *BCH* 77 (1953) 344-345, fig. 26; N. Kunisch, *CVA* Berlin 4 (1971) text to pls. 199, 4; 200, 1-2; Franzius, *Tänzer* 135, no. D 5 and 59-60; Maffre, *CPC* 449-451, figs. 19-20; Schilardi, *ThP* I 114, n. 7; Demakopoulou-Konsola, *Museum* 59; Kilinski, *Boeotian* 36, n. 12; 41, n. 5; 64, n. 18; Kilinski, *Teisias* pl. 68 b; T. J. Smith in G. R. Tsetschladze, A. J. N. W. Prag, A. M. Snodgrass (eds.), *Periplus (FS J. Boardman, 2000)* 314.

Ht. to rim, 11.65 cm; Ht. to top of handles, 16.15 cm; Diam. at lip, 12.2 cm; Diam. across handles, 20.7 cm; Diam. of foot, 7.25 cm.

Mended from a few large pieces but missing big parts from the rim of side B, splinters on the carination of the bowl and part of the foot which are restored. Thin, streaky glaze with drippings at the roots of the handles. Slip faded on rim of side A. Additions in brown-red. Fabric buff, dark orange (*Munsell* 5 YR 7/5 to 7.5 YR 7/4-7/6).

Kantharos of shallow-bottomed type with fillet at join of bowl to foot; slightly sloping disc-foot and high-swung rectangular handles, concave at the exterior. Inside black with three purple bands. Lower part of body and foot except for its side are glazed. Underside reserved.

A: Four vividly dancing komasts wearing padded costume of varying length. Pairs of incised lines on their arms and wrists probably indicate sleeves, although they have not been coloured. All komasts are bearded and have a hair band on their hair.

B: Three vividly dancing komasts and one bending to vomit while holding his forehead. The komast next to him kicks his r. leg high up with his toe twisted or deformed as if crippled, while keeping his hands extended, as if clasping them. The third man in the row is excessively ithyphallic. All komasts wear padded costume of varying length and have a hair band on their hair.

Red: faces; padded costumes, apart from sleeves and buttocks; tip of phallus of one komast.

580-570 B.C.

This kantharos was found buried in the same Rhitsona grave with no. 32596 (R.86.273); see above, Pl. 1. Still close to the Corinthian komast cups and their Attic imitations, our vase fits into the category of Boeotian komos kantharoi that are represented mainly by the Group of Boeotian Dancers to which, however, this kantharos does not belong. Maffre placed the Rhitsona kantharos a little earlier than a smaller specimen in the Canellopoulos collection on the basis of similar treatment of musculature and padded garment: *op. cit.* 449-455. For another comparable early example see *CVA* Berlin 4, pls. 199, 4; 200, 1-2. Boeotian vase-painters occasionally include details of gross humour in their komos scenes, such as vomiting or excreting: see Maffre, *CPC* 448, fig. 18 b; 498, fig. 43 b; the Rhitsona kantharos 6051 (R.50.265; see below, fig. on p. 18 and R. M. Burrows-P. N. Ure, *BSA* 14 [1907-1908] 260-261, pl. 10 a). Ithyphallic komasts are rare: see Kilinski, *Boeotian* pl. 9, 3.

Padded dancers appear in the last quarter of the 7th century B.C. in Corinth and are adopted by all other regional schools by the end of the first quarter of the 6th century B.C. Although such dancers are usually depicted on cups, in Boeotia they appear on kantharoi



PLATE 3

1-4. Fig. 3. Kantharos.

6116 (R.49.267). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 254;

and only exceptionally on cups; see Buschor, *op. cit.* 58 and for a Boeotian Dancers cup Brijder, *Siana Cups* I 72. For padded komasts see A. Seeberg, *Corinthian Komos Vases*, *BICS* Suppl. 27 (1971) reviewed by P. Ghiron-Bistagne, *RA* 1973, 303-314; E. Zwierlein-Diehl, *Gnomon* 47 (1975) 67-69; R. Hampe, *Jdl* 90 (1975) 85-99; Carpenter, *Dionysian* 86; A. Schöne, *Der Thiasos* (1987) 12-17; D. A. Amyx, *Corinthian Vase-Painting of the Archaic Period* II (1988) 651-652; C. Isler-Kerényi in *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery, Copenhagen 1987* (1988) 269-275; M. Pipili, *CVA* Athens 4, text to pl. 1; B. Kaeser in *Kunst der Schale* 283-288; B. Fehr in *Symptotica* 185-195; M. Steinhart, *AA* 1992, 508-512; Schäfer, *Symposion* 30-34; R. V. Sidrys-R. Skiudiene, *AntK* 42 (1999) 3-8; E. Pemberton, *Kernos* 13 (2000) 85-106, esp. 85-91; 104-106. For the diffusion of the komos themes in Boeotia see Franzius, *op. cit.* 58-70; Kilinski, *Boeotian* 35-38; 44; Smith, *op. cit.* 314-315. Although early scholarship saw the padded dancers as satyr-like creatures, or as men imitating satyrs (early bibliography summed in Zwierlein-Diehl) it is now generally accepted that such komasts are disguised mortals, whose role in Greek culture is still open to debate. Thus, these figures are tentatively explained as dancers in rituals of Artemis or Dionysos (I. Jucker, *AntK* 6 [1963] 47-61, esp. 58 ff.), as imaginary (Isler-Kerényi, *loc. cit.*) or real komasts, as low-status citizens (*akletoi*) ridiculing their own inferiority in order to beg in the symposia of the rich (Fehr, *loc. cit.*), as masqueraded aristocrats entertaining their fellow symposiasts by making a parody of aristocratic notions about the ideal body a noble young Athenian ought to have (Kaeser and Schäfer, *loc. cit.*), as professional entertainers in symposia (Steinhart, *loc. cit.*) and, most recently, as figures with cultic role best understood in their Corinthian cultural context (Pemberton, *loc. cit.*). For vomiting in Attic imagery interpreted as a topos for Other behaviour see R. F. Sutton, Jr. in B. Cohen (ed.), *Not the Classical Ideal* (2000) 191-194.

Ure, *BGP* pl. 7; Buschor, *Satyrtänze* 58; Greifenhagen, *Komos* 89, no. 322; Ure, *Aryballoi* 51; Karouzos, *Mov-æio* 56; P. Courbin, *BCH* 77 (1953) 345; Maffre, *CPC* 449, fig. 21; Demakopoulou-Konsola, *Museum* 59; Kilinski, *Boeotian* 41, n. 5.

Ht. to rim, 11.2 cm; Ht. to top of handles, 15.9 cm; Diam. at lip, 13 cm; Diam. across handles, 21.3 cm; Diam. of foot, 6.9 cm.

Mended from a few large pieces but missing splinters at the root of the handle and chips on the rim. Part of the bottom is missing, restored and repainted black. Thin glaze, partly misfired red. Additions in brown-red and white. Fabric buff orange (*Munsell* 5 YR 7/4-7/6).

Kantharos of shallow-bottomed type with disc-foot and high-swung handles, concave at the exterior. Inside glazed with four concentric circles in red. On the body of the kantharos, below the panelled scenes two purple bands. Side of foot with red lines at its upper and lower edge. Underside with nipple.

A: Three vividly dancing komasts and a flute player. All are naked. Two look to r. and two to l.

B: Four vividly dancing figures, two facing r. and two l. Three are male komasts and one is a naked female.

Red: chests of men.

White (directly on vase fabric): female flesh.

560-550 B.C.

Although not assigned to a particular group, this vase belongs to the series of Boeotian komos kantharoi which are very much in the tradition of the Corinthian komast cups and their Attic imitations introduced by the workshop of the KX Painter. For a comparable kantharos found in the same Rhitsona grave with the one discussed here see Ure, *BGP* pl. VII, no. 266. For bibliography on Boeotian komasts and their Attic and Corinthian fellows see text to Pl. 2 above. Although Corinthian and Attic komasts are depicted as padded dancers, on our example they are naked. The incisions on their arms must be derivative of padded costume sleeves, an impression strengthened by the coloured pectoral muscles: Ure, *Aryballoi* 51 and Maffre, *op. cit.* 449. Although our komasts maintain the vivid movements of their Corinthian and early Boeotian predecessors, the figures are rendered on a smaller scale and are slender, without the typical swollen bellies and buttocks, a fact which suggests an advanced

chronology in the series. Women, presumably hetairai, are seldom in komast scenes, but appear occasionally on Attic vases: see Brijder, *Siana Cups I* 27 and Carpenter, *Dionysian* 86-87. For other Boeotian examples with a mixed komos see Greifenhagen, *op. cit.* 89-90; see also the Boeotian skyphos on Pl. 10, below.

PLATE 4

1-4 (and Plate 5, 1-3). Fig. 4. Kantharos.

6051 (R.50.265). From Rhitsona.

ABV 30, 8; Add² 8 (Boeotian Dancers Group); Ure, *Classification* 15; R. M. Burrows- P. N. Ure *BSA* 14 (1907-1908) 260-261, pl. 10 a, f, g; P. N. Ure in E. C. Quiggin (ed.), *Essays and Studies presented to William Ridgeway* (1914) 177, n. 3; E. Pfuhl, *Malerei und Zeichnung der Griechen*, I (1923) 208; Greifenhagen, *Komos* 54; 89, no. 311; Karouzos, *Μουσείο* 57; Ure, *Aryballoi* 51; Buschor, *Satyrnänze* 58; J. D. Beazley, *Hesperia* 13 (1944) 46-47; P. Courbin, *BCH* 77 (1953) 345; R. Lullies in R. Lullies (ed.), *Neue Beiträge zur*

Franzius, *Tänzer* 136, no. D 13; Maffre, *CPC* 453, fig. 22 a-c; 454, n. 114; Kilinski, *BDG* 182-185, figs. 16-17; 188, n. 15 (Painter of Boston 01.8110); Demakopoulou-Konsola, *Museum* 59; F. Brommer in *Ancient Greek and Related Pottery, Proceedings of the International Vase Symposium, Amsterdam 1984* (1984) 181; J. M. Moret, *Oedipe, la sphinx et les Thébains* (1984) I, 81, n. 4; M. Halm-Tisserant, *REA* 90 (1988) 422; eadem, *RAArtLouvain* 14 (1981) 53, n. 52; Kilinski, *Boeotian* 17, no. 3; 51; 65; Hedreen, *Silens* 127; *LIMC* VII (1994) s.v. Oidipous, no. 73 and p. 11 (I. Krauskopf).

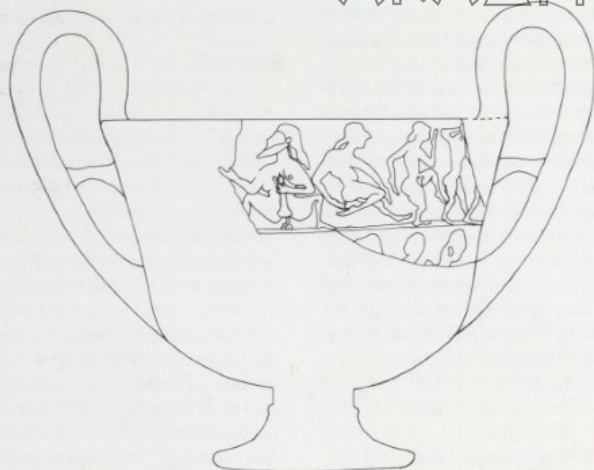
Ht. to rim, 18.3 cm; Ht. to top of handles, 24.6 cm; Diam. 21.5 cm; Diam. across handles, 32 cm; Diam. of foot, 11.3 cm.

Mended but missing more than half from the upper part of side A (still there in Burrows - Ure, *loc. cit.*, see fig. below), small fragments from the body of side B and large pieces from the handle areas. Glaze brownish. Additions in brown-red. Fabric dark orange (*Munsell* 7.5 YR 8/3 to 7/4).

Shallow-bottomed kantharos with fillet at join of rim to bowl, struttled handles concave at the exterior and flaring foot. Interior black with thick red bands.

Figure-decoration spread in two zones. Below the

AKAΔHMIA



klassischen Altertumswissenschaft (FS B. Schweitzer, 1954) 144, pl. 29, 2; H. Walter, *Ata* 9 (1960) 72, pl. XI, fig. 32; U. Hausmann, *JbBadWürt* 9 (1972) 10, n. 28;

figured scene two reserved lines. In the middle of the glazed foot thin grooved fillet and at its edge rays. Side of foot glazed; underside reserved with three sets of two

red concentric circles each; at the centre of the underside a circled clay dot.

A, above: komos of eight naked, bearded komasts all to r., apart from the middle one who is frontal. All dance vigorously except for the first who plays the flutes. The frontal squatting komast is masturbating while excreting. The second to last peers into a big kantharos above a stool? (The description of the three middle figures is done on the basis of the published photograph, since this part is now missing). Below: lotus-palmette floral between a man with sword attacking a sphinx from behind (Oedipus?) and, in turn, between a sphinx and a lioness. All animals have one forepaw raised.

B, above: komos of eight naked, bearded komasts all to r. apart from the second last who looks round. All dance vigorously with arms in various positions, apart from the first who stands playing a lyre. The last in the row holds a kantharos. In the background between the second and third figure a scrolled lotus flower. Below: a pair of facing panther and sphinx with a lotus-palmette floral between them and, in turn, two facing lions looking round. All have one forepaw raised.

Red faces and necks of komasts, lions and sphinxes; chest and hands of sphinx's wing. Glaze.



The Group of the Boeotian Dancers; Kilinski's Painter of Boston 01.8110. 570-550 B.C.

The most coherent stylistic group of Boeotian kantharoi displaying a mixture of corinthianizing and atticizing features is called the Boeotian Dancers Group. The Group's subject-matter focuses mainly on komasts on the pattern of the revellers of Attic komast cups. For the Group of the Boeotian Dancers, to which Beazley assigned seven kantharoi and for the subdivisions attempted by Kilinski see J. D. Beazley, *Hesperia* 13 (1944) 46-47; *ABV* 29-31; K. Kilinski, *BDG*; idem, *Boeotian* 14-19; 36 and 64-65; also Pl. 7. For two recent attributions to the Group bearing the potter's signature, see J.-J. Maffre in *EEBM* 259-271. Kilinski ascribed our kantharos to his Painter of Boston 01.8110, to whom he attributes five vases in total (*BDG* 181-185, figs. 12-17; idem, *Boeotian* 15). Characteristic features of his draughtsmanship are the single curve above the temple, the ear placed low on the neck and the balding forefront. The Painter of Boston 01.8110 is very close in style to the Painter of Thebes 50.263, but

the former draws the lower body more disproportionately. For the style and relative chronology of these painters see the discussion of a vase found in the same grave in the text to Pl. 7. The squatting komast depicted on the lost fragment is an old Corinthian motif: see, e.g., C. Isler-Kerényi in *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery, Copenhagen August 31-September 4, 1987* (1988) 272-273, figs. 2 b and 3; B. Fehr in *Symptica* pl. 15 a. It has a prolonged life in Boeotian vase-painting: see Maffre, *CPC* 498, fig. 43 b. For scatological themes see further R. F. Sutton, Jr. in B. Cohen (ed.), *Not the Classical Ideal* (2000) 191-194.

Besides the common decoration of the upper frieze with frolic komasts kicking their legs up in the air that is so much in the mainstream of the development of Boeotian dancers, the unusual theme of a man attacking a sphinx from behind is boxed into a corner on the lower frieze. The interpretation as a very early depiction of Oedipus against the sphinx is not secure, for although the myth of Oedipus must have been known to our painter, the iconographic type is not yet established at this time. The scheme depicted here recalls more that of Perseus attacking the Gorgon. According to a less attractive hypothesis, the Sphinx here appears outside of mythological context, attacked by an ordinary man, perhaps an armed komast: on the interpretation of this scene see *LIMC*, *op. cit.* p. 11, Kilinski, *Boeotian* 51 and Moret, *loc. cit.*; contra, Halm-Tisserant, *op. cit.* 422.

PLATE 5

1-3. See Plate 4.

4. See Plate 2.

PLATE 6

1-2. Fig. 5. Kantharos.

17113 (R.18.133). From Rhitsona.

R. M. Burrows- P. N. Ure, *BSA* 14 (1907-1908) 263, fig. 12, 31 (misnumbered 81, instead of 31); 292-293, fig. 18; R. M. Burrows- P. N. Ure, *JHS* 29 (1909) 348; Ure, *BGP* 9; J. C. Hoppin, *A Handbook of Greek Black-*

Figured Vases (1924) 347, no. 3; Ure, *Sixth* 34; Karouzos, *Movaeio* 57; J. F. Crome, *AA* 53 (1938) col. 71; A. D. Ure, *Hesperia* 31 (1962) 371; Demakopoulou-Konsola, *Museum* 58, fig. 16; 60; Kilinski, *Teisias* 255, no. 6.

Ht. to rim, 14.5 cm; Ht. to top of handles, 20.7 cm; Diam. rim, 14.2 cm; Diam. across handles, 23.2 cm; Diam. of foot, 7.6 cm.

Mended from a few large pieces; missing splinters and large fragments from the body are restored. Good glaze. Fabric buff orange (*Munsell* 5 YR 7/4 to 6/4).

Shallow-bottomed kantharos. Across the bowl above the carination the inscription TEISIAΣ EΠIOIEEE is incised in small, elegant and regularly spaced Attic letter forms:

TEISIAΣ EΠIOIEEE

High-swung, strutted handles of triangular section, levelled on top. High hollow stem with pronounced moulded disc ring above the midpoint of the shaft, followed by disc foot. It is covered with lustrous black glaze inside and out apart from the side and underside of the foot. Purple line circling the top of the rim, below the inscription, and on the stem ring.

Teisias. Ca. 500 B.C.

For this potter see most recently Kilinski, *Teisias*. An immigrant Athenian as indicated by his signature, Teisias potted skyphoi (see below, Pl. 11, 4-6), kotylai and kantharoi, the former possibly belonging to the early years of his activity in Athens, the latter after his arrival in Boeotia. Eleven kantharoi and a cup-kantharos, of which at least nine are signed, are currently known by his hand. He collaborated with the Boeotian potter Theodoros in the production of a sophisticated shape combining features of the cup and the kantharos. Teisias favours the shallow-bottomed kantharos, established much earlier, but shapes it with a higher stem and unusual handles. These are triangular in section, flat on the inner side and convex on the outer. Very often the apex of each handle is levelled to a horizontal surface, a feature known from the kantharoi of the Boeotian Dancers Group of some

30 years before. Rhitsona grave 18 contained three signed Teisian kantharoi identical in shape. A fourth one, signed but fragmentary, comes from Rhitsona Grave 133 (no. 55); see Ure, *Sixth* 34; 99; 103, fig. 6 and Kilinski, *Teisias* 255 (wrongly stated 18.155).

3. Kantharos.

17112 (R.18.134). From Rhitsona.

R. M. Burrows- P. N. Ure, *BSA* 14 (1907-1908) 263, fig. 12, 32; 292-293; R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 348; Ure, *BGP* 9; 17, pl. 6; J. C. Hoppin, *A Handbook of Greek Black-Figured Vases* (1924) 347, no. 3; Ure, *Sixth* 34; Karouzos, *Movaeio* 57; J. F. Crome, *AA* 53 (1938) col. 71; A. D. Ure, *Hesperia* 31 (1962) 371; Demakopoulou-Konsola, *Museum* 60; Kilinski, *Teisias* 255, no. 7.

Ht. to rim, 14.5 cm; Ht. to top of handles, 21 cm; Diam. rim, 13.5 cm; Diam. across handles, 23.5 cm; Diam. of foot, 7.3 cm.

Mended from a few large pieces but missing large fragments and splinters from the body which are restored. Good glaze. Fabric pale orange. Shallow-bottomed kantharos. Across the bowl above the carination the inscription TEISIAΣ EΠIOIEEE is incised in small, elegant and regularly spaced Attic letter forms written slightly upwards at the end, due to lack of space. High-swung, strutted handles of triangular section, levelled on top. High hollow stem with pronounced moulded disc ring above the midpoint of the shaft, followed by disc foot. It is covered with lustrous black glaze inside and out apart from the side and underside of the foot. Purple line circling the top of the rim, below the inscription, and on the stem ring.

Teisias. Ca. 500 B.C.

This kantharos differs from the one discussed above in that the verb is EΠIOIEEE rather than EΠIOIEEE. For the Teisian kantharoi see above, text to Pl. 6, 1-2.

4. Kantharos.

23407 (R.18.135). From Rhitsona.

R. M. Burrows- P. N. Ure, *BSA* 14 (1907-1908) 263, fig. 12, 33; 292-293; R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 348; Ure, *BGP* 9; 17, pl. 6; J. C. Hoppin, *A*

Handbook of Greek Black-Figured Vases (1924) 347, no. 3; Ure, *Sixth* 34; Karouzos, *Movaeio* 57; J. F. Crome, *AA* 53 (1938) col. 71; A. D. Ure, *Hesperia* 31 (1962) 371; Demakopoulou-Konsola, *Museum* 60; Kilinski, *Teisias* 255, no. 8.

Ht. to rim, 15.3 cm; Ht. to top of handles, 21.3 cm; Diam. rim, 14.5 cm; Diam. across handles, 23.5 cm; Diam. of foot, 7.5 cm.

Mended from large pieces but missing splinters and large fragments from the body which are restored. Surface damaged at joins. Inscription badly preserved and mostly missing. Good glaze. Fabric pale orange.

Shallow-bottomed kantharos. Across the bowl above the carination the inscription TEISIAΣ EΠIOIEEE is incised in small, elegant and regularly spaced Attic letter forms. High-swung, strutted handles of triangular section, levelled on top. High hollow stem with pronounced moulded disc ring above the midpoint of the shaft, followed by disc foot. It is covered with lustrous black glaze inside and out apart from the side and underside of the foot. Purple line circling the top of the rim, below the inscription, and on the stem ring.



Teisias. Ca. 500 B.C.

ACHNΩN

For the Teisian kantharoi see above, Pl. 6, 1-2.

PLATES 7-8

Fig. 6. Exaleiptron.

32593 (R.50.263). From Rhitsona.

ABV 30, 5; *Add* 2 8 (Boeotian Dancers Group); Ure, *Classification* 13; 15; R. M. Burrows- P. N. Ure, *BSA* 14 (1907-1908) 260, pl. 10 c-c; E. Pfuhl, *Malerei und Zeichnung der Griechen*, I (1923) 208; Karouzos, *Movaeio* 56-57; Greifenhagen, *Komos* 54; 89, no. 308; Buschor, *Sayntanze* 60; Maffre, *CPC* 454, fig. 23 and n. 115; I. Scheibler, *Jdl* 79 (1964) 95; Kilinski, *BDG* 185-186, figs. 18-19 (Painter of Thebes 50.263); Demakopoulou-Konsola, *Museum* 59, pl. 30; C. Mercati, *AnnPerugia* 24, n.s. 10, (1986-1987) 109; 111; *LIMC* IV (1988) s.v. *Gorgo*, *Gorgones*, no. 242 (I. Krauskopf); Kilinski, *Boeotian* 18; 49; 52, n. 81; pl. 9, 1-2.

Ht. with lid, 17.6 cm; Ht. of bowl, 13 cm; Diam. of bowl, 17 cm; Diam. of foot, 16.2 cm; Diam. of lid, 10.3 cm.

Mended from a few large pieces but missing a few chips all around and a large fragment from the lid which is restored. Brownish fabric (*Munsell* 7.5 YR 7/4 to 5YR 7/6). Additions in brown-red.

Tripod exaleiptron with panel feet. Domed lid with disc-shaped knob finial. The top of the knob is decorated with a "daisy" pattern; the lid bears a band of rays followed by a band of tongues alternately purplish brown and black. Cylindrical bowl with flat top and broad mouth which has a turned-in rim decorated with rays at the inside. Interior black. The resting surface for the lid is glazed as is the square ridge at the join of top to side of the bowl. The topside of the body is decorated with multi-petalled rosettes and its side with a chain of lotus-buds alternating with palmettes; its underside is glazed. The bowl underneath has a short spike in the centre from which three rod-like terracotta supports curve downward and outward to join the backs of the panel-legs. Figured decoration on the legs:

A: Gorgon striding to r. with open wings. She wears long chiton, scaled on the chest and winged boots.

B: Naked komast dancing to r. but looking back to a pair of tied buds.

C: Roaring lion seated to r. but looking back with one foreleg upraised.

Purplish brown: alternate leaves of rosettes; Gorgo's face, wing-feathers, scaling on her chiton and boots; lion's face, muzzle, tongue and belly-line.

The Group of the Boeotian Dancers; Kilinski's Painter of Thebes 50.263, 570-550 B.C.

Beazley placed our vase in the Group of the Boeotian Dancers, largely imitative of the KX Painter, to which he ascribed five tripod exaleiptra: *ABV* 29-30. Kilinski discerned four painters within the Group and attributed our pyxis to his Painter of Thebes 50.263 to whom he assigned one more vase besides the one discussed here, namely, the kantharos Karlsruhe 3149 (*ABV* 30, 9; *CVA* 1, pl. 36, 7-8; Kilinski, *BDG* 187, fig. 20). Characteristic features of his draughtsmanship are the long and curving leg incisions and the two separate arcs for the chest musculature. The Painter of Thebes 50.263 is very close in style to the Painter of Boston 01.8110. Both, according to Kilinski, represent an advanced stage of the Group and their style is removed from that of the KX Painter as they display features

observable on other Attic vase-painters that are a little later: *op. cit.* 185-186 and 188-189; idem, *Boeotian* 14-15 (generally on Boeotian Dancers).

Boeotian exaleiptra combine features attested in the Attic and Corinthian workshops and rely on metal prototypes; our vase is mainly decorated with ornament bands in contrast to other Boeotian exaleiptra on which a band of animals much in the Corinthian tradition is more usual: see generally Scheibler, *op. cit.* 95 ff.; eadem, *AA* 1968, 389-397, esp. 394 where, on the basis of a kalos-inscription, it is noted that these vases were given also to males; for Boeotian exaleiptra see R. M. Burrows-P. N. Ure, *JHS* 31 (1911) 79-80; for their metal prototypes B. F. Cook, *BMA* 21 (1962) 31-36; and further Mercati, *op. cit.* 111. Exaleiptra with multiple terracotta struts appear in the second quarter of the 6th century B.C. in Boeotian workshops and continue down to the third quarter. See, e.g., the specimens in *CVA* Louvre 17, pl. 24 (Horse-bird Group: *ABV* 23) and 27, 3; Payne, *NC* pl. 53, 1 and A. D. Ure-P. N. Ure, *AA* 1933, 13 and 15, fig. 12. Some of those assigned to the Boeotian Dancers Group have moulded legs in the shape of lion-paws, a feature which might suggest affiliation with a terracotta industry, possibly the one flourishing in Tanagra: see Kilinski, *BDG* 189-191 and figs. 1-5 and 12-13.

PLATE 9

1-4. Lekanis.

6085 (R.51.50). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 268, no. 50; P. N. Ure in E. C. Quiggin (ed.), *Essays and Studies presented to William Ridgeway* (1914) 171-179; Ure, *Classification* 13, no. 5b; Karouzos, *Movaeio* 56; Demakopoulou-Konsola, *Museum* 60; Kilinski, *Boeotian* 59, n. 49.

Ht. with lid, 24.5 cm; without lid, 14 cm; Diam. of mouth, 22 cm; Diam. of foot, 9.4 cm.

Missing several fragments from the lid and body which are restored. Fabric yellow-brownish (*Munsell* 7.5 YR 7/4). Poor, streaked glaze.

Large pyxis-like lekanis of hybrid shape. It has a spherical lid and body and a small disc foot; the handles resemble those of lekanides in that they are ribbon-shaped with spurs. The knob of the lid, shaped like an

inverted cup foot, is glazed on the exterior and has three glaze bands on the inside; at its top a band of sigmas. Interior of lid reserved, of bowl black. Figure zone on the lid only, bounded by a band of sigmas. Body black, apart from a net band at its upper part which is bounded by a dot band and a glaze line. Almost flat foot glazed outside. Underside reserved. Handles glazed on the outside only.

Lid: at either side of a tripod a male siren facing a running man; then a big open flower and a naked man chasing a crane or water-bird with open wings. A black wavy line connects the necks of the two males. The men and the siren are bearded.

3rd quarter of the 6th century B.C.

Our example has been shown by Ure in his 1914 study (*op. cit.*) to be Boeotian and somehow loosely and indirectly connected with the ware found at Vourva, a site near Marathon. The largely unpublished pottery from this area is in a crude black-figure style, thought to be perhaps provincial Attic (M. Pipili, *CVA* Athens 4, text to pl. 6, with bibliography) but also displaying Euboean and Boeotian affinities. Perhaps the Vourva series and our unusual lekanis are indicative of local stylistic trends circulating in the district of East Attica, South-Eastern Boeotia and West Euboea in the middle of the 6th century B.C.

Our vase has attracted little scholarly attention since its publication by Ure and neither its shape, nor its iconography have been treated since then. Its shape is almost without parallels as it combines features of pyxides and lekanides. Patterned lekanides with lid vaguely recalling ours are mainly known from Corinth: *Corinth* XIII, 117; 144-146, fig. 16; Payne, *NC* 336, no. 1529; *CVA* Heidelberg 1, pl. 18, 12. Our shape also recalls Protoattic patterned lekanides featuring a deep bowl: cf. *CVA* Munich 3, pl. 134, 4-7. For the least remote Boeotian comparanda see *CVA* Berlin 4, pl. 202, 1-2 (trick vase; 570-560 B.C.); *CVA* Louvre 17, pl. 35, 2; 4, assigned a date in the second quarter of the 5th century B.C., but thought by J. Boardman to be of the 6th century B.C. and "probably not Boeotian, though not certainly Corinthian": *Gnomon* 49 (1977) 430. The lidded lekanai *CVA* Schloss Fasanerie 2, pl. 63; 64, 1-2 and *CVA* Mainz 1, pl. 32 are later examples.

The identification of the scene on the whole presents difficulties. Ure tentatively suggested that the



first pair on our lid might be identified with the struggle of Thamyris and the Sirens, while the second with the fight of cranes and pygmies, or with a comic version of Herakles against the Birds: Ure, *op. cit.* 175 ff. Water-birds appear especially in the Kabeiric ware (see Pl. 12, 4), the style and figurative repertoire of which might be here somehow anticipated. For sirens see generally U. Kopf-Wendling, *Die Darstellungen der Sirene in der griechischen Vasenmalerei des 7., 6. und 5. Jh. v. Chr.* (1989); E. Hofstetter, *Sirenen im archaischen und klassischen Griechenland* (1990).

PLATE 10

1-4 (and Plate 11, 1-3). Fig 13. Skyphos.

6029 (R.31.187). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 277; P. N. Ure, *AEph* 1912, 109-110, fig. 2, pl. 6, 2; E. Pfuhl, *Malerei und Zeichnung der Griechen*, I (1923) 208; Ure, *Sixth* 26, pl. 9, 1; H. G. G. Payne, *JHS* 47 (1927) 307; Greifenhagen, *Komas* 89, no. 325; Buschor, *Satyrkänze* 59; Franke, *Griechische Kunst* 17, no. 12; F. Brommer, *Hephaistos* (1978) 208, no. 12; Kilinski, *Boeotian* 44-45; 46; 58; pl. 24, 1-2; J.-J. Maffre in *EEBM* 265, n. 16; J. Boardman, *Early Greek Vase Painting* (1998) 214, pl. 444, 1-2.

Ht., 10.1 cm; Diam. of mouth, 15.1 cm; Max. Diam. at handles, 22.4 cm; Diam. of foot, 6.4 cm.

Mended. Missing fragments from the lower body which are restored and splinters all around. Dull glaze. Additions in white directly on vase fabric (mostly faded) and red. *Munsell* 5 YR 6/5.

Low, hemispherical skyphos with continuous, smooth convex-concave profile. Inside glazed but extensively misfired red with glaze line round the lip and a double one in the middle of the body. Outturned rim with continuous maeander framed below by red line. Below the figure zone black and red cable pattern with central red dot, framed by red line on top and below. Lower part of bowl and foot glazed. Underside reserved. Handles glazed on the outside only.

A: Erotic scene with extravagant group lovemaking; all males are depicted in contorted postures while most females are faded. At the l. handle a dancing komast, then an entangled group of four revellers with the women reclining on the backs of two men while

copulating. In the centre, two men locked in intercourse with a (faded) woman each turn their back on another who bends forward in embrace but looks round and stands on tiptoes or has twisted toes. Toward him dance two ithyphallic komasts, one playing the flutes. At the right side of the skyphos are three couples, two making love and the last in amorous embrace. In the background hanging sashes.

B: Return of Hephaistos (?). In the centre Hephaistos (?) riding on an ithyphallic donkey; he is flanked on either side by a man, one ithyphallic, carrying a wine skin on his back. The god rides as if reclining and turns round holding out a drinking-horn. The central trio is flanked by a group of five and another of three dancing women on either side. They wear narrow outfits with flaring and pointed hems, decorated with dots or saltires and hold round and ovoid beaded wreaths.

Red: patches on hair, beard and body of men; part of Dionysos' clothing and wine-skins.

White: flesh of women and dots on their clothing.

About 530-520 B.C. or slightly later.

This type of skyphos with swelling concave walls is rare in Boeotian black-figure, but more common in Boeotian patterned skyphoi: see Ure, *Sixth* pls. 7 (middle) - 8 (middle and bottom right). The cable pattern motif, occurring equally on patterned skyphoi, is a borrowing from East Greece: see Kilinski, *Boeotian* 38.

Although Hephaistos is not recognised with absolute certainty and Dionysos himself might be the alternate possible candidate, the composition of our skyphos is similar to that on a Laconian cup in Rhodes depicting the drunken Hephaistos being offered wine in order to be convinced to return to Olympus. In such a context the women should be understood as attending nymphs: see Kilinski, *op. cit.* 46 and M. Pipili, *Laconian Iconography of the Sixth Century B.C.* (1987) 54, fig. 80. For the iconography of the return of Hephaistos see generally *LIMC* IV (1988) s.v. Hephaistos, nos. 129-151 (A. Hermay-A. Jacquemin) where our peculiar scene is not included; Brommer, *loc. cit.* (possibly Hephaistos); Hedreen, *Silens* 13-30; and related discussion below, text to Pl. 43.

Overtly erotic scenes are only rarely depicted on Boeotian black-figured vases, although genre scenes

with grotesque sexual humour are not unknown, featuring especially on the komos kantharoi (see fig. on p. 18). On one such vase in the Kanellopoulos collection a couple is copulating in a remarkably contorted fashion (*coitus a tergo*) while a spectator stands close by: J.-J. Maffre, *BCH* 99 (1975) 448, fig. 18 c-d; Kilinski, *Boeotian* 44. Although rather limited within mainstream Boeotian imagery, erotic scenes do not seem to deviate much from Attic erotic iconography. For Attic black-figured skyphoi with group lovemaking see, e.g., A.-F. Laurens, *Société Archéologique de Montpellier, Catalogue des Collections, II* (1984) 94-96, no. 17, pl. XXIII; *CVA* Pushkin State Museum, pl. 50, 3; and, for a lekythos, L. Parlama-N. H. Stambolides (eds.), *Η πόλη κάτω από την πόλη* (2000) 298-299 (G. Kavvadias). Heterosexual intercourse is less common than homosexual in Attic black-figure; the series starts in the second quarter of the 6th century B.C. continuing down to its end and occurs mainly on band-cups and less frequently on skyphoi and other shapes: see A. A. Lemos, in *APP* 460-468 (with bibliography) and, generally, A. Dierichs, *Erotik in der Kunst Griechenlands* (1993) 50-92; B. A. Sparkes in B. A. Sparkes (ed.), *Greek Civilization* (1998) 248-262; J. R. Clarke, *Looking at Lovemaking* (1998) 19-22.

PLATE 11

1-3. See Plate 10.

4-6. Fig. 14. Skyphos.

32594 (R.31.217). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 278; Ure, *BGP* 10, pl. 6; D. M. Robinson, C. G. Harcum, J. H. Iliffe, *A Catalogue of the Greek Vases in the Royal Ontario Museum of Archaeology, Toronto* (1930) 150-151; A. D. Ure, *Hesperia* 31 (1962) 371; Demakopoulou-Konsola, *Museum* 60; Kilinski, *Teisias* 256, no. 14, pl. 67, b (erroneously labelled as Toronto 919.5.134); 257 ff.

Ht., 15 cm; Diam. of mouth, 20.8 cm; Max. Diam. at handles, 31.1 cm; Diam. of foot, 11.6 cm.

Mended. Missing a big fragment which is restored and splinters from the rim and body. Surface destroyed at joins. Good glaze, misfired greenish around one

handle; small abrasions. Additions in red and white. *Munsell* 5 YR 6/4 to 7.5 YR 6/4.

Inside glazed except for purple line round the base of the rim. Concave rim with berried myrtle wreath framed by a thin red line above and below. The rest of the vase, namely bowl, foot and handles, is glazed. Red groove at join of body to foot and three red concentric circles on the underside.

Red: myrtle leaves.

White: berries.

Teisias. About 520-500 B.C.

Our vase is one of three skyphoi by the potter Teisias, an immigrant Athenian to Boeotia who has signed only some of his vases. His activity covers the late years of the 6th century B.C. and, according to Kilinski, his skyphoi may be placed in the potter's early phase, right after his immigration to Boeotia and before he specialized in the production of kantharoi following local tastes and demand: see Kilinski, *op. cit.* 259. A. D. Ure (*loc. cit.*) prefers a later date, ca. 500 B.C. Other skyphoi by him are the signed Toronto 919.5.134 (Robinson, Harcum, Iliffe, *op. cit.* pl. 34) and the *Parthenon* 1289/2 from the Athenian Agora (A. D. Ure, *op. cit.* 371, no. 5, fig. 1; pl. 111). The Rhitsona skyphos differs from its counterpart in Toronto in that the lower part of that bowl is decorated with rays: see Kilinski, *op. cit.* 255-256, pl. 67, b-d who further notes the Hermogeneian origin of these skyphoi.

PLATE 12

1-2 (and Plate 13,1). Kabeiric skyphos.

Th.P. 701. From the Thespian Polyandron.

Karouzos, *Μουσείο* 60; P. Wolters-G. Bruns, *Das Kabirenheiligtum bei Theben I* (1940) 114, S 7, pl. 56, 1-4 (Workshop of the Satyr Painter); Schilardi, *ThP* I 113, no. 4; II, 5-7, no. 4, pl. 8, fig. 9; K. Braun-Th. E. Haevernick, *Bemalte Keramik und Glas aus dem Kabirenheiligtum bei Theben IV* (1981) 21; 67, no. 414; pl. 20, 1; Demakopoulou-Konsola, *Museum* 70; *LIMC* III (1986) s.v. Chimaira, no. 116 (A. Jacquemin); M. Daumas, *Cabiriaca* (1998) 23, n. 18.

Ht., 15.9 cm; Diam. at rim, 17 cm; Diam. across handles (estim.) 25.3 cm; Diam. of foot, 9.9 cm.



Mended from several fragments but missing a big part of side A and foot, one handle and smaller pieces all around. Black fingerprints on side B. Incision used for details; traces of added white and red, the latter on the reverse of the foot. Clay brownish-gray with traces of burning.

Kabeiric skyphos. Deep, barrel bowl with convex bottom, tapering to moulded ring foot; ridge on lower part of bowl; vertical, spurring ring handles. Foot irregularly potted (mispoised). Interior black with thin glaze. Resting surface and underside reserved.

A: Pegasos and the Chimaira. Pegasos flying in chase of the Chimaira who flees to l. The monster has a goat-head and body, a head of a lion vomiting fire springing from her back and a dog-head at the hind part. Before her an olive branch.

B: Komos. Two naked, bearded silens dancing on either side of a cluster of ivy leaves which is apparently the top of a thyrsos whose shaft is not preserved. Brown vertical stroke in front of the left-hand silen.

White: traces on the body of the Chimaira.

Bruns' Workshop of the Satyr Painter. Last quarter of the 5th century B.C. (1).

Although found together with three other specimens in the Thespian Polyandron burial dated in 424 B.C., our Kabeiric skyphos is one of many in the series chiefly known from the Kabeirion sanctuary in the vicinity of Thebes. Bruns attributed it to her workshop of the Satyr Painter: see Wolters-Bruns, *op. cit.* 113-118. The pointed muzzle and the upright ears of Pegasos recall a griffon and the Chimaira is not the typical monster with the forepart of a lion, middle part of a goat and hindpart of a serpent, as she appears on a Kabeiric skyphos by the Mystai Painter: see Wolters-Bruns, *op. cit.* 111-112, M 29, pl. 12, 1. The rendering of both creatures and the composition presumably omitting Bellerophon are a free Boeotian adaptation. The myth of Bellerophon is rare in mainland Greece from the fifth century B.C. onwards; see H. Hoffmann, in *Studia Varia* 1 (1993) esp. 66-68. The faded stroke before the left-hand silen could have represented a truncated tree or is just an accidental stain: see Schilardi, *ThP* II 6. For a silen similar to our left-hand one see *CVA* Tübingen 1, pl. 51, 1 and 3.

On several aspects of the Kabeirion ware see generally Wolters-Bruns, *op. cit.* 95 ff.; K. Kilinski,

Muse 14 (1980) 55; Braun-Haevernick, *op. cit.* 1 ff.; 37 ff.; A. Schachter, *Cults of Boiotia* (1986) 68-72; 78 with collected early bibliography; most recently see E. Loucas-Durie in R. Hägg (ed.), *The Iconography of Greek Cult in the Archaic and Classical Period* (1992) 107-115; M. Halm-Tisserant, *Kernos* 2 (1989) 67-82; J.-M. Moret, *RA* 1991, 227-266; A. Lembessi, *AEph* 1992, 5 ff.; K. Braun in *EAA* (2nd Suppl. 1971-1994) I, s.v. Cabirici, vasi, 801-804; M. Daumas, *RA* 1997, 201-209; J. Boardman, *Early Greek Vase Painting* (1998) 258; M. Daumas, *Cabiriaca* (1998). There is no consensus as to whether these vases should be called skyphoi or kantharoi, as the antecedents of the shape remain unknown. Schilardi (*ThP* I 230) argued that their spurred handles and ring foot associate them to the sessile kantharos; see contra B. Freyer - Schauenburg, *CVA* Kiel 1, text to pl. 4, 1-3. Kabeiric skyphoi were probably votive offerings as indicated by their size which varies considerably from monumental to very small. Their decoration usually consists of grotesque figures which often parody well known mythological figures. The subject-matter ranges from scenes referring to the cult of the Kabeiroi, myths and genre, which often combine the humorous with the mythological as on our example.

The question of the chronology of our skyphos remains open, as this vase did not preserve any excavation record number and its inclusion in the 424 B.C. assemblage was challenged by Braun who associated it with the 4th century B.C. pyre found adjacent to the burial of 424 B.C.: see Braun-Haevernick, *op. cit.* n. 414; Braun, *op. cit.* 801-802. See also Schilardi, *ThP* II 5, who considers it part of the early burial but notes that the excavation record number is lost.

Bruns (Wolters-Bruns, *op. cit.* 95-128) dated the Kabeiric vases according to their shape and decoration from 440-420 B.C., when specimens such as ours would have been manufactured, until the middle of the 4th century B.C. when specimens bore a patterned decoration. Braun (Braun-Haevernick, *op. cit.* 32-33) extended this chronology to the third century B.C. with the main bulk of production in the 4th century B.C. Although Braun's dating seems more preferable on various grounds, this chronological revision does not account for the quarter of a century between the date of the Thespian Polyandron (424 B.C.) where two more specimens besides this one were found and the

beginning of the 4th century B.C. when she places the beginning of the series.

Kabeiric vases are only rarely found in graves. Besides our example see a figured askos from Locri, loosely dated ca. 440-420 B.C.: N. Bonacasa, *ArchClass* 10 (1958) 50-54.

3-4. Kabeiric skyphos.

K 1244+1509. From the Kabeirion.

G. Bruns, *ADelt* 21 (1966) B', 209, pl. 217 a-b; eadem, *AA* 1967, 240 f.; 243, figs. 18-19; K. Braun-Th. E. Haevernick, *Bemalte Keramik und Glas aus dem Kabirenheiligtum bei Theben IV* (1981) 42, no. 74, pl. 5, 1-3; Demakopoulou-Konsola, *Museum* 69, pl. 37.

Ht. (pres.), 18.5 cm; Diam. at rim, 19.5 cm.

Mended from several fragments but missing its lowest part and foot, one handle which is restored and fragments, especially at the handle areas. Surface destroyed at joins. Clay pale yellow-brown (*Munsell* 5 YR 7/5 to 7.5 YR 7/5 to 10 YR 7/5).

Kabeiric skyphos. Deep, barrel bowl with convex bottom and vertical spurring ring handles. Interior glazed. Edge of rim delineated with glaze band. Decorative zone covering most of the bowl; it is framed by a thick glaze band below, interrupted by two thin reserved lines.

A: Open-air symposion. In the centre a female playing the flutes before a reclining male. Behind her a naked ithyphallic komast about to assault her sexually. The reclining male wears a mask and is wrapped in a himation leaving one shoulder and both arms free. The woman has short hair and is naked apart from a band around her chest. All figures are rendered in grotesque style. The scene is framed by a grapevine with hanging grapes above.

B: Two waterbirds, swans rather than cranes, to l., one flying, the other standing with open wings. The scene is framed by a grapevine with hanging grapes above.

Last quarter of the 5th century B.C. (?)

For the Kabeirion ware see above, text to Pl. 12, 1-2. Kabeiric scenes are often patterned on Dionysiac symposion iconography as they depict the god Kabeiros in the guise and posture of the reclining Dionysos and his divine servant Pais as a young attendant holding an

oinochos. The Kabeiros and the Pais are never drawn in caricature and when Kabeiros is meant he is depicted in larger scale than the surrounding figures. The scene on side A of our vase maintains the assimilation to the symposion scheme, but the burlesque features of the figures and the small size of the symposiast are best understood if we see them as mortal participants in a feast: on the iconography of the Theban Kabeiroi see *LIMC* VIII (1997) s.v. Megaloi Theoi, nos. 25-28 and p. 827 (D. Vollkommer-Glökler).

Caricatured or not, the symposion scenes on Kabeiric vases probably reflect the ritual dining which took place in the Theban sanctuary during the celebration of the mysteries: see F. Cooper-S. Morris in *Symptica* 66 ff. For a recent analysis of the dromena in the Kabeirion linking them with male pubertal rites see A. Lembessi, *AEph* 1992, 1-19.

Swans appear often on Kabeiric vases, but their relation to the cult remains obscure: see Wolters-Bruns, *op. cit.* pl. 29, 2; 37, 4-5 etc.; E. Bevan, *BSA* 84 (1989) 163-169; M. Daumas in *EEBM* 291; eadem, *Cabiriaca* (1998) 31; 103.

AKAΔEIMIA

1. See Plate 12, 1-2.

2-4. Floral cup.

Th.P. 696. From the Thespian Polyandron.

Schilardi, *ThP* I 247 ff.; *ThP* II 58-59, no. 124, pl. 24, bottom left; fig. 10.

Ht., 8.7 cm; Diam. at rim, 29.3 cm; Diam. across handles, 0.276 cm; Diam. of foot, 10.1 cm.

Mended, but missing a big fragment from one side and smaller ones all around which are restored. The upper part of the lotus flower on side B is overpainted; traces of burning. Fabric pale orange (*Munsell* 5 YR 7/5 to 7.5 YR 7/5).

Floral cup, glazed inside, with wide, hemispheric bowl. It has a plain rim and a low stem with flaring foot. Black band circling the top of the rim and another below the handle zone. Resting surface partly glazed and grooved. Side of foot reserved; underside glazed. In the middle of the stem's interior a glaze band. Square-ended flexed handles glazed on the outside only.

The handle zone is decorated with a chain of three



scrolled palmettes alternating with two lotus flowers. The tendrils linking the florals end in volutes under the handles. Beneath one handle a cross. The palmettes are of rectangular shape and have fleshy leaves with thickened tips; the central leaf is vertical, the lateral curve outwards.

430-425 B.C.

Our cup is one of a small group discovered at the Thespian Polyandron and was first studied by Schilardi, *ThP* I 240-252, esp. 247 ff. Floral cups were manufactured in several Boeotian and Euboean workshops in the second half of the fifth century B.C. Although the beginning of the series is not firmly dated, it is thought to start late in the third quarter of the fifth century B.C. on the basis of the first datable appearance of some early floral cups, such as this, in the collective burial of the Thespians who fell in the battle of Delion in 424 B.C. and which thus serves as a chronological *terminus ante quem*: Schilardi, *ThP* I 240-246. Floral cups have been studied by A. D. Ure in a series of articles focussing on the collections from

AOHNΩN

Southern and Northern Boeotia and Euboea. As point of departure for her classifications she used the Rhitsona graves 123 and 114 a, the furniture of which provides a close parallel to that from the Thespian Polyandron, although a tight chronological sequence is not feasible due to workshop variation. On floral cups see Ure, *Classification* 20-21; Ure, *Sixth* 75-77, esp. pl. 24, no. 123.32 which is very similar to ours; A. D. Ure, *JHS* 46 (1926) 54-62; eadem, *Hesperia* 15 (1946) 27-37; eadem, *BICS* 7-8 (1960-61) 1-5; eadem, *AntK* Beih. 9 (1973) 112-113; Schilardi, *loc. cit.*; I. R. Metzger in J.-P. Descoudres et al. (eds.), *Eretria VI* (1978) 63-67.

The typical decoration of Boeotian floral cups consists of big black palmettes occasionally alternating with lotuses and laurel wreaths on the handle zone. This floral decoration is considered derivative from patterns on late Haimonian skyphoi with handle palmettes flanking small figures or animals in silhouette. The figures are gradually omitted to give way to the palmettes, which in the beginning are fleshy and by the fourth century B.C. become dry, slender and schematic.

BOEOTIAN (?) BLACK-FIGURE

PLATES 14-15

Fig 16. Skyphos.

17093 (R.18.96). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 292; Demakopoulou-Konsola, *Museum* 60. Not previously published.

Ht., 15.3 cm; Diam. of mouth, 19.5 cm; Diam. at handles, 28 cm; Diam. of foot, 11.9 cm.

Mended but missing two fragments and splinters at the rim and body which are restored and repainted. Surface damaged at places, especially at joins. Dull glaze misfired red on most of side B. Pale orange clay with white inclusions (*Munsell* 5 YR 6/5 to 7.5 YR 6/5). Additions in white and red. Red wash applied over surface; stains, one of which a black fingerprint, below one handle. Handles carelessly glazed.

Deep, sturdy bowl with somewhat swollen profile and irregularly potted torus foot (mispoised). Inside glazed except for a reserved line of unequal width round the rim. Tondo reserved with irregular dotted circle. Concave glazed rim with rounded lip. Junction of rim to bowl marked by uneven glaze line. Figure zone covering most of bowl and followed by three glaze lines of unequal width and a tongue-band framed by a line on top and below. At join of bowl and foot a reserved band. Foot glazed, except for the resting surface. Underside reserved with two concentric circles and crescent-like dot. Handles glazed on the outside only.

A: Herakles and the Lion. A bearded, naked Herakles fights the lion on the ground, holding its head between his clasped arms while the animal scratches him on the head. His sword is mounted around his waist and above hangs his himation. On either side of the scene Hermes with his kerykeion and Iolaos with the hero's club address the event. Hermes wears petasos and himation around his

shoulders; Iolaos is seated on a rectangular seat with a sword mounted on his waist.

B: The same, but Iolaos stands at the l. side without sword and Hermes at the r. side of the scene. The god does not hold a kerykeion but wears the winged boots and looks round.

Red: beards and edge of hair of all figures; folds of all himatia; lion's mane.

White: lion's belly-line; stripes of seat; edge of Iolaos' sword; dots on Herakles' club.

About 500-490 B.C.

The shape of the vase, its surface, setting and ornament together with its still draughtsmanship do not present enough similarities with other skyphoi to allow for an identification within the corpus of attributed skyphoi. The drawing is sloppy: note, e.g., the hastily rendered kerykeion, the long, almost parallel, lines denoting leg musculature and the disproportionate hands, in three instances rendered in silhouette. Perhaps the skyphos is of Boeotian manufacture. The closest stylistic examples, though not by the same hand, seem to be two skyphoi, one with a provenience from Boeotia: *CVA* Karlsruhe 1, pl. 11, 6-7 (also depicting Herakles and the Lion) and W. Müller, *AA* 1925, 114-115, no. 30, fig. 13. The ground fight of Herakles and the lion is a scheme that probably derives from Exekian models which enjoy popularity in the last decades of the 6th century B.C., especially favoured by red-figure painters: see *LIMC* V (1990) s.v. Herakles, nos. 1851-1859 (W. Felten). The hero is most often accompanied by Athena and Iolaos. Hermes and Iolaos occur on vases by the Antimenes Painter: see J. Burrow, *Der Antimenesmaler* (1989) 80, pl. 15 top and for Iolaos seated on a seat similar to ours, 91, pl. 106 top.



BOEOTIAN RED-FIGURE

PLATE 16

1-2 (and Plate 20, 1-2). Krater.

Th.P. 700. From Thespiiai, Polyandron.

A. D. Keramopoulos, *Prakt* 1911, 157; Karouzos, *Μουσείο* 59; Lullies, *BRV* 10, no. 4; 13; pl. 7; Sparkes, *Pig* 124, n. 62; J.-C. Poursat, *BCH* 92 (1968) 602-603, no. 53, fig. 58; Schilardi, *ThP* 194-100; II, 1-3; III, fig. 6; pls. 3-7, 1; Demakopoulou-Konsola, *Museum* 70; M.-H. Delavaud-Roux, *Les danses armées en Grèce antique* (1993) 135, no. 35; Schäfer, *Symposion* 110, no. VI 3 d; P. Ceccarelli, *La pirrica nell' antichità greco-romana* (1998) 52 n. 1760; 166; 183 n. 1725; no. 23 pl. VIII.

Ht. 33.1 cm; Diam. of mouth, 35.8 cm; Diam. of foot, 15.4 cm; Diam. at handles, 37.5 cm.

Missing small fragments all around, especially at the joins which are restored; chips missing on both sides of the rim; surface scraped in places. Thin, matt glaze, partly misfired red and extensively worn. Red wash applied over the reserved areas. Orange buff clay (*Munsell* 7.5YR, 7/3-7/5). Interior glazed with two reserved lines marking the upper and lower end of the rim.

Offset, everted rim with angular top. Reserved grooves at the join of body with rim and foot. Wide, short stem and disc-like foot ending at a slightly offset base-fillet which is glazed. Side of foot reserved. Underside concave with convex disc at the centre and reserved. Round, upturned handles with their insides and handle panels reserved. On the rim band of laurel to r.; below the scenes and on the outside of each handle root an egg band.

A: Symposium. Three males reclining and a girl dancing the pyrrhic to the music of a female flutist. On the l. side of the scene a youth reclining on a kline looking round, snapping his fingers with one raised

hand and holding a black round object, perhaps a cake, with the other. Part of his bed and feet extends to the area beneath the handle. He wears a mantle leaving one shoulder naked and a laurel wreath. At the r. side of the scene, two overlapping bearded men reclining on the same kline with the last to r. resting his hand on the shoulder of his companion in an embrace. They both wear mantles leaving the upper body naked and fillets. In front of the symposiasts two tables with flat loaves; on one of them also a stemless cup. At the centre of the scene a girl dancing the pyrrhic; she is naked, apart from an Attic helmet on her head and she brandishes a spear, the shaft of which is indicated with an uneven line (wooden?) and a shield (device: star). She is stepping to r. looking round, with her back leg bent at the knee and the heel raised in the air. Facing her, a naked woman with amulet on her thigh plays the flutes, while one of the men touches her breast.

B: Return of komasts. From l. to r., a bearded man wrapped in himation standing to r.; a wreathed youth walking to r., looking round and holding a staff and a torch with each hand; he is naked apart from a short mantle which is draped over his arms and is preceded by a wreathed boy in himation carrying a lantern.

Preliminary drawing visible on the naked parts of figures.

Boeotian imitation of Attic, particularly of the Polygnotan Group [Schilardi] and the Cassel Painter. 440-430 B.C.

Although the vase relies closely on Attic originals, the colour of its fabric, its red wash, poor glaze and place of discovery, as well as details in shape, style of drawing and decoration diverging from the Attic norm speak for its attribution to a Boeotian workshop: see Lullies and Schilardi, *loc. cit.* For the shape, bell krater with handles, popular in Athens in the 3rd quarter of the 5th

century and particularly favoured by the Polygnotans cf., e.g., *ARV*² 1029, 20; S. B. Matheson, *Polygnotos and Vase-Painting in Classical Athens* (1995) 62, pl. 47 and Schilardi, *op. cit.* 95; the flaring rim of our krater however, evokes the type with lugs: cf. Matheson, *op. cit.* pls. 41; 68 A. The laurel band is typical for the rim although it usually runs to the left (for an exception see Matheson, *op. cit.* pl. 68 A). The egg pattern as groundline, instead of macanders interrupted by cross-or checkerboard squares, is uncommon: see *Agora* XXX, 33.

For a close parallel to the pyrrhicist cf. *ARV*² 1085, 35; Delavaud-Roux, *op. cit.* 134, no. 34 and *ARV*² 1084, 12; Poursat, *op. cit.* 588, fig. 40, both by the Cassel Painter, dated 440-430 B.C. The draughtsmanship of our vase however, is stiffer than Attic contemporary works, with a rather linear treatment of musculature and drapery: Lullies, *op. cit.* 13.

For symposia with reclining banqueters and female musicians, common on red-figured kraters and particularly favoured by the Polygnotans see generally J. M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VII^e au IV^e siècle avant J.-C.* (1982); series of articles in *Symptotica*; Schäfer, *op. cit.* 72-90; Matheson, *op. cit.* pls. 9; 42; 86 and 283-287. The scenes on our krater differ from Attic examples in several aspects, possibly due to its Boeotian origin. Female flutists in Attic symposia-scenes are usually dressed rather than naked. For music and hetairai in the iconography of the symposium see particularly I. Peschel, *Die Hetäre bei Symposion und Komos in der attisch-rotfigurigen Vasenmalerei des 6.-4. Jhs. v. Chr.* (1987); *Kunst der Schale*, 238-246; 228-234. For music at symposia see most recently P. Jaquet-Rimassa, *REA* 101 (1999) 37-63. Revellers in symposia often gesture as if entranced by the music (cf., e.g., *CVA* Walters Art Gallery, pl. 17) but snapping fingers with a raised arm is uncommon: cf. *ARV*² 1069, 1; 1070, 2; Lullies, *op. cit.* 13; Schilardi, *op. cit.* 97, for komasts performing a very similar gesture. For a youth possibly snapping fingers while a fellow symposiast touches the flutist see E. Langlotz, *Griechische Vasen in Würzburg* (1932) pl. 194, no. 528. The raised hand of our reveller echoes the kottabos-game often played by reclining banqueters. On Attic vases male couples sharing the same couch usually consist of a youth and a man, rather than two men as here. The two men on the same kline abbreviate, perhaps, a larger scene with one man on

each bed, or are a Boeotian adaptation. For couches in symposia see J. Boardman in *Symptotica*, 122-131.

The theme of the feminine armed dance in sympotic context, with a peak of popularity in 440-420 B.C., is relatively uncommon: see Poursat, *op. cit.* 599, listing three examples; a fourth may be added: F. Brommer, *AA* 1979, 512. For a similar scene, albeit without the flutist cf. *ARV*² 1045, 9; Poursat, *op. cit.* 599, no. 50; 600, fig. 53 (Lykaon Painter). It has been interpreted as a form of entertainment performed by professional dancers: Poursat, *op. cit.* 604-609; V. Liventhal, *AnalRom* 14 (1985) 37-52; Schäfer, *op. cit.* 76-81; A. Goulaki-Voutira, *Revue Internationale d'Iconographie Musicale, Newsletter XXI* 1 (1996) 3-12; Ceccarelli, *op. cit.* 60; 65, though the possibility of not depicting an actual practice but rather a humorous, playful dance, a parody of some sort, or a fantastic creation, has also been suggested as the weapon-dance is a martial performance best suited for males: R. Osborne, *Arion* 1 (1991) 260-261; S. H. Lonsdale, *Dance and Ritual Play in Greek Religion* (1993) 148; C. Bron, *GettyMusJ* 24 (1996) 75 ff. For cross-dressing at symposia see further M. C. Miller, *AJA* 103 (1999) esp. 244-245.

