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CORPUS  
VASORUM ANTIQUORUM

GREECE

ATHENS, MUSEUM OF CYCLADIC ART

ΚΑΤΕΡΓΑΣΙΑ ΚΑΘΑΡΙΟΥ

ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ



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AKAΔHMIA



AΘHNΩN

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ΑΟΗΝΩΝ

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## PREFACE

The present fascicule comprises vases currently in the collections of the Museum of Cycladic Art – the N. P. Goulandris Foundation. The fascicule does not include all vases as their number was too large for one volume. Included here, in the first volume, are 95 black- and red-figured vases of various fabrics dating from the 6th to the 4th century B.C.; a second volume with vases of various fabrics dating from the Geometric Period to the 7th century B.C. as well as some Attic glazed vessels of the 5th and 4th century B.C. will eventually follow.

Although almost all pieces are of unknown provenance, it seems appropriate to say a few words about the history of the Museum of Cycladic Art. Nicholas and Dolly Goulandris started to form their collection in the early 1960s, when they returned to Greece after living abroad for many years. As D. Goulandris says, they started to collect with no particular purpose in mind “solely out of a love for Greek works of art, for aesthetic enjoyment and as a feast for the eyes”. Thus, the nucleus of the collection comprised mainly ancient Greek vases, as e.g. the pelike inv. no. 1 by the Painter of the Louvre Centauromachy (Pls. 60; 61, 1–2), the lekythos inv. no. 2 by the Edinburgh Painter (Pls. 19–20) and the lekythos inv. no. 3 by the Athena Painter (Pls. 23; 24,1). They quickly turned their interest, however, towards the systematic acquisition of objects, and under the guidance of experienced Greek and foreign archaeologists succeeded in forming a representative collection of objects from the Cycladic islands. The Cycladic collection was first presented to the public in 1968, in a catalogue compiled by Chr. Doumas<sup>1</sup>. Nevertheless, the collectors' passion for Cycladic art did not deter them from enlarging their collection with examples of Minoan, Mycenaean and Greek art, too, as e.g. the lekythos inv. no. 265 by the Theseus Painter (Pls. 21–22) published in the early 1970s by Prof. F. Brommer<sup>2</sup>.

Cycladic objects together with a large part of the collection of ancient Greek art were first presented to the Greek public in 1978 in an exhibition held in the Benaki Museum under the supervision of Professors Chr. Doumas and L. Marangou<sup>3</sup>. Several other exhibitions of objects belonging to the Goulandris collection followed thereafter in museums abroad. Worth mentioning here are those organized in Tokyo and Kyoto in 1980<sup>4</sup> and in Brussels two years later, on the occasion of the Europalia<sup>5</sup>.

In 1981, Nicholas and Dolly Goulandris decided to found a museum as a permanent home for their collection and to set up a foundation. The death of N. Goulandris in 1983 postponed these plans for a couple of years; the N. P. Goulandris Foundation was then established in 1985 and the Museum of Cycladic Art to which Mrs. Goulandris donated their entire collection was inaugurated in January 1986. Professors Chr. Doumas and L. Marangou assumed responsibility for the arrangement of the displayed objects. Additionally, Prof. Marangou compiled a catalogue of the ancient Greek objects in the collection<sup>6</sup>.

The collections of Cycladic and Ancient Greek Art have been enriched continuously with important works. These were either acquired at auctions abroad or purchased from other private collections in Greece, whereas in

1 Chr. Doumas, *The N. P. Goulandris Collection of Early Cycladic Art* (1968).

2 F. Brommer, *AAA* 5 (1972) 455–459.

3 Marangou, *Benaki Exhibition*.

4 Marangou, *Tokyo Exhibition*.

5 *Hommes et Dieux*.

6 Marangou, *Goulandris Collection*<sup>1</sup>. In 1996 followed a second edition: Marangou, *Goulandris Collection*<sup>2</sup>.

some cases donors have made over the whole – or a large part – of their collections for permanent exhibition in the museum. Worth mentioning here and in chronological order are the following:

In 1984 and 1986 Lambros Eutaxias with his generous donation of 47 objects of bronze and clay, both figurines and vases, brought a new dimension to the collection of ancient Greek art. Included here are eight vases, inv. nos. 751 (E 23) (Pls. 77; 78, 1–2), 752 (E 24) (Pl. 47), 753 (E 25) (Pl. 45), 754 (E 26) (Pl. 48), 755 (E 27) (Pl. 37), 756 (E 28) (Pl. 39, 1–2), 757 (E 29) (Pl. 41, 3–6) and 758 (E 30) (Pl. 41, 7–10). Although the complete acquisition history of the objects once belonging to the Eutaxias collection is not known, the context of the collection itself may offer some indications and clues as to the origin of its contents. More specifically, the last two vases, the Ragusa skyphoi inv. nos. 757 (E 29) and 758 (E 30), which are of exactly the same make and size and painted by the same hand, should be considered a matched set that derived from the same grave. This grave might well be located in Boeotia, as the Eutaxias collection also contains among other things the Boeotian cups inv. nos. 752, 753 and 754. Furthermore, the existence of a Boeotian figurine<sup>7</sup> in the same collection as well as of a bronze hydria, for which the Thebes area is noted as its possible provenance<sup>8</sup>, offer an additional clue for claiming that a significant number of the objects once belonging to the Eutaxias collection were grave offerings for tombs in Boeotia.

In 1987 Mrs Loukia Spourgiti donated twelve objects<sup>9</sup>, among which is the lekythos inv. no. 794 (Pl. 16) by the Taleides Painter.

Two years later, in 1989, Mrs. Rita Politis, the widow of Karolos Politis, donated 128 objects of his collection to the Museum of Cycladic Art, fulfilling her husband's wish<sup>10</sup>. The catalogue of the whole collection had already been compiled by Charikleia Papadopoulou-Kanellopoulou<sup>11</sup>. Of particular interest are several black-figure vases, such as the neck-amphora inv. no. P 98 (Pls. 4–6) by the Leagros Group, the hydria inv. no. P 134 (Pls. 10–12) in the manner of the Lysippides Painter and the lekythos inv. no. P 28 (Pl. 26) of the Class of Athens 581, i, as well as many red-figure ones, such as the two calyx-kraters inv. nos. P 25 (Pls. 70; 71, 2) and 26 (Pls. 69; 71, 1) by the hand of the Hare-hunt Painter, the lekythos inv. no. P 62 (Pls. 81–82) made in the Achilles Painter's workshop and the oinochoe inv. no. P 17 (Pl. 78, 3–4) by the hand of Painter of Louvre CA 1694; but not least the white-ground lekythos inv. no. P 102 (Pl. 90) by the Woman Painter should be mentioned.

In 1997 the Museum of Cycladic Art purchased 29 objects from the Athanasios Chatzidimos Collection<sup>12</sup>, among which was the lekythos with the inv. no. 1104 (Pls. 17–18)<sup>13</sup>, decorated with an interesting fountain scene. The same year the cup inv. no. 1075<sup>14</sup> (Pl. 57, 6–8) was bought from the art market.

In 1998 Christos Bastis, a well-known collector of antiquities in New York, donated the oinochoe inv. no. 1107 (Pls. 54; 55, 1–4) by the Phineus Painter<sup>15</sup>, thus making the museum's collection of "Chalcidian" vases more complete in terms of shapes, painters and subject-matter. The Pontic olpe inv. no. 1110 (Pl. 58)<sup>16</sup> by the Silen Painter was purchased in the art market of New York in the same year.

Among the most important recent acquisitions are the black-figure hydria inv. no. 1114 (Pls. 7–9) by the Guglielmi Painter and the three red-figure column-kraters inv. nos. 1115 (Pls. 63; 65, 1–2), 1116 (Pls. 66–67) and

7 Inv. no. 763 (E 35); Marangou, *Goulandris Collection*<sup>1</sup> 130, no. 191; Marangou, *Goulandris Collection*<sup>2</sup> 131, no. 191.

8 Inv. no. 729 (E 1); Marangou, *Goulandris Collection*<sup>1</sup> 162–163, no. 259; Marangou, *Goulandris Collection*<sup>2</sup> 164–165, no. 259.

9 Marangou, *Pepragmena* 1, 38, pl. 29; 41.

10 Marangou, *Pepragmena* 1, 46–58.

11 Papadopoulou-Kanellopoulou, *Politis Collection*.

12 Marangou, *Pepragmena* 2, 21; 23–25; 25 f.

13 *ADelt* 43 (1988) B2, 689; Marangou, *Pepragmena* 2, 28, fig. 30.

14 Marangou, *Pepragmena* 2, 28, fig. 31.

15 *Museum News. Newsletter of the Museum of Cycladic Art*, 1, Spring 1998, 6; *Museum News. Newsletter of the Museum of Cycladic Art*, 2, Autumn 1998, 1; Marangou, *Pepragmena* 2, 30; 31, fig. 35; 98.

16 Marangou, *Pepragmena* 2, 30; 31, fig. 34.

1117 (Pls. 64, 1–2; 65, 3–4)<sup>17</sup>, all purchased in 2000 from the New York market, as well as the head oinochoe inv. no. 1120 (Pl. 14) and the lydion inv. no. 1121 (Pl. 57, 4–5), which were bought together from the art market in South Kensington in the subsequent year<sup>18</sup>.

I am most grateful to the Greek CVA Committee for entrusting me with this project. I would like to thank in particular the President of the Committee, Prof. A. Cambitoglou, and its members, Prof. M. A. Tiverios, Prof. H. Walter-Karydi and Dr. E. Zervoudaki, who read patiently earlier drafts of the whole manuscript and offered constructive criticism and insightful comments. I am particularly indebted to my teacher, Prof. M. A. Tiverios, not only for inviting me to this project but also for his great encouragement all these years at every stage of my studies.

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It is sheer pleasure to acknowledge the contribution of several other scholars who assisted me during the years of research and writing: Dr. C. Jubier-Galinier shared information of her unpublished dissertation and assigned the lekythos inv. no. 1104 (Pls. 17–18) to the hand of the Diosphos Painter. Dr. R. Guy confirmed the attribution of the oinochoe inv. no. P 17 (Pl. 78, 3–4) to the Painter of Louvre CA 1694. Dr. M. Iozzo attentively went through the text on the "Chalcidian" vases, offering his opinion and bibliographic additions. Dr. A. Lezzi-Hafter attributed the series of lekythoi inv. nos. 27 (Pl. 83) to the tradition of the Eretria Painter and with her usual generosity provided me with unpublished profile drawings of contemporary vases of this shape from her archive. Dr. N. Malagardis sent me her typology of skyphoi from her unpublished dissertation.

I am also greatly indebted for their inspiring conversations to the following scholars: Dr. Chr. Avronidaki, Prof. J. Boardman, Dr. G. Giudice, Dr. T. Mannack, Prof. J. Oakley, Dr. V. Sabetai and Prof. A. Shapiro.

During the period of research and writing, I drew on the invaluable resources of several institutions. Above all, I wish to thank the staff of the American School of Classical Studies and of the British School at Athens who endured me for most of the time. I also owe my deepest gratitude and thanks to Prof. H.-P. Isler, Director of the Archaeological Institute of the University in Zurich, who received me with warm hospitality over many summer sessions and granted me unlimited access to the Institute's library. My study benefited a great deal from a two-month stay at the Beazley Archive in Oxford; a Centenary Bursary of the British School at Athens helped me meet part of the expenses involved in this stay and Prof. D. C. Kurtz granted me access to the Archive. Last but not least, thanks are owed to the staff of the Ashmolean and the Bodleian library for their help during my stay in Oxford.

Finally, I wish to thank Michalis Dimoulkas for kindly offering me accommodation during my long research stays in Athens and for his patience.

17 Τα Νέα του Μουσείου. Τέθρυμα Ν. Π. Γουλανδρή – Μουσείο Κυκλαδικής Τέχνης. Δραστηριότητες 2000–2002 (2003) 10.

18 Τα Νέα του Μουσείου. Τέθρυμα Ν. Π. Γουλανδρή – Μουσείο Κυκλαδικής Τέχνης. Δραστηριότητες 2000–2002 (2003) 10.



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If an attribution other than Beazley's is quoted or ventured, it is enclosed in brackets. Munsell numbers are given for fabrics other than Attic. The line drawings of the graffiti within the text and the profile drawings in the final pages are either actual size or reduced to a scale of 1:2 or 2:3 as indicated on the illustrations.

I wish to dedicate this study to my grandfather who departed, to my son who arrived, and to my husband who has always been there...

Thessaloniki, August 2007

KLEOPATRA KATHARIOU

ΑΚΑΔΗΜΙΑ



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## ABBREVIATIONS

The following abbreviations are used in addition to those of the German Archaeological Institute ([http://www.dainst.org/index\\_141\\_en.html](http://www.dainst.org/index_141_en.html)):

- |                                 |                                                                                                                                                                                                                                                           |
|---------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Add <sup>2</sup>                | T. H. Carpenter (ed.), <i>Beazley Addenda</i> (2nd ed., 1989)                                                                                                                                                                                             |
| Agora XII                       | B. A. Sparkes – L. Talcott, <i>Black and Plain Pottery of the 6<sup>th</sup>, 5<sup>th</sup> and 4<sup>th</sup> Centuries B.C., The Athenian Agora XII</i> (1970)                                                                                         |
| Agora XXIII                     | M. B. Moore – M. Z. Pease Philippides, <i>Attic Black-figured Pottery, The Athenian Agora XXIII</i> (1986)                                                                                                                                                |
| Agora XXX                       | M. B. Moore, <i>Attic Red-figured and White-ground Pottery, The Athenian Agora XXX</i> (1997)                                                                                                                                                             |
| AGRP Amsterdam                  | H. A. G. Brijder (ed.), <i>Ancient Greek and Related Pottery. Proceedings of the International Vase Symposium, Amsterdam 12–15 April 1984</i> (1984)                                                                                                      |
| AGRP Copenhagen                 | J. Christiansen – T. Melander (eds.), <i>Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery, Copenhagen August 31–September 4, 1987</i> (1988)                                                                                         |
| APP                             | J. H. Oakley – W. D. E. Coulson – O. Palagia (eds.), <i>Athenian Potters and Painters</i> (1997)                                                                                                                                                          |
| Atleti e guerrieri              | A. D'Amicis, et al., <i>Catalogo del Museo Nazionale Archeologico di Taranto, I, 3. Atleti e guerrieri. Tradizioni aristocratiche a Taranto tra VI e V secolo a.C. Catalogo della mostra, Taranto, Museo Nazionale Archeologico, 9 aprile 1994</i> (1997) |
| Attula, Schildzeichen           | R. Attula, <i>Schildzeichen in der griechischen Vasenmalerei. Studien zu Darstellungen und Ikonographie</i> (in press, 2009)                                                                                                                              |
| Banco di Sicilia                | F. Giudice – S. Tusa – V. Tusa, <i>La Collezione Archeologica del Banco di Sicilia</i> (1992)                                                                                                                                                             |
| Barresi – Valastro, Vasi attici | S. Barresi – S. Valastro, <i>Vasi attici figurati. Vasi sicelioti. Le Collezioni del Museo Civico di Castello Ursino a Catania. I materiali archeologici</i> (2000)                                                                                       |
| Batino, Skyphos                 | S. Batino, <i>Lo skyphos attico dall'iconografia alla funzione</i> (2002)                                                                                                                                                                                 |
| Bentz, Vasenforschung           | M. Bentz (ed.), <i>Vasenforschung und Corpus Vasorum Antiquorum – Standortbestimmung und Perspektiven. Beihefte zum Corpus Vasorum Antiquorum, 1</i> (2002)                                                                                               |
| Bloesch, Formen                 | H. Bloesch, <i>Formen attischer Schalen von Exekias bis zum Ende des Strengen Stils</i> (1940)                                                                                                                                                            |
| Boardman, Ragusa Group          | J. Boardman, "The Ragusa Group" in G. Capecchi et al. (eds.), <i>In Memoria di E. Paribeni</i> (1998) 59–65                                                                                                                                               |

- Borgers, *Theseus Painter* O. Borgers, *The Theseus Painter. Style, Shapes and Iconography* (2007)
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- Brownlee, *Corinth II* A. B. Brownlee, "Attic Black Figure from Corinth: II", *Hesperia* 58 (1989) 361–395
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- Centaur's Smile J. M. Padgett (ed.), *The Centaur's Smile. The Human Animal in Early Greek Art* (2003)
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- Corinth XIII C. W. Blegen – H. Palmer – R. S. Young, *The North Cemetery, Corinth XIII* (1964)
- Ellinghaus, *Leitbilder* C. Ellinghaus, *Aristokratische Leitbilder – Demokratische Leitbilder. Kampf-darstellungen auf attischen Vasen in archaischer und frühklassischer Zeit* (1997)
- Ferrari, *Figures of Speech* G. Ferrari, *Figures of Speech. Men and Maidens in Ancient Greece* (2002)
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- GRFP Addenda I. McPhee – A. D. Trendall, *Addenda to Greek Red-figured Fish-plates, AntK* 33 (1990) 31–51
- Gorbunova, *Hermitage* K. S. Gorbunova, *Chernofigurnye atticheskie vazy v Ermitazhe. Katalog* (1983)
- Gravisca 4 S. Boldrini, *Le ceramiche ioniche, Gravisca. Scavi nel santuario Greco.* 4 (1994)
- Gravisca 5 B. Iacobazzi, *Le ceramiche attiche a figure nere, Gravisca. Scavi nel santuario Greco.* 5 (2004)
- Gravisca 6 K. Huber, *Le ceramiche attiche a figure rosse, Gravisca. Scavi nel santuario Greco.* 6 (1999)
- Haspels, *ABL* C. H. E. Haspels, *Attic Black-figured Lekythoi* (1936)
- Heesen, *Theodor Collection* P. Heesen, *The J. L. Theodor Collection of Attic Black-figure Vases* (1996)
- Herakles-Herkules R. Wünsche (ed.), *Herakles-Herkules. Staatliche Antikensammlungen München* (2003)
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- Isler-Kerényi, *Dionysos* C. Isler-Kerényi, *Dionysos nella Grecia arcaica. Il contributo delle immagini* (2001)

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- Oakley, *Picturing Death* J. H. Oakley, *Picturing Death in Classical Athens. The Evidence of the White Lekythoi* (2004)
- Papadopoulou-Kanellopoulou, *Politis Collection* Ch. Papadopoulou-Kanellopoulou, *Συλλογή Κάρουλου Πολίτη* (1989)
- Para* J. D. Beazley, *Paralipomena* (1971)
- Robertson, *Vase-painting* M. Robertson, *The Art of Vase-painting in Classical Athens* (1992)
- Rumpf A. Rumpf, *Chalkidische Vasen* (1927)
- Samos XXII* B. Kreuzer, *Die attisch schwarzfigurige Keramik aus dem Heraion von Samos, Samos XXII* (1998)
- Samothrace 11* E. B. Dusenbury, *The Nekropoleis, Samothrace 11* (1998)
- San Antonio Museum* H. A. Shapiro – C. A. Picón – G. D. Scott, III (eds.), *Greek Vases in the San Antonio Museum of Art* (1995)
- Sardis X* N. H. Ramage in J. Snyder Schaeffer – N. H. Ramage – C. H. Greenewalt, Jr., *The Corinthian, Attic and Laconian Pottery from Sardis, Sardis X* (1997) 63–120
- Schöne, *Thiasos* A. Schöne, *Der Thiasos. Eine ikonographische Untersuchung über das Gefolge des Dionysos in der attischen Vasenmalerei des 6. und 5. Jhs. v. Chr.* (1987)
- Simon, *Sammlung Kiseleff* E. Simon, *Die Sammlung Kiseleff im Martin-von-Wagner-Museum der Universität Würzburg, 2. Minoische und griechische Antiken* (1989)
- Sindos* I. Vokotopoulou – A. Despini – V. Misaelidou – M. Tiverios, *Σίνδος. Κατάλογος της έκθεσης* (1985)
- Spieß, *Kriegerabschied* A. B. Spieß, *Der Kriegerabschied auf attischen Vasen der archaischen Zeit* (1992)
- Steinhart, *Sammlung Zimmermann* M. Steinhart, *Töpferkunst und Meisterzeichnung. Attische Wein- und Ölgefäße aus der Sammlung Zimmermann* (1996)

ΑΚΑΔΗΜΙΑ



In addition in this volume the following abbreviations are used:

ΑΘΗΝΩΝ

n.  
nn.  
no(s).  
r.

especially  
left  
note  
notes  
number(s)  
right

- Tu Attika* R. Panvini – F. Giudice (eds.), *Ta Attika. Veder Greco a Gela. Ceramiche attiche figurate dall'antica colonia* (2004)
- Tiverios, *Problemata* M. Tiverios, *Προβλήματα της μελανόμορφης αττικής κεραμικής* (2nd ed., 1988)
- Tuna-Nörning, *Smyrna – Pitane* Y. Tuna-Nörning, *Die attisch-schwarzfigurige Keramik und der attische Keramikexport nach Kleinasien. Die Ausgrabungen von Alt-Smyrna und Pitane* (1995)
- Ure, *Sixth* P. N. Ure – A. D. Ure, *Sixth and Fifth Century Pottery from Rhitsona in Boeotia* (1927)
- Vaerst, *Schildzeichen* A. Unteregger-Vaerst, *Griechische Schildzeichen vom 8. bis zum ausgehenden 6. Jb. v. Chr.* (Diss. Salzburg, 1980)
- Veder Greco* L. Franchi Dell'Orto – R. Franchi (eds.), *Veder Greco. Le necropoli di Agrigento, Mostra Internazionale Agrigento, 2 maggio – 31 luglio 1988* (1988)
- Wehgartner, *AWK* I. Wehgartner, *Attisch weißgrundige Keramik* (1983)
- Wiel-Marin, *Adria* F. Wiel-Marin, *La ceramica attica a figure rosse di Adria. La famiglia Bocchi e l'archeologia* (2005)



AKAΔHMIA



## ATTIC BLACK-FIGURE

### PLATES 1-3

And Plate 93, 1. Fig. 1. Neck-amphora.

N. P. Goulandris Collection, 716.

*Sotheby's, London* 13-14.7.1981, 130-131, no. 277; Böhr, *Schaukelmaler* 18-19; 27-30; 33; 54; 59, nn. 23-24; 92, no. 93; pls. 91-93; Marangou, *Goulandris Collection*<sup>1</sup> 22 (colour ill.); 78-80, no. 116; A. C. Renfrew, *ARepLond* 32 (1985-1986) 136, fig. 6; Marangou, *Goulandris Collection*<sup>2</sup> 79-81, no. 116; Iozzo, *Collezione Astarita* 24, n. 1; *Museum of Cycladic Art* 100 (colour ill.).

Ht., 40.3 cm; Diam. of mouth, 18-18.2 cm; Width across handles, 25.2 cm; Max. diam. of body, 29.3 cm; Diam. of foot, 15 cm. Extended. Missing small parts at joints, which are restored and in some cases repainted, and a few splinters. Surface relatively well preserved with minor abrasions. Lustrous glaze, misfired greenish brown at places. Red wash applied all over the reserved areas. Additions in white and red.

Echinus mouth, flat on top and unglazed, decorated with two red lines on its edges. Neck glazed inside down to the join with the shoulder and decorated with a red line. Outside, at join of mouth to neck, a groove. Neck decorated with a palmette-lotus chain (hearts of lotuses painted red) set between dilute glaze lines. At join of neck to shoulder a red plastic ring followed by a band of enclosed tongues, alternately red and black. At the lower part of the body three bands separated from each other by thin, double dilute glaze lines: on top a band of pomegranates connected to each other by rhomboid dilute glaze lines, followed by leftward running key and a ray band. Red fillet at join of body to foot. Torus foot with a chamfer in the middle of its top side; side of chamfer and lower part of the side of the foot reserved. Resting surface and underside reserved. Glazed triple handles. The handle sides are decorated with six plant spirals divided in two groups

of three. On one side (A/B) the spirals of the r. group end in lotus buds and there is a dot near one lotus bud.

A: Divine assembly. Hermes is standing to the r. facing Athena. He is shown draped in his himation, wearing winged boots and a petasos with upturned brim and carrying a large *kerykeion* in his l. hand (his r. hand wrapped in his drapery). The goddess is shown in profile to l. with her head bending slightly towards Hermes. She is dressed in a richly decorated ankle-length garment (clearly a peplos) and is armed with a high-crested Attic helmet and a round shield (device: whirl). They are flanked by two other figures. The bearded warrior on Hermes' side who is armed with a Corinthian helmet, greaves and a Boeotian shield and is shown wearing a corselet and a short chiton may well be interpreted as Ares, whereas the bearded male who is depicted to the r. following Athena - partly hidden behind her shield - should be another Olympian god, e.g. Hephaistos.

B: Dionysos and satyrs. The bearded, ivy-wreathed god is shown in the middle standing to r. wearing a himation over his long chiton. He holds a large kantharos with a tall stem - seen in frontal view - in his extended l. hand. He is flanked by two satyrs who move dancingly towards him. The satyr to the l. wears a fine white fillet around his neck, whilst his companion to the r. holds a similar one. Two ivy branches seem to grow from the god's kantharos.

Red: Hermes' hair and beard, a fold on his garment and the wings of his sandals; iris of Athena's eye, helmet and rim of her shield; Ares' hair, beard, greaves and rim of his shield; hair on forehead and beard of the god behind Athena, folds on his drapery; Dionysos' beard, wreath and folds of his himation; hair on satyrs' foreheads and beards and the right-hand satyr's tail.

White: brim of Hermes' petasos; Athena's flesh, dots on her shield and patterns on her clothing; Ares' corselet; patterns on the drapery of the god behind Athena; borders at neck and lower edge of Dionysos'

chiton with dotted flowers on it; fillets worn and carried by the satyrs.

Dipinto: a T on the underside of the foot, the potter's mark.

Swing Painter [Guy]. About 540–530 B.C.

For the Swing Painter, thus named after the subject on two of his vases, see *ABV* 304–310; 693; *Para* 132–135; 519; *Add*<sup>2</sup> 79–84; Böhr, *Schaukelmaler*; E. Böhr in B. von Freytag gen. Löringhoff et al. (eds.), *Praestant Interna. Festschrift für Ulrich Hausmann* (1982) 213–220; Isler-Kerényi, *Dionysos* 135–136.

For works by the Swing Painter see more recently J. J. Harper, *AncW* 28 (1997) 31–40; R. Lindner, *Greek Vases in the J. Paul Getty Museum*, 6 (2000) 79–86; Iozzo, *Collezione Astarita* 23–24, no. 2; 34–37, no. 15 (with earlier bibliography); E. Kunze-Götte, *CVA Munich* 14, 13–14, text to pls. 1, 4; 4, 1–2; 5, 5; N. Kunisch, *CVA Bochum* 1, 31–32, text to pls. 18, 3–4; 20, 1–2; 31, 4; N. Eschbach, *CVA Göttingen* 3, 19–20; 25–26, text to pls. 7; 10, 1; 11. A. A. Lemos, *CVA Rhodes* 1, 31–33; 40–42; 74–76, text to pls. 15; 24–25; 53–54.

The majority of the vases assigned to the Swing Painter are amphorae. For the painter's neck-amphorae in general see Böhr, *Schaukelmaler* 18–19; *Agora* XXIII, 88–89. The Goulandris amphora has been classified by Böhr to the early period of the painter's activity, about 540–530 B.C. The palmette-lotus chain on the neck is the typical one for the artist's early neck-amphorae. The spiral patterns at the handle sides and the band with the interconnected pomegranates at the lower part of the body have no exact parallels. The leftward running key pattern below it is less usual than the one that runs rightwards: cf. Louvre F 226 and Tarquinia RC 3022 (Böhr, *Schaukelmaler* pls. 101–102, nos. 99–100). For the subsidiary decoration of the neck-amphorae assigned to the Swing Painter in general see Böhr, *Schaukelmaler* 27–30. For the neck amphorae in general see H. Bloesch, *JHS* 71 (1951) 29–39, esp. 37 ff. and more recently N. Eschbach, *CVA Göttingen* 3, 25 and A. A. Lemos, *CVA Rhodes* 1, 45 (with the earlier literature).

Although in the earlier literature (Böhr, *Schaukelmaler* 33; 92; Marangou, *Goulandris Collection*<sup>1</sup> 78; Marangou, *Goulandris Collection*<sup>2</sup> 79; *Museum of Cycladic Art* 100) the Dionysian scene is noted as the one represented on side A, we consider the scene on

the other side, which includes one more figure, as more appropriate for the obverse of the vase, and the Dionysian scene as meant by the artist to decorate the reverse (as suggested also in the auction catalogue: *Sotheby's, loc. cit.*).

For Athena's figure-type cf. selectively Boston 89.257 (Böhr, *Schaukelmaler* pl. 2 B, no. 2). For the rendering of her hair and her facial features cf. also Vatican G 36, New York 17.230.8 and Rhodes 14093 (*ibid.*, pl. 1 A, no. 1; pl. 78 A, no. 76; pl. 79, no. 77 respectively). For the device on her shield cf. Adolphseck 1 (*ibid.*, pl. 146 B, no. U1). For the figure-type of Hermes cf. St. Petersburg 1494 (*ibid.*, pl. 100 A, no. 98); the god appears similarly dressed, but in a different stance and pose, on New York, Rockefeller (*ibid.*, pl. 48 A, no. 46). For Ares' iconographic type cf. Compiègne 981 (*ibid.*, pl. 94 B, no. 94); this figure-type is usually preferred for figures depicted close to the l. handle, as e.g. on Vatican G 36 and London B 165 (*ibid.*, pl. 1 B, no. 1; pl. 17 A, no. 16 respectively). The figure interpreted here as Hephaistos is of the same iconographic type as that used for other figures set close to the r. handle; for analogous male figures cf. *Ant. Universit.* 11, Zürich 2166 and on the Lazern, *Ant. Universit.* 11, Zürich 2166 and on the Lazern, *Ant. Universit.* 11, Zürich 2166, no. 29; pl. 39 A–B, no. 29; pl. 57 A–B, no. 54 respectively).

For comparable compositions with a standing Dionysos, holding either a kantharos or a drinking horn, amidst members of his thiasos, cf. Durham and Tarquinia RC 3022 (Böhr, *Schaukelmaler* pl. 55 A, no. 52; pl. 102 A, no. 100 respectively). For the dancing pose of the satyr on the l. cf. two of the komasts on Munich 1387 and Louvre C 10606 (*ibid.*, pl. 66 B, no. 65; pl. 130 A, no. 123 respectively); cf. also Adria 22800 (*CVA Adria* 2, pl. 4, 6). For the pose of his companion on the r. cf. Heidelberg 230 and Boulogne 15 (*ibid.*, pl. 84 A, no. 86; pl. 112 B, no. 110 respectively). Worth mentioning here is also that the satyr at the l. on side B of our amphora is shown without a tail. In Attic red-figure vase painting, the known examples of satyrs without a tail are very few. On the other hand, such satyrs were the rule in other regions, e.g. the Peloponnese and more specifically Laconia: see M. Pipili, *Laconian Iconography of the Sixth Century B.C.* (1987) 65–68; J. M. Padgett in B. Cohen (ed.), *Not the Classical Ideal. Athens and the Construction of the Other in Greek Art* (2000) 57, n. 49; *Centaur's Smile*, 28–29, fig. 22 (J. M. Padgett); B. Fellmann, *CVA Munich* 13, 72, text to pl. 39, 3.

The scene on side A of our amphora is problematic. Böhr, *Schaukelmaler* 92 interpreted the figures on either side of Hermes and Athena as figures of Achaians, which had, as we know, the support of the specific gods (Böhr, *loc. cit.* quotes *Iliad* XX 32 f.). The representation of gods flanked by other gods and not by mortals seems to be a more reasonable possibility. For the themes depicted on vases by the Swing Painter in general see Böhr, *Schaukelmaler* 46–48. For Dionysian themes on vases by the same painter, see *ibid.* 33 f.; Isler-Kerényi, *Dionysos* 135–136, figs. 76–79. Dionysian themes are further discussed below, text to Pl. 36, 1–4.

#### PLATES 4–6

Fig. 2. Neck-amphora.

Karolos Politis Collection, 98.

A. Andreiomenou, *AAA* 8 (1975) 104–106 (Leagros Group); Papadopoulou-Kanellopoulou, *Politis Collection* 64–65, no. 31, figs. 54–55; 67, pl. 9; Marangou, *Pepragmena* 1, 50; 53, pl. 45; *Museum of Cycladic Art* 84 (colour ill.).

Ht., 24.1/24.3 cm; Diam. of mouth, 11.8 cm; Diam. of neck, 7.2 cm; Diam. of body, 24 cm; Diam. of foot, 9.3–9.5 cm.

Intact but for the foot, which is mended from a few fragments. Surface well preserved. Lustrous glaze, misfired oily green at places and flaked off at rim, handles and foot. Stains of glaze at the area of the lower palmette with the r. handle of side A. Brownish wash applied over the reserved areas. Additions in purplish red and creamy white.

Echinus mouth, flat on top and unglazed. Neck glazed inside, reserved outside. Inside, at join of mouth to neck, a groove painted red. On neck, a palmette-lotus chain (hearts of palmettes painted red) bounded by an uneven glaze line on top and below. At join of neck to shoulder, a red line followed by a band of enclosed tongues, alternately red and black. Below the double groundline, at the lower part of the body, a chain of upright lotus buds connected by intersecting stems between double glaze lines followed by a band of rays. Red fillet at join of body to foot set off by two grooves. Torus foot glazed on top and side and reserved on underside. A red line runs across the upper rounded edge of the foot. Triple handles, glazed on the outside only. Below each handle, a con-



figuration of four palmettes and three lotus buds with tendrils crossed and a cross in the centre.

A: Scene taken from the Gigantomachy with Poseidon combating the giant Polybotes. Poseidon (dressed in a short pleated chiton with a himation draped over his shoulders) advances to r. carrying his trident on his r. and heaving a huge rock with his l. arm. He leaps upon Polybotes who falls on one knee. The giant – armed with a Corinthian high-crested helmet, a corselet over his chiton, greaves and a sword that hangs around his shoulder – tries to defend himself with his Boeotian shield (device: tripod) while holding a rock in his l. hand. Another giant advances to the r. while looking back. He carries his bow and has an open quiver (with two arrows visible in it) suspended with crossed straps on his back. He is wearing a corselet over his short chiton and the pointed cap that is characteristic of the Scythians.

B: Dionysos astride an ithyphallic mule moving to the r. The ivy-wreathed god is depicted fully wrapped in his himation and holding a branch in his r. hand. He is flanked by two satyrs who gesticulate vividly. The one behind the mule carries a large wine-askos on his back. Schematized branches with dots in the field.

Red: hair on Poseidon's forehead and beard and stripes on his garments; Polybotes' greaves, rim of his shield, crest of his helmet and decorative patterns on his clothing; forehead and corselet of the other giant, his clothing and the arrows in his quiver; hair on foreheads and beards of satyrs and their tails; Dionysos' beard and stripes on his garment; on mule's mane and hindquarters.

White: dotted flowers on Poseidon's garment; Polybotes' shield-device, handle and tip of sheath, baldric of sword, rock, and details on his helmet; crossed straps on the chest of the other giant; a stripe on Dionysos' garment, leaves of his ivy vine; muzzle and underbelly of the mule.

Leagros Group [Andreiomenou]. About 510–500 B.C.

The Leagros Group is a large group of late 6<sup>th</sup> century black-figure vases of different shapes, mainly hydriai and amphorae. It owes its name to the fact that five of its vases praise Leagros as *kalos*; for the discussion of Leagros as *kalos*-name on Attic vases see most recently H. A. Shapiro in C. Marconi (ed.), *Greek Vases, Images and Controversies. Proceedings of the*

Conference held by the Center for the Ancient Mediterranean at Columbia University, 23–24 March 2002 (2004) 1–11. Herakles' labours, Dionysian scenes, and scenes from the Trojan cycle are among the most popular themes in this group. For the Leagros Group see *ABV* 354–391; 665; 695–696; 715; 716; *Para* 96; 121; 160–172; 181; 183; 220; 266; 519; *Add<sup>2</sup>* 95–103; *Agora* XXIII, 93; E. Moignard, *BSA* 77 (1982) 201–211; E. J. Holmberg, *The Red-Line Painter and the Workshop of the Acheloos Painter* (1990); Robertson, *Vase-painting* 36–37 and *passim*.

For Leagros vases see more recently T. Melander, *CVA* Copenhagen, Thorvaldsens Museum 1, 45–47, text to pls. 32–33; Iozzo, *Collezione Astarita* 62, no. 69; 125–127, no. 170 (with earlier bibliography); S. Sarti, *ArchCl* 54 (2003) 23–68, esp. 26–33; V. Smallwood – S. Woodford, *CVA* London 10, 38–39, text to pl. 10, no. 8; *Ta Attika* 419–425, nos. pD13–pD27; *Gravisca* 5, 273–275, nos. 699–707; E. Kunze-Götte, *CVA* Munich 14, 23–27; 38–39, text to pls. 15, 3; 15, 4; 21, 1; 33, 3; N. Eschbach, *CVA* Göttingen 3, 29–30; 91, text to pls. 10, 4; 14, 1–2; 55, 6.

For the development of the neck-amphorae in the late archaic period, see above, text to Pl. 1. The decoration patterns on our vase are very common among amphorae painted by the Amasis and Exekias Painters and subsequently.

For the compositional scheme used on side A of our vase, cf. selectively both sides of the neck-amphora Leipzig T 4796 (*ABV* 665; E. Paul, *Schwarzfigurige Vasen* [1995] 10–11, no. 4) depicting Athena fighting against a giant. Cf. also both sides of the neck-amphora Hamburg 1917.471 (*CVA* Hamburg 1, pl. 18, 3–4) depicting the fight between Herakles and Kyknos. The Gigantomachy was frequently represented on vases of the Archaic period, but Poseidon does not appear on them as often as, e.g., Athena. This is true also for the vases by the Leagros Group; we know only two other vases by this group illustrating Poseidon's fight against a giant, the pelike Leipzig T 368 (*ABV* 376, 222; *Add<sup>2</sup>* 100; Paul, *op. cit.* 20, no. 10) and a column-krater in the Villa Giulia (*ABV* 376, 224).