The retainer of the revellers on side B belongs to the broader context of the komos, which occasionally occurs on side B of vases whose obverse depicts a symposium: Matheson, *op. cit.* 283-287; for komasts on the way home see *Kunst der Schale* 296-297. The interpretation of the object carried by the boy as a lantern rather than a basket is based on the conical, presumably open, top, instead of the flat surface appropriate for a basket; the black stroke above its base may stand for a lamp: Schilardi, *op. cit.* 100.

PLATE 17

1-3 (and Plate 20, 3). Lekythos.

Th.P. 697. From Thespiiai, Polyandron.

*ARV*² 1010, 1 (Boeotian copyist of the Achilles Painter); Karouzos, *Movoxio* 59; Lullies, *BRV* 9, no. 1; 12; pl. 4, 1-2; Sparkes, *Pig* 124; Schilardi, *ThP* I 121 ff., esp. 121-123; II, 9-10; III, pl. 10; Demakopoulou-Konsola, *Museum* 70; *LIMC* I (1981) s.v. Aigina, no. 11 (S. Kaempf-Dimitriadou); J. H. Oakley, *The Achilles Painter* (1997) 8, n. 25; 34, n. 23.

Ht. (est.) 30 cm; Diam. of mouth, 5.2 cm; Diam. at



shoulder, 9.8 cm; Diam. of foot, 6.6 cm.

Missing a big part of the neck and handle which are restored. Foot broken and reattached. Body of lekythos intact. Orange buff clay (*Munsell* 7.5YR, 7/3). Red wash applied all over the reserved areas. Thin, matt glaze, unevenly applied with traces of strokes at the area below the handle.

Standard type shouldered lekythos with cylindrical body. Calyx mouth, reserved and flat on top. Disk-foot glazed on top and reserved on the side (apart from uppermost 3 mm.), resting surface and underside which is shaped with a convex nipple. At the join of stem to body and foot two reserved grooves; two thin, glazed grooves on the surface of the foot. Strap handle. On the shoulder band of three up and down silhouetted palmettes flanked by an upright palmette with scrolls in the interstices; an egg band above the palmette band. Above the figure scene a band of leftwards running maeanders in groups of three alternating with checkered squares and dotted saltires. Below the scene the same maeander ornament alternating only with dotted saltires. Due to miscalculation, two maeanders overlap above the finial of the god's sceptre.

Zeus pursuing a woman. The god, sceptre in hand, strides to r. extending his l. arm to grab the fleeing woman. An himation is draped around his shoulders and on his head he wears a laurel wreath. The woman flees to r. looking back with arms outstretched while holding her swirling veil with her l. hand. She wears a myrtle diadem and a chiton with low blousing and overfold. Her hair falls in long tresses on her chest, while its edge is wrapped in a snood.

Boeotian copy of the Achilles Painter. 440-430 B.C.

The lekythos is by the same hand as the lekythoi Th.P. 699 and Th.P. 698 (see Pls. 18-19). For the shape see *Agora* XXX, 45-47 and Oakley, *op. cit.* 73-78. The scene has a close parallel in the lekythos Boston 01.8077 by the Achilles Painter: *ARV*² 993, 84; Lullies, *op. cit.* 10; Schilardi, *op. cit.* 121-122; Oakley, *op. cit.* 130, no. 119, pl. 76 c (dated 450-445 B.C.).

Zeus pursuing a woman, commonly identified with Aigina, is a popular iconographic theme through the late Archaic and Classical period, especially in the first half of the fifth century B.C. On divine pursuits see S. Kaempf-Dimitriadou, *Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.*, *AntK* Beih.

11 (1979) esp. 22-26; 93-97 and on related works by the Achilles Painter see Oakley, *op. cit.* 34-35. For the iconography of Zeus pursuing Aigina see *LIMC*, *op. cit.* Such pursuits are seen by some as a reflection of the political relationships between Attica and Aigina: K. W. Arafat, *Classical Zeus. A Study in Art and Literature* (1990) 64-88, esp. 77-88; 189-195; idem in S. Deacy-K. F. Pierce (eds.), *Rape in Antiquity* (1997) 97-121; for a cautious approach to the interpretation of pursuit and abduction imagery as a reference to historical realities see M. Prange, *AntK* 35 (1992) 11-15. Schilardi, *op. cit.* 121 argued that the woman on our lekythos was meant to be Semele due to her association with the Theban circle. For an explanation of the popularity of pursuit scenes as a reflection of social emphasis on masculinity see A. Stewart in E. Reeder (ed.), *Pandora* (1995) 74-90; see further, R. Osborne in N. B. Kampen (ed.), *Sexuality in ancient Art* (1996) 65-80. The coiffure of the woman is the usual one for maidens: see Q. van Ufford-Byvanck in H. A. G. Brijder, A. A. Drukker, C. W. Neeft (eds.), *Enthousiasmos (FS J. M. Hemelrijk, 1986)* 135-140.

PLATE 18

1-3 (and Plate 20, 4). Lekythos.

Th.P. 699. From Thespiiai, Polyandron.

*ARV*² 1010, 3 (Boeotian imitator of the Achilles Painter); *Add*² 314; Karouzos, *Movoxio* 59; Lullies, *BRV* 9, no. 2; 12; pl. 5, 1-2 and 12; Sparkes, *Pig* 124; J.-C. Poursat, *BCH* 92 (1968) 602, no. 52; 603, figs. 56-57; Schilardi, *ThP* I 118-121; II, 8-9; III, pl. 11; Demakopoulou-Konsola, *Museum* 70; R. M. Schneider, *Jdl* 105 (1990) 178-179, n. 48, fig. 10; M.-H. Delavaud-Roux, *Les danses armées en Grèce antique* (1993) 135, no. 36; V. Panagou, *Agxaxoλoxyá* 67 (1998) 74, fig. 2; P. Ceccarelli, *La pirrica nell' antichità greco-romana* (1998) 163, n. 11; 236, no. 52 f.

Ht. (est.) 29.6 cm; Diam. of mouth, 5.1 cm; Diam. at shoulder, 10 cm.

Mended from few large fragments; missing arched part of handle and disc-foot which are restored. Small fragments of the body are lost, especially at the joins. Orange buff clay (*Munsell* 7.5YR, 7/3). Red wash applied all over the reserved areas. Thin, matt glaze, unevenly applied with traces of strokes at the area

below the handle.

Standard type shouldered lekythos with cylindrical body. Calyx mouth, reserved and flat on top. Strap handle glazed outside, reserved inside. On the shoulder, band of three up and down silhouetted palmettes flanked by an upright palmette with scrolls in the interstices; an egg band above the palmette band. Above and below the figure scene a band of leftwards running maeanders in groups of three and once of six interrupted by checkered squares. Due to lack of space and miscalculation only half of a checkered square was rendered below the chair.

Woman dancing the pyrrhic and flutist. The musician stands to r. by a chair playing the flutes. She wears chiton, himation, triple fillet and earrings. The dancer steps to r. while looking back. Her torso is frontal, whereas the r. leg is foreshortened in a three-quarter view. She is naked, apart from an Attic helmet which overlaps with the ornament band, a cross girt on her chest and an amulet on her l. shank. She brandishes a shield shown from the inside and a staff. Between the figures an oinochoe hanging on the wall.

Boeotian imitator of the Achilles Painter. 440-430 B.C.

The lekythos is by the same hand as the lekythoi Th.P. 697 and Th.P. 698 (see Pls. 17 and 19). For the shape see above, text to Pl. 17. It recalls the style of the Achilles Painter, especially with regard to the anatomical details and rendering of drapery but, as Beazley notes, it is not so obviously copied from him: *ARV²* 1010. The drawing is somewhat stiffer, though the foreshortenings are skillful: Schilardi, *op. cit.* 120-121.

Parallels for each figure can be found on Attic vases, but the composition of our vase is unparalleled. For the posture of the dancer on an earlier example (ca. 440 B.C.) cf. Poursat, *op. cit.* 599, no. 51; 601, figs. 54-55. For the flutist cf. a Polygnotan hydria with a multi-figured scene of women dancing the pyrrhic and performing acrobatics: *ARV²* 1032, 61; S. B. Matheson, *Polygnotos and Vase-Painting in Classical Athens* (1995) pl. 14. Cf., further, J. H. Oakley, *The Phiale Painter* (1990) 80-81, no. 88, pl. 69 (450-445 B.C.) where the flutist is seated.

Our scene is an abridged version of larger compositions depicting female pyrrhic among women, a theme that should be distinguished from licentious female armed dances in symposia (see related

discussion in the text to Pl. 16). The cross-girt apparatus worn by our dancer appears on both clothed and naked dancers and musicians and is equally associated with pyrrhic dancers, hetairai and Aphrodite: Oakley, *op. cit.* 37, n. 259. For the difficulty in explaining these scenes see Poursat, *op. cit.* 586-609, esp. 607-609. The common interpretation of the large gynecaeum scenes with pyrrhic as "dance schools" (so Schäfer, *Symposion* 76 ff.) does not seem satisfactory. For a general discussion of the contexts in which female armed dance appears see Ceccarelli, *op. cit.* 59 ff.; 72 ff. Recently, Bron, based on the pyxis Naples H 3010 on which are depicted the cult statue of Artemis together with female pyrrhic dance and typical activities denoting the female sphere, interpreted persuasively the female armed dance as a cultic activity which was linked with Artemis and was performed by adolescent girls during their initiation to adulthood: C. Bron, *GettyMusJ* 24 (1996) 69-83, esp. 76 ff. In the same line of thought, Ceccarelli (*op. cit.* 60-67; 77-78; 87-89) sees the female pyrrhic in the women's quarters as a status-reversal ceremony connected with prenuptial transition rituals. This interpretation accounts for the inversion of male-female roles attested during age transitions and for the temporary adoption of the opposite gender's activities, as is the case with the martial dance, the mock element of which becomes more evident by the staff, instead of spear, held by our dancer. For dance contests occasionally imitating activities pertaining to the opposite gender during female transition rites see also S. H. Lonsdale, *Dance and Ritual Play in Greek Religion* (1993) 169 ff.; for cross-dressing during such rites see M. C. Miller, *AJA* 103 (1999) 223-253, esp. 243-245.

PLATE 19

1-3 (and Plate 20, 5). Lekythos.

Th.P. 698. From Thespiiai, Polyandron.

ARV² 1010, 2 (Boeotian imitator of the Achilles Painter); Karouzos, *Movaeio* 59-60; Lullies, *BRV* 9-10, no. 3; 12; pl. 6, 1-2; J. D. Beazley, *AntK* 4 (1961) 57, no. 7; Sparkes, *Pig* 124; Schilardi, *ThP* I 123 ff., esp. 123-124; II, 10-12; III, pl. 10; Demakopoulou-Konsola, *Museum* 70; R. Vollkommer, *Herakles in the Art of Classical Greece* (1988) 46, no. 299; *LIMC* V (1990), s.v. Herakles, no. 3178 (J. Boardman).



Ht. (est.) 31.3 cm; Diam. of mouth, 5.7 cm; Diam. at shoulder, 10.5 cm; Diam. of foot, 7 cm.

Small fragments at the shoulder and body especially at joins are missing and restored. Red wash applied all over the reserved areas. Thin, matt glaze unevenly applied with traces of strokes at the area below the handle. Orange buff clay (*Munsell* 7.5YR, 7/3).

Standard type shouldered lekythos with cylindrical body. Calyx mouth, reserved and flat on top. Disk-foot glazed on top and reserved on the side (apart from uppermost 3 ml.), resting surface and underside which is shaped with convex nipple. Two reserved grooves at join of stem to body and foot. Strap handle. On the shoulder, band of three up and down silhouetted palmettes flanked by an upright palmette with scrolls in the interstices; above the palmette-band an egg-band. Above the figure scene a band of leftwards running maeanders in groups of three alternating with checkered squares and dotted saltires. Below the scene the same maeander ornament alternating only with dotted saltires. Due to miscalculation two maeanders overlap below and to the left of Herakles.

Herakles and Athena in libation scene. Herakles stands to l. on the shoulder holding out a phiale to Athena. Above his shoulder he wears the lion-skin fastened with a belt from which hangs his bow. Athena stands to r. proffering an oinochoe and holding a spear. She is frontal apart from her head and wears peplos, aegis, gorgoneion and Corinthian helmet whose crest overlaps with the ornament band.

Boeotian imitator of the Achilles Painter. 440-430 B.C.

The lekythos is by the same hand as the lekythoi Th.P. 697 and Th.P. 699 (see Pls. 17-18). For the shape see text to Pl. 17. A fragmentary lekythos by the Achilles Painter may have depicted the same theme: cf. J. H. Oakley, *The Achilles Painter* (1997) 130, no. 118, pl. 71 D. For the libation motif between Herakles and Athena see *LIMC*, *op. cit.* 148-154. Scenes with libations between Athena and Herakles are mostly popular in the 1st half of the 5th century B.C. with Herakles holding a phiale as here, or a kantharos and occasionally an altar is shown between the two figures. They indicate the importance of the relationship between the goddess and the hero and evoke the divine status reached by Herakles: see D. Aktseli, *Altäre in der archaischen und klassischen Kunst. Untersuchungen zu*

Typologie und Ikonographie (1996) 25-26; see further H. Mommsen, *AntK* 32 (1989) 118-146, esp. 130-134 for the hand-shake between these gods. The moment of the libation is unspecified and could be either after the completion of the Labours, or after the hero's introduction to Olympus. For divine libations see B. Eckstein-Wolf, *MdI* 5 (1952) 39-75; E. Simon, *Opfernde Götter* (1953) esp. 10-12; G. Bakalakis, *Ανασκαφή Στρώμης* (1967) 63-67; A. F. Laurens, in *Image et rituel en Grèce ancienne, Recherches et Documents du Centre Thomas More* 48 (Dec. 1985) 35-39; P. Veyne, *Métis* V, 1-2 (1990), 17-30; F. Lissarrague in O. Murray-M. Tecuçan (eds.), *In Vino Veritas* (1995) 126-144 and N. Himmelmann, *Minima Archaeologica* (1996) 54-61.

PLATE 20

1-2. See Plate 16.

3. See Plate 17.

4. See Plate 18.

5. See Plate 19.

PLATES 21-22

Pyxis.

31923. From Kanapitsa, Thebes.

B. Philippaki, S. Symeonoglou, N. Pharaklas, *ADelt* 22 (1967) B1, 234, pl. 164 d; Schilardi, *ThP* I 144; Demakopoulou-Konsola, *Museum* 70; V. Sabetai, *Hesperia* 67 (1998) 323-334, pls. 62-64 b.

Ht. with lid, 17 cm; Ht. without lid, 12.8 cm; Diam. of rim (body), 11.5 cm; Diam. of rim (lid), 12.5 cm; Diam. of foot, 12 cm; Diam. of body at base, 14.2 cm.

Complete, except for a fragment missing from the tripartite foot, a splinter at the base of the body and a fracture at its rim; broken in few large fragments and mended; lid intact. Orange buff clay (*Munsell* 5YR 8/3-8/4 to 7.5YR, 7/3-8/3). Red wash applied all over the reserved areas. Thin, matt, streaked and unevenly applied black glaze, partly misfired red at places. Additions in thick pinkish white mostly well preserved.

Pyxis of hybrid shape, with bowl of pyxides type A and sloping lid. Above the figure-zone a reserved line;

below it a myrtle band with berries framed by a reserved line on top and below. Underside of bowl's projection glazed. Tripartite, concave foot with high square notches; each panel foot is reserved on the exterior but has a black band at the middle of its inner side. Underside of bowl glazed, except for a circle around a central disk in the middle of which is a dotted circle. Inside of bowl glazed. Sloping lid with rounded rim and a stemmed knob in the shape of an inverted truncated cone which is reserved at its upper part; a small tongue of paint runs up the upper part of the knob. Exterior of lid decorated with two concentric bands of egg-and-dot and interior reserved.

Figure-zone in continuous frieze depicting a nuptial foot procession. Nine figures in total move toward a house which is denoted by a door with one leaf open and a lit altar on a two-stepped base attached to its r. side. In front of the door a frontal woman in peplos looking r., wearing chiton and hair fillet stands with crossed arms. The procession to the house is led by the groom who rushes while clasping the hand of his bride. He wears a himation leaving the r. shoulder naked and a wreathed fillet and he holds a myrtle sprig in his raised free hand. A *kalos* inscription runs from his r. hand to his face. The bride wears chiton, himation and leaved diadem. Between the couple a *kale* inscription. Following them a frontal woman in peplos looking r. and holding a lit torch in each hand. A faded *kale* inscription runs above her head. Behind her come two musicians, a small girl in a short chiton snapping the krotala while looking round and a woman in peplos and filleted sakkos playing the flute. Above the girl a *kale* inscription. Next follow a woman holding out a fruit or egg while bearing an amphora filled with myrtle sprigs, and another holding a phiale and a broad tray with cakes and fruits. The preceding woman wears chiton, himation and fillet, the following woman chiton and open turban. A *kale* inscription runs in front of each. The procession closes with a second torchbearer in chiton, himation and wreathed fillet rushing to the house while looking round. A *kale* inscription runs in front of her. The total of one *kalos* and six *kale* inscriptions among the figures are all in Ionic lettering.

Applied clay with pinkish hues: wreaths and fillets of all figures; flame on torches.

White: objects on altar, myrtle sprig held by groom, round object and sprigs of the amphora bearer, cakes and inscriptions. Berries of myrtle band.

430-425 B.C.

Despite the fact that our pyxis closely imitates Attic works, its buff clay and dull glaze, its hybrid shape and unusual ornament band, its linear style of drawing and certain iconographic oddities speak for its assignment to an intentionally atticizing Boeotian vase-painter.

On Attic red-figured pyxides see generally S. R. Roberts, *The Attic Pyxis* (1978) 45 ff.; *Agora* XXX, 51-54; C. Mercati, *AnnPerugia* 24, n.s. 10 (1986-1987) 122 ff.; for our Boeotian hybrid with bowl of Type A and a lid that occurs on Boeotian black-glazed or patterned specimens see Sabetai, *op. cit.* 324-325.

The style of drawing of our vase is not closely similar to any Attic or Boeotian works, but recalls Attic painters of the third quarter of the fifth century B.C., such as, e.g., the Shuvalov Painter whose style is thought to have influenced Boeotian red-figure vase-painters. For discussion of the style of our pyxis see Sabetai, *op. cit.* 328-329. Characteristic of Boeotian draughtsmanship are the linear treatment of the drapery, the stiff figures with disproportionately big hands and the curved backs of the figures, a trait also of Boeotian red-figure vase-painting; K. G. I. McPhee, *BSA* 94 (1989) 3-10.

The nuptial procession on the pyxis may be regarded as a conflation of two themes used for the conventional depiction of Attic weddings, namely the loutrophoria procession and the procession to the bride's new home wherein the groom holds his bride in the emblematic posture of *cheir epi karpo*. On the schemes used to depict the several stages of the Attic wedding see R. F. Sutton, *The Interaction Between Men and Women Portrayed on Attic Red-Figure Pottery* (Diss. University of N. Carolina, Chapel Hill 1981) esp. 177-196; idem in R. F. Sutton (ed.), *Daidalikon* (FS R. V. Schoder, 1989) 331-359; generally, J. H. Oakley-R. Sinos, *The Wedding in Ancient Athens* (1993); A.-M. Vélilhac-C. Vial, *Le mariage grec*, *BCH* Suppl. 32 (1998). For peculiarities in the iconography of this pyxis see Sabetai, *op. cit.* 325-328. Torch-bearing women, to be identified with matronly figures such as the mothers of the couple and the nymphetria, as well as children, flute-players and women carrying trays with food figures prominently in weddings. It is, however, rare that all be praised with *kalos/kale* inscriptions: for a contemporary Attic pyxis with equally numerous *kale* inscriptions cf. CVA Mainz University 2, pl. 26. The rushing groom is



PLATE 23

1-3. Fig. 2a. Hermes.
25545. From Halai (cemetery; random find).

Demakopoulou-Konsola, *Museum* 70. Not previously published.

Ht., 20.7 cm; Diam. of mouth, 8.4 cm; Max. diam. of body, 13.5 cm; Diam. of base, 7 cm.

Intact, but missing splinters from the upper degree of the mouth which are restored; surface scratched on a few places. Lustrous glaze unevenly applied, occasionally overlapping with the florals. It has misfired on the neck, below the scene and below one handle. *Munsell* 5 YR 7/5 to 7.5 YR 7/5.

The mouth in two degrees has a sloping top surface which is reserved. The upper part of the rim and the inside of the neck are glazed. Body with continuous curve from mouth to foot. The side handles curve strongly upward and in and, as the vertical one, are glazed. Ogee foot glazed on top, with reserved rilled side apart from its uppermost part; the concave underside with a central nipple is reserved as is also the resting surface. Egg band occasionally interspersed with dots spreading around the mouth and framing the scene above and below.

Delivery of the infant Dionysos to the nymphs of

Nysa. Hermes wearing a chlamys and petasos delivers the infant Dionysos to a nymph in chiton who outstretches her arms to receive him. On Hermes' body are three tattoos. A seated woman in a peplos, presumably Nysa herself, lifts the edge of her veil as she witnesses the event. Hermes' cloak and Nysa's peplos are adorned with small circles. Between the figures upright florals consisting of detached scrolls ending at a bud denote an open-air setting; beneath Nysa to the r. a floral is set horizontally as if it were a seat.

Traces of preliminary drawing on the flesh of all figures.

400-380 B.C.

The style of drawing of our scene is cursory and sloppy; the hands and facial features are rough and almost caricatured, rendered summarily with disproportionately big eyes and pointed noses. The detached florals between the figures are unusual and, together with the style of drawing may speak in favour of a Boeotian attribution for this hydria. For contemporary specimens see Schefold, *UKV* 138-139.

Similar small circles at the hems of garments and similar coiffure for the central figure occur with early 4th century B.C. painters such as e.g., the Jena Painter: Paul-Zinslerling, *Jena-Maler* pls. 10, 1; 8, 2. In Attic and South-Italian vases analogous but dissimilar florals are often attached to the ground giving the scene a decorative effect: see, e.g., A. Lezzi-Hafter, *Der Schuvalow-Maler* (1976) pl. 160 b-d (ca. 410-400 B.C.) and pl. 168 c (ca. 400 B.C.); Ch. Doumas-L. Marangou, *Ancient Greek Art from the N. P. Goulandris Collection* (1978) 314, no. 185 (400-390 B.C.); A. D. Trendall, *Red Figure Vases of South Italy and Sicily* (1989) pls. 1; 93; 103; 108; 122; 357 etc; see further discussion in M. Denoyelle, *CVA Louvre* 25, text to pl. 4. For a similar floral on a vase dated ca. 380 B.C. see *CVA* British Museum 6, pl. 96, 3 and for a horizontal floral see Schefold, *UKV* pl. 13, no. 160 (375-70 B.C.). The motif occurs also with provincial workshops: for Chalcidic vases see *Olynthus* XIII, pl. 121 G and I. McPhee, *BSA* 76 (1981) pl. 50 c. For further Attic examples and one from Boeotia see most recently K. Berger, *KölnJbVFrühGesch* 28 (1995) 31-32, no. 25, figs. 45-46.

The rather infrequent theme of Hermes handing over the infant Dionysos to the nymphs and occasionally to a satyr occurs mainly in the 2nd half of

the 5th century B.C. and replaced an earlier scheme with Zeus as deliverer: cf. *LIMC* III (1986) s.v. Dionysos, nos. 672-686 (C. Gasparri); *LIMC* V (1990) s.v. Hermes, nos. 365-382 (G. Siebert). In the 4th century B.C. the theme is rare and is primarily known from monuments in sculpture, whereas the Kerch vases depict the infant in the hands of the thiasos instead of Hermes. For an overview of the development of this theme in Attic and South Italian vase-painting see A. Kossatz-Deissmann in J.-P. Descœudres (ed.), *EY-MOYΣIA* (FS A. Cambitoglou, 1990) 203-210. The matronly figure sitting to the r. of the scene must be the eponymous nymph Nysa, Dionysos' surrogate mother,

who also appears on a fragment of an ancient plaster cast dated ca. 400 B.C.: G. M. A. Richter in F. Eckstein (ed.), *ΘΕΩΡΙΑ* (FS W. H. Schuchhardt, 1960) 179-183; *LIMC* VIII (1997) s.v. Nysa (U. W. Gottschall). The theme of Dionysos' delivery probably had some significance for the Boeotians as vases with this subject-matter were both imported and locally produced. For a red-figured hydria by Hermonax, reportedly from Atalanti (Lokrian Halai) with the delivery of the infant Dionysos to Ino and Athamas instead of to the nymphs see J. H. Oakley, *AntK* 25 (1982) 44-47; for a Boeotian specimen see Lullies, *BRV* pl. 13 b (Argos Painter).

ΑΚΑΔΗΜΙΑ



1-3. Lekythos.

6124 (R.49.257). From Rhitsona.

Ure, *Sixth* 55, pl. 13, 6; Haspels, *ABL* 10, n. 3 and 22.

Ht., 15.5 cm; Diam. of mouth, 3.2 cm; Diam. of shoulder, 9 cm; Diam. of foot, 4.8 cm.

Mended. Fragments missing from body and chips from neck and rim. Dull, spotted glaze, misfired red at places. Fabric dark orange (*Munsell* 10 YR 7/3). Additions in red.

Flaring mouth glazed inside and out; in the middle of the glaze a red line and at its ends a shoulder a moulded drip ring. Shoulder with inverted unconnected chain of alternate lotus flowers and buds. Tapering body with lower part glazed except for two overlapping red lines. The picture scene is framed by a glaze line on top and below and, together with the shoulder band, is enclosed in a panel. Echinus foot glazed on top and reserved at its resting surface and underside. Flat resting surface, concave reserved foot with nipple underneath. Strap handle glazed.

A pair of cocks facing each other; between them two addorsed lotus flowers.

Red: comb, wattle and feathers on plumage of cocks.

About 550 B.C.

Our lekythos is an isolated example in terms of shape and was not ascribed to any workshop by A. D. Ure who considered other Euboean vases from Rhitsona in an article on the Euboean fabric (*BSA* 68 [1973] 25-31). Although it was listed as Attic by Haspels, *loc. cit.*, its drip-ring, ornament band and facing cocks motif most probably suggest a Euboean origin. Shoulder lekythoi with panel decoration are generally uncommon in

EUBOEAN BLACK-FIGURE

PLATE 24

Attica, but see, e.g., *ABV* 249, 14-16; Haspels, *ABL* 22, pl. 7, 2-3 (Painter of Elbows Out). One such lekythos was identified by Bothmer as Euboean fabric on the basis of its drip-ring, a feature alien to Attic examples: see D. von Bothmer, *MMJ* 2 (1969) 39 and 41, fig. 30.

The motif of heraldically confronted cocks is popular in all major regional Greek fabrics. The Attic type derives from the Late Corinthian and spans the period 560-500 B.C.: see Ph. Bruneau, *BCH* 89 (1965) 90-94 and G. Vallet in *Atti del II Convegno del Centro Internazionale di Studi Numismatici, Napoli, 15-19 Aprile 1969* (1971) 53-60. For bibliography on Attic, Corinthian and Laconian cocks see generally, C. M. Stibbe, *AntK* 16 (1973) 163-164, ns. 7-8. For Attic examples of hens with similar addorsed lotus buds between them, see *CVA* Brussels 3, III H e pl. 27, 6; for facing cocks between a floral see *CVA* Compiègne pl. 12, no. 9; L. Marangou (ed.), *Αρχαία ελληνική τέχνη από την συλλογή Σταύρου Σ. Νιάρχου* (1995) 104-105 (M. Karabatea).

For Euboean cocks see Vallet, *op. cit.*, pls. X, 2 and XI, 1-2 (Chalcidic); A. D. Ure, *BICS* 12 (1965) 23-24, pl. 1, 3-6; eadem, *BSA* 68 (1973) pl. 8, c and 10, b-c; D. von Bothmer, *MMJ* 2 (1969) 28-29, fig. 1; *CVA* Louvre 17, pl. 52 (ascribed by Bothmer, *op. cit.* 27 to Euboea); K. Kilinski, *AntK* 37 (1994) 18-19; and Andreiomenou, *AAA* 7 (1974) 333, fig. 13 publishing a lekythos with confronted cocks as Attic or Boeotian; however, this vase is regarded as Euboean by Kilinski, *loc. cit.* For Boeotian cocks see Kilinski, *Boeotian* pl. 32, 1-2 (fighting) and *CVA* Louvre 17, pl. 26, 5 (single).

4-7. Fig. 27. Lekythos.

6047 (R.50.269). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 261, pl. 10, k; Ure, *Sixth* 55; Haspels, *ABL* 5 and 36; A. D. Ure, *BSA* 68 (1973) 28, pl. 8, b-c; A. Andreiomenou,

AAA 7 (1974) 330, n. 19 and 333, fig. 13; K. Kilinski, *AntK* 37 (1994) 19.

Ht., 13.9 cm; Diam. of mouth, 3.2 cm; Diam. of shoulder, 7.6 cm; Diam. of foot, 4.4 cm.

Intact, except for few chips missing at mouth and foot; handle and upper part of neck reattached. Orange fabric (*Munsell* 5 YR 7/4 to 7.5 YR 7/4 - 8/4). Additions in white and red partly preserved.

Echinus mouth, black inside and out; a small tongue of paint trespasses the reserved neck. At join of neck to shoulder red band and small ridge. Shoulder with inverted chain of alternate lotus flowers and buds at the base of which are white dots. Tapering body with lower part glazed. The picture scene is framed by a dilute glaze line on top and below, followed by a red line. Echinus foot glazed on top and reserved at its side and underside. Flat resting surface, concave foot, nipple

underneath. Strap handle glazed on the outside only.

A pair of cocks with dotted body facing each other heraldically. Between them an inverted lotus flower and above the back of each a lotus bud. At either side a naked runner striving toward the centre.

Red: hair of youths; wattles, combs and wings of cocks; tail of r.-hand side cock.

White: lotus-buds; feather-lines and dots on plumage of cocks.

About 550-540 B.C.

Our lekythos was ascribed to the Euboean workshop by A. D. Ure, followed by Kilinski, *loc. cit.* For confronted cocks and for cocks on Euboean vases see the discussion above, in the text to Pl. 24, 1-3.

AKAΔHMIA



1-4. Skyphos.

6104 (R.49.265). From Rhitsona.

Ure, *Sixth* 72, pl. 17; *Agora* XXIII, 278, no. 1476; Demakopoulou-Konsola, *Museum* 59.

Ht., 9.1 cm; Diam. of mouth, 14 cm; Max. Diam. at handles, 19.7 cm; Diam. of foot, 6.8 cm.

Mended. Complete, except for a small fragment which is restored. Surface partly abraded at handles. Vivid orange fabric (*Munsell* 5 YR 6/5 to 7.5 YR 6/5). Dull, streaky glaze, carelessly applied at the root of the handles. Below the stains dripped on the bird and one ray below the l.-hand handle. Additions in white and purplish red partly faded.

Inside glazed with five purple circles, the outer one round the rim. Glazed lip. The figure zone which covers most of the bowl is framed by a thin glaze line above and below. On the lower part of bowl black rays. Foot glazed except for the resting surface. Underside reserved with three concentric glaze circles around a central dot. Handles glazed on the outside and part of the inside.

A: Rider. Naked youth mounted on horse gallops to r., while a bird flies behind. He is flanked by an onlooker in chiton and himation at either side. In the field a hanging sash before the horse and a long leaf-like object above its mane, possibly an accidental stroke or a schematised hanging garment.

B: The same, except for a hanging sash instead of the bird.

Under each handle a hen.

Red: himation of l.-hand man and central fold of r.-hand one; hair of rider; neck of horse and patches on his body; patches on bodies of hens.

White: mane of horse; chests of hens; himation of r.-hand man and central fold of l.-hand one.

EUBOEAN (?) BLACK-FIGURE

PLATE 25

Possibly Euboean. About 550-540 B.C.

This skyphos, found in the richest tomb of Rhitsona (447 items; dated 560-550 B.C.; see Sparkes, *Pig* 128 and Appendix) is an odd piece and does not belong to any of the classes distinguished by Ure. A close parallel is known from the Athenian Agora (*loc. cit.* pl. 100, dated 550-540 B.C.). The cursive style of drawing of our skyphos recalls the Group of Vatican G 52 which has noted affinities with Euboean workshops. Although this Group does not comprise skyphoi and is dated in the last quarter of the 6th century B.C. (see *ABV* 460-463), our specimen might be an early example in the series.

PLATE 26

1-4. Amphora.

17118 (R.18.69). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 290, pl. 13 d; *ABV* 591, 2 (The Group of Rodin 152); A. D. Ure, *BICS* 12 (1965) 23; G. Camporeale, *ArchClass* 19 (1967) 252, no. 32, pl. 68, 1; A. D. Ure, *BSA* 68 (1973) 29; Demakopoulou-Konsola, *Museum* 60; *LIMC* V (1990) s.v. Hippalektryon, no. 77 (D. Williams).

Ht. (estim.), 20.5 cm; Diam. of foot, 6.2 cm.

Mended from several fragments but missing all of its mouth which is restored and painted black, a big fragment from the shoulder of side B and a few fragments all around. Streaked glaze; fabric pale yellow-orange with mica (*Munsell* 7.5 YR 7/4 to 10 YR 7/4). Additions in white and red.

Neck amphora of special type. It has a slender body with strap handles and a flat disc foot. On each side of the neck a scrolled palmette in silhouette, on the shoulder a tongue band and below the scene three

uneven glaze bands, the middle one thicker. Surface of foot and part of its side glazed; its flat resting surface is reserved, with two concentric grooves and a recession at the centre. Handles glazed on the outside only.

A-B: Youth riding a hippalektryon which is about to take off; he is dressed with a Thracian cloak (*zeira*) over a short chiton. On the background schematic branches with dots. Below each handle a hanging mantle.

Red: youth's hair-fillet; mane and ears of hippalektryon.

White: rider's cloak; some tail feathers of hippalektryon; dots.

The Group of Rodin 152. 500-480 B.C.

Our amphora is one of three from the same grave: see Pls. 27-28. For the Group of Rodin 152, a tiny subdivision of small neck amphorae with only one other specimen listed by Beazley see *ABV* 591; *CVA* Musée Rodin, pl. 12, 6 and 8. A. D. Ure however, thinks that all three Rhitsona amphorae are probably Euboean and compares the large white spots lined in rows and the reserved band immediately above the foot with similar features on Euboean vases: cf. A. D. Ure, *loc. cit.*

For the hippalektryon, a fabulous beast combining the fore part of a horse and the hind part of a cock which became popular from the middle of the 6th century to about 480 B.C. see G. Camporeale, *ArchClass* 19 (1967) 248-268; J. Doerig, *MusHelv* 40 (1983) 140-153; *LIMC*, *op. cit.* The horse-bird appears on early Boeotian alabastra; a horse-cock with a mounted rider is found also in Boeotian terracottas (*LIMC*, *op. cit.* nos. 39-40 and 52 respectively).

PLATE 27

1-4. Amphora.

23424 (R.18.68). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 290; A. D. Ure, *BICS* 12 (1965) 23; eadem, *BSA* 68 (1973) 29. Not previously published.

Ht. 18 cm; Diam. of mouth, 7.4 cm; Diam. of foot, 6.1 cm.

Missing most part of the mouth, one handle and a fragment from the foot which are restored. Fabric

yellow-orange with mica (*Munsell* 7.5 YR 7/4 to 10 YR 7/4). Additions in white and red.

Neck amphora of special type. It has a slender body with strap handles and a disc foot. On each side of the neck a sloppy scrolled palmette in silhouette, on the shoulder a tongue band and below the scene three uneven glaze bands, the middle one thicker. Surface of foot and part of its side glazed; its flat resting surface is reserved, with two concentric grooves and a recession at the centre. Handles glazed on the outside only.

A: Dionysos and a silen. The god strides to r. holding a horn-rhyton while looking round. He wears a hair-band, a long chiton and a himation interspersed with dots. Behind him a silen advances in a dancing posture. In the background schematic branches with dots.

B: The same, but the god wears a high hat and his chiton has thick borders.

Below each handle a hanging mantle.

Red: Dionysos' hair-fillet; folds of his drapery; silen's hair-band and beard.

White: Dionysos' borders of drapery on side B; dots.

The Group of Rodin 152. 500-480 B.C.

Our amphora is one of three from the same grave and should be attributed to the same painter, who might be a Euboean: see the discussion in the text to Pl. 26, above. The posture of the figures compares with those on the amphora in *CVA* Musée Rodin, pl. 12, 6 and 8. The high cap is very unusual for Dionysos and may reflect Euboean idiosyncracies.

PLATE 28

1-4. Amphora.

17100 (R.18.67). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 290; A. D. Ure, *BICS* 12 (1965) 23, pl. 2, 6; A. D. Ure, *BSA* 68 (1973) 29.

Ht. 20 cm; Diam. of mouth, 7.7 cm; Diam. of foot, 6.1 cm.

Complete, except for a big part of its mouth on side B, which is restored and repainted black. Fabric yellow-orange with mica (*Munsell* 7.5 YR 7/4 to 10 YR 7/4). Poor, streaked glaze. Additions in white and red.

joined at the area of each handle. In the background dots.

Below each handle a schematic inverted lotus in a combination with joined scrolls from which spring palmettes.

Red: Dionysos' beard and folds of his drapery.

White: Dionysos' wreath; female flesh; dots.

The Group of Rodin 152. 500-480 B.C.

Our amphora is one of three from the same grave and should be attributed to the same painter who might be a Euboean: see the discussion in the text to Pl. 26, above. The ornament at the handle evokes analogous patterns of Ure's type A1 skyphoi: cf. Pl. 40, 4.



ΑΘΗΝΑ

CHIAN BLACK FIGURE

PLATE 29

1-4. Chalice.

6058 (R.50.276). From Rhitsona.

R. M. Burrows- P. N. Ure, *JHS* 29 (1909) 332-34, fig. 15, pl. 25; R. M. Burrows- P. N. Ure, *BSA* 14 (1907-1908) 261; P. N. Ure, *The Origin of Tyranny* (1922) 115, fig. 15; Karouzos, *Μουσείο* 56; R. M. Cook, *BSA* 44 (1949) 158, n. 14, no. 2 and 160; P. Courbin, *BCH* 77 (1953) 339, n. 1; J. Boardman-J. Hayes, *Excavations at Tocra 1963-1965*, I, *BSA* Suppl. 4 (1966) 59, n. 4; J. Boardman, *Greek Emporio*, *BSA* Suppl. 6 (1967) 158, n. 4; K. Kilinski, *AJA* 81 (1977) 65, n. 21 (misnumbered 50.267); Demakopoulou-Konsola, *Museum* 59; A. A. Lemos, *Archaic Pottery of Chios* (1991) 163; 165; 173; 174 and fig. 100; 186; 189-190; 199; 200; 331, no. 1602, pls. 206-207 (The Poultry Group); K. Kilinski II, *Hesperia* 61 (1992) 260; idem, *Boeotian* 39.

Ht., 18.5 cm; Diam. at lip, 19 cm; Diam. across handles, 20.7 cm; Diam. of foot, 9.2 cm.

Mended but missing several big fragments from both sides which are restored. Unlustrous, streaked, steel-grey glaze. Good creamy-white slip faded on side B. Fabric brown (*Munsell* 2.5 YR 7/3). Additions in white and red well preserved.

The chalice is shaped with a high wall, low conical bowl and a slightly flaring conical foot. Interior glazed, separated in six zones by five pairs of white lines; below the rim rosettes alternating with lotus flowers and at the centre of the floor a rosette composed of 10 petals alternately white and red. On the exterior, rim with saw-tooth pattern framed by two lines. At the handle zone traces of a maeander band bounded on top by two glaze lines and by a ladder motif at the side. On the lower part of the body three well-spaced black stripes. Foot glazed, apart from two white lines at its lower

edge; underside reserved, with traces of white; handles glazed.

A: Two confronting cocks with a hen to l. between them. In the background filling ornament of schematic disc-like rosettes with incised circle.

B: Single eight-petalled dotted rosette in outline.

Red: feathers, neck, comb and wattle of birds.

The Poultry Group [Lemos], 565-560 B.C.

Our vase belongs with the Chian black-figured chalices depicting animals. Cocks, single or confronting with a hen in between, are the commonest animals and form a group called the Poultry Group [Lemos, *op. cit.* 166-166 and 173 and generally R. M. Cook & P. Dupont, *East Greek Pottery* (1998) 71-76, esp. 75. The proportions of the chalice find parallels in specimens from Tocra, placed by Boardman and Hayes in their Type III, dated on the basis of our Rhitsona grave in the 560's. Our vase is an early example of the Poultry Group as it displays filling ornament relating it to the earlier Group D of Chian komast chalices (580-560 B.C.), rim ornament affiliated with the Chian black-figure Grand Style (mainly 2nd quarter of the 6th century B.C.) and voluminous, largely spaced figures resulting in partial overlapping of birds and rim band; Boardman-Hayes, *op. cit.* 57-63, esp. 59, nos. 783-786; Lemos, *op. cit.* 173; 185; 187. This chalice serves as a chronological reference for Chian pottery as it comes from the Rhitsona grave no. 50, dated in 560-550 B.C. For the chronology of Chian black-figure which is established mainly on the basis of stylistic criteria due to the scanty external evidence see Lemos, *op. cit.* 186-190. The chalice was an occasional import as no other Chian vases are currently known from the region of Boeotia and comes from the second richest Rhitsona grave (406 items); Sparkes, *Pig* 128.



ATTIC BLACK-FIGURE

PLATE 30

1-4 (and Plate 34, 1). Fig. 7. Siana Cup.

6113 (R.49.261). From Rhitsona.

ABV 70, 2; *Add²* 18 (Sandal Painter); R. M. Burrows- P. N. Ure, *BSA* 14 (1907-8) 253-254, pl. IX, a; P. N. Ure, *AEph* 1915, 116, fig. 1; J. D. Beazley, *JHS* 54 (1934) 89; Haspels, *ABL* 34; E. Pochmarski in F. Krininger et al. (eds.), *Forschungen und Funde (FS B. Neutsch, 1980)* 345; Demakopoulou-Konsola, *Museum* 62, pl. 33; H. A. G. Brijder, *Siana Cups I* 128, n. 197; B. Fellmann, *CVA Munich* 10 (1988) text to pl. 22, 1-2; *To Πνευματικό της Σάμης Exhibition Catalogue* (1989) 266-267, no. 150 (S. Stasiopoulou).

Ht., 13.9 cm; Diam. at lip, 25 cm; Diam. across handles, 33.5 cm; Diam. of foot, 9.2 cm.

Mended but missing fragments from the rim and bowl which are restored. Part of man's legs at the intaglio are infilled with plaster and overpainted. Two figures by the l. handle of side A have faded. Stains from spilled glaze at the r.-handle root of side A. Additions in red faded at places.

Siana cup with overlap decoration on the outside. Lower part of bowl glazed except for a reserved band with rays at its base. Exterior of stem and surface of foot glazed; interior of stem, side and resting surface of foot reserved, except for a glaze circle at join of resting surface to stem and a glaze dot at the centre of the bowl's underside. Handles glazed on the outside only. Tondo framed by a band of alternately black and red tongues bounded by three lines.

I: Man running to r. but looking round. He is naked apart from a folded chlamys draped on his arm.

A: Boxing match. Naked, beardless and big-bellied boxers with thongs exchange blows between three draped onlookers on the l. and two on the r. side. In the background folded garment.

B: Javelin throwing. A naked acontist about to throw his lance is flanked by a gesticulating naked man with folded chlamys draped on his arm and three draped onlookers at either side.

Red: hair and beard of all figures; himation folds.

Sandal Painter. Ca. 560-550 B.C.

Our cup belongs to the category of Siana cups with overlap decoration, that is, with the figured decoration extending on both handle zone and lip, with a black line at the join between the two parts of the cup. For Siana cups, mainly produced in the second quarter of the 6th century B.C., see Brijder, *Siana Cups I* and *Siana Cups II*; *Agora* XXIII, 62-63.

Beazley's Rhitsona Painter to whom were assigned three Siana cups, was later identified with Haspels' Sandal Painter, producer of a few lekythoi: see *ABV* 70; *Para* 28; *Add²* 18 and Haspels, *loc. cit.* Trademarks of the Sandal Painter is the use of hooked collar-bones, the treatment of musculature, the curving stroke in the background presumably indicating a hanging garment and a fondness for red colour. For a close parallel to our side A see *CVA* Robinson Collection 1, pl. 20, 1b, but that scene is more crowded. For a comparable male in the tondo of a fellow Siana Painter, namely the Civic Painter see (*ABV* 71, 2 bis); 682; *Para* 28; *CVA* Hannover 1, pl. 29, 3-4. Duels of warriors or boxers in the presence of onlookers are a common subject in the oeuvre of the Sandal Painter: on such stock figures commonly filling large areas on the handle zone of cups see generally *Kunst der Schale* 151-156. For boxing on Siana cups see Brijder, *Siana Cups I* 128. For boxing and javelin-throwing generally see E. N. Gardiner, *Athletics of the Ancient World* (1930) 197-211; 169-176 and R. Patrucco, *Lo Sport nella Grecia Antica* (1972) 225-267; 171-189 respectively. For a critical overview of the new attributions to the Sandal

Painter see P. Heesen, *The J. L. Theodor Collection of Attic Black-Figure Vases* (1996) 76-78. For hanging garments as filling ornaments see generally Tiverios, *Problemata* 43 ff.

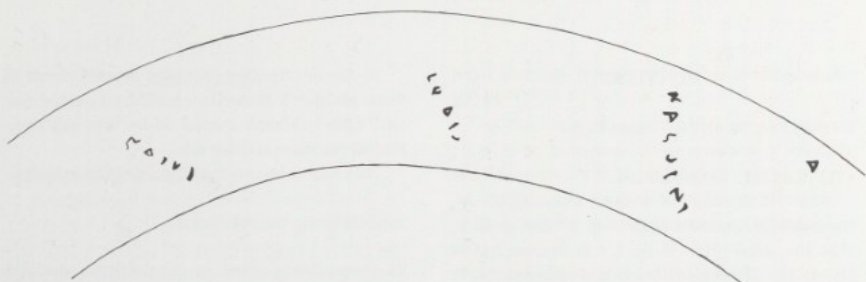


PLATE 31

1-4 (and Plate 33, 1-2; Plate 34, 2). Fig. 8. Siana Cup.

25540. From Pyri, Thebes (Tzoumanekas plot, grave 1).

B. Philippaki, S. Symeonoglou, N. Pharaklas, *ADelt* 22 (1967) B1, 237, pl. 166 a-b; Demakopoulou-Konsola, *Museum* 64.

Ht., 15.2 cm; Diam. at lip, 26.3 cm; Diam. across handles (estimated), 34 cm; Diam. of foot, 9.9 cm.

Mended from several fragments but missing one handle and its handle area, big fragments from the body and foot and smaller ones from the rim which are restored. Poor glaze; traces of burning. Surface extensively damaged with some figures faded. Additions in white (faded) and red.

Decoration on the outside overlap with a glaze line on the rim. Lower part of bowl glazed except for a reserved band filled with four glaze lines. Foot glazed at the exterior; interior reserved with two concentric circles. Resting surface reserved, with a glaze circle at its join to the stem. Handle glazed on the outside only. Tondo framed by alternately black and red tongues bounded by four circles on top and below.

I: Cock to r. above whom a four-petalled flower.

A: Rider to r. in short chiton flanked by three figures at either side, two men and a woman, all wrapped in long chitons and himatia; the himation of the women is the "penguin" type. Among them mock inscriptions running obliquely:

AKAΔAIAHIMIA
B: Three riders to r. in short chiton. A man in chiton and himation looking round with one arm raised and the other clenched walks before two of the horses. In the background hanging fillets.

Under the handles a swan to r.; a lotus bud hanging from the root of one handle only.

Red: manes of horses; folds on himatia of men; wing-bar of swans.

White: female flesh.

The Pyri Painter. Ca. 560-550 B.C.

On Siana cups see above, text to Pl. 30. Our vase should be ascribed to the same hand as the unattributed Siana cup Cleveland 65.78: *CVA* 1, pls. 21 and 22, 2; we might name the vase-painter the Pyri Painter. Both vases display similar renderings of the fringed hair, the ears, the faces with pointed noses and sharp jaws, the red cloaks draped over the men's shoulders, the eagle, the red patch at the flank of the horse, the swan under the handle and the mock inscriptions. The figures are sturdy and amply spaced. Our vase is different in shape, as it has a more flaring rim and a deeper bowl with a very large intaglio. Its profile shows analogies with the



AOHNON
PLATE 32

1-4 (and Plate 33, 3-4; Plate 34, 3). Fig. 9. Siana Cup.

6107 (R.49.263). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-8) 254; P. N. Ure, *AEph* 1915, 117, figs. 2-3; Demakopoulou-Konsola, *Museum* 59.

Ht., 13 cm; Diam. at lip, 25.2 cm; Diam. across handles, 34.2 cm; Diam. of foot, 9.7 cm.

Mended but missing fragments from the rim and bowl which are restored. Additions in white and red.

Double decker decoration on the outside; rim decorated with two rows of unconnected and schematic ivy leaves alternately black and red. Lower part of bowl glazed except for a red band bordered by two sets of triple lines. Exterior of stem and surface of foot glazed; side of foot, resting surface and interior of stem reserved, except for a glaze circle at join of resting surface to stem and a glaze dot at the centre of the bowl's underside. Handles glazed on the outside only. Tondo framed by four circles.

I: Seated sphinx to r. with open wings.

Heidelberg Painter's middle and late period (560-540 B.C.): cf. Brijder, *Siana Cups II* pls. 168 ff. The style of drawing, especially the curlcues indicating covered hands recall similar renderings by the Painter of Athens 533, dated from the late sixties to the late fifties of the 6th century B.C.: cf. *ABV* 68, 1; W. Kraiker, *AM* 59 (1934), Beil. 1, 4-6.

Cavalcades and young riders received by gesticulating himation-clad men are a common theme on Siana cups: Brijder, *Siana Cups I* 141; 161; pls. 28 c; 31 a; idem, *Siana Cups II* 487; pls. 161 c; 162 a-b. The youths are commonly interpreted as members of the aristocratic class (*hippeis*) received by their elders: see E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agonistischem Zusammenhang* (1990) 59-62; P. Heesen, *The J. L. Theodor Collection of Attic Black-Figure Vases* (1996) 107. For a similar medallion by the C Painter featuring a cock above which is a multi-petalled flower between lotus-buds see Brijder, *Siana Cups I* pl. 22, e; cf. also *CVA* Basel 1, pl. 25, 5. Swans under the handles appear on cups by the Heidelberg Painter, but are different: cf. Brijder, *Siana Cups II* 370. For mock inscriptions in general see Tiverios, *Problemata* 41-43.

A: Theseus and the Minotaur. In the centre and on larger scale, the hero wearing short chiton and wreath attacks Minotaur with a sword while grabbing him. The event is witnessed on either side by a draped woman and three youths, the last of whom is naked.

B: The same, but Theseus plunges his sword in the back of the monster and there are four male onlookers at either side.

Red: large areas on the garment of the hero, the women and the second male in the row; hero's fillet; Minotaur's mane; hair of naked males and nipple of one of them; himation folds of women.

White: female flesh; stripes on the garments of youths.

Ca. 550 B.C.

Our cup belongs to the category of Siana cups with double decker decoration, that is, with a separate figured handle zone and a lip that is usually ornamental. The rather small scale drawing and degenerate ivy-leaf decoration of this cup makes it contemporary with the early specimens of the Little Master Cups which prevail in cup production in the 3rd quarter of the 6th century B.C. For transitional pieces featuring characteristics of Siana and lip cups see D. Callipolitis-Feytmans, *RA* 1972, 73-82. Our painter is inspired by the Little Masters in subject-matter and composition: cf. band cup with Herakles and the Lion, *CVA* Villa Giulia 3, pl. 27, 4. The struggle of Theseus and the Minotaur occurs in band-cups, the most famous of which is the one by Archikles and Glaukytes, there naming one of the women Ariadne: *ABV* 160, 2; *CVA* Munich 11, pl. 4, 2; 6; see further *CVA* Taranto 2, pl. 6, 3 and *CVA* Naples 1, pl. 17, 1. For the subject-matter in general see *LIMC* VI (1992) s.v. Minotauros (S. Woodford) and *LIMC* VII (1994) s.v. Theseus, nos. 228-263 (eadem). For sphinxes, a common theme on Siana cup medallions, see P. Heesen, *The J. L. Theodor Collection* (1996) 133-135, fig. 87, and, generally, *LIMC* VIII (1997) s.v. Sphinx (N. Kourou et al.)

PLATE 33

1-2. See Plate 31.

3-4. See Plate 32.

PLATE 34

1. See Plate 30.
2. See Plate 31.
3. See Plate 32.

PLATE 35

- 1-4. Fig. 10. Stemless Cup.

17076 (R.12.42). From Rhitsona.

ABV 214, 51 (Segment Class); R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 318; P. N. Ure, *AEph* 1915, 127, figs. 24-25; P. N. Ure, *AEph* 1916, pl. 4; Bloesch, *Schalen* 118, no. 10; K. Schauenburg, *RdA* 1 (1977) 18, n. 5; Demakopoulou-Konsola, *Museum* 62, pl. 33; Immerwahr, *Vase Inscriptions* 2043-2044, no. 7677.

Ht., 4.2 cm; Diam. at lip, 14.4 cm; Diam. across handles, 19.2 cm; Diam. of foot, 5.5 cm.

Mended but missing small fragments from rim, bowl and foot which are restored. Good glaze. Additions in red partly preserved.

Stemless cup with hemispheric bowl on disc foot. Exterior glazed apart from reserved bands at the join of bowl to foot. Side, resting surface and ceiling of foot reserved. Sloping inner side of foot glazed. Handle panels reserved with four dots on one of them due to dripping; handles glazed on the outside only. Interior with a glaze line denoting the lip; the figure-scene covers the entire surface except for the exergue.

I: Youth mounting quadriga. He is naked but filleted, with a sword mounted on his waist and holds a rod. In the background a palm-tree. In the exergue, dots.

Red: youth's fillet; manes, breastbands and tails of horses.

Segment Class. 510-500 B.C.

The Segment Class, mainly comprising stemless cups, was named after the type of interior decoration it bears. The figure-scene spreads over the entire surface, which is divided in a large main zone and a small lower area (exergue) below the groundline. The ample treatment of interior space, popular in the last decades of the 6th century B.C. has its origins in Laconian black-figure and is also met in Ionia. For the Segment Class see *ABV*

212-215; 690; *Para* 102-104; *Add*² 57; A. Greifenhagen, *BerlMus* 9 (1959) 2-6; *Agora* XXIII, 68. The specimens placed early in the series are distinguished by a fillet between bowl and foot, whereas late ones such as ours feature a reserved line: Bloesch, *op. cit.* 119. For dots in the exergue see *CVA* Turin 2, pl. 2 and E. Gjerstad, *Greek Geometric and Archaic Pottery found in Cyprus* (1977) pl. 50, 2. The majority of the scenes focus on Dionysiac subject-matter, while an excerpt from a departure scene, such as here, is unique. The palm-tree may ascribe the scene a heroic-mythological dimension and occurs also on a Segment cup depicting satyrs: *Para* 103, 22 quater and *Add*² 57; W. G. Moon and L. Berge (eds.), *Greek Vase-Painting in Midwestern Collections* (1979) 90, no. 53. For the palm-tree see H.-F. Miller, *The Iconography of the Palm in Greek Art: Significance and Symbolism* (Diss. University of California at Berkeley, 1979). For departure scenes with chariots see text to Pl. 48.

PLATE 36

- 1-4. Fig. 11. Droop Cup.

6026 (R.31.167). From Rhitsona.

ABV 192, 4 (The Group of Rhodes 12264); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-8) 275; P. N. Ure, *AEph* 1915, 123, fig. 14; P. N. Ure, *JHS* 52 (1932) no. 98; Bothmer, *Amazons* 85, no. 152.

Ht., 16 cm; Diam. at lip, 29.3 cm; Diam. across handles, 38.2 cm; Diam. of foot, 11.1 cm.

Mended from many fragments some of which missing and restored. Surface destroyed at joins. Good glaze. Additions in white (faded) and red.

Glazed rim with a reserved line at the edge of the lip. Inside glazed with a reserved line at the join of rim to bowl and a reserved disk with a central dotted circle in the middle. Handle zone with triple line as groundline. On the lower part of the bowl a red band, two rows of interconnected dots bounded by triple lines, a black band, and, at the base, rays alternately black and reserved framed by triple lines. At the join of bowl to stem a red fillet. Stem reserved and grooved at its upper part, glazed below; interior of stem with a glaze band at its beginning. Foot glazed, reserved at lower-most 1 mm, and at the slightly sloping resting



surface which has a dipinto brush stroke on it. At join of resting surface to interior of stem a glaze band. Handles glazed on the outside only.

A: Amazonomachy. A chariot wheeling round, flanked by a duel between an attacking Greek and a kneeling Amazon at either side. The scene is framed by a horizontal palmette at each handle. The charioteer carries a Boeotian shield on his back and the fighting figures are fully armed with helmet, corselet, greaves, spear and shield (devices: star, dot, arc). On the shield of the r.-hand Amazon a gaping snake in relief as shield device.

B: The same, with minor differences in the rendering of horse heads and the overlapping shields of the fighting pair by the l. handle. The device of the gaping snake appears here on the shield of the l.-hand warrior.

Red: charioteer's hair; manes and breastbands of horses; markings on helmets; corselets; rim of shield.

White: female flesh; charioteer's gown; baldric across corselet of warrior; shield devices.

Group of Rhodes 12264, 510-500 B.C.

Our Droop cup displays all the main features of this class, namely a sharply offset rim, a red fillet at the join of bowl to foot and a reserved, grooved upper part of stem. Ure classified Droop cups in three categories according to the decoration of the handle zone or of the lower part of the bowl; both Rhitsona cups presented here (see below Pls. 37-38) fall into his Group III (animals or human figures) and come from the same grave dated ca. 515 B.C., which is a compromise date between 530 B.C. (P. N. Ure, *JHS* 52 [1932] 55-71, esp. 66) and ca. 500 B.C. (Haspels, *ABL* 108); see P. N. Ure in *Studies presented to David M. Robinson* II (1953) 51. On the Droop cups see further: J. P. Droop, *JHS* 30 (1910) 21-30; J. D. Beazley-H. G. G. Payne, *JHS* 49 (1929) 270-271; F. Villard, *REA* 48 (1946) 171-72; C. M. Stibbe, *Lakonische Vasenmaler des sechsten Jahrhunderts v. Chr.* (1972) 142-143; J.-J. Julliy, *Latomus* 124 (1973) 50-52 (diffusion); *CVA* Athens 3, pls. 38-46; *Agora* XXIII, 65-66.

On the Group of Rhodes 12264 see *ABV* 192-194; 689; *Para* 79; *Add*² 52. It comprises mainly Droop and band cups decorated with fights, usually

Amazonomachies. The chariot wheeling round, the horizontal palmettes and especially the sphinxes at the handles resemble analogous motifs popular with the CHC Group. For the shield device of a gaping snake in relief see *CVA* Athens 3, pl. 44, 2.

The chronology of Group of Rhodes 12264 Droop cups relies on the date of Rhitsona grave 31 (ca. 515 B.C., for which see above) and on the lower date of the early phase of the "3-cellae temple" in Xanthos (postulated in the last decades of the 6th century B.C.) where such cups were found in fragments: see H. Metzger, *Fouilles de Xanthos* II (1963) 29-38, esp. 31 ff. and idem, *Fouilles de Xanthos* IV (1972) 138. The skyphos Thebes 25541 (see below Pl. 48) attributed to the same Group offers another concurring chronological indication, as it is dated in the last decade of the century by comparison to the CHC skyphoi with which it is affiliated. A stylistically related band-cup (Group of Louvre F 81) was found in a grave at Sindos, which could probably be downdated by a decade: cf. ΣΙΝΔΟΣ (1985) 132-133 (M. Tiverios). For horizontal palmettes by the handles see J. D. Beazley, *JHS* 52 (1932) 187, n. 26. For late black-figured Amazonomachies with chariots see Bothmer, *Amazons* 84-89 and *LIMC* I (1981) s.v. Amazones, nos. 253-482 (P. Devambez-A. Kauffmann-Samaras).

PLATE 37

- 1-4. Droop Cup.

6021 (R.31.168). From Rhitsona.

ABV 192, 2 (The Group of Rhodes 12264); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-8) 275; P. N. Ure, *AEph* 1915, 123, fig. 15; P. N. Ure, *JHS* 52 (1932) 65, no. 94; H. Metzger, *Fouilles de Xanthos* IV (1972) 138.

Ht., 15.3 cm; Diam. at lip, 28.6 cm; Diam. across handles, 37.5 cm; Diam. of foot, 11.4 cm.

Mended. Missing one handle and several small fragments which are restored. Surface destroyed at joins. Good glaze. Additions in white and red well preserved.

Glazed rim with a reserved line at the edge of the lip. Inside glazed with a reserved line at the join of rim to bowl and a reserved disc with a central dotted circle

in the middle. Handle zone framed with a single line on top and a triple one below. On the lower part of the bowl a glaze band, two rows of ivy framed by a triple line, a black band, and, at the base, a ray-band framed by a triple line. At the join of bowl to stem a red fillet. Stem reserved and grooved at its upper part, glazed below. Foot glazed, reserved on its slightly sloping resting surface. At join of resting surface to interior of stem a glaze band. Handles glazed on the outside only.

A-B: Fight. A central group of a charioteer on quadriga accompanied by a warrior fighting on foot to r.; they are flanked by a pair of fighting warriors at either side. The scene is framed by a sphinx facing each handle. The charioteer wears long chiton belted with animal skin and carries a shield on his back. The fighting figures are fully armed with helmet, corselet, greaves and hold spear and shield (device: eagle). In the field hanging sash. Both sides repeat the same composition with minor variations in the rendering of the helmets and a transposition of the shields.

Red: charioteer's hair; manes and breastbands of horses; rims of shields, markings on helmets and corselets; chest and part of sphinxes' wing.

White: middle horses and dots on the breastbands of the near trace horses; charioteer's gown; part of warriors' helmets and dots on the hem of their gear; one shield apart from its rim and shield device of the other; face and chest of sphinxes.

Group of Rhodes 12264. 520/510-500 B.C.

For Droop cups by the Group of Rhodes 12264 see text to Pl. 36, above. For a similar composition see *ABV* 192, 1; *Clara Rhodos* 4 (1930) 384, fig. 434 and *ABV* 192, 3; *CVA* Metropolitan Museum of Art 2, pl. 21, 34 a-b. Combats are favourite subjects on Droop cups: see P. N. Ure, *JHS* 52 (1932) 65, nos. 93-100. The animal skin girding the chiton of the charioteer is an accessory usually occurring in degenerate Gigantomachies of the late 6th century B.C. In the beginning of the Gigantomachy series it is Herakles dressed in his lion skin who fights on the chariot. As such scenes become gradually more generic, Herakles is replaced by a hoplite and finally by a charioteer whose animal girdle is probably a borrowing from the iconography of Herakles. For developments in the iconography of the

Gigantomachy ending in generic, unspecified fights see *LIMC* IV (1988) s.v. Gigantes, esp. nos. 139-140 (F. Vian-M. B. Moore).

PLATE 38

1-4. Fig. 12. Little-Master band cup.

6028 (R.31.169). From Rhitsona.

ABV 193, 1 (near the Group of Rhodes 12264); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-8) 275; P. N. Ure, *AEph* 1915, 120, fig. 9.

Ht., 15.8 cm; Diam. at lip, 28.1 cm; Diam. across handles, 36.9 cm; Diam. of foot, 11.2 cm.

Mended but missing several small fragments which are restored. Glaze misfired red and peeled off on lip and one handle. Additions in white and red well preserved on one side only.

Glazed rim with a reserved line at the interior. Inside glazed except for a reserved disc in the middle with a central dotted circle. Lower part of bowl glazed except for a thin reserved band. At join of bowl to stem a fillet, overpainted red. Glazed foot reserved on its side, resting surface, underside and interior of stem. Handles glazed on the outside only.

A-B: Fight. In the centre charioteer on quadriga, flanked by a pair of fighting warriors at either side. The scene is framed by a sphinx at either side, one facing each handle, the other looking round. The charioteer wears long chiton belted with animal skin and carries a Boeotian shield on his back. The fighting figures hold spear and overlapping shields (device: 8-rayed star with dots).

Red: charioteer's hair; manes and breastbands of horses; helmets and markings on corselets of warriors; torso of sphinxes.

White: charioteer's gown; shield devices; dots on helmets and baldrics; face, chest and wingbar of sphinx.

Near the Group of Rhodes 12264. 520/510 - 500 B.C.

For the Group of Rhodes 12264 see text to Pl. 36, above. The draughtsmanship is hastier here, but this does not necessarily indicate a later date as this cup was found in the same Rhitsona grave with other cups of the Group (see Pls. 36-37). For a similar style of drawing and composition see the band-cups *ABV* 192,



9; *Clara Rhodos* 8 (1936) 104, figs. 91-92 and *Para* 79; P. Alexandrescu, *Histria* IV (1978) 74, pl. 45, no. 404. A cup in London (*ABV* 193, 2; *CVA* British Museum 2, pl. 17, 2) is of similar style but does not feature the chariot. For the possible reading of the scene as a generic Gigantomachy or otherwise a Homeric battle see above, text to Pl. 37.

PLATE 39

1-5. Cup.

17103 (R.18.72). From Rhitsona.

ABV 506, 2 (Group of Delos 555); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-8) 290; P. N. Ure, *AEph* 1915, 126, figs. 18-19; Th. K. Cheliotis in *Thorikos* VII 1970-1971 (1978) 140, no. 10.

Ht., 9.4 cm; Diam. at lip, 24.1 cm; Diam. across handles, 31.2 cm; Diam. of foot, 9.4 cm.

Mended and restored. Missing small splinters and chips all around; big missing fragments from side B and above one handle are restored. Additions in white and red well preserved. *Musei R. 5, to 7.5 Y 5/6*

Cup of continuous contour from lip to foot, with a glazed line marking its rim. Intaglio with single figure framed by triple glaze line; the rest of the inside glazed. Lower part of bowl glazed except for two reserved bands. Glazed stem inside and out. Glazed foot, apart from its side and resting surface. Handles glazed on the outside only. Under each handle a single ivy leaf, one very thick.

I: Satyr walking to r. with outstretched arms.

A: Dionysos seated to r. among nymphs. The god holding a horn-rhyton is flanked at either side by a nymph, one gesticulating, the other holding out a wreath. The scene is framed by two naked dancing silens. All seated figures are enveloped in chitons and himatia, wear hair-fillets and sit on folding stools. In the field dot ivy with grapes.

B: The same, but one nymph sits on a rectangular seat.

Red: god's forelocks and beard; hair-fillets; dots on garments.

White: female flesh; Dionysos' chiton; top of his horn-rhyton; dots on garments and stools.

Group of Delos 555 (Ure's Type E2). About 490-480 B.C.

Our cup is one of seven vases (two cups and five lekythoi) that was ascribed to the Group of Delos 555, a sub-group of the large Class of Athens 581 which mainly comprises lekythoi: see *ABV* 501, 80. Dionysos seated with dancing nymphs is depicted on a lekythos of the Group of Delos 555: see *CVA* Compiègne pl. 12, 11. However, the women here may be intended as deities, perhaps Ariadne or Semele.

The type of our cup belongs to a series termed by P. N. Ure as Type E with two subdivisions (E1 and E2) according to whether the underside of the foot is flat (E1) or maintaining inside the outward curve, as here (E2). Beazley classified Type E2 as "Type B without jog" (e.g. *ABV* 506, 1-2). According to Cheliotis (*op. cit.* 137-141) Ure's cup Type E stands in the middle between Type A and Type B. Type E cups are produced in the first half of the 5th century B.C. and are regarded as late variants of Type A ones. They are decorated, among others, by painters of the Haimon and the Leafless Group. This type of cup was borrowed by Boeotian potters and the local imitations are not always readily distinguishable: see Cheliotis, *op. cit.* 141; L. B. Ghali-Kahil, *BCH* 74 (1950) 54-61; E. Simon, *AntK* 19 (1976) 19-23. For Boeotian Type E cups see also Maffre, *CPC* 487-504.

PLATE 40

1-4. Fig. 17. Skyphos.

6011 (R.31.176). From Rhitsona.

Para 84, 8 (Ure's Class of skyphoi A 1); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 276; Ure, *Sixth* 58, pl. 17, 6; Haspels, *ABL* 36; R. Stupperich, *Boreas* Beih. 6 (1990) 49.

Ht., 14.3 cm; Diam. of mouth, 19 cm; Max. Diam. at handles, 26.5 cm; Diam. of foot, 11.6 cm.

Mended from fragments and restored. Missing small parts of the body. Surface abraded at the area of one handle. Dull glaze partly flaked off. Additions in white and purplish red mostly well preserved.

Inside glazed with reserved band round the rim. Glazed lip rounded on top and set off by reserved groove. Dilute glaze line above the figure-zone. Lower part of vase glazed, interrupted by reserved band. Foot glazed apart from resting surface. Underside glazed. Handles glazed on the outside only.

A-B: Warrior kneeling to r. in front of a standing draped man. The warrior wears a Corinthian helmet, a corselet with two crossing straps and holds a shield. A fillet is tied on his helmet and a sword is mounted at his waist (on one side of the vase). The man is envelopped in his himation and has a hair fillet.

At the handles scrolled horizontal palmettes with two small addorsed palmettes attached to their stem at the roots of the handles. Under each handle, inverted lotus flower with a palmette above it.

Red: border of warrior's corselet, girdle and fillet; folds of man's drapery and fillet.

White: warrior's shield; straps and part of helmet's decoration consisting of dots and crested edge.

Ure's Class of Skyphoi A 1. About 520-510 B.C.

On this Class, characterized by a rounded glaze rim tooled on the exterior and handle decoration of large horizontal palmettes combined with small upright ones and an inverted lotus flower see generally *Para* 83-86 and M. Pipili, *CVA Athens* 4, text to pls. 14-23 (with bibliography); for specimens with a comparable combination of palmettes, where the upright ones are larger than usual see e.g. *CVA Athens* 4, pl. 19; R. Stupperich, *op. cit.* pl. 9, 6 and 10, 3; *Para* 83, 3 (unpublished: photo at the Beazley Archive).

The duet of the crouching hoplite in front of a man was associated with armed dance by Beazley (*Para* 84) although in such scenes the second figure is normally a flute-player: see J. C. Poursat, *BCH* 92 (1968) 550-615, figs. 10-30, esp. 578 and fig. 28. For generic scenes of armed dance with crouching warriors see further P. Ceccarelli, *La pirrica nell' antichità greco-romana* (1998) 246 ff., especially 249-250. Pyrrhicists accompanied by a flute player appear once more on a skyphos of Class A 2 but they are not crouching as here: see *Para* 91, 10 (unpublished: photo at the Beazley Archive). The warrior could be interpreted alternately as a victorious *hoplitodromos* before an official. For the motif of the crouching warrior and the contexts in which it occurs see M. A. Tiverios, *AEph* 1980, 58-74, esp. 62-63, noting the rarity of depictions of crouching athletes. The wreathed mantled man tilting his head slightly back might proclaim the victor who is already filleted. The scene is rendered summarily omitting details such as the greaves of the warrior. For the officials engaged in proclaiming the victors see P. Valavanis, *BCH* 114

(1990) 325-359, esp. fig. 17 and E. Kephaliidou, *Νέκρως* (1996) 49, pl. 28 (Γ61); pl. 30 (for a bending rather than crouching victor); and 38-39 for the armed race (with bibliography). Athletic scenes occur often on skyphoi of Class A 1: see M. Pipili, *CVA Athens* 4, p. 34, text to pl. 22, 1-2 with comparanda and bibliography.

PLATE 41

1-4. Skyphos.

6076 (R.51.236). From Rhitsona.

Para 84, 12 (Ure's Class of skyphoi A 1; erroneously stated R.51.236); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 270; Ure, *Sixth* 58, pl. 17, 2; Haspels, *ABL* 36.

Ht., 12.5 cm; Diam. of mouth, 17.9 cm; Max. Diam. at handles, 24.5 cm; Diam. of foot, 10 cm.

Mended but missing large fragments from the body which are restored. Surface partly abraded. Dull glaze partly misfired red. Additions in white and red. Inside glazed with reserved band round the rim. Concave lip rounded on top and set off by reserved groove. Dilute glaze line above the figure-zone. Lower part of vase glazed, interrupted by reserved band. Foot glazed apart from resting surface. Underside glazed. Handles glazed on the outside only.

A-B: Silen pursuing nymph. A silen advances to r. towards a nymph striving to r. but looking round. Both are filleted. The nymph wears a spotted chiton and fawn skin.

At the handles scrolled horizontal palmettes with two small addorsed palmettes attached to their stem at the roots of the handles. Under each handle, inverted lotus flower with a palmette above it.

Red: fillets; tail of silen.

White: female flesh (directly on vase fabric) and spots on the nymph's clothing (faded).

Ure's Class of Skyphoi A 1. About 520-510 B.C.

For skyphoi of Ure's Class A1 see above, text to Pl. 40. The handle palmettes have a large heart and the lateral leaves are rendered in a smaller scale. For two skyphoi with a similar scene cf. *Para* 84, 13 (unpublished, photo at the Beazley Archive) and 14; *CVA Reading* 1, pl. 10,



9 a-c; cf. also *Clara Rhodos* 8 (1936) 100, fig. 87. For the amorous liaisons between silens and nymphs see G. Hedreen, *JHS* 114 (1994) 47-69; and generally S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (1998) esp. 43-52; 106-111.

PLATE 42

1-4. Fig. 18. Skyphos.

17099 (R.18.76). From Rhitsona.

ABV 626, 1 (somewhat recalls CHC Group); *Para* 91, 12; Ure, *Sixth* 58-59, pl. 17, 8; Haspels, *ABL* 36; J. D. Beazley, *Some Attic Vases in the Cyprus Museum* (1948) 23, no. β 40.

Ht., 7.5 cm; Diam. of mouth, 9.5 cm; Max. Diam. at handles, 14.5 cm; Diam. of foot, 6.8 cm.

Mended but missing small fragments which are restored; part of handle ornament repainted. Surface destroyed at the upper part of one side and on the handles. Dull glaze partly flaked off. *Munsell* 5 YR 7/4 to 7.5 YR 7/4. No incision. Additions in white.

Inside glazed with reserved band round the rim. Slightly concave rim with rounded lip decorated with dot-ivy framed by glaze bands. On the lower part of the vase four glaze lines. Foot glazed apart from lower half of the side and resting surface. Underside reserved with two circles and a dot. Handles glazed on the outside only.

A-B: Courtship scene. A male courting another holding cock.

At the handles scrolled horizontal palmettes with two small addorsed palmettes attached to their stem at the roots of the handles. Under each handle, inverted lotus flower.

White: cock.

Recalls the CHC Group. (Ure's Class A 3). About 500 B.C.

According to Beazley, our skyphos together with the Rhitsona R.31.182 "somewhat recall the courting vases of the CHC Group, but do not belong to it": *ABV* 626. On the basis of its shape and ornament this skyphos fits in Ure's Class A 3, a class of skyphoi which differ from those of Class A 1 in that they are smaller and they feature a concave lip decorated with dot-ivy, glaze lines at the lower body and dotted circles on a reserved

underside. The silhouette drawing, a technique common on Haimonian vases, and the subject-matter, common in the CHC Group, are features which, together with the poor quality of our vase, suggest a date at the end of the 6th century B.C. or slightly later.

Courtship scenes with males one of whom holds or offers a cock, are common on A 2 and A 3 skyphoi as they are in the series of CHC skyphoi (cf. *CVA Athens* 4, pl. 25, 3-4 and Ure, *Sixth* pl. 17 [R.31.182]). Our scene belongs to Beazley's type b (*op. cit.* 18-24). For bibliography on courtship scenes in general see text to Pl. 54, 4-6.

PLATE 43

1-4. Skyphos.

6027 (R.31.172). From Rhitsona.

ABV 209, 1; *Para* 94 (Krokotos Group); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 276; Ure, *Sixth* 59, pl. 18, 1; Haspels, *ABL* 108; A. D. Ure, *JHS* 75 (1955) 90-91, no. 6; Demakopoulou-Konsola, *Museum* 60; K. van Gelder, *Thorikos VII* (1970-1971) 125, n. 15; M. Pipili, *CVA Athens* 4 (1993) text to pl. 29.

Ht., 16 cm; Diam. of mouth, 22.4 cm; Max. Diam. at handles, 28.4 cm; Diam. of foot, 13.6 cm.

Mended from fragments. Missing small parts and splinters which are restored. Additions in white, yellow and red mostly well preserved.

Inside glazed apart from reserved line round the rim and reserved tondo with dotted glaze circle. Concave lip with ivy wreath framed by glaze bands. Figure zone framed by single glaze line above and by six such lines in groups of two below, followed by band of alternating black and red tongues. Red fillet at join of bowl and foot. Foot glazed apart from lowest part of side and resting surface. Underside reserved. Handles glazed on the outside only.

A: Dionysos riding to r. on ithyphallic mule in the company of silens and nymphs playing music. The god is wrapped in his cloak and holds the reins of the animal accompanied by a silen walking by. At either side a nymph playing the lyre and another the flutes. Each wears a *krokotos* chiton, a himation and a blossomed wreath on her head. At both sides of the scene a silen rushes off looking round and gesticulating. On the background schematized ivy branches.

B: Similar scene, except that the silens are replaced

by dancing nymphs in full *krokotai* chitons. The mule is not ithyphallic and the head of the silen is left unincised.

Under each handle a black dolphin in silhouette.

Red: hair and beard of god and silen; hair-fillets; pupils in eyes of women; stripes on himatia; flutes; mane of mule.

White: female flesh; lyre; blossoms on wreaths; buttons on sleeves of lyre player's chiton; patches on god's and mule's body. Dots on clothing of women and on mule's harness.

Yellow: chitons of women (*krokotai*).

Heron Class. Krokotos Group (related to the Krokotos Painter). About 510-500 B.C.

For the Krokotos group of skyphoi, thus named by A. D. Ure because of the yellow chitons of the women, see *JHS* 75 (1955) 90 ff. Our vase was associated by her with the skyphoi Thebes R.31.173, Athens 368 and cups by a member of the Krokotos Group, namely the Durand Painter or a close associate: Ure, *op. cit.* 101, and *ABV* 207-208; see also M. Pipili, *CVA Athens* 4, p. 41-42, text to pl. 29.

For other examples of a riding Dionysos amidst the thiasos see *ABV* 206, 1 and 208, 2. The motif is used to depict Dionysos but also Hephaistos returning to Olympus. When Dionysos is intended he usually holds a kantharos or a vine branch and wears an ivy wreath: see *LIMC* III (1986) s.v. Dionysos, nos. 392-403 (C. Gasparri). Hephaistos is identifiable when he holds the blacksmith's utensils and is commonly accompanied by Dionysos on foot; however, he also occurs in more generic scenes and from 540 B.C. onwards scenes with Dionysos on a mule are modelled on the return of Hephaistos with the emphasis placed on the procession rather than on the myth; the comical effect produced by the ithyphallic animal is thus emphasized: see *LIMC* IV (1988) s.v. Hephaistos, nos. 133; 144 (A. Hermay-A. Jacquemin); Carpenter, *Dionysian* 26-27. Although the riding god on our skyphos was called Dionysos (*ABV* 209, 1; Ure, *Sixth* 59) the god cannot be securely identified on our skyphos due to lack of attributes. Much as on our scene a silen walks by the god on the cup Lucerne Market (*ABV* 208, 2 bis, *Para* 98; *Ars Ant. Aukt.* iii, pl. 39, 94) by the Durand Painter (here called Hephaistos by Beazley). For similar scenes on amphorae see *Kunst der Schale* 379, figs. 67.10 and 67.11.

Dolphins as decorative motifs occur under the handles of black-figured cups (esp. late ones, such as by the Leafless Group, *ABV* 632 ff.) but are less common on skyphoi. Besides the red-figured R.31.172 and R.31.173 (see below, Pl. 44) discussed here, see also the white-ground skyphos 25541 (below, Pl. 48). The motif was taken over by Boeotian painters as it occurs under the handle of a Boeotian skyphos which is a copy of the Attic Heron Class: see *CVA Zürich* 1 III G, pl. 27, 1-4. For dolphins in Greek vase-painting see van Gelder, *op. cit.* 123-129 and St. Vidali, *Archaische Delphindarstellungen* (1997).

PLATE 44

1-4. Fig. 19. Skyphos.

6024 (R.31.173). From Rhitsona.

ABV 209, 2; *Para* 94 (Krokotos Group); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 276, pl. 11, i; Ure, *Sixth* 59; Haspels, *ABL* 108; A. D. Ure, *JHS* 75 (1955) 91, no. 7; H. Brandenburg, *Studien zur Mitra* (1966) 81; *Dimitrakopoulos-Konsolaki Museum* 60, pl. 10; K. van Gelder, *Chronos* 22 (1970-1971) 1938; *JHS* 15; M. Pipili, *CVA Athens* 4 (1993) 41-42, text to pl. 29.

Ht., 16 cm; Diam. of mouth, 22 cm; Max. Diam. at handles, 29.9 cm; Diam. of foot, 13.7 cm.

Mended from fragments. Additions in white, yellow and red well preserved. Few blob-like stains.

Inside glazed, apart from reserved line round the rim and reserved tondo decorated with dotted glaze circle. Concave lip with ivy wreath framed by glaze bands. Above the figure zone a single dilute glaze line; below, two sets of parallel lines framing a black band, followed by a band of alternating black and red tongues. Below the tongue band a red line of uneven thickness. Red fillet at join of bowl and foot. Foot glazed apart from lowest part of side and resting surface. Underside reserved. Handles glazed on the outside only.

A: Man reclining in vineyard in the company of female musicians and dancers. He lies to l. on a mattress resting one arm on a cushion and holding a kantharos in the other. He wears a turban and a long striped himation leaving one shoulder naked. At his head stands a woman playing the flutes and at his feet another playing the lyre. Each wears a *krokotos* chiton,



a himation and a turban-like striped sakkos. On either side a woman dressed in a *krokotos* chiton and a turban-like sakkos dances away looking round. On the background vine branches with grapes.

B: Similar scene except that the man is naked and lies on the ground.

Under each handle a black dolphin in silhouette.

Red: beard of man; pupils in eyes of women; stripes on himatia, turbans and sakkoi; flutes.

White: female flesh; lyre; kantharos; cushion of naked man; line on mattress; buttons on sleeves of women's chitons.

Yellow: chitons of women (*krokotai*); cushion of draped man.

Heron Class. Krokotos Group (related to the Krokotos Painter). About 510-500 B.C.

For the Krokotos group of skyphoi and for the association of our skyphos with the Durand Painter see above, text to Pl. 43. For similarly reclining men in the presence of musicians and dancers on vases of the same workshop see *ABV* 206, 2; *CVA Heidelberg* 1, pl. 42, 3-5; *Para* 94; *Meibohm* 100, no. 1493; *CVA Athens* 4, pls. 29-30.

For the identity of the turbaned man, common on Krokotos vases, see *CVA Athens* 4, *loc. cit.* He is commonly interpreted either as Dionysos, especially when he holds a kantharos as here, or just as a mortal reveller when he is naked. Two reclining men with unusual headdresses in an outdoor banquet appear on a skyphos of the Heron Class: J. McK. Camp, *Hesperia* 65 (1996) 246, no. 22, pl. 72. Banqueting in the open air is associated with festivals in sanctuaries and perhaps such scenes in vineyards may refer to cult ritual in honour of Dionysos, where the reclining god is depicted as the symposiast "par excellence". For the identification of this type of headdress with the "mitra" see Brandenburg, *op. cit.* esp. 76-86 (worn by symposiasts) and contra R. Tölle-Kastenbein, *RA* 1977, 23-36; N. P. Beazantakos, *H Aggala Ellhnikh Mitra* (1987). It is worn by men and women in contexts of symposia and komos during the years 520-460 B.C. For turbaned banqueters see Schäfer, *Symposion* 53; *Kunst der Schale* 276-279 and for outdoor symposia *op. cit.* 306-309; 390-391. The Krokotos reclining men should better be dissociated from the "Anacreontic" komasts who, besides the turban, also wear female clothing,

earrings and may hold parasols and barbitons. The men of the Krokotos skyphoi do not assume a feminine appearance and they recline on the ground instead of dancing in a komos. On the "Anacreontic" vases see J. Boardman-D. C. Kurtz in *Greek Vases in the J. Paul Getty Museum* 3 (1986) 35-70; F. Frontisi-Ducroux and F. Lissarrague in D. M. Halperin, J. J. Winkler, F. I. Zeitlin (eds.), *Before Sexuality* (1990) 211-256; S. D. Price, *GRBS* 31 (1990) 133-175; M.-H. Delavaud-Roux, *RA* 1995, 227-263; B. S. Ridgeway, *AJA* 102 (1998) 721-722; M. C. Miller, *AJA* 103 (1999) 223-253. For dolphins under the handles see text to Pl. 43.

PLATE 45

1-4. Skyphos.

25542. From Pyri, Thebes (Tzoumanekas plot, grave 2).

M. Pipili, *CVA Athens* 4 (1993) text to pls. 30 and 37; not previously published.

Ht., 16.7 cm; Diam. of mouth, 22.1 cm; Max. Diam. at handles, 29.2 cm; Diam. of foot, 13.5 cm.

Mended, with small fragments restored all around. Good black glaze. Additions in white, yellow and purple mostly well preserved.

Inside glazed apart from reserved line round the rim and reserved tondo decorated with dotted glaze circle. Concave lip decorated with degenerate ivy wreath between two glaze bands. Single glaze line above the figure zone; below it, thick glaze line, a thinner one and a triple one followed by a band of alternating black and red tongues above a double glaze line. Thin reserved fillet at the join of bowl and foot. Foot glazed apart from the resting surface. Underside reserved with three concentric glaze circles around a central dot. Handles glazed on the outside only.

A: Komos. A naked, filleted komast to r. plays the flutes, while a Nereid holding a dolphin dances away. She wears a chiton, himation and turban. Between the two is a tree. On the left an ithyphallic silen touches a nymph in peplos who snaps the krotala.

B: Similar scene, but without the reveller. The flute-playing is here assumed by a wreathed silen.

Under each handle a black dog.

Red: stripes on himatia; beards; komast's fillet; pupils in eyes of women.

White: female flesh; dots on branches; wreath; brow

and moustache of one silen; stripe on the belly of one dog.

Yellow: neck-line, edge of sleeve and hem of the women's garments; stripes on their turbans; hair-fillets.

Heron Class. Sub-Krokotos Group. About 500 B.C.

For the Sub-Krokotos Group see A. D. Ure, *JHS* 75 (1955) 92 ff. and *CVA* Athens 4, pls. 32-40. It is later in date than the Krokotos Group and its diagnostic features as described by Ure are the degenerate ivy leaves on the rim and the lack of yellow colour which is restricted to the hems of the chitons.

Women with castanets and dolphins, together with a musician and a black dog under each handle appear on the Sub-Krokotos skyphos Rhitsona 18.95 depicting Peleus and Thetis (*ABV* 209, 3; Ure, *Sixth* pl. 18, 2; A. D. Ure, *op. cit.* 92-93). Our vase seems to be decorated by the same hand. For a sea-nymph fleeing in a similar posture, but in a different context see *LIMC* VI (1992) s.v. Nereides, no. 257 by the Sappho Painter (N. Icard-Gianolio and A.-V. Szabados). Black dogs under the handles are less common than white and yellow ones; they appear also on the skyphoi Louvre CA 792 and Athens 1110: Ure, *op. cit.* 92 and *CVA* Athens 4, pl. 37, 3-4; see also the skyphos Thebes 17078, (below, Pl. 46) and the unattributed (Corinthian?) specimen Paris, Cabinet des Medailles 4791 (*CVA* 2, pl. 70, 4 and 8).

Although the appearance of a Nereid with the Dionysiac thiasos, as here, might seem odd, it has been argued that an assimilation of Nereids and Dionysiac nymphs is attested both in the ancient literary and iconographic record. The identity of the Nereids and the nymphs of Dionysos was not explicitly differentiated and it is possible that the sea-nymphs were also thought of as Dionysiac figures: see J. M. Barringer, *Divine Escorts* (1995) 69-94. For the findspot of this vase see B. Philippaki, S. Symeonoglou, N. Pharaklas, *ADelt* 22 (1967) B1, 236-237; it was found together with the skyphos 25539 for which see below, Pl. 52.

PLATE 46

1-4. Skyphos.

17078 (R.15). From Rhitsona.

Demakopoulou-Konsola, *Museum* 62; not previously published.

Ht., 19 cm; Diam. of mouth, 23.4 cm; Max. Diam. at handles, 31.5 cm; Diam. of foot, 14.3 cm.

Mended from several fragments but missing its floor and few small pieces which are restored. Surface destroyed at places. Black glaze partly chipped off at handles. The vase fabric has turned grey, presumably due to burning which has also affected the added colours: although the white is relatively well preserved, the red has turned grey and any original yellow presumably applied on the neck-lines and hems of the women's chitons has disappeared.

Inside glazed apart from reserved line round the rim and reserved tondo decorated with glaze circle. Concave lip decorated with degenerate ivy wreath between two glaze bands. Single glaze line on top of figure zone; below it, two thick glaze lines and a triple one, followed by a band of alternating black and red tongues above a glaze line. Thin reserved fillet at join of bowl and foot. Foot glazed apart from resting surface. Underside reserved with two concentric glaze circles around a central dot. Handles glazed on the outside only.

A: Female musicians flanked by onlooking men. The central part of the vase is occupied by a woman playing the krotala and another dancing with krotala. Both are filleted and wear chitons and himatia. They are flanked by onlookers at each side, one of whom is gesticulating. Both men are filleted and wrapped in himatia. In the field, branches.

B: Similar scene, but the krotala player wears a chiton with straps crossing on the chest.

Under each handle a black dog with white collar.

Red: hem on one woman's himation and straps on another's peplos; beard and hair-fillets of men.

White: female flesh; dots on branches; dog's collar.

Heron Class. Sub-Krokotos Group. About 500 B.C.

For the Sub-Krokotos Group see above, text to Pl. 45. This vase is not included in Ure, *Sixth* and has no record number other than R.15 which clearly refers to the grave number. It is not certain that the burnt terracotta protome of about the same date with the record number R.15.1 comes from the same grave: cf. Ure, *Aryballo* 70, pl. 18, 1. Our vase is not mentioned in A. D. Ure's study of the Krokotos Workshop (*JHS* 75 [1955] 90-103). Nevertheless, details such as the spare use of yellow, the inadequate incision, especially for the beards, the red zigzag lines on the clothing and the



rather small, horizontal background foliage bring the painter of this skyphos close to Ure's Painter of Philadelphia 5481: see Ure, *op. cit.* 95 and *CVA* Athens 4, pls. 35-36. Black dogs under the handles appear also on the skyphoi Louvre CA 792 and Athens 1110: Ure, *op. cit.* 92 and *CVA* Athens 4, pl. 37, 3-4; and on the skyphos Thebes 25542: see above, Pl. 45.

The subject-matter with male onlookers watching a flutist and a krotala-dancer may suggest an outdoor komos, whereby the women might be hetairai, but the identity of the figures is otherwise unspecified.

PLATE 47

1-4. Fig. 20. Skyphos.

17097 (R.18.99). From Rhitsona.

ABV 522, 1 (near the Painter of Rodin 1000); Ure, *Sixth* 60, pl. 18, 5; Haspels, *ABL* 109 (manner of the Theseus Painter) and 253, 10; A. D. Ure, *JHS* 75 (1955) 95 (Painter of Philadelphia 5481); Demakopoulou-Konsola, *Museum* 60; M. Pipili, *CVA* Athens 4 (1993) 46, text to pl. 35. Ht., 19 cm; Diam. of mouth, 23.4 cm; Max. Diam. at handles, 30.5 cm; Diam. of foot, 13.5 cm.

Mended but missing a few pieces all around and a big chunk between two of the figures. Dull black glaze. Additions in white and purple almost faded.

Inside glazed, apart from reserved line round the rim and reserved tondo with glaze circle. Concave lip with a degenerate ivy wreath between two glaze bands. Above the figure zone a single dilute glaze line; below it, two thick glaze lines and a thin triple one, followed by a band of alternating black and red tongues above a glaze line. Reserved fillet at join of bowl and foot. Foot glazed apart from reserved line at the edge of the top face and resting surface. Underside reserved, with two glaze circles, the outer thicker than the inner, around a central dot. Handles glazed on the outside only.

A-B: Procession of four old men who move to r. against a background of schematized branches. They are balding, with white hair, beard, moustache and eyebrows, wear long chitons and himatia; each one has one arm akimbo, and with the other holds a rod-like stick. The first and the third from the r. look round.

Under each handle a white heron.

Red: hair fillets of all men; zig-zag lines on their himatia.

White (partly applied directly on vase fabric): hair, beards, moustache and eyebrows of men; hems of chitons; herons.

Heron Class. Sub-Krokotos Group. About 500 B.C.

A replica of our skyphos is Athens 362, with minor differences: see M. Pipili, *CVA* Athens 4, pl. 35. Both were placed by Ure in the Sub-Krokotos Group and ascribed to her Painter of Philadelphia 5481, whereas Beazley assigned them to near the Painter of Rodin 1000: see A. D. Ure, *JHS* 75 (1955) 95 and *ABV* 522, 1-2.

The old men on these vases with their uniform clothing and stance are best understood as members of a dramatic chorus, despite the absence of the musician and the stillness of the figures, the latter being a recurring but relatively uncommon feature: for comparanda and bibliography see M. Pipili, *CVA* Athens 4, text to pl. 35 and J. R. Green, *Theatre in Ancient Greek Society* (1994) 16-48. To the examples depicting choruses, though moving rather than still, may be added the skyphos Thebes B.E. 64.342 which on side A depicts a piper followed by old men moving vividly with staffs or torches; the affiliation of the skyphos with the theatre is strengthened by the depiction of the old men standing on their heads on side B: see J. R. Green in *Greek Vases in The J. Paul Getty Museum* 2 (1985) 95-118, esp. 102 and 106, figs. 15 a-b.

PLATE 48

1-4 (and Plate 63, 1-2). Fig. 21. Skyphos.

25541. From Thebes, Pyri (grave 198).

Demakopoulou-Konsola, *Museum* 64; not previously published.

Ht., 11.8 cm; Diam. of mouth, 16.6 cm; Diam. of foot, 10.6 cm.

Mended but with a large piece from the upper body, one handle and part of the floor missing. Additions in white and red. Thin, partly faded, creamy-white slip applied on handle zone and groove below lip.

Inside glazed. Glazed rim with slightly rounded lip set off by reserved groove. Figure zone covering two thirds of the bowl and framed above by a thick black band, equal in width to the rim. Lower part of bowl

reserved with three uneven black bands, followed by schematised, dot-like tongues. At join of bowl and foot reserved band extending unevenly on the top of the foot. Foot and preserved part of underside glazed, except for reserved band at join of floor to slanting side of foot. Handle glazed on the outside only.

A: Chariot scene. A bearded man mounts the chariot with his l. foot while holding the reins in both hands. He is naked except for a pointed petasos above the brow and carries a Boeotian shield on his back from which the rim is missing, thus resembling a bundle rather than a shield. Facing him and partly overlapping with the horses a warrior moves to r. but looks round. He holds an upturned shield and two intersecting spears. At either edge of the scene a warrior strides off while looking round. Each warrior wears a high-crested Corinthian helmet and a short chiton, holds a spear and a round shield (device: one or two dots) and has a sword mounted on his waist. Above the horses flies a small bird.

B: The same, but a dog overlaps with the horses and the r.-hand warrior wears a short himation wrapped around his neck.

Under each handle a black dolphin.

Red: helmets; lower part of men's gear; charioteer's hair (on one side) and beard; mane, tails and breastbands of horses.

White: charioteer's petasos and shield; shield-devices; details on helmets and men's gear; harness of horses; dog's muzzle and collar. In creamy white similar to that applied on the ground is the horses' tasseled breastband.

Group of Rhodes 12264. About 510-500 B.C.

The shape of our skyphos displays a lip very close to Ure's Class A 1, but the body and foot align it with the general type of the Heron Class. For white-ground skyphoi see Mertens, *AWG* 89-95. They are rather uncommon and most examples belong to the Pistias Class. See also a white-ground unattributed specimen in W. Hornbostel, *Aus der Glanzzeit Athens* (1986) 65, no. 25.

For the attribution to the Group of Rhodes 12264 see very similar renderings of the horse, chariot, charioteer and warriors on the cup New York 06.1021.161: *ABV* 192, 3; *Add*² 52; *CVA* Metropolitan Museum of Art 2, pl. 21, 34a-34b. Only one other

skyphos has been ascribed to this workshop, of which mainly cups are known, but it is of a different type than ours: *ABV* 194, 1; band-skyphos depicting a youth, unpublished. As Beazley noted, the Group of Rhodes 12264 displays affinities with the CHC Group and two skyphoi assigned to the latter are very similar to ours, one in shape, the other in ornament: see *CVA* Basel 1, pl. 50, 8-9; 11 and *CVA* Athens 4, pl. 53, 1-4, respectively. Very close in the shape of the rim is the peculiar CHC skyphos Athens 12265: *CVA* Athens 4, pl. 47, 1; fig. 13, 1. Three black bands on the lower body occur also on a CHC skyphos in Amsterdam: P. Heesen, *The J. L. Theodor Collection of Attic Black-Figured Vases* (1996) 98-100, fig. 50. For bibliography and for the date of some cups of the Group of Rhodes 12264 from Rhitsona grave 31 see the related discussion above, text to Pl. 36.

The Group of Rhodes 12264 favours battle scenes of Greeks and Amazons consisting of a central group with chariot and warrior(s) flanked by duals of fighting figures. Our scene depicts an earlier moment, namely the departure for the battlefield, an abridged composition more appropriate to the narrower surface of a skyphos. On this subject-matter see generally W. Ure, *BSA* 14 (1907-1908) 288-289, pl. 13, e; Demakopoulou-Konsola, *Museum* 60-61, fig. 17; M. Pipili, *CVA* Athens 4 (1993) text to pl. 62. Ht., 10.2 cm; Diam. of mouth, 14.2 cm; Max. Diam. of foot, 14.5 cm. *Παράστασις με ἀκουατα* (8ος-5ος αι. π.Χ.) (1994) 99-113; see further K. Tancke, *JdI* 105 (1990) 95-127 (on chariot races). Scenes with a warrior mounting his chariot, possibly evoking Homeric departures or arrivals, are popular in the second half of the 6th century B.C., particularly in the oeuvre of the Antimenes, the Priam and the Rycroft Painters. The central theme of our skyphos strongly resembles analogous scenes on the shoulder of hydriai in the Antimenean Group: cf. J. Burrow, *Der Antimenesmaler* (1989) 99, pl. 146 top and 98, pl. 142 top. As charioteers in these scenes are usually dressed in a long white chiton, the man's nudity here may refer to the apobatic games or to a mythological event. The petasos as an accessory of charioteers is only occasional: see e.g., *CVA* Hamburg 1, pl. 24, 1 and 25, 1-2 (Rycroft Painter) and Manakidou, *op. cit.* 112, n. 38. The Boeotian shield mounted on the charioteer's back is less common and occurs on Hermogeneian band-cups (Manakidou, *op. cit.* 90, n. 292; see also *CVA* Munich 11, pl. 61, 1 and 3) and on examples by the Antimenes (Burrow, *op. cit.*, pls. 58 top, 107 top, 142 top and 146 top) and Rycroft Painters (*CVA* Metropolitan Museum of Art 3, pl. 35, 1



and 3). Its appearance usually ascribes the scene a mythological or heroizing content: K. Schauenburg, *AM* 92 (1977) 97, n. 32 and Brijder, *Siana Cups I* 125 (with bibliography). For a departure scene with horses bearing breastbands with triangular tassels similar to ours and a dog present see, e.g., *CVA* Metropolitan Museum of Art 3, pl. 36, 1-2 (Group of Würzburg 199). Departure scenes with chariots accompanied by a bird and a dog were copied by Boeotian painters: see the pyxis Brussels A 1375: *CVA* 1 III H e, pl. 12, 3 a-d; Manakidou, *op. cit.* 79, pl. 17. For dolphins under the handles of skyphoi see Pls. 43-44, above.

PLATE 49

1-4. Fig. 22. Skyphos.

23417 (R.18.50). From Rhitsona.

ABV 627, 3 (The Pistias Class); *Add*² 144; R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 288-289, pl. 13, e; Demakopoulou-Konsola, *Museum* 60-61, fig. 17; M. Pipili, *CVA* Athens 4 (1993) text to pl. 62.

Ht., 10.2 cm; Diam. of mouth, 14.2 cm; Max. Diam. of foot, 14.5 cm.

Mended, but missing almost all of one handle and fragments all around which are restored; the restored handle and rim fragments are repainted black at places. Surface destroyed at lower part of side A. White ground apart from half of the ray zone and foot. Additions in purplish red mostly well preserved.

Inside glazed except for reserved line round the rim. Purple line round the outside of the rim. Below the scene a band of outlined rays framed by three purple lines on top and one below. At join of bowl to foot a reserved fillet with a purple line in the middle. Disc-foot glazed on top only; underside with three circles and central depression. Handle glazed on the outside only.

A: Theseus and the bull of Marathon. The hero leans over the hobbled bull holding ropes. He wears a loin-cloth around his waist and a hair-fillet. Behind him Aigeus watches with one arm extended. He wears a long chiton and himation, sakkos and wreath. In the background Theseus' quiver hanging and branches. The scene is flanked by two antithetical palmettes on curling stem.

B: Dionysos and nymph. The god, all wrapped up in himation, sits on a folding stool holding a kantharos. A

nymph walks away but looks round lifting the edge of her mantle. Branches at the background and palmettes framing the scene as on side A.

Under the handles an inverted lotus-flower in a combination with lotus-buds and dots.

Red: beard and wreath of Aigeus; fillet of Theseus; wreaths of Dionysos and nymph; ropes; baldric; dots on bull to denote the mane; stripes on clothing of all figures; lines framing the rays.

Pistias Class. About 500-490 B.C.

The Pistias Class comprises mastoid skyphoi, occasionally white-ground: see M. Pipili, *CVA* Athens 4, p. 67 (with bibliography); add J. H. Oakley et al. (eds.), *Athenian Potters and Painters, Catalogue of the Exhibit* (1994) 26, no. 15 (E. Langridge-Noti). Our skyphos resembles strongly in shape, subsidiary ornament and style of drawing the skyphos Thebes R.82.37 (*ABV* 627, 7; Ure, *Sixth* pl. 22) and Thebes 17117 (R.18.51, see Pl. 50, below). It is also very close, with minor differences to the skyphos Athens 1726 (*ABV* 627, 1; *CVA* Athens 4, pl. 62). The style of drawing of side A reveals some affinities with the Sappho Painter (cf., e.g. a lekythos with the same subject-matter in Basel, *CVA* 1, pl. 54, 1 and 4) and of side B with the Haimon Painter, perhaps with his early production (cf., e.g. *CVA* Goluchow, pl. 42, 4); see Mertens, *AWG* 92.

The beardless youth and the lack of lion-skin point to an identification of the figure with Theseus, rather than Herakles (so *ABV*, 627, 3); see *LIMC* VII (1994) s.v. Theseus, nos. 180-198 (J. Neils). For the fusion of the iconography of Herakles and Theseus in this deed see G. G. Kavvadias in *APP* 309-318, esp. 313 ff. Aigeus figures often in the iconography of the capture of the Marathon bull as father of Theseus and king of the land: see *LIMC* I (1981) s.v. Aigeus, nos. 2-21 (U. Kron).

PLATE 50

1-4. Skyphos.

17117 (R.18.51). From Rhitsona.

ABV 627 (The Pistias Class); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 289; Demakopoulou-Konsola, *Museum* 60; not previously published.

Ht., 9.8 cm; Diam. of mouth, 14.5 cm; Max. Diam.

at handles, 21.2 cm; Diam. of foot, 6.9 cm.

Mended but missing one handle and large fragments on both sides which are restored. Surface destroyed at places. White ground. Additions in purplish red.

Inside glazed apart from a reserved line round the rim. Purple line round the outside of the plain rim. Below the scene five dilute glaze lines. Reserved groove followed by fillet at the join of bowl and foot. Disc-foot glazed on top only; depression at the centre of its flat underside. Handle glazed on the outside only. White slip covering the bowl, apart from the foot.

A-B: Dionysos walking while looking round. He wears a long chiton and himation and is wreathed. One arm is placed akimbo, with the other he holds a horn-shaped rhyton and a kantharos on either side of the vase. In the field are schematised branches. The scene is flanked by two antithetical palmettes on curling stem.

Under the handles an inverted lotus-flower in a combination with lotus-buds and dots.

Red: beard, wreath and stripes of Dionysos' clothing.

Pistias Class. About 500-490 B.C.

For the Pistias Class see text to Pl. 49. Dionysiac subjects are common in the Class, occasionally featuring Dionysos alone. For an example with the god standing by himself in a vineyard see the mastoid skyphos in Bologna: *CVA* 2 III Ja, pl. 1, 6.

PLATE 51

1-4. Fig. 24. Skyphos.

6012 (R.31.174). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 276, pl. 11, d; Kilinski, *Boeotian* 59, n. 46.

Ht., 10.2 cm; Diam. of mouth, 14.2 cm; Max. Diam. at handles, 20.5 cm; Diam. of foot, 8.6 cm.

Mended but missing a few fragments which are restored. Additions in creamy white and purplish red mostly well preserved. *Munsell* 5 YR 7/5-6/5.

Inside glazed apart from a reserved line round the rim. Concave glazed lip. Above the figure zone, one, and below it, two glaze lines of unequal width followed

by black tongues. Reserved groove at join of bowl and foot. Foot glazed on top and top half of the side. Underside reserved with two concentric circles and dot. Handles glazed on the outside only.

A-B: In the centre, woman to l. playing the flutes; on either side of her two women dancing to r. but looking round. The musician wears a chiton and himation, the dancers whitish peploi; all have hair-fillets.

Under each handle black swan.

Red: fillets; eye-pupils; stripes on flutist's himation.

White: female flesh; peploi; dots on one flutist's himation.

Near the CHC Group. About 500-490 B.C.

This skyphos may be included with the CHC Group for subject-matter and style of drawing, while the glazed rim and line below it is a feature of Ure's Class C 2. That the figure zone is higher than usual, however, seems to align our skyphos more with Ure's Class B and the creamy peploi of the dancers must be an inheritance of the Krokotos Painter. Kilinski, *loc. cit.*, suggested that this skyphos might be Boeotian rather than Attic. For other skyphoi of the CHC Group with a high figure zone see *CVA* Athens 4, pls. 56-58, 1-4; add P. Heesen, *The J. L. Theodor Collection of Attic Black-Figure Vases* (1996) 99-100, figs. 50-51. For a skyphos quite similar to ours in shape and style of drawing see Ch. Papadopoulou-Kanellopoulou, *Συλλογή Κάρολου Πολίτη* (1989) no. 33, figs. 59-60. For women dancing with a flutist among them on CHC skyphoi see M. Pipili, *CVA* Athens 4, pl. 52, 3-5 (with bibliography and comparanda). Related choruses appear on two Nicosthenic pyxides of the CHC Group: see *ABV* 622-623, nos. 125-126; C. Mercati, *AnnPerugia* 24 (1986-1987) pls. V-VI; 127 (unpublished; photo at the Beazley Archive).

The scheme of a musician in the centre accompanying dancers at either side may imply a circular performance corresponding to choral dance. The white peploi in contrast to the chiton and himation of the flutist point to an interpretation of the chorus as a dance of maidens. Choral activity was characteristic of young adolescents and took place in their initiation rituals marking their passage to the age of maturity. For the subject-matter see generally Franzius, *Tänzer* esp. 95-96; 102-104; for the age and



status of chorus members and the circular form of choral dance see Calame, *Choruses* 26-30 and 34-38 respectively.

PLATE 52

1-3. Fig. 23. Skyphos.

25539. From Pyri, Thebes (Tzoumanekas plot, grave 2). Not previously published.

Ht., 13.9 cm; Diam. of mouth, 18.6 cm; Max. Diam. at handles, 25.8 cm; Diam. of foot, 11 cm.

Mended from several pieces. Missing large fragment from one side and smaller ones around. Dull glaze. *Munsell* 5 YR 6/5 to 7.5 YR 6/5. Additions in white and red. Limited use of incision. Some fragments show traces of burning.

Inside glazed apart from reserved line round the rim. Reserved tondo with glaze circle. Concave rim with rounded lip decorated with double row of dot-ivy between glaze lines, the lower thicker and uneven. Below the figure zone two glaze lines of unequal width. Lower part of bowl glazed, followed by black tooth-like tongues. Reserved fillet at join of bowl and foot. Foot glazed except for lower part of side and resting surface. Underside reserved with two concentric glaze circles around central dot. Handles glazed on the outside only.

All around the vase pairs of black hares facing white collared hounds. In the background trees loaded with white round fruit expand their branches over the entire field of the vase.

Red: dogs' collar; patches on hares' necks.

White (directly applied on vase fabric): dogs and fruits.

Near the CHC Group. About 500-490 B.C.

The shape of the skyphos stands close to Athens 20097: *CVA* Athens 4, pl. 49, 3-4. The theme, namely the continuous frieze of hounds and hares is rare. A pair of a confronting hare and hound with a tree between as part of a wider composition depicting pairs of facing boars and hounds occurs on a skyphos which should be attributed to the CHC Group: see *Masterpieces of Greek Vase Painting 7th to 5th century B.C.*, *Emmerich Gallery* (Sales catalogue 1964) no. 21. A hare chased off by a dog at either side, but with no tree in

between, occurs on an unattributed skyphos not stylistically associated to ours (auctioned in Basel; photo: Beazley Archive). Skyphoi connected with the CHC Group are occasionally decorated with animals, especially rams and dogs: see *ABV* 623-624, 1-7 (Dog Group); *Agora* XXIII, pl. 105, no. 1607 (black dogs). White and yellow dogs in particular occur frequently under the handles of the Krokotos Painter and his group: see M. Pipili, *CVA* Athens 4, text to pl. 30, with comparanda.

A skyphos in the Gallatin Collection, stylistically not far, though sloppier than ours is listed as possibly of Boeotian style; it depicts white dogs beneath trees: see *CVA* Hoppin and Gallatin Collection III G, pl. 8, 4. The theme of hounds chasing animals, occasionally hares, with antecedents in Protocorinthian vase-painting, enjoyed popularity in many regional Greek fabrics. On Boeotian black-figured and Kabeiric vases in particular the hare is often chased toward a net: Schilardi, *ThP* I 112 and Kilinski, *Boeotian* 38; 41-42. In view of the above, the attribution of the Thebes skyphos to Attica or Boeotia remains inconclusive. For the suggestion that some CHC skyphoi with Boeotian provenience might have been local copies see Kilinski, *Boeotian* 59. For representations of hares and dogs see generally J. Leichtfried, *Der Hase in der antiken Kunst* (1979) and C. Mainoldi, *L' image du loup et du chien dans la Grèce ancienne* (1984) esp. 143-151 respectively. For the findspot of this vase (found together with the skyphos no. 25542) see B. Philippaki, S. Symeonoglou, N. Pharaklas, *ADelt* 22 (1967) B1, 236-237 and Pl. 45, above.

PLATE 53

1-3. Skyphos.

23414 (R.18.85). From Rhitsona.

ABV 621, 103; R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 291; Ure, *Sixth* 66, pl. 20, 5.

Ht., 13.8 cm; Diam. of mouth, 16.5 cm; Max. Diam. at handles, 22.9 cm; Diam. of foot, 10.4 cm.

Mended but missing large part of foot, small fragments of body and splinters at joins, handles and lip. Glaze flaked off at places. Additions in white and red. Careless incision.

Inside glazed apart from reserved line round the

rim; tondo reserved with glaze circle. Concave glazed lip. The figure zone occupies the level of the handles and is framed below by a glaze line. Lower part of bowl glazed, followed by black tongues. Reserved groove at join of bowl and foot. Foot glazed except for its lowest part and resting surface. Underside reserved with circled dot. Handles glazed on the outside only.

A-B: Youth in chiton and himation sits to r. on stool holding staff. He is flanked by filleted sphinxes seated outward but looking round. Scene framed by stemmed upright palmettes at the handles.

Red: hair and folds of youth's himation; pupils, fillets and shoulder of sphinxes; alternate leaves on palmettes.

White: youth's chiton; faces, necks and chests of sphinxes.

CHC Group. About 490-480 B.C.

Replicas of our skyphos are Thebes R.18.86 and R.18.87 from Rhitsona (Ure, *Sixth* 66); for a skyphos that is close cf. *CVA* Thessaloniki, Archaeological Museum 1, pl. 60, 1-2. For CHC skyphoi with similar figure decoration see *ABV* 621, 103-111 (palmettes are occasionally omitted); see, further, *Agora* XXIII, 291, pl. 105, no. 1592 and A. B. Brownlee, *Hesperia* 64 (1995) 365, no. 240, pl. 83 (with comparanda and bibliography).

4-6. Skyphos.

6007 (R.31.175). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 276; not previously published.

Ht., 12.2 cm; Diam. of mouth, 15.4 cm; Max. Diam. at handles, 21 cm; Diam. of foot, 9.4 cm.

Mended from few large fragments but missing small splinters which are restored. Dull glaze. Additions in white (directly on vase fabric and faded for the most part) and red. Careless incision. *Munsell* 7.5 YR 7/4-6/4.

Inside glazed apart from reserved line round the rim. Concave glaze lip. The figure zone occupies the level of the handles. Lower part of bowl glazed with a reserved band, followed by black tongues. Reserved band at join of bowl and foot. Foot glazed on top and inner slanting side. Underside reserved. Handles glazed on the outside only.

A: Naked youth striving to r. with arms extended in

the posture of a boxer. A fillet hangs around his neck and another on his l. arm. He is flanked by filleted sphinxes seated outward and upright stemmed palmettes at the handles.

B: Woman in peplos striding to r. but looking round. At either side filleted sphinxes seated outward and upright stemmed palmettes at the handles.

Red: hair of man; upper part of woman's peplos; wing-bar of sphinxes; all fillets; central leave on palmettes.

White (directly applied on vase fabric): face and arms of woman; faces, necks and chests of sphinxes; man's fillets.

CHC Group. About 490-480 B.C.

For CHC skyphoi with similar figure decoration on side B see *ABV* 620, 78-84. For the suggestion that such rough skyphoi with Boeotian provenience might have been manufactured in Boeotia see Kilinski, *Boeotian* 59. The youth on side A may be a victorious boxer (see E. Kephaliadou, *Νικητής* [1996] esp. 62-66) or just a mere reveller, if he is associated with the striding woman who might be a dancer, for a pair of boxers on a CHC skyphos from Boeotia see *CVA* Reading 1, pl. 10, 12.

PLATE 54

1-3. Fig. 25. Skyphos.

6016 (R.31.181). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 277; not previously published.

Ht., 11 cm; Diam. of mouth, 15.8 cm; Max. Diam. at handles, 22 cm; Diam. of foot, 10 cm.

Mended from fragments but missing a few, especially at the rim and handle area of side B which are restored and partly repainted. Dull glaze. Additions in white and red. Careless incision. *Munsell* 5 YR 6/4-5/4 to 7.5 YR 6/4.

Inside glazed apart from reserved line round the rim. Concave glazed lip. The figure zone occupies the level of the handles and is framed below by a glaze line. Lower part of bowl glazed, followed by a thin reserved band and black tongues. Reserved band at join of bowl and foot. Foot glazed except for resting surface.



Underside reserved with circle and circled dot. Handles glazed on the outside only.

A: Departure scene of mounted naked youth. Behind him armed warrior holding shield (device: arcs). Both figures are flanked by onlooking men in chitons and himatia. At the handles, upright stemmed palmettes.

B: The same, but the warrior is replaced by a seated draped woman holding one small wreath in each hand.

Red: part of the men's hair; stripes on all himatia.

White: female flesh; part of men's clothing; helmet and shield of warrior; wreaths; mane of horse and patches on his body.

Near the CHC Group. About 490-480 B.C.

The shape and composition of our vase point to the CHC Group, especially to the Dog Group (see *ABV* 623-624). Although an exact thematic parallel does not exist, riders appear occasionally on CHC skyphoi: cf. K. S. Gorbunova, *Chernofigurnye atticheskie vazy v Ermitazhe, Katalog* (1983) 203-204, figs. 179-180. The style of drawing is sloppy and the figures disproportionate (cf. e.g. the woman and the rider), features which might suggest a Boeotian manufacture, perhaps by Athenian errant painters or immigrants. The warrior and the onlookers have a close stylistic parallel in a skyphos from Akraiphia (see A. K. Andreiomenou, *AEph* 1994, 208, fig. 73, regarded as Boeotian). For the suggestion that such rough skyphoi with Boeotian provenience might have been manufactured in Boeotia see Kilinski, *Boeotian* 59. For the subject-matter see text to Pl. 60, 4-6, below.

4-6. Fig. 26. Skyphos.

6141 (R.80.260). From Rhitsona.

ABV 618, 38; Ure, *Sixth* 62, pl. 19, 3; J. D. Beazley, *Some Attic Vases in the Cyprus Museum* (1948) 23; A. B. Brownlee, *Hesperia* 64 (1995) 366.

Ht., 14.4 cm; Diam. of mouth, 18.5 cm; Max. Diam. at handles, 26 cm; Diam. of foot, 12.5 cm.

Mended. Missing few small fragments all around which are restored. Dull glaze, misfired red at the area of one handle, inside and underside. Stains on one side. Additions in white and red partly faded.

Inside glazed apart from reserved line round the rim. Concave lip with double row of dot-ivy between glaze lines. Below the figure zone two glaze lines.

Lower part of bowl glazed, followed by black tongues. Reserved band at join of bowl and foot. Foot glazed except for lowest part of side and resting surface. Underside reserved with two concentric glaze circles around a central dot. Handles glazed on the outside only.

A-B: Courtship scene. Youth courting another holding cock. The pair is flanked on either side by a youth rushing off but looking round. All figures are naked. At each handle a sphinx facing outward.

Red: hair of all males; wing-bars, chests and fillets of sphinxes.

White: (partly applied directly on vase fabric): cocks, faces and necks of sphinxes.

CHC Group. About 490-480 B.C.