For the role of Poseidon in the Gigantomachy and his iconography in general see F. Vian, *La Guerre des Géants* (1952) 76–79; 134–137; 158; 202–203; U. Heimberg, *Das Bild des Poseidon in der griechischen Vasenmalerei* (Diss. Freiburg i. Br., 1968) 44–48; M. Moore in G. Kopcke – M. B. Moore (eds.), *Studies in*

*Classical Art and Archaeology. A Tribute to Peter Heinrich von Blanckenhagen* (1979) 23–27; *LIMC* IV (1988) 259–260 s.v. Gigantes (F. Vian with the collaboration of M. B. Moore); *LIMC* VII (1994) 465; 478–479 s.v. Poseidon (E. Simon). Since there is no record of a giant named Scythes, the figure on our vase with the Scythian pointed cap could be explained as an influence of contemporary scenes with Scythians. For a catalogue of the giants known by name see *RE* Suppl. III (1918) 737–759 s.v. «Giganten» (O. Waser). For the frequent appearance of Scythians in Attic vase-painting of the late 6<sup>th</sup> century and subsequently, see M. F. Vos, *Scythian Archers in Archaic Attic Vase-Painting* (1963); W. Raeck, *Zum Barbarenbild in der Kunst Athens im 6. und 5. Jh. v. Chr.* (1981); F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie attique* (1990) 97–149; B. M. Lavelle, *Klio* 74 (1992) 78–97; M. Pipili, *CVA* Athens 4, 27–28, text to pl. 14; B. Bäbler, *Fleißige Thrakerinnen und wehrhafte Skythen. Nichtgriechen in klassischen Athen und ihre archäologische Hinterlassenschaft* (1998); J. Barringer in Marconi, *op. cit.* 13–25; C. Marconi in Marconi, *op. cit.* 33 and *passim*; R. Osborne in Marconi, *op. cit.* 41–51, esp. 43 ff. For the tripod as shield device see below, text to Pls. 21–23.

For comparable examples of a riding Dionysos, holding either a vine branch or a drinking horn, amidst members of his thiasos cf. selectively the following amphorae by the Leagros Group: Berlin F 1869 (*CVA* Berlin 5, pl. 36, 2), Civita Castellana 302196 (*ABV* 375, 201; *Add<sup>2</sup>* 99; *CVA* Villa Giulia 1, III H E, pl. 8, 5), London B 225 (*ABV* 371, 144; *Add<sup>2</sup>* 99; *CVA* London 4, pl. 55, 3B), Naples 86322 (*CVA* Naples 5, pl. 23, 2) and Villa Giulia 15730 (*ABV* 373, 181; *CVA* Villa Giulia 3, III H E, pl. 19, 2). It is a common motif on Attic vases of the last quarter of the 6<sup>th</sup> century B.C. For the figure-type of the satyr shown carrying a wine-askos on his back, cf. the one on the amphora London B 225 (*loc. cit.*). For another one identical to ours, cf. the amphora Munich 1526 (*ABV* 282, 6; *Add<sup>2</sup>* 74; *CVA* Munich 8, pl. 420, 1) of the Group of Toronto 305, whereas the one on the amphora Munich 1514 (*ABV* 372, 90; *Add<sup>2</sup>* 71; *CVA* Munich 8, pl. 387, 1) by the Antimenes Painter is slightly different.

For the iconography of Dionysos in the Archaic period in general see Isler-Kerényi, *Dionysos*. For the riding Dionysos see selectively E. Christopulu-Mortoja, *Darstellungen des Dionysos in der*

*schwarzfigurigen Vasenmalerei* (1964) esp. 24 ff.; 98 f.; J. Wiesner, *AA* 1969, 531–545; *Kunst der Schale* 378–379; V. Sabetai, *CVA* Thebes 1, 52, text to pl. 43. For the mule as a symbol and its role in the cult of Dionysos see M. I. Davies, *Méris* 5 (1990) 169–183; E. C. Keuls, *Painter and Poet in Ancient Greece. Iconography and the Literary Arts* (1997) esp. 42–47.

## PLATES 7–9

Fig. 3. Hydria.

N. P. Goulandris Collection, 1114.

*Christie's, New York: Ancient Greek Vases, Formerly in the Private Collection of Dr. Elie Borowski*, 12.6.2000, 46–47, no. 46; *Ta Néa tou Mουσείου. Ίθρυμα Ν. Π. Γουλανδρή – Μουσείο Κυκλαδικής Τέχνης. Δραστηριότητες 2000–2002* (2003) 10.

Ht. to rim, 34.3 cm; Ht. to top of handle, 34.7 cm; Diam. of mouth, 17.4 cm; Width across handles, 29.4 cm; Max. diam. of body, 25.3 cm; Diam. of foot, 12.5 cm.

Complete. Surface well preserved with minor chips and flakes. Dull, spotted glaze, misfired greenish brown at places. Orange-red wash applied over surface. Additions in white and red.

Shouldered hydria with overhanging torus rim whose upper edge is slightly raised above the mouth. Topside of mouth and inside of neck glazed down to join of neck to shoulder and decorated with five red lines; another red line runs along the outer edge of the mouth. Rim glazed outside; its underside is reserved. Neck glazed outside. At join of neck to shoulder there is a red plastic ring with a red line on top. The reserved shoulder panel, which extends to the near ends of the side handles, is decorated on top with enclosed tongues, alternately red and black. The main panel, which is narrower, is framed on each side by a double row of ivy leaves along a central stem, a double row of uneven dilute glaze lines on top dividing the shoulder from the body panel, and a second one below serving as the groundline for the figures and dividing it from the floral band that follows. The floral band, which is bordered by a double row of glaze lines on top (already mentioned) and a second one below, contains pendent red lotus buds alternating with black lotus flowers (with a white central petal) connected to each other with intersecting stems. Two red lines encircle the body, one just below the floral band and another



one above the ray band at the lower part of the body. Echinus foot glazed on top except for the lower 0.3–0.4 cm with a red line running along its lower edge; resting surface and underside reserved. Round vertical handle glazed outside, slightly flattening out at top, forming a spur on either side of its junction with the rim. Round horizontal handles, slightly upraised (provided with small round clay knobs on their roots in imitation of the handle-nails of metal examples), glazed outside only; handle panels glazed.

On the shoulder: A floral, cross-like composition comprising two lotus flowers and two palmette-like flowers with interconnected stems flanked by two sirens with outspread wings facing inward; a dotted flower below each siren.

On the body: A quadriga turned to r. The bearded driver is shown holding the horses' reins in both hands and a goad in his r. hand. He is dressed in a chiton and a himation. Next to him in the chariot box stands a female figure, mostly hidden from view. The harnessed horses are evidently standing still, judging by the positions of their tails – which hang straight down – and their forelegs as well as the bent head of the white pole-horse. Nonsense inscriptions in the field.

Red: hearts of palmettes and lotuses on the shoulder floral pattern; bands on wings and tails of sirens; driver's himation; chariot box; black horses' necks and tails; white horse's mane.

White: faces and necks of sirens, bands on their wings and dots on their tails; female flesh; one pole-horse.

Tyrrhenian. Guglielmi Painter [Kathariou]. About 550 B.C.

"Tyrrhenian" is the name used for a large group of black-figure vases, mostly neck-amphorae, dated in the first half of the 6<sup>th</sup> century B.C. They owe their misleading name to the fact that they were initially thought to be Etruscan. They have now been accepted by most scholars as products of Attic workshops made for export. For the "Tyrrhenian" group in general see *ABV* 94–106; 683–684; *Para* 34–43; *Add<sup>2</sup>* 25–29; H. Thiersch, "Tyrrhenische" Amphoren (1899); D. von Bothmer, *AJA* 48 (1944) 161–170; *idem*, *AntK* 12 (1969) 26–29; L. Hannestad, *The Paris Painter, an Etruscan Vase-Painter* (1974) 27; 28 f.; M. A. Tiverios, *AEphem* 1976, 44–57; B. Ginge in *AGRP* Copen-

hagen, 201–210; S. Mayer-Emmerling, *Erzählende Darstellungen auf "tyrrhenischen" Vasen* (Diss. Frankfurt, 1982); T. H. Carpenter, *OJA* 2 (1983) 279–293; *idem*, *OJA* 3 (1984) 45–56; J. Kluiver, *BABesch* 67 (1992) 73–109; *idem*, *BABesch* 68 (1993) 179–194; *idem*, *BABesch* 70 (1995) 55–103; *idem*, *BABesch* 71 (1996) 1–58; M. von Mehren in C. Scheffer (ed.), *Ceramics in Context. Proceedings of the Internordic Colloquium on Ancient Pottery held at Stockholm, 13–15 June 1997* (2001) 45–53; J. Kluiver, *The Tyrrhenian Group of Black-figure Vases: from the Athenian Kerameikos to the Tombs of South Etruria* (2003).

For the Guglielmi Painter see *ABV* 95; 105; 684; *Para* 34; 36–41; Carpenter, *op. cit.* (1983) 280; 286; 288–290; Kluiver, *op. cit.* (1993) 185; 187; 190 (graph 8); 192, figs. 3 f–g. 4 b–c and 5 a; 194, fig. 12; Tuna-Nörthing, *Smyrna – Pitane* 138–139; 165, n. 803; Kluiver, *op. cit.* (1996) 21–25; 33; 34; Iozzo, *Collezione Astarita* 32–33, no. 13; Kluiver, *op. cit.* (2003) 32–33; 76–81; 114; 115; 135–136; 145; 165–168, nos. 199–231.

The working activity of the Guglielmi Painter is dated to ca. 560–545 B.C. Following the criteria of Kluiver, who divided his works into early, middle and late, the Goulandris shouldered hydria should be counted among the works of the middle period of the painter's activity, together with two more of his hydriai: Leiden PC 44 (*ABV* 105, 132; 684; *Para* 36; 39; *Add*<sup>2</sup> 28; *CVA* Leiden 1, pls. 5, 1; 11, 1; 16, 1; Kluiver, *op. cit.* [2003] 168, no. 229) and Tokyo, Fuji Art Museum 30 (Kluiver, *op. cit.* [2003] 168, no. 230). In size our example is best compared with his hydria in Tokyo (*loc. cit.*).

For the subsidiary decoration of our vase, it must first be noted that the shoulder- and body-panel as well as the floral motif below it are usually of equal width rather than differing as here. For the cross-like ornament on its shoulder no parallel has been found on any other vases by the Guglielmi Painter; cross-like ornaments, on the other hand, are usually preferred as patterns for the decoration of the neck of amphorae by other painters of the Tyrrhenian Group: see e.g. Kluiver, *op. cit.* (1992) 93, fig. 13; 95, fig. 16; 100, fig. 30 a; Kluiver, *op. cit.* (1996) 48, fig. 23. For sirens with outspread wings similar to ours, cf. selectively the ones depicted on the following amphorae by the Guglielmi Painter: Louvre E 833 (*ABV* 95; 99, 57; 684; *Para* 36; 38; *CVA* Louvre 1, III H D, pls. 2, 3, 9; 7, 3; Kluiver, *op. cit.* [2003] 166, no.

204) and Vatican 34526 (*ABV* 95; 99, 56; 684; Kluiver, *op. cit.* [2003] 167, no. 217; photos at the Beazley Archive). Lotus buds alternating with lotus flowers appear as decorative patterns on the rim of amphorae by the Guglielmi Painter, as e.g. Vulci 64216 (*Para* 36; 41; *Add*<sup>2</sup> 28; Kluiver, *op. cit.* [2003] 167, no. 221; 243, fig. 110).

The couple shown riding in a chariot on our hydria can be understood as an excerpt from a wedding procession; due to the complete lack of any information about their identity, it is not possible to say whether the couple is divine, heroic or mortal. A wedding procession appears on two more hydriai by the Guglielmi Painter: one once in the Roman Market (*ABV* 105, 133; Kluiver, *op. cit.* [2003] 168, no. 228) and Leiden, PC 44 (*loc. cit.*) which is stylistically similar to ours. There are also five vases by the Castellani Painter, one by the Pointed-Nose Painter and another one by the Fallow Deer Painter decorated with the same theme: see Carpenter, *op. cit.* (1983) 286; Carpenter, *op. cit.* (1984) 50 f.; 55, n. 35; Manakidou, *Armata* 216, n. 21; Kluiver, *op. cit.* (2003) 181–182 (Appendix 1).

For wedding processions in general see F. F. Jank, *Horsevases and their scenes and other vases of the Archaic period* (Diss. Victoria, 1979); P. J. Connor, *AA* 1979, 158–161; J. H. Oakley – R. H. Sinos, *The Wedding in Ancient Athens* (1993) 26–34; Manakidou, *Armata* 211–225; G. Jurriaans-Helle, *Mededelingenblad Amsterdam* 66–67 (1997) 25–27; L. Orsi in G. Capocchi et al. (eds.), *In memoria di Enrico Paribeni* (1998) 311–317; G. Jurriaans-Helle in R. F. Docter – E. M. Moormann (eds.), *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12–17, 1998* (1999) 206–208. For the frequent presence of white horses on black-figure vases of the Archaic period and their meaning see Moore, *Horses* 376–377.

For nonsense inscriptions in general see J. D. Beazley, *JHS* 52 (1932) 194–195; D. Metzler, *AA* 1969, 140; Tiverios, *Problemata* 41; 43; 84; F. Lissarrague in Ch. Bron – E. Kassapoglou (eds.), *L'image en jeu. De l'antiquité à Paul Klee* (1992) 196–197; C. Jubier, *Méris* 13 (1998) [2002] 57–73; L. Baurain-Rebillard, *Méris* 13 (1998) [2002] 75–105. For nonsense inscriptions on Tyrrhenian vases more specifically see Carpenter, *op. cit.* (1983) 289–290; Carpenter, *op. cit.* (1984) 52 f.; Baurain-Rebillard, *op. cit.*, *passim*.

## PLATES 10–12

Fig. 4. Hydria.

Karolos Politis Collection, 134.

Papadopoulou-Kanellopoulou, *Politis Collection* 56, pl. 8; 57; 61–64, no. 30, figs. 52–53 (close to the Lysipides Painter [?]); Marangou, *Pepragmena* 1, 50; 52, pl. 44; Manakidou, *Armata* pl. 38A; *Museum of Cycladic Art* 98 (close to the style of Lysipides); 99 (colour ill.).

Ht. to rim, 51 cm; Ht. to top of handle, 52.4 cm; Diam. of mouth, 18 cm; Width across handles, 43.2 cm; Max. diam. of body, 34 cm; Diam. of foot, 18.2 cm.

Mended. Missing parts restored and repainted. Modern repaintings can be traced on the following parts: Athena's flesh, the glazed part of her aegis that is close to her r. arm and the lower glazed part of her helmet (that on the body part, not its end on the shoulder); Herakles' thighs, part of the hero's face and head; the face of the female figure overlapping the horses; head and neck of the horse nearby; part of Hermes' petasos. Lustrous glaze. Additions in brownish red and white.

Shoulder: a hydria with overlapping (cross-shaped) panels, which is slightly raised above the mouth on the upper edge. Topside of mouth and inside of neck glazed down to its junction to the shoulder. Rim glazed all over. Flaring neck glazed outside. The shoulder panel has a tongue band along its top. The body panel is framed by an ivy chain along its sides, a single glaze line on top along the juncture with the shoulder, and a single groundline below which separates it from the animal predella. Double red lines encircle the body just below the predella and above the ray band that decorates its lower part. Body tapering to foot with a red fillet at their join. Foot in two degrees glazed apart from the lower 1–1.2 cm of the lower degree; resting surface and underside reserved. Round vertical handle, glazed all over, flattening out at top to form a spur on either side of the junction with the rim (there are three clay blobs on the topside of mouth imitating metal examples). Round, horizontal, slightly upturned handles glazed on the outside only; handle panels glazed.

On the shoulder: fight with three warriors. Two of them stride vigorously, whereas the one in the centre is shown fallen on his l. knee and looking back. They

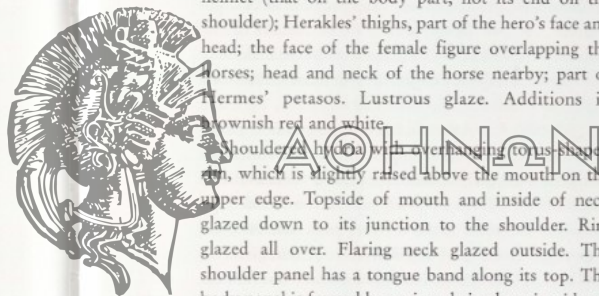
are similarly armed with helmet, corselet, greaves, sword, spear and shield (the one in the centre has a round shield, the other two, shields of Boeotian type with balls as devices). Two standing female figures observe the fight gesturing with both hands. They are filleted and wear peploi. The scene is framed by two more warriors, one looking at the event, the other walking away. Both wear helmet and greaves and carry spear and shield (devices: dolphin on the l. one and balls with curved lines on the r. one).

On the body: Herakles preparing to depart for Mount Olympus. The central focus of the body panel is a four-horse chariot about to move to the r.; Athena clad in peplos, aegis and a high-crested helmet mounts it. In her r. hand she carries a spear, while holding the reins in the other. The departing hero is shown close to her, waiting behind the chariot box and facing her. He is clad in his lionskin and fully armed (with club, sword, bow and quiver suspended with crossed straps on his back). Shown overlapping with the horses are Dionysos and a female figure (Hebe?) to r. The bearded, ivy-wreathed god, clad in a long chiton and himation, looks back whereas his companion dressed in a peplos and a himation looks ahead toward Hermes. The latter, identifiable by his petasos, his winged boots and his *kerykeion*, is shown in profile to the l. He is wearing a chlamys over a short chiton. Schematized ivy branches in the field.

In the predella: A siren between two panthers and two water-birds. The siren is shown with outstretched wings standing to r., wearing a fillet on her head. The panthers and the water-birds are depicted approaching the siren.

Red: on the shoulder, greaves and details on garments, helmets and shields of the warriors; patterns and folds on their drapery; hair fillets. On the body, details on Athena's helmet and on the chariot-box; Dionysos' beard and leaves of his ivy-wreath; dots on the garments of the female figure and her fillet; manes and tails of the pole-horses; yoke; right-hand trace-horse's breastband; Hermes' beard and stripes on his garment. In the predella, fillet on siren's head and bands on her wings; panthers' necks and chests and strokes on their ribs and hindquarters; bands on the wings of the water-birds.

White: on the shoulder, decorative patterns on swords, helmets, shields and their devices; baldrics of swords. On the body, Athena's flesh; Herakles' beard,



teeth of his lionskin, crossed straps on his back, arrows in his quiver, details on his sword and on his thighs; dotted patterns on Dionysos' garments and on the drapery of the female figure; on the forehead of the right-hand trace-horse; dotted patterns on Hermes' clothing.

Manner of the Lysippides Painter [Kathariou]. About 520–510 B.C.

For the vases by the Lysippides Painter or in his manner (mostly amphorae and hydriai) see *ABV* 254–265; 670; 671; 691; 715; *Para* 109; 110; 113–117; *Add<sup>2</sup>* 65–69; B. Cohen, *Attic Bilingual Vases* (1978) 9–104; *Agora* XXIII, 87; Isler-Kerényi, *Dionysos* 116; 118.

For works by the artist or in his manner see more recently *San Antonio Museum* 96–97, no. 45; Steinhart, *Sammlung Zimmermann* 39–45, nos. 5–6; *Samos* XXII, 149–150, no. 120; 190–191, nos. 305–306; Iozzo, *Collezione Astarita* 67–68, no. 75; *Ta Attika* 415, no. pD2; B. Fellmann, *CVA Munich* 13, 30–32, text to pls. 10, 1–7; 11, 1–2; *Gravisa* 5, 265–267, nos. 690–694; E. Moignard, *CVA Aberdeen*, 4–5, text to pl. 7; N. Eschbach, *CVA Göttingen* 3, 18–19; 31–33; 57–59, text to pls. 6; 17, 2; 19, 1–5; 35–36.

Comparable to ours, but with a different foot, are the hydriai Louvre F 294 (*ABV* 256, 18; *Add<sup>2</sup>* 66; *CVA Louvre* 6, III H E, pl. 70, 5), Louvre F 295 (*ABV* 260, 31; *Add<sup>2</sup>* 68; *CVA Louvre* 6, III H E, pl. 70, 7) and Oxford 1965.119 (*ABV* 260, 35; *Add<sup>2</sup>* 68; *CVA Oxford* 3, pl. 37, 3–4). Similarly formed in two degrees is the foot of a few column-kraters attributed to the painter's manner: see e.g. London B 360 (*ABV* 261, 42; photo at the Beazley Archive) and Villa Giulia 25003 (*ABV* 261, 43; *CVA Villa Giulia* 2, III H E, pl. 16, 1–2).

Although the animal predella below the main panelled scene on the body area is a standard feature of the hydriai by the Lysippides Painter or in his manner, there are also a few examples with a second figure-scene below the main one, as e.g. Rimini (*ABV* 261, 36; *Para* 115; photo at the Beazley Archive) or with a row of floral patterns, as e.g. Florence 3790 (*ABV* 260, 30; *Add<sup>2</sup>* 68; *CVA Florence* 5, pl. 28, 2) and Boston 28.46 (*ABV* 261, 38; 672; *Add<sup>2</sup>* 68; *CVA Boston* 2, pl. 79, 1–2). Among those with the animal predella, particularly close to ours is Boulogne 417 (*ABV* 260, 32; 665; photo at the Beazley Archive) with a siren with outstretched wings standing in the centre

between two goats and two water-birds, and Oxford 1965.119 (*ABV* 260, 35; *CVA Oxford* 3, pl. 38, 3) with panthers and boars in pairs.

For the iconographic types of the figures on the shoulder, cf. selectively those on Boston 01.8125 (*CVA Boston* 2, pl. 74, 3), Florence 3790 (*ABV* 260, 30; *Add<sup>2</sup>* 68; *CVA Florence* 5, pl. 28, 1), Florence 3803 (*CVA Florence* 5, pl. 27, 2), London B 331 (*ABV* 261, 41; 667; *CVA London* 6, pl. 91, 1), Munich 1391 (*ABV* 258, 7; *CVA Munich* 1, pl. 26, 1) and Oxford 1965.119 (*loc. cit.*), all attributed to the painter's manner; cf. also Louvre F 294 (*loc. cit.*) attributed to the Lysippides Painter himself. Cf. also the cup type A Louvre F 130 (*ABV* 262, 49; *Add<sup>2</sup>* 68; *CVA Louvre* 10, III H e, pl. 95, 4–5) as well as the neck-amphora Munich 1483 (*ABV* 263, 3; *CVA Munich* 8, pl. 394, 2, 4), on which similarly rendered groups of warriors occupy the area under the handles.

There are several other vases attributed to the manner of the Lysippides Painter which show Herakles' introduction to Mount Olympus. Athena and Herakles are best compared with those on Munich 1688 (*ABV* 260, 33; *Herakles-Herkules* 298, fig. 52.8; 415 no. 166). For Athena's figure-type cf. also Louvre F 294 (the crest for her high-crested helmet shown extending into the shoulder area cf. also C. Tronchetti, *Materiali del Museo Archeologico Nazionale di Tarquinia*, 5. *Ceramica attica a figure nere. Grandi vasi. Anfore, pelikai, crateri* (1983) pl. 31, 1, no. 30; *CVA Malibu* 1, pl. 9, 2. For Herakles' gesture cf. Toronto 919.5.141 (*ABV* 259, 21; *Add<sup>2</sup>* 67; *CVA Toronto* 1, pl. 14, 4). For the figure-type of Hermes cf. Toronto 919.5.141 and Hermitage B. 1499 (Gorbuonova, *Hermitage* 59, no. 39) again in his manner. Finally, for the horses by the Lysippides Painter and his circle see Moore, *Horses* 74–79 (nos. A 466–A510). Cf. also A. J. Clark, *CVA Malibu* 1, 10; 57 f.

The fight scene between onlookers depicted on the shoulder is one of the most popular themes in Archaic vase-painting. Although it is a generic scene, the depicted Boeotian shield lends it a heroic overtone. The scene is invested with the spirit of mythical heroes and the reality of contemporary war. The presence of the women among the onlookers signifies the wife and family left at home. In fact, if only two fighting hoplites had been depicted, specific heroes such as Achilles and Memnon fighting in the presence of their mothers, Thetis and Eos, would come to mind. On



fighths and their iconography see more recently F. Felten in P. Scherrer – H. Taeuber – H. Thür (eds.), *Steine und Wege. Festschrift für D. Knibbe zum 65. Geburtstag* (1999) 195–199; R. Förtsch, *Kunstverwendung und Kunstlegitimation im archaischen und frühklassischen Sparta* (2001) 115 ff.; M. Recke, *Gewalt und Leid. Das Bild des Krieges bei den Athenern im 6. und 5. Jh. v. Chr.* (2002). For the Boeotian shield and the discussion as to whether or not it was real see more recently B. Knittlmayer, *Die attische Aristokratie und ihre Helden* (1997) 61–63; C. Marconi in C. Marconi (ed.), *Greek Vases, Images and Controversies. Proceedings of the Conference held by the Center for the Ancient Mediterranean at Columbia University, 23–24 March 2002* (2004) 32, 33, n. 19. For balls as shield-devices see Vaerst, *Schildzeichen* 457 ff.; N. Yalouris, *AJA* 84 (1980) 315 f.; Attala, *Schildzeichen* 243 ff.; N. Eschbach, *CVA Göttingen* 3, text to pl. 12, 1. For dolphins and their meaning see below, text to Pls. 36 and 38, 2.

For the introduction of Herakles to Mount Olympus see selectively *LIMC* V (1990) 121–132 s.v. Herakles nos. 2847–2938, pls. 113–123 (J. Boardman et al.) (with earlier bibliography); *Kunst der Schule* 338–339; Kanakidou, *ibid.* 202–203; G. Lurmatz, *Hellen* in W. F. Docter – E. M. Moormann (eds.), *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12–17, 1998* (1999) 206–208; K. Kathariou, *To εργαστήριο του Ζωγράφου του Μελεάγρου και η εποχή του* (2002) 57–59; 148–151; *Herakles-Herkules* 242–243 (B. Kaeser); 282–286 (V. Brinkmann); 295–301; 391–392 (F. Knauß).

## PLATE 13

1–3 (and Plate 93, 2). Fig. 5. Oinochoe.

N. P. Goulandris Collection, 28.

*LIMC* I (1981) 592 s.v. Amazones no. 82 (P. Devambez – A. Kauffmann-Samaras); Marangou, *Benaki Exhibition* 270–271, no. 146; Marangou, *Goulandris Collection*<sup>1</sup> 84, no. 124; Marangou, *Goulandris Collection*<sup>2</sup> 86, no. 124.

Ht. at rim, 15.6 cm; Ht. with handle, 17.5 cm; Max. diam. at lip, 7.2 cm; Max. diam. of body, 9.5 cm; Diam. of foot, 6.1 cm.

Mended. Missing small fragments from rim, neck, body and foot, which are restored and repainted.

Surface damaged at places. Good glaze chipped off, especially on the rim, the handle and the join of body to foot. Careless incision. Additions in white and red, largely faded.

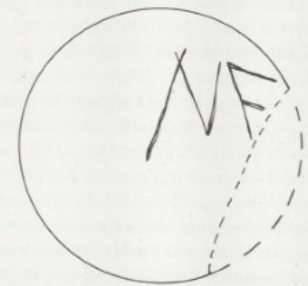
Trefoil oinochoe glazed inside to a depth of approximately 4.5 cm. Above the join of neck to body a band with two series of interconnected dots framed by a single glaze line on top and a double one below. Panelled scene, framed by a band of unenclosed tongues on top, a band of two series of dots set between double glaze lines at each panel side, and a glaze line below. Red line below the panel that encircles the vase. At the join of body to foot a shallow fillet painted red set off by two incised lines. Disc foot glazed on top and its side; lower edge of the side and underside reserved. Round handle rising noticeably above the level of the lip, completely glazed.

Herakles in combat with an Amazon. The hero is shown advancing threateningly against his opponent. As a protection, he wears over his short chiton a lionskin knotted high on his chest. He attacks with his sword, and his quiver is visible behind his back. The yielding Amazon moves with long strides to r. She wears a short garment (the three slanting incised lines may indicate either pleats or an animal skin worn over it) and a high-crested Corinthian helmet. She tries to fight back with her spear while holding up a round shield (device: bull's head) in defence. The scabbard of her sword is also recognisable.

Red: Herakles' lionskin, his garment, his sword and the straps on his chest; rim of the Amazon's shield and crest of her helmet.

White: female flesh, shield-device, spear and details on her helmet and clothing.

Graffito: NE on the underside of the foot.



Workshop of the Athena Painter; Painter of Vatican G 49 [Kathariou]. About 480 B.C.

There are many oinochoai by the Athena Painter and his workshop, which have been divided in several classes: see Haspels, *ABL* 160 ff.; 260 ff.; *ABV* 524–537; 704–705; *Para* 262–268; *Add*<sup>2</sup> 131–133; J. R. Mertens, *Attic White-Ground. Its Development on Shapes other than Lekythoi* (1977) 76–80; T. Melander, *CVA Copenhagen, Thorvaldsens Museum* 1, 49–50, no. 25, text to pl. 36; V. Sabetai, *CVA Thebes* 1, 76–78, text to pl. 70; Iozzo, *Collezione Astarita* 94–96, nos. 108–110; 98–103, nos. 115–126; N. Kunisch, *CVA Bochum* 1, 44, text to pl. 36, 3–4; A. A. Lemos, *CVA Rhodes* 1, 85–88, text to pls. 62–63; 64, 1–2. For the oinochoai and their different types in general see J. R. Green, *BICS* 19 (1972) 1–16; *Agora XXIII*, 41–43; A. J. Clark, *Attic Black-figured Olpai and Oinochoai* (Diss. New York, 1992) (*non vidi*).

The Painter of Vatican G 49, thus named by Beazley after an oinochoe in the Vatican (*ABV* 535, 25), decorated mainly oinochoai as well as a few vases of other shapes: see *ABV* 534–537; 705; *Para* 264; 265; 267–268; *Add*<sup>2</sup> 133; B. Fellmann, *Die antiken Darstellungen des Polyphemabenteuers* (1972) 93–94, nos. FL34–FL38 (who considered that the Painter of Vatican G 49 is the same as the Athena Painter).

For works by the Painter of Vatican G 49 or in his manner see more recently C. Fournier-Christol, *Catalogue des olpés attiques du Louvre de 550 à 480 environ* (1990) 33; 36; 37; 44; 48; 59; 65; 120–124, pls. 41–44, nos. 67–71; 164–165, nos. 152–177 (with a list of his olpai including new attributions); S. Bonomi, *CVA Adria* 2, 18, text to pls. 15, 1–2; 16, 1; 22, text to pl. 22, 3–4; H. Mommsen, *CVA Berlin* 7, 34, text to pl. 27, 1–2; S. Pfisterer-Haas, *CVA Munich* 12, 53–54, text to pl. 44, 9; 56–57, text to pls. 46, 1–5; 47, 1–4; *L'art grec au musée Saint-Raymond. Catalogue raisonné d'une partie de la collection* (1993) 42, no. 8; 55, no. 35; N. Sidorova, *CVA Moscow* 1, 26, text to pl. 27, 1; *Sardis X*, 121–122, no. 3, pl. 57; P. Connor – H. Jackson, *A Catalogue of Greek Vases in the Collection of the University of Melbourne at the Ian Potter Museum of Art* (2000) 109–111, no. 38; Iozzo, *Collezione Astarita* 79–83, nos. 86–88, pls. L–LI; probably also 94, no. 107, pl. LVII; M. Steinhart, *Die Kunst der Nachahmung. Darstellungen mimetischer Vorführungen in der griechischen Bildkunst archaischer und klassischer Zeit* (2004) 112–113, fig. 27; N.

Kunisch, *CVA Bochum* 1, 44–45, text to pl. 37, 1–2; A. A. Lemos, *CVA Rhodes* 1, 87–88; 99–101, text to pl. 64, 1–2; 72, 3–4; 73. On the chronology of his work see Fournier, *op. cit.* 59; 164.

Herakles fighting against an Amazon is a relatively popular theme on vases by the Painter of Vatican G 49. Most complete are his compositions on the hydria Tarquinia G 49 (*Para* 268, 44; *CVA Tarquinia* 2, III H, pl. 31, 1), on which a chariot is partly seen behind Herakles, as well as on the oinochoe Copenhagen, Thorvaldsens H 542 (*ABV* 529, 48; 535, 18; now published in *CVA Copenhagen, Thorvaldsens Museum* 1, pl. 38, no. 27), on which a second Amazon is about to attack Herakles from the l. The composition on the Goulandris oinochoe is simpler and particularly close to those on the olpe Amsterdam 3417 (*ABV* 536, 39; *CVA The Hague* 1, pl. 5, 3), on the oinochoe Munich 1794 (*ABV* 536, 30; *CVA Munich* 12, pl. 46, 3; *Herakles-Herkules* 140, fig. 18.6; 406, no. 74), on another oinochoe from Montericco (P. von Eles Masi [ed.], *La Romagna tra VI e IV secolo a.C. La necropoli di Montericco e la protostoria romagnola* [1982] 128, pl. 71; 129–130, no. 72.5, figs. 119–120) and on an oinochoe in the Market (Schattler, *London* 117, 198, 52, no. 221; *Stubbins' New York* 12, 1993, no. 94).

For the subject see D. von Bothmer, *Amazons in Greek Art* (1957) 30–69; *LIMC* I (1981) 587–597 s.v. Amazones nos. 1–167, pls. 440–464 (P. Devambez – A. Kauffmann-Samaras); F. Brommer in *Greek Vases in the J. Paul Getty Museum*, 2 (1985) 183–189; R. Just, *Women in Athenian Law and Life* (1989) 247–251; *Kunst der Schale* 117–120; *LIMC* V (1990) 71–73 s.v. Herakles (J. Boardman); J. H. Blok, *The Early Amazons. Modern and Ancient Perspectives on a Persistent Myth* (1995) 349–430; *Herakles-Herkules* 137–141; 384; 405–406, nos. 67–78.

A bull's head appears commonly as shield-device on vases by the Painter of Vatican G 49: see selectively *CVA Nordrhein-Westfalen* 1, pl. 36, 1; *CVA Munich* 12, pl. 46, 1. 3. For the specific motif see Vaerst, *Schildzeichen* 750 ff.; Attula, *Schildzeichen* 94 f.; N. Eschbach, *CVA Göttingen* 3, 31, text to pls. 17, 1; 18, 2.

As for the graffito on the underside, it is a ligature of *nu* and *epsilon*. Trademarks may occasionally appear on the underside of oinochoai of the Class of Vatican G 49 and more generally by the workshop of the Athena Painter: see Johnston, *Trademarks* 97 type

11B (no. 17); 196 (*ABV* 527, 12); *CVA Musée Rodin*, pl. 19, 1 (*ABV* 530, 85; *Add*<sup>2</sup> 132); J. Descœudres, *CVA Basel* 1, 119, text to pls. 52, 8; 53, 1.4 (*Para* 268; *Add*<sup>2</sup> 133); H. Mommsen, *CVA Berlin* 7, 41–42, text to pl. 33, 2–4 (*ABV* 525, 5); S. Pfisterer-Haas, *CVA Munich* 12, 56–57. For single *nu* see Johnston, *Trademarks* 99–101, Type 14B (nos. 1–30). For *nu* in ligature with another letter see Johnston, *Trademarks* 101, Type 15B (nos. 1–21).

## PLATE 14

1–4. Head oinochoe.

N. P. Goulandris Collection, 1120.

*Christie's, South Kensington* 25.04.2001, 102, no. 170 (Cook Class); *Τα Νέα του Μουσείου. Ίδρυμα Ν. Π. Γουλανδρή – Μουσείο Κυκλαδικής Τέχνης. Δραστηριότητες 2000–2002* (2003) 10; *Museum of Cycladic Art* 105 (colour ill.).

Ht. at rim (front), 14.6 cm; Ht. with handle, 17.6 cm; Width of mouth (back to front) 4.7 cm; Diam. of foot, 6 cm.

Completely except for small parts close to the base, which are restored and repainted. Good glaze, puffed greenish at places. Additions in white (partly faded).

Head oinochoe. Wheel-made trefoil mouth, neck and high-swung handle attached to a moulded lower portion in the form of a female head which rests on a flat, slightly flaring base. Her hair is gathered in a glazed sakkos with a white ivy wreath on it; the protruding forehead hair is indicated by three rows of moulded blotches. She has arched eyebrows set high, a straight and prominent nose, closed lips, less distinctive cheeks and no ears. Eyebrows, contour of eyes and eye pupils in black, the last rendered by a dot in a circle. White used for the white of the eyes and the wreath. Handle, neck of vase and its base glazed. Hair and face reserved.

Class N (The Cook Class). About 480–470 B.C.

Attic vases in the form of human heads have been divided by Beazley into several classes on the basis of their moulded parts: see J. D. Beazley, *JHS* 49 (1929) 38–78; *ARV*<sup>2</sup> 1529–1552; 1697–1698; *Para* 501–505; *Add*<sup>2</sup> 385–388; I. Richter, *Das Kopfgefäß. Zur Typo-*

*logie einer Gefäßform* (1967) 37–40; F. Croissant, *BCH*.97 (1973) 205–225; W. R. Biers in W. G. Moon (ed.), *Ancient Greek Art and Iconography* (1983) 118–126.

The Goulandris example belongs to the largest class, Class N, also known as the Cook Class. For this class see Beazley, *op. cit.* 61–65; *ARV*<sup>2</sup> 1539–1544; 1698; 1704; *Para* 503–504; *Add*<sup>2</sup> 387; W. R. Biers, *Muse* 7 (1973) 17–20; Croissant, *op. cit.* 219–223, nos. 3–4.

For vases of this class see more recently *L'art grec au musée Saint-Raymond. Catalogue raisonné d'une partie de la collection* (1993) 49, no. 29 (H. Bordier); *San Antonio Museum* 252, no. 131 (W. R. Biers); Steinhart, *Sammlung Zimmermann* 158–159, no. 37; C. L. Sismanidis, *CVA Thessaloniki* 1, 37–38, text to pl. 53; *Gravisa* 6, 142–143, no. 791; A. M. Moretti Sgubini (ed.), *Veio, Cerveteri, Vulci: Città d'Etruria a confronto. Catalogo della Mostra. Roma, Museo Nazionale Etrusco di Villa Giulia, Villa Poniatowski, 1° ottobre – 30 dicembre 2001* (2001), 154 no. II.B.6.1 (A. Maggiani – M. A. Rizzo); L. V. Benson, *CVA Missouri* 1, 38–39, text to pl. 33 (the one discussed by Biers, *op. cit.* [1973]); M. P. Baglione in M. Bentz – C. Reusser (eds.), *Attische Vasen in etruskischem Kontext. Funde aus Häusern und Heiligtümern* (2004) 96, fig. 20; 105 n. 60; *Vases en voyage de la Grèce à l'Etrurie, 23 Janvier 2004 à fin Avril 2007* (2004) 105, no. 78 (D. Frère – M.-H. Santrot); N. Kunisch, *CVA Bochum* 2, 30–31, text to pl. 25, 5–6 and 7–8. For the chronology within the Cook Class more specifically see Beazley, *op. cit.* 64; Croissant, *op. cit.* 222–223; Biers, *op. cit.* (1973) 20, n. 7.

Particularly close stylistically to the Goulandris example is a fragment of a head oinochoe from Aegina (D. Williams, *AA* 1987, 637, fig. 8, no. A 24); note especially how one eyebrow is set higher than the other. An ivy wreath appears also on the head oinochoe Tarquinia RC 6216 (L. Campus, *Materiali del Museo Archeologico Nazionale di Tarquinia*, 2. *Ceramica attica a figure nere. Piccoli vasi e vasi plastici* [1981] pl. XCI, no. 73).

For their special meaning and use see more recently Biers, *op. cit.* (1983) esp. 121; *Kunst der Schale* 267; E. D. Reeder (ed.), *Pandora. Women in Classical Greece* (1995) 214–215; Steinhart, *Sammlung Zimmermann* 158–159, no. 37; Barresi – Valastro, *Vasi attici* 87, no. 65; V. Sabetai, *CVA Thebes* 1, 78–79, text to pl. 71.



AKAΔHMIA

## PLATE 15

1-6 (and Plate 33, 1). Fig. 6. Lekythos.

N. P. Goulandris Collection, 780.

Christie's, London 10.12.1981, 54, no. 245 (Amasis Painter); Marangou, *Goulandris Collection*<sup>1</sup> 21 (colour ill.); 77-78, no. 115 (Amasis Painter); D. von Bothmer, *The Amasis Painter and his World* (1985) 170, no. 40 (C Painter); E. Böhr, *Gnomon* 59 (1987) 251 (C Painter); *ADelt* 39 (1984) [1989] Chron., 351, n. 5; 353 (Amasis Painter); Marangou, *Goulandris Collection*<sup>2</sup> 78-79, no. 115 (Amasis Painter); Heesen, *Theodor Collection* 73, no. 10; 75, n. 5 (Malibu Painter); P. Valavanis, *CVA Marathon*, 23, text to pls. 8, 1-4; 9, 1-3 (Amasis Painter); *Museum of Cycladic Art* 96 (colour ill.) (Amasis Painter or C Painter); A. A. Lemos, *CVA Rhodes* 1, 103, text to pls. 74-75 (Amasis Painter).

Ht., 17.6 cm; Diam. of mouth, 3.8 cm; Diam. of shoulder, 11 cm; Diam. of foot, 6 cm.

Mended but missing small parts from its mouth, neck and foot, which are restored and repainted. Surface damaged in places. Brownish red wash applied over the reserved areas with visible traces of strokes. Good glaze, partly misfired and extensively worn. Rather limited incision. Additions in brownish red and white, the latter largely faded.

Echinus mouth rounded on top, glazed inside and out. Neck reserved, set off from the shoulder by a ridge painted red. The sloping shoulder is divided by a slight groove into an upper glazed part and a lower one, decorated with a chain of upright lotus buds connected by intersecting stems; drop-like dots in the interstices. Body with swelling contour tapering to echinus 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; side and underside reserved. Flat, strap-handle glazed on the outside only.

A man on horseback gallops to the r. He wears a short-sleeved chitoniskos and a fillet on his head. He is flanked by four male figures turned towards him. Closer to the horseman are two naked males with a wrap draped over their raised arm - a bearded one on the l. and a younger one on the r. - who gesture vividly. These are followed by two draped men.

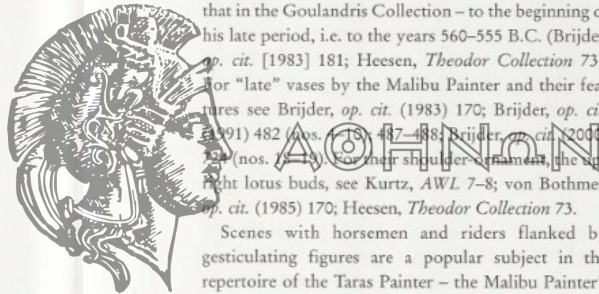
Red: fillet on horseman's head; wraps of naked men and fillets on their heads; horse's neck and hindquarters.

White: horseman's clothing; patterns on the drapery of the other figures (thick dots on the wraps of the nude figures and dotted flowers on the garments of the draped men).

Malibu Painter [Brijder]. 560-555 B.C.

Our lekythos formerly referred to as a work either by the Amasis Painter (Christie's, loc. cit.; Marangou, *Goulandris Collection*<sup>1</sup>, loc. cit.; eadem, *Goulandris Collection*<sup>2</sup>, loc. cit.; Lemos, loc. cit.) or by the C Painter (von Bothmer, loc. cit.; Böhr, loc. cit.) has been more recently assigned to the Malibu Painter (H. A. G. Brijder in Heesen, *Theodor Collection*, loc. cit.). The Malibu Painter, thus named by Brijder after a cup in Malibu (H. A. G. Brijder, *Siana Cups I and Komast Cups* (1983) 258, no. 247, pls. 44 a-b; 46 f), worked in the C Painter's workshop. Brijder attributed to the Malibu Painter vases originally listed by Beazley either under the "manner of the C Painter" or under the "C Painter himself" (*ABV* 52 ff.), namely Siana cups as well as a few vases of other shapes (Brijder, op. cit. [1983] 169, n. 492; H. A. G. Brijder, *CVA Amsterdam* 2, 15; M. Pipili, *MusBenai* 3 [2003] 18, n. 4).

For the Malibu Painter see Brijder, op. cit. [1983] 169-181; 255-259 (nos. 216-252); H. A. G. Brijder, *Siana Cups II. The Heidelberg Painter* (1991) 481-482 (nos. 1-10); 487-488; idem, *CVA Amsterdam* 2, 15-16, text to pls. 75, 4 and 75, 5; *Atleti e guerrieri* 155, no. 11.6; 157, no. 11.8; 177, no. 16.3; Heesen, *Theodor Collection* 73-75, no. 10; 115-117, no. 25; *Samos XXII*, 125, no. 52; H. A. G. Brijder, *Siana Cups III. The Red-Black Painter, Griffin-Bird Painter and Siana Cups Resembling Lip-Cups* (2000) 669, n. 562 (with additional literature); 723-724 (nos. 11-17); Pipili, op. cit. 9-21, esp. 9-13 and 18-21. Although Brijder's reattributions and attributions to "new" painters have been questioned by some reviewers (see D. C. Kurtz, *CLR* 35 [1985] 345; T. H. Carpenter, *JHS* 106 [1986] 252; D. von Bothmer, *Gnomon* 59 [1987] 716-721), the hand of the Malibu Painter is distinguishable (for the painter's stylistic features see Brijder, op. cit. [1983] 177-179; *CVA Amsterdam* 2, loc. cit.; cf. also J.-J. Maffre in G. Rizza - F. Giudice [eds.], *I vasi attici ed altre ceramiche coeve in Sicilia*, II, *CronA* 30 [1991] 187; *Samos XXII*, loc. cit.; Pipili, op. cit. 18, n. 4).



In addition to our example Brijder (Heesen, *Theodor Collection* 75, n. 5) has also assigned to the Malibu Painter the following lekythoi: Orvieto 296 (*ABV* 58, 126; *Add*<sup>2</sup> 16; von Bothmer, op. cit. [1985] 38, fig. 20), Kerameikos 6159 (*ABV* 58, 127; *Add*<sup>2</sup> 16; B. Fehr in S. Settis (ed.), *I Greci. Storia, Cultura, Arte, Società*, vol. 2: *Una storia greca* [1996] 823, fig. 36; A. Schnapp, *Le chasseur et la cité* [1997] 248, no. 177 [drawing]), Oberlin 41.44 (*ABV* 58, 128; *Add*<sup>2</sup> 16; *LIMC* I [1981] 589 s.v. Amazones no. 22, pl. 444 [P. Devambez - A. Kauffmann-Samaras]), Theodor Collection (Heesen, *Theodor Collection* 73, no. 10) and Cambridge 37.6 (*CVA Cambridge* 2, pl. 2, 1 a-b).

As for the dating of these lekythoi, Brijder suggested that the lekythos in Orvieto belongs to the painter's early period (Brijder, op. cit. [1983] 179), the lekythos in Kerameikos to his middle period (Brijder, op. cit. [1983] 180) and all the other ones - including that in the Goulandris Collection - to the beginning of his late period, i.e. to the years 560-555 B.C. (Brijder, op. cit. [1983] 181; Heesen, *Theodor Collection* 73). For "late" vases by the Malibu Painter and their features see Brijder, op. cit. (1983) 170; Brijder, op. cit. [1991] 482 (nos. 15; 487-488; Brijder, op. cit. [2000] 39 (nos. 2-4)). For their shoulder ornament, the upright lotus buds, see Kurtz, *AWL* 7-8; von Bothmer, op. cit. (1985) 170; Heesen, *Theodor Collection* 73.

Scenes with horsemen and riders flanked by gesticulating figures are a popular subject in the repertoire of the Taras Painter - the Malibu Painter's closest colleague - and appear on cups by the C Painter as well. The horsemen and young riders on such scenes are interpreted as aristocratic citizens shown in their activities: see E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agonistischem Zusammenhang* (1990) 59-62; Brijder, op. cit. (2000) 669, n. 563; V. Sabetai, *CVA Thebes* 1, 44-45, text to pl. 31; Pipili, op. cit. 12-13. For similar scenes on band-cups see Froning, *Museum Folkwang* 149, no. 59; *Kunst der Schale* 126-129 (U. Vedder). The scene on our lekythos combines features of a cavalcade and of an athletic scene: the rider is bearded and dressed as a horseman but does not hold a lance, thus looking like an athlete (for a detailed discussion of cavalcades, horse-races and the differences between them see Brijder, op. cit. [1983] 125; 127-128).

On horse-races see H. A. Harris, *Sport in Greece and Rome* (1972) 151-171; R. Patrucco, *Lo sport nella Grecia*

*antica* (1972) 373-403; D. Bell, *Stadion* 15 (1989) 167-190; W. Decker, *Sport in der griechischen Antike* (1995) 105-115; S. G. Miller, *Ancient Greek Athletics* (2004) 75-78; 259-260. For the connection of scenes with horse-races to the equestrian contests which were added to the Panathenaic Games after their reorganisation at 566/565 B.C. see Marangou, *Goulandris Collection*<sup>1</sup> 21 (for the earlier literature); Pipili, op. cit. 12; 19, n. 17 (for more bibliographical references).

## PLATE 16

1-5 (and Plate 33, 2). Fig. 7. Lekythos.

N. P. Goulandris Collection, 794. Formerly in the Loukia Spourigiti Collection, inv. no. 1.

Marangou, *Pepragmena* 1, 38, pl. 29; Marangou, *Goulandris Collection*<sup>2</sup> 190, no. 295.

Ht. (restored), 15 cm; Diam. of shoulder, 7.6 cm; Diam. of foot, 5 cm.

Missing mouth, neck and handle, which are restored and repainted. A splinter is missing from the foot. Lustrous glaze, extensively worn especially at the lower part of the body. Red wash applied over the reserved areas. Additions in white and purplish red.

Echinus mouth, rounded on top, glazed inside and out. Neck reserved, set off from the shoulder by a slight ridge, painted red. Body tapering to echinus foot. Picture-scene on the upper part of the body, framed by a dilute glaze line on top and below. Lower part of body glazed. Foot glazed on top; side and underside reserved. Flat resting surface, nipple underneath. Strap-handle glazed on the outside only.

On the shoulder, a siren with outstretched wings is shown in profile to the r. with her head turned back; she is flanked by two draped figures. Nonsense inscriptions in the field. On the body, three youths are illustrated running to r.; they take long strides, their bodies slightly inclined forwards and their arms swinging. A pillar on either side indicating the place.

Red: hair of draped figures, thick dots on their drapery and the part that falls over their upraised arm; bands on siren's wings; athletes' hair; on the chest of the first athlete on the r., around the nipples.

White: siren's face, neck, chest and bands on her wings; dotted patterns on the garments of the draped figure on the r.

Taleides Painter [Kathariou]. 540-530 B.C.

Taleides' signature as potter appears on vases of many different forms, namely amphorae, oinochoai, lekythoi, cups and a loutrophoros. Most of these vases, perhaps all, were decorated by one artist, known as the Taleides Painter. Two early works of the Taleides Painter, the hydriai in the Louvre (*ABV* 174, 5 and 7), are signed by the potter Timagoras, whereas one of his late lekythoi in Malibu was potted by Amasis.

For the Taleides Painter see Haspels, *ABL* 33; *ABV* 174–177; 688; *Para* 62; 72–73; *Add<sup>2</sup>* 49. For the artist and vases painted by his hand see also B. Legakis, *AntK* 26 (1983) 73–76; D. von Bothmer, *The Amasis Painter and his World* (1985) 229, Appendix 1; *Agora* XXIII, 37; 42; 44; F. Lissarrague, *The Aesthetics of the Greek Banquet* (1990) 60; H. Mommsen, *CVA* Berlin 7, 50–51, text to pl. 40; *San Antonio Museum* 90–92, no. 42 (B. Cohen); Heesen, *Theodor Collection* 18, no. 7; 127–129, no. 29; *Atleti e guerrieri* 177, no. 14.7; 273, no. 70.56; Ch. Papadopoulou-Kanellopoulou, *Ιερό της Νύμφης. Μελανόμορφες λουτροφόροι* (1997) 168, no. 393; *Christie's, New York* 4.6.1999, 10–11, no. 10; E. P. Vivliodetis, *Archaïognosia* 10 (1999) 115–131; A. A. Lemos, *CVA* Rhodes 1, 102–104, text to pls. 74–75.

For his lekythoi more specifically see J. Beazley, *AJ* 58 (1954) 187–188; *ABV* 175, 8–14; *Para* 73; *Add<sup>2</sup>* 49; Legakis, *loc. cit.*; *Atleti e guerrieri* 273, no. 70.56; Vivliodetis, *loc. cit.*; *Sotheby's, New York* 5.6.1999, 98–99, no. 144.

For the foot-race on the body area and the stylistic features of the runners, on which the attribution to the Taleides Painter is mainly based, cf. the similarly rendered athletes on the shoulder of his lekythoi in Eleusis (*ABV* 175, 9; photo at the Beazley Archive) and in Oxford (*ABV* 175, 10; *CVA* Oxford 2, pl. 3, 27). One may also compare them to the youth pursuing centaurs on the lost lekythos once Bordon Wood (*ABV* 175, 14; Haspels, *ABL* pl. 13, 1). A siren between two lions decorates the shoulder of two more slightly earlier lekythoi by him in Harvard (*ABV* 175, 8; *Para* 73; Beazley, *op. cit.*, pl. 28) and in the Basel Market (*MuM* 56 [19.2.1980] 29, no. 67, pl. 23). Draped males looking at the siren, as on the shoulder of the Goulandris lekythos, are depicted on the body of the two above mentioned lekythoi and on the shoulder of the lekythos in the Getty Museum (Vivliodetis, *op. cit.*, pls. 24–25). For the use of added red on athletes' hair and on the chest of the athlete on the r. of the Goulandris lekythos, around his nipples,

cf. the composition on the body of his lekythos in Harvard (*loc. cit.*) and especially the figure of the naked male on the l. For the nonsense inscriptions cf. an amphora in his manner from the Market (*Christie's, New York* 4.6.1999, 10–11, no. 10).

Worth mentioning also is the fact that the runners on the Goulandris lekythos, as well as on his lekythoi in Eleusis and Oxford, are shown in vigorous motion, denoting that they participate in a sprint-race. Whether this is a *stadion* or a *diaulos* race, it is not possible to say. A rare case where the kind of spread-race depicted can be identified with certainty is that on a fragment of a mid-6<sup>th</sup>-century Panathenaic amphora by the Painter of Boston C.A. in Athens 2468 (*ABV* 69, 1; N. Kaltsas [ed.], *Agon. National Archaeological Museum 15 July – 31 October 2004* [2004] 102, no. 101), on which the runner is accompanied by the eloquent inscription ΔΙΑΥΛΟΔΡΟΜΟ ΕΙΜΙ.

For the foot-race in general see E. N. Gardiner, *Athletics of the Ancient World* (1930) 128–143; H. A. Harris, *Greek Athletics and Athletics* (1964) 64–77; J. Jüthner, *Die athletischen Leibesübungen der Griechen II* (1968) 15–156; R. Patrucco, *Lo sport nella Grecia antica* (1972) 91–131; B. Legakis, *Athletic Contests in Ancient Greece* (Paris, Chicago) 1972, 2–82; G. Kyle, *Athletics in Ancient Athens, Mnemosyne* Suppl. 95 (1987) 178–180; N. Yalouris (ed.), *The Eternal Olympics. The Art and History of Sport* (1979) 155–175 (Kl. Palaeologos); J. Neils (ed.), *Goddess and Polis. The Panathenaic Festival in Ancient Athens* (1992) 82–83 (D. G. Kyle); W. Decker, *Sport in der griechischen Antike* (1995) 66–74; S. G. Miller, *Ancient Greek Athletics* (2004) 31–46; *idem, Arete. Greek Sports from Ancient Sources* (2004) 21–25; U. Sinn, *Das antike Olympia. Götter, Spiel und Kunst* (2004) 141–147.

For scenes with sirens flanked by draped figures on band-cups and their interpretation cf. B. Fellmann, *CVA* Munich 11, 53, text to pl. 46, 4–6; *Kunst der Schale* 101–102; 155–156. For sirens see below, text to Pl. 55, 5–8 and for sphinxes similarly flanked by draped figures see below, text to Pl. 43, 1–4.

## PLATES 17–18

And Plate 33, 3. Fig. 8. Lekythos.

N. P. Goulandris Collection, 1104. Formerly in the Athanassios Chatzidimos Collection, inv. no. 210.



*Adelt* 43 (1988) Chron., 689; Marangou, *Pepragmena* 2, 28, fig. 30; 62; V. Sabetai, *CVA* Thebes 1, 70, text to pl. 62, 1–3; S. Pfisterer-Haas, *Jdl* 117 (2002) 18; 65, no. SB 78; A. Shapiro in B. Schmaltz – M. Söldner (eds.), *Griechische Keramik im kulturellen Kontext. Akten des Internationalen Vasen-Symposiums in Kiel vom 24.–28.9.2001* (2003) 96, n. 3; pl. 17, 3 a–c; *Museum of Cycladic Art* 97 (colour ill.).

Ht., 31.7 cm; Diam. of mouth, 7 cm; Diam. of shoulder, 12.1 cm; Diam. of foot, 9.5 cm.

Mended. Rim chipped off. Surface damaged at places. Good glaze misfired greenish black at the lower part of the body and extensively worn. Additions in red and white.

Calyx mouth, glazed inside and out but reserved on top. Neck reserved, set off from the shoulder by a slight ridge with a red line on top followed by a row of schematic unenclosed tongues. Body tapering to echinus foot with a ridge at their join. On top of the figure-scene a double dot band bounded by two dilute glaze lines on top and a single one below. Groundline below followed by a red line. Lower part of body glazed apart from a reserved band framed by a red line on top and below. Feet glazed on top and on the outer part of the sole, underside reserved. Traces of a red line around topside of foot. Strap-handle glazed on the outside only.

On the shoulder, two fighting cocks flanked by a lion on the l. and a boar on the r. On the body, two females fetching water at a double-spouted fountain. They are stepping forward and gesture with their outstretched hands. They have placed their hydriai (the l. one is seen from the back and the r. one from the front) one under each of the lion's head spouts from which water streams into them. Both females wear chiton and himation and hair-bands. Behind the one on the l. a youth dressed in a himation watches them. He is leaning with his l. arm on a stick while gesturing with his upraised r. hand. The herm depicted on the r. side reveals that the scene is taking place in the open.

Red: fillet on the youth's head; hair on women's forehead, their head-bands, irises of their eyes, lower border of the garments of the woman on the l. and dots on the drapery of the other one; tongues on lion-spouts; cap and line on the cock on the l.; cap and comb on the cock on the r.

White: female flesh and dots on the drapery of the woman on the r.; lines on the fountain and teeth of the

lion's heads; streaming water; lion's teeth and underbelly; boar's tusk.

Diosphos Painter [Jubier-Galinier]. About 520–510 B.C.

For the Diosphos Painter, an artist who specialized in lekythoi and neck-amphorae, see Haspels, *ABL* 94–130; 232–241; *ABV* 346; 482; 507; 508–511; 668; 702–703; 716; *Para* 246; 248–250; 255; 318; *Add<sup>2</sup>* 127–128; Kurtz, *AWL* 96–102; C. Jubier-Galinier, *La production du peintre de Sappho dans l'atelier des peintres de Sappho et de Diosphos. Parcours d'un artisan à figures noires parmi les ateliers athéniens de la fin de l'archaïsme* (Diss. University of Montpellier III, 1996) (*non vidi*); C. Jubier-Galinier – A.-F. Laurens, *Topoi* 8 (1998) 731–748; C. Jubier in M.-C. Villanueva-Puig et al. (eds.), *Céramique et peinture grecques. Modes d'emploi. Actes du Colloque international, École du Louvre, 26–28 Avril 1995* (1999) 181–186; C. Jubier-Galinier in P. Rouillard – A. Verbanck-Piérard, *Le vase grec et ses destins* (2003) 79–89.

For works by the Diosphos Painter see more recently *Centaur's Smile* 190–191, no. 34 (J. M. Padgett); 203–206, no. 39 (A. Balco Sulzer); E. Kunze-Götte, *CVA* Munich 14, 29–30; 45–46, text to pls. 21, 4; 42, 3; W. D. J. van de Put, *CVA* Amsterdam 3, 32–37; 62–65, text to pls. 165–166; 182–183; N. Eschbach, *CVA* Göttingen 3, 147–149, text to pls. 84, 5–6.7; 85, 3–6.

Our lekythos is not of shape DL, as one might expect for a lekythos painted by the Diosphos Painter. In our opinion, comparable to it are two contemporary Leagran lekythoi of compromise shape: Malibu 86.AE.134 (*CVA* Malibu 2, pls. 68, 1–3; 70, 2–3) and another one in a German private collection (M. Kunze [ed.], *Griechische Vasen aus der Sammlung von Fritz Lichtenbalm Hamburg-Arosa. Sonderausstellung Winkelmann-Gesellschaft, Winkelmann-Museum Stendal 27. Februar – 6. Mai 2002* [2002] 8–9; 19 [A. Rensing]).

For the shoulder decoration, cf. particularly a lekythos by the Diosphos Painter in Syracuse 24149 (Haspels, *ABL* 235, 65; photo at the Beazley Archive), the shoulder of which is decorated with two confronted animals, a lion and a boar. A lion and a boar draw the chariot of Kadmos and Harmonia on his neck-amphora in Paris CA 1961 (Haspels, *ABL* 239, 135; Cavalier, *Musée Calvet* 435, fig. 130). Isolated lions appear on many other vases by this



painter: see selectively Agrigento C 846 (Haspels, *ABL* 233, 18; pl. 36, 4 a), Mississippi 77.3.58 (Haspels, *ABL* 239, 136; *CVA* Robinson 1, pl. 30, 1 b), New York X.21.15 (Haspels, *ABL* 239, 138; *CVA* New York 4, pl. 50, 1), Oxford 1884.710 (Haspels, *ABL* 238, 129; *CVA* Oxford 3, pl. 25, 1) and Paris CA 1706 (Haspels, *ABL* 237, 109, pl. 37, 4). For the cocks, cf. Berlin F 2032 (Haspels, *ABL* 237, 108; pl. 37, 1 b).

For the figure-type of the male shown leaning on his stick, cf. Göttingen K 419 (*CVA* Göttingen 3, pl. 85, 3) and Naples 86383 (*CVA* Naples 5, pl. 76, 4); cf. also Leiden I. 1955/1.2 (*CVA* Leiden 2, pl. 68, 3). For the iconographic types and the stylistic features of the females cf. Kerameikos 1488 (*Kerameikos* VII, 2, pl. 53, no. 278.5) and Berlin F 1837 (*ABV* 509, 121; 703; *Para* 248; *CVA* Berlin 5, pl. 43, 3).

On cocks in general see J. Pollard, *Birds in Greek Life and Myth* (1977) 88–89; O. Keller, *Die antike Tierwelt*, 2 (1980<sup>2</sup>) 131–145; N. Benecke, *Der Mensch und seine Haustiere. Die Geschichte einer jahrtausendalten Beziehung* (1994) 362–373; E. Grabow in Schmalz – Söldner, *op. cit.* 140–141. On cockfighting more specifically see H. Hoffmann, *RA* 1974, 195–220; J. Dumont, *Pallas* 34 (1988) 33–44; H. Hoffmann, *Hephaistos* 9 (1988) 143–162, esp. 143–150; *Kunst der Schale* 108–110 (B. Fellmann); K. Braun in R. Wünsche – F. Knauf (eds.), *Lockender Lorbeer. Sport und Spiel in der Antike. Staatliche Antikensammlungen Munich* (2004) 402–407; K. Kathariou, *NumAntCl* 35 (2006) 105–122. On cocks and cockfighting see also below, text to Pl. 24, 2–4.

For fountain houses in general see F. Glaser, *Antike Brunnenbauten (KPHNAI) in Griechenland* (1983) esp. 181–187; some of their architectural elements are further discussed by A. K. Orlandos, *AEphem* 1916, 94–107; J. G. Pedley in *Papers on the Amasis Painter and his World* (1987) 63–80, esp. 76 ff.; R. Tölle-Kastenbein, *Das archaische Wasserleitungsnetz für Athen und seine späteren Bauphasen* (1994) 88–100; M. Mertens-Horn in A. Cambitoglou – E. G. D. Robinson (eds.), *Classical Art in the Nicholson Museum, Sydney* (1995) 71–83, esp. 75 ff.; E. Grabow, *Schlängelnbilder in der griechischen schwarzfigurigen Vasenkunst* (1998) 108–119; P. Danner in M. Fano Santi (ed.), *Studi di archeologia in onore di Gustavo Traversari* (2004) 243–280, esp. 261–263. For herms and their representations see H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 128–132; 165.

Scenes with “women at fountain” become really popular in the last quarter of the 6<sup>th</sup> century B.C. and continue down to the beginning of the 5<sup>th</sup> century. Such scenes are represented mainly on hydriai and rarely on vases of other shapes: for a selection of examples see V. Sabetai, *CVA* Thebes 1, 69 ff.; S. Pfisterer-Haas, *JdI* 117 (2002) 65 ff. For the social status of the women represented and the interpretation of the fountain scenes see E. Diehl, *Die Hydria* (1964) 131–133; R. Olmos – L. J. Balsameda, *AEspA* 50–51 (1977–1978) 15–30; D. Williams in A. Cameron – A. Kuhrt (eds.), *Images of Women in Classical Antiquity* (1983) 92–106, esp. 103 ff.; L. Hannestad in *AGRP* Amsterdam, 252–255; E. C. Keuls, *The Reign of the Phallus. Sexual Politics in Ancient Athens* (1985) 229–240; W. Martini, *Giessener Universitätsblätter* 2 (1986) 90 ff. (*non vidi*); I. Manfrini-Aragno in Ch. Bron – E. Kassapoglou (eds.), *L'image en jeu. De l'antiquité à Paul Klee* (1992) 127–148; E. Manakidou, *Hephaistos* 11–12 (1992–1993) 51–91; H. Killet, *Zur Ikonographie der Frau auf attischen Vasen archaischer und klassischer Zeit* (1994) 172–190; Sabetai, *loc. cit.*; Lewis, *Athenian Woman* 1–4, 71–75; Pfisterer-Haas, *op. cit.* 1–79, esp. 1–18; M. Tiverios, *L'acqua negli stadi. Impagini di giuoco, vasellame, culti saltatori e in grotta* (2005) 17–23; Shapiro, *op. cit.* 96–98; M. A. Tiverios in *Otium. Festschrift für Volker Michael Stročka* (2005) 384 ff. For some rare vase-paintings depicting men (instead of women) at fountains and their interpretation see J. G. Younger in A. O. Koloski-Ostrow – C. L. Lyons (eds.), *Naked Truths. Women, Sexuality, and Gender in Classical Art and Archaeology* (1997) 135. Referring to the scene on our lekythos more specifically, the posture and the gesture of the youth on the l. leaves no doubt about its interpretation as a courtship scene. For such scenes see below, text to Pl. 80, 1–4.

## PLATES 19–20

And Plate 33, 4. Fig. 9. Lekythos.

N. P. Goulandris Collection, 2.

*Para* 218 (Edinburgh Painter); *Add<sup>2</sup>* 120 (its inventory number is incorrectly given as 556); Marangou, *Benaki Exhibition* 287–288, no. 160; Marangou, *Tokyo Exhibition* 152; 214, no. 188; Marangou, *Goulandris Collection<sup>1</sup>* 95–96, no. 137; *Agora* XXIII, 94, n. 176;



Marangou, *Goulandris Collection<sup>2</sup>* 96, no. 137; *LIMC* V (1990) 35 s.v. Herakles no. 1902 (W. Felten); *Museum of Cycladic Art* 101 (colour ill.).

Ht., 30.6 cm; Diam. of mouth, 7 cm; Diam. of shoulder, 11.5 cm; Diam. of foot, 8 cm.

Mended from several fragments. Missing parts restored. Surface relatively well preserved with some chipping and flaking. Lustrous glaze misfired red at places. The two figures on the l. have faded. Creamy white ground, thickly applied. Additions in brownish purple and white.

Calyx mouth glazed inside and out, reserved on top. Neck reserved, set off from the shoulder by a slight ridge painted red on top. Shoulder decorated with a band of debased tongues on top and a band of palmettes below. There are five palmettes (of nine fronds each) connected to each other by tendrils: a central one, pendent, with two sideward ones on either side. Cylindrical body tapering to foot. Below the join of shoulder to body a double dot band set between double glaze lines marks the top of the picture-field. A continuous single glaze line runs below, serving as a groundline, followed by two red lines. Lower part of body glazed. At the join of body to foot a slight ridge, set off by two red glazed lines. Vase foot glazed on top, reserved at its side. Underside reserved with a groove close to the resting surface. Handle ovate in section, glazed on the outside only.

Herakles' fight with the Nemean lion. The young hero holding the lion practically in the air seems ready to beat it down with his club. He is clad in a short chiton, whereas his rolled himation, bow, quiver and a scabbard with his sword hang above him. On either side of the scene, Hermes and Athena address the event. The god is shown wearing a short chiton, a himation, petasos and winged boots and holding a large *kerykeion* in his r. hand. The goddess is shown wearing a peplos, a short himation, a high-crested Attic helmet and a round shield (device: leaf) and holding a spear. The figure of a young warrior with short chiton, Corinthian helmet, round shield (device: water-bird in profile to l.) and spear closes the scene on the l. side.

Purple: fillet on Herakles' head; lion's mane and tongue; Hermes' beard, petasos and folds of his drapery; fillet on Athena's head, rim of her shield and details on her garments; the rim of the warrior's shield and his garment.

White: on Herakles' clothing and details on his arms shown hanging in the background; lion's teeth; on Hermes' chiton; Athena's flesh and details on her garments; on warrior's helmet; shield-devices.

Edinburgh Painter [Karouzou, von Bothmer]. About 500 B.C.

This artist, thus named after a lekythos in Edinburgh (Haspels, *ABL* 216, 7; *CVA* Edinburgh, pl. 13, 9–12), decorated vases of several shapes (e.g. neck-amphorae, amphorae, hydriai, oinochoai and lekanides) but is known primarily as a painter of lekythoi. He is credited with the establishment of the standard cylinder type, the white slip and the use of black paint for the exposed female flesh. For the Edinburgh Painter see Haspels, *ABL* 86–89; 215–221; *ABV* 476–480; 670; 671; 695; 700; *Para* 161; 217–221; 317; *Add<sup>2</sup>* 120–121; Kurtz, *AWL* 13–14; *Agora* XXIII, 94 and *passim*; Robertson, *Vase-painting* 73; 130; 131; I. Wehgartner in G. Erath et al. (eds.), *Komos. Festschrift für Thuri Lorenz zum 65. Geburtstag* (1997) 145–148.

For works by the Edinburgh Painter see also *San Antonio Museum* 120–121, no. 60 (H. A. Shapiro); 122–123, no. 61 (B. Cohen); Steinhart, *Sammlung Zimmermann* 77–81, no. 15; N. Sidorova, *CVA* Moscow 1, 32, text to pl. 33, 1–2; *Atleti e guerrieri* 154, nos. 9.2 and 10.1; 239, no. 45.1; 254, nos. 60.2 and 60.3; 313, no. 97.1; Barresi – Valastro, *Vasi attici* 29, no. 8; T. Melander, *CVA* Copenhagen, Thorvaldsens Museum 1, 60–61, text to pls. 46; 52; W. R. Biers, *CVA* Missouri 1, 20, text to pl. 19; *Centaur's Smile* 207–209, no. 40 (J. M. Padgett); *Ta Attika* 279–283, nos. F4–F21; E. Kunze-Götte, *CVA* Munich 14, 39–40, text to pl. 33, 4; 36; E. Moignard, *CVA* Aberdeen, 9, text to pl. 13, 4–6.

His working activity is dated from about 510 B.C. to 490 B.C., if not later: see Haspels, *ABL* 87–89; Kurtz, *AWL* 14; *San Antonio Museum* 122, no. 61; *Centaur's Smile* 207. On his earlier lekythoi, which have the customary orange-red clay background, the shoulder is decorated with seven palmettes and a second white is applied to the female flesh, whereas his later lekythoi are white-ground; their shoulder ornament comprises five palmettes and the female flesh is left black. The Goulandris lekythos combines features of both his earlier and later works, and should thus be placed between the artist's two phases.

For Herakles' fight with the lion in general see K. Rakatsanis, *Herakles im Löwenkampf. Eine ikonographische Untersuchung zur attischen Vasenmalerei* (Diss. Innsbruck, 1977); *LIMC* V (1990) 16–34 s.v. Herakles nos. 1762–1989; pls. 33–52 (W. Felten); *Herakles-Herkules* 68–90; 382; 398–403 (nos. 1–45) (B. Kaeser); Lushey, *Rechts und links* 18–19. See also below, text to Pls. 26, 1–6 and 46, 1–5.

The Edinburgh Painter decorated two more lekythoi with this theme: Basel 1921.337 (Haspels, *ABL* 217, 26; *CVA* Basel 1, pl. 55, 1.4) and Palermo 144 (Haspels, *ABL* 218, 45; *Ta Attika* 281, no. F10). On these vases hero and animal struggle in an upright position, whereas on our example the iconographic scheme used is without exact parallel. For the figure-types of Athena and Hermes cf. *CVA* Providence 1, pl. 12, 1 a–c; *CVA* Musée Rodin, pls. 14, 9; 15, 1–4. For the figure-type of the warrior on the l. side of the Goulandris lekythos cf. *CVA* Cleveland 1, pl. 19; *CVA* Warsaw 1, pl. 29, 1–3. The fact that the warrior is not shown looking at the fight of Herakles with the lion but at the other side implies that it is simply a "supplementary" figure; for such figures see Tiverios, *Problemata* 25–31. As a diagnostic feature of the Edinburgh Painter, it is worth mentioning here that Athena's high-crested helmet partly extends into the pattern band on top of the figure-scene; for similarly rendered helmets see selectively *Agora* XXIII, pl. 25, no. 215; *CVA* Adria 2, pl. 50, 1; *CVA* Moscow 1, pl. 33, 1–2; *San Antonio Museum* 121, no. 60; *Ta Attika* 283, no. F14 (Haspels, *ABL* 221, 2).

A leaf as a shield-device occurs on two other vases by the Edinburgh Painter: a lekythos in Warsaw (*CVA* Warsaw 1, pl. 29, 1) and a neck-amphora in Manchester (*ABV* 477). It appears more commonly on red-figure vases: see e.g. *CVA* Mainz 2, pl. 41, 1–2; *CVA* London 9, pls. 5 b; 78 a. For this motif see J. D. Beazley, *BSA* 46 (1951) 13–14.

## PLATES 21–22

And Plate 33, 5. Fig. 10. Lekythos.

N. P. Goulandris Collection, 265.

*Para* 256 (Theseus Painter); *Add*<sup>2</sup> 129; F. Brommer, *AAA* 5 (1972) 455–459, figs. 5–9; F. Brommer, *Hephaistos. Der Schmiedegott in der antiken Kunst* (1978) 19; 207, no. A 4; *LIMC* IV (1988) 228 s.v.