For courting on skyphoi of the CHC Group see *CVA* Athens 4, pls. 45-46 and for examples with similar composition - a courting pair with cock between striding men and sphinxes - see S. Aurigemma, *Il R. Museo di Spina in Ferrara* (1936)² 57, pl. 26, 3; *Olynthus* V, pl. 53; *CVA* Bibliothèque Nationale 2, pl. 70, 3 and 5; S. R. Roberts, *Hesperia* 55 (1986) 29, pl. 8, no. 52; O. Brinna-F. Ehl (eds.), *Echo* (FS B. Trentini, 1990) 87, pl. 2, 3; Brownlee, *loc. cit.*; *CVA* Taranto 4, pl. 16, 3-4. Our scene belongs to Beazley's type b: *op. cit.* 20-24. On courtship scenes see the collected bibliography in R. T. Neer, *CVA* Getty Museum 7, text to pl. 343 and add K. De Vries in M. Duberman (ed.), *Queer Representations: Reading Lives, Reading Cultures* (1997) 14-24; M. Kilmer in M. Golden-P. Toohey (eds.), *Inventing Ancient Culture: Historicism, Periodization, and the ancient World* (1997) 36-49. For the cock as an erotic gift and symbol see G. Koch-Harnack, *Knabenliebe und Tiergeschenke* (1983) 97-105 and for the social and educational implications of the relationship between men and youths in Greek culture see most recently T. K. Hubbard, *Arion* 6 (1998) 48-78 with previous bibliography.

PLATE 55

1-3. Cup-skyphos.

17074 (R.12.39). From Rhitsona.

ABV 581, 14 (connected with the Lañcut Group); R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 318; Ure, *Sixth*

69, pl. 21, 3; Hatzidakis, *Cup-skyphoi* 140, no. 440.

Ht., 8 cm; Diam. of mouth, 16 cm; Max. Diam. at handles, 22 cm; Diam. of foot, 9.2 cm.

Mended but missing a large part of the rim which is restored and repainted black. Surface damaged at joins with missing splinters. Dull glaze partly misfired red. Additions in red.

Inside glazed (partly misfired red) with reserved line round the rim. Glazed rim with slightly outturned lip. The figure zone occupies the level of the handles. Lower part of bowl glazed, interrupted by reserved band. At join of bowl and foot reserved band. Foot glazed except for part of its top and resting surface. Underside reserved with glaze circle surrounding three concentric circles with central glaze dot. Handles glazed on the outside only.

A-B: Cock and hen facing r. In the field schematised branches; at each handle upright stemmed palmette.

Red: Comb and wattles, chest lines, dots and lines on bodies of birds.

Connected with the Lañcut Group. About 490-480 B.C.

For shallow skyphoi of the Lañcut Group see *ABV* 579-581, especially 580-581, 1-15 for specimens decorated with the use of incision; also *CVA Athens* 4, pl. 64. On their widespread diffusion see B. Shefton in *Céramique et peinture grecques, Actes du colloque international, École du Louvre, 26-27-28 avril 1995* (1999) 463-479. The decoration with a cock and a hen cannot be paralleled with other examples in the Group. The theme occurs on Little Master Cups but is rare on black-figured skyphoi in general: for a skyphos depicting a single cock at each side but no hen, see B. Freyer-Schauenburg, *CVA Kiel* 1, 49, text to pl. 20, 5-8 (with bibliography and comparanda).

PLATE 56

1-3. Cup-skyphos.

1499. From Thebes, Pyri?

Not previously published.

Ht., 10.1 cm; Diam. of mouth, 22 cm; Max. Diam. at handles, 28.1 cm; Diam. of foot, 12.8 cm.

Mended. Missing and restored are small fragments and splinters all around. One handle is set higher than

the other. Thin dull glaze misfired red at places.

Inside glazed with reserved line round the rim. Glazed rim with slightly offset lip. The figure zone occupies the level of the handles. Lower part of bowl glazed except for a reserved band. Foot glazed except for its resting surface. Underside reserved with glaze circle surrounding two concentric circles with central dot. Handles glazed on the outside only.

A-B: Herakles (or Theseus) and the Bull. In the field above the bull hang the hero's quiver, bow (only on one side) and baldrick and behind the hero his rolled himation and club. At the background schematised branches and at each handle an upright palmette.

Connected with the Lañcut Group. About 480 B.C.

For shallow skyphoi of the Lañcut Group see above, text to Pl. 55. The cup-skyphos 17087 (see Pl. 56, 4-6, below) depicts the same subject-matter but is hastier. The compositional scheme resembles Herakles and the Lion on the Lañcut cup-skyphos Thebes R.18.79: *ABV* 580, 5; Ure, *Sixth* pl. 21. For the capture of the bull on Haimonian cup-skyphoi see Hatzidakis, *op. cit.* 151-153, no. 478-482. For the theme generally see *LJBC* (1990) 111-112, Herakles nos. 230-2413 (L. Todisco).

4-6. Cup-skyphos.

17087 (R.46.80). From Rhitsona.

R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 325; Ure, *Sixth* 69; Hatzidakis, *Cup-skyphoi* 152, no. 481; not previously published.

Ht., 6.8 cm; Diam. of mouth, 15 cm; Max. Diam. at handles, 21.5 cm; Diam. of foot, 9.3 cm.

Mended from few fragments. Limited incision. Additions in purplish red.

Inside glazed with reserved line round the rim. Glazed rim. Figure zone extending at handle level. Lower part of bowl glazed except for a reserved band. Foot glazed except for its resting surface. Underside reserved with glaze circle surrounding two concentric circles with central dot. Handles glazed on the outside only. Additions in red.

A-B: Herakles and the Bull. In the field above the bull hang the hero's quiver and baldrick and behind the hero his rolled himation and (schematic) club. On the background schematised trees bearing fruit and at each handle an upright palmette.



Red: baldrick and folds of hero's himation; stripes on body of bull.

Connected with the Lañcut Group (Ure's Class K 2). About 480-470 B.C.

For a scene with similar composition see the cup-skyphos 1499, Pl. 56, 1-3, above.

PLATE 57

1-3 (and Plate 69, 1). Lekythos.

6118 (R.49.255). From Rhitsona.

Para 201, 2 (near the Dolphin Group); Ure, *Sixth* 42, pl. 13, 7; Franzius, *Tänzer* 138, no. D 28; Kilinski, *Boeotian* 55, pl. 21, 2.

Ht., 16 cm; Diam. of mouth, 3.1 cm; Diam. of shoulder, 8.9 cm; Diam. of foot, 5.3 cm.

Intact with minor abrasions and glaze peeling. Fabric yellow-brown (*Munsell* range: 5YR 7/4-6/5; 7.5YR 7/4-6/5; 10YR 7/4). Additions in red.

Glaze technique with red line at lip and join of neck to shoulder, thin red band followed by a thick black one. Sloping shoulder; body with swelling contour tapering to echinus foot; lower part glazed with two red lines below the groundline. Picture scene framed by a glaze line on top and below. Foot glazed on top and reserved at its underside. Flat resting surface with two thin grooves, presumably from the potter's wheel. Strap handle glazed on the outside only.

On the shoulder, three swans. On the body, a pair of ithyphallic silens dance on either side of a nymph who wears peplos and strives to r. in a dancing attitude while looking round.

Red: hair, beard and phallus of silens; nymph's hair-fillet and peplos folds; wing-bar of swans.

White (faded): female flesh.

Near the Dolphin Group. About 550-540 B.C.

For the Dolphin Group, initially regarded as Attic, but with subsequent growing consensus claimed for Euboea mainly on stylistic grounds, see Haspels, *ABL* 14-16; 28; 193-194; *ABV* 457-459; 698 and 716; *Para* 199-201 and 519; *Add²* 115; Kurtz, *AWL* 144; *Agora* XXIII, 44; D. von Bothmer, *MMJ* 2 (1969) esp. 33 ff.;

A. D. Ure, *BSA* 68 (1973) 25-31; J. Boardman-F. Schweizer, *BSA* 68 (1973) 276-277; K. Kilinski, *AntK* 37 (1994) 3 and 18-19; J. Boardman, *Early Greek Vase Painting* (1998) 216. Our vase is not a typical Dolphin lekythos as it lacks some of this Group's main features, for which see further discussion below, text to Pl. 57, 4-6; for this reason, perhaps, our vase was termed Boeotian by Kilinski, *Boeotian* 55 (yet without discussion).

In shape, our vase is roughly comparable to three other lekythoi all found in Rhitsona: see *Para* 201, 3; R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 253, pl. 9, g (with similar swans) and *Para* 201, 1; Ure, *Sixth* pl. 13, 10 and 11. Dancing nymphs and silens are rare in the Group, with only one other example with dancing figures known, yet with youths and women, instead of the Dionysiac thiasos: see *ABV* 698, p. 459 (once Vienna). For the subject-matter see most recently G. Hedreen, *JHS* 114 (1994) 47-69 (with bibliography) and generally S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (1998) esp. 31-43.

4-6 (and Plate 69, 2). Fig. 28. Lekythos.

6073 (R.51.228). From Rhitsona.

Para 201, 2 (near the Dolphin Group); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 268, pl. 9, f; Ure, *Sixth* 42; A. D. Ure, *JHS* 80 (1960) 164, n. 23 (Euboean); A. D. Ure, *BSA* 68 (1973) 27, pl. 7, c.

Ht., 14 cm; Diam. of mouth, 2.9 cm; Diam. of shoulder, 7 cm; Diam. of foot, 4.2 cm.

Intact, except for reattached neck. Part of lip chipped off. Fabric yellow-brown (*Munsell* 5 YR 7/4 to 7.5 YR 7/4). Glaze thin, streaked and spotted. Additions in white and red.

Black flaring mouth, edged at lip and on top. Neck reserved on the outside, black inside. At join of neck to shoulder very thin fillet in the middle of a thick glaze band. Sloping shoulder with inverted, unattached lotus buds and dots set off from the body by glaze band of unequal width. Oval body with lower part glazed. Echinus foot glazed on top and reserved at its side and underside. Flat resting surface, concave foot. Strap handle glazed on the outside only.

Panther facing a goat looking round. In the field large black and white spots as subsidiary ornament.

Red: neck and chest of animals.

White: sepals of lotus buds; mouth and belly-line of animals; dots.

Near the Dolphin Group. About 530-520 B.C.

For the Dolphin Group and the tendency to regard it as Euboean see above, text to Pl. 57, 1-3. Our vase displays all those elements thought to be Euboean diagnostic features of the Dolphin Group, such as the preference for filling ornaments, the occasional disregard for groundlines, the limited incision together with a clumsy draughtsmanship and the ample use of added colours. Our specimen, like many other Dolphin lekythoi, displays the characteristic shoulder decoration of inverted, often unattached lotus buds with thick white sepals; this is similar to that on Eretrian amphorae but is unknown on Attic vases. The central part of the frieze, namely the pair of animals commonly appears in the Group. For Dolphin lekythoi with a panther and a goat, as here, see *ABV* 457, 12; *CVA* Fogg Museum III H c, pl. 11, no. 8; D. von Bothmer, *MMJ* 2 (1969) 36-37, figs. 19-21 and 23-24 (goat grazing). Panthers occur isolated (see, e.g., *ΣΙΝΔΟΣ* [1985] 176-179, no. 284 [M. Tiverios]) or combined with deer, rams and sirens: see *ABV* 457, 1; 4-5; 459, 2-3; 698, 3 bis; *Para* 199, 5 bis and K. Kilinski, *AntK* 37 (1994) 18, pl. 5, 5.

The shape of our lekythos compares with 6074 (R.51.229; see Pl. 58, 1-3) and both are dated late in the Dolphin Group: A. D. Ure, *BSA* 68 (1973) 27.

PLATE 58

1-3 (and Plate 69, 3). Fig. 29. Lekythos.

6074 (R.51.229). From Rhitsona.

Para 201, 1 (near the Dolphin Group); *Add*² 115; Ure, *Sixth* 42, pl. 13, 9; A. D. Ure, *JHS* 80 (1960) 164, n. 23 (Euboean); eadem, *BSA* 68 (1973) 28, pl. 7, d; R. Higgins, *Tanagra and the Figurines* (1986) 49, no. 38.

Ht., 14.3 cm; Diam. of mouth, 3.3 cm; Diam. of shoulder, 6.8 cm; Diam. of foot, 4.4 cm.

Mended. Part of lip chipped off. Fabric yellow-brown (*Munsell* 5 YR 7/4 to 7.5 YR, 7/2-7/3). Glaze thin and streaked. Occasional stains. Additions in white and red.

Black flaring mouth, edged at the lip and on top.

Neck reserved on the outside and inside. At join of neck to shoulder very thin fillet in the middle of a thick glaze band with a small tongue of paint trickling up the neck. Sloping shoulder with inverted, unattached lotus buds and dots set off from the body by glaze line. Lower part of body glazed. Echinus foot glazed on top and reserved at its side and underside. Flat resting surface, concave interior of foot, nipple underneath. Strap handle glazed on the outside only.

Youth running between onlookers. The youth runs to r. looking round with outstretched arms. He wears a long chiton and a short himation decorated with undulating lines, draped over his shoulders like a vest. A small line of paint trickling up his r. arm. Both onlookers are wrapped up in chiton and himation. In the field large black spots as subsidiary ornament.

Red: hair of all figures; runner's chiton; one fold of onlookers' himation.

White: sepals of lotus buds; wavy lines on runner's cloak; lower part of onlookers' chiton.

Near the Dolphin Group. About 530-520 B.C.

For the Dolphin Group see above, text to Pl. 57. Our vase resembles in shape (422) R.51.229; see Pl. 57, 1-3, and both lekythoi are dated late in the Dolphin Group: A. D. Ure, *BSA* 68 (1973) 27. For a comparable composition, i.e. runner between onlookers, see *Para* 200, 4; *CVA* Heidelberg 1, pl. 39, 1; and 200, bottom (Berne, Wenger: unnumbered and unpublished).

The tongues of paint off their course (paint trickling upward perhaps while turning on the wheel) are a technical feature found very often on vases from Euboean workshops: see A. D. Ure, *BSA* 58 (1963) 16 and 18.

4-6 (and Plate 69, 4). Fig. 30. Lekythos.

6010 (R.31.160). From Rhitsona.

ABV 471, 1 (Cock Group); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 275; Ure, *Sixth* 52; not previously published.

Ht., 15.9 cm; Diam. of mouth, 3.9 cm; Diam. of shoulder, 6.8 cm; Diam. of foot, 4.1 cm.

Small parts missing at rim, body, foot and join of handle to neck; upper part of neck reattached. Glaze misfired grey-greenish at lower part of body. *Munsell* 7.5 YR 7/4. Additions in white and red.



Wide, flaring mouth, black inside and out, red on top; at join of neck to shoulder a thin red band, followed by a tiny ridge. The picture-scene is framed by a glaze line on top and below. Lower part of body glazed with red line on top. Disc foot glazed on top and reserved at its side and underside. Flat resting surface, recession underneath. Strap handle glazed on the outside only.

On the shoulder, a cock to r. between two ivy leaves. On the body, two warriors fighting between a draped figure at either side. The r.-hand warrior attacks with a raised hand holding spear while with the other he covers up with round shield (device: ladder). He wears low-crested Corinthian helmet, sword and greaves. His opponent fights back with similar weapons, but the shield bears a row of dots around its rim, his helmet is high-crested and he lacks the sword. Both figures wear a patterned corselet above a short chiton. The onlookers are wrapped up in chiton and himation, one with a pattern of triple dots, and hold a staff each.

Red: greeves; rim of one shield; edge of warriors' helmets; folds of onlookers' draperies.

White: patterns on garments of all figures; shield devices; crests of helmets; edge of warrior's sword.

Cock Group. About 510-500 B.C.

Our lekythos was attributed by Ure to the Cock Group, a large category of lekythoi with a cock framed by single ivy-leaves on the shoulder, dated 510-490/80 B.C. The Cock lekythoi present affinities with the Phanyllis Class and the Class of Athens 581: see *ABV* 466-472; 699; *Para* 208-212; 519; *Add*² 117-118; Haspels, *ABL* 67-68; Kurtz, *AWL* 145-146; *Agora* XXIII, 45-46. Ure classified our lekythos together with some other examples of very similar shape found in Rhitsona: *op. cit.* 52, pl. 16, 1-4. Dual fights between onlookers is a common theme in the repertoire of the Cock Group (see *ABV* 466-467, 1-16; 699 and *Para* 209; 212) but our example is superior in quality of draughtsmanship and makes extensive use of added colours; furthermore, in contrast to the usual scheme of depicting victorious warriors, ours is fighting to left and the ladder as a shield device is rare.

PLATE 59

1-3 (and Plate 69, 5). Lekythos.

6022 (R.31.166). From Rhitsona.

ABV 471, 119 (Cock Group); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 275, pl. 11, b; Ure, *Sixth* 52; G. V. Vacano, *Zur Entstehung und Deutung gemalter seitenansichtiger Kopfbilder auf schwarzfigurigen Vasen des griechischen Festlandes* (1973) 42 and 238, no. A 203; E. Simon et al., *Führer durch die Antikenabteilung des Martin von Wagner Museums der Universität Würzburg* (1975) 100; U. Krohn, *Die zehn attischen Phylenheroen*, *AM* Beih 5 (1976) 251-252; Demakopoulou-Konsola, *Museum* 60, fig. 18; M. Vojatzki, *Frühe Argonautenbilder* (1982) 93; 119, no. 68; A. Kottaridou, *Kirke und Medeia; Die Zauberinnen der Griechen und die Verwandlung des Mythos* (Diss. Köln 1991) no. M6; *LIMC* VI (1992) s.v. Medeia, no. 5 (M. Schmidt); *Από τη Μήδεια στη Σαπφώ*, Exhibition Catalogue (1995) 27, no. 7; V. Gaggadis-Robin in *Silence et futur* (1996) 327, n. 18; E. Grabow, *Schlangenbilder in der griechischen schwarzfigurigen Vasenkunst* (1998) 43; A. Kottaridi, *Αρχαιολογία* 68 (1998) 12, fig. 10.

Ht., 13 cm; Diam. of mouth, 3 cm; Diam. of shoulder, 6 cm; Diam. of foot, 3.7 cm.

Mended from a few large fragments; missing a large part of its body and small chips at the rim and joins which are restored and at one spot repainted black. Pale orange fabric. Dull glaze. Additions in red.

Wide, flaring mouth glazed inside out, but reserved on top; at join of neck to shoulder a thin red groove. Body tapering toward a disc foot. The picture-scene is framed by a glaze line on top and an uneven one below. Lower part of body glazed. Foot glazed on top and reserved at its side and underside. Nipple on underside. Strap handle glazed on the outside only.

On the shoulder, a cock to r. between two schematic ivy leaves. On the body, woman's bust to r. (Medeia?) between two erect, gaping serpents. The woman has long hair and wears a fillet of purple snake-like spirals.

Red: woman's fillet and line running along the bodies of the serpents.

Cock Group. About 510-500 B.C.

For the Cock Group see above, text to Pl. 58, 4-6. Our lekythos was one of a pair with the same subject-matter from the same Rhitsona grave. Two additional examples by the Cock Group depict a female bust between serpents, one bearing the inscription *Medeia*: see *LIMC*, *op. cit.*, no. 3. Beazley originally thought that the Rhitsona lekythoi might have been Boeotian copies

and furthermore suggested that the inscription preserved on one of the examples might be modern (JHS 54 [1934] 91); however, he later included them in the Cock Group following Haspels who confirmed the authenticity of the inscription by chemical test (*op. cit.* 68). This small series of lekythoi form the earliest identifiable representation of the sorceress in Attic art. The scheme, a bust between snakes, is rare, short-lived, and isolated from the subsequent iconographic tradition for Medea which was much influenced by Euripidean drama. It draws from the iconography of the snake-goddess, a fusion which suggests that Medea was understood as a deity and sorceress. For Medea as a sorceress see Kottaridou, *op. cit.* 169-173 and M. Schmidt in E. D. Reeder (ed.), *Pandora* (1995) 57-62. For the choice of a bust as an abbreviated figure see Vacano, *op. cit.* and for bibliography on black-figured busts see M. Söldner, *CVA Bonn 3*, text to pl. 4, 6-9. For the development of Medea's iconography see LIMC, *op. cit.* s.v. Medea; V. Paul-Zinserling, *Klio 61* (1979) 407-436 and C. Sourvinou-Inwood in J. J. Clauss-S. I. Johnston (eds.), *Medea* (1997) 253-296, esp. 262 ff.

4-6 (and Plate 69, 6). Lekythos.

32595 (R.80.251). From Rhitsona.

ABV 469, 73 (Cock Group); Ure, *Sixth* 52, pl. 16, 4. Ht., 16.5 cm; Diam. of mouth, 3.5 cm; Diam. of shoulder, 7.1 cm; Diam. of foot (estim.), 3.8 cm.

Missing part of mouth, neck, handle and most of disc-foot which are restored; part of the restored mouth is repainted black; neck reattached. Surface badly damaged, especially at back side where the slip is abraded and at lower part of the vase where much of the glaze has chipped off. Orange clay (*Munsell* 5 YR 6/5 to 7.5 YR 7/4); dull glaze; additions in red.

Low, glazed echinus mouth. At join of neck to shoulder a thin red band mentioned by Ure, but indiscernible now. Body tapering toward a disc foot. The picture-scene is framed by a thin glaze line on top and below, followed by a red line below. Lower part of body glazed. Foot glazed on top and reserved at its side and underside. Flat resting surface with recession at the centre.

On the shoulder, a cock to r. between two ivy leaves. On the body, komos. Three naked men proceed to r., the central one playing a lyre. All wear fillets. On the field hang small bundles of cloth or sakkoi.

Red: fillets; lines on cock.

Cock Group. About 500 B.C.

For the Cock Group see above, text to Pl. 58, 4-6. Komos scenes are rather uncommon on Cock-lekythoi and they usually depict men and women, or silens and nymphs dancing or courting: see ABV 469, 72-75; 471, 3; Para 211. See also CVA Zurich 1, pl. 18, 18-21; CVA Basel 1, pl. 35, 10; 13 and 34, 6; CVA Edinburgh, pl. 13, 6-8; Y. Tuna-Nörling, *Die attisch-schwarzfigurige Keramik und der attische Keramikexport nach Kleinasien* (1995) pl. 40, 116 and 42, 117.

PLATE 60

1-3 (and Plate 69, 7). Lekythos.

17075 (R.12.35). From Rhitsona.

ABV 468, 47 (Cock Group); R. M. Burrows-P. N. Ure, *BSA 14* (1907-1908) 318; Ure, *Sixth* 52, pl. 16, 5; LIMC VII (1984) s.v. Pegasus no. 1 a (C. Lochin). Ht., 16.8 cm; Diam. of mouth, 3.4 cm; Diam. of shoulder, 7.1 cm; Diam. of foot, 3.9 cm.

Complete except for small splinters. Surface damaged all over and a large area of glaze chipped off. Fabric orange brown. Dull glaze, misfired and flaked. Additions in red.

Low echinus mouth unevenly glazed inside and out; at join of mouth to neck and neck to shoulder a thin glaze band. Body tapering toward the foot. The picture-scene is framed by a thin glaze line on top. Lower part of body glazed. Disc foot glazed on top and reserved at its side and underside. Flat resting surface with a recession at the centre. Strap handle glazed on the outside only.

On the shoulder, a cock to r. between two ivy leaves. On the body, a winged horse (Pegasus?) galloping to r., pursued by naked youth (Bellerophon?) who wears a chlamys draped over his extended arm and carries a spear. A similar youth walks in front of the winged horse looking back. He holds a spear and wears a chlamys over his arm.

Red: petasoi and folds on chlamydes; mane and wing bar of Pegasus; lines on cock.

Cock Group. About 500 B.C.



For the Cock Group see above, text to Pl. 58, 4-6. The chasing youth of our example evokes Bellerophon, usually depicted as a traveller or hunter, but the addition of the second male leaves secure identification of the episode as Bellerophon and Pegasus open. The capture of the winged horse by Bellerophon is only rarely depicted in Greek art, in a scheme showing the hero overlapping with the animal in his effort to catch it by the bridles: cf. the only other example known from the 6th century B.C., LIMC, *op. cit.* no. 93; and related commentary, p. 230. It may, then, be that the painter deviated from standard iconography, or that the taming of the winged horse symbolised an ephebic deed for the two youths depicted here and thus the scene does not belong to any mythological narrative whatsoever. For the winged horse in an undetermined setting, i.e. depicted with a draped youth, see an amphora by the North Slope Group dating in the 3rd quarter of the 6th century B.C.: *Agora XXIII*, 108, no. 60, pl. 8. The theme of the winged horse has occasionally a decorative character, as on a lekythos by the Cock Group where three winged horses appear galloping in a file: LIMC, *op. cit.* no. 55; for winged horses as decorative motifs see H. von Buchholtz, *Die attische Keramik* (1984), 27-28.

4-6 (and Plate 63, 3; Plate 69, 10). Fig. 32. Lekythos.

6135 (R.80.232). From Rhitsona.

Ure, *Sixth* 44-45; 83, pl. 14, 9; Haspels, *ABL* 202, no. 21 (Phanyllis Class); Demakopoulou-Konsola, *Museum* 63; Giudice, *Phanyllis* 63, no. 54, pl. 15, 1 and 5-6; 31, 1. Ht., 34.5 cm; Diam. of mouth, 7.3 cm; Diam. of shoulder, 17.3 cm; Diam. of foot, 9.1 cm.

Mended; few fragments and splinters missing and restored. The surface has incrustations and the glaze has peeled off at places. Additions in white and red mostly well preserved.

Shallow flaring mouth, glazed inside and out, but red on top. On neck, long rays pointing upwards. At join to shoulder very thin purple fillet. Shoulder with narrow tongue-band followed by six palmettes alternating with a single leaf; at the base of the palmettes a continuous cable pattern with a white dot at the centre of each link. Body tapering sharply to an echinus foot; the scene is framed by one line on top and below; lower part of body glazed. Foot glazed, but reserved at its underside. Strap handle glazed on the outside only.

Warrior arming. Youth wearing short chiton and corselet stoops to r. to put on his greaves. At shoulder-height of the corselet a star-like ornament. Facing him a woman in peplos and himation holds two spears and supports the warrior's shield (device: tripod). Behind the youth stands an old man in long chiton and himation, holding spear. Behind the woman a youth in similar stance and garb as the old man. The scene is framed by armed warriors, one looking at the event, the other walking away. Both wear helmet and greaves and carry spear and shield (devices: anchor and dolphin).

Red: hair of arming youth and rim of his shield; helmets, greaves, fillets and folds of all figures' drapery.

White: warrior's corselet; hair, beard and brow of old man; female flesh; shield devices and dots on helmets of warriors.

Phanyllis Class, Group of the Arming Lekythoi (Group B). End of the 6th century B.C.

The three Phanyllis lekythoi discussed below are all Arming Lekythoi (Group B) with tapering contour and come from the same Rhitsona grave. For the Phanyllis class, first distinguished by Haspels who classified these lekythoi in five major stylistic groups see Haspels, *ABL* 63-67; 199-205; ABV 463-466; 699; Para 204-208; Add² 116-117; Kurtz, *AWL* 144-145; Giudice, *Phanyllis*; *Agora XXIII*, 45-46.

The scene of an arming warrior is the commonest in this Group. Of the 12 examples with an arming scene listed by Haspels, close to our lekythos in shape, style of drawing and subject-matter are the lekythoi Gela R 26 (Haspels, *op. cit.* 202, no. 23; Giudice, *op. cit.* 63, no. 55, pl. 15, 2 and 7) Florence 3796 (Haspels, *op. cit.* 202, no. 20; Giudice, *op. cit.* 63, no. 56, pl. 15, 3 and 8) and Vienna 159 (Haspels, *op. cit.* 202, no. 22; Giudice, *op. cit.* 63-64, no. 57, pl. 15, 4). In addition to an inferior quality of draughtsmanship, all remaining examples are of the cylinder type and display different shoulder ornament. For the theme of the warrior preparing to depart see F. Lissarrague, *L'autre guerrier* (1990) 35-53 and A.-B. Spieß, *Der Kriegerabschied auf attischen Vasen der archaischen Zeit* (1992). For the meaning of onlookers in arming scenes, last seen on Phanyllis lekythoi, see H. van Wees in N. Fisher-H. van Wees (eds.), *Archaic Greece: New Approaches and New Evidence* (1998) 333-378, esp. 352-358.

PLATE 61

1-3 (and Plate 69, 11). Lekythos.

6147 (R.80.234). From Rhitsona.

Ure, *Sixth* 45; 83; pl. 14, 11; Haspels, *ABL* 201, no. 3 (Phanyllis Class); Demakopoulou-Konsola, *Museum* 63; Giudice, *Phanyllis* 25, n. 61; 77, no. 129, pls. 24, 3; 7-8 and 32, 12; S. Marstrander-A. Seeberg, *CVA* Norway 1 (1964) text to pl. 23, 1-2.

Ht., 32.6 cm; Diam. of mouth, 7.9 cm; Diam. of shoulder, 16.7 cm; Diam. of foot, 9.3 cm.

Mended; many splinters missing and restored; surface damaged. Dull glaze, peeled off on most of the r.-hand side. Additions in red and white, the latter extensively peeled off.

Shallow flaring mouth, glazed inside and out. On the neck, long rays pointing upwards. At join to shoulder tiny purple ridge. Shoulder with narrow tongue-band, followed by seven palmettes alternating with a single leaf; at the base of the palmettes a continuous cable pattern with a white (faded) dot at the centre of each link. Body tapering to echinus foot; the scene is framed by a red line on top and a double one below; lower part of body glazed. Foot glazed but reserved at its underside. Strap handle glazed on the outside only.

Dionysos seated with nymphs and silens dancing around. The god sits to r. on a folding stool, proffering a horn-rhyton. He is wrapped in a himation and wears an ivy wreath on his head. At either side he is flanked by a pair of a silen facing a nymph who looks round; both are engaged in lively dance. The l.-hand side silen holds a fillet. The nymphs wear long chitons, skins and himatia draped over their chests; one has an ivy wreath on her head, the other a fillet. In the field schematised ivy branches.

Red: fillets and wreaths of all figures; folds of drapery; forelocks, beards and tails of silens.

White: god's stool and top of his horn; female flesh and dots on nymphs' skin; silen's fillet.

Phanyllis Class, Group of the Arming Lekythoi (Group B). End of 6th century B.C.

Dionysos seated between a silen and a nymph at either side appears on a Group A Phanyllis lekythos in the Kanellopoulos collection: (*ABV* 463, 2) *Para* 204; Giudice, *op. cit.* 77, no. 130 (photo at the Beazley

Archive); see also *CVA* Norway 1, pl. 23, 1-2. A few Phanyllis Group B lekythoi depict Dionysiac themes, although none is exactly like ours: cf. Giudice, *op. cit.* 76, no. 127, pl. 24, 1-2 and 5-6 (two silens and a nymph in similar postures as on our vase); no. 128, pl. 24, 4 (two couples of dancing silens and nymphs); 77, no. 131 (Dionysos dancing among two silens and two nymphs). For the type of seated Dionysos cf. *CVA* Agrigento 1, pl. 39 and for the nymph Giudice, *op. cit.* pl. 4, 3-5, all by the Phanyllis Painter. See also *LIMC* III (1986) s.v. Dionysos, nos. 325-331 (C. Gasparri). On the subject-matter in general see Carpenter, *Dionysian* 76-97 and A. Schöne, *Der Thiasos* (1987).

4-6 (and Plate 69, 12). Lekythos

6142 (R.80.233). From Rhitsona.

Ure, *Sixth* 44-45; 83, pl. 14, 10; Haspels, *ABL* 63 (Phanyllis Class); Demakopoulou-Konsola, *Museum* 63; Giudice, *Phanyllis* 17, n. 5; 36-37; 82, no. 154, pl. 29, 2-5; 33, 11; *LIMC* VII (1994), s.v. Theseus, no. 180 (J. Neils).

Ht., 30.6 cm; Diam. of mouth, 6.8 cm; Diam. of shoulder, 15.5 cm; Diam. of foot, 8.8 cm. Mended; large fragments and few splinters missing and restored. Surface extensively scratched and destroyed especially at the lower part of the body. Additions in white and red.

Shallow flaring mouth, glazed inside out. On the neck long rays pointing upwards. At join to shoulder small purple ridge. Shoulder with narrow tongue-band followed by six palmettes alternating with a single leaf; at the base of the palmettes a continuous cable pattern with white dot at the centre of each link. Body tapering sharply to echinus foot; the scene is framed by a glaze line on top and a double red one below; lower part of body glazed. Foot glazed, with red line marking its outer edge, but reserved at its underside. Strap handle glazed on the outside only.

Theseus and the Bull. The hero leans over the hobbled bull holding ropes. He is naked except for a hair-fillet. The scene is flanked by two onlooking beardless males holding spears and wearing himatia, petasoi and hair-fillets. The r.-hand one gesticulates to address the scene, while the traces of lines on his shank and toe indicate flapped boots (Hermes?). In the background hangs Theseus' sword and rolled mantle.

Red: folds of drapery; fillets of all figures; baldric of sword.

White: petasoi of both figures; dots on collar fold of l.-hand youth and dotted rosettes on himation of r.-hand one; horns and patches on bull; handle and tip of sheath.

Phanyllis Class, Group of the Arming Lekythoi (Group B). End of 6th century B.C.

Our vase stands as an example of superior quality among the painters of this Group and is comparable to the lekythoi Syracuse 11620 and 21127: Haspels, *loc. cit.*; Giudice, *op. cit.* 36-37, pls. 26, 4-5 and 33, 4. The latter, which also depicts the same subject-matter, and the Thebes lekythos must be by the same hand: Giudice, *op. cit.* 36. Both vases are the only known Phanyllis lekythoi depicting Theseus and the bull although they differ in details of the composition, such as Athena instead of a youth behind the hero and Theseus pulling the ropes instead of leaning over the bull while tightening them. Although the male gesturing figure has been called a mere youth, he must be Hermes, as on the lekythos Syracuse 21127. The cycle of the deeds of Theseus is limited on Phanyllis lekythoi, besides the struggle with the bull, the only other known deed depicted is his wrestling with the Minotaur: Giudice, *op. cit.* 80-82, pl. 28; *CVA* Nantes 1, pl. 10.

For the iconography of Theseus and the bull see G. G. Kavvadias in *APP* 309-318, esp. 313 ff. and *LIMC* VII (1994) s.v. Theseus, nos. 178-198 (J. Neils).

PLATE 62

1-3 (and Plate 63.4; Plate 69.8). Fig. 33. Lekythos.

6151 (R.26.84). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 283; A. Orlandos, *AEph* 1916, 104, fig. 26; 105; Ure, *Sixth* 55-56, pl. 16, 8; Haspels, *ABL* 108 (Late Leagros Group); B. Dunkley, *BSA* 36 (1935-1936) 204; A. Follmann, *CVA* Hannover 1 (1971) text to pl. 20; Demakopoulou-Konsola, *Museum* 63, pl. 34; E. Manakidou, *Hephaistos* 11-12 (1992-1993) 82, no. 68.

Ht., 28.8 cm; Diam. of mouth, 7.1 cm; Diam. of shoulder, 11.4 cm; Diam. of foot, 8.3 cm.

Mended. Missing one fragment and a few splinters; surface destroyed at joins. The foot was broken and

mended in antiquity. Five pairs of drilled rivet holes pass through the body and foot (6 at the lower part of the body and 4 at the join of body to foot) to receive metal joints which are not preserved. Glaze misfired greenish at lower body. Additions in white and red.

Calyx mouth, glazed inside and out but reserved on top. At the base of neck small recession. On the shoulder a band of seven palmettes, the middle and outer ones inverted, interspersed with dots, framed on top by a band of tongues. Cylindrical body tapering to disc foot with a fillet at their join. The picture scene is framed by a net band bounded by two glaze lines on top and below. Figure zone standing on a groundline followed by a red line. Foot glazed on top and reserved at its side and underside. Strap handle glazed on the outside only.

Four women to r. filing in front of a fountain. The figures stand still, except for the first who has one leg on the step and looks round; she has placed her hydria below a lion's-head spout shown in profile from which water streams into the vase. The fountain-house consists of a back wall and a Doric column erected on a two-stepped krepis and supporting an entablature with triglyphs. The remaining women carry their hydriai horizontally on their heads; they hold them with one hand, except for the second in the row who holds a flower instead. They all wear chitons and himatia with dots and hair-fillets. Only the first and last one have pads on their heads. Behind the last woman a Doric column denoting the fountain's peristyle. In the field dot-branches.

Red: fillets of women and dots on their himatia; top of hydriai.

White: female flesh; capital and triglyphs of fountain.

500-490 B. C.

Ure did not place this lekythos in any of her classes; neither did Beazley, but Haspels noted that it is "in date Late Leagros period": *loc. cit.* The draughtsmanship recalls Leagros work, such as, for example, the hydria Berlin 1908 (*ABV* 365, 70; *Para* 162; 173) but the figures on our vase are slenderer and the rendering of their drapery is more advanced.

The theme "women at fountain" occurs mostly on hydriai but is rare on lekythoi: see *ABV* 716, 187 bis (unpublished, photo at the Beazley Archive); *Para* 168,

2; *CVA* Hannover 1, pl. 20; *CVA* Taranto 2 III H e, pl. 15, 3-4; *CVA* Tübingen 3, pl. 42, 5 and 9-11; *Agora* XXIII, no. 869, pl. 79; Freiburg, *Kunst der Antike. Galerie G. Puhze* 1981, 16, no. 153 (attributed to the Sappho Painter by Jucker); Luzern, *Galerie Fischer, Auktion 21 Mai 1941*, pl. 6, no. 64; London Market, *Sotheby's Sales Catalogue* 18.7.1985, lot 468; Louvre CA 1855, mentioned in Haspels, *ABL* 197-198 (unpublished, photo at the Beazley Archive); Naples Stg 157, mentioned in Haspels, *ABL* 61 (unpublished); Athens, Hatzidimou collection; L. I. Marangou, *To 'Idryma Nikoúla II. Goulanórhē - Μουσείο Κυλαδονικής Τέχνης, Πεπραγμένα 1991-1999* (2000) 28, fig. 30.

Fountain scenes reach their peak of popularity in the last quarter of the 6th century B. C., but continue down to the beginning of the 5th. Based on the assumption that such images illustrate scenes from reality, scholars variously interpreted them as depicting slave-girls, or citizen women engaged in one of their casual duties, or as participants in cult rituals connected with the Anthesteria. For fountain-houses and fountain scenes on vases see generally Orlandos, *op. cit.* 94-107; Dunkley, *op. cit.* 142-204; E. Diehl, *Die Hydria* (1964) 131 ff.; 230-231; R. Olmos-L. J. Balmaseda, *AEA* 50-51 (1977-1978) 15-32 and F. Glaser, *Antike Brunnenbauten (κρήνη)* in *Griechenland* (1983) 181-187; M. Mertens-Horn in A. Cambitoglou-E. G. D. Robinson (eds.), *Classical Art in the Nicholson Museum, Sydney* (1995) 71-83, esp. 75 ff. (lion-head spouts). For the social status of hydriaphorai see L. Hannestad in H. Brijder (ed.), *Ancient Greek and Related Pottery. Proceedings of International Vase Symposium, Amsterdam 1984* (1984) 252-255; W. Martini, *Giessener Universitätsblätter* 2 (1986) 90 ff. For recent analyses focussing on the interpretation of the fountain scenes see Manakidou, *op. cit.* 51-91 and I. Manfrini-Aragno in C. Bron-E. Kassapoglou (eds.), *L'Image en Jeu* (1992) 127-148. Manakidou argued that the flowers held by some of the women, combined with their fillets and the plants around the fountain-houses point to a festive or cult activity, presumably in honour of the nymphs, in which are engaged Athenian women of citizen status. Manfrini-Aragno treated these images as a visual reference to the transitional phase between a nubile adolescent and a married woman, namely to her status as a nympe-bride. According to her, the flowers and deer which appear by the fountain in some of the scenes should be explained as symbolic attributes pointing to

an assimilation of the maidens to the nymphs as both share an untamed nature. Water-fetching in this sense may refer to the nuptial bath, but does not represent the ritual itself. For the suggestion that some fountain scenes are associated with the bridal bath see also H. Lohmann in *Studien zur Mythologie und Vasenmalerei* (FS K. Schauenburg, 1986) 153-154.

Our lekythos most probably accompanied the burial of a female: see R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 309, n. 5.

PLATE 63

1-2. See Plate 48.

3. See Plate 60, 4-6.

4. See Plate 62.

PLATE 64

1-3 (and Plate 69, 13). Lekythos.

6145 (R.80.234). From Rhitsona. *ABV* 496, 163 (Class of Athens 581, i); Ure, *Sixth* 47, pl. 14, 15.

Ht., 16.5 cm; Diam. of mouth, 4.4 cm; Diam. of shoulder, 6.9-7 cm; Diam. of foot, 5.5-1 cm.

Intact. Small chips missing from the mouth. Dark orange fabric. Glaze partly misfired red. Much added white and red.

Echinus mouth, glazed inside and out and reserved on top. At the base of neck tongues. Sloping shoulder with chain of joining lotus buds connected by intersecting stems; dots in the interstices. Body tapering to broad disc foot; scene framed by red line on top; lower part of body glazed except for reserved band. At join of body to foot thin black fillet. Foot glazed on top and reserved at its side and underside. Flat resting surface, nipple underneath. Strap handle glazed on the outside only.

Four women dancing in a file. Three move to r., one to l. with one arm extended, the other flexed; the first and third from the r. are looking back. They all wear chitons with dots and hair fillets; the last one also wears a himation. In the field schematised branches with white dots and hanging grapes.

Red: folds and spots on chitons; fillets.



White: female flesh; dots on chitons.

Class of Athens 581, i. About 500-490 B.C.

The Class of Athens 581 comprises lekythoi of related shape and patternwork but varying style of drawing. Numerous examples were found in the Agora and 17 such lekythoi at least come from Rhitsona: see *ABV* 487-506; 700-702; 716; *Para* 222-246; 519; *Add*² 122-124; Kurtz, *AWL* 147-148; *Agora* XXIII, 46-47. Class of Athens 581, ii lekythoi were part of the assemblage excavated at the Marathon tumulus which has been identified with the burial of those who fell in the battle of 490 B.C.: on the chronology of this mound and on Athens 581, ii examples from Agora deposits see most recently T. L. Shear, *Hesperia* 62 (1993) 383-482, esp. 406-411 and 430 ff. Stylistically similar to our vase, presumably by the same hand, are the lekythoi Louvre F 362 and Toronto 323, especially the dancing nymphs of the latter: see *ABV* 494, 132-133; *Add*² 123; *CVA* Toronto 1, pl. 27, 1-3. The identity of the females is unclear. They may be nymphs or mere women dancing in a Dionysiac festival surrounded by the god's typical plant. Such dancing women occur on a few other lekythoi in this class (painted by different hands): see *ABV* 496, 159 and 164-165; and *Add*² 123; G. Trias de Arribas, *Ceramicas Griegas de la Peninsula Iberica* (1967-68) 2, pl. 25. 4. Since Dionysos with silens and nymphs is a popular theme among lekythoi of this class, it may be assumed that our women are excerpts from such a thiasos: see *ABV* 495, 137-158.

4-6 (and Plate 69, 14). Fig. 31. Lekythos.

6136 (R.80.236). From Rhitsona.

Para 222 (Class of Athens 581, i; Painter of Munich 1874); Ure, *Sixth* 45, pl. 14, 13; Haspels, *ABL* 109, 223.

Ht., 17 cm; Diam. of mouth, 4.1 cm; Diam. of shoulder, 7.7 cm; Diam. of foot, 4.2-4.7 cm.

Intact, except for a large chip missing from the foot and a few splinters from the mouth. Surface abraded at places. Orange fabric with unevenly applied slip. Glaze greenish at places. Additions in white and red largely faded.

Shallow calyx mouth glazed inside and out and reserved on top. At juncture of neck to shoulder thin fillet. At the base of neck tongues. Sloping shoulder with chain of joining lotus buds connected by intersecting stems. Body tapering to disc foot; the scene

is framed by a glaze line on top; lower part of body glazed except for a reserved band. Foot glazed on top and reserved at its side and underside. Flat resting surface, recession in the centre. Strap handle glazed on the outside only.

Two silens and two nymphs dancing to r. while looking round; they are stepping with their arms flexed and, apart from the first one, overlapping. The women wear dotted chitons and feline skins.

Red: spots on second nymph's chiton.

White: traces on chitons.

Class of Athens 581, i; Painter of Munich 1874. About 500-490 B.C.

For the Class of Athens 581 see above, Pl. 64, 1-3. Ure noted that our lekythos is a variant, combining features of her classes G2 and H and that the figures are slenderer than those on her Class H (many examples of which were classified by Beazley to the Class of Athens 581). Beazley grouped our lekythos with seven other vases, five of which depict silens and nymphs and assigned them to one hand: *Para* 222; *Add*² 122; *CVA* Dunedin 1, pl. 21, 6-8. Our lekythos compares best with a specimen in New York, Hirsch; (*ABV* 488, 7) *Para* 222 (photo at the Beazley Archive) and another from Olympia (*Olympische Forschungen* XXVIII [2000] pl. 78, no. 172 [J. Burrow]); also with the unattributed lekythos in *CVA* Sarajevo, pl. 21, 8-10 which must be by the same hand. The draughtsmanship is rough, as evident by the odd clasping of arms especially of the second and third figure and their eyes, rendered in an old-fashioned manner. The uniform stepping of the figures might recall choral drama. On choruses see above, text to Pl. 51.

PLATE 65

1-3 (and Plate 69, 15). Lekythos.

6017 (R.31.165). From Rhitsona.

ABV 496, 178 (Class of Athens 581, i); R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 275; Ure, *Sixth* 46, pl. 15, 1; Haspels, *ABL* 93 and 108.

Ht., 18.1 cm; Diam. of mouth, 4.6 cm; Diam. of shoulder, 8.8 cm; Diam. of foot, 5.2 cm.

Mended. Few pieces missing from shoulder and body; first man's torso and arms infilled with plaster

and overpainted. Glaze abraded at places and partly misfired red. Additions in white and red.

Shallow calyx mouth glazed inside and out, but reserved on top. At join of mouth to neck red band. At base of neck sloppy tongues. On the shoulder, chain of joining lotus buds connected by intersecting stems; in the intervals, dots. Body tapering to disc foot; the scene is framed by glaze line on top; lower part of body glazed except for reserved band. Foot glazed on top and reserved at half of its side and all of underside. Flat resting surface, recession underneath. Strap handle glazed on the outside only.

Komos. A man and three youths dancing on their tiptoes to r., with the two in the middle looking back. They are all naked except for the third one who wears a himation falling on his chest. All wear hair-fillets except for the last one. They hold fillets and two wear them around their neck.

Red: beard, hair and hair-fillets of komasts; fold on drapery of one of them.

White: fillets.

Class of Athens 581, i. About 490 B.C.

For komos scenes, a rather rare theme on lekythoi of this class see *ABV* 496, 176-177; *CVA* Poland 3 (Warsaw, Chojnowski) pl. 1, 10 (dancing man and woman between onlookers); *Para* 228. For komos scenes on lekythoi see also Pl. 59, 4-6.

4-6 (and Plate 69, 16). Lekythos.

6140 (R.80.237). From Rhitsona.

ABV 494, 121 (Class of Athens 581, i); Ure, *Sixth* 47. Ht., 20.3 cm; Diam. of mouth, 5.2 cm; Diam. of shoulder, 8.8 cm; Diam. of foot, 6 cm.

Intact, except for small splinters missing; handle reattached. Glaze partly abraded. Orange fabric. Additions in white and red.

Shallow calyx mouth glazed inside and out and reserved on top. At the base of neck schematic tongues. On the shoulder, chain of joining lotus buds connected by intersecting stems; dots at the interstices. Body tapering to disc foot; the scene is framed by red line on top and below, as groundline; lower part of body glazed except for reserved band. Foot glazed on top and reserved at its side and underside. Flat resting surface, with recession in the centre and paint-blobs. Concave

strap handle glazed on the outside only.

Athena, Dionysos and a goddess, all seated to r. Dionysos sits on a folding stool holding a horn-rhyton. In front of him Athena seated with helmet, spear and compass-drawn shield; behind him a draped woman. Both female deities sit on rectangular block seats and hold out one arm. In the field schematised branches with grapes.

Red: part of Athena's helmet and dots on her shield's rim; forelocks of unidentified goddess; beard and folds on drapery of Dionysos and goddess.

White: female flesh; surface of horn-rhyton; dots on garment of Dionysos and patch on his seat.

Class of Athens 581, i. About 500-490 B.C.

Seated figures are a stock motif used frequently by painters of this class of lekythoi. Dionysos appears more often in the company of the thiasos and less frequently with Athena, in which case the scene might be an excerpt of divine assemblies: see *ABV* 494, 119-123; 495, 145; 701, 120 bis-123 bis; 716, 119 bis; *Para* 223, 119-120; *Add*² 123: *Agora* XXIII, pl. 81, 899. For gods combined in various groupings, due to manufacturing of the arythra vase-painters rather than to denote cultic or religious relationships see A. F. Laurens, *Kernos* 11 (1998) 35-62.

PLATE 66

1-3 (and Plate 69, 17). Lekythos.

23412 (R.18.64). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 290; Ure, *Sixth* 48; not previously published.

Ht., 21 cm; Diam. of mouth, 4.9 cm; Diam. of shoulder, 8.3 cm; Diam. of foot, 5.2 cm.

Mended, but missing fragments from the body which are restored. Small chips missing from the mouth. Additions in white.

Calyx mouth, glazed inside and out, but reserved on top. Neck reserved on the outside, and inside. At the base of neck sloppy tongues. On the shoulder, chain of joining lotus buds connected by intersecting stems. Body tapering to disc foot; the scene is framed by a glaze line on top and two red lines below; lower part of body glazed, except for reserved band. Foot glazed on top and reserved at its side and underside. Flat resting



surface, nipple underneath. Strap handle glazed on the outside only.

Dionysos, holding kantharos in one hand and reins in the other mounts quadriga to r. He wears chiton and himation decorated with triple dots and single spots. Overlapping with the horses a draped and turbaned woman walks to r. but looks round holding out one arm. Facing the horses a figure, possibly an old man, wrapped up in chiton and himation sits on a folding stool holding a staff. In the field schematised branches with dots.

Red: spots on god's himation and stripes on woman's turban.

White: female flesh; Dionysos' chiton and dots on his himation; tassels on horses' reins and breastbands; dots on branches.

Class of Athens 581, i. About 500-480 B.C.

Ure noted that this lekythos is "perhaps related" to her Class H: *Sixth*, loc. cit. Dionysos mounting a chariot is uncommon in the Class of Athens 581: see *ABV* 492, 80-83; *Para* 245 (akin to the Kalinderu Group). For a stylistic parallel to Dionysos see *CVA* Gallaria pl. 8, 5 and 7. For the subject-matter, namely Dionysos on a chariot often accompanied by nymphs see *LIMC* III (1986) s.v. Dionysos nos. 442-455 (C. Gasparri). The identity of the draped figure is not clear, but he might be Zeus receiving Dionysos.

4-6 (and Plate 69, 18). Lekythos.

6138 (R.80.245). From Rhitsona.

ABV 499, 29 (Class of Athens 581, ii); Ure, *Sixth* 49. Ht., 14.5 cm; Diam. of mouth, 3.5 cm; Diam. of shoulder, 6.6 cm; Diam. of foot, 3.8 cm.

Intact, apart from few splinters missing from the shoulder; handles and neck reattached. Orange fabric; white sediment and black stain below the handle. Dull glaze, partly abraded at mouth. Additions in white and red.

Calyx mouth, unevenly glazed on the outside. At the base of neck sloppy tongues. On the shoulder, single unconnected leaves with dots. Body tapering to disc foot; the scene is framed by a double dot band on top and a line below; lower part of body glazed, except for an uneven reserved band. Foot glazed on top and reserved at its side and underside. Flat resting surface

with recession at the centre. Strap handle glazed on the outside only.

Herakles and the Bull. The hero leans over the hobbled bull as if to tie it with ropes. He wears his dotted animal skin as loin-cloth around the waist and a sword is attached around his waist. In the background, above the bull's hindquarters his cloak and quiver hanging from branches. On either side of the scene a rock or grotto.

Red: Herakles' forelocks and beard; spots on his loin-cloth and on the bull.

White: the hero's baldric and tip of sheath; markings on rock, horn, muzzle and body of bull; dots on branches.

Class of Athens 581, ii. About 500-490 B.C.

Herakles and the bull is not a popular theme in this class; for examples see *ABV* 491, 52-54; 499, 25-30; 701-702, 29 bis-29 quater; *Para* 223, 52; 225; *CVA* Leiden 2, pl. 99, 1-3; *CVA* Torino 2, pl. 16, 3; A. B. Brownlee, *Hesperia* 64 (1995) 350-351, no. 181. For the iconography of the myth see *LIMC* V (1990) s.v. Herakles, nos. 2306-2413 (L. Todisco). For a similar rendition of rocky landscape see *ABV* 490, 24-25; *Para* 223 (unpublished, photos at the Beazley Archive).

PLATE 67

1-3 (and Plate 69, 19). Lekythos.

17085 (R.46.63). From Rhitsona.

ABV 546, 213 (wrongly given as R.46.43; Manner of the Haimon Painter); R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 324, pl. 23, a, 1; Ure, *Sixth* 51; *LIMC* IV (1988) s.v. Gigantes, no. 149 (F. Vian-M. Moore).

Ht., 28 cm; Diam. of mouth, 5.8 cm; Diam. of shoulder, 8.9 cm; Diam. of foot, 7.1 cm.

Mended but missing small fragments. Surface scratched and destroyed especially in the middle of the scene and at the lower part of the body. Dull glaze partly misfired red and peeled off. Additions in white and red not well preserved.

Calyx mouth, slightly flaring, glazed inside and out and reserved on top. Shoulder decorated with a tongue and a ray band. Cylindrical body glazed at its lower part, except for a double reserved line below the scene.

Above the figure-scene a key band framed by two glaze lines on top and below; groundline below the scene. Disc-foot in two degrees, glazed on top and reserved at the side, apart from its lower step. Underside reserved with central recession. Strap handle glazed on the outside only.

Gigantomachy. Athena fighting beside a mounted charioteer on quadriga, against a giant retreating to r. whereas another has fallen on the ground. Athena wears helmet and peplos and holds spear and shield (?), whereas the charioteer is clad in long chiton; the giants are armed with helmets, spears, round shields (device: tripod) and wear a corselet and a short chiton each.

Red: forelocks and beard of charioteer; parts of Athena's and one giant's helmet; tassels of horse's breastband.

White: female flesh; charioteer's chiton; shield device and shield of fallen giant; dots on helmets and chitons.

Manner of the Haimon Painter. 490 - 480 B.C.

On the Haimon Painter and the mass-produced vases by his workshop see Haspels, *ABL* 130-141; 241-247; *ABV* 538-583; 705-708; 716; *Para* 269 ff., *Add*² 133-137; Kurtz, *AWL* 150-153; *Agora* XXIII, 47. Haimoneian lekythoi were part of the assemblage excavated at the Marathon tumulus which has been identified with the burial of those who fell in the battle of 490 B.C.: on the chronology of this mound and on Haimoneian examples from Agora deposits see recently T. L. Shear, *Hesperia* 62 (1993) 383-482, esp. 406-411 and 430 ff. All Haimoneian lekythoi discussed here come from Rhitsona grave 46, dated ca. 480 B.C.: Haspels, *op. cit.* 141; Sparkes, *Pig* 130 (see also Appendix).

Our vase is one of three Haimoneian lekythoi with a similar theme, namely a Gigantomachy with Athena by a chariot, but the draughtsmanship is of better quality here: see *ABV* 546, 211-212; *Add*² 134; *CVA* New Zealand, pl. 23, 6-8. The lekythos in New Zealand does not feature the two giants. The same theme is depicted on an amphora by the Group of Naples 2473 (*Para* 142; *LIMC*, *op. cit.* no. 142) and on a lekythos by the Painter of New York 07 (*ABV* 454, *LIMC*, *op. cit.* no. 143) both dated ca. 520 B.C. Our scene stands at the beginning of the Haimoneian series depicting an abridged scheme derived from the Gigantomachy whereby the tendency is towards a limited number of

figures; later examples become more degenerate and the number of figures is limited to Athena and one giant: see Pl. 67, 4-6, below. For the iconography of the archaic Gigantomachy with Athena see F. Vian, *La guerre des Géants* (1952) 56-68 and on the Haimoneian degenerate schemes 101-104. Also, *LIMC*, *op. cit.* nos. 139-150.

4-6 (and Plate 69, 20). Lekythos.

17088 (R.46.62). From Rhitsona.

ABV 546, 218 (Manner of the Haimon Painter); R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 324, pl. 23, a, 3; Ure, *Sixth* 52; Bothmer, *Amazons* 105, no. 170; *LIMC* IV (1988), s.v. Gigantes, no. 261, n (F. Vian-M. Moore).

Ht., 18.4 cm; Diam. of mouth, 4.1 cm; Diam. of shoulder, 6.7 cm; Diam. of foot, 5.2 cm.

Intact, with minor abrasions. Additions in white, not well preserved and red.

Calyx mouth, glazed inside and out and reserved on top. Shoulder decorated with a tongue and a ray band. Cylindrical body glazed at its lower part, except for two reserved bands framed by red lines below the scene. Above the figure-scene a double interconnected dot band framed by two glaze lines below. At junction of body to foot a red line. Disc-foot in two degrees, glazed on top and reserved at its side, apart from the lower degree. Underside reserved with central recession. Strap handle glazed on the outside only.

Athena fighting against a giant, flanked by mounted Amazons. The goddess, dressed in long peplos, aegis, himation and helmet strives vigorously brandishing her spear against a giant fleeing to r. but looking round. He is armed with helmet, spear and round shield (device: arcs). The Amazons witnessing the event are wrapped in himatia and wear helmets. On the background schematic branches.

Red: folds of drapery; giant's girdle and three parallel lines between his leg and shield; parts of helmets.

White: female flesh; shield device; contour of Athena's helmet; corselet of giant; folds of drapery; breastbands of horses.

Manner of the Haimon Painter. 490-480 B.C.

For the workshop of the Haimon Painter see above, text to Pl. 67, 1-3. For Haimoneian lekythoi with



Amazons flanking a Gigantomachy with Athena see *ABV* 546, 214-226; 706, 218 bis and *Para* 276; Bothmer, *op. cit.* 105-106, nos. 170-173; 176-180 bis and *LIMC*, *op. cit.* no. 261 a-p. The theme is popular also on Haimoneian skyphoi and cup-skyphoi: *LIMC*, *op. cit.* no. 263 a-g (without Amazons). For a composition similar to ours see *CVA* Cambridge 1, pl. 22, 14.

PLATE 68

1-3 (and Plate 69, 21). Lekythos.

1500 (R.46.68). From Rhitsona.

ABV 547, 246 (Manner of the Haimon Painter); Haspels, *ABL* 141; R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 324; Ure, *Sixth* 51, pl. 15, 12.

Ht., 29 cm; Diam. of mouth, 5.2 cm; Diam. of shoulder, 8.3 cm; Diam. of foot, 6.8 cm.

Missing fragments from shoulder and body which are restored. Glaze misfired greenish at places. Additions in white and red.

Calyx mouth, glazed inside and out and reserved on top. Shoulder decorated with a tongue and a ray band. Cylindrical body glazed at its lower part, except for two reserved bands below the scene. Above the figure-scene a double dot band framed by a glaze line on top and a double one below. Disc-foot in two degrees, glazed on top and reserved at side, apart from its lower degree. Underside flat with central recession and reserved. Strap handle glazed on the outside only.

Herakles and the Bull. Herakles, naked, leans over the hobbled bull tying it with ropes. The scene is flanked by a bearded man in himation addressing the event (Ioaios?) and Hermes with petasos, himation and winged boots walking off to r. but looking back. In the field, among schematic branches, above the hero hang his rolled himation and club, above the bull his quiver and bow.

Red: folds of drapery; Hermes' beard and brim of petasos; dots on bull; forelocks of man.

White: Hermes' petasos and a fold on his himation; muzzle and horn of bull; Herakles' club, ropes and quiver; dots on branches.

Manner of the Haimon Painter. 490-480 B.C.