Gigantes no. 296 (F. Vian with the collaboration of M. B. Moore) and 647 s.v. Hephaistos no. 205 (A. Hermay); Marangou, *Benaki Exhibition* 148, n. 1; 289–290, no. 161; Marangou, *Tokyo Exhibition* 77; 214–215, no. 189; Hornbostel, *Sammlung Kropatscheck* 107, no. 63; Marangou, *Goulandris Collection*<sup>1</sup> 83, no. 121; Marangou, *Goulandris Collection*<sup>2</sup> 84, no. 121; Marangou, *Pepragmena* 1, 12, n. 9; 66; H. A. Shapiro, *Art and Cult under the Tyrants in Athens. Supplement* (1995) 14, n. 112, pl. 76 c; Fritzilas, *Theseus Painter* 120, no. 212; 121; 133, figs. 44–45; pl. 59; Borgers, *Theseus Painter* 15, n. 63; 16; 40, n. 238; 41, n. 240; 42, n. 252; 43, n. 262; 44; 70; 88; 158, no. 126; figs. 20; 56; pl. 26 c–e.

Ht. 33–33.6 cm; Diam. of mouth, 7.6 cm; Diam. of shoulder, 12.3 cm; Diam. of foot, 8.1 cm.

Mended from several fragments with small missing parts, which are restored and repainted. Surface damaged at places, especially at joins. Lustrous glaze, unevenly applied with traces of strokes on the lower part of the body. Additions in red and white.

Calyx mouth glazed inside and out, reserved on top. Neck and shoulder reserved, set off from each other by a slight ridge painted red on top. On the shoulder a systematic decorative pattern follows: a band of five palmettes. There is a central configuration of three palmettes (one pendent between two side-ward ones) connected to each other by tendrils set between two isolated palmettes facing the handle; dots in the interstices. Cylindrical body tapering to foot. Below the join of shoulder to body, on top of the figure-scene, a band of two series of interconnected dots bordered by double dilute glaze lines on top and below. Groundline underneath followed by a red line. Lower part of body glazed. A shallow fillet at the join of body to foot, set off by a red line. Disc foot glazed on top and side; a red line on the upper edge of the side. Resting surface and underside reserved with a central nipple. Strap-handle glazed on the outside only.

Gigantomachy. Hephaistos wearing a short, belted chiton (and a baldric) strides to the r. Holding his opponent by the throat with his l. hand, he thrusts his tongs in his face. The giant, depicted with a helmet, corselet, short chiton, greaves and a round shield (device: tripod) tries to defend himself with the raised spear he is holding in his r. hand. To the aid of the falling giant comes another fully armed giant (with a



scabbard as well) who approaches Hephaistos from the back, threatening him with his spear (shield-device: bull's head). Shown on the r. is a female figure (Ge?) clad in a chiton and himation running to the r. while looking back. Fine, long schematized branches trail off in the background in all directions.

Red: dots on the garments of the female and fillet on her head.

White: female flesh; baldrics; details on warriors' helmets and shield-devices.

Theseus Painter. 495–490 B.C.

The Theseus Painter has been given this name by Haspels, because he chooses as subject for many of his vases the deeds of Theseus. He decorates mainly skyphoi and lekythoi as well as vases of many other shapes, i.e. alabastra, oinochoai, loutrophoroi, pelikai, amphorae, kyathoi and cups. For the Theseus Painter see Haspels, *ABL* 141–147; 249–254; *ABV* 518–521; 703–704; 716; *Para* 255–260; *Add*<sup>2</sup> 129–130; M. Eisman, *Attic Kyathos Painters* (Diss. Pennsylvania, 1971) 440–485; Kurtz, *AWL* 14–15 and *passim*; A. Malagardis, *Skyphoi attiques à figures noires. Typologie et recherches* (Diss. Paris, 1986) Part II, 2; *Agora* XXIII, pls. 25, 26, 27; O. Borgers, in R. E. Doerflinger, M. Moormann (eds.), *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12–17, 1998* (1999) 87–89; Batino, *Skyphos* 13; 33–36; 43; 50; 72; 88–89; 104–106; 109; 121–131; 133; 146; 157; 177; 207–210; 214; 250; 279–286, nos. 267–389; Fritzilas, *Theseus Painter*; Borgers, *Theseus Painter*.

For works by the Theseus Painter see more recently C. Houser (ed.), *From Myth to Life. Images of Women from the Classical World from the Celia and Walter Gilbert Collection, Smith College Museum of Art, Northampton, Massachusetts, March 12–October 10, 2004* (2004) 18; 58–59, no. 18; *Gravisca* 5, 278–282, nos. 712–721. For skyphoi by him and his circle, cf. also below, text to Pl. 36, 1–4.

For the painter's stylistic features see Haspels, *ABL* 142 ff.; Eisman, *op. cit.* 441 ff. and *passim*; M. Pipili, *CVA* Athens 4, 50; Fritzilas, *Theseus Painter* 213–225; Borgers, *Theseus Painter* 14–22; 29–32; 42–44; 49–50; 52; 53; 54–55; 57–58; 60. For the date of his oeuvre see Haspels, *ABL* 163–164; Eisman, *op. cit.* 443–446; Fritzilas, *Theseus Painter* 233–253 esp. 241 ff.; Borgers, *Theseus Painter* 66–80 esp. 72 ff.

The iconographic scheme used on our lekythos appears on many other vases by the Theseus Painter that are decorated with scenes with fights, e.g. Brussels A 1953 (Fritzilas, *Theseus Painter*, pl. 86, 246; Borgers, *Theseus Painter*, pl. 29 a). It is a common scheme on vases of that time depicting battle scenes. For the figure-type of Hephaistos cf. Herakles on the oinochoe discussed above, text to Pl. 13, 1–3 or Achilles fighting against Penthesilea: see M. Recke, *Gewalt und Leid. Das Bild des Krieges bei den Athenern im 6. und 5. Jh. v. Chr.* (2002) 16–17; 19; 109–118.

For parallels for the iconographic type of the god's fallen opponent see selectively Naples 81154 (Fritzilas, *Theseus Painter*, pl. 20, 60; Borgers, *Theseus Painter*, pl. 9 e); Corinth C-70-33 (Fritzilas, *Theseus Painter*, pl. 25, 51; Borgers, *Theseus Painter*, pl. 11 f). Worth mentioning here is also the oinochoe in Paris, Louvre F 342 (Fritzilas, *Theseus Painter*, pl. 49, 189; Borgers, *Theseus Painter*, pl. 38 a–b), on which the artist painted Polyphemus with a closed eye in order to denote that the Cyclops was asleep, as well as the skyphos London 1902.12-18.3 (Fritzilas, *Theseus Painter*, pl. 29, 86), on which the Theseus Painter rendered the dead lion (whose skin Herakles wears) so carefully that he indicated even the lashes of its closed eye. For similarly rendered closed eyes cf. also the defeated warrior on a Leagran lekythos in Athens (*ABV* 379, 279; *Agora* XXIII, pl. 76, no. 819) and the fallen giant on a hydria by this group in Berlin (*ABV* 665 [CHAIRIAS]; *CVA* Berlin 7, pl. 25, 1).

The female figure on the r. side, presumably Ge, is of a type used by the Theseus Painter either for figures of protagonists, as Thetis on the lekythos London 1904.7.-8.5 (Fritzilas, *Theseus Painter*, pl. 93, 256; Borgers, *Theseus Painter*, pl. 30 b) and Polyxene on the lekythos Athens 9684 (Fritzilas, *Theseus Painter*, pl. 84, 240) (reversed) or more widely for stock figures on vases with others as protagonists, as e.g. for the Nereids on the lekythos in London 1904.7.-8.5 (*loc. cit.*) and the fleeing female figures on the skyphos Laon 37966 (Borgers, *Theseus Painter*, pl. 11 a. c).

The round object that is shown grasped by Hephaistos' tongs may be interpreted as a red-hot lump of iron (*ωῆρος*) such as the one we know he used in the fight of the Olympian gods with the giants (Apollod., *Bibl.* 1, 6, 2). For Hephaistos in the Gigantomachy and his iconography see F. Vian, *La*

*Guerre des Géants* (1952) 90–91; 143–144; 207–208; *LIMC* IV (1988) 228; 262–263 s.v. Gigantes (F. Vian) and 647; 651 s.v. Hephaistos (A. Hermary); H. A. Shapiro, *Art and Cult under the Tyrants in Athens. Supplement* (1995) 13–14. For Ge in the Gigantomachy see Vian, *op. cit.* 2–3; 93; 96–101; 145; *LIMC* IV (1988) 171–172; 175 s.v. Ge nos. 1–9, pl. 97 (M. B. Moore). For the theme of the Gigantomachy see below, text to Pl. 45, 1–5.

For a bull's head as shield-device see above, text to Pl. 13, 1–3, and for the tripod Vaerst, *Schildzeichen* 136 ff.; 486 f.; Attula, *Schildzeichen* 218 ff.; N. Eschbach, *CVA Göttingen* 3, 113, text to pl. 65, 1.

### PLATE 23

1–3 (and Plates 24, 1; 33, 6). Fig. 11. Lekythos.

N. P. Goulandris Collection, 3.

Marangou, *Benaki Exhibition* 284–285, no. 158 (Athena Painter); Hornbostel, *Sammlung Kropatscheck* 109, no. 64; Marangou, *Goulandris Collection*<sup>1</sup> 82, no. 120; Marangou, *Goulandris Collection*<sup>2</sup> 83, no. 120; M. Steinhart, *AA* 108 (1993) 201, n. 1.

Ht. 30.7 cm; Diam. of mouth, 7.3 cm; Diam. of shoulder, 11.5 cm; Diam. of foot, 8.6–8.7 cm.

Mended. Missing small parts, which are restored and repainted. Mouth chipped off inside. Good glaze unevenly applied and misfired grey at the lower part of the body. Additions in red and white.

Calyx, widely flaring mouth, glazed inside and out but reserved on top with a red line on both edges. Neck and shoulder reserved. Neck set off from the shoulder by a slight ridge with a red line on top. On shoulder, a band of debased tongues followed by a band of seven palmettes divided into three groups: a central group of three palmettes (one pendent palmette between two sideward ones – of eight leaves each) set between groups of two palmettes of seven leaves each; dots in the interstices. Above the figure-scene, a band of two series of interconnected dots bordered above and below by a double glaze line. Groundline below the scene with a red line underneath. Lower part of body glazed. Red fillet at the join of body to foot set off by two fine incisions. Disc foot glazed on top with a red line on the edge and reserved side and underside. Strap-handle glazed on the outside only.

Komos with five bearded males. They are symmetrically arranged around the central figure who is shown moving to r. He is draped in a himation and holds a horn-rhyton in his outstretched l. hand. On either side of him there is a male figure who moves away while looking round. They both have a himation thrown over one shoulder (the one on the r. is wreathed). They are flanked by two nude male figures, facing inward. Schematized branches in the field.

Red: men's beards and patterns on their himatia.

White: dots on branches.

Athena Painter [Marangou]. 490–480 B.C.

The Athena Painter, who worked together with the Theseus Painter, decorated lekythoi, both on the red clay ground and on a white ground. Known also are several oinochoai by his hand and from his workshop (cf. above, text to Pl. 13, 1–3). For the Athena Painter see Haspels, *ABL* 141–165; 254–262; *ABV* 522–533; 704; *Para* 189; 213; 260–262; *Add*<sup>2</sup> 130–131; S. Karouzou in D. Pantermalis et al. (eds.), *Κέρως. Τιμητική προσφορά στον καθηγητή Γεώργιο Μπακαλάκη* (1972) 59–71; Kurtz, *AWL* 14–17; 23–24; 104–111; 222–123; C. G. Verheul in M. Höckmann – A. Kragelohs, *Festschrift für Frank Brommer* (1977) 295–301; *Agora* XXIII, 47; 96; M. Steinhart, *AA* 108 (1993) 201–212; D. C. Kurtz – J. Boardman in A. Cambitoglou – E. G. D. Robinson (eds.), *Classical Art in the Nicholson Museum, Sydney* (1995) 86–90; Fritzilas, *Theseus Painter* 274–276 and *passim*; Borgers, *Theseus Painter* 45–46 and *passim*.

For works by the Athena Painter see also Kreuzer, *Frühe Zeichner* 115, no. 122; *Banco di Sicilia* II, 117–120, nos. D129–D137; *L'art grec au musée Saint-Raymond. Catalogue raisonné d'une partie de la collection* (1993) 73, no. 59; *San Antonio Museum* 124–125, no. 62 (H. A. Shapiro); *Atleti e guerrieri* 154, no. 9.1; 261, no. 66.1; 308, nos. 87.1 and 88.1; 309, nos. 90.1, 91.1 and 92.1; *Mythen und Menschen* 64–65, no. 18 (E. Simon); *Centaur's Smile* 254–258, nos. 60–61 (K. Manchester); V. Smallwood – S. Woodford, *CVA London* 10, 45–46, text to pl. 15, no. 17; W. D. J. van de Put, *CVA Amsterdam* 3, 37–43, text to pls. 167–170; N. Eschbach, *CVA Göttingen* 3, 146–147, text to pls. 84, 1–2; 85, 2.

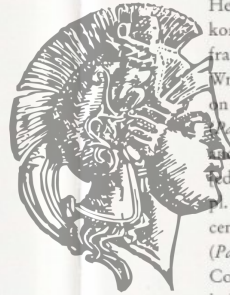
Haspels and Beazley initially thought that the Athena Painter might be the same as the red-figure

Bowdoin Painter: see Haspels, *ABL* 157–160; *ARV*<sup>2</sup> 677–678; Karouzou, *op. cit.* 64–65; 68; Kurtz, *AWL* 16; Wehgartner, *AWK* 12, n. 32; B. Freyer-Schauenburg, *CVA Kiel* 1, 89 f., text to pl. 43, 1–4; Steinhart, *op. cit.* 205, n. 19; Kurtz – Boardman, *loc. cit.*

The Athena Painter's earliest lekythoi have an orange-red ground while the later ones are nearly all white-ground. Our example should be counted among the few examples with a red ground that are later. Suggestive of a date in the painter's mature period are its more developed shoulder-ornament as well as its style and subject. For the date of his oeuvre in general see Haspels, *ABL* 147; 163; Karouzou, *op. cit.* 67–68; 70–71; Kurtz, *AWL* 15; Steinhart, *op. cit.* 202, n. 8; Fritzilas, *Theseus Painter* 274.

Komos scenes are a rather rare theme on lekythoi by the Athena Painter: see Haspels, *ABL* pls. 46, 2a–b and 47, 1; *CVA Prague, Univ.* 1, pl. 29, 4–5; *CVA Heidelberg* 4, pl. 172, 3–4. Best compared to the komast on the r. side of our lekythos is the one on his fragmentary lekythos in Heidelberg (*loc. cit.*). Wreathed komasts, such as the second one from the r. in our example, are also depicted on an olpe in Basel (*Para* 268; *Add*<sup>2</sup> 133; *CVA Basel* 1, pl. 52, 8; 53, 14) and on another olpe in Palermo (M. Allegro et al. (eds.), *Himera II, Campagne di Scavo 1966–73* [1976] pl. 124, 3). The figure with the horn-rhyton in the centre resembles the one on an oinochoe in Ferrara (*Para* 265; *Add*<sup>2</sup> 132; *CVA Ferrara* 2, pl. 29, 2.4). Comparable to the other figures, which are shown holding their clenched fists against their chests, is the female on the l. side of an oinochoe in Paris (*ABV* 530, 85; *Add*<sup>2</sup> 132; *CVA Musée Rodin*, pl. 19, 3–4).

Scenes with komasts dancing or singing on their way home, as on our lekythos, are popular on black-figure vases and considerably outnumber symposium scenes. For the komos and its iconography in general see T. B. L. Webster, *Potter and Patron in Classical Athens* (1972) 109–113; P. Ghiron-Bistagne, *Recherches sur les acteurs dans la Grèce antique* (1976) 207–297; C. Bron in *AGRP Copenhagen*, 71–79; F. Lissarrague in O. Murray (ed.), *Symptotica. A Symposium on the Symposium* (1990) 196–209; *Kunst der Schale* 283–298; G. Schwarz in G. Erath et al. (eds.), *Komos. Festschrift für Thuri Lorenz zum 65. Geburtstag* (1997) 125–128; C. Bron in R. F. Docter – E. M. Moormann (eds.), *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12–17, 1998*



(1999) 98–100; M. C. Miller, *AJA* 103 (1999) 223–253; C. Bron, *Pallas* 60 (2002) 269–274.

Referring to the dancing movements of the komasts on our vase more specifically, the first and the fourth one from the l. seem to be kicking out with one foot (ἐκλακτίζειν), whereas the rightmost figure is shown kicking his l. foot upwards (ἀποποδαρίζειν). For similarly rendered komasts cf. an amphora in Athens (O. Tzachou-Alexandri in D. Buitron-Oliver [ed.], *New Perspectives in Early Greek Art* [1991] 196–197, figs. 5–8) and a krater-psykter in Malibu (M. A. Tiverios in S. Buzzi et al. [eds.], *Zona Archeologica. Festschrift für Hans Peter Isler zum 60. Geburtstag* [2001] 421–431, pls. 64–65). For the dancing movements and their ancient names in general see G. Franzius, *Tänzer und Tänze in der archaischen Vasenmalerei* (1973); S. Michaelides, *The Music of Ancient Greece. An Encyclopaedia* (1978); F. G. Naerebout, *Attractive Performances. Ancient Greek Dance: Three Preliminary Studies* (1997).

### PLATE 24

1. See Plate 23.

2–4 (and Plate 33, 7). Fig. 12. Lekythos.

N. P. Goulandris Collection, 4.

*Para* 210 (Cock Group); *Add*<sup>2</sup> 118; Marangou, *Benaki Exhibition* 268, no. 143; Marangou, *Goulandris Collection*<sup>1</sup> 81, no. 117; Marangou, *Goulandris Collection*<sup>2</sup> 82, no. 117; K. Kathariou, *NumAntCl* 35 (2006) 110, n. 44; A. A. Lemos, *CVA Rhodes* 1, 112, text to pl. 82.

Ht., 13.4 cm; Diam. of mouth, 2.7 cm; Diam. of shoulder, 6 cm; Diam. of foot, 3.5 cm.

Complete with minor abrasions and glaze peeling. Glaze misfired grey-green at places. Limited use of incision. Additions in red.

Low echinus mouth glazed inside and out but reserved on top. Neck reserved. At join of mouth to neck and neck to shoulder a thin groove painted red. The figure-scene is framed by a glaze line on top and an uneven one below. Lower part of body glazed with a red line on top. Body tapering toward the echinus foot with a ridge at their join. Foot glazed on top, its side and underside reserved. Nipple underneath. Strap-handle, glazed on the outside only.

On the shoulder, a pair of long-tailed cocks. On the body, a quadriga about to move to the r. A young warrior mounts with his l. foot on the chariot while holding the reins with both hands. Judging by the incised lines along his neck, shoulders and thighs, he seems to wear a corselet over a short, pleated chiton and has a sword hanging low on his back. Behind the horses facing him stands a young man clad in a long chiton and a himation, holding a staff. A second young man in a similar stance and garb who also holds a staff, frames the scene on the r. A bird is depicted in the field above the horses flying to the r.

Red: hair and folds of all figures' drapery; manes, tails and breast-bands of horses; caps, wattles and a wing-bar of cocks.

Cock Group [von Bothmer]. About 510–500 B.C.

The Cock Group is a large group consisting of small lekythoi, thus named because of their shoulder decoration. The lekythoi of this group are related to both the Phanyllis Class and the Class of Athens 581: see *ABV* 466–472; 699; *Para* 208–212; 519; *Add<sup>2</sup>* 117–118; Ure, *Sixth* 52–54 (Class N); Haspels, *ABL* 67–68; Kurtz, *AWL* 145–146; *Agora* XXIII, 45–46; K. Kathariou, *NumAntCl* 35 (2006) 105–122.

For examples of Cock lekythoi see more recently *Ta Attika* 433–434, nos. pD50–pD54 and 496–497, no. 13; S. Boriskovskaya – E. Arsentyeva, *CVA* St. Petersburg 4, 13–17, text to pls. 3–7; A. A. Lemos, *CVA* Rhodes 1, 112–114, text to pls. 82–83.

This is surely not a typical Cock lekythos. Firstly, it differs in shape, as it has a more swollen body: comparable to it are two other Cock lekythoi, once in the Market (*Christie's, London* 11.7.1984, 78, no. 267 and *Christie's, New York* 7.12.2000, 76–77, no. 438). Furthermore, its shoulder is not decorated with a cock set between single ivy-leaves, as is the case with most of the lekythoi in the Cock Group, but with two confronting cocks. Such pairs of cocks occur on the shoulder of a few other lekythoi in this Group (painted by different hands): see selectively, *CVA* Palermo, Coll. Mormino, pl. 3, 4; *CVA* Sarajevo, pl. 22, 7–9; *Christie's, New York* 7.12.2000, *loc. cit.* Finally, our specimen is better in quality of draughtsmanship: incision and added colour are used not only for the figure-scene on the body but also for the rendering of the cocks on the shoulder. Because of all the above, it

must be considered as one of the earliest examples in the series and dated in the last decade of the 6<sup>th</sup> century B.C.

As for the two confronting cocks on its shoulder, their lowered heads indicate that these are game cocks, ready for a fight (for cocks and cockfights see above, text to Pl. 17, 1–3). We may interpret as game cocks not only those depicted in pairs, as here, but also the single ones, which are usually represented on the shoulder of Cock lekythoi, as on the two discussed below, since in all cases they are shown in the characteristic fighting position. By examining these single cocks more closely (Kathariou, *op. cit.* 111 f.) we discovered that they are in general depicted facing to the r. Since in representations of fights in Greek art, the victorious combatant is usually depicted on the l. side turning to the r., we have suggested that also in the case of the Cock lekythoi their painters might have wanted to commemorate the victorious cock. An additional feature, which supports this hypothesis, is that some of these single cocks are depicted with thick red lines around their body (*ibid.* 112, n. 61). We interpret these as victorious cocks, taking into consideration that wrapping with red bands was a common practice as a way of giving honours to victorious athletes and horses (on the topic of paying honours to horses see more recently Kefalidou, *Niketes* 94–96; H. Mommsen, *AntK* 45 [2002] 27–39). Our examination of the scenes depicted on the body area of the Cock lekythoi, showed that these refer largely to male activities and ideals (see Kathariou, *op. cit.* 113 f.). As cocks were imbued with qualities that made them an ideal masculine example, we may understand their representation on Cock lekythoi not as purely decorative but as symbolic; this group of vases may therefore be viewed as a thematically unified whole.

Warfare scenes are the commonest in the Cock Group; one may trace 138 examples out of the 332 registered in the database of the Beazley archive that are decorated with warriors and/or horsemen. The warriors on Cock lekythoi are always shown departing on foot (see below, text to Pl. 25, 1–3). Our lekythos is unique in that it shows the departing warrior mounting his chariot. For iconographic parallels in other groups of contemporary vases, cf. Spieß, *Kriegerabschied* 72 f.; V. Sabetai, *CVA* Thebes 1, 56, text to pl. 48. Although in all these cases we have



vases decorated with generic scenes, the depicted chariot lends them a heroic overtone (cf. F. Lissarrague, *L'autre guerrier. Archers, peltastes, cavaliers dans l'imagerie attique* (1990) 98; Ellinghaus, *Leitbilder* 250–253; J. M. Barringer, *The Hunt in Ancient Greece* (2001) 34 n. 78). In fact, as Spieß notes (*loc. cit.*), the iconographic scheme with the warrior mounting his chariot is used for the first time on vases illustrating Amphiaros' departure: a fragmentary lekanis by the C Painter (*ABV* 58, 120; *Add<sup>2</sup>* 16; *LIMC* I [1981] 694 s.v. Amphiaros no. 8, pl. 556 [I. Krauskopf]) and Tyrrhenian amphorae (I. Krauskopf in H. A. Cahn – E. Simon [eds.], *TAINIA. Roland Hampe zum 70. Geburtstag am 2. Dezember 1978 dargebracht von Mitarbeitern, Schülern und Freunden* [1980] 105–116 pls. 24–25; *LIMC* I, *op. cit.* 694 nos. 9–11, pl. 556), all dated in the second quarter of the 6th century. She therefore uses the term „Amphiaros Typus“ for the specific scheme. For this subject in general see W. Wrede, *AM* 41 (1916) 221–374; Spieß, *Kriegerabschied* 72–77; 191–192 (nos. A 18–23), 238–246 (nos. B 290–345); G. Jurriaans-Helle in R. F. Docter – E. M. Moormann (eds.), *Proceedings of the Vth International Congress of Classical Archaeology, Amsterdam 1994*, 1–7, 1994, pp. 214–208; V. Sabetai, *CVA* Thebes 1, 56–57, text to pl. 48.

The flying bird depicted in the background above the horses is a common motif in chariot scenes and has been variously interpreted: as a symbol of the speed of the horses, as an omen for the victorious result in the battlefield or as a symbol that the rider belongs to the class of Hippeis. For these interpretations see Manakidou, *Armata* 69 nn. 181–183; P. Connor – H. Jackson, *A Catalogue of Greek Vases in the Collection of the University of Melbourne at the Ian Potter Museum of Art* (2000) 118, cat. no. 40 (P. J. Connor) (with earlier literature).

## PLATE 25

1–3 (and Plate 33, 8). Fig. 13. Lekythos.

N. P. Goulandris Collection, 387.

Marangou, *Benaki Exhibition* 269, no. 144 (Cock Group); Marangou, *Goulandris Collection*<sup>1</sup> 81, no. 118; Marangou, *Goulandris Collection*<sup>2</sup> 82, no. 118; P. Valavanis, *CVA* Marathon, 27, text to pl. 10, 1–2; A. A. Lemos, *CVA* Rhodes 1, 112, text to pl. 82.

Ht., 13.4 cm; Diam. of mouth, 3.5 cm; Diam. of shoulder, 5.5 cm; Diam. of foot, 3.6 cm.

Intact except for reattached foot. Dull glaze misfired red at the lower part of the body and peeled off in places. Careless and limited use of incision. Additions in brownish red.

Echinus mouth, glazed inside and out but reserved on top. Neck and shoulder reserved. Body tapering toward the foot. The figure-scene is framed by a glaze line on top and an uneven one below. Lower part of body glazed. Disc foot glazed on top and reserved at its side and underside. Flat resting surface with a nipple underneath. Strap-handle, glazed on the outside only.

On the shoulder, a cock to r. between two ivy leaves. On the body, a warrior departing. The warrior is shown standing to the r. while looking back. He is dressed in a short chiton, with a himation draped over his upraised r. arm. He wears a low crested Corinthian helmet and holds a round shield in his r. hand and a spear, set diagonally across his body, in his l. hand. He looks towards another male who is shown seated on a folding stool in profile to the r. holding a staff; the latter is filleted and wrapped in a long chiton and himation. They are flanked by standing male figures clad in himatia and holding staffs.

Red: seated figure's fillet; folds of the himatia of all figures; lines on cock.

Cock Group [Marangou]. About 500–490 B.C.

For the Cock Group see above, text to Pl. 24, 2–4. Among the warfare scenes, the most common subject in the Cock Group (also discussed above, text to Pl. 24, 2–4); those with departing warriors are the second commonest: see *ABV* 467–468, 19–35; 699; *Para* 209–210. Closest to our example in style of drawing and subject (and probably to be attributed to the same hand) is the lekythos Hamburg 1917,1432 (*CVA* Hamburg 1, pl. 31, 1–3). Also very close, though painted by different artists, are the lekythoi Copenhagen 91 (*ABV* 467, 29; *CVA* Copenhagen 3, pl. 110, 8), New York, Briskier 78 (*Para* 210: photo at the Beazley Archive), Glasgow D 1981.15 (*CVA* Glasgow 1, pl. 23, 5–8), Frankfurt 2675 (*CVA* Frankfurt 4, pl. 51, 1–3), Stavanger 4302 (*CVA* Norway 1, pl. 24, 2–3), Catania, Castello Ursino 4127 (Barresi – Valastro, *Vasi attici* 43–44 no. 26) and one from Capodarso (R. Panvini in F. Giudice – R.

Panvini [eds.], *Il greco, il barbaro e la ceramica attica: immaginario del diverso, processi di scambio e autorappresentazione degli indigeni. Atti del Convegno Internazionale di studi, 14-19 maggio 2001, Catania, Caltanissetta, Gela, Camarina, Vittoria, Siracusa* [2003] vol. 2, 82, pl. 1 f). Minor compositional differences may be traced on other Cock lekythoi decorated with the same subject, in the figure of the departing warrior (on the lekythoi Agrigento C. 784 [CVA Agrigento 1, pl. 46, 1-2], Prague 3874 [CVA Prague, Mus. Nat. 1, pl. 39, 2-4] and Marathon K 338 [CVA Marathon, pl. 10, 1-2] the warrior is shown standing to the l. holding his shield frontally) or in the figure of the seated male (on the lekythos Mainz 0.26661 [CVA Mainz 1, pl. 33, 4-5] the male is seated on a block). For the iconographic scheme with the departing warrior shown standing in front of a seated male in general, see Spieß, *Kriegerabschied* 58-59; 62-64; 214-216 (nos. B 140-151) and 228-230 (nos. B 230-241). For the meaning of the direction of movement in departure scenes see Lushey, *Rechts und links* esp. 26; 42-44; 53-54; 65. For departure scenes see also below, text to Pl. 60, 1-3.

The thick curved line painted close to the top of the staff that the seated figure holds can be interpreted either as a badly and partly sketched bird (cf. the ones illustrated in CVA Copenhagen 3, *loc. cit.*; CVA Prague, Mus. Nat. 1, pl. 40, 4.5.9; *Banco di Sicilia* II, 87, no. D40) or more possibly as a hanging garment (cf. those depicted in CVA Mainz 1, *loc. cit.*; CVA Glasgow 1, *loc. cit.*; CVA Norway 1, *loc. cit.*; CVA Marathon, *loc. cit.*; CVA Moscow 1, pl. 32, 5-6; *Agora* XXIII, pl. 78, no. 841; *Banco di Sicilia* II, 88, no. D42; Barresi - Valastro, *Vasi attici*, 43-44 no. 26). For the flying birds and their meaning see above, text to Pl. 24, 2-4 and for the hanging garments as filling ornaments in general see Tiverios, *Problemata* 43 f.

4-6 (and Plate 33, 9). Lekythos.

N. P. Goulandris Collection, 388.

Marangou, *Benaki Exhibition* 270, no. 145 (Cock Group); Marangou, *Goulandris Collection*<sup>1</sup> 82, no. 119; Marangou, *Goulandris Collection*<sup>2</sup> 83, no. 119; A. A. Lemos, CVA Rhodes 1, 112, text to pl. 82.

Ht., 13.9 cm; Diam. of mouth, 3.3 cm; Diam. of shoulder, 6.2 cm; Diam. of foot, 4 cm.

Intact except for the neck, which is broken and reattached, and a fracture on the shoulder. Surface abraded at places. Dull glaze unevenly applied. Additions in red (mostly faded). Limited and careless incision.

Echinus mouth, glazed inside and out but reserved on top. Neck and shoulder reserved. Body tapering toward the disc foot. The figure-scene is framed by a thick uneven glaze line on top and below, followed by a red line. Lower part of body glazed. Foot glazed on top, its side and underside reserved. 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, two males in conversation. The one on the l. is depicted in profile holding a staff. The other one on the r. is shown in back view addressing his companion, his l. arm upraised, his r. hand resting on his hip. They are flanked by two onlooking males. The l.-hand one holds a staff. All figures are wrapped in their himatia. On the field between the two youths in the centre hangs a folded garment. Between the two figures on the r. a Doric column denoting an architectural setting.

ΑΚΑΔΗΜΙΑ

Cock Group [Marangou]. About 500-490 B.C.

By the same hand as the previous lekythos, inv. no. 387 (Pl. 25, 1-3). On both vases cocks and figures (especially the two onlooking males) are similarly rendered. For the folded garment see above, text to Pl. 25, 1-3. As for the Doric column, our lekythos compares best with another specimen in Hamburg 1917,1432 (CVA Hamburg 1, pl. 31, 1-3), which, as we mentioned above (text to Pl. 25, 1-3), is probably also by the same hand. For illustrations of Doric columns on Greek vases see below, text to Pl. 80, 1-4.

## PLATE 26

1-6 (and Plate 33, 10). Fig. 14. Lekythos.

Karolos Politis Collection, 28.

Papadopoulou-Kanellopoulou, *Politis Collection* 57; 65-66, no. 32, figs. 56-58 (Painter of Athens 581).

Ht., 20.4 cm; Diam. of mouth, 4.7 cm; Diam. of shoulder, 8.4 cm; Diam. of foot, 5.2 cm.

Intact except for reattached handle. Surface well preserved with some minor chips and flakes. Lustrous black glaze misfired dark brown in places. Additions in purplish red.

Calyx mouth, reserved, rounded and sloping down on top. Neck and shoulder reserved. At the base of neck schematic tongues. Sloping shoulder with chain of pendent, intersecting lotus buds; dots in the interstices. At join of shoulder to body a thin glaze line. Body tapering to disc foot. The scene is framed by a thin glaze line on top and a red line below followed by a thin dilute glaze line. Lower part of body glazed, apart from an uneven reserved band with a red line running at its lower edge. At join of body to foot a fine incision. Foot glazed on top, its side and underside reserved. Flat resting surface, recession in the centre. Strap-handle glazed on the outside only.

Herakles' fight with the Nemean lion. The two struggle in an upright position. The naked hero is depicted in the centre trying to choke the lion with his l. arm; the animal's difficult position is emphasised by the fact that one of its hind legs dangles in the air. Behind him stands Athena wearing a peplos, a short himation and a helmet that partly extends into the pattern band on the shoulder. The subsequent gesture of her upraised l. arm expresses her total encouragement to the hero. The bearded man on the r. side with a himation draped over his r. arm and a baldric from which a scabbard is suspended must be Iolaos, running to help him. Painted blob-like letters in the field create the illusion of inscriptions.

Red: a stripe on Athena's helmet and dots on her himation; Herakles' beard; lion's tongue; hair on Iolaos' forehead and beard, and dots on his garment.

White: a band on Herakles' head; dotted flowers on Iolaos' himation and his baldric.

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

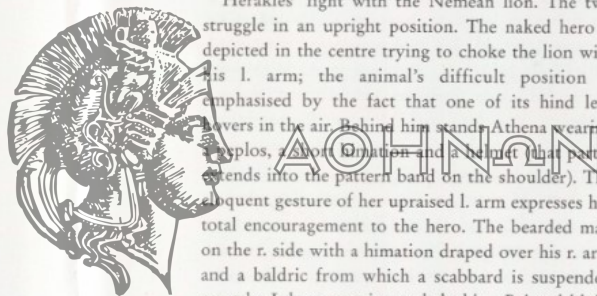
The Class of Athens 581 is a large group of lekythoi, thus named by Beazley, who brought together those attributed by Haspels to the Marathon Painter as well as the ones she put "very close to him, the best by the Painter of Athens 581". On the basis of their shoulder decoration Beazley subdivided the latter vases into i) those having regular lotus buds and ii) those having rays ("leaves") only. Numerous examples were found

in the Athenian Agora and a good many in the Rhitsona graves: see *ABV* 487-506; 700-702; 716; *Para* 222-246; 519; *Add<sup>2</sup>* 122-124; Haspels, *ABL* 89-94; 221-225; 369; Kurtz, *AWL* 119; 147-148; *Agora* XXIII, 46-47.

For lekythoi of this class see more recently V. Sabetai, CVA Thebes 1, 71-73, text to pls. 64-66; P. Valavanis, CVA Marathon, 32-35, text to pls. 13-14; Iozzo, *Collezione Astarita* 105-107, no. 131; V. Smallwood - S. Woodford, CVA London 10, 40-42, text to pls. 12, 10-11; 16, 18; *Ta Attika* 440-444, nos. pF3-pF15; J. Gaunt - T. Mannack, CVA Harrow, 8-9, text to pls. 10, 7-10; 11, 1-3. 4-6; E. Moignard, CVA Aberdeen, 11-13, text to pls. 17, 4-5. 6-7. 8-10. 11-13; 18, 1-3. 4-6. 7-9. 10-12. 13-15; 19, 1-3. 4-5; S. Boriskovskaya - E. Arsenyeva, CVA St. Petersburg 4, 17-23, text to pls. 8-13; W. D. J. van de Put, CVA Amsterdam 3, 22-31, text to pls. 158-163; A. A. Lemos, CVA Rhodes 1, 116-120, text to pls. 85-89.

Closest to our lekythos in shape and with approximately the same dimensions is the lekythos Agora P 24507 (CVA 225; *Agora* XXIII, pl. 81, no. 898). As these two compare best also in ornament and style of drawing, they should be ascribed to the same hand, which does not seem to be that of the Painter of Athens 581, as was originally suggested (Papadopoulou-Kanellopoulou, *Politis Collection* 65-66). Also similar in shape, size, ornament and subject (though painted by a different artist) is the lekythos Melbourne, University 1931.0003 (*ABV* 491, 46; P. Connor - H. Jackson, *A Catalogue of Greek Vases in the Collection of the University of Melbourne at the Ian Potter Museum of Art* [2000] 106-108).

Herakles and the lion is not a particularly popular theme on lekythoi of this class; for examples see *ABV* 491, 45-51; 499, 17-23; 701, 19 bis - 21 quater; *Para* 225; CVA Frankfurt 2, pl. 48, 9-10; CVA Parma 1, pl. 19, 3-4; CVA Leiden 2, pl. 99, 4-5; CVA Tübingen 3, pl. 44, 4-5; *Christie's, New York* 4.6.1999, 13, no. 15 (unattributed); Connor - Jackson, *loc. cit.*; *City Beneath the City*, 294 no. 284. On most of the Athens 581 lekythoi, wrestling is shown as taking place on the ground. Herakles depicted wrestling upright, as on our lekythos, occurs on only a few other Athens 581 lekythoi: see Thebes R.130.111 (*ABV* 491, 45; Ure, *Sixth* pl. 15, 3), Heidelberg 63/9 (CVA Heidelberg 4, pl. 170, 1-2) and Frankfurt VF 298 (CVA Frankfurt 2, pl. 48, 7-8); on the latter the lion's



pose is slightly different. For the iconographic scheme used here with Herakles shown standing and holding the lion's paw in his r. hand – a scheme that seems to be an Attic trait – see K. Rakatsanis, *Herakles im Löwenkampf. Eine ikonographische Untersuchung zur attischen Vasenmalerei* (Diss. Innsbruck, 1977) 28 ("Ringkampf"); 32–45; 60–66 ("Stehschema"); *LIMCV* (1990) 19 s.v. Herakles nos. 1792–1793, pl. 36 (W. Felten); J. Neils, *CVA Cleveland 2*, 29, text to pls. 63–65; *Herakles-Herkules 72* ("Stehkampf: Brust gegen Kopf"); 73; 74–75 fig. 10. 20 (B. Kaeser). For this subject see also above, text to Pls. 19–20 and below, text to Pl. 46, 1–5.

### PLATE 27

1–3 (and Plate 33, 11). Fig. 15. Lekythos.

N. P. Goulandris Collection, 795. Formerly in the Loukia Spourgiti Collection, inv. no. 2.

Not previously published.

Ht. (restored), 18.6 cm; Diam. of shoulder, 8.8 cm; Diam. of foot, 5.7 cm.

Incomplete. The missing mouth is restored and repainted, whereas there are also a few splinters all around. Surface largely abraded. Good glaze misfired red on the lower body. Parts of figures have faded. Additions in red.

Restored calyx mouth, glazed inside and out but reserved on top. Neck reserved, set off from the shoulder by a slight ridge painted red on top. Shoulder decorated with debased tongues on top followed by a chain of pendent lotus buds connected by intersecting stems with dots in the interstices. Body tapering to foot. Scene framed by a thin glaze line on top and below. Lower part of body glazed, except for an uneven reserved band. At join of body to foot a fine incision. Echinus foot glazed on top with its side and underside reserved. Strap-handle glazed on the outside only.

Warrior between women. The warrior is shown in profile standing to the l. He wears a low-crested helmet and greaves and carries a round shield (drawn with a compass: the compass hole is recognisable in the centre) in his l. hand (a short chiton and a corselet may be hidden behind the shield) and two upright spears in his r. hand. He is flanked by two women, both filleted. The one to the l. holds out a wreath in

her l. hand, whereas the one to the r. holds something small (flower?) in her r. hand. Schematized branches in the field.

Red: rim of the warrior's shield; folds of women's drapery and fillets on their heads.

Class of Athens 581, i; Painter of Athens 581 [Kathariou]. About 500–490 B.C.

For this class see above, text to Pl. 26, 1–6. Scenes with one or more often with two departing warriors are relatively common in the Class of Athens 581, i: see *ABV* 490, 26–33; *Para* 224; *CVA Naples 5*, pl. 55, 1–3.

Similar scenes are common also in the Phanyllis Class (Group E) (*ABV* 464–466; *Para* 206–207; *Agora XXIII*, 45–46; pl. 77, no. 831) as well as in the Cock Group, with which the Class of Athens 581 shows affinities.

Stylistically similar to the Goulandris example are the following lekythoi: Moscow II 1b 363 (*CVA Moscow 1*, pl. 33, 3–4 with misquoted plate nos.), Villa Giulia 131315 (L. Ricciardi in A. M. Moretti Sgubini [ed.], *Veio, Cerveteri, Vulci: Città d'Etruria a confronto. Catalogo della Mostra, Roma, Museo Nazionale Etrusco di Villa Giulia, 1991*), *Archaeologia 36 ottobre–30 dicembre 2001* [2002], 225 no. 146), one from Morgantina (C. L. Lyons, *The Archaic Cemeteries* [1996] pl. 46, no. 17–2) and another one on loan in Amsterdam (*CVA Amsterdam 3*, pl. 159, 3–4). Most complete is the composition on the Villa Giulia lekythos, on which a male and a female figure appear at either side of the warrior. Then follows the Moscow lekythos, on which there is a male and a female figure at the r. side and a single male figure at the l. side of the warrior. Finally, on our lekythos as well as on the Morgantina lekythos and the other one in Amsterdam, the artist chose to depict a single figure at either side of the warrior (a female on the former, a male on the latter two). In our opinion, all these lekythoi may be assigned to the Painter of Athens 581 (a suggestion which has already been made by N. Sidorova for the Moscow lekythos). To the list of his works we may also add the lekythos Leiden I. 1934/11, 1 (*CVA Leiden 2*, pl. 87, 4–6), on which Dionysos is shown seated between two standing female figures. Although some of the above examples seem to be superior in quality of draughtmanship to other lekythoi by the Painter of Athens 581 (i.e.



Athens 579 [*ABV* 489, 1; Haspels, *ABL*, pl. 31, 3], Athens 581 [*ABV* 492, 84; *Add<sup>2</sup>* 123; Haspels, *ABL*, pl. 31, 5], Thebes R.130.111 [*ABV* 491, 45; Ure, *Sixtb*, pl. 15, 3–4] and Leiden PC 46 [*CVA Leiden 2*, pl. 91, 1–3]), this does not necessarily indicate an earlier date.

4–6 (and Plate 33, 12). Lekythos.

N. P. Goulandris Collection, 389.

Not previously published.

Ht., 15.2–15.4 cm; Diam. of mouth, 3.4 cm; Diam. of shoulder, 5.4 cm; Diam. of foot, 4.2 cm.

Intact except for a few chips on mouth, body and foot. Surface extensively damaged. Dull glaze extensively flaked off. Additions in white. Careless incision.

Calyx mouth reserved, rounded and sloping down on top. At join of mouth to neck an uneven glaze line. Shoulder decorated with a tongue and a ray band. Body tapering to foot. The scene is framed by a double dot band on top (that does not fully encircle the vase) and a line below. Lower part of body glazed except for an uneven reserved band. Disc foot glazed on top and on the upper part of its side. Underside reserved. Flat resting surface with a recession in the centre. Strap-handle glazed on the outside only.

A four-horse chariot galloping to the r. The young charioteer dressed in the long chiton that was appropriate to his calling is shown on the drivers' board leaning forward while holding the reins and a goad. A post is shown under the horses. Schematized branches in the field.

White: charioteer's chiton (faded) and head-fillet; dots on branches.

Class of Athens 581, ii [Kathariou]. About 500–490 B.C.

Class of Athens 581, ii lekythoi are usually of an inferior quality compared to those belonging to the first subgroup for which see above, text to Pl. 26, 1–6. Nevertheless, the fact that examples of the second subgroup were found in the Marathon tumulus, which has been identified as the burial place of the Athenians who fell in the battle of 490 B.C., makes them important indeed, since they provide us with a *terminus ante quem* for their manufacture. On the chronology of the Marathon tumulus see more recently T. L. Shear, Jr., *Hesperia* 62 (1993) esp. 406–411 and 411 ff. (on the chronology of the Agora deposits where numerous lekythoi of this class were found). In addition, a

considerable number of examples of this subgroup have been found in the Kerameikos and a few others in the excavations for the Metropolitan Railway.

Scenes with galloping chariots are not popular in this class; for examples see *ABV* 500, 58–59; *Para* 239; *Agora XXIII*, pl. 82, no. 930 (*ABV* 500, 58); *CVA Hannover 1*, pl. 23, 3–4; *CVA Leiden 2*, pl. 102, 5–6; *CVA Edinburgh 1*, pl. 14, 10–11; *CVA Marathon*, pl. 13, 4–5 (with references to comparanda from the Kerameikos; once Corinth, CP-641 (A. B. Brownlee, *Hesperia* 64 [1995] pl. 91); Burow, *Olympia*, pl. 82, no. 222; *CVA Amsterdam 3*, pl. 162, 4–6. The closest parallel to our example in terms of shape, size, ornament and style is a lekythos in Athens, University 39 (K. Kokkou-Vyridi, *AEBem* 1980 [1982] Chron., 50, no. 86, pl. KH).

On chariot-races see below, text to Pl. 29, 4–6.

7–9 (and Plate 34, 1). Fig. 16. Lekythos.

N. P. Goulandris Collection, 390.

Not previously published.

Ht., 13 cm; Diam. of mouth, 3.2 cm; Diam. of shoulder, 4.6 cm; Diam. of foot, 3.6 cm.

Handle and neck reattached. Surface partly abraded and chipped off. On the lower part of the body the brownish red fabric has misfired red and the dull glaze greenish grey. Additions in red and white (mostly faded). Limited and careless incision.

Calyx mouth, reserved, rounded and slightly sloping down on top. Neck and shoulder reserved. At join of mouth to neck a brownish red line. Shoulder decorated with a tongue and a ray band. Body tapering to foot. The scene is framed by a double dot band on top (that does not fully encircle the vase) and a thick, uneven glaze line below. Lower part of body glazed, except for an uneven reserved band. Disc foot glazed on top, unevenly glazed and covered with glaze-blobs on its side; underside reserved. Flat resting surface, recession in the centre. Strap-handle glazed on the outside only.

Dionysian scene. The centre of the scene is occupied by the bearded Dionysos who is shown moving to r. while looking back. He is clad in a long chiton and himation and most probably held a horn-rhyton that can be distinguished with difficulty above his l. shoulder. He is surrounded by two mounted female figures, wrapped in himatia. Two satyrs close

the scene on both sides moving away while looking back toward the god. Schematized branches in the field.

Red: Dionysos' forelock and beard; stripes on cloths; manes.

White: female flesh; mules' muzzle and underbelly.

Class of Athens 581, ii. Manner of the Haimon Painter [Kathariou]. About 490–480 B.C.

For the Class of Athens 581, ii lekythoi see above, text to Pl. 27, 4–6. Although Dionysian scenes are popular on lekythoi of this class, none is like ours, as Dionysos is usually shown seated or reclining between seated or dancing satyrs and maenads. For the figure types of Dionysos and the mounted female figures (matched in a different compositional scheme) cf. *City Beneath the City* 295–296, no. 285. Mounted female figures accompany a reclining male (Dionysos?) also on the lekythos Agora P 24409 (*Para* 233; *Agora* XXIII, 224 no. 973; photo at the Beazley Archive), whereas on the lekythos Agora P 24467 (*Para* 233; *Agora* XXIII, 224 no. 974; photo at the Beazley Archive) a mounted male figure (Dionysos or Hephaisstos) is shown between a satyr and a maenad on foot.

Representations of a moving Dionysos surrounded by mounted female figures and satyrs, as on our vase, appear commonly on lekythoi from the workshop of the Haimon Painter: see selectively M. de Cesare, *CVA Vibo Valentia* 1, 29, text to pl. 20 (with more parallels). Worth mentioning here is also the more carefully executed scene on a Leagran lekythos in the Paul Getty 86.AE.134 (*CVA Malibu* 2, pl. 68, 1–3), which is dated about 510–500 B.C. and has been considered as an iconographic example for the Haimonian scenes (*City Beneath the City* 308, no. 309 [E. Baziotopoulou-Valavani]).

For the links between the Class of Athens 581, the Haimon Group and the Leafless Group cf. also Th. K. Cheliotis in *Thorikos* VII 1970–1971 (1978) 145 ff.

On maenads riding mules see M.-C. Villanueva-Puig, *RA* 1983, esp. 252–256; *LIMC* VIII (1997) 789 s.v. Mainades no. 83, pl. 541 (I. Krauskopf – E. Simon); S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (1998) 163–165; G. Fahlbusch, *Die Frauen im Gefolge des Dionysos auf den attischen Vasenbildern des 6. und 5. Jhs. v. Chr. als Spiegel des weiblichen Idealbildes* (2004) 39–40.

## PLATE 28

1–3 (and Plate 34, 2). Fig. 17. Lekythos.

N. P. Goulandris Collection, 555.

Not previously published.

Ht., 13.8–13.9 cm; Diam. of mouth, 3.6 cm; Diam. of shoulder, 5.8 cm; Diam. of foot, 3.9 cm.

Mended. Missing small parts from neck, body and handle, which are restored. Mouth and foot chipped off. Surface damaged in places, especially at joins. Dull glaze with minor abrasions. Additions in red and white. Limited and careless incision.

Shallow calyx mouth reserved, rounded and sloping down on top. Neck and shoulder reserved. Shoulder decorated with a tongue, dot and a ray band. Body tapering to disc foot. The scene is framed by a double dot band on top (that does not fully encircle the vase) and a thick glaze line below. Lower part of body glazed except for an uneven reserved band. Foot glazed on top; side and underside reserved. Flat resting surface with a recession in the centre. Strap-handle glazed on the outside only.

A young horseman, attired and accompanied by two warriors on foot. The inflexed horseman wrapped in his garment and equipped with two spears is shown advancing to the r. while looking round; both warriors wear short chitons and high-crested Corinthian helmets and carry spears and Boeotian shields (device: thunderbolt). Furthermore, the l. one wears an animal-skin over his chitoniskos and a sword is shown hanging from his waist. Schematized branches in the field.

Red: horseman's fillet; horse's tail.

White (faded): spots on horseman's garment; horse's mane and dots below its muzzle; stripes and dots on warriors' helmets and garments; shield-devices.

Class of Athens 581 [Kathariou]. About 500–480 B.C.

For this class see above, text to Pls. 26, 1–6 and 27, 4–6. By the same hand, as our lekythos, are the lekythoi Frankfurt St.P. 414 (*CVA Frankfurt* 4, pl. 51, 5–7), Essen, Folkwang Museum A 14 (*Froning, Museum Folkwang* 169–170, no. 67), Agora P 20753 (*ABV* 504, 21; *Para* 244; *Agora* XXIII, pl. 84, no. 1074) and Rhodes 13390 (*ABV* 505, 3; *Para* 253; A. A.



Lemos, *CVA Rhodes* 1, pl. 89). The Frankfurt lekythos has been attributed (*CVA Frankfurt* 4, 91) to the Kalinderu Group, whereas the Agora example puzzled Beazley and, although he initially (*ABV* 505, 3) attributed it to the Kalinderu group, he later withdrew it (*Para* 253) and assigned it to the wider class of Athens 581, ii. As for the Rhodes lekythos, Beazley initially (*ABV* 505, 3) classified it in the Class of Athens 581, vi, not far from the Kalinderu Group, and later on (*Para* 253) grouped it together with two other examples close to the Little Lion Class. Considering this uncertainty, it is preferable not to attach the Goulandris lekythos to a specific group but to note that it resembles in shape, size and ornament the Kalinderu Group (for lekythoi of this group see *ABV* 503–504, 1–22; 702; 716; *Para* 243–244; *Add<sup>2</sup>* 126).

On the other hand, similar in style and composition to our example (not, however, by the same artist) are lekythoi of the Group of Agora P 24340: see Agora P 24351 (*Para* 234; *Agora* XXIII, pl. 83, no. 986), Agora P 24352 and 24353 (*Para* 234; *Agora* XXIII, 225, nos. 987 and 988; photos at the Beazley Archive), Prague *Para* 234; photo at the Beazley Archive), Leiden RO 544 (*CVA Leiden* 2, pl. 92, 8; *Thesaurus* 5343), *CVA Tübingen* 2, pl. 41, 1–3), Prague 230 (*CVA Prague, Mus. Nat.* 1, pl. 43, 4–6), Olympia K 10791 (Burow, *Olympia*, pl. 79, no. 202) and a fragment from Thorikos (H. Mussche, *Thorikos* IX, 1977–1982 [1990] 24, no. 3; 25, fig. 10 [unattributed]). To this group also belongs Naples 86335 (*ABV* 701; *CVA Naples* 5, pl. 59, 2.5.8), on which the composition is more complete: a striding warrior accompanies the horseman, as on all the above mentioned examples, together with two onlooking males, as on the namepiece of the group (Agora P 24340: *Para* 233; *Agora* XXIII, pl. 83, no. 976).

On scenes with departing warriors see above, text to Pls. 24, 2–4 and 25, 1–3.

4–6 (and Plate 34, 3). Fig. 18. Lekythos.

N. P. Goulandris Collection, 556.

Marangou, *Benaki Exhibition* 286, no. 159 (reminds one of the vase painters of the "Haimon Painter" Group); Marangou, *Goulandris Collection*<sup>1</sup> 84, no. 122 (recalls the Haimon Painter); Marangou, *Goulandris Collection*<sup>2</sup> 85, no. 122 (recalls the Haimon Painter).

Ht. (pres.), 21 cm; Diam. of shoulder, 10.4 cm; Diam. of foot, 7.5 cm.

Incomplete. Mouth, neck, handle, part of the shoulder and a small part of the body at the area below the handle missing. There are fractures on the shoulder and the upper part of the body. Surface scratched and peeled off at places. Dull glaze, unevenly applied with traces of strokes on the lower part of the body. Additions in red and white.

It should have a calyx mouth glazed inside and out but reserved on top and a reserved neck. Shoulder decorated with five palmettes and two lotus-flowers divided in three groups: there is a central configuration of three palmettes (one pendent between two side-facing ones) connected to each other by tendrils that is set between two groups comprising one side-facing palmette and one pendent lotus-flower each; dots in the interstices. Tall, cylindrical body tapering to disc foot. The picture-scene is framed by a rightward running key band bounded by double dilute glaze lines on top and below (that does not encircle fully the body of the vase). A groundline below followed by a red line. Lower part of body glazed apart from a reserved band bordered by two red lines. A shallow fillet at join of body to foot, painted red. The missing handle should be a strap handle, glazed on the outer side only.

Chariot scene. A female figure holding the reins in both hands is mounted on a four-horse chariot to the r. She is dressed in a chiton and himation. Close to the chariot box a male lyre-player in profile to the r. Overlapping with the horses a female figure to the r. gestures with her upraised r. hand while looking round. Hermes holding a staff in his l. hand advances to the r. while facing the horses. He wears petasos, chlamys and winged boots. Schematized branches in the field.

Red: fillets on all figures' heads save Hermes' head; stripes on the garments of the mounted figure; Hermes' petasos, beard and stripes on his chlamys; horses' manes and tails.

White: female flesh and dotted patterns on their garments and on Hermes' chlamys; horses' bridles and breastbands; dots on branches.

Manner of the Haimon Painter [Kathariou]. 490–480 B.C.

For the Haimon Painter and the vases produced by his workshop see Haspels, *ABL* 130–141; 241–247; *ABV* 538–583; 705–708; 716; *Para* 269 ff.; *Add<sup>2</sup>* 133–137; Kurtz, *AWL* 150–153; *Agora XXIII*, 47; *Ta Attika* 453–460, nos. pF43–pF65 and 497–498, nos. 14–18. Haimonian lekythoi were found at the Marathon tumulus, which has been identified with the burial of those who fell in the battle of 490 B.C., thus providing us with a *terminus ante quem* for the manufacture of the pottery and a fixed date for its deposit; on the chronology of this tumulus and on vases by the Haimon Painter's workshop from Agora deposits see T. L. Shear, Jr., *Hesperia* 62 (1993) 383–482, esp. 406–411 and 430 ff. Cf. also the chronology of the Rhitsona grave no. 46 (V. Sabetai, *CVA Thebes* 1, 74; 99) as well as that of grave no. 1099 found in Athens during the excavations for the Metropolitan Railway: *City Beneath the City* 271; 304 ff. (E. Baziotopoulou-Valavani).

Stylistically similar (and most probably painted by the same hand) is a lekythos in Bucarest, Adock Collection (*CVA Bucarest* 2, pl. 40, 6–7) that compares best to our example not only in style but also in terms of shape, size and shoulder ornament. As both are incomplete, in order to reconstruct their missing neck and mouth cf. the lekythoi New York 41.162.13 (Haspels, *ABL* 241, 1; *CVA Gallatin*, pl. 7, 8), Brussels R 271 (*ABV* 540, 24; *CVA Brussels* 2, Ja, pl. 1, 20) and Banco di Sicilia 138 (*Banco di Sicilia* II, 128, no. D160) all decorated with palmettes on the shoulder. For other Haimonian lekythoi with similar shoulder decoration see selectively *CVA Cracow*, pl. 6, 9 (*ABV* 539, 18); *CVA Copenhagen* 3, pl. 112, 7 (*ABV* 540, 23); *OF* 28, pl. 81, no. 209.

For lekythoi in the manner of the Haimon Painter decorated with this theme see *ABV* 539–542, 1–120; 705–706; *Para* 269; 271–273; *Add<sup>2</sup>* 134; *Banco di Sicilia* I, colour fold V; II, 128–133, nos. D 160–D 177. For examples with Hermes ahead of the chariot, as on our lekythos, see *CVA Leiden* 2, pl. 96, 1–3; *CVA Moscow* 1, pl. 40, 5–6; *CVA Nantes*, pl. 19, 4–6; *CVA Prague*, *Mus. Nat.* 1, pls. 47, 1.5; 47, 6–8; 48, 4.5.9; *Atleti e guerrieri* 305, no. 83.2 (*ABV* 540, 28; *Para* 274); A. B. Brownlee, *Hesperia* 64 (1995) pl. 76, no. 198; *Samos XXII*, pl. 58, App. 5. The same theme appears also on numerous Haimonian cup-skyphoi.

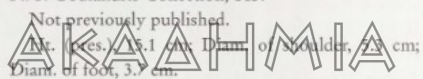
Beazley, *ABV* 538 described the image on these lekythoi as "goddess mounting chariot, attended". In fact, if the male lyre-player can be identified as Apollo

and the female figure on the chariot is associated with him, she could be either his sister, Artemis, or his mother, Leto; for similar scenes, where the mounted female figure has been interpreted as Artemis or Leto, cf. *LIMC* II (1984) 715–717 s.v. Artemis nos. 1210–1230, pls. 544–546 (L. Kahil). Nevertheless, it is safer to consider such scenes as scenes with a pseudo-narrative character and not to try to identify the depicted figures with particular mythological persons: for the relevant discussion see *Kerameikos* IX, 41; Simon, *Sammlung Kiseleff* 73, no. 132; Manakidou, *Armata* 135–155; T. Tuukkanen in C. Scheffer (ed.), *Ceramics in Context. Proceedings of the Internordic Colloquium on Ancient Pottery held at Stockholm, 13–15 June 1997* (2001) 139–143; *City Beneath the City* 304, no. 304; 308, no. 308 (E. Baziotopoulou-Valavani).

## PLATE 29

1–3 (and Plate 34, 4). Lekythos.

N. P. Goulandris Collection, 813.

Not previously published.  

 H.M. H.M. A  
 Diam. of foot, 3.7 cm.

Incomplete. Mouth and part of neck missing. Part of handle and foot restored and repainted. Surface abraded at places. Dull glaze partly misfired greenish brown, especially on the lower part of the body. Creamy white ground. No traces of added colours.

It should have a calyx mouth glazed inside and out but reserved on top. The neck is left in reserve. Shoulder decorated with a tongue and a ray band. Above the figure-scene a band with a key pattern running to the r. framed by a double glaze line on top and below (which does not continue at the back of the vase). An uneven groundline below the scene. Lower part of body glazed apart from a double reserved line below the scene. Disc foot in two degrees, glazed on top; side reserved apart from its lower degree. Underside reserved with a tiny central recession. Strap-handle glazed on the outside only.

Chariot scene. A draped figure is about to mount a four-horse chariot to r. Depicted close to the chariot box is another draped figure with a lyre advancing to the r. Overlapping with the horses, a badly damaged figure looking round. Facing the horses, a draped figure seated

on a folding stool. In the field, between the seated figure and the horses' heads, a schematized branch.

Manner of the Haimon Painter [Kathariou].  
 490–470 B.C.

For the workshop of the Haimon Painter see above, text to Pl. 28, 4–6. Stylistically similar to our example (and most probably painted by the same hand) are the following two: Olympia K 10717 (*OF* 28, pl. 84, no. 254) and Athens, University 245 (K. Kokkou-Vyridi, *AEphem* 1980 [1982] Chron., pl. KH, no. 87), which are both white-ground.

For Haimonian lekythoi decorated with this theme see above, text to Pl. 28, 4–6. For examples with a figure seated at the horses' heads, as on our example, see *CVA Hamburg* 1, pl. 31, 15–17; *CVA Mainz* 1, pls. 34, 10–12, 13–14; *CVA Leiden* 2, pls. 94–95; 104, 1–3; *CVA Prague*, *Univ.* 1, pls. 31, 1–3, 4–6; F. Giudice, *CVA Gela* 4, 20–21, text to pls. 34, 4–6 and 7–9 (with more parallels mentioned); *CVA Rennes*, pl. 20, 4–6; *CVA Tübingen* 3, pl. 49, 6–8; 50, 7–9; *CVA Agrigento* 1, pl. 83, 1–2; *CVA Prague*, *Mus. Nat.* 1, pl. 46, 8–10; 47, 2–4; *CVA Vibo Valentia* 1, pl. 21, 1, 3; A. Mizuta, *CVA Japanische Sammlungen* 24 (no. 18) 4 (with more parallels mentioned); *CVA Moscow* 1, pls. 39, 25, 44, 2, 3, 4; 41, 1–2, 3; *CVA Giessen* 1, pl. 21, 6–9; *CVA Zürich*, pl. 19, 19–21; S. J. Schwarz, *Greek Vases in the National Museum of Natural History Smithsonian Institution Washington, D.C.* (1996) pl. 28, no. 18 (*ABV* 540, 42); *Samos XXII*, pl. 58, App. 4; Barresi – Valastro, *Vasi attici* 59, no. 44; *City Beneath the City* 315, no. 318 (H. Stoupa); *CVA Amsterdam* 3, pl. 171, 1–3.

U. Knigge (*Kerameikos* IX, 41) referring to the Haimonian lekythoi found in the Kerameikos decorated with the same theme, suggested that the figure mounting on the chariot is Persephone taking leave of her mother who is shown seated at the horses' heads. For the pseudo-narrative character of such scenes see above, text to Pl. 28, 4–6.

4–6 (and Plate 34, 5). Fig. 19. Lekythos.

Karolos Politis Collection, 135.

Papadopoulou-Kanellopoulou, *Politis Collection* 57; 71–72, no. 35, figs. 64–65 (workshop of the Haimon Painter); Manakidou, *Armata* 44, n. 56.

Ht. 18–18.1 cm; Diam. of mouth, 3.6 cm; Diam. of shoulder, 5.5 cm; Diam. of foot, 4.8 cm.

Intact. Surface relatively well preserved. Dull glaze, partly misfired reddish brown and flaked off, especially on the lower body. Additions in purplish red and creamy white.

Calyx mouth, slightly flaring, glazed inside and out; added creamy white on the top with fine lines running across the edges, a glaze line at its inner edge and a red one at its outer edge. Neck and shoulder covered by creamy white as well. Shoulder decorated with a degenerate tongue and a ray band. Body tapering to foot. Above the figure-scene a double dot band framed by a single glaze line on top and a double one below (that does not continue at the back of the vase). Below the scene a glaze line serves as a groundline. Lower part of body glazed apart from a double reserved line below the scene. At the join of body to foot an incision. Disc foot in two degrees, glazed on top and reserved at side apart from the lower degree. Underside reserved, a nipple in the centre. Strap-handle glazed on the outside only.

Race with two four-horse chariots galloping to r. The charioteers wear the standard long chiton, girded at the waist. Both hold the reins and a goad (*kentron*). The horses – all black but for the r. pole-horse of the leading chariot – gallop with their heads held high and their front legs well off the ground. The post shown under the horses of the leading chariot is the turning or the finishing post.

Red: girdles on charioteers' chitons and fillet on the head of the leading one; horses' manes and tails, bridles and breast-band of the r. trace-horse.

White (thickly applied): charioteers' garments; r. pole-horse of the leading chariot; dots decorating the breast-band of the r. trace-horse; post.

Manner of the Haimon Painter [Kathariou].  
 490–470 B.C.

For the workshop of the Haimon Painter see above, text to Pl. 28, 4–6. Speeding chariots and chariot-races are popular subjects on Haimonian lekythoi: see *ABV* 543–545; 706; *Para* 275–276; *Add<sup>2</sup>* 134. In rare cases, a prize lebes may also be depicted, e.g. on the lekythos Tübingen 7433 (*CVA Tübingen* 3, pl. 50, 1–3) or on one in the Theodor Collection (Heesen, *Theodor Collection* 96, fig. 48). Cf. also the cup Heidelberg S 99 (*ABV* 560, 516; *CVA Heidelberg* 4, pl. 158), on which a lebes is depicted under each handle.



For equestrian events (chariot- and horse-races) in general see R. Patrucco, *Lo sport nella Grecia antica* (1972) 373–402; D. G. Kyle, *Athletics in Ancient Athens*, *Mnemosyne* Suppl. 95 (1987) 185–190; N. Yalouris (ed.), *The Eternal Olympics. The Art and History of Sport* (1979) 235–239 (K. Palaeologos); K. Tancke, *Jdl* 105 (1990) 95–127; *Banco di Sicilia* I, colour fold XIII; J. Neils (ed.), *Goddess and Polis. The Panathenaic Festival in Ancient Athens* (1992) 89–94 (D. G. Kyle); D. Vanhove (ed.), *Le sport dans la Grèce antique* (1992) 115–120; Manakidou, *Armata* 34 ff.; W. Decker, *Sport in der griechischen Antike* (1995) 105–115; Kefalidou, *Niketes* 34–38; 225–242; U. Sinn, *Das antike Olympia. Götter, Spiel und Kunst* (2004) 136; 169 ff.; S. G. Miller, *Ancient Greek Athletics* (2004) 75–78; 259–260; *idem*, *Arete. Greek Sports from Ancient Sources* (2004) 50–57 (for a selection of the relevant written sources); E. Okell in S. Bell – G. Davies (eds.), *Games and Festivals in Classical Antiquity. Proceedings of the Conference held in Edinburgh 10–12 July 2000* (2004) 33–43.

For turning posts and goals see Ph. Oliver-Smith, *Architectural Elements on Greek Vases before 400 B.C.* (Diss. New York, 1969) 207 f.; F. Chamoux, *RA* 1972, 263–266; H. M. Lee, *JHS* 96 (1976) 70–79; E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agonistischem Zusammenhang* (1990) 24 f.; Manakidou, *Armata* 41, n. 36; E. P. McGowan, *AJA* 99 (1995) 615–632; Heesen, *Theodor Collection* 95.97; Kefalidou, *Niketes* 41.

### PLATE 30

1–3 (and Plates 34, 6; 93, 3). Lekythos.

N. P. Goulandris Collection, 426.

Not previously published.

Ht., 22.8 cm; Diam. of mouth, 4.2 cm; Diam. of shoulder, 6.6 cm; Diam. of foot, 4.9 cm.

Mended. Missing parts from mouth, neck and handle, which are restored and repainted. Surface destroyed at several places. Dull glaze, misfired red – especially on the lower part of the body and at the area below the handle – and peeled off. White ground. No traces of added colours.

Chimney-shaped mouth, flat and reserved on top. Neck reserved. Shoulder decorated with a tongue and

a ray band. Body glazed at its lower part except for a single reserved line and a triple one below. Above the figure-scene, which is painted on a creamy white ground, is a chequer band of three rows of dots that does not continue on the back of the vase. Groundline below the scene. Disc foot in two degrees, glazed on top and reserved at its side except for the lower degree. Underside reserved with central recession. Strap-handle glazed on the outside only.

Chariot scene. A draped figure is shown mounting a four-horse chariot to r. Depicted close to the chariot box is another draped figure gesturing with one hand. Overlapping with the horses another draped figure looking round. Hermes wearing winged boots and chlamys, advances to r. while facing the horses. Schematized branches in the field.

Graffito: NI on the underside of the base.

Haimon Group; close to the Pholos Painter [Kathariou], 490–470 B.C.

For the Pholos Painter and the lekythoi assigned to his hand or put close to him see Haspels, *ABL* 137–139; 247, 1–14; *ABV* 571–572; 708; *Para* 287; *Add*<sup>2</sup> 137; *Agona* 113, 9; H. Gropius, *Griechische Kunst* Heidelberg 4, 172; *Monatsh. f. Kunst. u. Arch.* 42, 1–4; *Est. M. F. V.* CVA Leiden 2, 71, text to pl. 107, 2–4; V. Heenes, *Die Vasen der Sammlung des Grafen Franz I. von Erbach zu Erbach* (1998) 54, no. 11.

Stylistically similar to our example (and most probably painted by the same hand) is the lekythos Athens 17755 (*ABV* 572, 5; C. Clairmont, *Das Parisurteil in der antiken Kunst* [1951] pls. 27–29). For its subject see above, text to Pl. 28, 4–6. For NI as a mark and its significance, especially on lekythoi of the later 6<sup>th</sup> century B.C., see Johnston, *Trademarks* 101 (Type 15B); 197.

4–6 (and Plate 34, 7). Lekythos.

N. P. Goulandris Collection, 425.

Not previously published.

Ht., 12.7–12.8 cm; Diam. of mouth, 2.7 cm; Diam. of shoulder, 4 cm; Diam. of foot, 2.95 cm.

Intact. Surface relatively well preserved, chipped off at places. At the area below the handle the walls of the body are thin, indicating poor workmanship. Dull glaze, misfired grey especially on the lower part of the body and partly abraded. Additions in white. Limited and careless incision.

Low, chimney-shaped mouth, slightly flaring, glazed inside and out and reserved on top. Neck reserved. Shoulder decorated with a tongue and a ray band. Body glazed at its lower part, except for a double reserved line below the scene. Above the figure-scene a chequer band of three rows of dots which does not continue at the back of the vase. Uneven 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. Handle glazed on the outside only.

Symposium. A bearded male figure clad in a himation is shown reclining on a kline. He lies to l. while turning his head to r. On the l. end of the kline is seated a female figure, playing the lyre. The scene is framed on each side by a female figure sitting on a folding stool. All female figures are wrapped in their himatia. A table is depicted before the kline. Branches with schematically rendered leaves in the field.

White: female flesh; male's hair fillet; details on the kline and the table.

Manner of the Haimon Painter [Kathariou].

490–470 B.C. **A O H N N N**  
For the workshop of the Haimon Painter see above, text to Pl. 28, 4–6. For Haimonian lekythoi decorated with symposium scenes see *ABV* 551–553; 706; *Para* 279–280; *Add*<sup>2</sup> 135; *Corinth* XIII, pl. 43, no. 297–6; pl. 44, no. 299–6; *CVA* Hamburg 1, pl. 31, 12–14; *CVA* Mainz 1, pl. 34, 15–16; *CVA* Leiden 2, pl. 97, 1–3, 4–5, 6–7, 8–10, 11–13; Froning, *Museum Folkwang* 170–172, no. 68; *CVA* Agrigento 1, pl. 80, 1–2; *CVA* Prague, *Mus. Nat.* 1, pl. 44, 4–6; 48, 1–3; *Banco di Sicilia* II, 137–139, nos. D190–D194; *CVA* Frankfurt 4, pl. 17, 2–4; *CVA* Moscow 1, pls. 40, 4; 42, 6; *CVA* Glasgow 1, pl. 24, 11–13; *CVA* Nantes, pl. 21, 1–2; *OF* 28, pl. 83, no. 239; *CVA* St. Petersburg 4, pl. 17, 1–3.

On some of these symposium scenes the reclining male figure is occasionally characterized as Dionysos and the female figure seated on the kline as Ariadne: see *ABV* 551; Barresi – Valastro, *Vasi attici* 53–55, nos. 36–38; T. Tuukkanen, *CVA* Finland 1, 39, text to pl. 28, 1 a–d. For Dionysos as symposiast see *LIMC* III (1986) 456–457; 486 s.v. Dionysos nos. 362–381; 756–762, pls. 338–340; 388–389 (C. Gasparri); *Kunst der Schale* 390–393.

### PLATE 31

1–3 (and Plate 34, 8). Lekythos.

N. P. Goulandris Collection, 796. Formerly in the Loukia Spourgiti Collection, 3.

Not previously published.

Ht., 12.5 cm; Diam. of mouth, 2.4 cm; Diam. of shoulder, 3.7 cm; Diam. of foot, 2.8 cm.

Intact. Presumably due to burning, the vase fabric has turned grey, the creamy white ground is extensively worn and the added white has disappeared. Dull glaze flaked off in places.

Chimney-mouth, glazed inside and out but reserved on top. Neck reserved. On the shoulder, on a white ground, a tongue and a ray band. Cylindrical body, glazed on its lower part apart from three reserved lines below the scene. Above the figure-scene, painted on a white ground again, a double dot band which is framed by a glaze line on top and a double glaze line below. The groundline below the scene is also painted on a white ground. Disc foot in two degrees, glazed on top and on its lower degree; the side of its upper degree is overpainted white. Underside flat with central recession and reserved. Strap-handle glazed on the outside only.

A charioteer clad in a long chiton on a four-horse chariot to the r. Overlapping with the horses Athena dressed in a peplos, aegis and a high-crested helmet strides to l. brandishing her spear.

White: female flesh.

Manner of the Haimon Painter [Kathariou].

480–460 B.C.

For the workshop of the Haimon Painter see above, text to Pl. 28, 4–6. For Haimonian lekythoi with a chariot speeding and Athena running see *ABV* 545, 184–194; *Para* 275–276; *Add*<sup>2</sup> 134; *CVA* Heidelberg 4, pl. 175, 3–4; *CVA* Hamburg 1, pl. 31, 9–11; *CVA* Leiden 2, pl. 101, 5–6.7–8; *CVA* Moscow 1, pls. 38, 5–6; *CVA* Finland 1, pls. 32, 2; 33, 1; *CVA* St. Petersburg 4, pl. 21. Our lekythos compares best not only stylistically but also in all terms of shape, size and ornament to the lekythos Leiden RO II 6 (*CVA* Leiden 2, pl. 101, 5–6).

For the interpretation of these scenes see J. de la Genière, *CVA* Palermo, Coll. Mormino, 14, text to pls. 16, 11–12; B. Freyer-Schauburg, *CVA* Kiel 1, 45,

text to pl. 18, 6–7; T. Tuukkanen, *CVA Finland* 1, 44–45, text to pl. 32, 2; Manakidou, *Armata* 91, n. 299.

4–6 (and Plate 34, 9). Lekythos.

N. P. Goulandris Collection, 386 (also registered as 369).

Not previously published.