For the workshop of the Haimon Painter see above,

text to Pl. 67, 1-3. For Haimoneian lekythoi with Herakles and the bull see *ABV* 547, 240-258 and *Para* 277; *LIMC* V (1990) s.v. Herakles, nos. 2306-2356 (L. Todisco). For examples stylistically similar to ours see *CVA* Cambridge 1, pl. 22, 7 and 21. See also the cups by the Lañcut Group, above Pl. 56.

4-5. Plastic lekythos.

6150 (R.57.3). From Rhitsona.

Ure, *BGP* 43, pl. 11, 3; P. N. Ure-A. D. Ure, *CVA* Reading (1954) text to pl. 13, 10; M. Trumf-Lyritzaki, *Griechische Figurenvasen des Reichen Stils und der späten Klassik* (1969) 87, no. 337; Demakopoulou-Konsola, *Museum* 63.

Ht. at rim, 6.5 cm; Diam. at rim, 2.8 cm; Length of sole, 8.7 cm.

Complete, but partly worn. Mouth and handle glazed. Boot white, partly faded, with traces of pale greenish blue; sole red, applied over white. Mould mark showing on the sole. Pale clay. Additions in white, blue and red.

Lekythos with its body moulded as a left low boot or laceless shoe. It shows a straight, apparently leather shoe, with pointed, slightly upraised toes and a flap strap on top. Both knucklebones are plastically rendered. No painted details are preserved, although there could have been overpainted laces.

End of 5th century B.C.

Our shoe lekythos is a rare specimen, as most examples represent sandalled feet. Only a handful of shoe lekythoi are currently known: see *CVA* Hannover 2, pl. 34, 9-10; *Compte Rendu (Otchet) de la Commission Impériale Archéologique* (1900) 10, fig. 20; I. Papachristodoulou et al., *Αρχαία Πόδος, 2400 χρόνια* (exhibition catalogue 1993) 69, from a child burial dated in the beginning of the 4th century B.C. (unpublished); *CVA* Gallatin Collection, pl. 30, 4; M. I. Maximova, *Les vases plastiques* (1927) pl. 37.137 (Italo-Ionian); the last two are vaguely dated in the 6th century B.C., perhaps by analogy to the sandal lekythoi which flourish mainly in the archaic period and after a gap of several decades restart in the end of the 5th, down to the first half of the 4th century B.C. However, since our shoe lekythos is dated by its tomb-group to the end of the 5th century B.C., the Gallatin vase may

also be assigned a later date. On the dating and typology of shoe vases see K. Dohan-Morrow, *Greek Footwear and the Dating of Sculpture* (1985) esp. 9; 17. They occur mainly in graves; a good number of sandalled-foot lekythoi found in Boeotia display influence of Ionian art but must be locally made: see S. Karousou in *Anatolia* 21 (*FS E. Akurgal*, 1978/80) 55-62, esp. 55-56.

On plastic vases see generally Maximova, *op. cit.*; R. A. Higgins, *Catalogue of the Terracottas in the British Museum*, II (1959); E. Walter-Karydi, *MJb* 36 (1985) 7-16. The lekythos mouth of our shoe vase apparently indicates its use as an unguent container. On the content of plastic vases see W. R. Biers, S. Searles, K. O. Gerhardt in *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery, Copenhagen 31.8-4.9.1987* (1988) 33-50.

The shoe is charged with symbolic significance in specific categories of genre iconography and in its capacity as a symbol of departure and separation it is appropriate to express notions of passage and transition such as wedding and death. On the significance of shoe vases see C. Weiß, *Nikephoros* 8 (1995) 19-40 (with discussion and previous bibliography); Weiß, *Vasi*. She interprets terracotta shoes from child burials as a substitute for the bridal pair (*nymphides*) which would have been deposited with the dead girl as a memento of a never accomplished wedding. Additional confirmation of her hypothesis may be derived from the grave context in which our shoe lekythos was found, as it comprised grave gifts appropriate for a female, namely a pyxis, a bead necklace and female figurines: see Ure, *BGP* 42-43, pl. 11. The interior length of Rhitsona grave 57 is, moreover, 1.30 m., which indicates a grown-up child or a young adolescent.

PLATE 69

1. See Plate 57, 1-3.
2. See Plate 57, 4-6.
3. See Plate 58, 1-3.
4. See Plate 58, 4-6.
5. See Plate 59, 1-3.
6. See Plate 59, 4-6.

7. See Plate 60, 1-3.
8. See Plate 62, 1-3.
9. See Plate 89, 1-3.
10. See Plate 60, 4-6.
11. See Plate 61, 1-3.
12. See Plate 61, 4-6.
13. See Plate 64, 1-3.
14. See Plate 64, 4-6.
15. See Plate 65, 1-3.
16. See Plate 65, 4-6.
17. See Plate 66, 1-3.
18. See Plate 66, 4-6.
19. See Plate 67, 1-3.
20. See Plate 67, 4-6.
21. See Plate 68, 1-3.

AKAΔHMIA

1-4. Fig. 34. Oinochoe.

17077 (R.46.83). From Rhitsona.

ABV 530, 70; *Add*² 132 (Athena Painter); R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 325; P. N. Ure, *AEph* 1912, 102-109, fig. 1, pl. 6, 1; Karouzos, *Movotio* 57; Haspels, *ABL* 141; 150, n. 2; 259, no. 115; J. S. Morrison-R. T. Williams, *Greek Oared Ships* (1968) 115, Arch. 95; Demakopoulou-Konsola, *Museum* 63; R. Lonis, *Guerre et Religion en Grèce à l'époque classique* (1979) fig. 17; *LIMC* VI (1992) s.v. Nike, no. 93 and p. 898 (A. Moustaka); M. Kreeb in A. Delivorrias (ed.), *Greece and the Sea* (1987) 180-181, no. 79; L. Basch, *Le musée imaginaire de la marine antique* (1987) 206, fig. 427; M. Steinhart, *Das Motiv des Auges in der griechischen Bildkunst* (1995) 97-98, n. 880; Immerwahr, *Vase Inscriptions* 2044, no. 7680; C. Thöne, *Ikongraphische Studien zu Nike im 5. Jahrhundert v. Chr.* (1999) 33; 116; pl. 3, 1.

Ht., 13 cm; Max. diam. at lip, 5.4 cm; Diam. of foot, 4.3 cm.

Intact. Small scratches at the back. Glaze misfired greenish-grey at r. side. Creamy-white ground. Additions in red.

Trefoil oinochoe, shape IV. At join of neck to body a red line followed by a band of two series of interconnected dots. Panelled scene, framed by a simple tongue band on top, a band of two series of interconnected dots at each panel side and a glaze line followed by two red lines below. Junction of body to foot and edge of foot's top side marked by red lines. Disc foot glazed apart from resting surface and underside. At the edge of the resting surface a glaze line and at the centre of the underside a recession. Handle glazed.

Ship and Nike. Only the front part of the ship sailing to r. is represented. It features three oars on a single level, a boar's or ram's head for the prow, a rail above the gunwale on which the oars are fastened and a screened bow compartment decorated with an eye above which rises a stem post. A man holding a wreath is crouched unnaturally on the top of the bow compartment extending his arm with a wreath above the oarsman's head. In front of the ship a winged woman in chiton runs over the waves in the "knielauf" scheme looking round with one arm raised. Her r. wing springs unnaturally from her chest instead of her back. Above the figures is a sense inscription following their contour.



Below the scalloped waves the sea is differentiated by omitting the black of the field in order to provide a contrast for the dolphins which thus move against a white background below the ship.

Athena Painter. 490-480 B.C.

For the Athena Painter, thought by Beazley and Haspels to be the same as the red-figure Bowdoin Painter see *ABV* 522-524; 533; 704; *Para* 260-266; *Add*² 130-131; Haspels, *ABL* 157-160; Kurtz, *AWL* 15-16. He took up the Edinburgh Painter's innovative use of white-ground lekythoi for a large series of white-ground oinochoai produced by him and his workshop: see *ABV* 524-533; 704-705; *Para* 262-266; *Add*² 131-132. For a red-figured scene with waves which are

differentiated from the rest of the (glazed) background and for more dolphins by the Athena-Bowdoin Painter see D. C. Kurtz-J. Boardman in A. Cambitoglou-E. G. D. Robinson (eds.), *Classical Art in the Nicholson Museum, Sydney* (1995) 85-90, pls. 25-27.

Ships were a favourite subject of Attic vase-painting reaching a peak of popularity in the second half of the 6th century B.C. For ships and seamanship in general see Morrison-Williams, *op. cit.*; L. Casson, *Ships and Seamanship in the Ancient World* (1971); O. Höckmann, *Antike Seefahrt* (1985); J. S. Morrison-J. F. Coates, *The Athenian Trireme* (1986) and P. Janni, *Il mare degli Antichi* (1996). For ships in vase-painting see R. T. Williams, *Greece and Rome* 18 (1949) 126-137; idem, *JHS* 77 (1957) 315-316. For ships on black-figured cups see J. H. Oakley, *AA* 1994, 16-23, esp. 17, n. 54 with bibliography on their appearance on other shapes; for the association of wine and sea in the Greek thought as evident from literary sources and black-figured vase-paintings see M. I. Davies in *Athens Comes of Age: from Solon to Salamis* (1978) 72-95.

Our ship which is presumably a warship, features certain peculiarities such as the rail above the gunwale which represents an early stage of oar supporting; in the later triremes the oars protrude through the ports which are round openings lower on the vessel. In the cathead position, that is, on the projecting timber from which the bow anchor could be slung, are two vertical lines which reach the gunwale, a detail which could signify a direme had there been more oars depicted on this level. In their absence we may regard these lines as an awkward or summary marking of the cathead, or just an insignificant detail: see Morrison-Williams, and Basch, *loc. cit.* The large eye decorating the side of the bow screen is an early feature, as on later examples the eye moves down and becomes part of the prow: see Steinhart, *op. cit.* 88 ff. and 96 ff. Late black-figured boat-scenes tend to be rather generic (Williams-Morrison *op. cit.* 113-116) and certain details, such as the unnaturally crouched bow-officer and the single oarsman indicate that, in our example too, the Athena Painter disembarked from a realistic rendering of the ship, intending rather to indicate a naval event of some sort. It is plausible to interpret the scene as a naval victory, whereby Nike, in a rare epiphany in such a setting, has bestowed the wreath to the victorious ship which sails after her: *LIMC*, *loc. cit.*; Thöne, *loc. cit.* A Nike in front of the prow of a ship appears in small

scale on the columns of two Panathenaic amphoras (Lonis, *op. cit.* 251) and on coins (P. Gardner, *JHS* 2 [1881] 94-95). Although this scene may somehow reflect the great naval battles fought at about the time of our vase, it could also be interpreted as illustrating an epic or otherwise mythological naval victory or alluding to ship races in religious festivals, or in honour of a prominent deceased or, simply, as part of the training of Athenian ephebes: on ship races see P. Gardner, *JHS* 11 (1890) 146-150; idem, *JHS* 2 (1881) 90-97 and 315-317; Morrison-Williams, *op. cit.* 308 (ship races as part of funerary rites); E. N. Gardiner, *Athletics of the Ancient World* (1980), 95 ff.; D. G. Kyle, *Athletics in Ancient Athens* (1987) 193-194; R. Patrucco, *Lo Sport nella Grecia antica* (1972) 351-363. For archaeological evidence associated with naval contests see E. Kephaliidou, *Νικητής* (1996) 117, no. 24. Although we should be precluded from a narrow interpretation of this scene because of inconclusive context, the ship contests which occurred in funerals of prominent individuals, the concept of death as a sea-journey and the fact that our oinochoe was a grave offering were perhaps concurring facets of death symbolism and as interrelated notions may have played a part in the choice of the unusual and unique composition of our vase.

PLATE 71

1-4. Head oinochoe.

17082 (R.22.10). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 304; J. D. Beazley, *JHS* 49 (1929) 53 (Class H?); Demakopoulou-Konsola, *Museum* 63; not previously published.

Ht. at rim, 9 cm; Ht. with handle, 15.2 cm.

Complete, except for its trefoil mouth which is restored. Good glaze, partly chipped off. Additions in white and red.

Head oinochoe. Wheel-made mouth, neck and high-swung handle of an oinochoe attached to a moulded lower portion in the form of a female head which rests on a flat base. She has her hair covered in a sakkos with a white band which has hook-like leaves on it. The protruding forehead hair is rendered with moulded blotches in four rows. Her arched eyebrows

are set high and her ears are moulded. Hair, eyebrows, contour of eyes and eye pupils black, the last with an incised circle. White used for the whites of the eyes and the hair-band. Handle, neck of vase and strip at its base glazed. Hair and face reserved. Traces of red on the curls and ears. Although no traces remain, the lips must also have been red.

Class H (The Princeton Class). 480-470 B.C.

Found as a pair with 17081 (R. 22.9; see below, Pl. 72). For Attic head vases grouped by Beazley in some 21 categories on the basis of their moulded lower portion see J. D. Beazley, *JHS* 49 (1929) 38-78; *ARV*² 1529-1552; *Para* 501-505; *Add*² 385-388. Beazley (*loc. cit.*) attributed this head vase reluctantly to his Class H, also called the Princeton Class, a category comprising only two other specimens, namely two janiform kantharoi featuring a woman's and a negro's head. Beazley's incertitude was perfectly justifiable, as he only knew our vase from a small photograph, now in the Beazley Archive, which, furthermore, showed it before restoration. The Rhitsona head-vase can be safely attributed to his Class H, by comparison to the janiform kantharoi Bologna 400 (1722) 1536; J. G. Montanari, *ArchClass* 2 [1950] pl. 55) and Princeton 33.45 (*ARV*² 1536, 2; H. R. W. Smith, *Art and Archaeology* 20 [1925] 120, fig. 2; profile view only; face views at the Beazley Archive). All three specimens have a distinctive oblong, oval head, modelled with knob-like curls; ours, however, seems more advanced in the shaping of the mouth which is smaller.

Beazley dated head vases of Class H to 480-470 B.C. by comparison to developments on free standing sculpture. The date of Rhitsona grave 22 is calculated to "as late as the first quarter of the 5th century B.C." (Burrows-Ure, *op. cit.* 300) and to 500-480 B.C. (Sparkes, *Fig* 130); Beazley's later date, however, seems preferable and in agreement with the Brygan skyphos found in it (see below, Pl. 74 and Appendix).

Attic head vases, either with a single or a double head, may have the upper portion of an oinochoe, a kantharos or an aryballos. The majority depict generic female heads, but there are also heads of blacks, satyrs, Orientals and rarely of Dionysos and Herakles. There is no unanimity on the special significance and function of this vase-shape, despite several scholarly suggestions ranging among a theatrical, religious, cultic, or funerary

meaning. Biers' view (see bibliography below) that they were merely manufactured as luxury objects seems particularly sensible, although it is possible that these objects had more meanings attached to them. On head vases see generally I. Richter, *Das Kopfgefäß: Zur Typologie einer Gefäßform* (1967). On various aspects of head vases, including discussion of their significance see Montanari, *op. cit.* 194-197; N. Weill, *RA* 1972, 141-150; F. Croissant, *BCH* 97 (1973) 205-225; W. R. Biers, *Muse* 7 (1973) 17-20; idem in W. G. Moon (ed.), *Ancient Greek Art and Iconography* (1983) 119-126, esp. 121, for interpretation and for an early specimen from Boeotia. Female heads modelled as part of plastic vases are rather generic, precluding us from a secure identification with a goddess such as Aphrodite; see, however, the discussion in *LIMC* II (1984), s.v. Aphrodite, p. 108 (A. Delivrias et al.).



PLATE 72

1-4. Head oinochoe.

17081 (R.22.9). From Rhitsona.
R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 304, pl. 13; J. D. Beazley, *JHS* 49 (1929) 76, no. 4; Demakopoulou-Konsola, *Museum* 63.
Ht. at rim, 11, with handle 16.5 cm.

Complete, except for small fragments at the rim of the mouth and the base of the neck which are missing and restored. Good glaze, partly chipped off. Additions in white partly faded.

Head oinochoe. Wheel-made trefoil mouth, neck and high-swung handle of an oinochoe attached to a moulded lower portion in the form of a female head which rests on a flat, slightly flaring base. She has her hair covered in a sakkos with a white ivy wreath on it; the protruding forehead hair is rendered as a thick mass without moulded curls. She has almond-shaped eyes, arched eyebrows set high and ears incised in a decorative manner. Hair, eyebrows, contour of eyes and eye pupils black, the last with an incised circle. White used for the whites of the eyes and the wreath. Handle, neck of vase and strip at its base glazed. Hair and face reserved. Although no traces remain, the lips must also have been red.

480-470 B.C.

Our head vase was found as a pair with 17082 (R.22. 10; see above, Pl. 71). Beazley (*loc. cit.*) did not place this head oinochoe in any of his classes, but included it in a miscellaneous list of unallotted head vases noting that it is "late archaic, or sub-archaic". For the date of the grave in which this vase was found and for bibliography on head-vases in general see above, text to Pl. 71.

ATTIC RED-FIGURE

PLATE 73

1-3. Cup.

23425 (R.18.255). From Rhitsona.

R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 294-295, pl. 13 a; P. N. Ure in E. C. Quiggin (ed.), *Essays and Studies presented to William Ridgeway* (1914) 172; Karouzos, *Μουσείο* 58; Bloesch, *Schalen* 120, no. 15; Demakopoulou-Konsola, *Museum* 60; R. Ginouvès, *Balanoutiké* (1962) 64, n. 3 and 70, n. 3.

Ht. 8.7 cm; Diam. of mouth, 20.8 cm; Diam. of foot, 9 cm; Diam. at handles, 28.7 cm.

Mended from fragments, but missing part of the tondo which is restored. Minor abrasions all around. Lustrous glaze, partly flaked off at the surface of the foot.

Cup type C with plain rim. Continuous curve of bowl to stem which is separated from the disk-foot by a raised fillet. Exterior glazed, apart from the inside of the handles and the handle-panels; the side of the foot is reserved, as is also its resting surface. The underside is glazed apart from the top of the conoid interior of the stem. The tondo is decorated with a single figure within a reserved circle.

I: Woman bending to r., lifting a tripod wash-basin by the handles. She is naked apart from a pointed sakkos on her head.

Close to the Painter of the Agora Chairias Cups. 510-500 B.C.

For the typology and development of type C cups with plain rim see Bloesch, *op. cit.* 111-136, esp. pl. 33, 3a, 5a and 6a; S. R. Roberts, *Hesperia* 55 (1986) esp. 13-15; *Agora* XXX, 71-73. The woman of our cup is missing several crucial fragments, making a secure attribution difficult, which might be the reason why Beazley did not venture it. Yet the draughtsmanship seems close to the

Painter of the Agora Chairias Cups, an early red-figure cup painter who decorated type B and C cups: see *ARV*² 176-177; *Para* 339; *Add*² 185; *Agora* XXX, 70; 72-73; 91; pl. 127, no. 1365; pl. 143, no. 1520; pl. 147, no. 1562; pl. 149, no. 1574; pl. 150, nos. 1592; 1593; 1594; pl. 151, no. 1606; pl. 152, no. 1614; H. P. Isler, *AntK* 41 (1998) 3-16. The forepart of the woman's hair, the folds of her sakkos, the rendering of her ear, the line for her arm at the shoulder and her long toes find parallels in pieces from the Agora, esp. nos. 1562, pl. 147; 1593-1594, pl. 150; 1614, pl. 152. Her thin lower arm and fingers are very similar to those of the satyr of no. 1606, pl. 151.

The motif of the bending figure is popular in late archaic red-figure for women kneeling to lift a large vase or to wash: see Isler, *op. cit.* esp. 134f.; *ARV*² 176-177; *CVA* Copenhagen 3 III I, pl. 137, 2 b (Oltos); *ARV*² 110, 8; Burrows-Ure, *op. cit.* 294, fig. 19, a (Hermaios Painter). For the wash-basin and related discussion about its use to wash the feet, but also the whole body, see Ginouvès, *op. cit.* 61-75. The theme of a woman washing is seldom shown in black-figure and in early red-figure, but becomes popular thereafter: Ginouvès, *op. cit.* 164. Naked female bathers are commonly interpreted as hetairai, especially through the Late Archaic period: L. Bonfante, *AJA* 93 (1989) 559 ff., yet such women appear in respectable contexts in the Classical period: R. F. Sutton, *AJA* 95 (1991) 318 and idem in A. Richlin (ed.), *Pornography and Representation in Greece and Rome* (1992) 21-24. For representations of women by louteria in late red-figure see further Paul-Zinserling, *Jena-Maler* 112-118.

PLATE 74

1-2. Fig. 15. Skyphos.

17080 (R.22.8). From Rhitsona.

*ARV*² 381, 177; *Add*² 227; R. M. Burrows-P. N. Ure, *BSA* 14 (1907-1908) 301-304, fig. 23 and pl. 14; G. Vorberg, *Glossarium eroticum* (1932) 490; Karouzos, *Μουσείο* 58; Sparkes, *Pig* 124; P. Best, *Thracian Peltasts and their Influence on Greek Warfare* (1969) 103-104, pl. 7; M. Wegner, *Brygosmaler* (1973) 112-113; Demakopoulou-Konsola, *Museum* 62, pl. 33; F. Lissarrague in *Images et Société en Grèce ancienne* (1987) 116; idem in D. M. Halperin, J. J. Winkler, F. I. Zeitlin (eds.), *Before Sexuality* (1990) 58, n. 36; 73, fig. 2.10; idem, *L'autre guerrier* (1990) 155, fig. 88 a-b; 159; 161; 176, n. 111; 295 (P 29); Immerwahr, *Vase Inscriptions* 2043, no. 7675; P. Cartledge (ed.), *The Cambridge Illustrated History of Ancient Greece* (1998) 186.

Ht. 9.5 cm; Diam. of mouth, 11.3 cm; Diam. of foot, 8.5 cm; Diam. at handles, 18.8 cm.

Mended from fragments; missing a small part of the body which is restored and splinters from the foot. Matt, stained glaze. Red wash visible on the underside. Additions in purple.

Skyphos of hybrid shape: the bowl is of type A, the handles of type B. Body tapering slightly toward the bottom where it joins a torus foot. At the edge of the rim a reserved line. Below the scene reserved ground line. Foot glazed on top and on its inner concave side; its outer side, resting surface and underside are reserved. At the centre of the underside a thick and a thin concentric circle circumscribing a central dot. One handle is horizontal, round in section, while the other is a vertical strap with a reserved triangle on top; both handles are reserved on the inside as are also the handle panels. Interior glazed. Rubbed and blurred nonsense inscriptions round the satyr and the peltast.

A: An ithyphallic satyr to r., brandishing a phallus-staff. He bends forward with his head tilted back. He wears a panther skin, which is knotted on his chest and draped over his l. arm as if it were a shield, and high skin boots cut like greaves (or boots on top of greaves) with pointed flaps. Traces of eight letters round the figure.

B: Warrior in a defensive posture, with head turned slightly downward. He holds a pelte (device: crescent between two dotted circles) and a spear pointing to the ground. He wears a loin cloth made of feline skin, a similar cap (*alopekis*) and similar boots with flaps. Traces of eight letters round the figure.

Purple: hair-fillet of satyr; inscriptions.

Dilute glaze for anatomical details of the satyr.

Brygos Painter. Ca. 480 B.C.

For the rare hybrid shape of the skyphos combining the body of type A and the handles of type B see *Agora* XXX, 62-63, esp. 62, n. 3. One other example is known by the Brygos Painter: *ARV*² 381, 176; *Add*² 227; Richter and Hall, pl. 42 and pl. 178, 42. For the painter, who is a prolific and important late archaic cup-painter see Wegner, *op. cit.*; A. Cambitoglou, *The Brygos Painter* (1968); A. M. Tamassia, *BdA* 52 (1967) 1-9; M. True in *Greek Vases in The J. Paul Getty Museum* 1 (1983) 73-84; M. Robertson, *The Art of Vase-painting in Classical Athens* (1992) 93-100; D. Williams, *CVA British Museum* 9 (1993) nos. 42-46; *Agora* XXX, 98-99. His workshop was discovered in the vicinity of the ancient Kerameikos: J.-J. Maffre, *RA* 1972, 221-232. For nonsense inscriptions, which are common on vases by the Brygos Painter see J. D. Beazley, *Greek Vases in Poland* (1928) 25.

For the rendering of the satyr, cf. the cup in London with satyrs attacking Hera and Iris that is placed in the Brygos Painter's mature phase and is dated 485-480 B.C.: *CVA* British Museum 9, pls. 63-64. The satyr on our vase is slenderer, which might indicate a later date and a placement of our vase in the last phase of the painter's career, ca. 480 B.C. and shortly thereafter. The shield device of the peltast finds a parallel on another late work by the Brygos Painter: cf. *CVA* British Museum 9, pl. 65. Very similar boots are worn by Dionysos on a roughly contemporary cup by the Briseis Painter: cf. *CVA* British Museum 9, pl. 75 a.

Although the relationship of the war-like satyr confronting the Thracian peltast is not explicit, both display the same posture and boots which might suggest that they were meant as part of a related composition. The stepping of the figures, the satyr's tilted head and the fact that they are armed, suggests that both figures are dancing the pyrrhic; the mock letters may have stood for the words of a song. For the pyrrhic generally see text to Pl. 16. For satyr-pyrrhicists see S. Karouzos in *Kernos* (FS G. Bakalakis, 1972) 58-71; P. Ceccarelli, *La pirica nell' antichità greco-romana* (1998) 67-72. The weapons and armament of both figures are unconventional, especially those held by the satyr: for phallus-staffs see F. Lissarrague in *Images et Société en Grèce ancienne* (1987) 120, n. 62 and for the phallus as a weapon of Priapos occasionally aimed at youths as known from testimonia, see further K. W. Slane-M. W.



Dickie, *Hesperia* 62 (1993) esp. 492-493. For a contemporary cup by Makron depicting women pyrrhicists holding their drapery as a shield, much the same way as our satyr, see C. Bron, *GettyMusJ* 24 (1996) 69-83, esp. 79; K. E. Borthwick, *JHS* 87 (1967) 21; *CVA* British Museum 9, pl. 17. For greave-like boots see *CVA* British Museum 9, pl. 75 a. For the peltasts, namely the armed youths with Thracian costume and attributes see, generally, E. Foulon, *REA* 98 (1996) 58-60 (with bibliography) and for the appearance of Thracians in vase-painting see K. Zimmermann in R. Vulpe (ed.), *Actes du IIe Congrès International de Thracologie, Bucarest 1976* (1980) I, 429-446; I. Mader in *Fremde Zeiten (FS J. Borchardt, 1996)* II, 60-61; B. A. Sparkes in B. L. Molyneux (ed.), *The Cultural Life of Images. Visual Representation in Archaeology* (1997) 139-142; and D. Tsiafakis, *Η Θρόνη στην αττική εικονογραφία του 5ου αιώνα π.Χ.* (1998) esp. 31-40.

It is not clear whether the dance depicted here recalls a lost satyr drama, or is a humorous, imaginary recreation of the pyrrhic. Perhaps it was charged with the metaphorical meaning attested in armed dances pertaining to the initiatory context of pubertal transition rites: cf. Bron, *op. cit.* For a mock pyrrhic with Thracians see S. H. Lonsdale, *Dance and Ritual Play in Greek Religion* (1993) 141 ff. Lissarrague interpreted the peltast as an exceptional figure with marginal character and as an embodiment of "otherness", arguing further that this imagery is connected with ephebic initiations whereby youths are depicted with "exotic" animal skins and foreign arms, in marked contrast to the heroic nudity, spear or sword and round shield that characterize the mature hoplite-citizen: see D. M. Halperin, J. J. Winkler, F. I. Zeitlin (eds.), *Before Sexuality* (1990) 53-81.

PLATES 75-77

Figs. 35 and 42. Hydria.

E 173. From Halai (Grave 79).

A. L. Walker, *The Pottery of the Necropolis of Locrian Halai* (Diss. University of California at Berkeley 1916) 31, pl. 14; A. L. Walker-H. Goldman, *AJA* 19 (1915) 428, fig. 4; Karouzou, *Μοῦσος* 59 ("close to the Pronomos vase"); H. Goldman-F. Jones, *Hesperia* 11 (1942) 391, pl. 5, bottom (illustrated with

its grave-group and assigned to the "Meidias Group"); Demakopoulou-Konsola, *Museum* 70, pl. 37; *LIMC* V (1990) s.v. Hesperides, no. 60 (I. McPhee); *Αρχαιολογικός Άτλας του Αργαίου* (1998) 219; Katsonopoulou 148; H. A. Shapiro in G. R. Tsetskhladze, A. J. N. W. Prag, A. M. Snodgrass (eds.), *Periplus (FS J. Boardman, 2000)* 273, fig. 4-5.

Ht., 32.2 cm; Diam. of mouth, 12.2 cm; Diam. of foot, 11.5 cm; Max. diam. at handles, 28 cm.

Mended from fragments but missing small parts and splinters especially at the joins. Poor, matt, streaked glaze, misfired red and peeled off at places. Additions in white partly faded.

The mouth is only slightly moulded and has a flat top surface which is reserved. The upper part of the rim and the inside of the neck are glazed. Body with continuous curve from mouth to foot. Ogee foot glazed apart from a reserved groove at the juncture to the body and another to its lower degree; underside of foot concave with a central disc and reserved as is also the resting surface. Vertical handle glazed; side handles curving upward and in; they are glazed, apart from their inside and the handle-panels. Egg-and-dart band around the mouth. On the neck of the vase a slightly sloping band of inscribed scrolled palmettes; below the scene leftwards running meanders alternating with checkered squares. Both neck and body bands do not fully circle the vase. At the root of the vertical handle two addorsed scrolled palmettes; outer side of horizontal handle roots circled by an egg-band.

Abduction of Helen by Theseus among witnessing figures arranged on various levels. The main figures, namely Helen and Theseus are identified by inscriptions: above Helen's head is written EAEN[H], the eta overlapping with a myrtle-berry. Two letters are written before the face of the male figure, namely a hooked line, presumably part of a Θ, and an H. The space of the remaining letters is occupied by a laurel sprig stemming from the ground. The event is taking place in an open-air setting in the presence of Aphrodite, Eros and four attending figures. Theseus rushes to r. towards Helen extending one arm and holding a pair of spears in the other. He wears short chiton, chlamys and petasos. Helen advances to r. towards a myrtle-tree plucking its berries, or, possibly, small branches to make a wreath. She has her long hair loose and wears an open peplos which she pulls up to form a kolpos in order to collect the sprigs. She is



adorned with jewellery (earrings, necklace, bracelet). On the foreground between them, Aphrodite sits on a rock lifting the edge of her veil and looking at Eros leaning on her shoulder. She wears a belted peplos and a sakkos and is adorned with jewellery (necklace, earrings and bracelet). By the feet of the goddess is a chest and further, below the handle, a louterion. Behind Theseus rushes a youth, presumably Peirithoos, extending one arm and holding two spears in the other. He wears chlamys and pilos-helmet. Before him traces of the inscription KAA, probably KAA[OΞ]. At the r. side of the vase two women in peploi looking at Helen; the seated one is adorned with jewellery and holds a lily, therefore to be identified with Hera, while the other (Artemis?) leans on her bent leg with one arm akimbo. On the foreground, a third woman to l., dressed in chiton strapped at the shoulders and below the armpits, is engaged in playing with a wool-ball by a myrtle plant. She has already thrown one ball and is holding more in her l. hand. Behind her a kalathos and further, under the handle, an animal, presumably a fawn, the short ears of which might indicate a fallow deer. Theseus, Helen, Aphrodite and Hera wear richly patterned garments featuring sea-beasts, rare spirals and palmettes. All female figures wear leaved diadems except Helen. From the ground rise myrtle and laurel sprigs and lotus tendrils.

White (faded): Helen's flesh and lotus flower on the ground; inscriptions; myrtle-berries.

Dilute glaze: jewellery and front hair-locks of Helen.

Pronomos Painter. 400-390 B.C.

For the attribution to the Pronomos Painter cf. *ARV*² 1336, 4; *LIMC* IV (1988) s.v. Helene, no. 88 (L. Kahil-N. Icard) by the painter himself; also, *ARV*² 1336, 2; A. Queyrel, *BCH* 108 (1984) 152, fig. 26; cf. further, the few vases near him: *ARV*² 1336-1338; 1690; 1704; *Para* 480-481; *Add*² 365-366; I. McPhee, *AJA* 82 (1978) 551-553. Our vase displays all the typical features of the Pronomos Painter, i.e. long noses with dot-nostril, streaky hair-locks and characteristic patterned drapery.

For the potting of the mouth without an overhanging lip, common on hydriai and, in this period, also on pelikai, cf. *ARV*² 1337, 8; S. Karouzou, *BCH* 95 (1971) 124-138. For the ornament bands cf. further, *ARV*² 1337, 6; K. Schauenburg, *JdI* 71 (1956) 65, fig. 9.

Only two other hydriai are known from the circle of the Pronomos Painter: *ARV*² 1337, 9 (photo at the Beazley Archive) yet with a slenderer body than ours; S. Drougou in A. Delivorrias (ed.), *Greece and the Sea* (1987) 202-206, no. 104.

For the abduction of Helen by Theseus when the former was a maiden see L. Ghali-Kahil, *Les enlèvements et le retour d' Hélène* (1955) 305-312 and *LIMC* IV, *op. cit.* nos. 27-54. Helen often appears as a bride in red-figured vases and is a positive marital paradigm in Classical nuptial literature: for an assessment of Kahil's study with emphasis on the role of Helen as it may be deduced primarily from vase-paintings see G. Hedreen, *ClassAnt* 15 (1996) 152-192. For Helen the bride as depicted on Attic vases see J. H. Oakley in E. D. Reeder (ed.), *Pandora* (1995) 66 ff. C. Bron, *Kernos* 9 (1996) 297-310; R. F. Sutton, *JWaltersArtGal* 55-56 (1997-1998) 27 ff. For Helen the loyal wife in literature, see S. des Bouvrie, *Women in Greek Tragedy, SymbOslo Suppl.* 27 (1990) 289-313; I. F. Holmberg, *AJP* 116 (1995) 19-42 and P. Voelke, *Kernos* 9 (1996) 281-296. For Theseus as a pursuer of maidens in scenes thought to refer to marriage see C. Sourvinou-Inwood, *JHS* 107 (1987) 131-153 and for scenes of abduction as a major nuptial motif see eadem, *Reading Greek Culture* (1991) 58-98. Theseus and Peirithoos are represented in the gear of Athenian ephebes, yet the former is further endowed with an elaborate short chiton to stress his protagonistic role in the scene. Peirithoos is represented from early on as Theseus' escort in the abduction of Helen in Sparta and also appears as the best man in their wedding: see *LIMC* VII (1994) s.v. Peirithoos, nos. 32-58 (E. Manakidou). For the wedding of Helen and Theseus see G. Greco, *RIASA* 8-9 (1985-86) 5-35 and A. Shapiro, in H. Froning (ed.), *KOTINOS (FS E. Simon, 1992)* 232-236.

The atmosphere of the scene is that of imminent wedding through abduction; the peaceful activities in which the unsuspecting maidens are engaged is sharply contrasted against the impending danger of assault. The locale of the scene is in a natural setting, with a tree as its basic component, and the motif of using the garment's kolpos to collect leaves or myrtle-berries is modelled on the iconography of the Hesperides which may be the reason why the painter felt compelled to add names to the main figures. For the Hesperides see *LIMC* V, *op. cit.*; for the affinities of these mythical

figures with wedding and death see L. Burn, *The Meidias Painter* (1987) 19-21. The motif of collecting sprigs or fruits in pouches of the women's garments is further used in genre scenes attesting to an assimilation of the Hesperides to marriageable girls in late 5th century B.C. iconography. For Hesperides or plain women in a similar gesture cf. *ARV*² 1327, 83; 1690, unpublished, photo at the Beazley Archive); K. Schefold-F. Jung, *Die Urkönige, Perseus, Bellerophon, Herakles und Theseus in der klassischen und hellenistischen Kunst* (1988) 165, fig. 200 a-c. For an early example with a youth about to grab a woman plucking leaves, so far described as "unexplained subject" see *ARV*² 578, 67; H. Walter, *MitJb* 11, 3rd ser. (1960) 7-10, esp. 7, fig. 1; see also *ARV*² 921, 1; *La Cité des Images* (1984) 91, fig. 129 a; and, further, A. Lezzi-Hafter, in *APP* 355, figs. 5-6, where the woman is a Muse; for an amorous couple picking fruit in the presence of Eros cf. *ARV*² 1317, 2; *Add*² 363; J. J. Herrmann, *In the Shadow of the Acropolis* (1984) 30, no. 17; for the same motif on a sculpted funerary base cf. A. Kosmopoulou, *AJA* 102 (1998) 531-545. For the associations of Helen with trees and outdoors shrines see Calame, *Choruses* 191-202. For the connotations of flowering meadows with female beauty, sexuality and erotic abductions see A. Motte, *Prairies et Jardins de la Grèce antique* (1973) 77-146; Burn, *loc. cit.* 19-21. For the louterion in scenes of amorous encounters, occasionally of Paris and Helen see J. L. Durand-F. Lissarrague, *Hephaistos* 2 (1980) 89-106; J. M. Moret, *AntK* 21 (1978) 81, n. 22.

The two women on the top level witnessing the event could either be goddesses, or, alternately, Helen's sisters and companions. The elaborate attire and the lily that the woman next to Helen is holding might indicate that she is Hera, here in an uncommon epiphany in the cycle of Helen. On the symbolics of the lily as a fertility plant related to Hera see E. Richards-Mantzoulinou, *AAA* 14 (1981) 218-226. Alternately, this figure could be a mortal: cf. *CVA* University of Michigan 1, pl. 16, 2 (woman holding lotus-bud and mirror). The figure next to her could be either Artemis, some personification, or a mortal female. Artemis, often dressed in closed peplos, is an appropriate candidate as the abduction of Helen by Theseus took place in her Orthia precinct at Sparta. The fawn depicted just below is closely associated with her (Y. Morizot, *BCH* Suppl. 38 [2000] 387-391) and although

she does not appear often in the imagery of Helen, she, nevertheless, occurs once on a hydria dating in this time-period: see *LIMC* IV *op. cit.*, no. 93. Artemis as a wedding deity controls the realm of *parthenoi* which Theseus is about to violate and also oversees female pubertal transitions: see V. Pirenne-Delforge, *op. cit.* 421. For an alternative identification of this figure as a personification c.f., e.g. *LIMC* IV, *op. cit.* no. 77. A figure in the same stance as ours is inscribed Kleio in a scene where Helen appears as a bride: *LIMC* IV, *op. cit.* no. 78.

The ball-player could be one of Helen's companions or sisters, as these appear with inscriptions on a hydria by the Meidias Painter: A. Schöne, *AM* 105 (1990) 163-178, esp. 167; 170; pl. 26, 1, where Phylonoe, later to become Artemis' protégée, wears the same strapped chiton as here. The fawn under the handle, besides Artemis, may also be associated with Phylonoe as an allusion of her relationship with the virgin goddess. Furthermore, the fawn may recall the notion of maidenhood as it also appears in scenes with young Helen washing out-of-doors: cf. *ARV*² 1326, 70; *LIMC* II (1984) s.v. Aphrodite, no. 988 (A. Delivortas et al.). On the semantics of fawns see L. Morgan, *The Miniature Wall Paintings of Thera* (1988) 54-56; S. Klinger, *IsrExpJ* 48 (1998) 213-222. For the adolescent significance of the ball game as an embodiment of the peaceful moments of maidenhood, the threshold of which will be soon crossed over see Calame, *Choruses* 145; Morizot, *op. cit.* 390; A. Kossatz-Deissmann, *BCH* Suppl. 38 (2000) 265 ff. The abduction of Helen the bride on a hydria which ended as a grave offering evokes the ancient concept of untimely death as a wedding through rape: cf. text to Pl. 89, below.

PLATE 78

1-4 (and Plate 83, 4). Fig. 36. Hydria.

25544. From Halai (cemetery, grave no. 87).

A. Walker, *The Pottery of the Necropolis of Locrian Halai* (Diss. University of California at Berkeley 1916) 31, pl. 15; H. Goldman-F. Jones, *Hesperia* 11 (1942) 391; Demakopoulou-Konsola, *Museum* 70; Katsonopoulou 148.

Ht., 33 cm; Diam. of mouth, 14.1 cm; Max. Diam., 21.4 cm; Diam. of base, 12.6 cm.



Mended from fragments. Missing several small parts of the body and chips from the neck, mouth and vertical handle which are restored. Dull, streaked glaze, misfired at the back. Additions in white.

Mouth in two degrees, the lower more pronounced, and a reserved top surface. The upper degree of the mouth and the inside of the neck are glazed. Body with continuous curve from mouth to foot. The side handles curve upward and in and are round in section and glazed, as is the vertical handle. Ogee foot glazed on top, with an unevenly reserved side; resting surface and underside reserved. Egg-and-dot band circling the mouth, the top and the bottom of the scene; the one above the scene does not circle the vase all around. Roots of horizontal handles circled by dot bands. At the handle areas combinations of palmettes. Below the vertical handle a system of superimposed palmettes from the scrolls of which stem two small ones pointing to the handle; these same scrolls circumscribe two large palmettes, each addorsed with a small one spreading to the area above each horizontal handle.

Battle of mounted Orientals and griffins. A griffin attacks the rump of a horse on which an Oriental rides to r. but looks back brandishing an axe. A second griffin jumps at the breast of the horse while a second Oriental to r. holding a shield (device: snake) throws a stone at it. The horse of the second Oriental overlaps with the griffin apart from its saddle. Both figures wear richly patterned garments and caps.

White: griffins, apart from their manes and wings.

Dilute glaze: details on the griffins.

Europa Painter. 380-370 B.C.

For Schefold's Europa Painter, not included in Beazley's *ARV*², see Schefold, *UKV* 90-91. For the attribution of our hydria to this painter cf. the hydria Leningrad 169, attributed by Schefold to the Europa Painter: *UKV* 90, fig. 10. Both vases have marked similarities in the faces and the patterned garments of the Amazons. For the shape and date of such hydrias see G. Kopcke, *AM* 79 (1964) 34 ff.; 69-70.

Grypomachies with Orientals occasionally called Amazons or Arimasps are a favourite subject-matter of the Kerch vase-iconography: see Metzger, *Représentations* 327-332. Such grypomachies have been associated with the mythical fight between the Arimasps and the griffins which is known from the epic literary tradition since the 6th century B.C., especially

from Aristeas of Prokonnesos: see A. Ivantchik, *AntClass* 62 (1993) 35-67. The preference for this iconographic theme in the 4th century B.C. is partly explained as a result of eschatological beliefs, with the griffin-Arimasp combats symbolizing the struggle for immortality and partly as an attempt to appeal to the tastes of the Northern peoples who bought the Kerch ware. The griffin is a mythical creature and a symbol of the afterlife for a number of Oriental and Northern ancient nations such as the Skythians, from whom it became widely known and spread in the Hellenic world. For the most recent overview of the history of scholarship with updated bibliography see E. H. Loeb, *IsrMusJ* 5 (1986) 67-72; Paul-Zinserling, *Jena-Maler* 106-112; *LIMC* VIII (1997) s.v. Gryps, nos. 1-8 (M. Leventopoulou). For the diffusion of the theme in Boeotia see a remarkable 4th century B.C. local adaptation in black-figure, namely an oinochoe depicting a victorious griffin opposite a defeated Arimasps: W. Hornbostel, *Aus Gräbern und Heiligtümern* (1980) 155-156, no. 91.

PLATES 79-80

Figs. 37 and 43. Hydria.

25546. From the Thespian Polyandron (?).

Demakopoulou-Konsola, *Museum* 70. Not previously published.

Ht., 38.6 cm; Diam. of mouth, 13.1 cm; Max. Diam. of body, 22.2 cm; Diam. of foot, 10.8 cm.

Mended from fragments. Small pieces missing from the front and larger ones from the back of the vase. Surface damaged especially at joins. Good lustrous glaze discoloured gray-greenish at the back. Additions in white and added clay partly faded.

Mouth shaped in two degrees, the upper part of which is glazed. Top, inwards sloping surface of mouth reserved. Inside of neck glazed. Body with continuous curve from mouth to foot. The side handles curve upward and in and are glazed, as is the vertical handle. Ogee foot, glazed on top, with reserved rilled side; at the juncture of body to foot a reserved groove. Resting surface and underside of foot reserved. Egg-and-dot band around the mouth and below the scene. Neck circled by a myrtle wreath in applied clay. Lower half of handle-roots circled by reserved band. The back of the vase is covered with combinations of palmettes

spreading to the handles. Below each side handle an upright scrolled palmette. Below the vertical handle two superimposed palmettes with voluted scrolls, flanked by a pair of circumscribed palmettes, one pointing up the other down, the latter adorned with smaller palmettes.

Dionysos and Ariadne amidst the thiasos and Eros. In the middle of the scene a beardless Dionysos with thyrsos and ivy-wreath on his head sits on his cloak to r. but looks back at a woman, presumably Ariadne. She stands to r. and pours a libation from an oinochoe to a phiale. Between the figures a low column erected on two steps denoting a sacred precinct. Behind her a satyr sits to l. on his cloak and leans on a staff watching the event. At the left-most side an Eros leaning on his l. leg makes a wreath or holds out a fillet to Ariadne. Next to Dionysos a woman walks to r. but looks back lifting the edge of her cloak. Pan with beard and goat horns, animal hooves and spiked fillet on his head leans gesturing against the r. handle; part of his l. hand has been omitted. All males are naked; women wear himatia leaving one shoulder naked and beaded fillets on their heads.

White: female flesh; column.

Added clay: myrtle band; ornament on Ariadne's phiale and contour of her oinochoe; fillet of Pan; dotted hair-fillets; dots on wings of Eros. Possibly, traces of gilding on the added clay.

Preliminary drawing: traces on the naked parts and drapery of all figures.

Hesperides Painter. 350-340 B.C.

Our hydria was inventoried as from the Thespian Polyandron in the registers of the Thebes Museum, but there is not any Polyandron inventory number on the vase itself. Thus, although there cannot be any doubt that it comes from Boeotia, its exact place of origin remains unspecified. Even if the information in the Museum registers is correct and the hydria comes from the burial of the Thespians, it was certainly regarded as intrusive and was excluded from the discussion of this material by Schilardi in his *ThP*.

For Scheffold's Hesperides Painter, who is not included in Beazley's lists, see *UKV* 101-102; add J. J. Herrmann, *In the Shadow of the Acropolis* (1984) 36 no. 25. For the style of drawing and composition cf. the hydria New York 190; Scheffold *UKV* 101-102, fig. 35

and 40. Pan of our scene is very similar to the satyr and Pan placed at the handle area of the New York hydria, as are the women's beaded hair-bands and himatia with interspersed circles and the musculature of the male figures. For the shape, ornament and date of this hydria see G. Kopeke, *AM* 79 (1964) 62; 69-70 and *CVA* Toledo Museum of Art 1, pl. 59.

The scene of our vase belongs to the thematic circle of Dionysos and Ariadne, a commonplace of 4th century vase-painting: see Metzger, *Représentations* 110-125; Paul-Zinserling, *Jena-Maler* 41-44; 49-53; and generally *LIMC* III (1986) s.v. Dionysos, nos. 708-776 and p. 509-510 (C. Gasparri); *ibidem*, s.v. Ariadne, nos. 93-96 (W. A. Daszewski); 110-123 (M.-L. Bernhard). Metzger (*Représentations* 110-125) distinguished three main variations of the theme, namely the discovery of Ariadne by the god on Naxos after her abandonment by Theseus, the triumphal march of the couple among the thiasos and their sacred union in the presence of the thiasos and Eros. Our image belongs to the solemn *hierogamia* scenes which usually depict one of the divine couple seated, while the other approaches, but it is exceptional in that it depicts Ariadne performing a libation before the god. This iconographic motif occurs in a relief red-figure vase painting where she pours the libation in a kantharos held by Dionysos: cf., e.g. *ARV*² 1055, 76 by Polygnotos; *CVA* Compiègne pls. 18, 1-2; 19, 1; H. R. W. Smith, *Der Lewis Maler* (1939) pl. 20, no. 33 a. For the meaning of divine libations see above, text to Pl. 19. The woman next to Dionysos is best understood as a maenad. The bridal gesture she is performing enhances the nuptial character of the scene, the sacred nature of which is conveyed by the act of libating itself: for maenads making this gesture see *LIMC* III, *op. cit.* no. 748 and C. Isler-Kerényi in *Antidoron* (FS J. Thimme, 1983) 96-97, figs. 3 and 5. Pan is often part of the Dionysiac retinue in the 4th century B.C.: see *LIMC* VIII (1997), s.v. Pan, nos. 199-228 (J. Boardman) and Metzger, *Représentations* 117, no. 16; 120, no. 30; 133-135. The wedding of Dionysos and Ariadne in 4th century B.C. imagery acquired a symbolic value, as Ariadne gained immortality through her union with the god and the *hierogamia* scenes embodied a mystical vision of the eternal life and the Dionysiac bliss which may be enjoyed in the afterlife. 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.

PLATES 81-82

Fig. 39. Hydria.

25548. From Halai; random find.

Demakopoulou-Konsola, *Museum* 70. Not previously published.

Ht., 18.3 cm; Diam. of mouth, 6.5 cm; Max. Diam. of body, 11 cm; Diam. of foot, 5.3 cm.

Intact, apart from one horizontal handle missing and restored. Small chips missing from mouth, horizontal handle and foot. Surface scratched at places. Poor, matt, streaked glaze discoloured greenish or reddish at places. Additions in white, pink and added clay partially faded.

Mouth in two degrees, the upper one glazed; reserved, sloping top surface. Inside of neck glazed. Slender body with continuous curve from mouth to foot. The side handles curve upward and in and are glazed, as is the vertical handle. One foot glazed on top, with reserved filled side; at the juncture of body to foot a reserved band; resting surface and underside with central nipple reserved. Egg-and-dot band around the mouth and below the scene. On the neck a dotted chain. Below each handle a palmette. Two large circumscribed palmettes spread at either side of the vertical handle palmette; below them are small half-palmettes between a budded scroll.

Dionysos, Eros, woman and man around an incense burner. In the middle of the scene a full-size Eros seated on his cloak to r. plays the flutes in front of an incense burner while a woman, possibly Ariadne, moves to r. on her tiptoes but looks back while lifting the edge of her garment. She wears chiton and coloured himation. Behind Eros stands Dionysos in a relaxed pose, holding a thyrsos and wearing an ivy-wreath on his head; his cloak is draped over his l. arm. Next to the woman a youth with thyrsos sits to r. on his cloak looking back; on his head he wears a fillet.

White: drapery of the woman and Eros; traces on bodies of woman and Eros as well as on his wings; fillet of youth.

Pink: diagonal overfold of woman's cloak and part of her chiton.

Added clay: dotted chain and Dionysos' wreath.

Apollonia Group. 350-340 B.C.

For the attribution to the Apollonia Group compare the dancing pose of the woman to that of the women flanking the scene on the hydria London E 241, *ARV*² 1482, 1; *CVA* British Museum 6 III 1 c, pl. 96, 4. For the head of the woman with sparse strokes for hair cf. the woman in the centre of the same vase. For Eros playing the flutes by a thurible cf. *ARV*² 1482, 3; P. Herrmann, *AA* 1891, 169, fig. 21; and, further, *ARV*² 1483, 1; *CVA* British Museum 6 III 1 c, pl. 99, 5 (by the Group of London E 245, related to the Apollonia Group). For a hydria closely resembling ours in shape and ornament cf. *ARV*² 1482, 4; *CVA* Mannheim 1, pl. 31. For the Apollonia Group see Scheffold, *UKV* 102-104; 159 (Apollonia Painter rather than Group); *ARV*² 1482-1483; 1695; *Add*² 382; J. H. Oakley, *CVA* Walters Art Gallery 1, text to pls. 39-40 with updated bibliography.

While the offering of incense is often depicted in scenes by the Apollonia Group as part of the sacred wedding of Dionysos and Ariadne, or the Adoneia, the subject-matter of our scene eludes exact identification. One option would be to see here the sacred wedding of Dionysos and Ariadne, the latter depicted as a reluctant bride: for the *hierogamia* see the discussion above, text to Pl. 79. In this case, the seated male to the far right might be a member of the thiasos, although it does not seem likely that he is a satyr. However, the woman fleeing dancingly away from the god instead of meeting him and the seated male with the thyrsos depicted in a posture usually used for Dionysos himself are not typical for a sacred wedding. Thus, another option would be to interpret the scene as a ritual, where the thyrsos bearer is a participant in ritual *dromena*, and the woman an entranced dancer in the context of cultic maenadism. In the mystery-cult of Dionysos the initiate was seated and ecstatic dance accompanied by music sought to bring him into a state of trance in order to undergo a change of personality. For an attempt to identify the stages of bacchic initiation in vase-painting of the 5th century B.C. see C. Bron, in *Images et Société en Grèce ancienne* (1987) 145-153; and, further, I. Lada-Richards, *Initiating Dionysus* (1999) 330-336. If so, on our scene are fused the divine and the human sphere, with the epiphany of Dionysos and Eros on the l. blending with that of the ritual dance witnessed by the

initiate in bacchic cult on the r. side of the scene. For the role of Eros in Dionysiac imagery and for youths holding thyrsos as a symbol of their passage into institutionalized adolescence (*ephebeia*) see Paul-Zinserling, *Jena-Maler* 49-53; 63-70. Dancers lifting the edge of their chiton as here do not occur in the preserved vases by the Apollonia Group, where such figures pirouette ecstatically with a muffled face: see e.g. the hydria London E 241, mentioned above. A similarly gesturing dancer however, appears on a contemporary krater by the G Group: *ARV*² 1470, 164; *Add*² 380; C. Isler-Kerényi in *Antidoron* (FS J. Thimme, 1983) 97, fig. 3. For a hydria depicting incense-burning in the presence of Eros and members of the thiasos (satyr playing the flutes and maenad with drum) see Scheffold, *UKV* fig. 3. For the type of thymiaterion depicted see K. Wigand, *Bjib* 122 (1912) esp. 54-56, pl. III, figs. 81-83; and generally C. Zaccagnino, *Il Thymiaterion nel Mondo Greco* (1998).

PLATE 83

1-3. Fig. 41. Bell-krater.

Th.P. 702. From the Thespian Polyandron.

Demakopoulou-Konsola, *Museum* 70. Not previously published.

Ht., 20.3 cm; Diam. of mouth, 21.4 cm; Max. Diam. at handles, 22.7 cm; Diam. of foot, 11.1 cm.

Mended from fragments. Missing part of the handle and body at the handle area and part of the body above the stem at the back side which are restored. Surface destroyed at a few places with splinters missing. Poor, thin, matt glaze unevenly applied and discoloured greenish at places. Handle panels reserved. Interior glazed. Light orange clay, coated with red wash (*Munsell*: 7.5 YR 7/3 to 10 YR 7/3). The vase shows traces of burning.

Rim with everted, overhanging lip. It is fashioned with a reserved groove below the lip and another at its juncture to the body. At the interior of the rim two reserved lines. Hollow disk-foot in two degrees, the upper low, slightly inset, with reserved side, the lower slightly convex with an irregularly glazed side. Resting surface and inside of foot reserved. Handles curving upward, round in section and glazed on the outside only; handle-panels reserved. Band of single row of

degenerate laurel leaves to r. circling the rim of the vase. Below the figures on both sides a sloppy and uneven egg-band; the eggs are open-cored with a small vertical line inside.

A: Two conversing youths. One is depicted addressing the other with raised arm; his cloak is draped over his l. shoulder. His companion is all wrapped up in his cloak.

B: Youth to r. wrapped up in a cloak.

No relief contour line used.

Academy Painter [Ian McPhee]. Last decades of the 5th century B. C.

For the Academy Painter see *ARV*² 1124-1125; 1684; *Para* 453; *Add*² 332. For new attributions see I. McPhee, *Hesperia* 56 (1987) 284-286. The shape of the vase is comparable to a specimen found in Corinth, except for the rim which is less everted, perhaps an indication of an earlier date: McPhee, *op. cit.* 284-286, no. 27, fig. 2, pl. 52. The style of drawing resulting in short and stout figures evokes some red-figured kraters found in Corinth: see *Corinth* VII, pt. IV, esp. pls. 3, 25 a; 4, 8 a-b; 12, 8 a and, especially, 17, 14 (cf. the rendering of the eye). Some of the specimens published by Herbert as Corinthian, however, such as the fragment no. 111, pl. 17, are now thought to be Attic: McPhee, *op. cit.* 286.

For stylistic parallels to our r.-hand youth cf. the two fragments from the Agora dated ca. 410 B.C.: *ARV*² 1124, 10; 1125, 11; *Agora* XXX, pl. 48, nos. 381; 382. The composition with draped youths is common on side B of the painter's pelikai; on one of them in particular, the duet occupies side A, while their single counterpart occupies side B, as on our krater: *ARV*² 1124, 5 (photo at the Beazley Archive). The pair of youths derives from earlier courtship scenes, which by this time have become standardized stock-figures; on draped figures see generally H. G. Hollein, *Bürgerbild und Bildwelt der attischen Demokratie auf den rotfigurigen Vasen des 6.-4. Jahrh. v. Chr.* (1988).

The single-leaf band around the rim is peculiar; see the bell-kraters from Corinth: Herbert, *op. cit.* pl. 4; 15, 86 a-b; I. McPhee-A. D. Trendall in M. A. Del Chiaro (ed.), *Corinthiaca, Studies in Honor of Darrell A. Amyx* (1986) 163, figs. 5-6; *Corinth* XVIII, pt. I, pl. 38, no. 339 c. Also, *Agora* XXX, pl. 52, no. 433 (Attic); J. E. Coleman in *Hesperia* Suppl. XXI (1986) pl. 46, no.



D238 (Elean). It occurs as well on a calyx-krater by the L. C. Group: *ARV*² 1459, 51; E. Yiouri, *ADelt* 20 (1965) A, pl. 68. The egg band with one vertical line in each egg is unusual; for another unusual band with chevrons below the groundline see *ARV*² 1125, 17 (photo at the Beazley Archive).

Our vase was considered an intrusive piece in the assemblage from the Thespian Polyandron and was therefore excluded from the analysis of the material: see Schilardi, *ThP* II 257.

4. See Plate 78.

PLATES 84-85

Calyx-krater.

BE 190. From Kanapitsa.

E. Touloupa, *ADelt* 19 (1964) B2, 200, pl. 235 c; *ADelt* 20 (1965) B2, pl. 275 b; Demakopoulou-Konsola, *Museum* 70; R. Vollkommer, *Herakles in the Art of Classical Greece* (1988) 54, no. 399; *LIMC* IV (1988) s.v. Herakles, no. 1370 (J. Boardman, *Froning Vas* 110, no. 17; *Vas* 116, 91); E. M. Carabalis, A. O. Palagia (ed.), *Greek Offerings* (FS J. Boardman, 1997) 133; 141, nn. 19; 28.

Ht. (restored), 40.5 cm; Diam. of mouth, 36.5 cm.

Mended from fragments but missing most of the central area of side A, all of the stem and foot, one handle and big chips from the rim. Good glaze. Additions in white.

Flaring rim with a groove at the juncture to the lip; inside 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. Upturned square handles. On the outer side of the rim a leftwards running laurel wreath. On the cul of side A, diagonally adorsed palmettes and of side B leftwards running maanders alternating with checkered squares above a thin band of dots.