Ht., 18.2–18.4 cm; Diam. of mouth, 3.6 cm; Diam. of shoulder, 5.3 cm; Diam. of foot, 4.3 cm.

Mended from several fragments. Missing parts restored, especially at joins. Surface greatly damaged and abraded. The dull, unevenly applied glaze is misfired brownish at places and extensively worn. Creamy white ground.

Calyx mouth, slightly flaring, glazed inside and out but reserved on top. Neck reserved. Shoulder decorated with a tongue and a ray band. Lower part of body glazed except for a single reserved band and a double one below it. Above the figure-scene, which is painted on a creamy white ground, a band with a key pattern running to r. framed by two glaze lines on top and below (which do not continue on the back of the vase); groundline below the scene. Disc foot in two degrees, glazed on top and reserved at the side, apart from a uneven glaze line running around the lower part of the upper degree. Underside reserved with a central recession. Strap-handle glazed on the outside only.

The struggle over the tripod. Herakles moves with long strides carrying away the tripod, which he holds horizontally in his r. hand while looking back at Apollo. He is wearing a short chiton and his lionskin. Apollo pursues Herakles grasping the tripod with his l. hand and stretching his r. hand out toward him. The god is clad in a short pleated chiton and has a cloak draped over his shoulders. In the background schematized branches bearing fruit.

Emporion Painter [Kathariou]. 480–470 B.C.

The Emporion Painter, thus named by Haspels after four alabstra painted by his hand which were found at Ampurias, is in a way the successor of the Haimon Painter in the mass production of small lekythoi and alabstra. For the painter see Haspels, *ABL* 165–169; 263–266; 368; *ABV* 584–586; 708–709; *Para* 291–292; *Add<sup>2</sup>* 138–139; Kurtz, *AWL* 22; *Agora* XXIII, 48. For works by the Emporion Painter see more recently S.

Boriskovskaya – E. Arsentyeva, *CVA St. Petersburg* 4, 34–35, text to pl. 26; A. A. Lemos, *CVA Rhodes* 1, 128–130, text to pl. 94.

The lekythoi painted by the Emporion Painter have either a calyx- or a chimney-shaped mouth and are nearly all white-ground. For other examples with a calyx-shaped mouth as the Goulandris one see selectively *CVA Bibliothèque Nationale* 2, pl. 87, 10–11. 15–17 (Haspels, *ABL* 264, 27); *CVA Cambridge* 1, pl. 22, 35 (Haspels, *ABL* 264, 32).

The stylistic features of the figures, the branches with the fruit in the field and the absence of added colours all point to the hand of the Emporion Painter. For the figure of Apollo, cf. by the same painter Athens 609 (Haspels, *ABL* pl. 48, 5), Cabinet des Médailles 303 (*CVA Bibliothèque Nationale* 2, *loc. cit.*), Geneva 10762 (*CVA Geneva* 2, pl. 79, 5–8) and Mannheim 128 (*CVA Mannheim* 1, pl. 20, 7–9). For the figure of Herakles cf. a lekythos in his manner in Stuttgart (*CVA Stuttgart* 1, pl. 22, 4–6) and another one in Glasgow (*CVA Glasgow*, pl. 25, 4–6) near him.

The depiction of the struggle over the tripod on a lekythos now lost (*ARV* 336, 15; O. M. Paron von Stackelberg, *Die Gräber der Hellenen* [1877], p. 48, 7) in the manner of the Emporion Painter enables us to understand the composition on the Goulandris example even better and to reconstruct on the missing parts Apollo's quiver behind his back and Herakles wielding his club over his head with his l. hand.

For this subject, which is fairly common on contemporary lekythoi attributed to the Haimon Painter or in his manner as well as on some slightly earlier ones by the Gela Painter, see D. von Bothmer in U. Höckmann – A. Krug (eds.), *Festschrift für Frank Brommer* (1977) 51–63; *LIMC* II (1984) 304–308 s.v. Apollon (W. Lambrinudakis); *LIMC* V (1990) 133–143 s.v. Herakles (S. Woodford); A. Sakowski, *Darstellungen von Dreifußkesseln in der griechischen Kunst bis zum Beginn der klassischen Zeit* (1997) 113–163; 269–315, nos. 1–192; *Herakles-Herkules* 239–240 (B. Kaeser) and 251–255; 410–413, nos. 130–143 (V. Brinkmann). On its meaning more specifically see H. W. Parke – J. Boardman, *JHS* 77 (1957) 276–282; J. Boardman, *RA* 1978, 227–234; M. A. Tiverios in M. Tiverios – S. Drougou – C. Saatsoglou-Paliadeli (eds.), *AMHTOS. Τιμητικός τόμος για τον καθηγητή Μανόλη Ανδρόνικο* (1987)



877–879; D. Williams in F. Lissarrague – F. Thelamon (eds.), *Image et céramique grecque* (1983) 131–140; H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (1989) 61–64; Sakowski, *op. cit.* 158–163.

## PLATE 32

1–6 (and Plate 34, 10). Fig. 20. Lekythos.

Karolos Politis Collection, 23.

Papadopoulou-Kanellopoulou, *Politis Collection* 57; 72–73, no. 36, figs. 66–68 (workshop of the Haimon Painter).

Ht., 18.7 cm; Diam. of mouth, 3.4 cm; Diam. of shoulder, 5.5 cm; Diam. of foot, 4.2 cm.

Mended from a few large fragments. Missing parts from neck, shoulder, handle, body and foot, which are restored. Surface damaged, especially at joins. Dull, spotted glaze, misfired red and greenish grey at places and partly chipped off. Creamy white ground. No traces of added colours.

Chimney mouth, glazed inside and out but reserved on top. Shoulder decorated with a tongue and a ray band. Lower part of its cylindrical body glazed except for a double reserved line. Above the figure-scene a key band running to the l. framed by double glaze lines on top and below. A thick uneven groundline below. At join of body to foot a shallow fillet set off by two grooves. Disc foot glazed on top; its side has a concave profile and is reserved on most of its upper part. Underside reserved with a central recession. Strap-handle glazed on the outside only.

Fight. Two warriors stride vigorously against a third one. They attack with a spear while they cover up with a shield. Their opponent who is shown in the centre bent on his l. knee in a difficult position tries to fight back. On the r. side a fourth warrior moves out from the fight while looking round. All warriors are similarly armed with helmet, spear, round shield (devices: incised dots) and sword and dressed in a short, pleated chiton. Schematized branches in the field.

Beldam Painter or his manner [Kathariou]. 480–470 B.C.

The Beldam Painter, thus named by Haspels after the theme depicted on the lekythos Athens 1129, may have started his career in the workshop of the

Edinburgh Painter. For the artist see Haspels, *ABL* 170–191; 266–269, nos. 1–73 bis; *ABV* 571; 586–587; 709; *Para* 292–294; 139; 285; *Add<sup>2</sup>* 153–155; Kurtz, *AWL* 18–20; 84–87; Robertson, *Vase-painting* 178; 180. For works by the Beldam Painter or in his manner see more recently *Banco di Sicilia* I, colour fold IX.4; II, 152, no. D239; J. Falconer – T. Mannack, *CVA Winchester*, 12, text to pl. 9, 14–17.

The lekythoi he painted are either large cylinders of type BEL or small ones with a calyx or with a chimney mouth. Our example, which is a typical Beldam Painter's "chimney-lekythos" (see Haspels, *ABL* 170; 171; 178–179; 266–269, nos. 21–73), compares best in terms of shape and size to the following: *CVA Zürich* 1, pl. 19, 22–25 (Haspels, *ABL* 268, 44); *Banco di Sicilia, loc. cit.*

For the figure-types and the stylistic features of the depicted warriors, cf. the following lekythoi by the Beldam Painter or in his manner: Amiens n.n. (*ABV* 709; photo at the Beazley Archive), Athens 12749 (Haspels, *ABL* 267, 23, pl. 53, 1), Athens 610 (Haspels, *ABL* 267, 45, pl. 53, 6), Athens, University 29 (Kokkou-Vyridi, *AEPbem* 1980 [1982] Chron., 51, no. 90, pl. KH), Cambridge K 121 (Haspels, *ABL* 267, 17; *CVA Cambridge* 1, pl. 22, 36), Cambridge G 120 (Haspels, *ABL* 267, 24; *CVA Cambridge* 1, pl. 22, 37), Corinth T1570 (Haspels, *ABL* 267, 30; *Corinth* XIII, pl. 95, no. 323–6), Edinburgh 1956.442 (*CVA Edinburgh*, pl. 15, 21–23), Hannover 1966, 34 (*CVA Hannover* 1, pl. 22, 4–5), Laon 37922 (*ABV* 709; *Para* 293; *CVA Laon*, pl. 18, 3–4), Leiden K. 1943/11, 2 (*CVA Leiden* 2, pl. 102, 10–12) and Vienna 134 (Haspels, *ABL* 267, 28, pl. 53, 3). For the drawing style of the Beldam Painter in general see Haspels, *ABL* 172; 178–179.

Fight scenes are popular on lekythoi by the Beldam Painter or in his manner. For this subject in general see above, text to Pls. 10–12.

## PLATE 33

1. See Plate 15.

2. See Plate 16.

3. See Plates 17–18.

4. See Plates 19–20.

5. See Plates 21–22.
6. See Plate 23.
7. See Plate 24, 2–4.
8. See Plate 25, 1–3.
9. See Plate 25, 4–6.
10. See Plate 26.
11. See Plate 27, 1–3.
12. See Plate 27, 4–6.

### PLATE 34

1. See Plate 27, 7–9.
2. See Plate 28, 1–3.
3. See Plate 28, 4–6.
4. See Plate 29, 1–3.
5. See Plate 29, 4–6.
6. See Plate 30, 1–3.
7. See Plate 30, 4–6.
8. See Plate 31, 1–3.
9. See Plate 31, 4–6.
10. See Plate 32, 1–6.
11. See Plate 35, 1–2.

### PLATE 35

1–2 (and Plate 34, 11). Fig. 21. Lekythos.

N. P. Goulandris Collection, 5.

Marangou, *Benaki Exhibition* 301, no. 172 (Attic); Marangou, *Goulandris Collection*<sup>1</sup> 84, no. 123; Marangou, *Goulandris Collection*<sup>2</sup> 85, no. 123.

Ht., 12.8 cm; Diam. of mouth, 2.5 cm; Diam. of shoulder, 5.7 cm; Diam. of foot, 3.6 cm.

Complete but missing chips at foot. Surface well preserved. Lustrous glaze peeled off at places, especially at mouth and handle. Additions in purplish red and white (faded).

Low echinus mouth, unevenly glazed. At join of mouth to neck there is a groove. Neck reserved, set off from the shoulder by a slight ridge painted red. Sloping shoulder decorated with a chain of inverted lotus buds alternating with lotus flowers (their petals were painted white) connected by intersecting stems. Body glazed and decorated with three white bands (faded), one on top of the body, a faded second one dividing it into an upper and a lower part and a third one at its join to foot. Disc foot glazed on top with reserved side and underside. Flat resting surface with a nipple in the centre. Strap-handle glazed on the outside only.

Corchiano Group [Kathariou]. About 500–490 B.C.

Although originally published as a black-bodied example of the Little-Lion shape (see Haspels, *ABL* 107; 164; *ABV* 515–516; 703; *Para* 253–254; *Agora* XII 153; *Ta Attika* 450–451, nos. pF35–pF38), this particular lekythos cannot be one of them. Its shape, size and ornament all point to the Corchiano Group, a variant of the Little-Lion shape thus named after a lekythos found in Corchiano near Rome (*ABV* 516, 3). Characteristic of the lekythoi of the Corchiano Group are the very thin neck and the small, conical top of the foot. For black-figure Corchiano lekythoi see *ABV* 516; *Para* 254. See also J. Buraw, *CVA* Tübingen 3, 52, text to pl. 40, 7–10; L. Campus, *Materiali del Museo Archeologico Nazionale di Tarquinia*, 2. *Ceramica attica a figure nere. Piccoli vasi e vasi plastici* (1981), 50–51, pl. 12–13, no. 28; Heesen, *Theodor Collection* 92–94, no. 17; figs. 43–47; A. Schnapp, *Le chasseur et la cité* (1997) 262, no. 217 (*ABV* 516, 1); A. A. Lemos, *CVA* Rhodes 1, 120–121, text to pl. 90. For black-bodied Corchiano examples see Campus, *op. cit.* 51–52, pls. 14–15, nos. 29–30 (with references to four other similar ones). To these add A. Calderone, *CVA* Agrigento 1, 35, text to pl. 86, 8; N. Sidorova, *CVA* Moscow 1, 35, text to pl. 37, 1; *Ta Attika* 452, no. pF40 (the first two are noted as Little-Lion examples, the third one is placed near to it). For black-bodied lekythoi in general see Kurtz, *AWL* 115–128.

3–4. Exaleiptron.

N. P. Goulandris Collection, 20. From Draphi.

*Para* 159 (added as *ABV* 348, 12); *Add*<sup>2</sup> 94; Marangou, *Benaki Exhibition* 299, no. 170; Horn-

bostel, *Sammlung Kropatscheck* 98, no. 59; Marangou, *Goulandris Collection*<sup>1</sup> 76, no. 113; Marangou, *Goulandris Collection*<sup>2</sup> 77, no. 113.

Ht., 12.8–12.9 cm; Diam. of rim, 11.3 cm; Max. diam. of body, 22 cm; Diam. of foot, 13.6 cm.

Lid is missing. Bowl mended. Small missing parts are restored and repainted. Surface well preserved with some minor abrasions. Lustrous glaze misfired oily green at places. Additions in brownish red.

Inside glazed in the visible areas. Turned-in rim extending 3.4 cm. down into the bowl glazed apart from a grooved band set close to its top (for the insertion of the lid), painted red. Deep bowl of oblate spheroid form. On its topside, surrounding the rim, a patterned reserved zone: a double glaze line; a dotted band; a glaze line; a band with enclosed tongues alternately red and black; a glaze line, a dotted band and a double glaze line. A triple red line encircles the patterned zone. Stem glazed outside. Foot glazed on top and reserved at its flaring edge; resting surface reserved. Interior of stem glazed, and bottom of the bowl reserved with four concentric lines, three of which are set closer to the centre. The vase is of heavy make.

For vases of this shape, the ancient name of which has been discussed extensively, see selectively *ABV* 348–349; 695; 715; *Para* 158–159; *Add*<sup>2</sup> 94–95; I. Scheibler, *Jdl* 79 (1964) 72–108, esp. 102 ff. (for the Attic ones); *eadem*, *Jdl* 83 (1968) 389–397; *Agora* XII, 180–181; B. A. Sparkes, *JHS* 95 (1975) 128–129; Hornbostel, *Sammlung Kropatscheck*, 97–98, no. 59 (with additions to *ABV* and *Para*); Froning, *Museum Folkwang* 163–166, no. 65; *Sindos* 72, no. 104 (M. Tiverios); *Agora* XXIII, 49; H. Mommsen, *CVA* Berlin 7, 62–64, text to pl. 47 (with additions to *ABV* and *Para*).

Our example, which belongs to Beazley's type A, is best compared to the following: Copenhagen 4706 (*ABV* 348, 4; Scheibler, *op. cit.* 103, figs. 26–27) with lid; Stuttgart KAS 112 (*Para* 159; *CVA* Stuttgart 1, pl. 25, 14–15) without lid; Leiden 1966/10, 1 (*CVA* Leiden 2, 36, fig. 48; pl. 83, 7–8) with lid; Berlin F 2109 (*CVA* Berlin 7, pl. 47, 1–2) with lid; Hannover 1966, 43 (*CVA* Hannover 2, pl. 25, 9–10) with lid; *Sotbeby's, New York* 11.12.2002, 36–37 lot. 32 (with lid); one from Monte Bubbonia (R. Panvini in F.

Giudice – R. Panvini [eds.], *Il greco, il barbaro e la ceramica attica: immaginario del diverso, processi di scambio e autorappresentazione degli indigeni. Atti del Convegno Internazionale di studi, 14–19 maggio 2001, Catania, Caltanissetta, Gela, Camarina, Vittoria, Siracusa* [2003] vol. 2, 82, pl. 1, e) with lid.

5–6. Exaleiptron.

N. P. Goulandris Collection, 1002.

Not previously published.

Ht., 11.6–11.9 cm; Diam. of rim, 9.1 cm; Max. diam. of body, 18.2 cm; Diam. of foot, 12.1 cm.

Lid is missing. Bowl intact except for a small part of the foot, which is restored and repainted. Surface damaged at places, especially on the patterned zone and at the join of stem to foot. Good glaze misfired red at places. Additions in purplish red.

Inside glazed in the visible areas. Turned-in rim extending 3.2 cm down into the bowl, glazed with two red lines, one right after its slightly grooved upper edge (for the insertion of the lid) and another one with a depth of 1.65 cm (set almost at its middle). Oblate spheroid bowl, deep. On its topside, surrounding the rim, a patterned reserved zone: a double glaze line; a band with enclosed tongues alternately black and red; a glaze line; a dotted band and a double glaze line. A double red line encircles the patterned zone. On the lower half of the bowl at a distance of 3.4 cm above the join to the stem traces of two more (red?) lines that are no longer clearly visible. Stem glazed outside with two red lines encircling it, 0.6 cm and 2.7 cm below the join of bowl to stem respectively. Foot glazed on top and reserved at its flaring edge; resting surface reserved. Interior of stem glazed and bottom of the bowl reserved. The vase is of heavy make.

520–500 B.C.

The present exaleiptron differs slightly from the one discussed above (Pl. 35, 3–4), in the formation of its stem and foot, its smaller size and the fact that the top of its bowl is more simply decorated. For other examples comparable to ours see Reading 25.ix.2 (*CVA* Reading 1, pl. 39, 5) without lid; Bucarest 0459 (*CVA* Bucarest 1, pl. 41, 2–3) with lid; Hessen A 103 (Froning, *Museum Folkwang* 163–166, no. 65) with lid; *Sindos* 72, no. 104 (M. Tiverios) with lid.



ΑΟΗΝΩΝ

7–8. Exaleiptron.

N. P. Goulandris Collection 408.

Marangou, *Benaki Exhibition* 300, no. 171; Hornbostel, *Sammlung Kropatscheck* 97, no. 59; Marangou, *Goulandris Collection*<sup>1</sup> 76, no. 114; B. Freyer-Schauenburg, *CVA Kiel* 1, 47, text to pl. 19, 9–10; K. Yfantidis, *Antike Gefäße. Eine Auswahl* (1990) 152, no. 89; H. Mommsen, *CVA Berlin* 7, 63, text to pl. 47, 3–4; Marangou, *Goulandris Collection*<sup>2</sup> 77, no. 114; A. Mlasowsky, *CVA Hannover* 2, 39, text to pl. 25, 7–8.

Bowl: Ht. without lid, 11.2 cm; Ht. with lid (pres.), 12.8 cm; Diam. of rim, 7.5 cm; Max. diam. of body, 14.8 cm; Diam. of foot, 8.9 cm.

Lid: Ht. (pres.), 2 cm; Diam., 7.8 cm.

Bowl: Mended. Small missing parts of its rim and body are restored and repainted. Surface well preserved. Good glaze, unevenly applied with traces of strokes at the body area. Additions in brownish red.

Lid: knob is partly missing and a few chips all around. Surface well preserved.

Inside glazed in the visible areas. Turned-in rim extending 1.8 cm down into the bowl, glazed apart from its upper reserved part (for the insertion of the lid) which is painted red. Flattened, lenticular bowl, rather shallow. On its topside, surrounding the rim, a patterned reserved zone: a red line; a band with enclosed black tongues; a double red line. At the join of bowl to stem a ridge followed by a shallow fillet. Stem glazed outside. Splaying foot, glazed on top; the outer surface of its concave side is reserved apart from a glaze band running along its lower edge. Resting surface reserved. Most of interior of stem glazed and bottom of bowl reserved. The vase is of relatively heavy make.

Lid: reserved inside, glazed outside with the exception of a fine reserved line along its edge and a reserved band around the knob marked by a glaze line and a red line (set closer to the knob). Preserved part of knob reserved.

About 500 B.C.

The exaleiptron belongs to Beazley's type B. For examples of this type see *ABV* 349; 695; 715; *Para* 159; *Add*<sup>2</sup> 94–95. See also D. M. Robinson, *Vases Found in 1934 and 1938, Olynthus XIII* (1950) 269–271, pls. 180–181, nos. 488–491; I. Scheibler, *JdI* 79 (1964) 104 ff.; *Sindos* 42–43, no. 52; 274–275, no. 449 (M.

Tiverios); *CVA Edinburgh* 1, pl. 17, 9–10; *CVA Malibu* 2, pl. 73, 1–2; *CVA Karlsruhe* 3, pl. 25, 5–6; *CVA Berlin* 7, *loc. cit.*; Aristaios, *La collezione Giuseppe Sinopoli* (1995) 302–303, no. 76; N. E. Kaltsas, *ΑΚΑΝΘΟΣ Ι. Η Ανασκαφή στο νεκροταφείο κατά το 1979* (1998) 40, pl. 22 a, no. 741; 66, pl. 68 a, no. 1102; *CVA Winchester*, pl. 5, 4–5; N. Kunisch, *CVA Bochum* 1, 56, text to pl. 45, 4–5.

It compares best with the following: London 59.2–16.72 (Scheibler, *op. cit.* 105, fig. 29) without lid; Hornbostel, *Sammlung Kropatscheck, loc. cit.* (with lid); Kiel B 519 (*CVA Kiel* 1, *loc. cit.*) with lid; Kassel T 647 (Yfantidis, *loc. cit.*) with lid; Giessen KIII-101 (*CVA Giessen* 1, pl. 24, 5–6) with lid; one from Akanthos (Kaltsas, *op. cit.* pl. 22a) with lid.

### PLATE 36

1–4. Fig. 22. Skyphos.

Karolos Politis Collection, 18.

Papadopoulou-Kanellopoulou, *Politis Collection* 57; 66, no. 33; 69, figs. 59–60 (Krokotos Group); V. Sabetai, *CVA Thebes* 1, 58, text to pl. 51; Iozzo, *Collezione Astarita* 173, no. 236, n. 7; Iozzo, *Theseus Painter* 5, n. 17.

Ht., 11.2–11.6 cm; Diam. of lip, 14.4 cm; Width across handles, 20.6 cm; Diam. of foot, 9.5–9.7 cm.

Mended. Missing small part at rim, which is restored and repainted black. Splinters at joins and lip. Good glaze, misfired greenish grey outside and flaked off at places, especially at rim and handles. Additions in creamy white, purplish red and yellow (the first two for the most part well preserved).

Deep bowl glazed inside apart from a reserved line round the rim. Concave rim with rounded lip and upper part of bowl glazed. A white line at the join of rim to bowl. Below the reserved figure-zone two uneven glaze lines and a black band followed by a band of black debased tongues. Reserved fillet set off by two grooves at join of bowl to foot. Foot glazed except for the lower part of the side and the resting surface. Underside reserved. Handles glazed on the outside only.

A: Satyrs and maenads in pairs. They dance away but look round facing each other. The satyr of the pair on the r. side gives the rhythm by playing the flutes. The maenads are wearing yellow chitons (*krokotoi*)



and are filleted. The satyr playing the flutes is wreathed.

B: Similar scene. The maenads are dressed like their counterparts on side A and wear fillets on their heads, whereas the satyr of the pair on the l. side is wreathed.

Under each handle, a dolphin.

Red: hair-fillets; hair on foreheads and beards of satyrs; stripes on dolphins.

White: female flesh; blossoms on wreaths; eye-pupils and tails of satyrs.

Yellow: chitons of women (*krokotoi*).

Heron Class. Krokotos Group (related to the Krokotos Painter) [Papadopoulou-Kanellopoulou]. About 500 B.C.

The Heron Class includes skyphoi of the Krokotos Painter and his workshop, of the Sub-Krokotos Group, of the Theseus Painter and his circle and of the CHC Group: see *ABV* 205–206; 208–209; 453; 519–522; 617–623; *Para* 93–99; 255–259; 306–307; Ure, *Sixth* 59–61 (Ure's Class B) and 61–62 (Ure's Class C); A. D. Ure, *JHS* 75 (1955) 90–96; *Agora* XXIII, 60–61; A. Malagardis, *Skyphoi attiques à figures noires. Topologie et chronologie* (Diss. Paris, 1986) Part B 2; M. Pili, *CVA Athens* 4, 38–43, text to pls. 27–31; I. Scheibler, *AntK* 43 (2000) 17–43; V. Sabetai, *CVA Thebes* 1, 51–57, text to pls. 42–48; Iozzo, *Collezione Astarita* 125–131, nos. 170–175; Fritzilas, *Theseus Painter* 5 ff.; Borgers, *Theseus Painter* 26 ff. and *passim*.

For the Krokotos Group, thus named by A. D. Ure because of the yellow-coloured garments worn by the women, see *JHS* 75 (1955) 90 ff.; *ABV* 205–209; *Para* 93–94; *Add*<sup>2</sup> 55; E. E. Bell, *CalifStClAnt* 10 (1977) 1–15; J. J. Jordan, *Attic Black-figured Eye-cups* (Diss. New York, 1988) 64–82; Batino, *Skyphos* 33; 39; 52; 103, n. 20; 286–288, nos. 398–421; Fritzilas, *Theseus Painter* 255–257 and *passim*; Borgers, *Theseus Painter* 34 ff. and *passim*.

For Krokotos vases see more recently M. Pili, *CVA Athens* 4, 41–43, text to pls. 29–31; H. A. G. Brijder, *CVA Amsterdam* 2, 125–126; 128–129, text to pl. 132, 1.5–6; V. Sabetai, *CVA Thebes* 1, 51–53, text to pls. 43–44; Iozzo, *Collezione Astarita* 168–170, no. 236 (with earlier bibliography); J. Falconer – T. Mannack, *CVA Winchester*, 4, text to pl. 3, 1–4; B. Fellmann, *CVA Munich* 13, 46–57, text to pls. 21, 5–8; 22–26; 27, 1–2;

The skyphoi of the Krokotos Group are usually larger than our example (for their size and their distinctive features see more analytically Ure, *op. cit.* 90 ff.) but there is also a skyphos comparable to ours in size, namely Athens 12532 (*CVA Athens* 2, pl. 31, 1–4). Worth mentioning here is that Athens 12532 as well as three other Krokotos skyphoi (Athens 368 [*CVA Athens* 2, pl. 29], Thebes 6027 [*ABV* 209, 1; *CVA Thebes* 1, pl. 43] and Thebes 6024 [*ABV* 209, 2; *CVA Thebes* 1, pl. 44]) were classified as late examples by Ure, *op. cit.* 90–91, nos. 5–8 and that dolphins appear under their handles as on our skyphos. For dolphins as a decorative motif under the handles of Krokotos skyphoi see S. Vidali, *Archaische Delphindarstellungen* (1997) 129–130; Scheibler, *op. cit.* 34, n. 159. For dolphins in Greek vase-painting and their meaning see below, text to Pl. 38, 2.

Although Dionysian scenes are popular on skyphoi of this Group and on Heron Class skyphoi generally, none is like ours. For a similar composition with maenads dancing in pairs with satyrs see *LIMC* VIII (1997) 895 s.v. Nymphai no. 41, pl. 592 (M. Halm-Tisserant – G. Siebert). For dancing satyrs and maenads and their interpretation see S. H. Lonsdale, *Dance and Ritual Play in Greek Religion* (1993) 99–109. For representations of members of the Dionysian thiasos in general see T. H. Carpenter, *Dionysian Imagery in Archaic Greek Art* (1986) 76–97; Schöne, *Thiasos*; S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (1998) 100–139; Isler-Kerényi, *Dionysos* 113–169; G. Fahlbusch, *Die Frauen im Gefolge des Dionysos auf den attischen Vasenbildern des 6. und 5. Jhs. v. Chr. als Spiegel des weiblichen Idealbildes* (2004) 17–27.

### PLATE 37

1–4. Cup-skyphos.

N. P. Goulandris Collection, 755. Formerly in the Lambros Eutaxias Collection, E 27.

Not previously published.

Ht., 11.1 cm (to one handle)/11.5 cm (to the other handle); Ht. to rim, 10.8–11 cm; Diam. of lip, 18.2–18.4 cm; Width across handles, 25 cm; Diam. of foot, 11 cm.

Intact except for a small part missing from rim and a few chips missing from rim and foot. One handle is

higher than the other. Fabric light red. Dull glaze, misfired red on one side and partly flaked off. No added colours. Limited and careless incision.

Moderately deep bowl glazed inside with reserved line round the rim. Concave rim glazed. Lower part of bowl glazed except for a reserved band below the groundline. A groove at join of bowl to foot. Foot in two degrees, glazed apart from the resting surface and part of its side. Two grooves on foot, one on top and another one inside, set close to the resting surface. Conical underside of bowl reserved and decorated with a concentric glaze line running around a glazed dotted centre. Handles glazed on the outside only.

A: A schematized tree loaded with fruit in the centre, on either side of which are depicted two seated draped women facing each other. The l. one holds out a fillet, whereas the other one extends one arm. A kalathos is set close to the feet of each one; at each handle an upright palmette.

B: The same, but with both women extending one arm.

Manner of the Haimon Painter [Kathariou]. About 480–470 B.C.

For the workshop of the Haimon Painter see above, text to Pl. 28, 4–6. Our cup-skyphos belongs to Ure's Class R cup-skyphoi (Ure, *Sixth* 71–72). For Haimonian cup-skyphoi of this Class see *ABV* 565–566; 708; *Para* 285; *Add*<sup>2</sup> 136; *Agora* XXIII, 60–61; *Sindos* 16; 18; 19, no. 2; 309–310, no. 517 (M. Tiverios); A. Malagardis, *Skyphoi attiques à figures noires. Typologie et recherches* (Diss. Paris, 1986) Part B 3; probably *Sardis* X, 87, no. 81, pl. 37; T. Tuukkanen, *CVA Finland* 1, 35, text to pl. 23, 1. For Boeotian imitations of cup-skyphoi of Class R see Ure, *Sixth* 74–77; *ABV* 567; 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. London, 1984) 102–107, nos. 317–332.

The style, not only of the seated figures but also of the trees and the palmettes set at the handles, makes it apparent that our fragment can be ascribed to the artist who painted a fragmentary cup-skyphos from the Sindos cemetery (*Sindos* 19, no. 2). Although painted by the same hand, this vase depicts another theme.

Two women at either side of a tree, as on our skyphos, appear also on some other Haimonian cup-skyphoi of Class R and K 2 (*ABV* 566, 619–621; 568, 641; 708; *Para* 285; 286; Hatzidakis, *op. cit.* 75; 82–84, nos. 193–208; D. Frère, *CVA Nantes*, 33, text to pl. 18, 3–4) as well as on a few lekythoi (*ABV* 554, 403–404; Simon, *Sammlung Kiseleff* 71–72, no. 130, pl. 54) and mastoids (*ABV* 558, 473–476). For this subject see more recently Lewis, *Athenian Woman* 85–86; S. Pfisterer-Haas in B. Schmaltz – M. Söldner (eds.), *Griechische Keramik im kulturellen Kontext. Akten des Internationalen Vasen-Symposiums in Kiel vom 24.–28.9.2001* (2003) 93–95; *eadem*, *AM* 118 (2003) 139–195, esp. 142 (for the iconographic scheme used on our cup-skyphos), 144–151 (for the kind of fruit depicted and the identity of the female figures on black-figure scenes) and 178–183 (nos. SO 3–47).

### PLATE 38

#### 1. Cup-skyphos, fragment.

N. P. Goulandris Collection, 522.



A fragment from the rim and body only is preserved. Surface well preserved with minor chips and flakes. Lustrous glaze. Figures rendered in silhouette. No added colours.

Deep bowl glazed inside apart from a reserved line round the rim. Concave rim glazed outside. Above the figure-zone an uneven glaze line.

Part of two figures. The one on the l. is shown seated and proffering a horn-shaped rhyton. The female figure on the r. is looking back. They are both wrapped in himatia. Schematized branches in the field.

Lañcut Group [Kathariou]. Second quarter of the 5<sup>th</sup> century B.C.

Our fragment can be attributed to the Lañcut Group. This group of vases comprises miniature skyphoi of Hermogenean type as well as cup-skyphoi of Ure's Class R (pinchbase type) or Ure's Class K 2. The painters of this group are connected with late members of the Haimon Group and decorate their vases in the silhouette technique: see *ABV* 576–581; 708; *Para* 289–290; *Add*<sup>2</sup> 138; Haspels, *ABL* 109; 187;



*Agora* XXIII, 61; 96 (nos. 1539–1542); A. Malagardis, *Skyphoi attiques à figures noires. Typologie et recherches* (Diss. Paris, 1986) Part B 3; B. B. Shefton in M.-C. Villanueva-Puig et al. (eds.), *Céramique et peinture grecques. Modes d'emploi. Actes du Colloque international, École du Louvre, 26–27–28 Avril 1995* (1999) 463–479, esp. 463–466 and 468–472 (a study on their widespread distribution); Batino, *Skyphos* 37–38; 50; 149; 311–315 (nos. 795–863).

For examples of this group see also M. Dufková, *CVA Prague, Mus. Nat.* 1, 61, text to pls. 37, 1–2 and 3, 5; A. Mizuta, *CVA Japanische Sammlungen* 2, 20, text to pl. 16, 5–7 and 8–9; G. Baldelli et al. (eds.), *La ceramica attica figurata nelle Marche. Mostra didattica* (1991) 76, no. 3; 85, no. 1; 86, nos. 3–5; *Banco di Sicilia* II, 146–147, nos. D221–D224; S. I. Rotroff – J. H. Oakley, *Debris from a Public Dining Place in the Athenian Agora, Hesperia* Suppl. 25 (1992) 62, pl. 1, no. 3; M. Pipili, *CVA Athens* 4, 26; 70, text to pls. 13, 13–14; 64, 5–6; A. B. Brownlee, *Hesperia* 64 (1995) 371, pl. 88, nos. 267–269; C. Dubosse, *CVA Ensérune* 33, text to pls. 4, 6, 7, 8, 9, 10 (the fragment illustrated on pl. 4, 6 was known by Beazley [*ABV* 578, 60] the others were unpublished); M. Kerschler et al. in F. Lippert (ed.), *Die Antiken der asiatischen Mittelmeer. Beziehungen und Wechselwirkungen* 5. Jb. v. Chr. (2000) 51, fig. 20; 52 (E. Trinkl); V. Sabetai, *CVA Thebes* 1, 61–62, text to pls. 55–56; E. Vlachogianni, *AM* 118 (2003) 97 f., n. 27, pl. 22, 2.

The Lañcut Group is usually dated in the second quarter of the 5<sup>th</sup> century B.C., whereas some specific examples are dated by the context of the grave in which they were found, to the middle of the 5<sup>th</sup> century B.C.: see *Corinth* XIII, 241 (grave 333, 6–7, pl. 50); 247 (grave 346, 4–5, pl. 55); 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. London, 1984) 89; M. Pipili, *CVA Athens* 4, 26; Shefton, *op. cit.* 463, n. 2.

Referring to the shape of our vase, the inclination of its walls indicates that it cannot belong to a skyphos of Hermogenean type but to a cup-skyphos. For Ure's Class R cup-skyphoi see above, text to Pl. 37, 1–4. As for the lost part of its bowl, at each handle there must have been an upright palmette. A seated figure holding out a horn rhyton and a woman are also depicted on two cup-skyphoi from Asopia (*AEPHem* 1976, 21, pls.

KE β and ε [noted as Boeotian]; Hatzidakis, *op. cit.* 97, nos. 286–287) and on another one from Corinth (Brownlee, *op. cit.* pl. 88, no. 267). A seated figure and a satyr are more commonly depicted on vases by the Lañcut Group (*ABV* 576, 14–15; 577, 35–38; 708, 14 bis), whereas on other examples connected with this Group (*ABV* 579, 1–5) a single seated figure is shown. For cup-skyphoi of this group decorated with Dionysian scenes see Hatzidakis, *op. cit.* 87; 89–91 (nos. 230–249); 96–97 (nos. 283, 286–287, 289–292).

#### 2. Cup, fragment.

N. P. Goulandris Collection, 521.

Not previously published.

Ht. (pres.), 5 cm; L. (pres.), 9.8 cm.

Preserved is a part of the lip, bowl and one handle. Surface in good condition with minor chips and flakes. White sediment inside and around the handle root. No added colours. Limited and careless incision.

Shallow bowl with continuous outline, glazed inside. Plain rim with a reserved line at the inner edge of its lip. The reserved figure-zone is marked by a glaze line on top and a triple thin glaze line below. Lower part of bowl glazed. Upright handles glazed on the outside only. Under the handle a dolphin to the r.

On the outside, a satyr riding on an ithyphallic animal to r. In the background, schematized branches. From the figure-scene on the other side all that remains is a small part of an oblique line (the other partly visible line above the dolphin's head belongs to the r. root of the handle, which is missing).

Leafless Group; The Painter of Amsterdam 1864 [Kathariou]. 500–480 B.C.

The Leafless Group is a large group of black-figure vases, thus named because the branches in the field of their scenes are usually drawn without leaves. It produced mainly cups of type A and sub-A as well as a few kyathoi, mastoids, skyphoi and pyxides: see *ABV* 629; 632–653; 711–713, 716; *Para* 284; 310–314; 520; *Add*<sup>2</sup> 145–146; *Agora* XXIII, 57; 67; 68; 96. For vases of this group see also *Sindos* 232–233, no. 373 (M. Tiverios); A. J. Clark, *CVA Malibu* 2, 68–69, text to pl. 118, 3, 4, 5; *Banco di Sicilia* II, 150–151, nos. D234–D237; H. A. G. Brijder, *CVA Amsterdam* 2, 132; *Sardis* X, 86, nos. 70, 73, pl. 36; *Samos* XXII, 96–97; 204–206, nos. 390–403; P. Valavanis, *CVA*

Marathon, 43–46, text to pls. 21–25; Iozzo, *Collezione Astarita* 181–182, no. 248; 186–191, nos. 259–264; *Ta Attika* 463, nos. pF73–pF74; B. Fellmann, *CVA* Munich 13, 93–97, text to pls. 60–62; A. Petrakova, *CVA* St. Petersburg 3, 52–53; 59–60, text to pls. 45–47; 55–56 respectively. For the distribution of Leafless Group vases see J. Y. Perrault, *BCH* 110 (1986) 172, table 2; C. Scheffer in *AGRP* Copenhagen, 537; 538, fig. 1; 540; *Samos* XXII, 96–97.