A: Herakles in a columnar shrine in the presence of gods and members of the Dionysiac thiasos. The figures are arranged on two levels. Herakles, only the head and part of palm of whom are preserved, is beardless and, presumably, seated. He rests on his club in a foreshortened tetrastyle edifice roofed with an epistyle and diagonal beams. The entablature is supported by thin fluted columns crowned by roughly sketched ionic

capitals; from the roof hangs the hero's quiver. The shrine is presumably erected behind a pile of rough stones, each decorated with an eye-pattern surrounded by dots. At the l.-hand side of the heap are the legs and part of the forehead of a naked figure walking to l. towards a wooden chest and a cock. It is not clear what the sex of the figure is. At the r. side of the heap are traces of a flat stone, perhaps a step or base of an altar. From the ground stem laurel or olive sprigs. A Nike flies towards Herakles presumably to crown him with a wreath, while his patron-goddess Athena faces him in close proximity. Preserved are only the legs of Nike and Athena's edge of spear and helmeted head. The letter A is between the goddess and her spear (?). Next to Athena stands Apollo holding a big laurel branch and wearing a long chiton which leaves his torso naked. Between Athena and Apollo a tripod decorated with a festive band, with its central support in the form of a doric column. At the l. side of the scene Zeus, erroneously identified as Dionysos in all previous references to this vase, sits to l. looking round holding his sceptre and Hermes rests his leg on the two-stepped base of a doric column holding his kerykeion. Zeus has a himation draped over his lower body; Hermes is clothed with a chlamys and a petasos. At the area above each handle the gods are flanked by a rushing satyr throwing a stone or fruit; one also holds a thyrsos. Behind the satyr on the r.-hand side a seated maenad with a thyrsos looks back at side A while occupying part of side B. All the figures in the scene wear wreaths and festive bands.

B: Three naked and filleted youths. The central one holds two javelins; the two lateral ones walk with one arm placed akimbo, one holding the shaft of a mostly missing strigil on which is tied a ribbed, round aryballos and the other a fillet.

White: fragmentary figure and cock below Zeus; all pieces of architecture; fillets and wreaths; laurel fruit; details on Herakles' quiver, Hermes' petasos, Athena's helmet; round objects held by satyrs; details on thyrsos and chest; string of aryballos.

Extensive preliminary drawing on all figures, particularly visible on the youths of side B.

Near the Painter of London F 64 [Ian McPhee]. 400-390 B.C.

For the Painter of London F 64, a member of Beazley's

Plainer Group, see *ARV*² 1419-1421; 1693; *Para* 490; *Add*² 375. He is mainly known as a manufacturer of bell-kraters and the deification of Herakles features prominently in his repertoire. The reverses of his kraters are commonly decorated with three athletes.

For the development of the shape at the turn of the 5th century B.C. see C. Camponen, *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 Gareizou, esp. 376.

Herakles reclining in a usually tetrastyle shrine is a theme which derives from the greater iconographic circle of the hero's apotheosis and is popular in the first half of the 4th century B.C.: see Metzger, *Représentations* 216-230, esp. 225-229; S. Woodford, *Exemplum Virtutis, a Study of Herakles in Athens in the Second Half of the Fifth Century* (Diss. Columbia University 1966) esp. 172-179; *LIMC*, *op. cit.* nos. 1368-1380; and, further, Ph. Holt, *AntCl* 61 (1992) 38-59. Our scene differs from similar ones in that it is more elaborate and amplified; its many witnessing gods are only surpassed by the five gods on a krater near the Pronomos Painter: *ARV*² 1337, 3; E. Langlotz, *Gymnasium* 84 (1977) pl. 18, 4. Athena, Hermes and satyrs figure often in scenes with Herakles reclining, but Apollo and Zeus seldom appear. Nike is often found in deification scenes. For a scene with Nike crowning the deified Herakles in a divine assembly comprising Zeus, Hera, Hermes and Aphrodite see A. N. Dinsmoor, *Hesperia* 61 (1992) 501-515, esp. 504-506. The satyrs and maenads flanking the scene allude to Dionysus' relationship with Herakles: Froning, *Vasi* 110.

The peculiar edifice in which Herakles is depicted is connected only with this hero and has been associated with one of his several sanctuaries: see A. Frickenhaus, *AM* 36 (1911) 113-144; *LIMC*, *loc. cit.*; Metzger, *loc. cit.*; J. J. Herrmann, *In the Shadow of the Acropolis* (1984) 32, no. 20; and Carabatea, *op. cit.* 131-143; the four-columned shrine might have been an architectural creation emphasizing Herakles' dual nature as a hero and god: H. A. Shapiro, *ClassW* 77 (1983) 13. Scenes of "Herakles by a shrine" are usually associated with the iconographic motifs of "branches on temple" and "branches and vase (lebes or crater) on temple", both of which are missing from our scene: see Carabatea, *op. cit.* 133-135 and 138; Froning, *Vasi* 114.

An unusual addition here is the peculiar stone construction, presumably an altar, in front of the

shrine. Similar stone altars appear in scenes of Herakles' visit and sacrifice to Chryse: see *LIMC* III (1986) s.v. Chryse, nos. 1-5 (H. Froning). For additional scenes of sacrifice with this type of altar see J. L. Durand, *Sacrifice et labour en Grèce ancienne* (1986) 128, fig. 50 (with Herakles) and 127, fig. 48 (unidentified god); idem, in *Images et Société en Grèce ancienne* (1987) 235, fig. 13 (sacrifice in front of a tropaion); and, further, *Agora* XXX pl. 7, no. 17. For the rarity of rough stone altars on vase-paintings see E. M. Hooker, *JHS* 70 (1950) 35-41, esp. 39, n. 38; for rough stones appearing in various cultic contexts see generally U. Kron in H. Froning (ed.), *KOTINOS (FS E. Simon, 1992)* 56-70; for the association of stone altars with Herakles as hero with chthonic associations see Froning, *Vasi* 115-116. In Euripides' *Herakles* 1332, Theseus promises Herakles that in Attica he will be honoured with sacrifices and "λάϊνα ἐξογκώματα". Although these generic words are thought to signify a grave monument or a memorial (see U. v. Willamowitz-Moellendorf, *Euripides, Herakles* [1895] II, 270 ["Ehrenbauten"]; O. Walter, *AM* 62 [1937] 43 ["Grabhügel"]) and 47-48; G. W. Bond, *Euripides Herakles* (1982) 396, they could, perhaps, signify a stone altar of the type appearing in our scene.

The variety of iconographic themes together with the fragmentary preservation of side A are a hindrance to an overall interpretation. The deification of Herakles, his repose in a shrine flanked by Olympian gods and the presence of the Dionysiac retinue attest to a fusion of motifs in 4th century B.C. iconography of Herakles: see Metzger, *loc. cit.* and Dinsmoor, *op. cit.* 504-505. Divine assemblies with Herakles are more popular in the last quarter of the 5th century B.C., whereas the Dionysiac thiasos is introduced into Heracleian imagery during the 4th century B.C.; Zeus evokes scenes of Herakles' introduction to Olympus and the column on which Hermes rests may be an allusion to the divine palace, if it was not meant as an indication of Herakles' sanctuary; Apollo and his tripod recall the old struggle over it in Delphi. The partially preserved naked figure could be Eros because of his white flesh, or, perhaps, Ganymede, if the cock is to be associated with him rather than with Herakles as his sacred bird and symbol of invincibility. On the rare appearance of Ganymede in divine assemblies with Herakles see *LIMC* IV (1988) s.v. Ganymedes, nos. 59; 61 (H. Sichtermann); on the cock as a sacred bird of the hero see J. Pollard, *Birds in Greek*



PLATE 86

1-4. Calyx-krater.

Th.P. 703. From the Thespian Polyandron.

Demakopoulou-Konsola, *Museum* 70. Not previously published.

Ht., 41.2 cm; Diam. of mouth, 34.6 cm; Max. Diam. at handles, 25.6 cm; Diam. of foot, 15.2 cm.

Mended from fragments. Missing parts of the body on both sides and splinters from several areas. Surface scratched at joins. Glaze unevenly applied, brown at places, with traces of brush-strokes particularly visible at the handle areas. Interior glazed, apart from a thin reserved line at the lower part of the rim. Additions in white mostly well preserved. Red wash. The vase shows traces of burning. *Munsell* 7.5 YR 7/5.

Slender body with flaring rim, set off from both body and lip with reserved grooves. Lip with angular top. Square, upturned, glazed handles set closely to the

Life and Myth (1977) 148. Another option would be to see here an initiate to the cult of Herakles, which would explain the nudity of the figure. If a female was intended here, she could alternately be identified with a nymph (Froning, *Vasi* 113) or with Hebe, the hero's divine bride. For a naked bridal figure rendered in white cf., e.g., Schefold *UKV*, pl. 43, 3, no. 262. The chest, usually part of gynaeceum scenes, is odd, except if it was meant as an allusion to the hero's wedding. Alternately, it could be interpreted as containing offerings for the cult of the deified Herakles, by comparison to scenes on South-Italian vases which depict women holding it in a context thought to refer to a fused hero cult and funerary worship: M. de Cesare, *RendLinc* 5 (1994) 247-258, esp. 254 ff., fig. 3. Indeed the iconography of an enshrined reclining Herakles may anticipate analogous South-Italian naiskos images. It is not clear whether the scene on the reverse evoking the gymnasium is somehow associated with the main scene as Herakles was commonly honoured in sanctuaries with gymnasia: see Carabatea, *op. cit.* 139.

The same theme is depicted on a Boeotian krater (E. Langlotz, *Griechische Vasen in Würzburg* [1932] pl. 219) and a Boeotian relief dating from the early 4th century B.C. (M. Daumas, *Gabriele* [1998] 144-148, pl. 9, 3).

body. In the middle of the stem a fillet set off by two reserved grooves. Foot glazed, except for the uppermost part of the side which is grooved and reserved. It is shaped in one degree ending at a slightly offset base-fillet which is marked off by a reserved groove; its resting surface and underside are reserved, the latter with a convex disc at the centre. Lip decorated with egg-and-dot band, rim with a rightward running laurel wreath and cul with a band of leftwards stopped maeanders interrupted by a dotted saltire square.

A: Symposion. Three reclining males on overlapping beds and a naked female, perhaps a flutist, stepping before them. The men rest on a pillow with one arm and gesture with the other entranced by the music. The woman is naked and stands on an imaginary podium on the foreground. Above the handle a gesturing Eros bends forward facing the scene. In front of the couches are a table and a "wreath". Grapes hanging up above; by the middle grape-bunch are white crosses possibly denoting the leafage. In the background traces of two columns.

B: Satyrs and maenad. Two satyrs in a dancing attitude gesture to a seated maenad. One of the satyrs has horns and might therefore be Pan, although he does not have animal hooves; the other stands with one foot on a rock interspersed with lines and dots. Traces of white on their forefront may denote hair-fillets. The maenad is taller than the others and with her r. arm she gestures as if pulling up her mantle. On the ground are a horn and a round object with a saltire between dots.

White: flesh of the woman on side A; Eros, apart from his wings; columns; crosses by the grape-bunch; fillets of satyrs.

Painter of Athens 14627. Ca. 350 B.C.

Our krater should be ascribed to the Painter of Athens 14627, of whom 15 specimens are known; only five record a provenience which, in four cases, is Boeotia; seven vases are to be found in Athens without recorded provenience: see *ARV*² 1451-1452; 1694; *Para* 493; *Add*² 379. Two more kraters should be attributed to his hand, the calyx krater 31617 and the bell krater 31119 at the Benaki Museum, both depicting satyrs and maenads (to be published by the present author; for a photo of the latter see *Η Ελλάδα του Μουσείου Μπενάκη* [1997] 106, no. 154). Characteristic details of his draughtsmanship are the undulating line for the face

contour of the satyrs, the awkwardly flexed palms of the figures, often with a black dot between the fingers, the rocks which are patterned with dots and oblique V's, the ornament band with large crossed saltires (but for a similar ornament on a red-figured krater assigned to a Corinthian workshop see I. McPhee, *OJA* 10 [1991] figs. 1-2) and a generally clumsy drawing with figures overtly disproportionate. To this painter may also be attributed the fragmentary calyx-krater S.10 1631 in Tübingen, the stylistic similarities of which to the Painter of Athens 14627 were noted by J. Burrow who nevertheless tends to see it as a possibly Boeotian work: *CVA* Tübingen 5, pl. 48, 1-3.

Although satyrs and maenads occur often on side B of the painter's kraters, the banquet of side A is uncommon (but see *ARV*² 1451, 4 with Herakles reclining in the company of a woman, Eros and satyrs). Scenes with reclining banqueters in the presence of a musician and occasionally an Eros are popular in the late 5th and 4th century B.C.: cf. e.g., *CVA* Los Angeles Museum of Art 1, pls. 31, 3; 32, 1; *CVA* Vienna 3, pls. 128, 1; 133, 2 and 4; *CVA* Louvre 5 III I e, pl. 5, 4; 6; 9. The horizontal stripes of the cushions on which the banqueters recline must be a peculiarity of our painter, as most cushions in comparable 4th century B.C. scenes bear vertical stripes. On the iconography of the symposium in the 4th century B.C. see most recently Schäfer, *Symposium* 91-96; Th. Sini in O. Palagia (ed.), *Greek Offerings* (FS J. Boardman, 1997) 159-165; see also general bibliography on symposia in the text to Pl. 16. The faces of two banqueters are not well preserved, therefore we do not know whether Dionysos himself was depicted in the scene. The columns at the background, quite popular in 4th century B.C. vase-painting, are usually an indicator of sacred space when the god is present, but here they might just as well denote a banquet hall: for a comparable scene cf. Schefold, *UKV* pl. 15, no. 239. For the "wreath" on the ground cf. comparable ones on red-figured Boeotian vases: cf. Lullies, *BRV* pl. 26; *CVA* Louvre 17, pl. 41; M. Daumas, *Cabiriaca* (1998) 101-102, pls. 6, 4; 8, 1.

The krater Athens 1363 from Thebes (*ARV*² 1452, unnumbered, near our painter; M. Collignon-L. Couve, *Catalogue des vases peints du Musée National d'Athènes* [1902-1904] pl. 51, no. 1888) provides a close parallel to the shape of our krater; the krater 31617 in the Benaki Museum may be compared for its similar upturned, but not flexed handles, these being a feature

of the remaining published examples by the Painter of Athens 14627. The shape of the foot occurs more often on bell than on calyx-kraters of the 1st half of the 4th century B.C.: cf. e.g. *CVA* Vienna 3, pls. 125, 6; 127, 2; 4; 6 and 129, 2; 6. For calyx-kraters in the 4th century see C. Isler-Kerenyi, *Quaderni Ticinesi* 11 (1982) 137-144. Calyx kraters of the 4th century B.C. are a common find in Boeotia, but the question whether they are Attic imports or local creations remains debatable: see Schefold, *UKV* 25; Gareizou 371 ff. The peculiarities of style, composition and potting of the Painter of Athens 14627, however, particularly evident on our krater, together with the fact that Boeotia is the usual findspot of his vases might plausibly suggest that this painter was a Boeotian or, preferably, an Athenian who has laboured in Boeotia sometime in the mid 4th century B.C. For the possibility that the vases in Athens without provenience might have also come from Boeotia see related discussion below, text to Pl. 88.

Our krater was regarded as intrusive in the material of the Thespian Polyandron and was excluded from its discussion by Schilardi: cf. *ThP* II 257.

ΑΚΑΑΗΜΙΑ

1-3. Fig. 40. Pelike.

470 a. From Akraiphion (random find).

Demakopoulou-Konsola, *Museum* 70. Not previously published.

Ht., 27.5-28 cm; Diam. of mouth, 17 cm; Max. Diam. at body, 16.8 cm; Diam. of base, 10.9 cm.

Mended from a few fragments but missing part of the neck at side B, all of one handle and a small part of the other which are restored. A big chip is missing from the rim, above the missing handle; the surface is scratched below the warrior on side A. On side B the ornament band, part of the inside of the rim and a large oval area have misfired red. Dull glaze flaked off at places. Interior glazed. Additions in white.

The mouth, shaped with an overhang, is wider than the foot and slightly wider than the body. Strap handles of triangular section. Ring foot with glazed and rilled side; resting surface and underside reserved. On the rim and below both scenes a band of egg-and-dot circling the vase. Large addorsed, scrolled palmettes flanked by leaves cover the area below the handles

spreading up to their root.

A: Mounted Amazon fighting with Greek warrior on foot. The Amazon is mounted on a horse galloping to r. and fights with a spear, the edge of which is not depicted. She wears a patterned sleeved and trousered combination of a tunic and body tights and a Phrygian cap; her tunic is decorated with spirals, her body tights with dots. The warrior, depicted in a back view, steps defensively back brandishing a spear which has flaked off whilst covering himself with a shield (device: snake). He wears a pilos helmet and a chlamys which is draped over his l. arm and flutters in the air. Next to him is a low stele. Between the fighting duet a heart-like object, perhaps a stone or an ornament.

B: Draped youths facing each other, the l. one taller, holding a drum.

White: Greek's shield and pilos-helmet; presumably also for his faded spear.

Dilute glaze: shield device.

G Group. 340-320 B.C.

For Group G, a large group consisting mainly of pelikai commonly bearing grypomachies see Schefold, *UKV* 159 ("Workshop of the Griffin Painter"; *ARV*² 1462-1471; 1694-1695; *Para* 494-495, *Add*² 380; M. Robertson, *The Art of Vase-painting in Classical Athens* (1992) 274; R. Margos, in *Études d'archéologie grecque présentées à Violette Verhogen*, 1978 (1980) 25-48, esp. 34-39. For red-figured pelikai see generally *Agora* XXX, 12-13 and for Kerch pelikai Schefold, *UKV* 141-142.

Battle scenes between Oriental horsemen and Greek warriors on foot, as here, is another frequent theme in the G Group, particularly on smaller sized vases. For a similar scene see the pelike Dresden ZV 2987, *ARV*² 1465, 67; W. Müller, *AA* 1925, 132 and *BCH* 79 (1955) 282, fig. 7. The pelikai in Leningrad, *ARV*² 1464, 60 and Brussels A 1908, *ARV*² 1464, 61; *CVA* Brussels 3 III I e, pl. 4, 13 a-b are replicas with minor differences. Very close stands the pelike Stockholm, *ARV*² 1708 (photo at the Beazley Archive); for the figure of the Amazon cf. also *CVA* Altenburg 2, pl. 53, 3. Diagnostic features of Group G are the dotted garments of the Orientals (Schefold, *op. cit.* fig. 7), the spirals and double hem-line of their tunic (Schefold, *op. cit.* pl. 24, 2), the galloping horse, the Greek warrior (Schefold, *op. cit.* pl. 24, 3) and the pair of youths on

side B (Schefold, *op. cit.* fig. 81). For the snake as a shield-device see Schefold, *op. cit.* pl. 23, 2. For the antithetical palmettes below the handles see Schefold, *op. cit.* pl. 5, 3; *CVA* Vienna 2, pl. 85, 3.

For the chronology of our vase from 340-320 B.C. on the basis of comparable pelikai from graves see M. Pologhiorghi, *AAA* 14 (1981) 162-179, esp. 169 ff.; K. Tzanakaki in *Ελληνιστική Κεραμική από την Κρήτη* (1997) 19-35, esp. 23-24; M. Skordou, *ibidem* 36-61, esp. 36-47; P. G. Themelis-J. P. Touratsoglou, *Οι τάφοι του Δεσφενίου* (1997) 95; 184. For a G Group pelike from an Akraiphian grave see further V. Sabetai in *ΣΤ' Επιστημονική Συνάντηση για την Ελληνιστική Κεραμική, Βόλος 17-23 Απριλίου 2000* (forthcoming).

Amazonomachies appear as a variant of Grypomachies on Kerch vases such as this which were massively produced for export trade. In contrast to earlier Amazonomachies the Amazons' clothing now displays more pronounced foreign traits, perhaps due to the Athenians' trade contacts with nations at the Bosphorus and the Crimaea which furthermore influenced the emergence of exoticism in Attic tastes of the 4th century B.C. For a discussion of the iconography see H. Walter, *Jdl* 73 (1958) 36-47; Metzger, *Représentations* 332-334; *LIMC* I (1981) s.v. Amazones, nos. 565-569 (P. Devambez-A. Kauffmann-Samaras). For a recent reassessment of the evidence about Amazons emphasizing their non-Greek, especially Northern, rather than Oriental character, see J. H. Blok, *The Early Amazons* (1995) esp. 407 ff. For the debate about the identity and significance of Oriental figures in the art of the 4th century B.C. see most recently Paul-Zinserling, *Jena-Maler* 106-112, esp. 111-112. For the use of the pelike in funerals see S. Karouzou, *BCH* 95 (1971) 138-145; Themelis-Touratsoglou, *op. cit.* 131, no. H2; 142; 151; for a G Group pelike as a cinerary urn see N. E. Kaltsas, *Αθαν-θός I* (1998) 101, pl. 111 α, β. Although G Group vases have been widely distributed, only one other is listed from Boeotia: *ARV*² 1466, 93.

PLATE 88

1-4. Oinochoe.

25547. From Thebes (Mikro Kastelli).

N. Pharaklas, *ADelt* 23 (1968) B1, 214, pl. 162 b-c; Demakopoulou-Konsola, *Museum* 70.



Ht. (pres.), 18 cm; Max. pres. diam., 17 cm; Diam. of base, 9.3 cm.

Mended from several fragments but missing all of the neck, mouth and handle. Big fragments missing from the body and restored. Dull glaze partly misfired gray-greenish. Additions in white partly faded. *Munsell* 7.5 YR 7/5.

Oinochoe type II. Body with maximum diameter at the curvature of neck to body. At the juncture of neck to body traces of glazed fillet. Thin ring foot unevenly glazed at the side; resting surface and underside reserved. On the upper part of the body band of tongues. Dots at the lower part of the band and on either side of each tongue. Below the scene a simple reserved groundline. At the back large upright palmette flanked by reversed, circumscribed and scrolled half palmettes. Above the main palmette two schematic flowers.

Dionysos with woman and satyr. The god, wearing only a hair-fillet and an ivy wreath on his head, sits to l. relaxedly on his cloak and holds a thyrsos bound with a fillet. A woman (Ariadne? maenad?) strides towards him holding a drum decorated with a star, but looks back to a satyr who is pursuing her. She is dressed in a belted peplos with overfold, on top of which there is a tight, white over-garment knotted on her l. shoulder, presumably a nebris. Traces of pleats in red-figure are visible under her r. armpit and traces of a belt beneath the nebris. A cloak draped over her l. arm is fluttering in the air. An ithyphallic satyr holding thyrsos bound with a fillet rushes behind her. He wears an ivy wreath and an animal skin is draped over his l. arm. At the background above the satyr a closed door crowned by a lintel and behind Dionysos a column.

White: female flesh; nebris.

Preliminary drawing: slight traces on Dionysos' body.

L.C. Group: Painter of Athens 1375. 3rd quarter of the 4th century B.C. (340-320 B.C.).

For the L(ate) C(alyx-kraters) Group see Schefold, *UKV* 159, iv and pls. 40-48; *ARV*² 1456-1461; 1694; 1704 and 1708; *Para* 493-494; *Add*² 379-380; M. Robertson, *The Art of Vase-painting in Classical Athens* (1992) 288-290. For the Painter of Athens 1375, a member of the L.C. Group, see *ARV*² 1461; he draws faces in a somewhat cruder, more linear and more angular

manner than the rest of the painters in the group: cf. e.g. *CVA* Tübingen, pls. 20 and 21, 1-3.

Characteristic for the attribution to the L.C. Group are the posture of Dionysos, the figure of the satyr, the musculature of the male figures and secondary details, such as the star-like device on the drum, the skin draped on the satyr, the thyrsos, and the door in the background: cf. e.g. *CVA* Hannover 1, pls. 39-40; E. Langlotz, *Griechische Vasen* (1932) pl. 215. For a similar door and for the same knotted overgarment of a woman see a krater by the L.C. Group, *CVA* University of California, pl. 53, 1c, there interpreted as a nebris. The nebris is commonly worn by maenads over the chest and is pinned on one shoulder cf., e.g., *ARV*² 1550, 1; *La Cité des Images* (1984) fig. 197. Yet, the woman's nebris here is awkward: it is short, it envelops the body too tightly and has a straight hem, without the usual, loosely hanging, animal legs. For a short overgarment with plain border, pinned on one shoulder cf. F. Brommer, *Satyrspiele* (1944) 78, no. 118, fig. 69. It cannot be an *ependytes*, as this garment is pinned on both shoulders and is longer and looser: see M. C. Miller, *Athens and Persia in the Fifth Century B.C.* (1997) 170-182.

~~Really did not list any oinochoai in the L.C. Group~~
which is mainly known for kraters and occasionally for nuptial lebetes, dinoi and pelikai. Our vase is one of a few newly ascribed to it: cf. *Klassieke Kunst uit particulier Bezieet* (1975) no. 589, fig. 233, attributed by Ian McPhee (oral communication). For a more degenerate example, possibly by the L.C. Group, cf. A. Andreiomenou, *AEph* 1994, 237, fig. 102. On the shape of the oinochoe type II which is most popular in the last decades of the 5th (A. Lezzi-Hafter, *Der Schuwalow-Maler* [1976] 9-11) and the 1st quarter of the 4th century B.C. (Fat Boy Group: *ARV*² 1484-1495) see *Agora* XXX, 40 and J. R. Green, *BICS* 19 (1972) 6.

The scene on our oinochoe may be interpreted as an amorous pursuit of a maenad by a satyr in front of Dionysos' sanctuary. Since Ariadne, however, often appears as the maenad par excellence holding drums or thyrsos, it is equally possible that she it was, who was intended here. For Dionysos and Ariadne in the Kerch iconography see the discussion above, Pls. 79-80. For 4th century pursuits see Metzger, *Représentations* 415-416.

Calyx kraters of the 4th century B.C., especially by the L.C. Group, are a common find in Boeotia: on this

see Schefold, *UKV* 25; Gareizou 371-384, esp. 383. Greece, especially Boeotia, features as the main recorded provenience for the L.C. Group, notably more than any other category of 4th century vases. From a total of 88 L.C. Group vases listed in the *ARV*², 13 record a Boeotian provenience; to them add the krater Athens no. 24292: *ADelt* 44 (1989) B1, pl. 2 a. Another big group of 37 L.C. Group vases are housed in the National Archaeological Museum at Athens,

however, with no recorded provenience. These vases were acquired from the antiquities market late in the 19th and early 20th century C.E., a time coinciding with much grave-robbing at Tanagra, which might in turn indicate Southeastern Boeotia as their place of origin. Despite the indications of a very strong affiliation of the L.C. Group with Boeotia, the question whether they are Attic imports or Tanagran creations by Attic or local vase-painters remains open to investigation.



ΑΘΗΝΑΙΩΝ

ATTIC WHITE-GROUND

PLATE 89

1-3 (and Plate 69, 9). Lekythos.

17083 (R.46.84). From Rhitsona.

*ARV*² 302, 10; 306, 7 (Painter of Würzburg 517); R. M. Burrows-P. N. Ure, *JHS* 29 (1909) 326, pl. 24; Karouzos, *Μουσείο* 57; Haspels, *ABL* 112 d; 141; Demakopoulou-Konsola, *Museum* 63; Kurtz, *AWL* 99, ns. 11-12, fig. 29 a.

Ht., 21 cm; Diam. of mouth, 4.5 cm; Diam. of foot, 5.5 cm.

Intact, apart from the neck which is broken and reattached. Splinters and chips lost especially at the mouth and foot. The white background is thin and damaged at places. Additions in purple.

Calyx-mouth glazed on top and inside. Neck and shoulder reserved. Cylindrical body tapering to a disc-like, two-stepped foot, only the upper degree of which is reserved. Underside reserved and flat, apart from a central depression with convex nipple. Black strap handle reserved on the inside. On the shoulder, a lotus-bud chain above which a debased tongue-band. Above the picture is a band of rightwards running keys framed by a set of two parallel lines on top and below which does not continue at the back of the vase. The scene is framed on either side by two superimposed and circumscribed palmettes, the upper ending at spirals, the lower at lotus-buds. Below the groundline two reserved lines.

A standing woman with frontally rendered torso, looks round and holds a mirror and a pomegranate in each hand. She wears sleeved chiton and a hair-fillet. To her r. a stool with a folded garment on it.

Purple: hair-fillet.

Diluted brown for details of the upper part of the drapery.

Painter of Würzburg 517; Group of Side-Palmette Lekythoi. About 480 B.C.

The Painter of Würzburg 517 is connected with the circle of the Diosphos and the Sappho Painters and less than a dozen vases among which three white-ground lekythoi are attributed to his hand. Our vase belongs to a special class of white lekythoi called DL, which are fashioned by the Diosphos Potter and are characteristic for the large side-palmettes flanking the usually single figures of the picture. For the type DL lekythos see Kurtz, *op. cit.* 80-81 and for lekythoi by our painter, 99-101.

For women with mirrors on white lekythoi by painters related to the Diosphos and the Sappho Painters cf. *ARV*² 302, 19; *CVA* Warsaw 2, pl. 47, 1-2; 49, 1; *ARV*² 303, 2; *CVA* Petit Palais, pl. 33, 1-2. The mirror as a toilet article and a symbol of female beauty often appears in scenes of adornment in the gynaeceum, while the pomegranate as a fruit associated with fertility and wedding also pertained to the nuptial sphere. On the semantics of mirrors see L. Balensiefen, *Die Bedeutung des Spiegelbildes als ikonographisches Motiv in der antiken Kunst* (1990); F. Frontisi-Ducroux-J. P. Vernant, *Dans l'oeil du miroir* (1997); H. Cassimatis, *MEFRA* 110 (1998) 297-350. For a contemporary alabastron of the Paidikos Group depicting the reflection of the woman looking at a mirror, see M. Pologhiorghi, *AEph* 1995, 236-239. Besides vase-paintings, mirrors in the hands of women occur on grave-stelai and could likewise be interpreted as signs of female status: see V. M. Strocka, *JdI* 94 (1979) 149. On pomegranates see F. Muthmann, *Der Granatapfel, Symbol des Lebens in der alten Welt* (1982). Such dressing and adornment scenes on white-ground lekythoi, occasionally depicting a rolled mantle folded on a stool, are thought to signify the bridal primping in an abridged, emblematic manner: see J. Reilly,

Hesperia 58 (1989) 411-444. The appearance of wedding symbols in funerary contexts can best be understood in view of the ancient belief that the death of a woman could be conceived in terms of wedding imagery: see Reilly, *op. cit.* 431. Despite the minimal

figure decoration of our vase, the woman surrounded by objects symbolic of the nuptials and, metaphorically, also of death, evokes the deeply rooted ancient notion of the "bride of Hades": see R. Seaford, *JHS* 107 (1987) 106-130.



ΑΘΗΝΑ

APPENDIX

Concordance of chronology of Rhitsona vases discussed in the CVA with their respective Rhitsona grave group

The Rhitsona graves are widely used as closely dateable Boeotian contexts and therefore serve as a reference for the chronology of vases of various fabrics found in them. Since the vases presented in the CVA are grouped under shape and fabric, an appendix indicating their respective grave context was deemed necessary in order to remind the reader which vases were found together in the same tomb. The date reached after analysis of each vase in the light of current knowledge suggests that the chronology postulated by Sparkes in his 1967 article, especially with regard to the lower limit of the Rhitsona graves, may, in some cases, be lowered from five to ten years; see Sparkes, Pig 128-130, where admitted that his dates might need a slight adjustment. Instead, there seems to be more agreement with Haspels' lower dates for certain Rhitsona graves (nos. 18, 26, 31, 80, 46, 49, 50): ABL 5; 108-110; 141; for discussion of her views see also the review of Haspels' ABL by A. D. Ure in JHS 57 (1937) 263-265. Although the lower dates proposed here are based on the pieces examined in the CVA only, the grave's furniture as a whole should be taken into consideration for the definitive chronology of each grave. Yet, this selectivity cannot much affect the dating put forth here, for, in most cases, it uses as point of departure the most diagnostic and dateable vases of each grave.

The following list provides the shape, attribution and date of each vase discussed in the present CVA fascicule by comparison to the date of the grave according to Sparkes; the excavation inventory numbers given by Ure are maintained in order to facilitate the reader.

Grave no. 12

cup	R.12.42; Pl. 35; Segment Class; 510-500 B.C.
lekythos	R.12.35; Pl. 60, 1-3; Cock Group; ca. 500 B.C.
skyphos	R.12.39; Pl. 55; connected with the Lañcut Group; ca. 490-480.

(Date of grave 12 according to Sparkes: ca. 500 B.C. Revised date: ca. 490-480 B.C.)

Grave no. 18

skyphoi	R.18.76; Pl. 42; recalls CHC Group; ca. 500 B.C. R.18.99; Pl. 47; Sub-Krokotos Group; ca. 500 B.C. R.18.50; Pl. 49; Pistias Class; ca. 500-490 B.C. R.18.51; Pl. 50; Pistias Class; ca. 500-490 B.C. R.18.85; Pl. 53, 1-3; CHC Group; ca. 490-480 B.C. R.18.96; Pl. 14; Boeotian?; ca. 500-490 B.C.
cups	R.18.72; Pl. 39; Group of Delos 555; ca. 490-480 B.C. R.18.255; Pl. 73; close to the Painter of the Agora Chairias Cups; 510-500 B.C.
lekythos	R.18.64; Pl. 66, 1-3; Class of Athens 581, i; ca. 500-480 B.C.
kantharoi	R.18.133; Pl. 6, 1-2; Teisias; ca. 500 B.C. R.18.134; Pl. 6, 3; Teisias; ca. 500 B.C. R.18.135; Pl. 6, 4; Teisias; ca. 500 B.C.
amphorae	R.18.68; Pl. 27; The Group of Rodin 152; 500-480 B.C. R.18.69; Pl. 26; The Group of Rodin 152; 500-480 B.C.

R.18.67; Pl. 28; The Group of Rodin 152; 500-480 B.C.

(Date of grave 18 according to Sparkes: ca. 500 B.C.; Haspels: 500-490 or slightly later. Revised date: 490-480 B.C.)

Grave no. 22

head vases	R.22.9; Pl. 72; Class H; ca. 480-470 B.C. R.22.10; Pl. 71; unattributed; ca. 480-470 B.C.
skyphos	R.22.8; Pl. 74; Brygos Painter; ca. 480 B.C.

(Date of grave 22 according to Sparkes: 500-480 B.C. Revised date: 480-470 B.C.)

Grave no. 26

lekythos	R.26.84; Pl. 62; Late Leagran; 500-490 B.C.
----------	---

(Date of grave 26 according to Sparkes: ca. 510-500 B.C.; Haspels: 500-490 or slightly later. Revised date: 500-490 B.C.)

Grave no. 31

skyphoi	R.31.176; Pl. 40; Ure's type A1; ca. 520-510 B.C. R.31.172; Pl. 43; Krokotos Group; ca. 510-500 B.C. R.31.173; Pl. 44; Krokotos Group; ca. 510-500 B.C. R.31.174; Pl. 51; near the CHC Group; ca. 500-490 B.C. R.31.175; Pl. 53, 4-6; CHC Group; ca. 490-480 B.C. R.31.181; Pl. 54, 1-3; near the CHC Group; ca. 490-480 B.C.
lekythoi	R.31.182; Pl. 10; Boeotian; ca. 530-520 B.C. (or slightly later). R.31.217; Pl. 4, 4-6; Teisias; 520-500 B.C.
cups	R.31.160; Pl. 58, 4-6; Cock Group; ca. 510-500 B.C. R.31.166; Pl. 59, 1-3; Cock Group; ca. 510-500 B.C. R.31.165; Pl. 65, 1-3; Class of Athens 581, i; about 490 B.C. R.31.167; Pl. 36; Droop, Group of Rhodes 12264; 520/510-500 B.C. R.31.168; Pl. 37; Droop, Group of Rhodes 12264; 520/510-500 B.C. R.31.169; Pl. 38; Droop, Group of Rhodes 12264; 520/510-500 B.C.

(Date of grave 31 according to Sparkes: ca. 515 B.C.; Haspels: 500-490 or slightly later. Revised date: 490-480 B.C.)

Grave no. 46

lekythoi	R.46.62; Pl. 67, 4-6; Haemoneian; 490-480 B.C. R.46.63; Pl. 67, 1-3; Haemoneian; 490-480 B.C. R.46.68; Pl. 68, 1-3; Haemoneian; 490-480 B.C.
skyphos	R.46.80; Pl. 56, 4-6; Lañcut Group; ca. 480-470 B.C.
oinochoe	R.46.83; Pl. 70; Athena Painter; 490-480 B.C.
White-ground lekythos	R.46.84; Pl. 89; Painter of Würzburg 517, ca. 480 B.C.

(Date of grave 46 according to Sparkes: early 5th century B.C. Revised date: ca. 480 B.C.)

Grave no. 49

cups	R.49.261; Pl. 30; Siana cup, Sandal Painter; 560-550 B.C. R.49.263; Pl. 32; Siana cup, unattributed; ca. 550 B.C.
kantharos	R.49.267; Pl. 3; Boeotian; 560-550 B.C.



lekythoi	R.49.257; Pl. 24, 1-3; Euboean ca. 550 B.C.
	R.49.255; Pl. 57, 1-3; near the Dolphin Group; ca. 550-540 B.C.
skyphos	R.49.265; Pl. 25; Euboean?; 550-540 B.C.

(Date of grave 49 according to Sparkes: 560-550 B.C.; Haspels: "cannot be much earlier than 540 B.C." Revised date: 550-540 B.C.)

Grave no. 50

exaleiptron	R.50.263; Pl. 7; Boeotian; 570-550 B.C.
kantharos	R.50.265; Pl. 4; Boeotian; 570-550 B.C.
chalice	R.50.276; Pl. 29; Chian; 565-560 B.C.
lekythos	R.50.269; Pl. 24, 4-7; Euboean; 550-540 B.C.

(Date of grave 50 according to Sparkes: 560-550 B.C. Haspels: "cannot be much earlier than 540 B.C." Revised date: 550-540 B.C.)

Grave no. 51

lekythoi	R.51.228; Pl. 57, 4-6; near the Dolphin Group; ca. 530-520 B.C.
	R.51.229; Pl. 58, 1-3; near the Dolphin Group; ca. 530-520 B.C.
skyphos	R.51.236; Pl. 41; Ure's type A1; ca. 520-510 B.C.
pyxis-like lekanis	R.51.50; Pl. 9; Boeotian; 3rd quarter of the 6th century B.C.

(Date of grave 51 according to Sparkes: ca. 540 B.C. Revised date: 520-510 B.C.)

Grave no. 57

plastic shoe	R.57.3; Pl. 68, 4-5; end 5th cent. B.C.
--------------	---

Grave no. 80

skyphos	R.80.260; Pl. 54, 4-6; CHC Group; ca. 490-480 B.C.
lekythoi	R.80.251; Pl. 59, 4-6; Cock Group; ca. 500 B.C.
	R.80.241; Pl. 64, 1-3; Class of Athens 581, i; ca. 500-490 B.C.
	R.80.236; Pl. 64, 4-6; Class of Athens 581, i; ca. 500-490 B.C.
	R.80.237; Pl. 65, 4-6; Class of Athens 581, i; ca. 500-490 B.C.
	R.80.245; Pl. 66, 4-6; Class of Athens 581, ii; ca. 500-490 B.C.
	R.80.232; Pl. 60, 4-6; Phanyllis Class; end of 6th century B.C.
	R.80.233; Pl. 61, 4-6; Phanyllis Class; end of 6th century B.C.
	R.80.234; Pl. 61, 1-3; Phanyllis Class; end of 6th century B.C.

(Date of grave 80 according to Sparkes: ca. 500 B.C.; Haspels: 500-490 or slightly later. Revised date: 500-490 B.C.)

Grave no. 86

kantharoi	R.86.273; Pl. 1; Boeotian follower of the Gorgon Painter; close to the Boeotian Dancing Snake Painter; 580-570 B.C.
	R.86.274; Pl. 2; 580-570 B.C.

(Date of grave 86 according to Sparkes: 580-570 B.C.)

INDEX OF MUSEUM INVENTORY NUMBERS

470 a	Pl. 87	17081 (R.22.9)	Pl. 72
1499	Pl. 56, 1-3	17082 (R.22.10)	Pl. 71
1500 (R.46.68)	Pl. 68, 1-3; 69, 21	17083 (R.46.84)	Pl. 89; 69, 9
6007 (R.31.175)	Pl. 53, 4-6	17085 (R.46.63)	Pl. 67, 1-3; 69, 19
6010 (R.31.160)	Pl. 58, 4-6; 69, 4	17087 (R.46.80)	Pl. 56, 4-6
6011 (R.31.176)	Pl. 40	17088 (R.46.62)	Pl. 67, 4-6; 69, 20
6012 (R.31.174)	Pl. 51	17093 (R.18.96)	Pls. 14-15
6016 (R.31.181)	Pl. 54, 1-3	17097 (R.18.99)	Pl. 47
6017 (R.31.165)	Pl. 65, 1-3; 69, 15	17099 (R.18.76)	Pl. 42
6021 (R.31.168)	Pl. 37	17100 (R.18.67)	Pl. 28
6022 (R.31.166)	Pl. 59, 1-3; 69, 5	17103 (R.18.72)	Pl. 39
6024 (R.31.173)	Pl. 44	17112 (R.18.134)	Pl. 6, 3
6026 (R.31.167)	Pl. 36	17113 (R.18.133)	Pl. 6, 1-2
6027 (R.31.172)	Pl. 43	17117 (R.18.51)	Pl. 50
6028 (R.31.169)	Pl. 38	17118 (R.18.69)	Pl. 26
6029 (R.31.187)	Pl. 10; 11, 1-3	23407 (R.18.135)	Pl. 6, 4
6047 (R.50.269)	Pl. 24, 4-7	23412 (R.18.64)	Pl. 66, 1-3; 69, 17
6051 (R.50.265)	Pl. 4; 5, 1-3	23414 (R.18.85)	Pl. 53, 1-3
6058 (R.50.276)	Pl. 29	23417 (R.18.50)	Pl. 49
6073 (R.51.228)	Pl. 57, 4-6; 69, 2	23424 (R.18.68)	Pl. 27
6074 (R.51.200)	Pl. 58, 1-3; 69, 3	23425 (R.18.255)	Pl. 73
6076 (R.51.236)	Pl. 44	25539	Pl. 52
6085 (R.51.50)	Pl. 9	25540	Pl. 31; 33, 1-2; 34, 2
6104 (R.49.265)	Pl. 25	25541	Pl. 48; 63, 1-2
6107 (R.49.263)	Pl. 32; 33, 3-4; 34, 3	25542	Pl. 45
6113 (R.49.261)	Pl. 30; 34, 1	25544	Pl. 78; 83, 4
6116 (R.49.267)	Pl. 3	25545	Pl. 23
6118 (R.49.255)	Pl. 57, 1-3; 69, 1	25546	Pls. 79-80
6124 (R.49.257)	Pl. 24, 1-3	25547	Pl. 88
6135 (R.80.232)	Pl. 60, 4-6; 63, 3; 69, 10	25548	Pls. 81-82
6136 (R.80.236)	Pl. 64, 4-6; 69, 14	31923	Pls. 21-22
6138 (R.80.245)	Pl. 66, 4-6; 69, 18	32593 (R.50.263)	Pls. 7-8
6140 (R.80.237)	Pl. 65, 4-6; 69, 16	32594 (R.31.217)	Pl. 11, 4-6
6141 (R.80.260)	Pl. 54, 4-6	32595 (R.80.251)	Pl. 59, 4-6; 69, 6
6142 (R.80.233)	Pl. 61, 4-6; 69, 12	32596 (R.86.273)	Pl. 1
6145 (R.80.241)	Pl. 64, 1-3; 69, 13	BE 190	Pls. 84-85
6147 (R.80.234)	Pl. 61, 1-3; 69, 11	E 173	Pls. 75-77
6150 (R.57.3)	Pl. 68, 4-5	K 1244+1509	Pl. 12, 3-4
6151 (R.26.84)	Pl. 62; 63, 4; 69, 8	Th.P. 696	Pl. 13, 2-4
6809 (R.86.274)	Pl. 2; 5, 4	Th.P. 697	Pl. 17; 20, 3
17074 (R.12.39)	Pl. 55	Th.P. 698	Pl. 19; 20, 5
17075 (R.12.35)	Pl. 60, 1-3; 69, 7	Th.P. 699	Pl. 18, 20, 4
17076 (R.12.42)	Pl. 35	Th.P. 700	Pl. 16; 20, 1-2
17077 (R.46.83)	Pl. 70	Th.P. 701	Pl. 12, 1-2; 13, 1
17078 (R.15)	Pl. 46	Th.P. 702	Pl. 83
17080 (R.22.8)	Pl. 74	Th.P. 703	Pl. 86



AKAΔHMIA

AOHNN

INDEX OF ARTISTS, STYLISTIC GROUPS AND CLASSES

A1 (Ure's Class of skyphoi)	40; 41
Academy Painter	83
Achilles Painter (Boeotian imitation of)	17; 20, 3; 18; 20, 4; 19; 20, 5
Agora Chairias Cups (Painter of)	73
Apollonia Group	81-82
Athena Painter	70
Athens 14627 (Painter of)	86
Boeotian Dancing Snake Painter (close)	1
Brygos Painter	74
CHC Group	53; 54, 4-6
CHC Group (near)	52; 54, 1-3
CHC Group (recalls)	42
Class H (Princeton Class)	71
Class of Athens 581, i	64; 65; 66, 1-3; 69, 13-17
Class of Athens 581, ii	66, 4-6; 69, 18
Cock Group	58, 4-6; 59; 60, 1-3; 69, 4-7
Dolphin Group (near)	57; 58, 1-3; 69, 1-3
Europa Painter	78; 82, 3
G Group	87
Group of Delos 555	39
Group of Rhodes 12264	36; 37; 48; 63, 1-2
Group of Rhodes 12264 (near)	38
Group of Rodin 152	26; 27; 28
Group of the Boeotian Dancers	4; 5, 1-3; 7-8
Haimon Painter (manner)	67; 68, 1-3; 69, 19-21
Hesperides Painter	79-80
Krokotos Painter (related)	43; 44
Lañcut Group (connected)	55; 56
L.C. Group	88
London F 64 (near the Painter of)	84-85
Phanyllis Class (Group of the Arming Lekythoi)	60, 4-6; 61; 63, 3; 69, 10-12
Pistias Class	49; 50
Polygnotan (Boeotian imitation of)	16; 20, 1-2
Poultry Group	29
Pronomos Painter	75-77
Pyri Painter	31; 33, 1-2; 34, 2
Sandal Painter	30; 34, 1
Satyr Painter (workshop)	12, 1-2; 13, 1
Segment Class	35
Sub-Krokotos Group	45; 46; 47
Teisias	6; 11, 4-6
Würzburg 517 (Painter of)	89; 69, 9

PLATES

ΑΚΑΔΗΜΙΑ



INDEX OF PRINCIPAL SUBJECTS

Amazonomachy 36
Aphrodite with Eros 75, 1-2; 76, 1-2; 77, 1
Artemis (?) 75, 3; 76, 3
Athena 19; 67
Athletes 30; 53, 4
Banquet (outdoor) 44
Bellerophon (?) 60, 1
Chariot scene 35; 36; 37; 38; 48; 63, 1-2
Chimaira 12, 1
Cock 24; 29; 34, 2; 55; 69, 4-7
Courting 42; 54, 4-5
Dancers 64, 65, 1-3; padded 2; 5, 4; see also komasts
Departure: with chariot 35, 1; 63, 1-2; with chariot and warriors 48; with warrior 54, 1
Dionysos: alone 28; 50; as banqueteer (?) 44, 1-2; with Ariadne 79-80; 88; with Athena and goddess 65, 4-6; with nymphs 39; with silen 27; with silens and nymphs 43; 61, 1-3; delivery to the nymphs 23; with woman and Eros 81-82; with quadriga 66, 1-3
Erotic 10, 1; 11, 1-2
Fawn 75, 3; 76, 3
Fight 37; 38
Fountainhouse 62; 63, 4
Gigantomachy 61
Gorgon 7, 2; 8, 3
Griffin 78; 83, 4
Hares 52
Head 71; 72
Helen 75-77
Hephaistos (?) 10, 2; 11, 3
Hera 75, 3; 76, 1 and 3; 77, 3-4
Herakles: and the Bull 56; 66, 4-6; 68, 1-3; and the Lion 14; 15; in shrine with gods (Zeus, Hermes, Athena, Apollo) 84-85; libating (with Athena) 19
Hermes 14; 15, 1; 15, 4; 68, 3
Hippalektryon 26
Iolaos 14; 15, 2-3
Komos/Komasts 2; 3; 4; 5; 7, 3; 8, 4; 12, 2; 16, 2; 20, 2; 45; 59, 4-6; 65, 1-3
Lion 1, 1; 7, 4; 8, 2; 8, 5
Medea 59, 1-3
Musicians: and dancers 45; 46; 51
Nereids 45
Nike 70
Nysa 23
Oidipous (?) 4, 1; 4, 3; 5, 3
Panther 57, 4-5
Pegasos 12, 1; 60, 2
Procession: of old men 47; to fountainhouse 62
Pursuit (Zeus) 17
Pyrrhich 16, 1; 18; 20, 1

ΛΟΗΝΩΝ

Rider 25; 31; 33, 1-2; 54, 1-2

Ship 70

Shoe 68, 4-5

Silens and nymphs 41; 57, 1-3

Siren 1, 2; 9, 2; 9, 4

Sphinx 4; 5, 1-3; 34, 3

Symposion 12, 3; 16; 20, 1; 86

Theseus: and the bull 61, 4-6; and the bull of Marathon (with Aigeus) 49; and the Minotaur 32; 33, 3-4; with
Peirithous and Helen 75-77

Thymiaterion 82

Warrior: 40; 74, 1; arming 60, 5; 63, 3; fighting 58, 4-6; 87

Wash-basin 73, 1

Water-birds 12, 4

Wedding 21-22

Woman with mirror and fruit 89; women dancing 51; 64, 1-3

FIGURES

ΑΚΑΔΗΜΙΑ

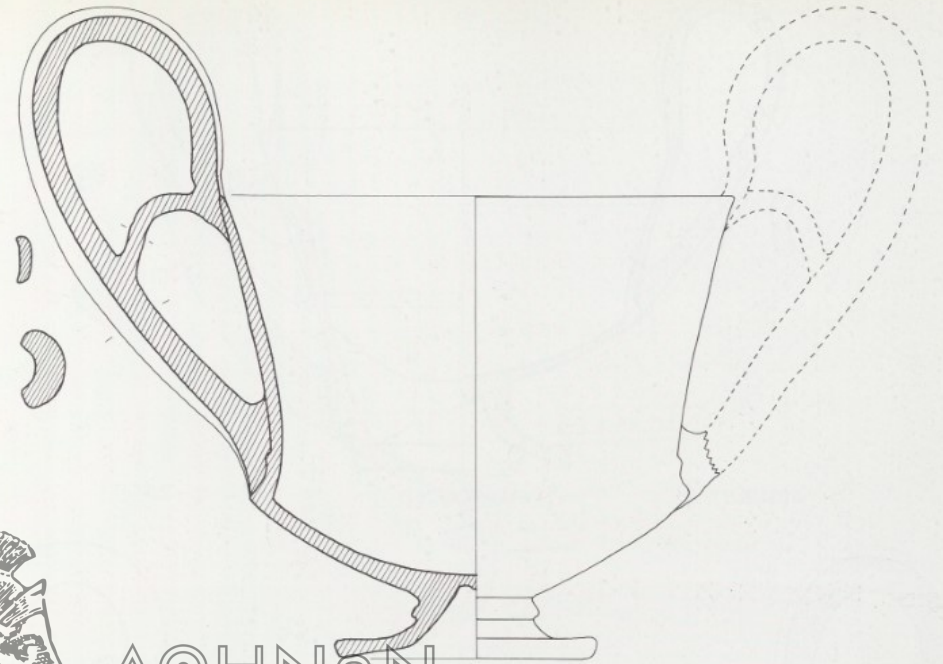


ΑΘΗΝΑΙ

ΑΚΑΔΗΜΙΑ

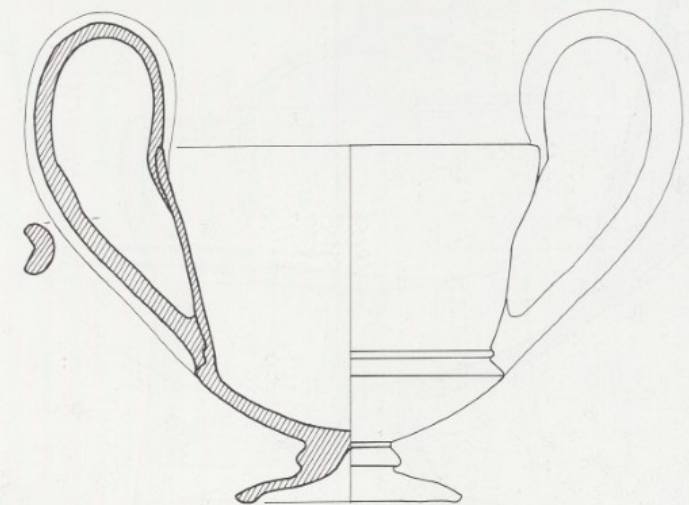


ΑΘΗΝΑΙ



32596 (R.86.273)

2:3



6809 (R.86.274)

2:3

FIGURE 2

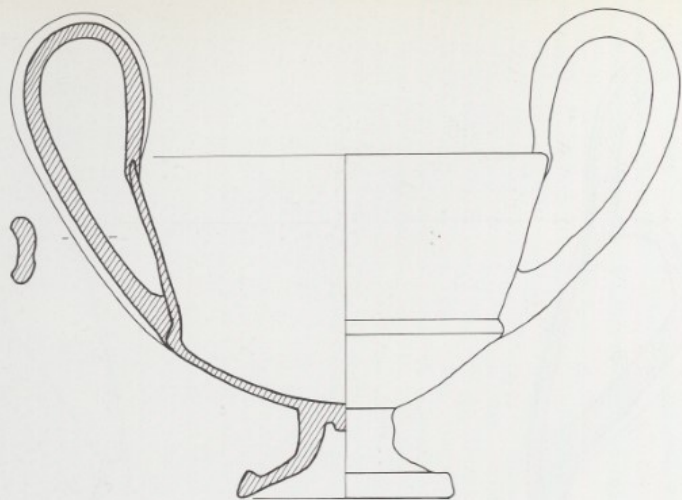


FIGURE 3

6116 (R.49.267)

2:3



FIGURE 4

6051 (R.50.265)

2:3

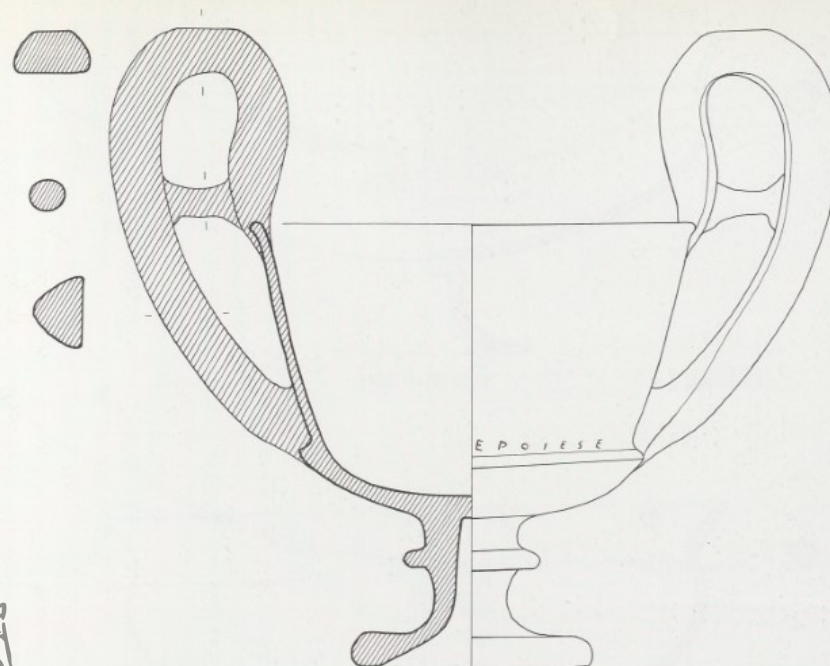


FIGURE 5
17113 (R.18.133)

2:3

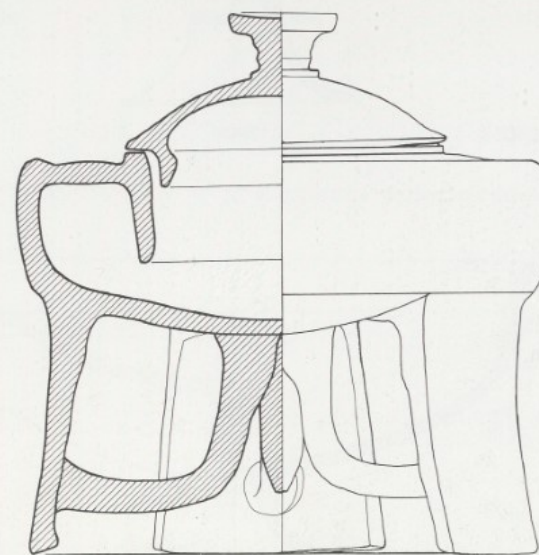


FIGURE 6

32593 (R.50.263)

2:3

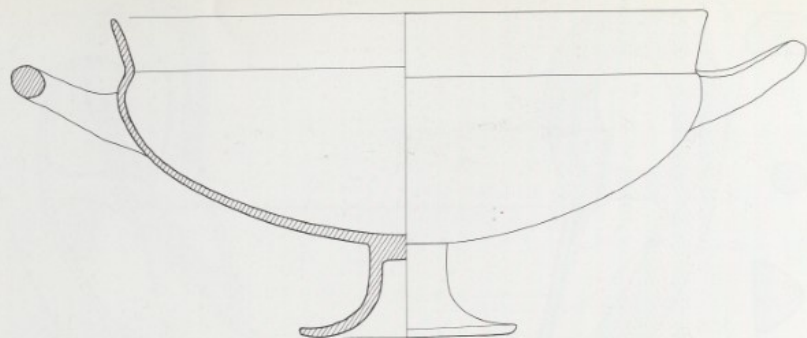


FIGURE 7

6113 (R.49.261)

1:2

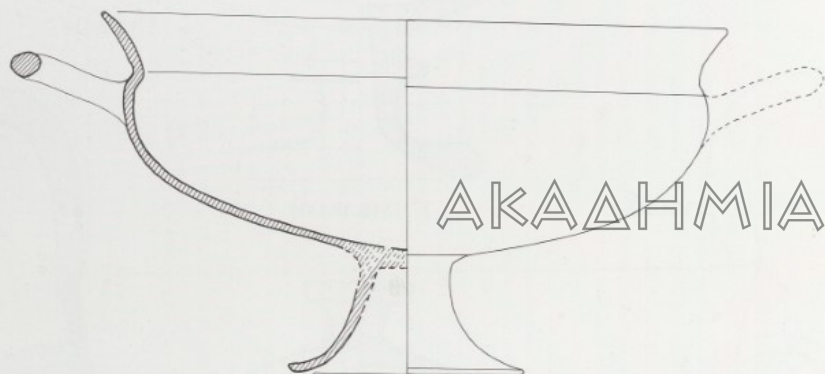


FIGURE 8

25540

1:2

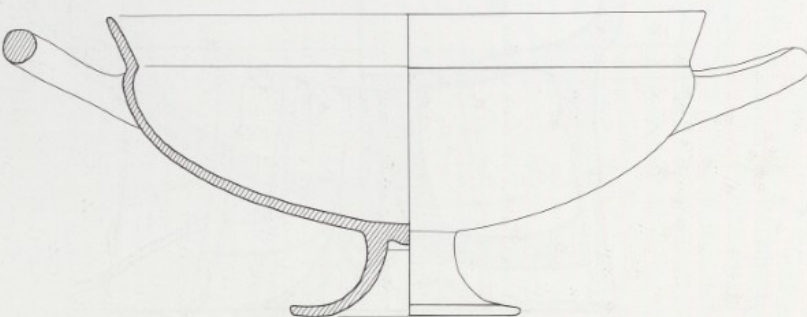


FIGURE 9

6107 (R.49.263)