Our cup-fragment can be ascribed to the same hand as Astarita 165 (Iozzo, *Collezione Astarita* 189–190, no. 263, pls. CXXVII–CXXIX). Iozzo, *op. cit.* 190 suggested that the Astarita cup is by the Caylus Painter, noting as parallels the cups Cambridge 23.24 (*ABV* 639, 96; *CVA* Cambridge 1, pl. 17, 6) and Villa Giulia 1448 (*ABV* 639, 97; *CVA* Villa Giulia 3, pl. 42, 1–2.4). Considering the stylistic features not only of the riders and of the animals but also of the dolphins under the handles it is evident that they are by different hands. By the same hand as the Astarita cup and our fragment is also the cup Amsterdam 1864 (*CVA* Amsterdam 2, pls. 134–136); we may name the vase-painter the Painter of Amsterdam 1864. As for the cups Madrid 10906 (*ABV* 636, 56; *CVA* Madrid 1, pl. 3, 2) and Louvre C 10423 (*ABV* 637, 59; *CVA* Louvre 10, III H e, pl. 114, 3–4), which according to H. A. G. Brijder (*CVA* Amsterdam 2, 133) are “very close in style and subject-matter” to the cup in Amsterdam, they cannot be by the same hand.

Referring to the shape of our cup-fragment: its bowl seems to be rather shallow, as in cups of the type sub-A, but with foot and stem missing it is difficult to be certain if it is of type sub-A or of type A. For sub-A cups see below, text to Pl. 48, 1–5.

The oblique line mentioned in the description of the figure-scene on the other side must belong to the tail of another animal. Taking into consideration that the outsides of Leafless Group cups are usually decorated with the same subject, we may assume that on our cup two riding satyrs flanked two other Dionysian figures shown either moving (cf. *CVA* Leiden 2, pl. 62, 7–9) or reclining (cf. *CVA* Amsterdam 2, pl. 135). Similar compositional schemes appear also on vases assigned to the Class of Athens 581 and to the Haimon Group; for the links between these groups of vases see Th. K. Cheliotis in *Thorikos* VII 1970–1971 (1978) 145 ff. For this subject see also above, text to Pl. 27, 7–9.

Dolphins are commonly found under the handles of vases of this Group (on some of them there is a dolphin under one handle only): see K. van Gelder in *Thorikos* VII 1970–1971 (1978) 125, n. 14; B. Freyer-Schauenburg, *CVA* Kiel 1, 59, text to pl. 27, 1–4; S. Vidali, *Archaische Delphindarstellungen* (1997) 52; 75; 131–135, nos. A2,79–A2,133; P. Valavanis, *CVA* Marathon, 44, text to pl. 21–22. For representations of dolphins on ancient Greek vases and their significance see L. Bodson, *IEPA ZΩIA. Contribution à l'étude de la place de l'animal dans la religion grecque ancienne* (1978) 53–57; van Gelder, *op. cit.* 123–129; H. Herter, *Archaiognosia* 1 (1980) 101–134; P. Somville, *RHistRel* 201 (1984) 3–25; *Kunst der Schale* 319–324; F. Lissarrague, *The Aesthetics of the Greek Banquet* (1990) 115–122; C. Weiss, *CVA* Karlsruhe 3, 45, text to pl. 17, 1; M. Pipili, *CVA* Athens 4, 65, text to pl. 60, 6–7; S. Vidali, *Archaische Delphindarstellungen* (1997); Isler-Kerényi, *Dionysos* 184–188, esp. 187; V. Sabetai, *CVA* Thebes 1, 52, text to pl. 43; Iozzo, *Collezione Astarita* 193, n. 3; B. Fellmann, *CVA* Munich 13, 35; 59; 68; 87; 103, text to pls. 13; 28; 36; 53, 6–7; 66 respectively.

ΑΚΑΔΗΜΙΑ  
37 (read N. P. 37). Floral band-cup.

N. P. Goulandris Collection, 370.

Marangou, *Benaki Exhibition* 265, no. 140; K. Kokkou-Vyridi, *AEphem* 1980 (1982) Chron., 48, no. 68; Marangou, *Goulandris Collection*<sup>1</sup> 85, no. 125; Simon, *Sammlung Kiseleff* 63, no. 121; Marangou, *Goulandris Collection*<sup>2</sup> 86, no. 125; *Samos* XXII, 198–199, no. 360; Marangou, *Pepragmena* 2, 28, fig. 31.

Ht., 7.1–8 cm; Diam. of lip, 13.8–14 cm; Width across handles, 18.8 cm; Diam. of foot, 6 cm.

Intact with minor chips. The bowl is not set horizontally on the foot. Good glaze, unevenly applied with a few flakes all around. Additions in white.

Moderately deep bowl, glazed inside except for a small reserved medallion with two glaze lines running around a glaze dot at centre. Concave rim with a reserved line round its lip. The pattern zone occupies the level of the handles: a band of upright, debased palmettes (of five fronds each) alternating with single leaves on top of a continuous cable pattern. The single leaves and the cable pattern are decorated with white dots. Lower part of bowl glazed apart from a reserved



band. Glazed foot reserved on its side, resting surface, underside and interior of stem. Uprturned handles glazed on the outside only.

Inside, a modern graffito.

First quarter of the 5<sup>th</sup> century B.C.

Our example belongs to the so-called floral band-cups, thus termed by J. D. Beazley. This series of cups were produced from the late 6<sup>th</sup> century through the 5<sup>th</sup> century B.C. See P. N. Ure, *AEphem* 1915, 119–120 (Ure's type C2); J. D. Beazley, *JHS* 52 (1932) 187; 189; Bloesch, *Formen* 115–118; E. Vanderpool, *Hesperia* 15 (1946) 314–315, nos. 218–225; P. N. Ure – A. D. Ure, *CVA* Reading 1, 16, text to pl. 9, 5; *ABV* 197.

For examples of floral band-cups see also C. W. J. Eliot – M. Eliot, *Hesperia* 37 (1968) 359–360, nos. 39–40; J. J. Maffre, *BCH* 95 (1971) 658–660, nos. 15–16; C. Callipolitis-Feytmans, *CVA* Athens 3, 47, text to pl. 38, 3; B. Fellmann, *CVA* Munich 10, 67–70, text to pls. 46–48; *Kunst der Schale* 36; 179; G. Baldelli et al. (eds.), *La ceramica attica figurata nelle Marche. Mostra didattica* (1991) 129–130, nos. 1–3; S. Bonomi, *CVA* Adria 2, 39–40, text to pl. 37, 3, 4, 5; T. L. Shear, *Hesperia* 62 (1993) 116, text to pl. 82 a–i, 83 c–d; Tuna-Nörthing, *Novus Praeger* 2, 21, nos. 17–22; 47–68, nos. 48–50; P. Heesen, *CVA* Amsterdam 2, 100–102, text to pl. 117, 4–6; N. Sidorova, *CVA* Moscow 1, 60, text to pl. 66, 1; Cavalier, *Musée Calvet* 204–206, figs. 81–84; Heesen, *Theodor Collection* 178–179, no. 46; *Sardis* X, 89–91, nos. 91–107; D. Frère, *CVA* Nantes, 36–37, text to pl. 21, 6, 7; G. Semeraro, *Ev vnoú. Ceramica greca e società nel Salento arcaico* (1997) 187–189, nos. 514–527; *Samos* XXII, 198–199, nos. 355–362; Y. Tuna-Nörthing, *Daskyleion, 1. Die attische Keramik* (1999) 49–51, nos. 241–274; Barresi – Valastro, *Vasi attici* 63–64, nos. 49–50; Iozzo, *Collezione Astarita* 160–161, no. 221; M. Borriello, *CVA* Naples 6, 41–42, text to pls. 61, 3–4; 62, 1–4.

For close parallels to the Goulandris example see *CVA* Copenhagen 3, pl. 118, 4; *CVA* Cracow, pl. 94, 13; *CVA* Reading, pl. 9, 5; *Corinth* XIII, pl. 43, D 9–g; pl. 51, no. 337–7; *CVA* Mainz, Universität 1, pl. 46, 1; *CVA* Bucarest 1, pl. 25, 6; *CVA* Bucarest 2, pl. 15, 3; *CVA* Heidelberg 4, pl. 178, 3; Maffre, *op. cit.* 658, no. 16; E. Pierro, *Ceramica "ionica" non figurata e coppe attiche a figure nere* (1984) pl. L, no. 31; Cavalier, *Musée Calvet* 205, fig. 82; *CVA* Moscow 1, pl. 66, 3; *Samos* XXII, pl. 51, no. 360.

5–7. Miniature Panathenaic amphora.

N. P. Goulandris Collection, 31.

Marangou, *Benaki Exhibition* 320, no. 191; Marangou, *Goulandris Collection*<sup>1</sup> 115, no. 167; Kefalidou, *Niketes* 183, no. Γ24; Marangou, *Goulandris Collection*<sup>2</sup> 116, no. 167; M. Bentz in M. Bentz – N. Eschbach (eds.), *Panathenaika. Symposium zu den panathenäischen Preisamporen, Ranischholzhäuser 25.11 bis 29.11.1998* (2001) 196, no. 1.

Ht., 8.1 cm; Diam. of mouth, 2.65 cm; Diam. of aperture, 1.8 cm; Diam. of foot, 1.7 cm.

Neck broken and reattached. Missing one handle which is restored and repainted and splinters from the foot. Surface not well preserved. Glaze unevenly applied and flaked off at places. Additions in white (largely faded). Very limited incision.

Flaring mouth, flat and reserved on top, glazed inside to a depth of 0.5 cm and outside on its upper half. Neck unevenly glazed and decorated with a faded degenerate white palmette (with three fronds). A degenerate tongue pattern on the shoulder. The scenes on the body are framed by an uneven glaze line on top and below. Lower part of body glazed. Flaring foot attached to the body by a thick, rounded stem. Stem reserved, side of foot glazed. Handles round in section, unevenly glazed on the outside only.

A: Athena with round shield (device: a cross with dots in the intervals) and a spear facing l. Her head and helmet are depicted on the shoulder of the vase. At each handle a glaze band.

B: A young athlete standing to l.

Under each handle, a schematized column.

White: Athena's flesh, rim and device of her shield, her spear and patterns on her garment.

Bulas Group [Marangou]. Early 4<sup>th</sup> century B.C.

This group of vases, thus named after the Polish scholar C. Bulas who was the first to devote a study to them, includes miniature Panathenaics as well as small vases of other shapes (pointed amphorae, aryballoi, alabastra and squat lekythoi) dated in the early 4<sup>th</sup> century B.C. For the Bulas Group see C. Bulas, *BCH* 56 (1932) 388–398; J. D. Beazley, *BSA* 41 (1940–1945) 10–21; *ABV* 661–663; *Para* 316–317; *Add*<sup>2</sup> 147.

For vases of this group see also Gorbunova, *Hermitage* 211–214, nos. 190–193; *eadem*, *EtTrav* 13 (1983) 111–118; J. Neils (ed.), *Goddess and Polis. The*

*Panathenaic Festival in Ancient Athens* (1992) 44–46; 188, nos. 64–65; A. B. Brownlee, *Hesperia* 64 (1995) pl. 70, nos. 167–168; E. Parisinou, *The Light of the Gods. The Role of Light in Archaic and Classical Greek Cult* (2000) 40; 203, nos. 1.7–1.16; Bentz in *Panathenaika*, *op. cit.* 196–198, nos. 1–53; V. Karageorghis et al., *Ancient Art from Cyprus in the Collection of George and Nefeli Giabra Pierides* (2002) 129, no. 153 (J. Boardman); N. Eschbach, *CVA Göttingen* 3, 49, text to pl. 30, 7–10. For their use more specifically see Neils, *op. cit.* 44–45; 188; Kefalidou, *Nikeites* 182.

Miniature Panathenaics belonging to this group usually have Athena on side A and an athlete on side B. Athena on side A of our example is shown in the striding pose she adopts on the full-size Panathenaics, with shield and raised spear facing to the l. As for the athlete on side B, he is presumably a victor, judging by the branch he is shown holding in his r. hand. For other examples, on which a victorious athlete is similarly depicted standing to the l, see *CVA Boston* 1, pl. 57, 2 (*ABV* 662, 19; *Para* 316; *Add<sup>2</sup>* 147); Gorbunova, *Hermitage* 212, no. 191; Brownlee, *op. cit.* pl. 70, no. 168.

Stylistically similar (and most probably painted by the same hand) are the following: *Hermitage B* 2215 (Gorbunova, *Hermitage* 213, no. 192) with a filleted athlete standing to the l.; *Corinth MP* 109 (*Para* 316; L. T. Shoe, *Hesperia* 1 [1932] 87, fig. 27) with a filleted athlete standing to the r.; *Cracow* 1263 (*ABV* 661, 9; *CVA Cracow*, pl. 6, 5) with a filleted torch-racer standing to the r.; one from Cyprus (Karageorghis et al., *loc. cit.*) with a filleted torch-racer standing to the r.

### PLATE 39

1–2. Miniature globular pyxis.

N. P. Goulandris Collection, 756. Formerly in the Lambros Eutaxias Collection, E 28.

Marangou, *Goulandris Collection*<sup>1</sup> 75, no. 111 (Swan Group); Tuna-Nörling, *Smyrna – Pitane*, 98, n. 544; Marangou, *Goulandris Collection*<sup>2</sup> 76, no. 111 (Swan Group); Boardman, *Ragusa Group* 63, no. 33 (Ragusa Group).

Ht., 7.8 cm (to one handle)/ 8 cm (to the other handle); Ht. of bowl, 7.7 cm; Diam. of rim, 3.1–3.2 cm; Diam. of foot, 4.2 cm.

Lid missing. Bowl intact except for a splinter missing from the rim. One handle is set slightly higher

than the other. Surface partly abraded and flaked off. Fabric reddish yellow. Dull glaze, unevenly applied and misfired reddish brown at places. Additions in red. Limited use of incision.

Upturned rim glazed outside and set off from the sloping shoulder by a tiny groove. Maximum diameter of the bowl at the height of the handle roots. The panelled scene which occupies the shoulder and the upper part of the body is framed by a double glaze line below. Foot glazed; lower part of its side, resting surface and underside reserved. Upright handles glazed on the outside only.

A–B: Waterbird with open wings to the r. In the field blobs, a cross-like motif and a stain of spilled glaze below the bird's neck on one side.

Red: on birds' wings.

Ragusa Group [Boardman]. Second quarter of the 6<sup>th</sup> century B.C.

The Ragusa Group is a group of 6<sup>th</sup> century black-figure vases thus named by Beazley after a lekane in Ragusa, Antiquarium 6 (A. Di Vita, *BdA* 1959, 295–298, figs. 2–6; Boardman, *Ragusa Group* 59; 62, no. 44). The vases of this group decorated in an old-fashioned manner (mainly with animal friezes, one another or in friezes) can be related to the Polos Painter: see A. Di Vita, *BdA* 44 (1959) 293–310, esp. 293–299; J. Boardman, *CVA Oxford* 3, 21–22, text to pl. 36; Boardman, *Ragusa Group* (with a list of 60 vases belonging to this group); P. Valavanis, *CVA Marathon*, 21–22; 40–41, text to pls. 7, 1–4; 18, 1–4 respectively. For the production of the vases of this group not in Athens itself and their distribution see Boardman, *Ragusa Group* 60; P. Valavanis, *CVA Marathon*, 22.

There are five globular pyxides known at present: see Boardman, *Ragusa Group* 62–63, nos. 32–36. The stylistic similarity of the pyxis in Thorikos (Boardman, *Ragusa Group* 63, no. 36; M. Devillers, *An Archaic and Classical Votive Deposit from a Mycenaean Tomb at Thorikos* [1988] pl. 20, no. 371) to the one in the Goulandris Collection suggests that they may be works of the same artist. Diagnostic features of his draughtmanship are the multiple strokes on the strongly inclined necks of the birds and the double lines used on the outline of their wings. The more carefully executed pyxis in Thorikos seems to be one of his earlier specimens, whereas the more



simply decorated Goulandris pyxis, as well as an oinochoe in the Agora (*Agora XXIII*, pl. 72, no. 766) can be considered as later works.

3–4. Miniature psykter.

N. P. Goulandris Collection, 11.

Marangou, *Benaki Exhibition* 240, no. 113 (Swan Group); Marangou, *Goulandris Collection*<sup>1</sup> 74, no. 109; Marangou, *Goulandris Collection*<sup>2</sup> 75, no. 109; Fritzilas, *Theseus Painter* 247, n. 767.

Ht., 4.6–4.7 cm; Diam. of mouth, 2.2 cm; Width across handles, 4.8 cm; Max. diam. of body, 4.2 cm; Diam. of foot, 1.9 cm.

Intact. Surface relatively well preserved. Dull glaze unevenly applied, misfired orange red at places and partly abraded. No added colours. No incision.

Slightly flaring mouth, glazed inside and out, reserved on top. Neck glazed. Shoulder decorated with a row of strokes. The greater part of the bulging body is occupied by the panelled figure zone, which is framed by a glaze band below and glaze lines on top and at each side. Stem glazed. Foot and underside reserved. Handle glazed. A–B: Five schematically rendered waterbirds framed by a row of strokes on top and below.

Swan Group [Marangou]. Late 6<sup>th</sup>–early 5<sup>th</sup> century B.C.

Beazley's Swan Group is a group of miniature vases thus named after the waterbirds depicted on them between rows (or groups) of strokes. Since a significant number of vases of this group come from sites in the Attic countryside, it is possible that they were local Attic products. For the Swan Group see J. D. Beazley, *Hesperia* 13 (1944) 55–57; *ABV* 655–660; 713–714; *Para* 315–316; *Add<sup>2</sup>* 146–147; *Agora XXIII*, 50; 52; 56; 59; 98.

For vases of this group see also Ch. Papadopoulou-Kanellopoulou, *Ιερό της Νύμφης. Μελανόμορφες λουτροφόροι* (1997), 210–211, nos. 518–523; P. Valavanis, *CVA Marathon*, 22; 37–38; 41–42, text to pls. 7, 5–6; 16, 2–6; 16, 7–8; 20, 1–2. The vases of this group are difficult to date with any certainty. For their dating see Beazley, *op. cit.* 57; S. Drougou, *Der attische Psykter* (1975) 111, n. 101; *Agora XXIII*, 98; *Agora XXX*, 36, n. 4; M. Pologhiorgi, *AEPHem* 1995, 233; Valavanis, *op. cit.* 42, text to pl. 20, 1–2.

To the two Swan Group psykters known to Beazley, one in Athens (*ABV* 658, 125; Drougou, *op. cit.* 19, no. B2) and another one in Berlin (*ABV* 658, 126; *Add<sup>2</sup>* 147; Drougou, *op. cit.* 18–19, no. B1 and pl. 13, 2), we may add the Goulandris example and a fourth one in Newcastle-upon-Tyne (cited by K. Schauenburg, *Jdl* 80 [1965] 76, n. 3). For psykters in general see *Agora XII* 52, esp. n. 1 (for earlier bibliography); *Agora XXIII*, 20–22; 90; *Agora XXX*, 36–37; Drougou, *op. cit.* and its reviews by F. Felten, *Gymnasium* 83 (1976) 441–444 and D. C. Kurtz, *Gnomon* 50 (1978) 92–93; C. Isler-Kerényi, *NumAntCl* 16 (1987) 47–85, esp. 48–52; *Kunst der Schale* 259–264. For their use more specifically see M. Tiverios, *Περίκλεια Παναθήναια* (1989) 65 f.; *idem* in S. Buzzi et al. (eds.), *Zona Archeologica. Festschrift für Hans Peter Isler zum 60. Geburtstag* (2001) 428 f. Drougou, *op. cit.* 35; 40; 57 regarded the Swan Group psykters as the earliest known and suggested a date of about 540 B.C.; this date has been questioned (Felten, *op. cit.* 443; Isler-Kerényi, *op. cit.* 48–49; J. Burrow, *Der Antimenesmaler* (1989) 28–29; *Agora XXX*, 36 n. 4) and a black-figure psykter in the Ménil Foundation (H. Hoffmann, *Ten Centuries That Shaped the West. Greek and Roman Art in Texas Collections* [1971] 378–385, no. 175) signed by Nikosthenes and attributed to the Antimenes Painter (*Agora XXIII*, 20, n. 2) is nowadays thought to be the earliest preserved.

Stylistically, the Goulandris psykter and the one in Berlin are similar to each other as well as to the oinochoe no. 10 and the lekane no. 33 discussed below (Pls. 39, 8–11 and 40, 6–8).

5–7. Miniature exaleiptron.

N. P. Goulandris Collection, 34.

Marangou, *Benaki Exhibition* 242, no. 117 (Swan Group); Marangou, *Goulandris Collection*<sup>1</sup> 74, no. 107; Marangou, *Goulandris Collection*<sup>2</sup> 75, no. 107; Fritzilas, *Theseus Painter* 247, n. 767.

Ht. (pres.), 2 cm; Diam. of rim, 2.35 cm; Max. diam. of body, 4.7 cm.

A small piece of the rim and the foot are missing. Surface abraded in places. Thin, dull glaze unevenly applied. Additions in purple. No incision.

Turned-in rim with a glaze line set close to its top. Flattened, lenticular bowl, rather shallow; inside reserved except for a black dot in the centre of the floor and a thick glaze band around it. Outside, below

the figure zone, a glaze band set between two thin glaze lines. Preserved part of the stem of the foot glazed outside and inside.

A row of six waterbirds facing r. Groups of 3–9 strokes in the field, on top and below.

Purple: on birds' wings.

Swan Group [Marangou]. Third quarter of the 6<sup>th</sup> century B.C.

For the Swan Group see above, text to Pl. 39, 3–4. Exaleiptra are a common shape in this group: see *ABV* 657, 104–117; *Para* 315; *Add*<sup>2</sup> 147. See also *City Beneath the City* 318, no. 323. Best compared to our example in terms of shape, size and ornament is another exaleiptron in Syracuse (*ABV* 657, 114; *NSc* 1951, 305 fig. 40.2). Stylistically similar are also a tripod-pyxis in Toronto (*ABV* 656, 46; *Add*<sup>2</sup> 146; *CVA* Toronto 1, pl. 29, 1–2), an oinochoe in Heidelberg (*ABV* 658, 136; *CVA* Heidelberg 1, pl. 31, 16), a lid in Athens (Ch. Papadopoulou-Kanellopoulou, *ADelt* 27 [1972] Mel., 246, no. 145; pl. 107), a lekythos from the Eridanos (U. Knigge, *AM* 81 [1966] pl. 66, 2, no. 211, 1) and a skyphos from Pitane (Tuna-Nörling, *Smyrna – Pitane*, pl. 44, no. 145).

8–11. Miniature oinochoe.

N. P. Goulandris Collection, 10.

Marangou, *Benaki Exhibition* 240, no. 112 (Swan Group); Marangou, *Goulandris Collection*<sup>1</sup> 74, no. 108; M. Pologhiorghi, *AEPphem* 1995, 233; Marangou, *Goulandris Collection*<sup>2</sup> 75, no. 108; Fritzilas, *Theseus Painter* 247, n. 767.

Ht. at rim, 4.85 cm; Ht. with handle, 6 cm; Max. diam. at lip, 2.5 cm; Max. diam. of body, 4.55 cm; Diam. of foot, 2.75 cm.

Intact. Surface well preserved with minor chips and flakes, especially at the rim and the handle area. Dull glaze, unevenly applied, with traces of strokes at the lower part of the body, and misfired orange red at places. No added colours. No incision.

Trefoil oinochoe. Neck glazed. The figure zone occupies the upper part of the body whereas its lower part is glazed. Echinus foot glazed on top; side and underside reserved. Nipple underside. The vertical strap-handle that rises significantly above the level of the lip is decorated with five dotted rosettes on topside and glazed on its edges.

A row of ten schematically rendered waterbirds framed by a double row of strokes on top and a single one below.

Swan Group [Marangou]. Late 6<sup>th</sup>–Early 5<sup>th</sup> century B.C.

For the Swan Group see above, text to Pl. 39, 3–4. For the oinochoai of this group more specifically see *ABV* 658, 128–139; *Para* 315; *Add*<sup>2</sup> 147. Particularly close to our example in terms of shape, size and style is another oinochoe from a burial in Athens (M. Pologhiorghi, *AEPphem* 1995, 233 no. 1, pl. 63 a). Similarly rendered are the birds on the psykter discussed above as well as on several other vases of this Group, e.g. on an oinochoe in Leiden (*ABV* 658, 137; *CVA* Leiden 2, pl. 83, 5–6) and on an exaleiptron in Kiel (*CVA* Kiel 1, pl. 19, 5–6). Cf. also the lid of a powder-pyxis in Berlin and the comparanda mentioned there by H. Mommsen (*CVA* Berlin 7, 61, text to pl. 46, 4).

For the dating of the vases of the Swan Group see above, text to Pl. 39, 3–4. In respect to the Goulandris oinochoe more specifically, Marangou, *Goulandris Collection*<sup>2</sup> 75 suggested a date of about 570–560 B.C.; in our opinion, given its close similarity to the oinochoe found in a burial in Athens dated in the early 5<sup>th</sup> century B.C. (Pologhiorghi, *op. cit.* 233; 245) and the complete lack of any information about its provenance and its context, a date in the late 6<sup>th</sup>–early 5<sup>th</sup> century B.C. seems more likely. For all Swan vases mentioned as comparanda to the Goulandris oinochoe we may suggest the same late date, a suggestion made already by S. Drougou, *Der attische Psykter* (1975) 111, n. 101 for the psykters of this group, and by B. Freyer-Schauenburg for the exaleiptron in Kiel, *CVA* Kiel 1, 46, text to pl. 19, 5–6

12–14. Miniature basket.

N. P. Goulandris Collection, 459.

Marangou, *Benaki Exhibition* 243, no. 118 (Swan Group); Marangou, *Goulandris Collection*<sup>1</sup> 75, no. 110; Marangou, *Goulandris Collection*<sup>2</sup> 76, no. 110; Fritzilas, *Theseus Painter* 247, n. 767.

Ht. to rim, 3 cm; Ht. to handle, 4.2 cm; Diam. of rim, 5.2 cm; Diam. of base, 4.1 cm.

Missing part of rim and body, which is restored and repainted. Surface well preserved with minor abrasions and glaze peeling. Dull glaze, unevenly

applied and misfired brown at places. Wash applied over the reserved areas outside. No added colours. No incision.

Flaring rim, rounded on top and painted black. Continuous contour from lip to body, reserved inside. Outside, below the figure, zone a thick glaze band set close to its flat, horizontal base. Underside reserved. Strap-handle, glazed on topside only.

A row of six schematically rendered waterbirds facing r. Groups of 3–4 strokes in the field.

Swan Group [Marangou]. Late 6<sup>th</sup> century B.C.

For the vases of this Group see above, text to Pl. 39, 3–4.

Four Swan Group baskets were known to Beazley: see *ABV* 658, 121–124; *Add*<sup>2</sup> 147. To these are added the Goulandris example, one formerly in the Brummer Collection (*The Ernst Brummer Collection, vol. II. Galerie Koller, Auction Sale's Catalogue from 16<sup>th</sup> to 19<sup>th</sup> October 1979* [1979] 316–317, no. 684) and another one from Thorikos (M. Devillers, *An Archaic and Classical Votive Deposit from a Mycenaean Tomb at Thorikos* [1988] pl. 8, no. 190). The latter two are closely comparable in style to each other, whereas our example is stylistically similar to a phiale in Paris (*ABV* 655, 30; *CVA* Petit Palais, pl. 6, 4) and a tripod-pyxis in the Agora (*ABV* 656, 56; *Add*<sup>2</sup> 146; *Agora* XXIII, pl. 90, no. 1275).



## PLATE 40

1–2. Miniature lekanis.

N. P. Goulandris Collection, 32.

Marangou, *Benaki Exhibition* 239, no. 111 (Swan Group); K. Kokkou-Vyridi, *AEPphem* 1980 (1982) Chron., 47, no. 62; Marangou, *Goulandris Collection*<sup>1</sup> 73, no. 103; Lioutas, *Lekanides* 45, no. MLs 3; 85 (subgroup A); 142; pl. 28, 3; Marangou, *Goulandris Collection*<sup>2</sup> 74, no. 103; Fritzilas, *Theseus Painter* 247, n. 767.

Lid: Ht., 4.1 cm; Diam. of lip, 9.5 cm. Bowl: Ht., 4.7–4.8 cm; Ht. with lid, 8.6 cm; Diam. of lip, 9 cm; Width across handles, 12.6 cm; Diam. of foot, 4 cm.

Intact, with the exception of a few chips missing from lip, bowl and handles. Surface partly abraded and flaked off. Light brown fabric. Good glaze

misfired brown to greenish brown at places. Orange-red wash applied over the reserved areas outside. No incision.

Conical lid with downturned rim and conical flat-topped knob which is reserved on top except for a small glazed recession in the centre. Interior of lid reserved. Figure zone on the lid only, bounded by a ray band on top and a thick glaze line below which is followed by a glaze band on top of the rim. Hemispherical bowl, glazed inside. Outside, below the purple painted turned-in rim a reserved band delineated by a thick glaze line on top and below. Lower part of body glazed. Flaring ring foot, glazed outside apart from its lower edge and its inner side; resting surface and underside reserved with a nipple in the centre. Ribbon handles with spurs, glazed on the outside only.

A row of four schematically rendered waterbirds facing l. Groups of 2–8 strokes in the field.

Swan Group [Marangou]. Last quarter of the 6<sup>th</sup> century B.C.

For the Swan Group see above, text to Pl. 39, 3–4. For lekanides in general see *Agora* XII 164–173; *Agora* XXIII, 51–53; *Agora* XXX, 54–55; E. D. Breifeld-von Eickstedt in *APP* 55–61. Lidded lekanides are a common shape in the Swan Group: see *ABV* 657, 90–102; Ch. Papadopoulou-Kanellopoulou, *ADelt* 27 (1972) Mel., 246, no. 145; pl. 107; Lioutas, *Lekanides* 44–46; 85–86; 142; furthermore, two fragmentary lids from the Acropolis (*ABV* 657, 83 and 87) listed by Beazley “among lids, mostly of pyxides” must probably belong to lidded lekanides as well (judging by the estimated diameter of their lip).

Our example belongs to Lioutas' subgroup A (Lioutas, *Lekanides* 85) and is best compared in terms of shape, ornament and style to a lidded lekanis from Pantikapaion (*ABV* 657, 100; *AA* 1913, 192, fig. 29), another lidded lekanis from the Kerameikos (*Kerameikos* IX, pl. 84, 1. 3, no. E 2,1) and a lid in Adria (*CVA* Adria 2, pl. 28, 3). For the degenerate birds on lekanides of this group see Lioutas, *Lekanides* 142.

For the dating of the vases of the Swan Group see above, text to Pls. 39, 3–4 and 39, 8–11. The lekanides of this group have been dated in the decade 570–560 B.C. (Marangou, *loc. cit.*; Papadopoulou-Kanello-



poulou, *loc. cit.*), the third quarter of the 6<sup>th</sup> century B.C. (Lioutas, *Lekanides* 44; 85), the last quarter of the 6<sup>th</sup> century (cf. *Kerameikos IX, loc. cit.*) or even later, 510–490 B.C. (S. Bonomi, *CVA Adria* 2, 27). The date suggested for the lekanis from the Kerameikos seems to be the most plausible for our example.

### 3–5. Miniature lekanis.

N. P. Goulandris Collection, 13.

Marangou, *Benaki Exhibition* 241, no. 115 (Swan Group); Marangou, *Goulandris Collection*<sup>1</sup> 73, no. 104; Lioutas, *Lekanides* 45, no. MLs 7; 85 (subgroup B); 142; Marangou, *Goulandris Collection*<sup>2</sup> 74, no. 104; Fritzilas, *Theseus Painter* 247, n. 767.

Ht., 2.6 cm; Diam. of lip, 5.3 cm; Width across handles, 7.5 cm; Diam. of foot, 2.55 cm.

Lid missing. Bowl mended from two fragments. Missing two small parts, which are restored. Surface relatively well preserved with some minor abrasions. Light brown fabric. Good glaze unevenly applied, misfired brown at places. Additions in purple. No incision.

Hemispherical bowl, glazed inside and reserved outside. Below the red painted turned-in rim a band of uneven vertical strokes, bounded by a glaze line on top and below. A thin groundline below the figure scene. Flaring ring foot unevenly glazed, its outer lower half painted red. Resting surface and underside reserved with a nipple in the centre. Ribbon-shaped handles with spurs. Ribbon handles glazed on their edges only.

A row of six waterbirds facing r. Groups of 4–7 strokes in the field.

Red: on bird's wings.

Swan Group [Marangou]. Last quarter of the 6<sup>th</sup> century B.C.

For the Swan Group see above, text to Pl. 39, 3–4. For the Swan Group lekanides and their dating more specifically see above, text to Pl. 40, 1–2. The lekanis under discussion here, as well as the following one, belong to Lioutas' subgroup B (Lioutas, *Lekanides* 85). Stylistically, the birds on our lekanis are best compared to those on a lid from Morgantina: see C. L. Lyons, *The Archaic Cemeteries, Morgantina Studies V* (1996) pl. 71, no. 56–3.

### 6–8. Miniature lekanis.

N. P. Goulandris Collection, 33.

Marangou, *Benaki Exhibition* 242, no. 116 (Swan Group); Marangou, *Goulandris Collection*<sup>1</sup> 74, no. 105; Lioutas, *Lekanides* 45, no. MLs 8; 85 (subgroup B); 142; Marangou, *Goulandris Collection*<sup>2</sup> 74, no. 105; Fritzilas, *Theseus Painter* 247, n. 767.

Ht., 2.5 cm; Diam. of lip, 4.8 cm; Width across handles, 6.5 cm; Diam. of foot, 2.3 cm.

Lid missing. Bowl complete with minor chips and flakes. Light brown fabric with some sediment, especially at the join of body to foot. Good glaze. No traces of added colors. No incision.

Hemispherical bowl with extremely fine walls ending in a flaring foot. Body glazed inside, except for a reserved centre and a band running around it. Outside, below the rim, a band of slanting strokes. The figure zone is framed by a thick, uneven glaze line on top and two thin glaze lines below. Flaring ring foot, its lower part glazed outside; resting surface and underside reserved, nipple underneath. Ribbon handles with spurs, glazed only along the edges.

A row of twelve schematically rendered waterbirds. Groups of 3–6 vertical strokes in the field.  
 ΑΡΧΑΙΟΛΟΓΙΚΟ ΜΟΥΣΕΙΟ  
 ΑΚΡΑΔΙΤΣΙΑ  
 Swan Group [Marangou]. Late 6<sup>th</sup> century B.C.

For the Swan Group see above, text to Pl. 39, 3–4. For the lekanides of this group and their dating see above, text to Pl. 40, 1–2. Our lekanis belongs to Lioutas' subgroup B (Lioutas, *Lekanides* 85) and is best compared (in terms of shape, size, ornament and style) to one in Mannheim (CVA Mannheim 1, pl. 18, 3; Lioutas, *Lekanides* 45, no. MLs 6; 85). Stylistically similar are also the Goulandris psykter and oinochoe (see above, text to Pls. 39, 3–4 and 39, 8–11 and the comparanda noted there) as well as a skyphos in Paris (ABV 655, 21; CVA Bibliothèque Nationale 1, pl. 32, 4).

## PLATE 41

### 1–2. Miniature skyphos of Corinthian type.

N. P. Goulandris Collection, 12.

Marangou, *Benaki Exhibition* 241, no. 114 (Swan Group); Marangou, *Goulandris Collection*<sup>1</sup> 74, no. 106; Tuna-Nörling, *Smyrna – Pitane*, 91, n. 520;

Marangou, *Goulandris Collection*<sup>2</sup> 75, no. 106; Fritzilas, *Theseus Painter* 247, n. 767.

Ht., 3.3 cm; Diam. of lip, 5.3 cm; Width across handles, 8.9 cm; Diam. of foot, 3.3 cm.

Intact but missing small chips from lip. Surface well preserved. Good glaze, thick inside and thinner and unevenly applied outside. Additions in purplish red. No incision.

Slightly convex bowl, glazed inside and reserved outside. Below the rim a band with closely set slanting strokes with a glaze line on top, which continue at the handle area. The main frieze is bounded by purple lines on top and below. Two thin glaze lines below, serving as a groundline. Low ring foot glazed except for the lower part of the side and the resting surface; underside reserved and decorated with three glaze lines running around a dot in the centre. Horizontal, loop handles attached slightly below the rim, decorated with thick, sparsely set blobs on the outside.

A row of seven waterbirds to l., depicted upside down. Groups of 3–6 strokes field.

Purple: On birds' wings.

Swan Group [Marangou]. Middle 6<sup>th</sup> century B.C. For the Swan Group see above, text to Pl. 39, 3–4. Skyphoi of Corinthian type are the most common in this group: see ABV 655, 1–21; Para 315; Add<sup>2</sup> 146; A. Malagardis, *Skyphoi attiques à figures noires. Typologie et recherches* (Diss. Paris, 1986) Part B 1; Tuna-Nörling, *Smyrna – Pitane*, pl. 44, no. 145; CVA Nantes, pl. 8, 5; CVA Marathon, 42, text to pl. 20, 1–2 (with more comparanda); Batino, *Skyphos* 16; 29–30; 80; 265–266, nos. 74–94. Closest to our example in style of drawing (and probably to be attributed to the same hand) are two pyxides in Rome (ABV 656, 63; CVA Capitoline 1, pl. 35, 4) and the Agora (ABV 656, 65; Add<sup>2</sup> 146; Agora XXIII, pl. 90, no. 1281) respectively.