1:2

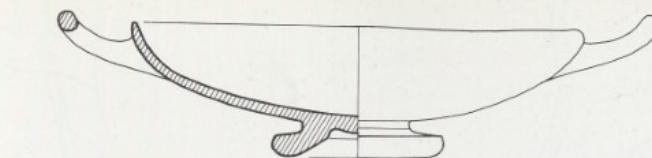


FIGURE 10

17076 (R.12.42)

2:3

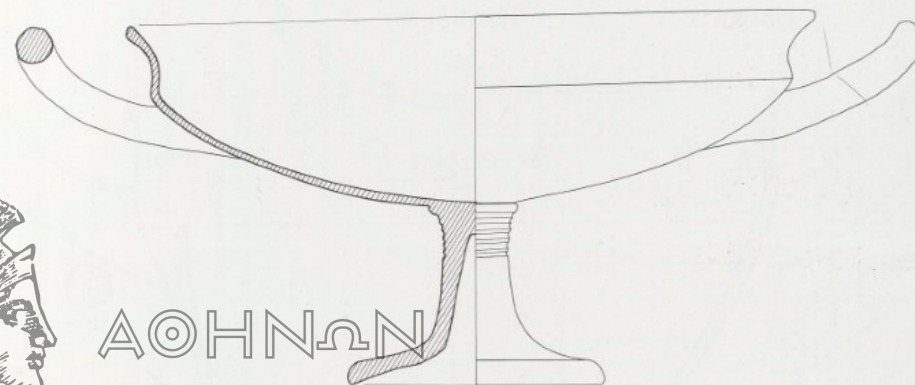


FIGURE 11

6026 (R.31.167)

1:2

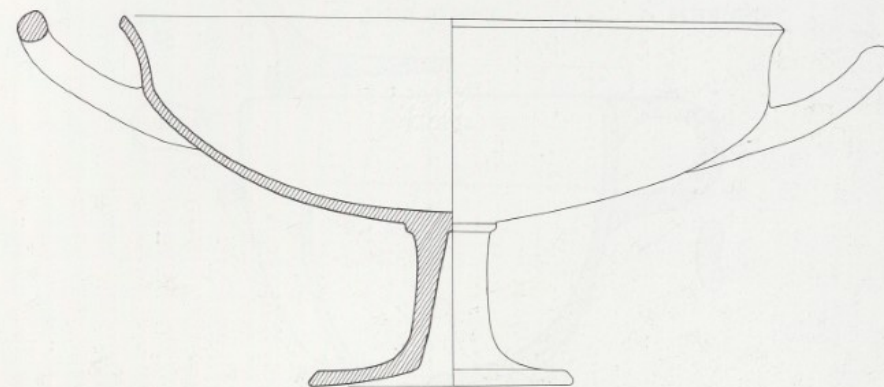


FIGURE 12

6028 (R.31.169)

1:2

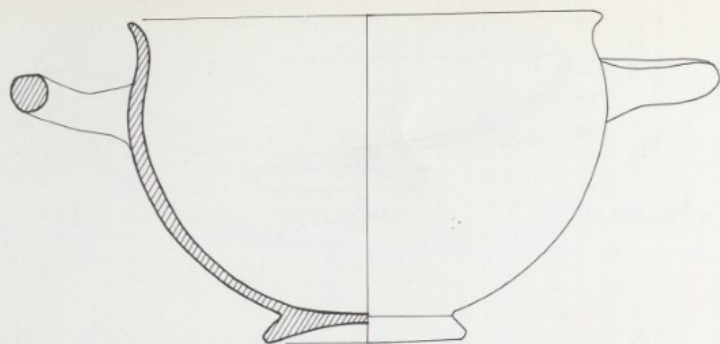


FIGURE 13

6029 (R.31.187)

2:3

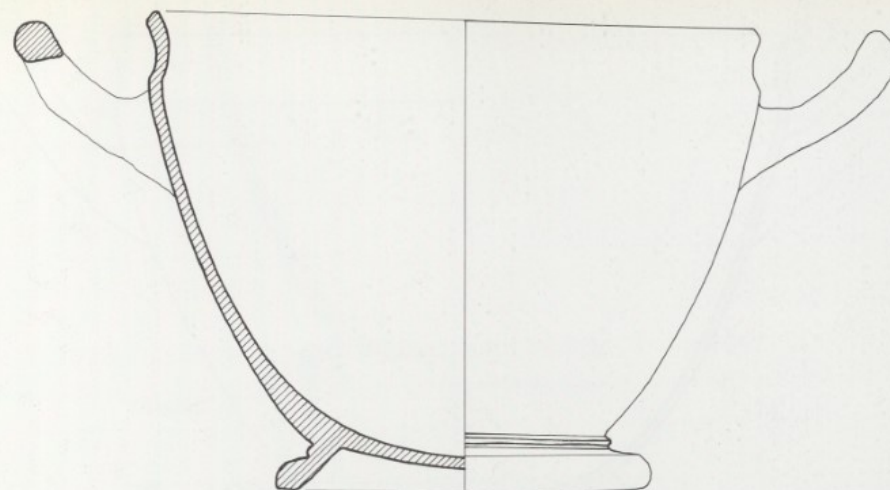


FIGURE 16

17093 (R.18.96)

2:3

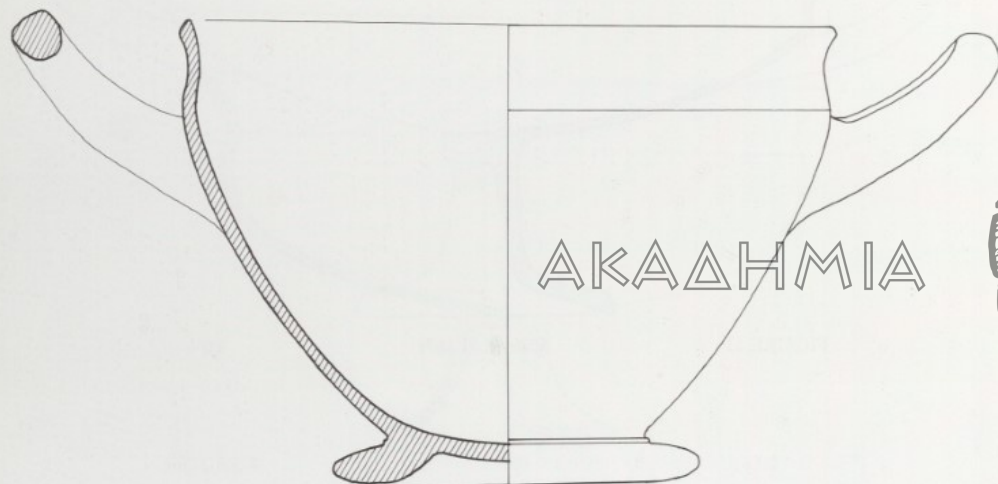


FIGURE 14

32594 (R.31.217)

2:3

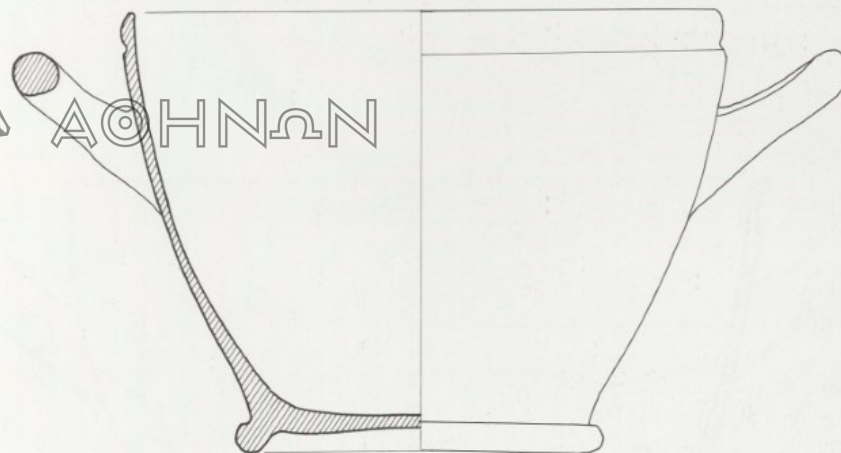


FIGURE 17

6011 (R.31.176)

2:3

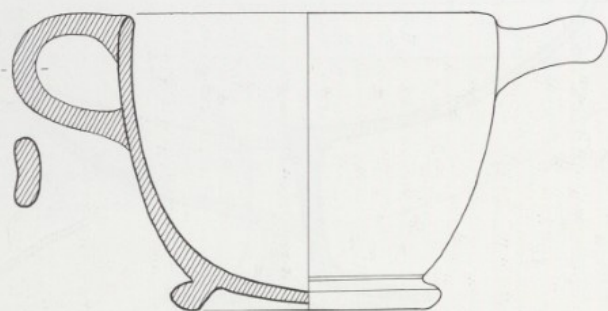


FIGURE 15

17080 (R.22.8)

2:3

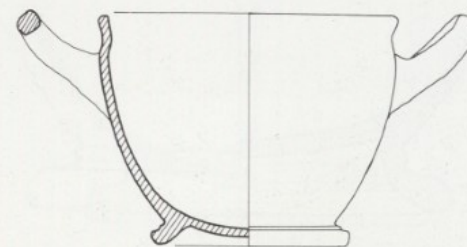


FIGURE 18

17099 (R.18.76)

2:3

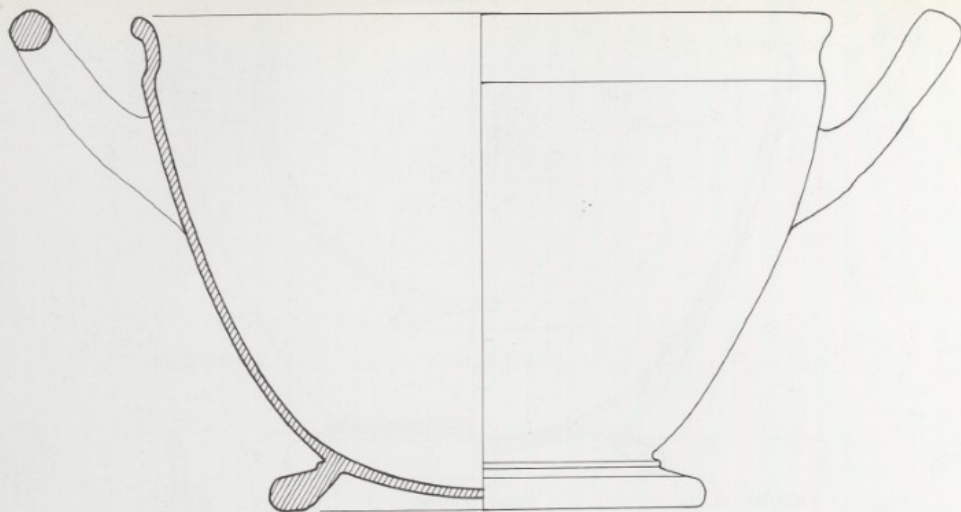


FIGURE 19

6024 (R.31.173)

2:3

ΑΚΑΔΗΜΙΑ

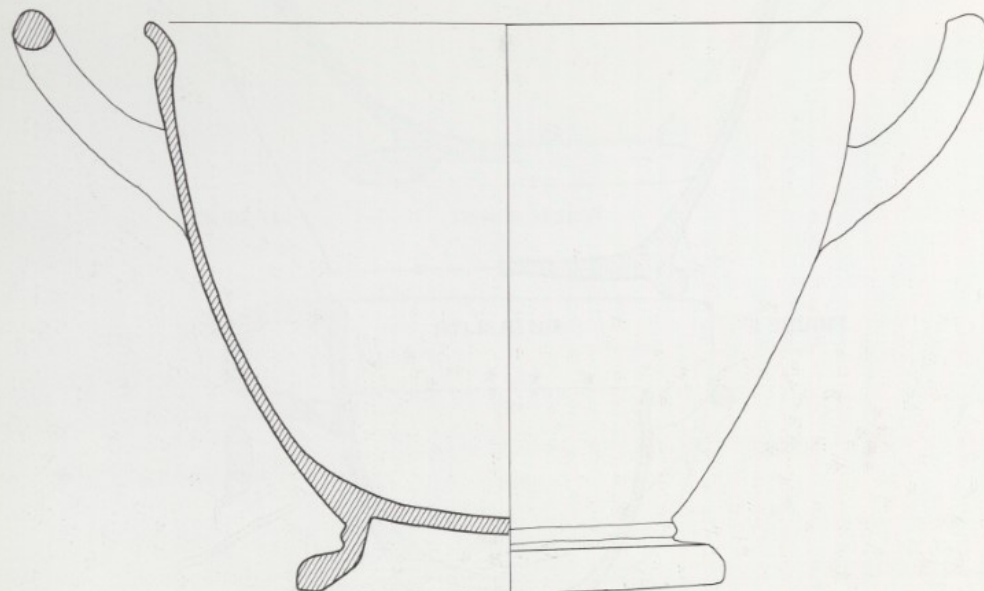


FIGURE 20

17097 (R.18.99)

2:3

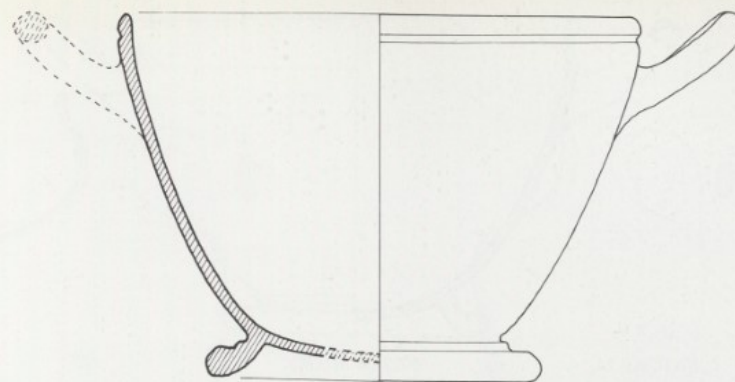


FIGURE 21

25541

2:3

ΑΘΗΝΑ

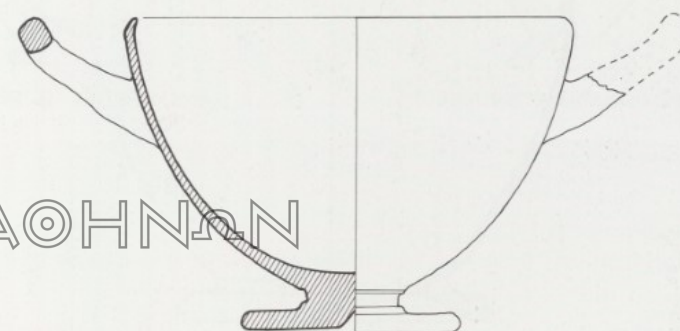


FIGURE 22

23417 (R.18.50)

2:3

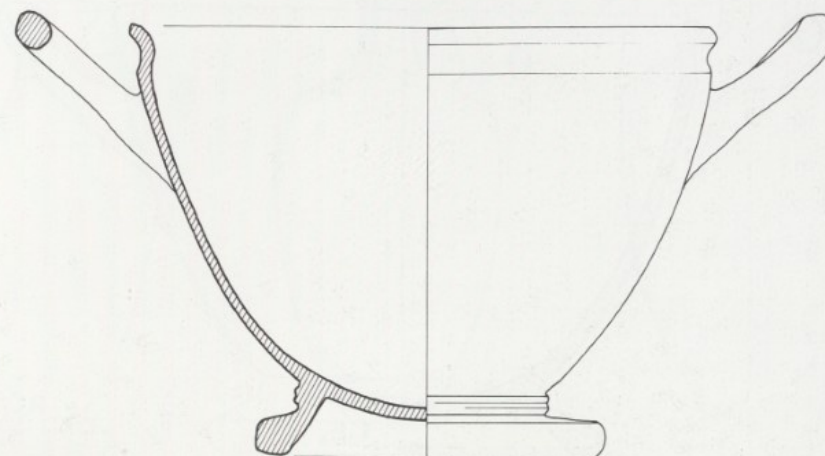


FIGURE 23

25539

2:3

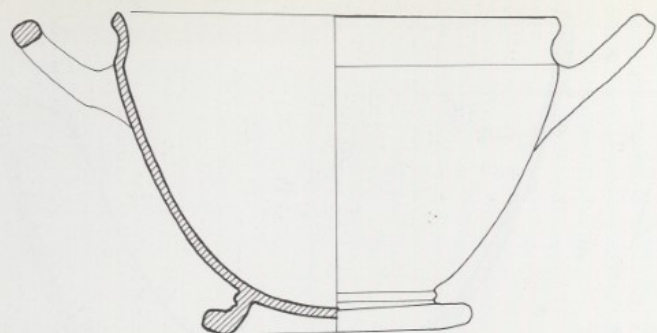


FIGURE 24

6012 (R.31.174)

2:3

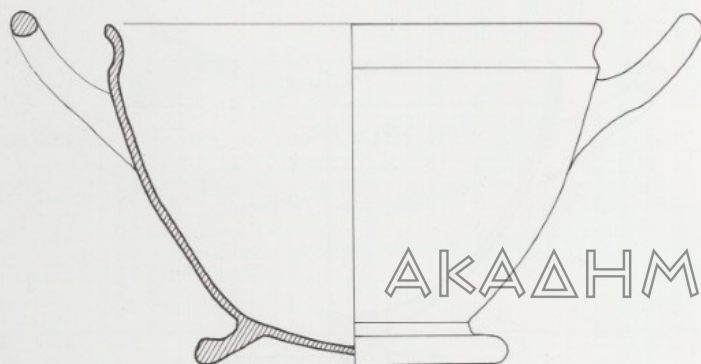


FIGURE 25

6016 (R.31.181)

2:3

ΑΚΑΔΗΜΙΑ

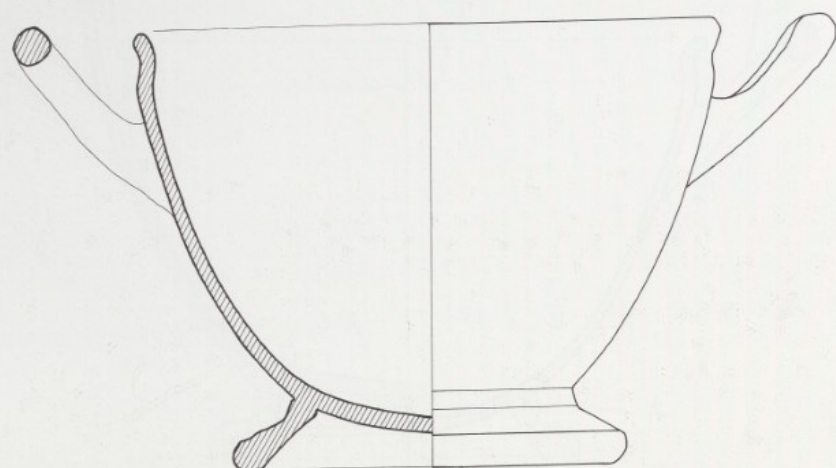


FIGURE 26

6141 (R.80.260)

2:3

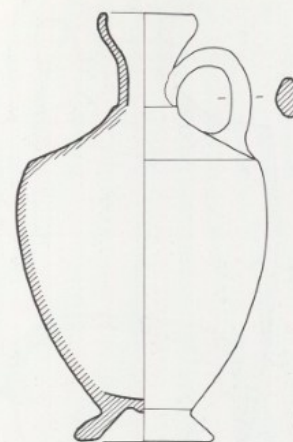


FIGURE 27 6047 (R.50.269)

2:3

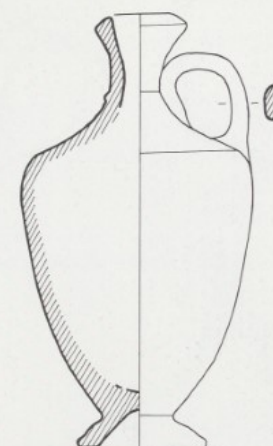


FIGURE 28 6073 (R.51.228)

2:3



ΑΘΗΝΩΝ

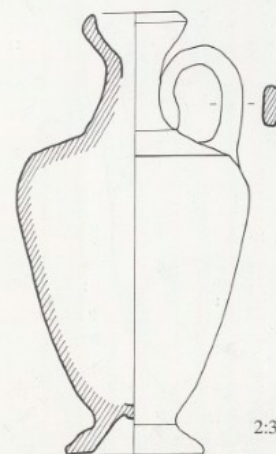


FIGURE 29 6074 (R.51.229)

2:3

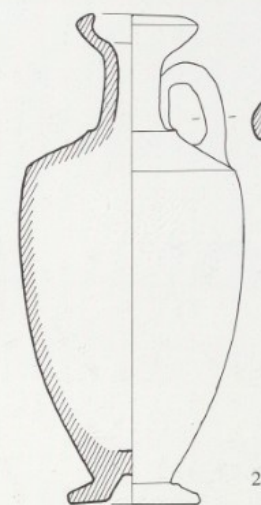


FIGURE 30 6010 (R.31.160)

2:3

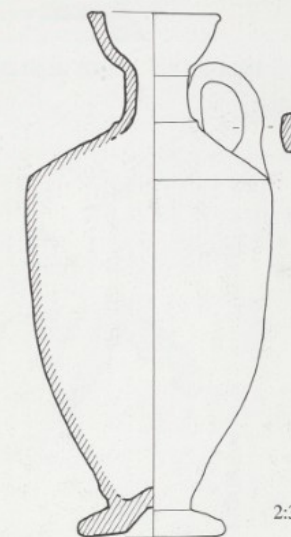


FIGURE 31 6136 (R.80.236)

2:3

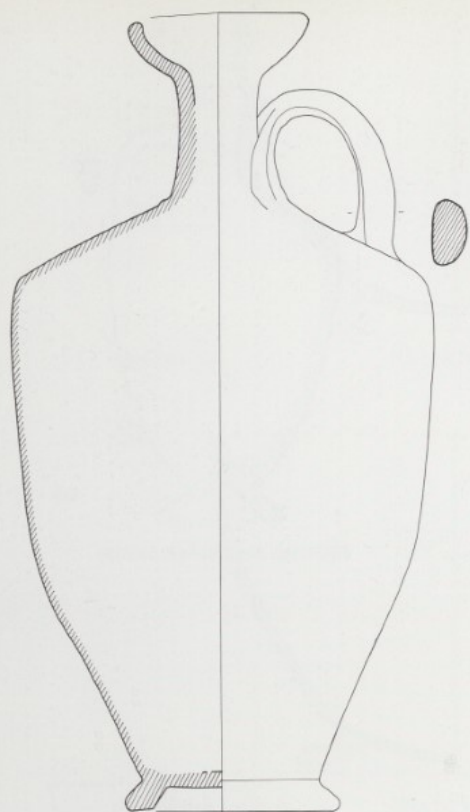


FIGURE 32 6135 (R.80.232) 1:2

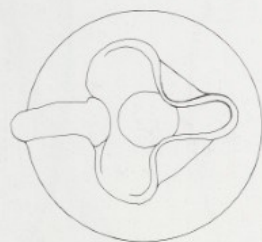


FIGURE 34

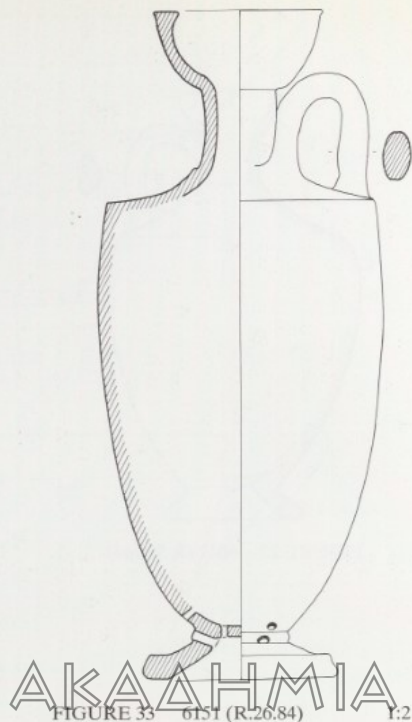
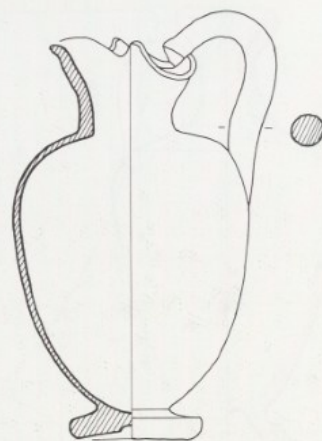


FIGURE 33 6151 (R.20.84) 1:2



17077 (R.46.83)

2:3

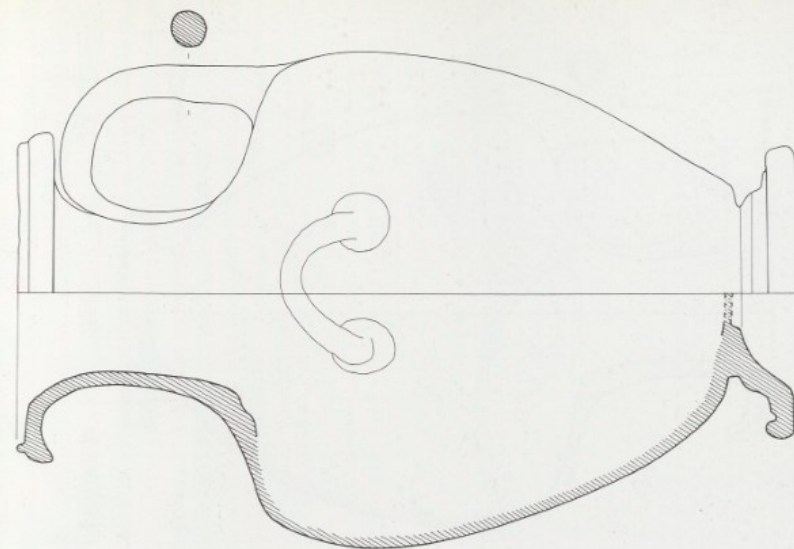


FIGURE 36 25544 1:2

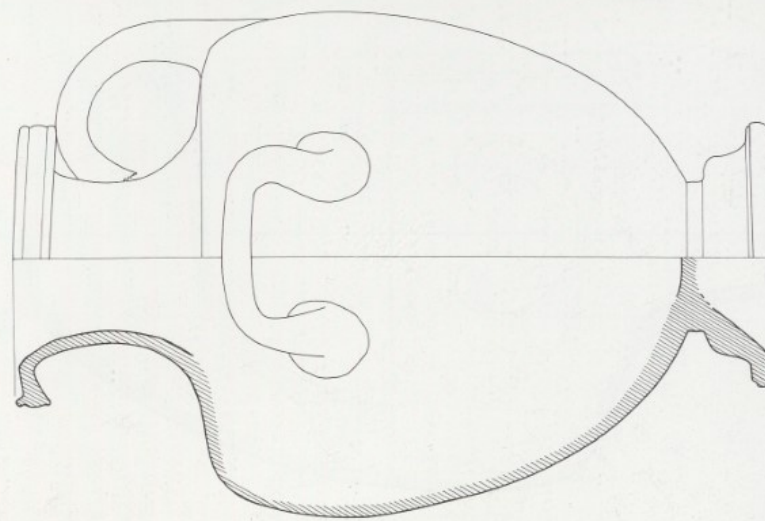


FIGURE 35 E 173 1:2

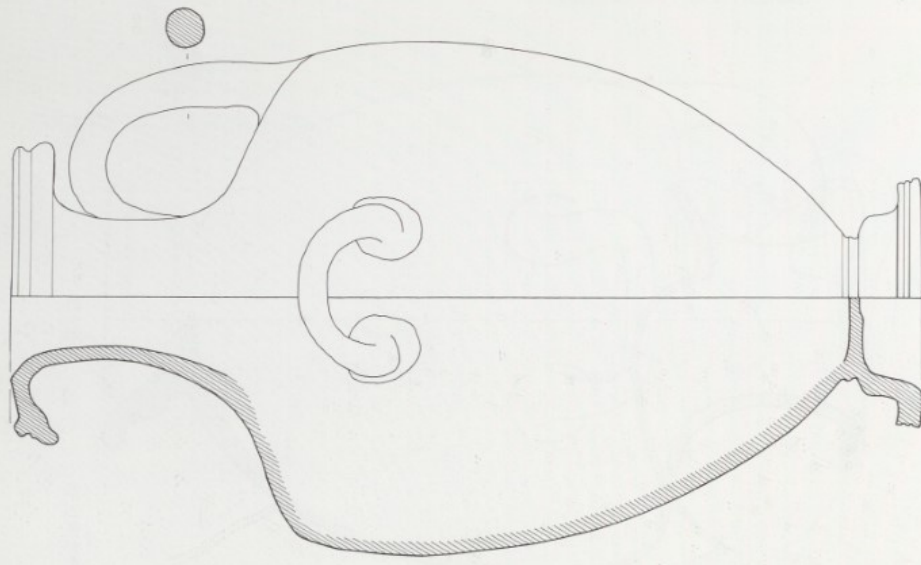


FIGURE 37

25546

1:2

ΑΚΑΔΗΜΙΑ

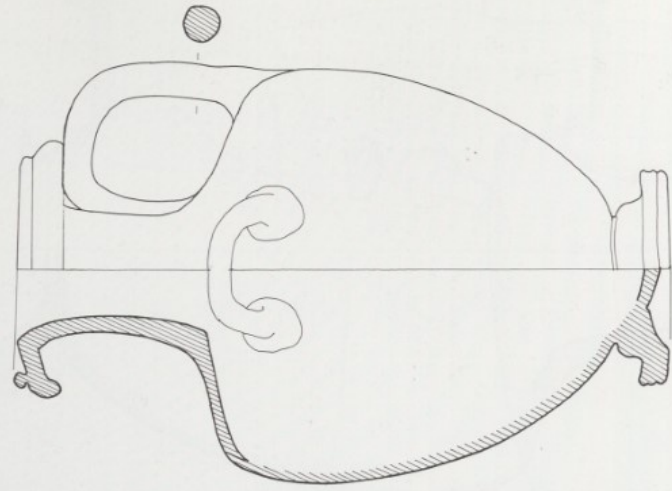


FIGURE 38

25545

2:3



FIGURE 39

25548

2:3

ΑΘΗΝΩΝ

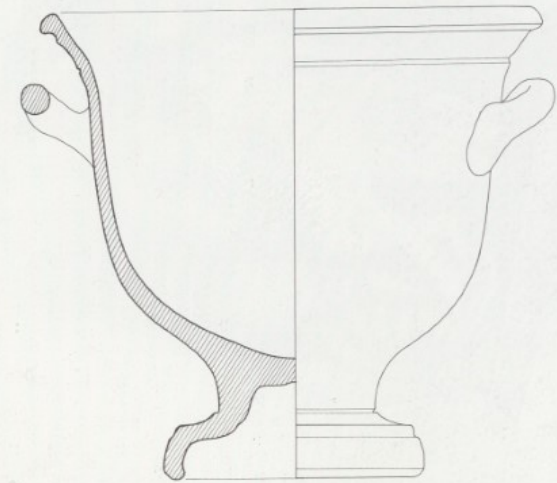


FIGURE 41

Th.P. 702

1:2

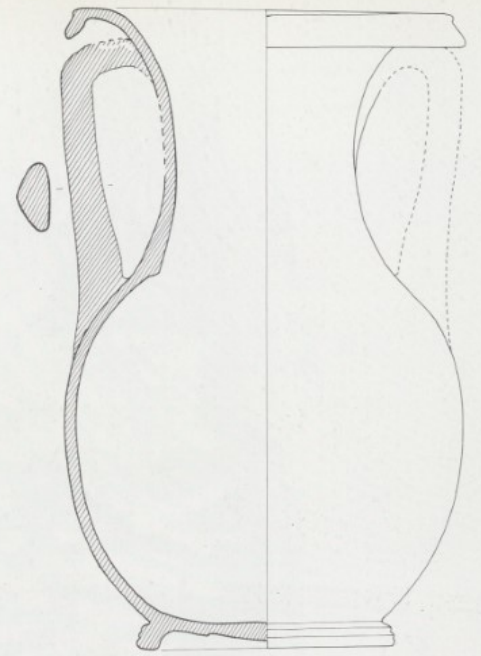
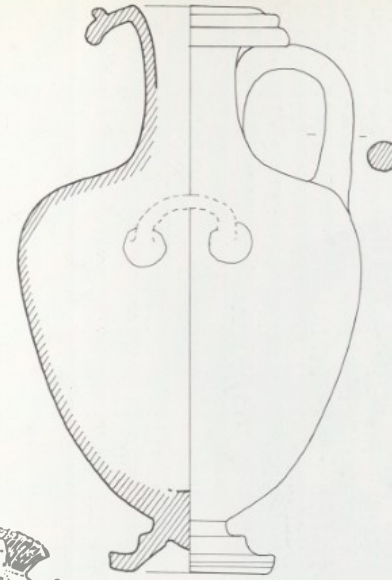


FIGURE 40

470a

1:2



FIGURE 42

2:3



FIGURE 43

25546

2:3

PLATES

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



1



2



3



4

32596 (R.86.273)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



1



2



3



4

6809 (R.86.274)

GREECE 280



1



2



3



4

6116 (R.49.267)

GREECE 281



1



2



3

6051 (R.50.265)



4

GREECE 282



1

6051 (R.50.265)



2

6051 (R.50.265)



3

6051 (R.50.265)



4

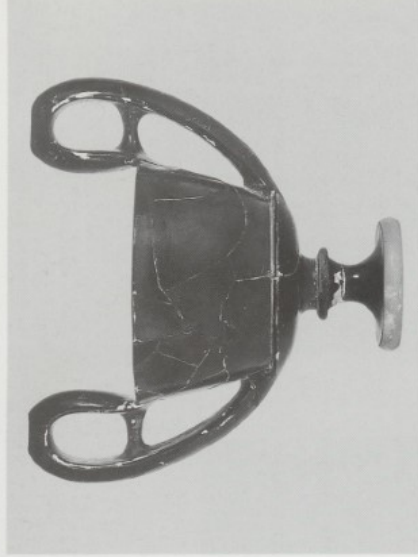
6809 (R.86.274)

GREECE 283



1

17113 (R.18.133)



2



3

17112 (R.18.134)



4

23407 (R.18.135)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



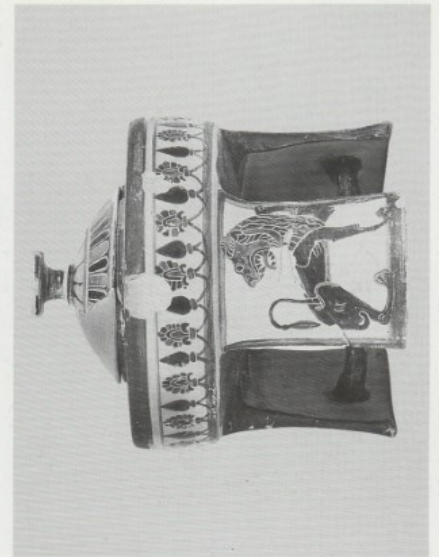
1



2

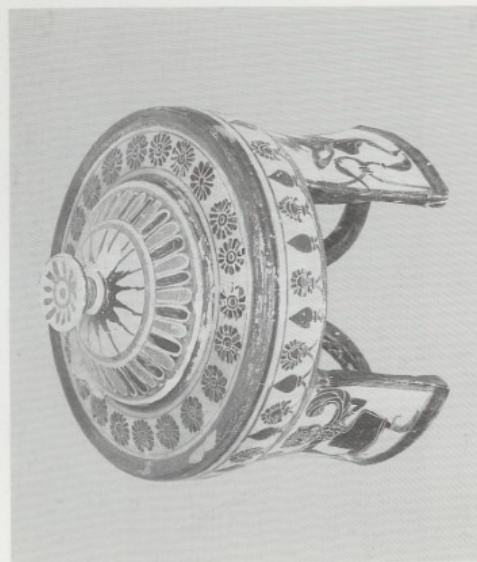
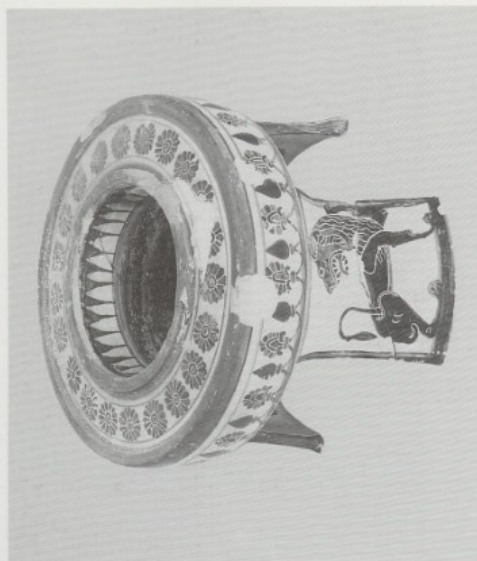


3



4

32593 (R.50.263)



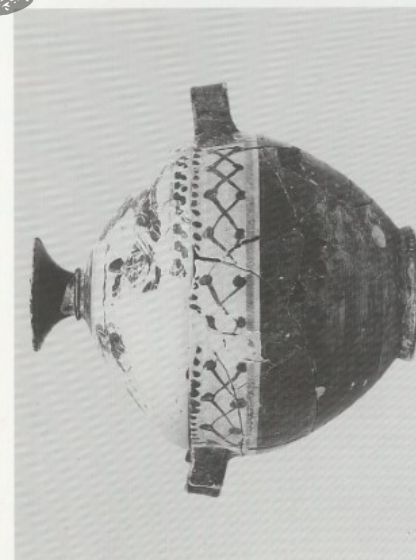
5

4

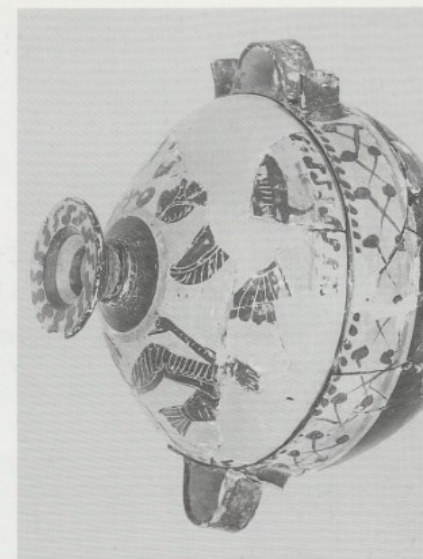
32593 (R.50.263)



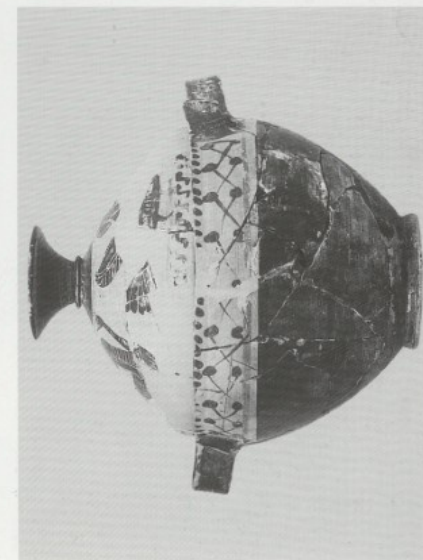
3



1

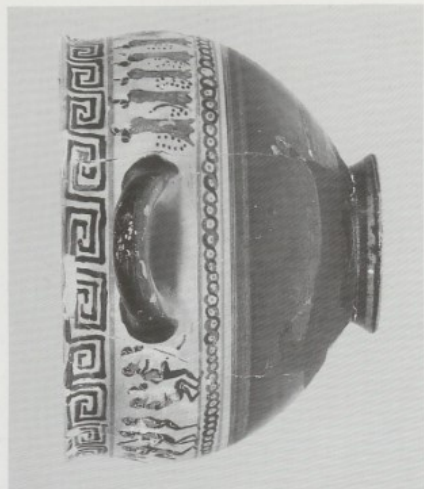


4



2

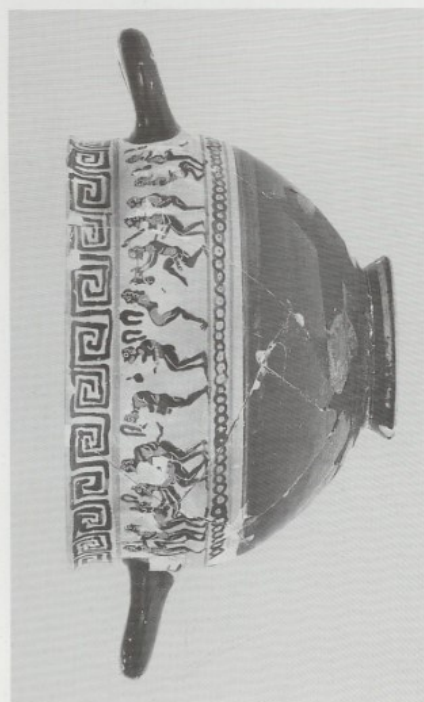
6085 (R.51.50)



3



4



1



2

ΑΚΑΔΗΜΙΑ

6029 (R.31.187)



1

6029 (R.31.187)



2

6029 (R.31.187)



3

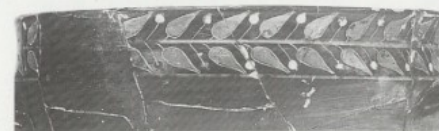
6029 (R.31.187)

ΑΘΗΝΩΝ



4

32594 (R.31.217)



5

32594 (R.31.217)



6

32594 (R.31.217)



2



4

Th.P. 701

ΑΚΑΔΗΜΙΑ

K 1244+1509



ΑΘΗΝΩΝ

Th.P. 701



1

Th.P. 696



4

Th.P. 696



3



1



3



ΑΚΑΔΗΜΙΑ

2



4

17093 (R.18.96)



ΑΘΗΝΑΙ



1



2



3



4

17093 (R.18.96)



1

ΑΚΑΔΗΜΙΑ



2

Th.P. 700



3



2

Th.P. 697



1



3



2



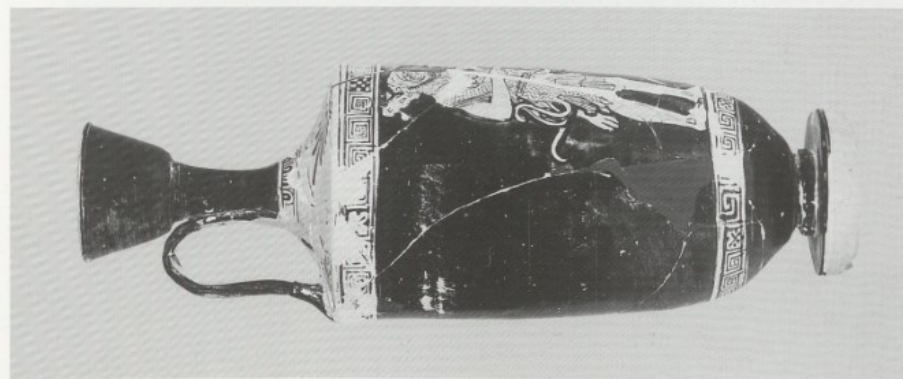
1



3



2



1



1

Th.P. 700



2

Th.P. 700



3

Th.P. 697



4

Th.P. 699



5

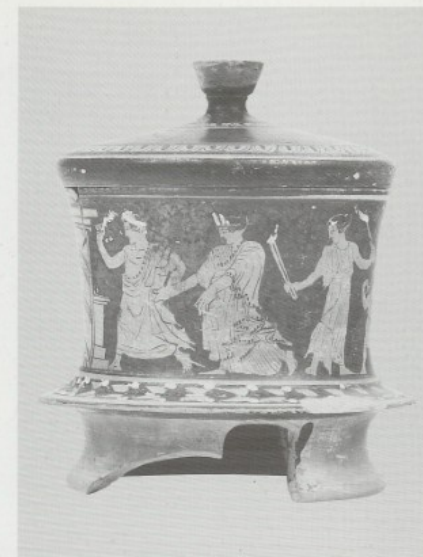
Th.P. 698

GREECE 298

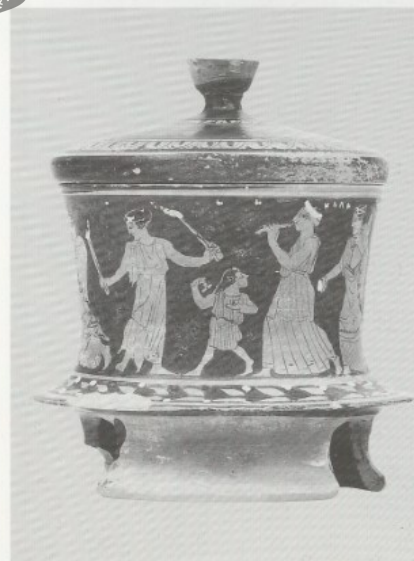


1

ΑΘΗΝΩΝ



2



3

31923



4

GREECE 299



1

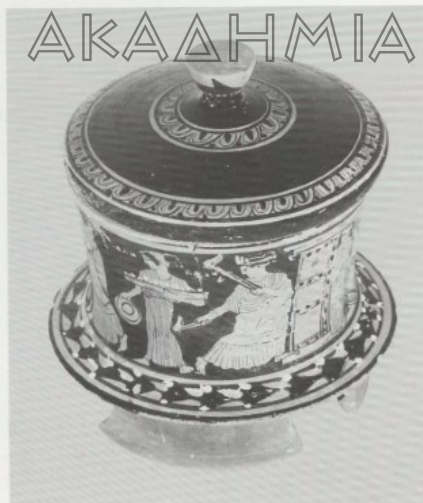


2



3

31923



4



ΑΘΗΝΑ



3



2

25545



1

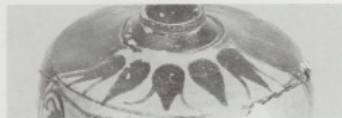


1

6124 (R.49.257)



2



3

6124 (R.49.257)



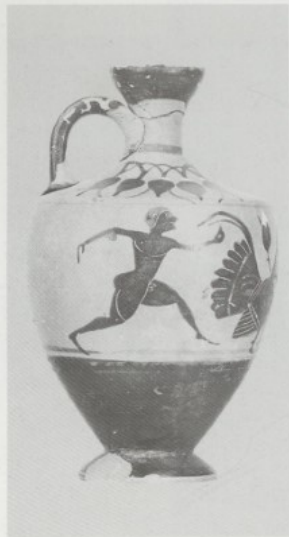
4

6047 (R.50.269)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ



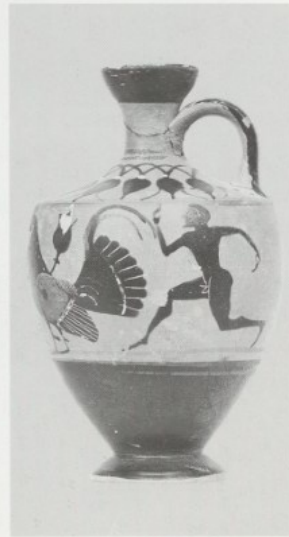
5

GREECE 302

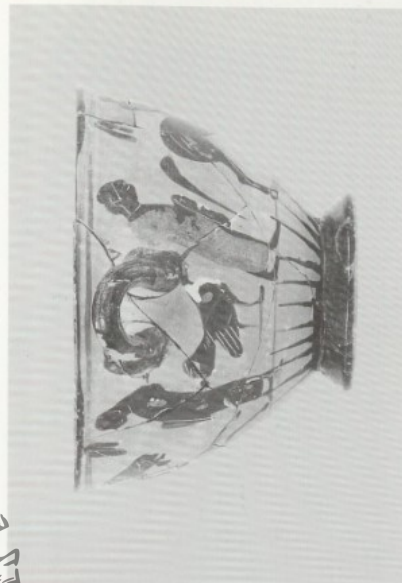


6

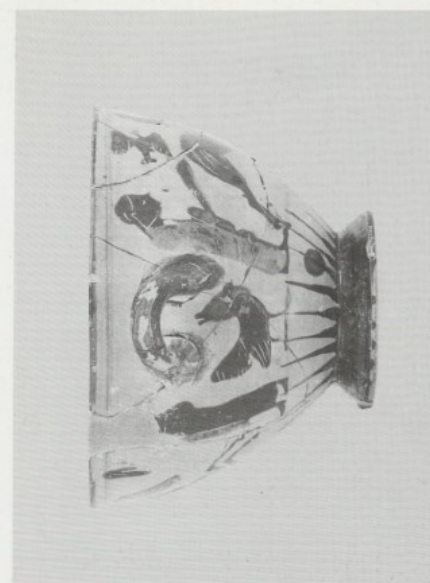
6047 (R.50.269)



7

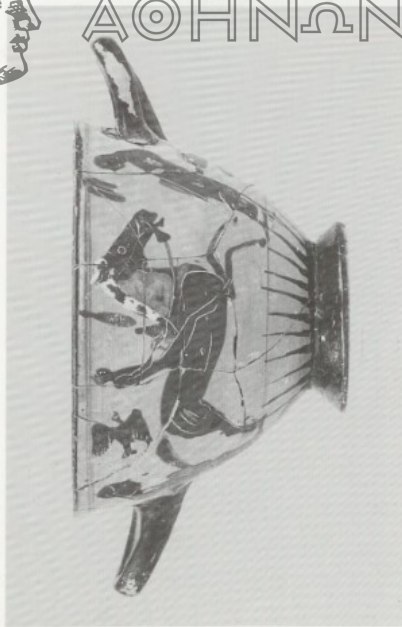


3

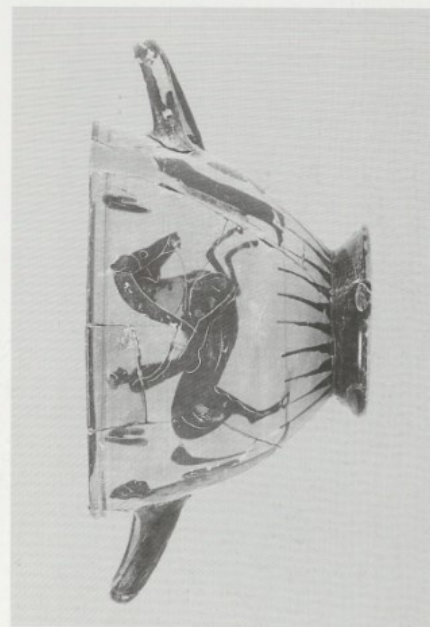


4

6104 (R.49.265)



1

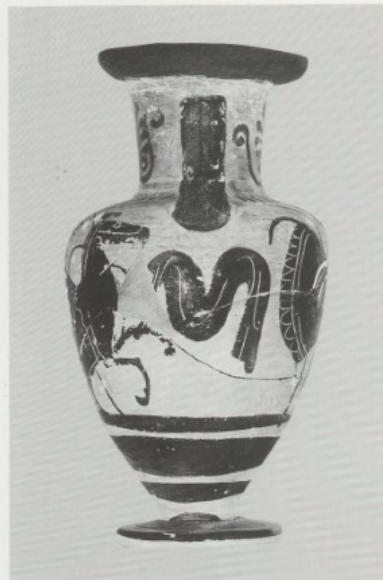


2

GREECE 303



1



ΑΚΑΔΗΜΙΑ

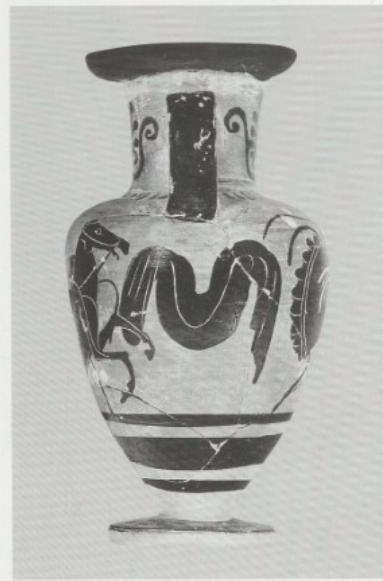


ΑΘΗΝΩΝ



2

17118 (R.18.69)



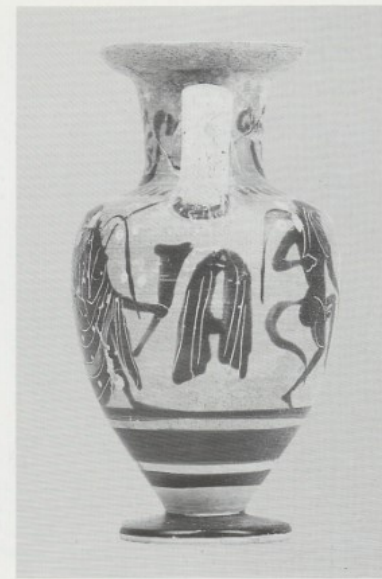
4

GREECE 304

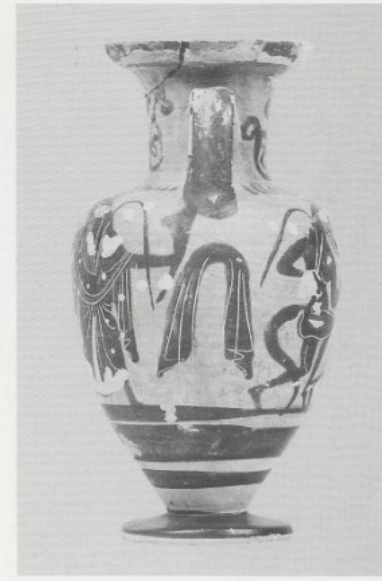


2

23424 (R.18.68)



3



4

GREECE 305



1



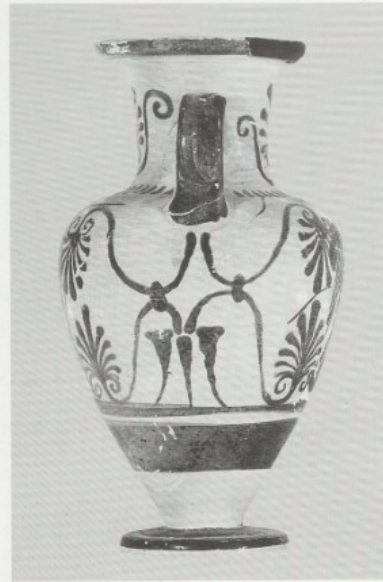
ΑΚΑΔΗΜΙΑ



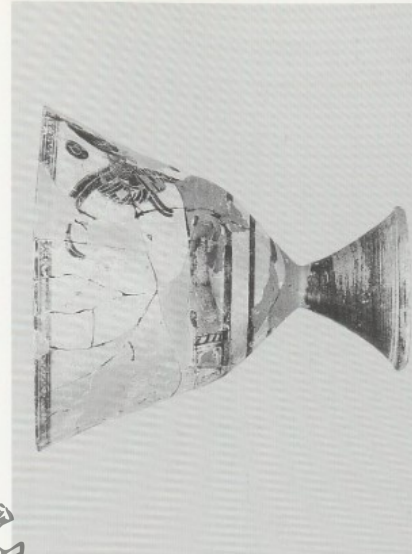
ΑΘΗΝΩΝ



2



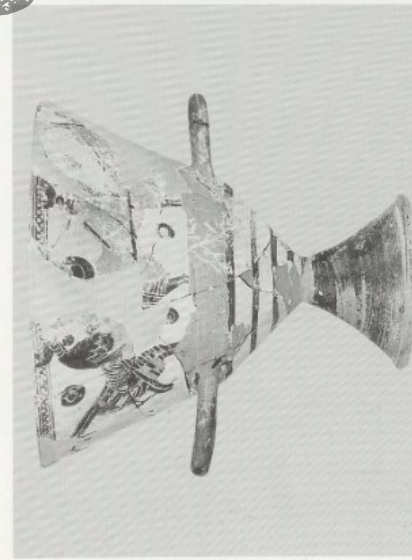
4



3



4



1



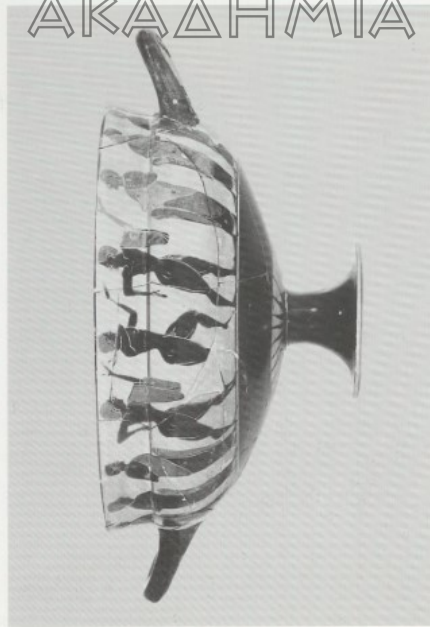
2



1

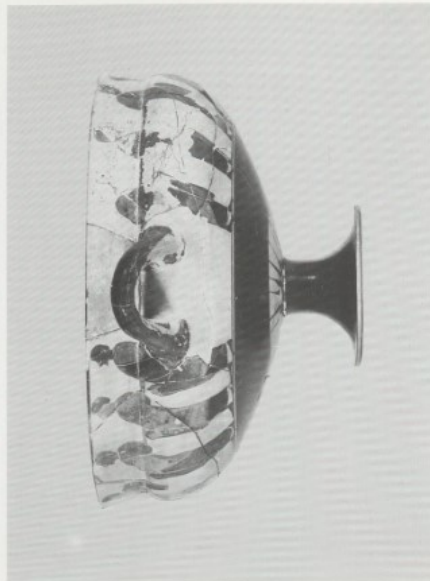


3



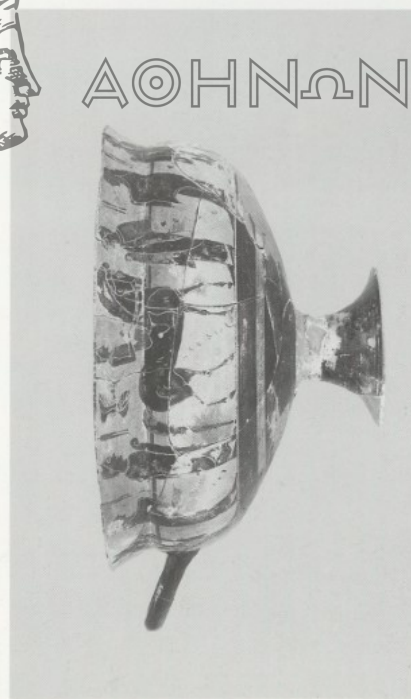
ΑΚΑΔΗΜΙΑ

2

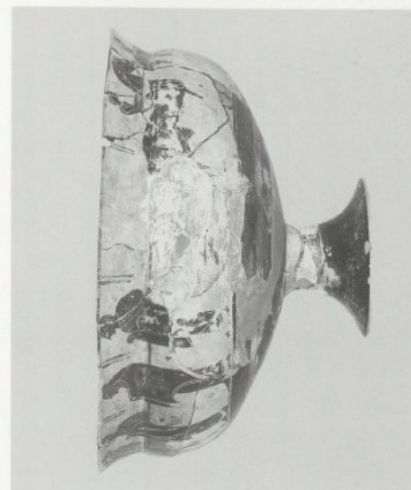


4

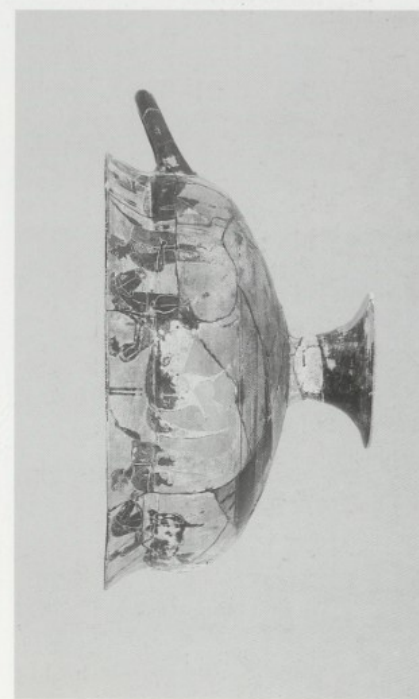
6113 (R.49.261)



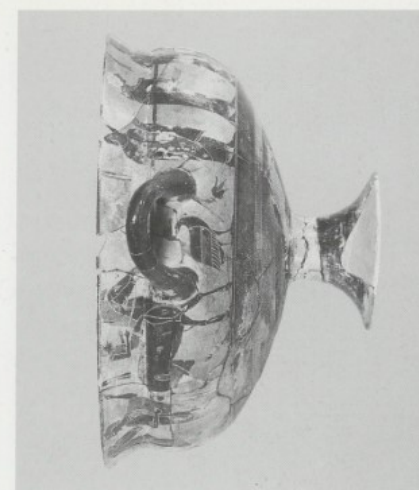
1



3



2



4

25540



1

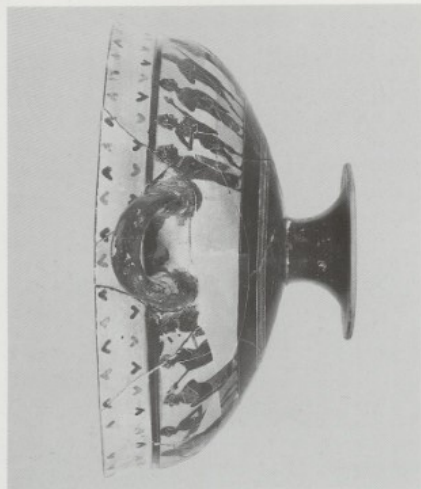


2

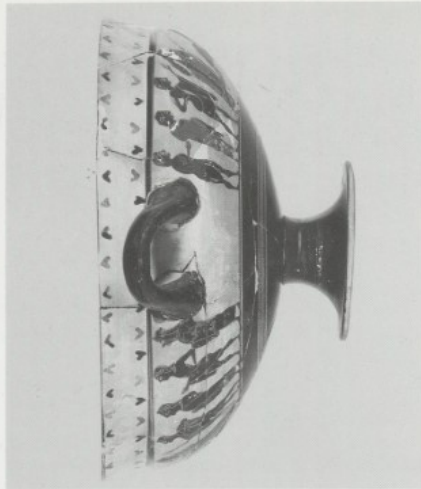


6107 (R.49.263)

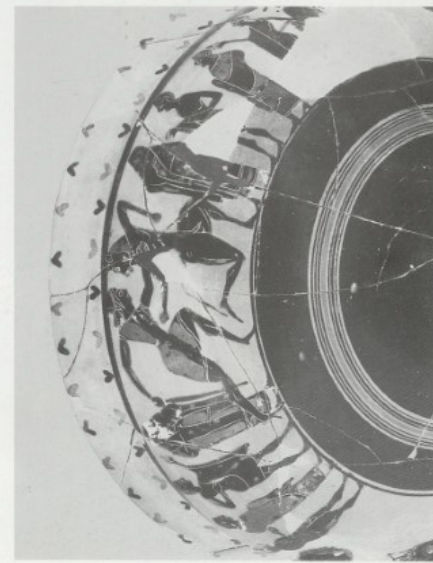
4



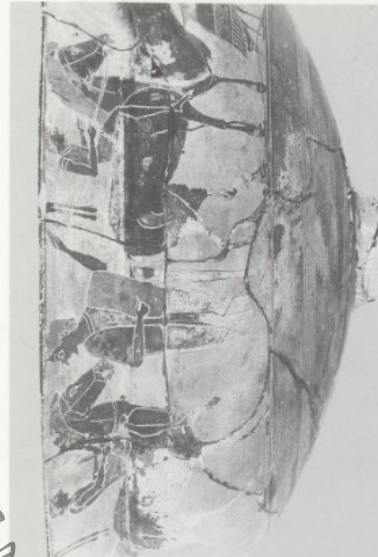
3



1



3



2



4

6107 (R.49.263)

ΑΘΗΝΩΝ

25540



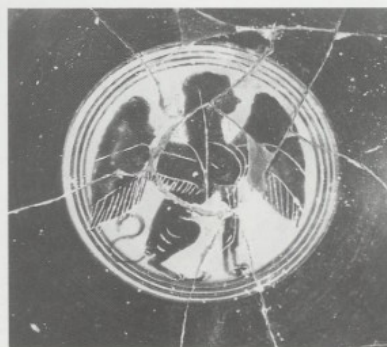
1

6113 (R.49.261)



2

25540



3

6107 (R.49.263)

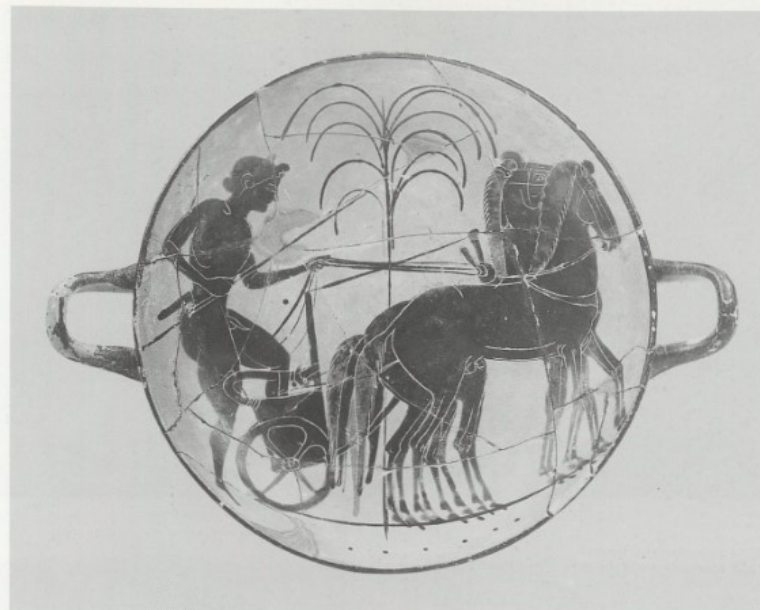
GREECE 312



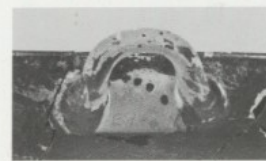
ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ

1

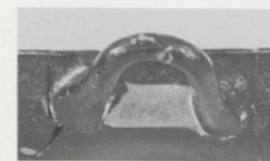


2



3

17076 (R.12.42)



4

GREECE 313



3



4

6026 (R.31.167)

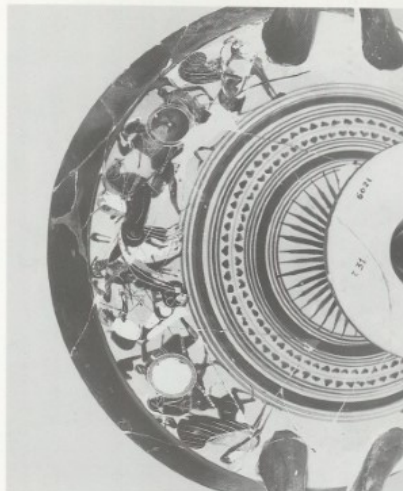


2

ΑΚΑΔΗΜΙΑ



1



3



4

6021 (R.31.168)



1



2



3



4



1



2

6028 (R.31.169)



4



1



2



5



3

17103 (R.18.72)



1



2

6011 (R.31.176)



1



2

6076 (R.51.236)



3



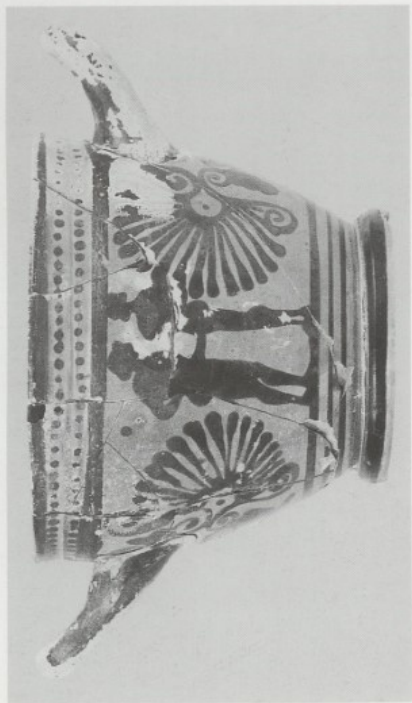
4



3



4



1



3

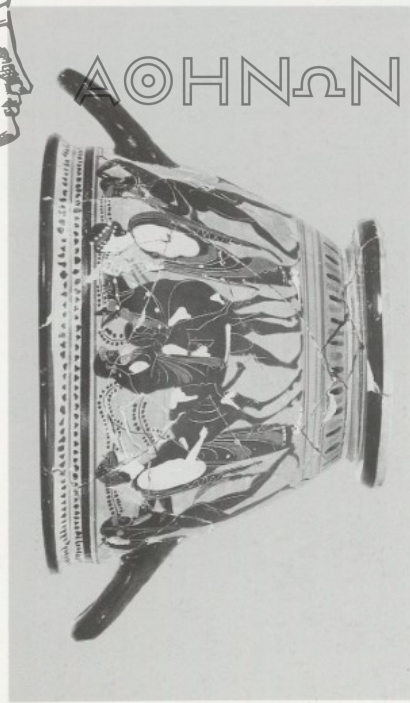


2



4

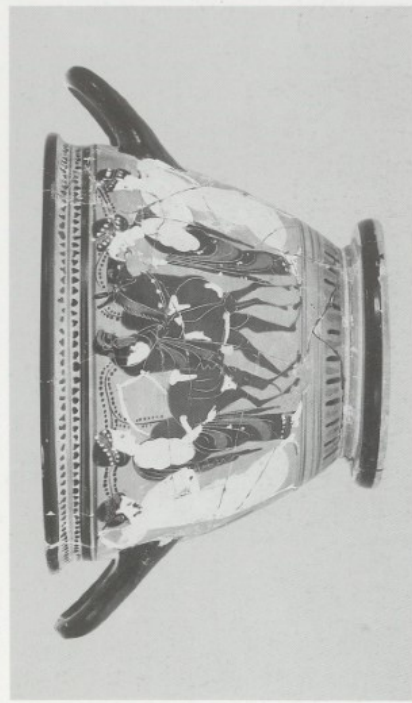
17099 (R.18.76)



1



3



2



4

6027 (R.31.172)



1



3



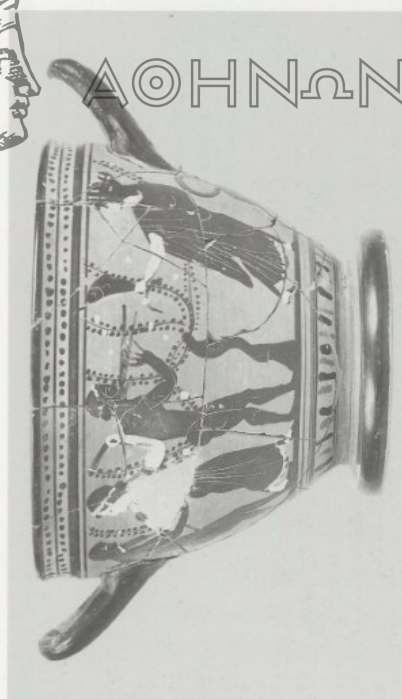
ΑΚΑΔΗΜΙΑ

2

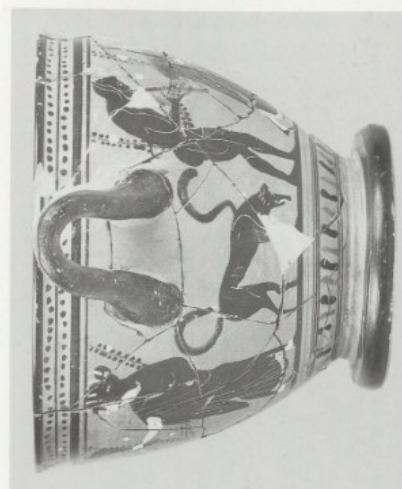


4

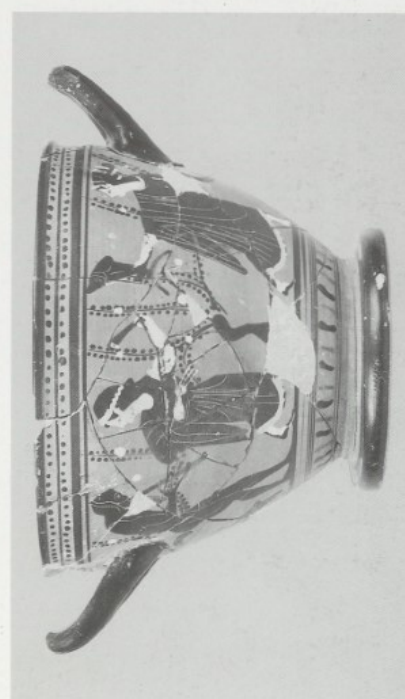
6024 (R.31.173)



1



3



2



4

25542



3



4

17078 (R.15)



2

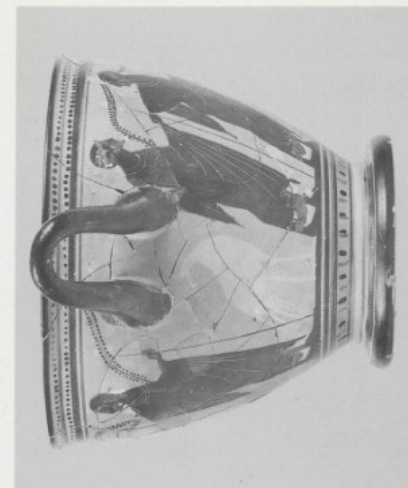
ΑΚΑΔΗΜΙΑ



1

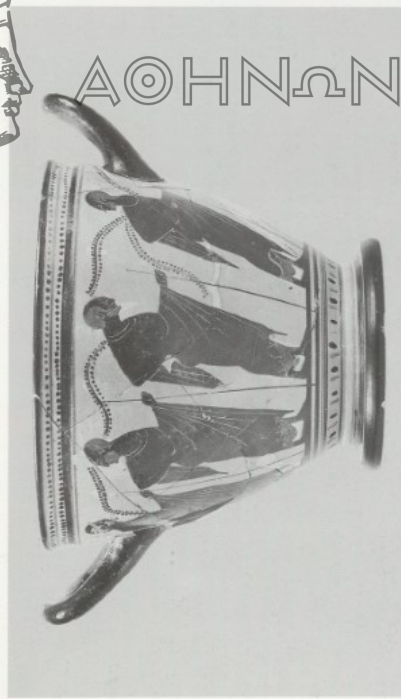


3



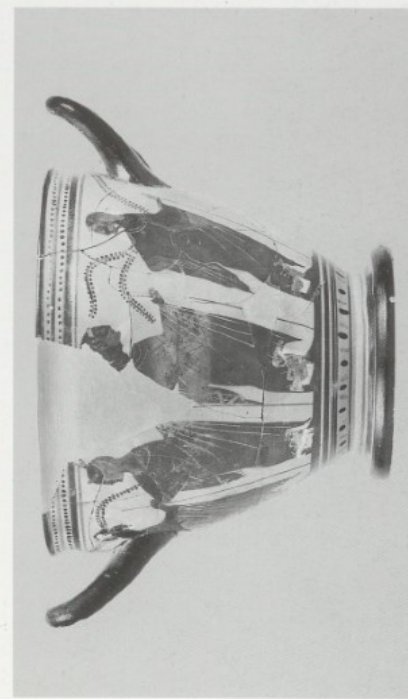
4

17097 (R.18.99)

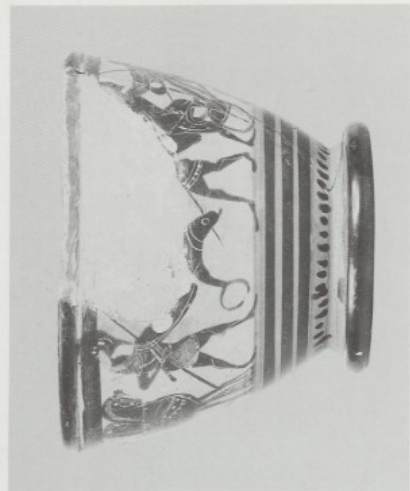


1

ΑΘΗΝΩΝ



2



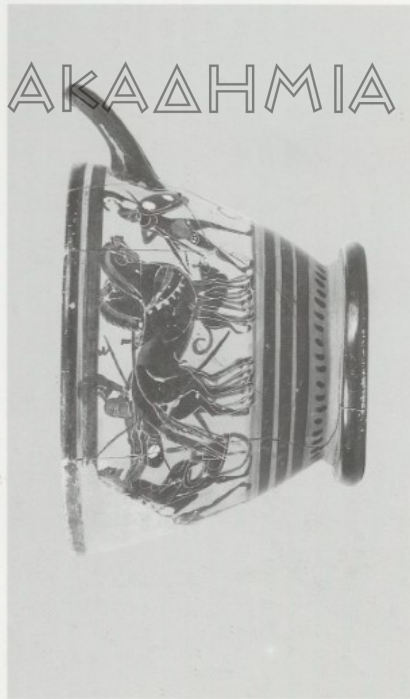
3



4



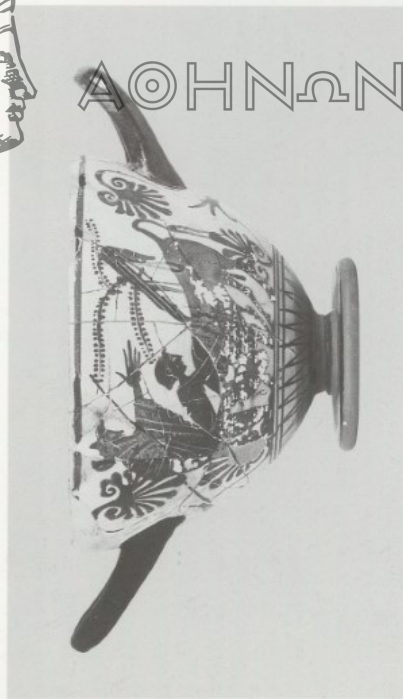
1



2

ΑΚΑΔΗΜΙΑ

25541



1



3

ΛΟΗΝΩΝ



2



4

23417 (R.18.50)



1



ΑΚΑΔΗΜΙΑ

2

17117 (R.18.51)



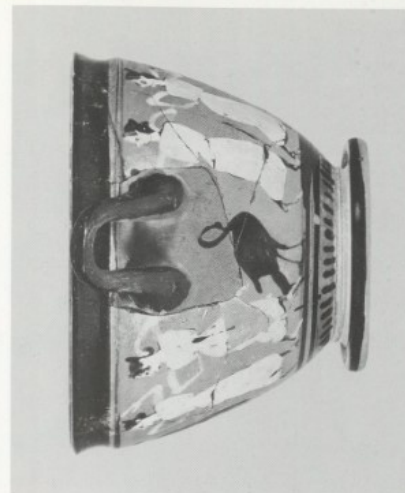
4



3



1



3



2



4

6042 (R.31.174)



1



2



3



23414 (R.18.85)

2



23414 (R.18.85)

3



6007 (R.31.175)

5



6007 (R.31.175)

6



ΑΟΗΝΩΝ



23414 (R.18.85)

1



6007 (R.31.175)

4



6016 (R.31.181)

2



6016 (R.31.181)

3



6141 (R.80.260)

5



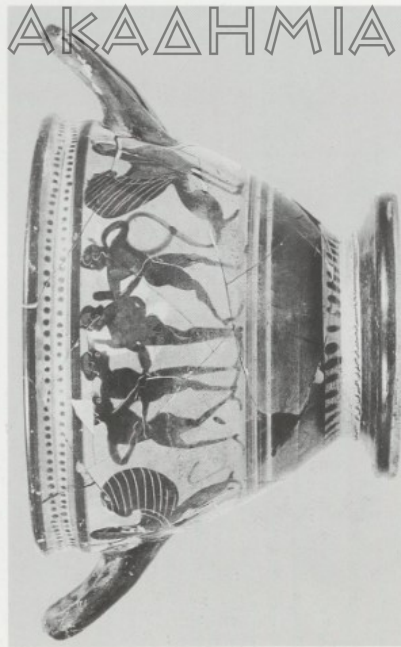
6141 (R.80.260)

6



6016 (R.31.181)

1



6141 (R.80.260)

4



ΑΘΗΝΑΙΩΝ



1



2



3

17074 (R.12.39)

GREECE 333

GREECE 332



1499

2



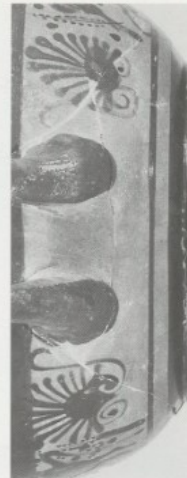
1499

3



17087 (R.46.80)

5



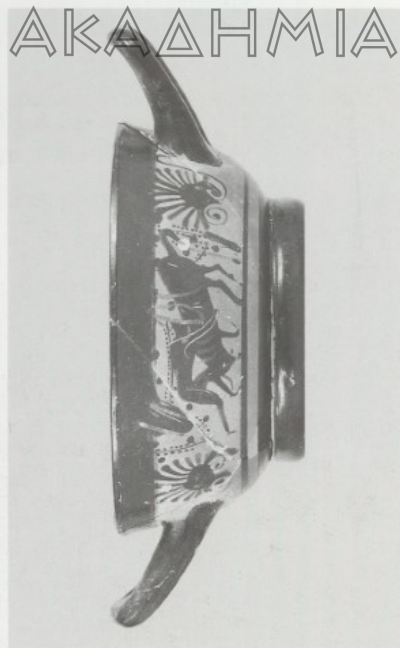
17087 (R.46.80)

6



1499

1



17087 (R.46.80)

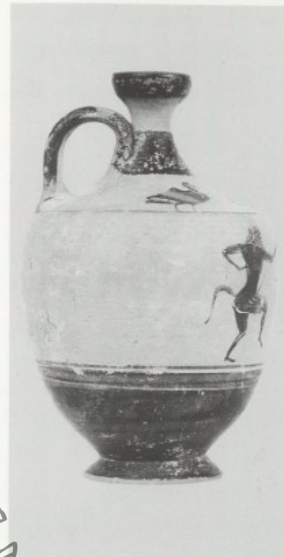
4

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ

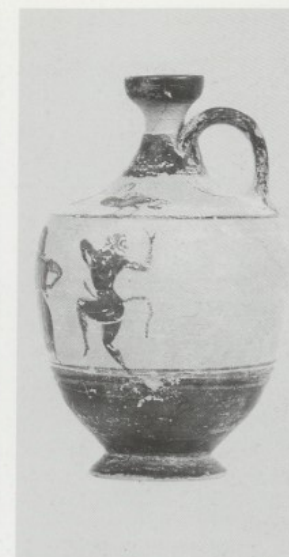
118 (R.49.255)



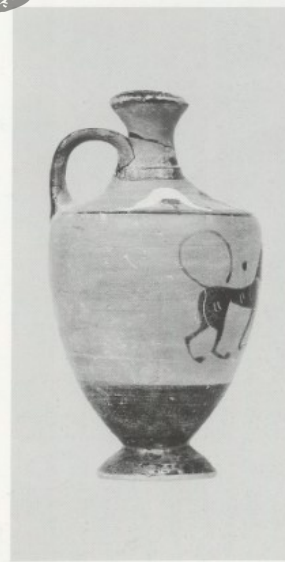
1



2



3



4



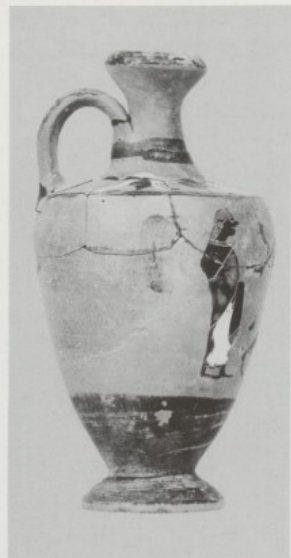
5

6073 (R.51.228)



6

GREECE 335



1



2



3

6074 (R.51.229)

ΑΚΑΔΗΜΙΑ



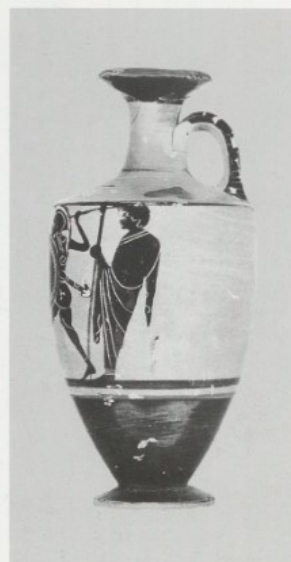
4

GREECE 336



5

6010 (R.31.160)



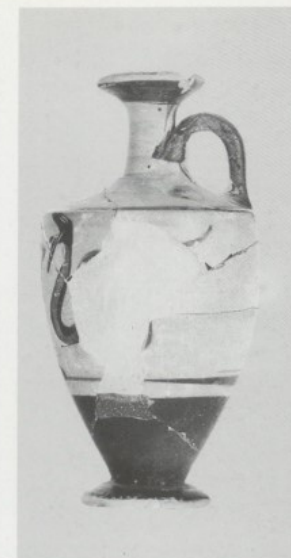
6



1



2



3

6022 (R.31.166)

ΑΘΗΝΩΝ



4



5

32595 (R.80.251)



6

GREECE 337



1



2

17075 (R.12.35)



3

ΑΚΑΔΗΜΙΑ



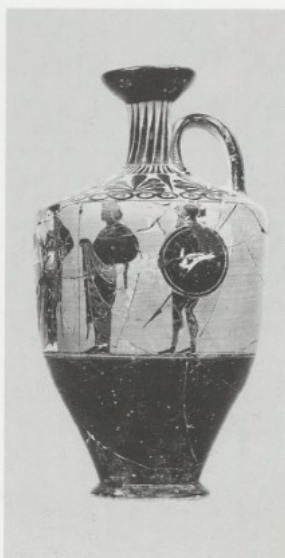
4

GREECE 338



5

6135 (R.80.232)

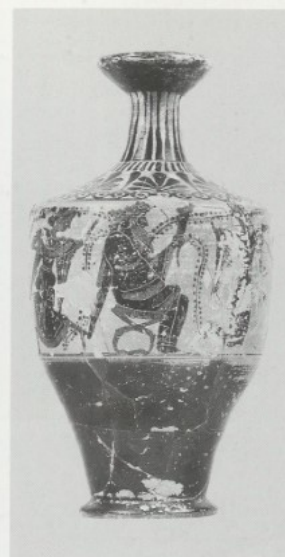


6



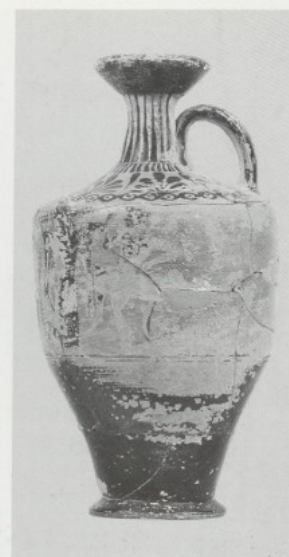
1

ΑΘΗΝΩΝ

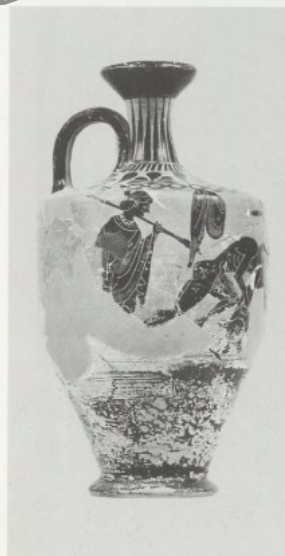


2

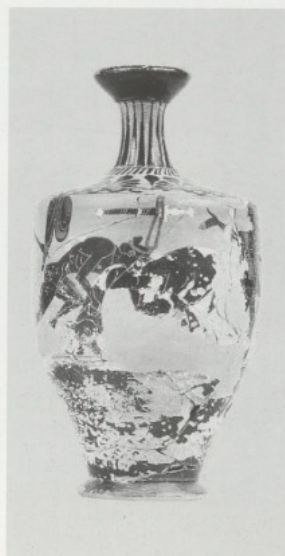
6147 (R.80.234)



3

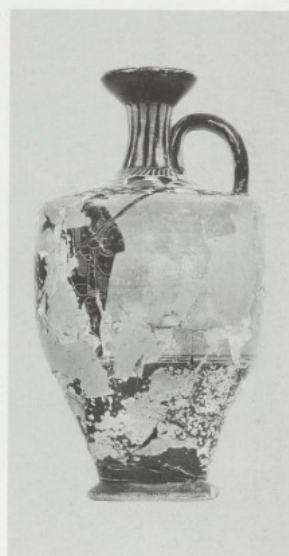


4



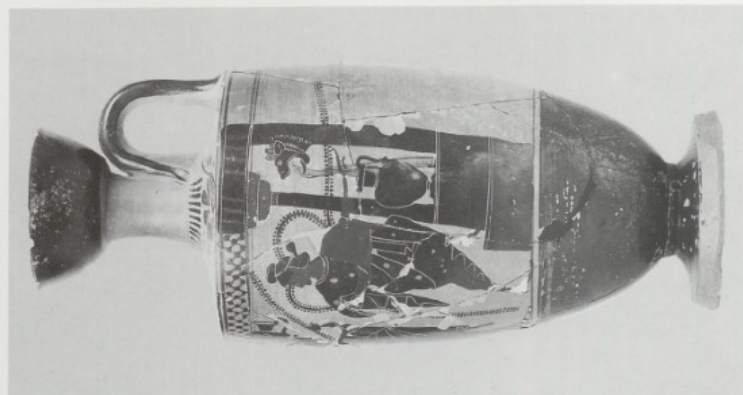
5

6142 (R.80.233)

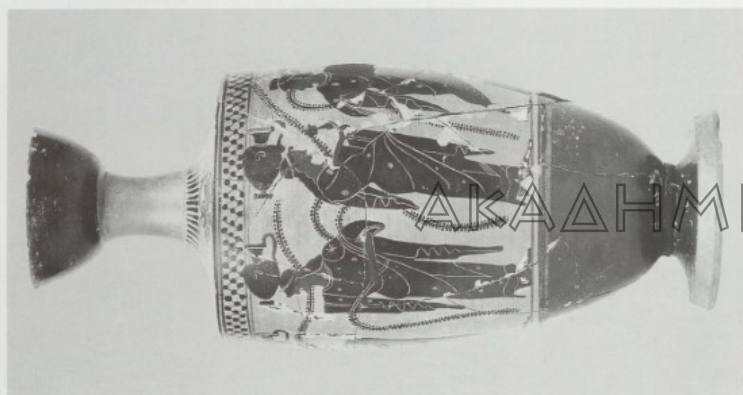


6

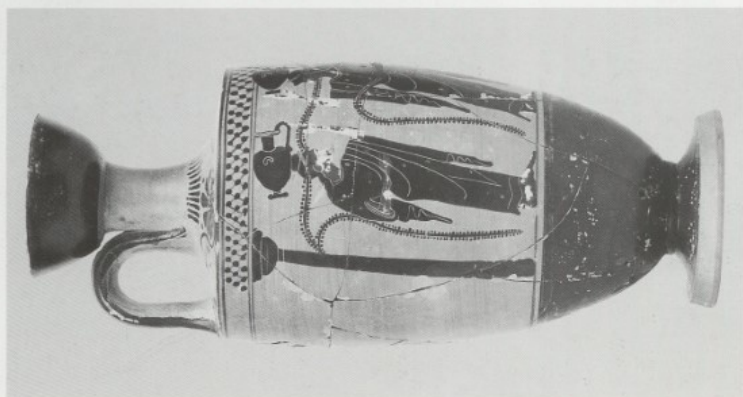
GREECE 339



3



6151 (R.26.84)



1



ΑΚΑΔΗΜΙΑ
ΑΘΗΝΩΝ



1

25541



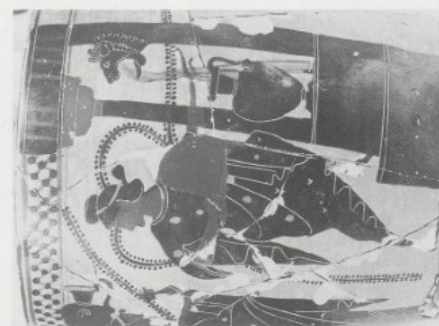
3

6135 (R.80.232)



2

25541



4

6151 (R.26.84)

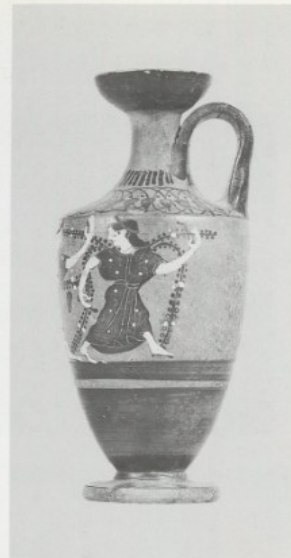


1



2

6145 (R.80.241)



3

ΑΚΑΔΗΜΙΑ



4

GREECE 342



5

6136 (R.80.236)



6

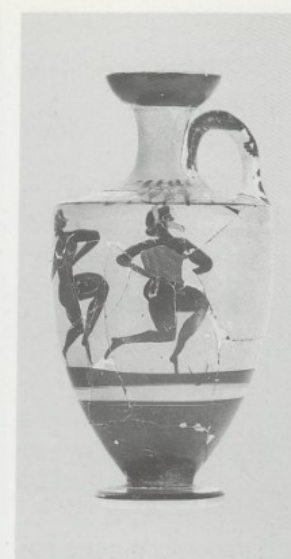


1



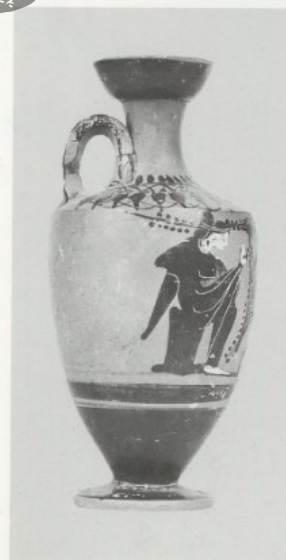
2

6117 (R.31.165)



3

ΑΘΗΝΩΝ

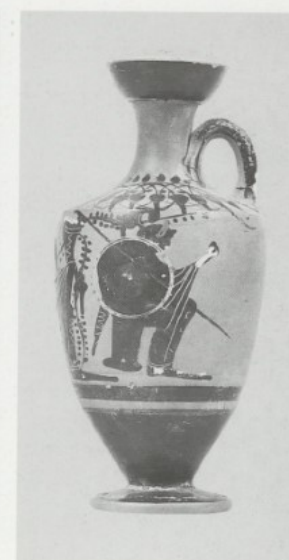


4



5

6140 (R.80.237)



6

GREECE 343



1



2



3

23412 (R.18.64)

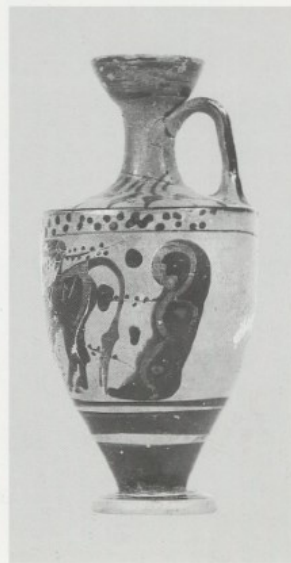
ΑΚΑΔΗΜΙΑ



4



5



6

GREECE 344

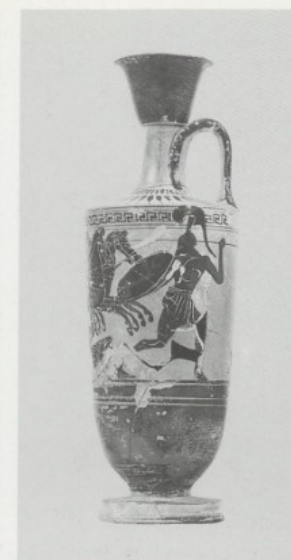
6138 (R.80.245)



1



2



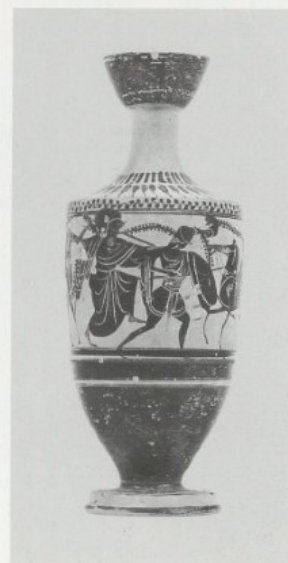
3

17085 (R.46.63)

ΑΘΗΝΩΝ



4



5



6

17088 (R.46.62)

GREECE 345



1

2

3

1500 (R.46.68)

ΑΚΑΔΗΜΙΑ

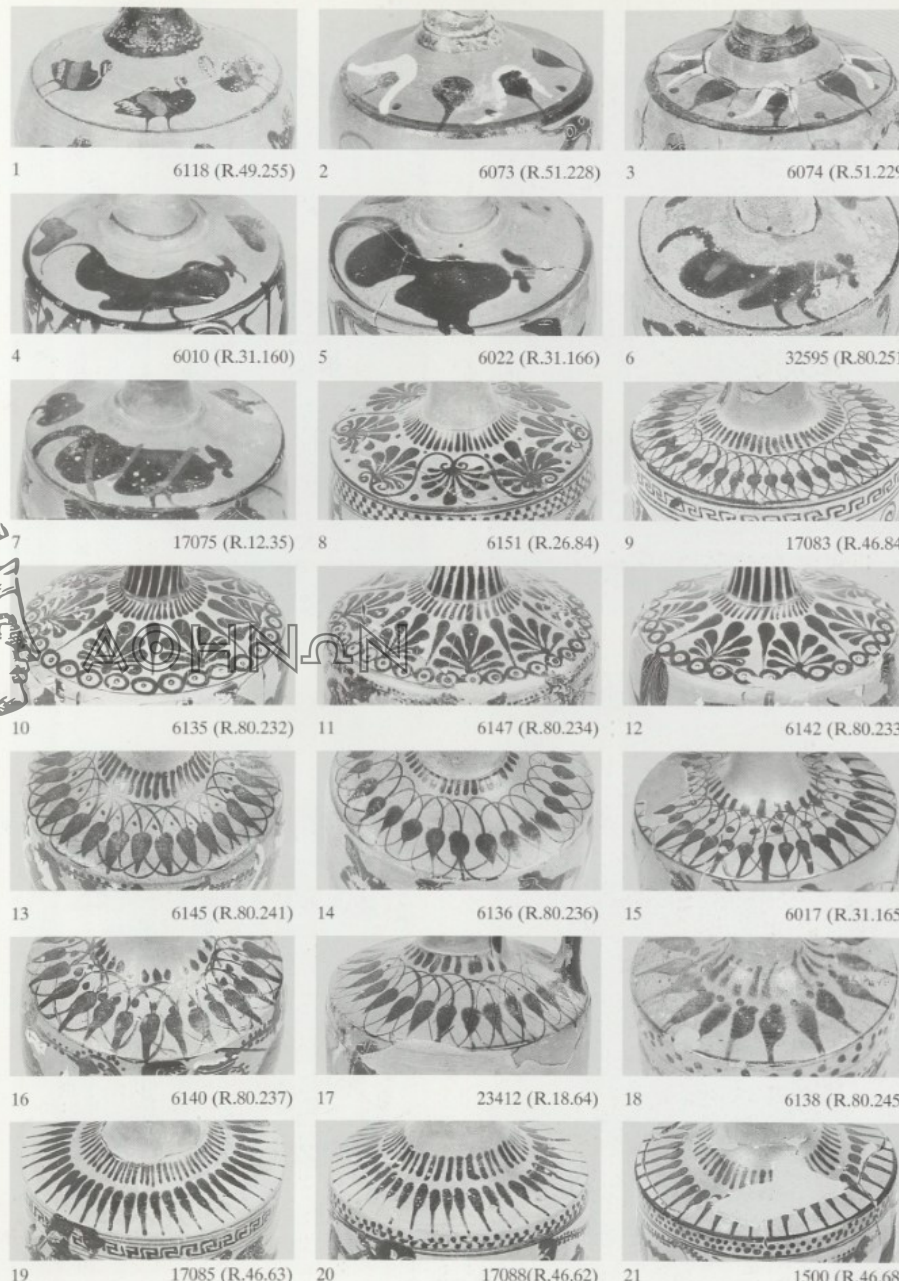


4



5

GREECE 346



1

6118 (R.49.255)

2

6073 (R.51.228)

3

6074 (R.51.229)

4

6010 (R.31.160)

5

6022 (R.31.166)

6

32595 (R.80.251)

7

17075 (R.12.35)

8

6151 (R.26.84)

9

17083 (R.46.84)

10

6135 (R.80.232)

11

6147 (R.80.234)

12

6142 (R.80.233)

13

6145 (R.80.241)

14

6136 (R.80.236)

15

6017 (R.31.165)

16

6140 (R.80.237)

17

23412 (R.18.64)

18

6138 (R.80.245)

19

17085 (R.46.63)

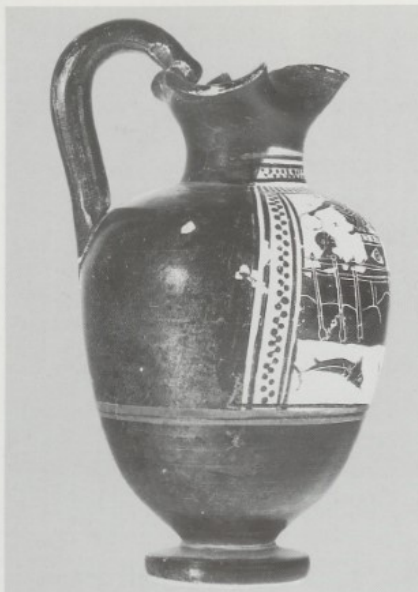
20

17088 (R.46.62)

21

1500 (R.46.68)

GREECE 347



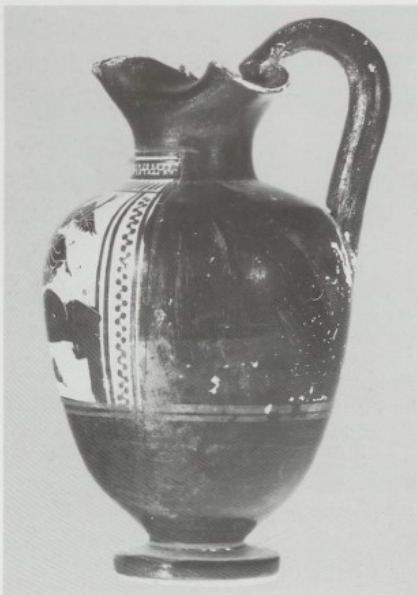
1



ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ



3

17077 (R.46.83)

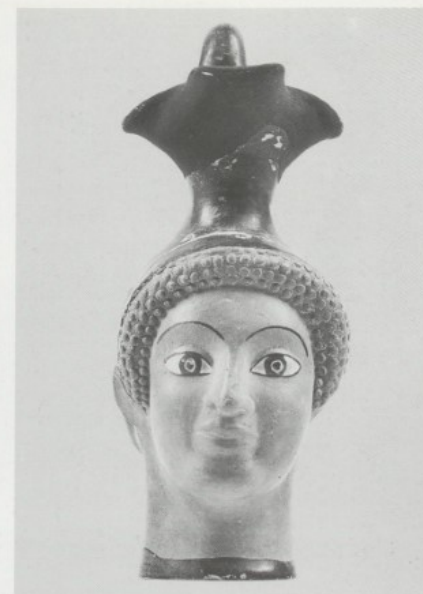


4

GREECE 348



2



3

17082 (R.22.10)



4

GREECE 349



1



ΑΚΑΔΗΜΙΑ



3



4



1



2



3



1

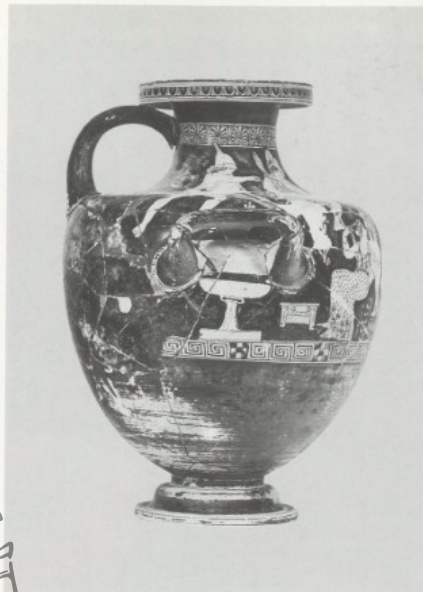
ΑΚΑΔΗΜΙΑ



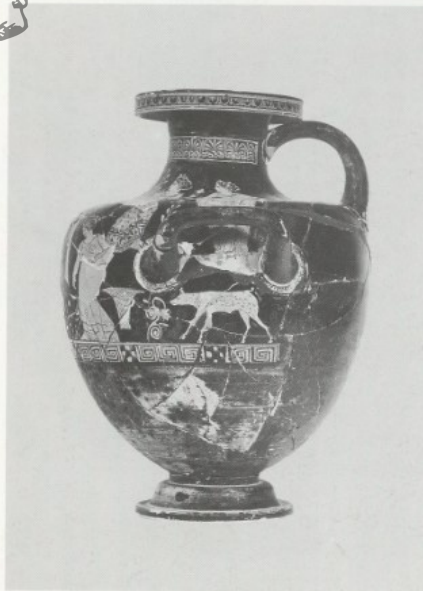
2

17080 (R.22.8)

GREECE 352



ΑΘΗΝΩΝ

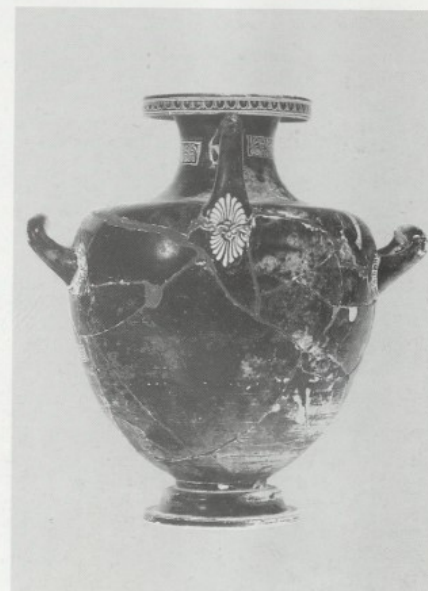


3

E 173



2



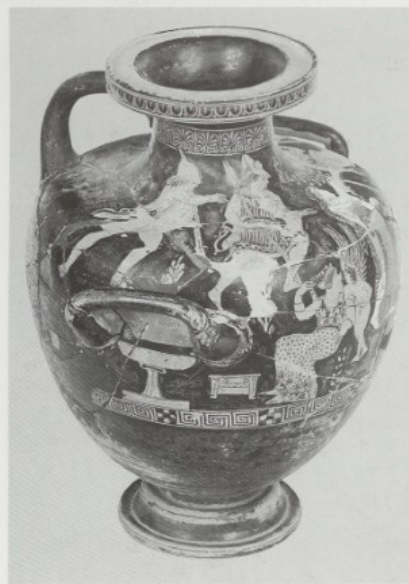
4

GREECE 353



1

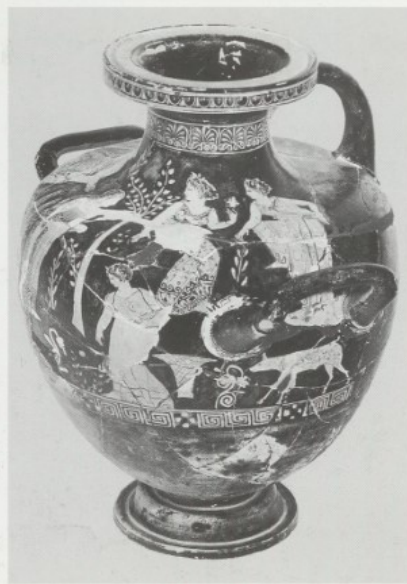
ΑΚΑΔΗΜΙΑ



2

GREECE 354

E 173



3



ΑΧΗΝΩΝ



1



2



3



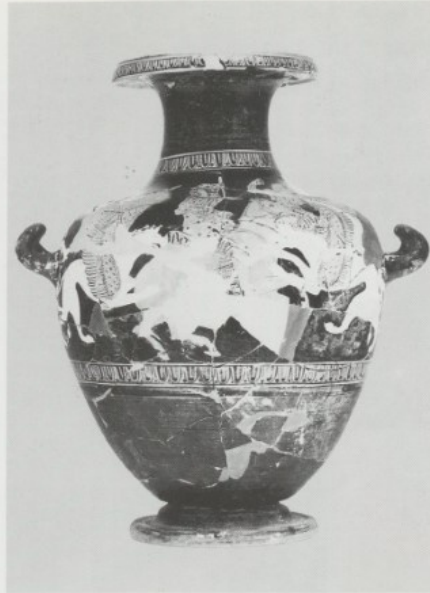
4

E 173

GREECE 355



1



ΑΚΑΔΗΜΙΑ



3



4



ΑΘΗΝΑ



3



2

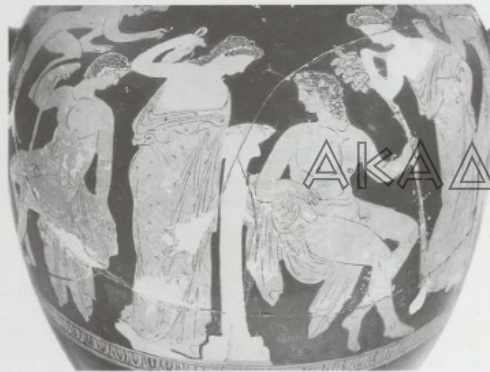
25546



1



1



2



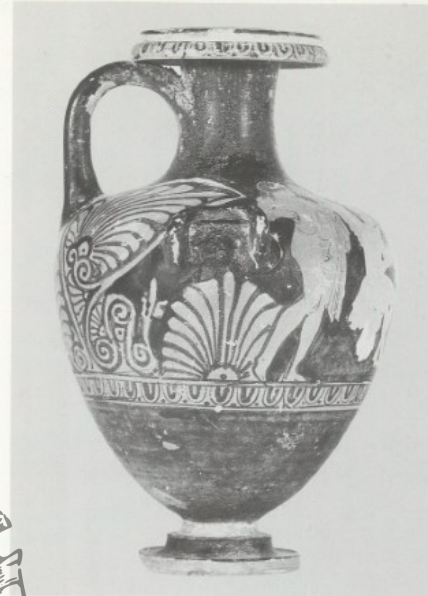
25546

3

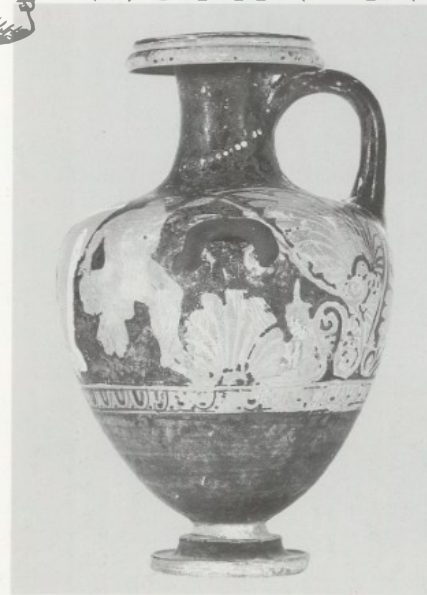
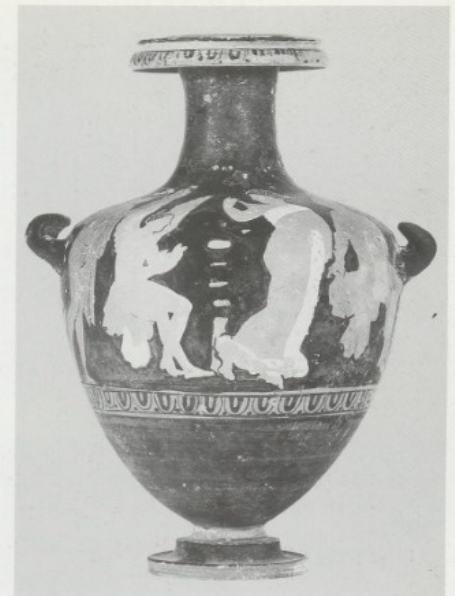
ΑΚΑΔΗΜΙΑ



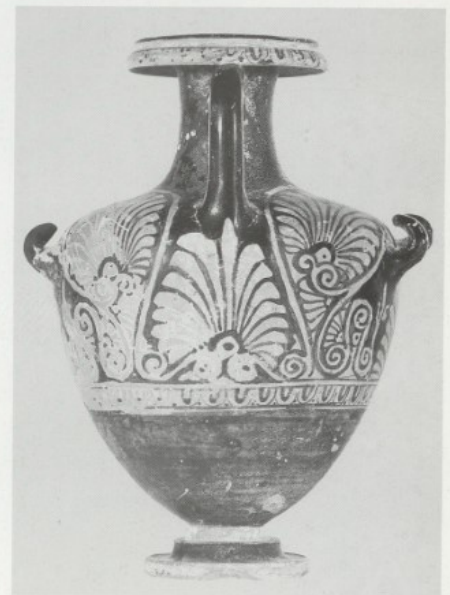
ΑΘΗΝΩΝ



2



3



25548

4



3

1

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑ



1

2

Th.P. 702



3

Th.P. 702



4

25544



1



ΑΚΑΔΗΜΙΑ



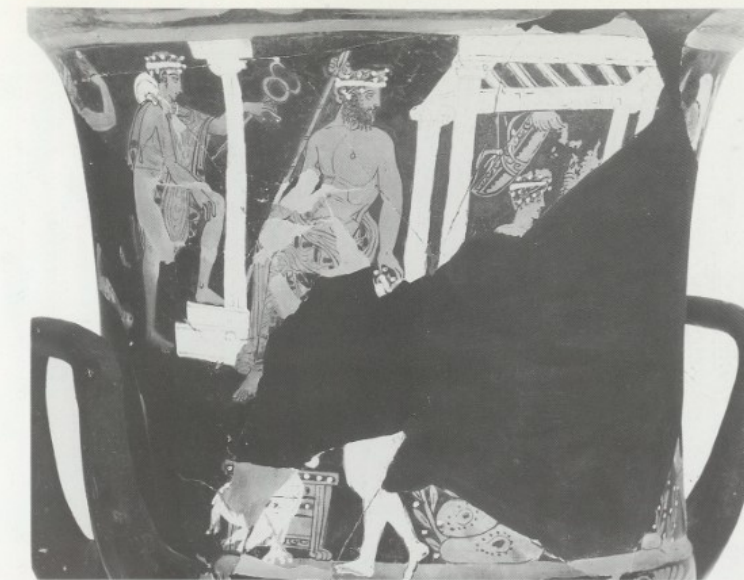
3

GREECE 362

BE 190

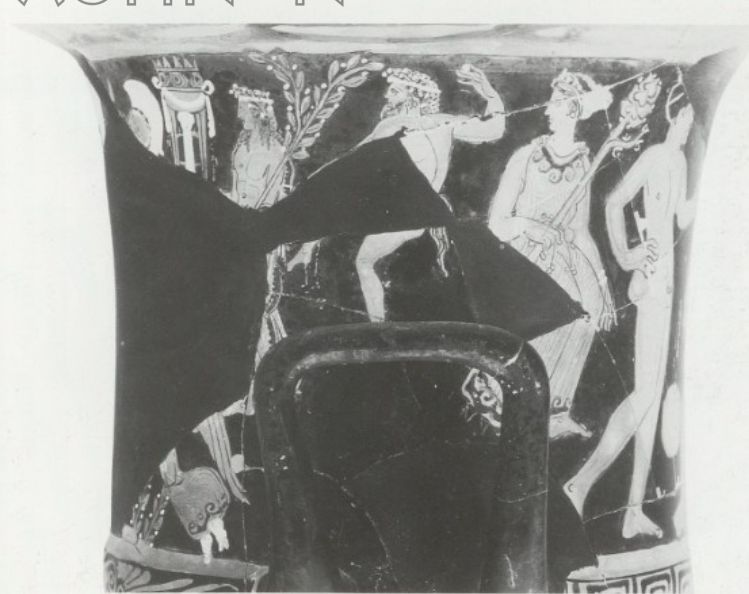


4



1

ΑΘΗΝΩΝ



2

BE 190

GREECE 363



1



ΑΚΑΔΗΜΙΑ



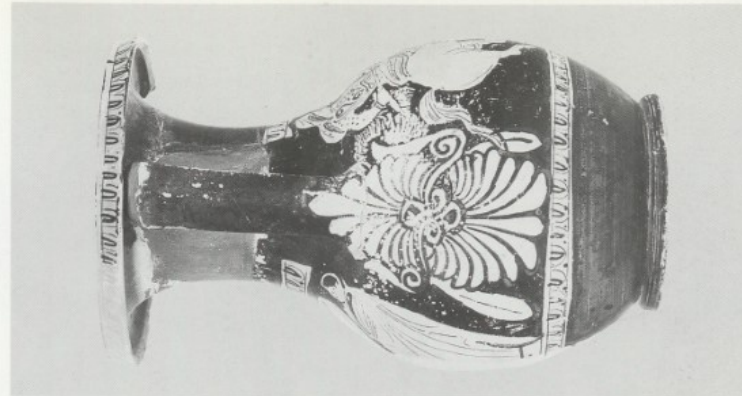
3



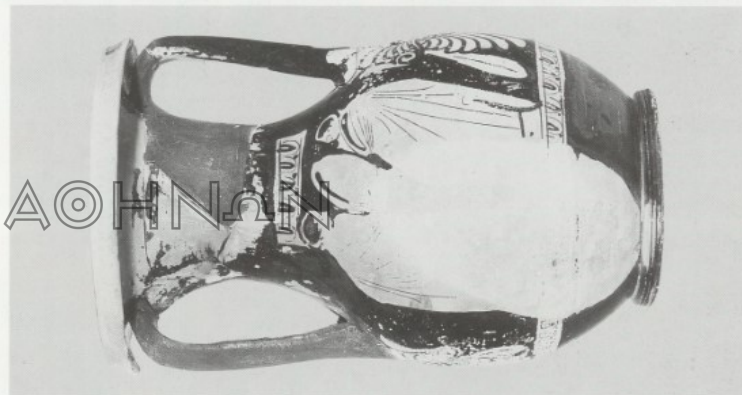
4



ΑΘΗΝΑ



3



2

470 a



1



1



ΑΚΑΔΗΜΙΑ



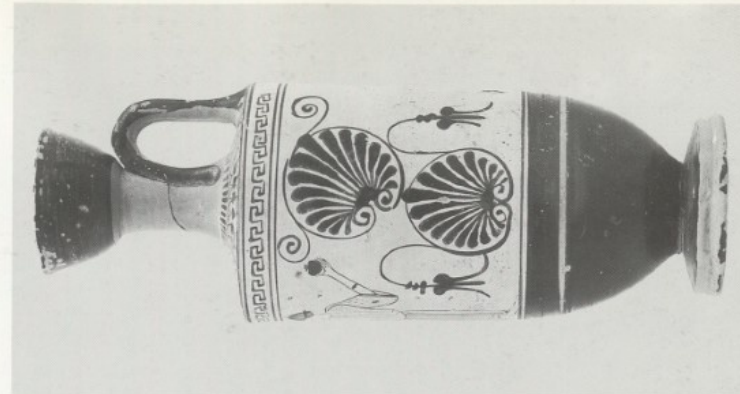
3



4



ΑΟΗΖ



3



2

17083 (R.46.84)



1

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

CORPUS VASORUM ANTIQUORUM

THEBES, ARCH. MUSEUM No. 1 (GREECE No. 6)