The waterbirds on Swan skyphoi are usually drawn upside down and look right only when the vases are inverted: see Batino, *Skyphos* 30.

### 3–6. Miniature skyphos of Corinthian type.

N. P. Goulandris Collection, 757. Formerly in the Lambros Eutaxias Collection, E 29.

Marangou, *Goulandris Collection*<sup>1</sup> 72–73, no. 101 (probably a Boeotian product imitating Corinthian

pottery); Marangou, *Goulandris Collection*<sup>2</sup> 73, no. 101; Boardman, *Ragusa Group* 63, no. 45 (close to the Ragusa Group); P. Valavanis, *CVA Marathon*, 22, text to pl. 7, 1–4.

Ht., 4.3 cm (to one handle), 4.8 cm (to the other handle); Ht. of bowl, 4.1–4.5 cm; Diam. of lip, 6.2–6.4 cm; Width across handles, 9.3 cm; Diam. of foot, 3.4 cm.

Intact but missing small chips from lip. Surface well preserved. Fabric very pale brown. Dull glaze unevenly applied with traces of strokes and extensively misfired red. Additions in purplish red. Limited use of incision.

Slightly convex bowl, glazed inside and reserved outside. The figure zone which occupies its greater part is framed by a glaze line on top and below (the latter serving as a groundline); its lower part is glazed. Low ring foot glazed except for the resting surface; underside reserved and decorated with two uneven glaze lines running around a dot in the centre. Loop handles attached slightly below the rim, glazed on the outside only.

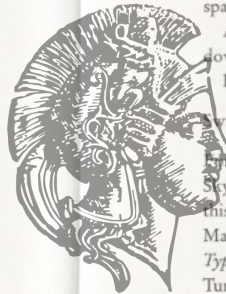
A lion facing r. on one side, a waterbird facing r. on the other side. Dotted rosettes and dots in the field.

Under each handle a cross-like motif with curved lines in the intervals, double ones under one handle and single ones under the other.

Red: lion's mane and dabs on haunches; on bird's wings.

Ragusa Group [Kathariou]. Second quarter of the 6<sup>th</sup> century B.C.

For the Ragusa Group see above, text to Pl. 39, 1–2. Boardman put the specific skyphos "close to the Ragusa Group" and for the one discussed below, text to Pl. 41, 7–10 he additionally remarked "in a yet weaker style" (Boardman, *Ragusa Group* 63), basing his comments only on the illustrations of their sides with the lion and the boar, available in his time. By taking into consideration their other sides with the similarly rendered waterbirds as well, we may safely suggest that these two vases, which are exactly of the same make, can be assigned to one artist. Characteristic of the painter are the relatively short necks of his birds, the outlines of the birds' wings, the short curved lines used on the heads of the lions and the semicircular lines on the height of their shoulder as well as the cross-like motifs in the background. As Valavanis already noted (CVA Marathon, 22, text to



pl. 7, 1–4), by the same hand are also the lebes gamikos Marathon K 221 (Boardman, *Ragusa Group* 63, no. 39; CVA Marathon, pl. 7, 1–4), the lekane Dublin 1921.72 (Boardman, *Ragusa Group* 62, no. 21, pl. X, 1–3) and the globular pyxis Athens, British School A 345 (Boardman, *Ragusa Group* 62, no. 32, pl. XII, 1). To his oeuvre we may add the globular pyxis Oxford 1938.733 (Boardman, *Ragusa Group* 63, no. 35; *Select Exhibition of Sir John and Lady Beazley's Gifts to the Ashmolean Museum, 1912–1966* [1967] pl. 14, no. 138) and the oinochoe Prague, University 60.86 (J. Bažant et al., CVA Prague, Université Charles 2, 9–10, text to pl. 52 [classified as Clazomenian]).

7–10. Miniature skyphos of Corinthian type.

N. P. Goulandris Collection, 758. Formerly in the Lambros Eutaxias Collection, E 30.

Marangou, *Goulandris Collection*<sup>1</sup> 72–73, no. 102 (probably a Boeotian product imitating Corinthian pottery); Marangou, *Goulandris Collection*<sup>2</sup> 73, no. 102; Boardman, *Ragusa Group* 63 (close to the Ragusa Group, in a yet weaker style).

Ht., 4.1 cm (to one handle), 4.3 cm (to the other handle); Ht. of bowl, 3.8–3.9 cm; Diam. of lip, 5.8–6 cm; Width across handles, 9.2 cm; Diam. of foot, 3.4 cm.

Intact. Surface well preserved. Fabric light brown. Dull glaze unevenly applied with traces of strokes and misfired reddish brown inside and outside. Additions in purplish red. Limited use of incision.

Bowl with slightly convex, thin walls, glazed inside and reserved outside. The figure zone which occupies the greater part of the bowl is framed by a glaze line on top and below (the latter serving as a groundline); its lower part is unevenly glazed. Low ring foot glazed apart from the resting surface; underside reserved and decorated with two uneven glaze lines running around a dot in the centre. Loop handles attached slightly below the rim, glazed on the outside only.

A boar facing r. on one side, a waterbird facing r. on the other side. Dots in the field on both sides and one cross-like motif with dots in the intervals on the side with the waterbird.

Under each handle two dots.

Red: boar's head and dabs on flanks; on bird's wings.

Ragusa Group [Kathariou]. Second quarter of the 6<sup>th</sup> century B.C.

The specific skyphos is of exactly the same make and by the same hand as the one discussed above, text to Pl. 41, 3–6. The fact that all three Ragusa vases presented here (Nos. 39, 71, 72–73) were part of the same private collection and that there is no information about the circumstances of their discovery suggests that they could derive from the same context and were acquired by their former owner all together (cf. also the relevant discussion in the preface, p. 10).



## BOEOTIAN BLACK-FIGURE

### PLATE 42

1–5. Bird bowl.

Karolos Politis Collection, 6.

Papadopoulou-Kanellopoulou, *Politis Collection* 20 (colour ill. 2B); 99–100, no. 51, figs. 100–102.

Ht. to rim, 8.6–9.9 cm; Ht. to handle, 9.6 cm; Diam. of lip, 20.4–21.8 cm; Width across handles, 26 cm; Diam. of foot, 8.6 cm.

Mended from several fragments but missing one handle and small parts at rim and bowl which are restored. Surface damaged at places, especially inside. Fabric reddish yellow (*Munsell* 5YR, 6/6) with a light wash applied over it. Dull glaze, misfired reddish brown at places. Additions in purplish red and white.

Deep bowl with flattened rim. Inside reserved and decorated with three glaze bands of almost equal size. Top of rim reserved and decorated with a band of closely set parallel lines; two horizontal handles formed like bird tails set between two protruding nipples. Top of preserved handle decorated with parallel lines, zigzag lines and two spirals; its underside is decorated with parallel lines alternating with zigzag lines. Nipples decorated with parallel lines above and below. The band decorating the handle zone bears a zigzag line; the area between the nipples is decorated with a zigzag line under one handle and with parallel vertical lines under the other one. The main frieze which occupies the upper part of the bowl is framed by two red lines on top. On the lower part of the bowl a band of enclosed red tongues framed by double lines on top and below (the two lines closer to the band in added red). Foot glazed outside except for an uneven reserved band in the middle. Resting surface reserved and decorated with parallel glaze lines. Inside of foot decorated with two glaze lines. Underside of bowl: three concentric lines (two red and one glaze) encircle the centre, followed by a star motif

with schematized lotus buds in the interstices and two more concentric lines (the inner one red, the outer one black).

Six glaze bands decorated with three dotted flowers with red centre divide the main frieze into six panels; all panels are of equal size and decorated with birds save the one below one handle which is narrow and decorated with a bunch-like motif shown hanging from a pendent palmette (central petal of palmette and central dots of bunch painted red). All birds are drawn upside down flying l. Birds' wings, tails and shoulders are outlined and striped; their bodies are filled with zigzag lines (with or without dots in the interstices), one with stripes. Birds' necks and heads in silhouette with the exception of a ring around the eye dot, which is left in reserve.

Mid- 6<sup>th</sup> century B.C.

Bird bowls, stemmed and stemless, were manufactured in several Boeotian workshops from the late seventh century B.C. onwards and throughout the whole 6<sup>th</sup> century B.C. On bird bowls see Ure, *Sixth* 12–19; E. Walter-Karydi, CVA Munich 6, 14–15, text to pls. 268, 4–5; 269; N. Kunisch, CVA Berlin 4, 55–66, text to pls. 188–192; K. Wallenstein, CVA Tübingen 1, 71–77, text to pls. 39–41; A. Wäblinger, CVA Louvre 17, 15–19, text to pls. 10–13; B. Schmalz, *MarbWP* 1977/1978, 21–60; A. K. Andreiomenou, *To κεραμεικόν εργαστήριον της Αχραιφίας* (1980); J. Marchand – S. Normand in J. M. Fossey – H. Giroux (eds.), *Proceedings of the Third International Conference on Boiotian Antiquities* (Montréal-Quebec, 31.x.1979 – 4.xi.1979) (1985) 93–101; B. Freyer-Schauenburg, CVA Kiel 1, 15–16, text to pl. 1; *Kunst der Schale* 44; C. Weiss, CVA Karlsruhe 3, 16, text to pl. 4, 3; O. Dräger, CVA Erlangen 1, 49, text to pl. 31; M. Sipsie-Eschbach, CVA Giessen 1, 16, text to pl. 2, 7–9; J. Falconer – T. Mannack, CVA Winchester, 19, text to pl. 14, 8–10. Their form and use are further discussed by E. Simon, *RA* 1972, 213–214 (reprinted

and supplemented by *eadem*, *Ausgewählte Schriften I* [1998] 49–61; T. Seki, *Untersuchungen zum Verhältnis von Gefäßform und Malerei attischer Schalen* (1985) 13, pl. 55, 1; W. Pötscher, *Hera. Eine Strukturanalyse im Vergleich mit Athena* (1987) 55; G. Schmidt, *Rabe und Krähe in der Antike. Studien zur archaischen und literarischen Überlieferung* (2002) 44–49.

Our example belongs to Schmalz's Group I of bird bowls or to Type IV in the classification system suggested by Marchand and Normand. For similarly depicted birds divided into panels by columns with dotted flowers, cf. Berlin 3143.27 (CVA Berlin 4, pls. 189, 7–8), London 1888.10-15.15 (Schmalz, *op. cit.* pl. 6, 1) and Tübingen 1238 (CVA Tübingen 1, pls. 39, 3; 40, 1). For the motif of the pendent palmette, cf. Munich 418 (CVA Munich 6, pl. 268, 4–5). For the star motif on the underside of the bowl, cf. Brussels A 40 (CVA Brussels 2, III G, pl. 2, 4b) and Louvre A 571 (CVA Louvre 17, pl. 11, 5; *Tanagra. Mythe et archéologie. Musée du Louvre, Paris 15 Septembre 2003 – 5 Janvier 2004. Musée des Beaux-Arts de Montréal 5 Février – 9 Mai 2004* [2003] 88, no. 43 [M. Denoyelle]).

6. See Plate 43.

### PLATE 43

1–4 (and Plate 42, 6). Fig. 23. Lekane with twisted vertical handles.

N. P. Goulandris Collection, 25.

Marangou, *Benaki Exhibition* 244, no. 119; Marangou, *Tokyo Exhibition* 150; 212, no. 183; Marangou, *Goulandris Collection*<sup>1</sup> 91, no. 131; Kilinski, *BBV* 57, n. 32; Marangou, *Goulandris Collection*<sup>2</sup> 92, no. 131.

Max. ht. (to top of handle), 16.5 cm; Ht. to rim, 12.2 cm; Diam. of rim, 26.2 cm; Diam. of foot, 12.8 cm.

Mended from several fragments. Missing parts restored but not repainted. Fabric pink (*Munsell* 5YR, 7/3). Brownish wash applied over surface. Thin, streaky glaze misfired oily brown and peeled off at places. Additions in red.

Deep bowl with broad, flattened lip. Inside reserved and decorated with a thick glaze band that is followed by a red line, another glaze band of equal

width and two more red lines. Topside of rim reserved and decorated with leftward running meander pattern with dots in the interstices (the parts below the handles remain undecorated); side of rim reserved and decorated with dots, underside glazed. Outside, a thick glaze band (with two grooves on it) divides the bowl into two parts. The main frieze which occupies the upper part is marked by an uneven glaze line below, serving as a groundline; the lower part is decorated with a ray band. Glazed, plastic ring at join of bowl to foot. Flaring foot glazed outside and reserved on its inner side; resting surface and underside reserved. Twisted vertical handles with upraised ends attached to the topside of the rim, glazed all over.

A: A bearded, draped male figure is shown standing to the r. between two sphinxes facing inwards towards him. His l. hand is outstretched, holding an ivy branch. Dotted rosettes, rows of dots and dotted cross-patterns in the field.

B: The same, apart from the male figure which is holding nothing.

Under each handle a swan and a lion shown facing one another. Red folds on male's garment; sphinxes' chest and underbelly on both sides; on birds' wings; on lion's chest and mane on one side; on lion's underbelly on the other side.

Third quarter of the 6<sup>th</sup> century B.C.

Boeotian lekanai with horizontally set ribbon-like handles are more common than those with vertical handles, as our example: see Kilinski, *loc. cit.* The scenes on it, with the male figures set between sphinxes, are 'Lydan'; cf. e.g. the amphora by Lydos in Louvre C 10634 (*ABV* 110, 31; *CVA* Louvre 11, pl. 127, 3). Furthermore, it has been suggested that one of his pupils, the so-called Camel Painter, worked in Boeotia. For the influence of Lydos and other artists related to him in the ceramic production of Corinth, Eretria and Boeotia see M. A. Tiverios, *Ο Λυδός και το έργο του* (1976) 18; 91; 97 f., n. 47; 124 n. 502.

For scenes with sphinxes and human figures see *LIMC* VIII (1997) 1161–1162 s.v. Sphinx nos. 188–202, pls. 805–807 (N. Kourou et al.). For the interpretation of such scenes more specifically see P. Müller, *Löwen und Mischwesen in der archaischen*

*griechischen Kunst. Eine Untersuchung über ihre Bedeutung* (1978); C. Isler-Kerényi in *I vasi attici ed altre ceramiche coeve in Sicilia*, *CronA* 29 (1990) [1996] 49–53; Steinhart, *Sammlung Zimmermann* 32, no. 3. For sphinxes see below, text to Pl. 52, 1–4.

### PLATE 44

1–5. Fig. 24. Cup.

N. P. Goulandris Collection, 378.

Marangou, *Benaki Exhibition* 261–262, no. 137; Marangou, *Tokyo Exhibition* 153; 213, no. 186; Marangou, *Goulandris Collection*<sup>1</sup> 93, no. 133; Kilinski, *BBV* 58, n. 42; Marangou, *Goulandris Collection*<sup>2</sup> 94, no. 133; K. Kathariou, *MusBenaki* 7 (2007) 24, no. 2; 27, fig. 16 a–c and *passim*.

Ht., 9.3 cm; Diam. of lip, 27.7 cm; Diam. of tondo, 10.6 cm; Width across handles, 34.5 cm; Diam. of foot, 10.1 cm.

Mended from several fragments. Small missing parts from the rim restored and repainted. Surface relatively well preserved with minor abrasions. Fabric pink (*Munsell* 5YR, 7/3). Orange-red wash applied over surface. Dark, spotted glaze misfired by brown at places. No added colours. Limited and careless incision.

Inside glazed. Small reserved tondo with two unevenly thick glaze lines encircling the figure-scene. Concave rim with rounded lip glazed. Shallow bowl. The reserved figure-zone is marked by a thick glaze line below, serving as a groundline. Low stem and topside of foot glazed; side of foot and resting surface reserved. A glaze band runs on the underside of the foot. Interior of stem reserved. Upraised handles, glazed on the outside only. Under each handle a single ivy leaf.

I: A male figure is shown mounted on a horse, galloping to the r. while carrying a spear. He wears a short chiton, himation and a petasos on the head.

A–B: A continuous horse race to the r. On one side, two riders on overlapping horses. They are shown holding the reins in their l. and a goad in their r. hand. The third rider who did not manage to get around the turning post successfully is depicted fallen on the ground, whereas the fourth rider who is about to go around the turning post urges his horse by using his goad. All riders are naked. On the other side, three

riders galloping to the r. The first two hold the reins in their l. and a goad in their r. hand, whereas the last one on the l. holds the reins in both hands. A turning post in the ground.

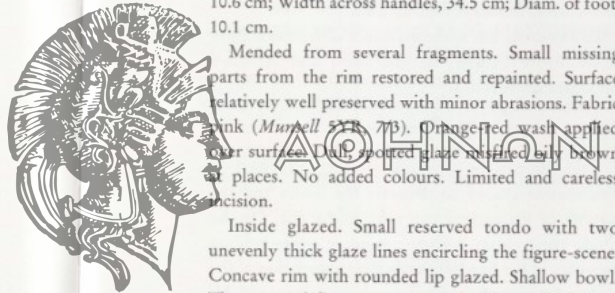
The Male Sphinx Painter [Kathariou]. Second quarter of the 5<sup>th</sup> century B.C.

Boeotian black figure cups made their appearance in the second quarter of the 6<sup>th</sup> century but became particularly popular in the early 5<sup>th</sup> century B.C.: see *Pava* 285; P. Ure, *AEphem* 1915, 124–127; L. Ghali-Kahil, *BCH* 74 (1950) 54–61; A. W. Johnston, *Proceedings of the Royal Irish Academy* 73 (1973) 473; 476, nos. 1319–1320; A. Waiblinger, *CVA Louvre* 17, 35, text to pls. 32, 1, 3 and 33, 1; J. J. Maffre, *BCH* 99 (1975) 487–504; E. Simon, *AntK* 19 (1976) 19–23; Marangou, *Goulandris Collection*<sup>1</sup> 91; Kilinski, *BBV* 32–33; 47; 58; Kilinski, *Diniacopoulos Collection* 53–61.

The cup presented here as well as the following three (inv. nos. 753, 381 and 752) are all of one type (with concave rim, shallow bowl and low stem) and resemble cups of type C. Boeotian cups of this type are discussed by Waiblinger, *op. cit.* 35; Maffre, *op. cit.* 494; Kilinski, *Diniacopoulos Collection* 56; K. Kathariou, *MusBenaki* 7 (2007) 9–32, esp. 16; 18 f. More specifically, a comparison of its profile drawing (Fig. 24) with that of the cup Athens, Benaki Museum 30898 (Kathariou, *op. cit.* 27, fig. 15 f.) shows clearly that both are works of one potter.

The craftsman whom we call the Male Sphinx Painter painted not only the cup under discussion here but also the cup in the Benaki Museum (*ibid.* 24–26, figs. 15 a–e) as well as a plate in Tübingen (*ibid.*, 28, fig. 17). A diagnostic feature of his draughtmanship is the extensive use of short multiple lines for rendering the heads of the figures, the folds of their garments and the horses' manes and tails (for the stylistic features of the Male Sphinx Painter see more analytically *ibid.* 17 ff.).

Although the contemporary Boeotian cup painters liked to use specific iconographic types, the Male Sphinx Painter preferred diversity in the stance and gestures of the figures, resulting in interesting and innovative compositions, as seen in the horse race depicted on the outside of the Goulandris cup, for which we could find no parallel. Furthermore, it is noteworthy that the particular painter chose to depict



the rare moment of an accident. Vase-paintings illustrating accidents of this kind are very few: cf. the Boeotian exaleiptron Munich 6199 (CVA Munich 3, pl. 147, 3–6; Kilinski, *BBV* pl. 15, 1; E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agnostischem Zusammenhang* [1990] pl. 22, 1–2). For accidents happening during an equestrian event and relevant illustrations in general see Maul-Mandelartz, *op. cit.* 88–89; Manakidou, *Armata* 46–53.

### PLATE 45

1–5. Fig. 25. Cup.

N. P. Goulandris Collection, 753. Formerly in the Lambros Eutaxias Collection, E 25.

Marangou, *Goulandris Collection*<sup>1</sup> 93–94, no. 134 (L. Palaiokrassa); *ADelt* 39 (1984) [1989] Chron., 349; Kilinski, *BBV* 58 n. 42; Marangou, *Goulandris Collection*<sup>2</sup> 94–95, no. 134 (L. Palaiokrassa).

Ht., 13.5–14 cm; Diam. of lip, 32–32.7 cm; Diam. of tondo, 14 cm; Width across handles, 40.6 cm; Diam. of foot, 10.6 cm.

Mended from many fragments but missing small parts which are restored and repainted. Surface damaged – especially at joins – and partly abraded on side A. Fabric pink (*Munsell* 5YR, 7/3). Red wash applied over surface. Streaky glaze, misfired brown at places. No added colours. Limited and careless incision.

Inside glazed apart from a reserved line at the inner edge of the lip; small, reserved tondo with three uneven glaze lines encircling the figure-scene. Concave rim with rounded lip glazed. Shallow bowl, most of it reserved and occupied by the figure-scene that is marked by a triple uneven glaze line below. Lower part of bowl glazed apart from a reserved band. At the join of the stem to foot a shallow fillet framed by a reserved band on top and below. Stem and top side of foot glazed; side of foot and resting surface reserved. The rest of the underside of the foot is glazed and the inside of the stem is reserved. Uprturned handles, glazed on the outside only. Under each handle a single ivy leaf, remarkably thick.

I: Athena clad in peplos, aegis and a helmet occupies the centre of the tondo. She is standing to the r. in front of an altar, with two owls in her

outstretched hands. The one which stands on her l. hand is depicted in frontal view; of the other, which she grasps with her r. hand, only part of its tail can be seen. Goddess' spear and shield are shown on her l.

A: Gigantomachy. A quadriga occupies the l. half of the figure-zone. The driver (Dionysos?) dressed in chiton and himation mounts the chariot about to move to the r. He is followed by a satyr who plays the lyre and advances to the r. Overlapping with the chariot box and the horses is shown another figure to the r. playing the lyre (Apollo?). On the other half of the figure-zone, Athena strides to the r. brandishing her spear against a male warrior (giant?). She is wearing helmet, peplos and aegis. Her falling opponent tries to defend himself by using his spear and a round shield, whereas a sword is shown hanging from his waist. He is wearing a short, pleated chiton and a high-crested helmet. In the background schematized branches bearing fruit.

B: The same, but with two minor differences: there is no figure behind the charioteer and Athena's opponent retreats to r.

Second quarter of the 5th century B.C.  
 For the shape of the cup see above, text to Pl. 44, 1–5.  
 The themes chosen to decorate the tondo and the outside of the present cup refer to Athena. On the tondo the goddess is shown standing while holding two owls in her hands. For the close association of the owl to Athena and the bird's symbolic value see M. H. Groothand, *BABesch* 43 (1968) 35–51; C. Meiller, *REA* 72 (1970) 1–30; J. L. Desnier, *Latomus* 44 (1985) 811–835; R. Stupperich, *Boreas* 3 (1980) 157–187, esp. 157–161; *LIMC* II (1984) 976. 1010 s.v. Athena nos. 200–209; 579. 581, pls. 728–729; 761 (P. Demargne); Ch. Bron in Ch. Bron – E. Kassapoglou (eds.), *L'image en jeu. De l'antiquité à Paul Klee* (1992) 47–84, esp. 47–63; J. Neils, *Goddess and Polis. The Panathenaic Festival in Ancient Athens* (1992) 148–151, nos. 7–12; B. Kreuzer in R. F. Docter – E. M. Moormann (eds.), *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12–17, 1998* (1999) 224–226; C. Wagner in S. Deacy – A. Villing (eds.), *Athena in the Classical World* (2001) 101–102 (discussing the representation of Athena with an owl on the plaque Acropolis 2547).



### PLATE 46

1–5. Fig. 26. Cup.

N. P. Goulandris Collection, 381.

Marangou, *Benaki Exhibition* 263, no. 138; Marangou, *Goulandris Collection*<sup>1</sup> 92, no. 132; Kilinski, *BBV* 47 n. 45; 58 n. 42; Marangou, *Goulandris Collection*<sup>2</sup> 93, no. 132; K. Kathariou, *MusBenaki* 7 (2007) 16, fig. 6 a–c; 20, no. 5 and *passim*.

Ht., 9.2 cm; Diam. of lip, 23.3 cm; Diam. of tondo, 12.5 cm; Width across handles, 30.6 cm; Diam. of foot, 8 cm.

Mended. Missing parts at rim and bowl restored and repainted. Surface damaged and worn off at places, especially inside. Fabric light brown (*Munsell* 7.5YR, 6/4). Streaky glaze, misfired reddish brown at places and peeled off, especially at rim, handles and underside of foot. No traces of added colours. Limited and careless incision.

Inside glazed except for a reserved line running around the inner edge of the lip; reserved tondo with two uneven, thick glaze lines encircling the figure-scene. Concave rim with rounded lip glazed. Shallow bowl, most of it reserved and occupied by the figure-zone that is marked by a double uneven glaze line below. Low stem ending in a splaying foot. Stem and top side of foot glazed; side of foot and resting surface reserved. The rest of the underside of the foot is glazed and the inside of the stem is reserved. Uprturned handles, glazed on the outside only. Under each handle a single ivy leaf.

I: A female figure clad in chiton and himation is standing frontally with her head turned to her r.

A: Herakles' fight with the lion. The two struggle on the ground. The naked hero bent on his l. knee grasps the lion with his hands. The scene is flanked at either side by a standing female figure clad in chiton and himation, who holds out a wreath. A Doric column and a palm-tree indicate the place. The hero's rolled himation, his bow, quiver and a scabbard with his sword are shown hanging in the background. Painted blob-like letters in the field create the illusion of inscriptions.

B: The same.

Three Sirens Painter/Fossey Painter [Kathariou]. Second quarter of the 5th century B.C.

For the shape of the cup see above, text to Pl. 44, 1–5. More specifically, a comparison of its profile drawing (Fig. 26) with that of the cup discussed immediately after (Fig. 27), as well as with those of Athens 656 (*ABV* 560, 521; L. Ghali-Kahil, *BCH* 74 [1950] pl. VIII, 2; Kathariou, *op. cit.* 15, figs. 5 a–d) and Athens, Benaki Museum 31012 (Kathariou, *op. cit.* 10–13, figs. 1–2), makes it apparent that they are all works of one potter (Kathariou, *op. cit.* 16).

In our opinion, the artist who painted these four cups as well as twelve more examples is the Three Sirens Painter who is identical with the Fossey Painter. For the Three Sirens Painter see *Para* 285 middle; Kilinski, *BBV* 32–33. For the Fossey Painter see Kilinski, *Diniacopoulos Collection*, esp. 55 ff. For the identification of the Three Sirens Painter with the Fossey Painter, the features of the artist and a catalogue of his works see Kathariou, *op. cit.* 9–16; 20–24, nos. 1–16; 28.

In addition to the outside of the Goulandris cup two more cups by the Three Sirens Painter/Fossey Painter are decorated with Herakles' fight with a lion, Athens 656 (*loc. cit.*) and Mainz 0.29215 (CVA Mainz 1, pl. 35, 5–7; Kathariou, *op. cit.* 19, fig. 9a–c); there are only some minor differences in the postures and gestures of the illustrated female figures. For the iconographic scheme used on them all, with the hero fighting on the ground while holding the lion's l. hind paw in his r. hand, see K. Rakatsanis, *Herakles im Löwenkampf. Eine ikonographische Untersuchung zur attischen Vasenmalerei* (Diss. Innsbruck, 1977) 66–74 ("Bodenschema"); 122–127; LIMC V (1990) 23–24 s.v. Herakles nos. 1860–1863, pls. 43–44 (W. Felten); *Herakles-Herkules* 72, fig. 10.10 ("Liege-kampf: Rücken rund"); 78–82; 83, fig. 10.40; 84 [B. Kaeser]. For Herakles' fight with the lion see also above, text to Pls. 19–20.

For the figures of the onlookers observing this fight see M. A. Tiverios, *O Λοδοῦς καὶ τὸ ἔργο του* (1976) 41; S. Korte-Konte, *EpistEpeThess* 18 (1979) esp. 170–173 and 186–192; Tiverios, *Problemata* 25–31. Cf. also Rakatsanis, *op. cit.* 102–119. For trees in mythological scenes see S. Korte-Konte, *Egnatia* 4 (1993–1994), 7–70, esp. 13–19 (for trees in scenes illustrating Herakles' labours); 31–33 (for palm-trees); 57–62, figs. 5–15. For palm-trees in general see H. F. Miller, *The Iconography of the Palm in Greek Art. Significance and Symbolism* (Diss. University of California at Berkeley, 1979); S. Pingiatoglou, *AM* 109 (1994) 47–48, n. 28; *Mythen und Menschen* 90, no. 25 (C. Weiss).

#### PLATE 47

1–5. Fig. 27. Cup.

N. P. Goulandris Collection, 752. Formerly in the Lambros Eutaxias Collection, E 24.

Marangou, *Goulandris Collection*<sup>1</sup> 94, no. 135 (L. Palaiokrassa); *ADelt* 39 (1984) [1989] Chron., 349; Kilinski, *BBV* 58, n. 42; Marangou, *Goulandris Collection*<sup>2</sup> 95, no. 135 (L. Palaiokrassa); K. Kathariou, *MusBenaki* 7 (2007) 17, fig. 7 a–c; 20–21, no. 6 and *passim*.

Ht., 8.8 cm; Diam. of lip, 22.1 cm; Diam. of tondo, 12.8 cm; Width across handles, 29 cm; Diam. of foot, 7.8 cm.

Mended from a few large pieces. Missing small parts from the rim which are restored and repainted. Surface abraded and flaked off. Fabric light reddish brown (*Munsell* 5YR, 6/4). Dull glaze, misfired reddish brown at places. No added colours. Limited and careless incision.

Inside glazed except for a reserved line at the inner edge of its lip; reserved tondo with two thick glaze lines encircling the figure-scene. Concave rim with rounded lip glazed. Shallow bowl. The reserved figure-zone occupies its greater part and is marked by a double thick glaze line below. Low stem ending in a splaying foot. Stem and topside of foot glazed; side of foot and resting surface reserved apart from a glaze line running around its outer edge. The rest of the underside of the foot is glazed and the inside of the stem is reserved. Uprturned handles, partly glazed on the outside only. Under each handle a single ivy leaf.

I: Dionysos. The bearded, wreathed god is shown standing to the r. in front of a folding stool with his head turned back. In his upraised l. hand he holds out a kantharos. He is wearing a himation over a long chiton. On either side of the god there is a schematized ivy leaf with long stem.

A: Fig. 1. Four warriors fighting in pairs. They hold spears and round shields (device: a cross with dots in the intervals), wear helmets and have a sword hanging low on their back. A column is depicted between the two warriors on the l., indicating the place. Painted blob-like letters in the background create the illusion of inscriptions.

B: The same, but with some minor differences: one warrior from the pair on the r. retreats while his opponent carries a shield with a different device (three parallel lines).

Three Sirens Painter/Fossey Painter [Kathariou]. Second quarter of the 5<sup>th</sup> century B.C.

For the shape of the cup see above, text to Pl. 44, 1–5. For the hands of its potter and of its painter see above, text to Pl. 46, 1–5. For the figure-type of Dionysos cf. Dionysos on the outside of the cup Athens 647 (*ABV* 562, 547; L. Ghali-Kahil, *BCH* 74 [1950] pls. IX2; X1; Kathariou, *op. cit.* 14, fig. 4 b) as well as the female figure on the tondo of the previous cup (Pl. 46, 1–2) and that on the tondo of the cup Athens, Kanellopoulos Collection 932 (J. J. Maffre, *BCH* 99

[1975] 488 fig. 37 b; Kathariou, *op. cit.* 14, fig. 3 a). For the figure-types of the warriors cf. those on the cup Kanellopoulos 932 (Maffre, *op. cit.* 489, fig. 38 a–b; Kathariou, *op. cit.* 14, fig. 3 b–c).

For duel fights, one of the most popular subjects in Archaic vase-painting, and their iconography see I. Mennenga, *Untersuchung zur Komposition und Deutung homerischer Zweikampfszenen in der griechischen Vasenmalerei* (Diss. Berlin, 1976) and more recently M. Recke, *Gewalt und Leid. Das Bild des Krieges bei den Athenern im 6. und 5. Jb. v. Chr.* (2002) 11–20; 258–267 (nos. 1–153). According to Recke's criteria (*op. cit.* 16–17) the result of the fight may be considered certain in the case of the pair on the r. of side B, whereas the outcome of the conflicts of the other three pairs is still not clear. For the compositional schemes of duel fights in sculpture see Recke, *op. cit.* 101–108 (for the Archaic period); 119–144 (for the Classical period).



#### PLATE 48

1–5. Fig. 28. Cup.

N. P. Goulandris Collection, 754. Formerly in the Lambros Eutaxias Collection, E 26.

Marangou, *Goulandris Collection*<sup>1</sup> 95, no. 136 (L. Palaiokrassa); *ADelt* 39 (1984) [1989] Chron., 349; Kilinski, *BBV* 58 n. 42; F. Frontisi-Ducroux, *Le dieu-masque. Une figure du Dionysos d'Athènes* (1991) 137, n. 1; Marangou, *Goulandris Collection*<sup>2</sup> 96, no. 136 (L. Palaiokrassa); E. Manakidou, *Egnatia* 9 (2005) 24, n. 34; 25, fig. 8; K. Kathariou, *MusBenaki* 7 (2007) 18, fig. 8 a–c; 21, no. 7 and *passim*.

Ht., 8.1–8.2 cm; Diam. of rim, 22.5 cm; Diam. of tondo, 12 cm; Width across handles, 29.5 cm; Diam. of foot, 8 cm.

Intact with minor chips and flakes. Surface relatively well preserved except for the tondo and the foot area. Fabric light reddish brown (*Munsell* 5YR, 6/4). Light red wash applied over surface. Dull glaze, unevenly applied. No added colours. Limited and careless incision (two figures on the r. half of side A are rendered in silhouette).

Plain rim with a reserved line at the inner edge of its rounded lip. Two uneven glaze lines encircle the picture-scene in the tondo. Shallow bowl with a continuous contour from lip to foot. The reserved

figure-zone occupies the greater part of the bowl and is marked by a glaze line on top and two glaze lines below, all thick. Low stem ending in a splaying foot. Stem and topside of foot glazed; side of foot and resting surface reserved. The rest of the underside of the foot and the lower part of the inside of the stem are glazed. Uprturned handles glazed on the outside only. Under each handle a single ivy leaf.

I: A naked male is shown standing in profile to the r. with outstretched hands. There is a garment on the ground in front of him and a stick behind him.

A: Four women dancing. The central part of the vase is occupied by another woman clad in chiton and himation, who is shown in profile to the r. playing the flutes. The dancing women are arranged symmetrically around her. They are shown in pairs of two dancing to r., the first one on the l. with *krotala*. A column is depicted at the r. end of the picture, indicating the place. In the field, schematized branches.

B: Similar scene, but with the following minor differences: the first woman on the l. holds out a *skypchos*, the second one a band, the last one on the r. dances with *krotala* and the musician plays the lyre. There is no column depicted here.

Three Sirens Painter/Fossey Painter [Kathariou]. Second quarter of the 5<sup>th</sup> century B.C.

The series of cups to which our example belongs was termed by P. N. Ure (P. N. Ure, *AEphem* 1915, 124–127) Type E with two subdivisions (E1 and E2) according to whether the underside of the foot is flat (E1) or keeps inside the outward curve, as here (E2). The use of Ure's E1 and E2 terms seem to be preferable, whereas the terms A, sub-A and B as in Beazley's catalogues may sometimes be confusing; see selectively A, special variety (*ABV* 631), A or sub-A (*ABV* 632 ff.), full B with jog (*ABV* 561–562), B without jog (*ABV* 647 ff.), sub-A jogged at mid-stem (*ABV* 564), sub-A, but with a jog as in Type B (*ABV* 564). Type E cups are produced in the first half of the 5<sup>th</sup> century B.C. by Attic and later also by Boeotian workshops: see Ure, *loc. cit.*; Bloesch, *Formen* 21–22; F. Villard, *REA* 48 (1946) 178–180; P. N. Ure – A. D. Ure, *CVA Reading* 1, 16–17, text to pls. 9, 6–9; L. Ghali-Kahil, *BCH* 74 (1950) 54–61; J. J. Maffre, *BCH* 99 (1975) 490; E. Simon, *AntK* 19 (1976) 19, n. 6; Th. K. Cheliotis in *Thorikos* VII 1970–1971 [1978]

137–141; V. Sabetai, *CVA Thebes* 1, 49, text to pl. 39; P. Valavanis, *CVA Marathon*, 43–44, text to pls. 21–22; K. Kathariou, *MusBenaki* 7 (2007) 16.

Known are four more examples of type E cups painted by the Three Sirens/Fossey Painter, New York 57.12.5 (Kilinski, *BBV* pl. 35, 1–2; Kathariou, *op. cit.* 19, fig. 10 a–b; 22, no. 11), Athens 647 (*ABV* 562, 547; Ghali-Kahil, *op. cit.*, pls. IX, 1–2; X, 1; Kathariou, *op. cit.* 14, fig. 4 a–c; 20, no. 3), Kanellopoulos Collection 932 (Maffre, *op. cit.* 488–489, figs. 37–38; Kathariou, *op. cit.* 14, fig. 3 a–c; 20, no. 2) and Dublin, University College 113 (*CVA Ireland* 1, pl. 20, 1–5; Kathariou, *op. cit.* 21, no. 9).

For the identification of the Three Sirens Painter with the Fossey Painter see above, text to Pl. 46, 1–5. In order to reconstruct the partly damaged figure of the male on the tondo one needs to compare him to the identical one on the tondo of the Diniacopoulos cup in Québec 66.212 (Kilinski, *Diniacopoulos Collection* 57, fig. 4.5; Kathariou, *op. cit.* 22, fig. 12 a) who, as Kilinski notes (*ibid.* 56; 58), gives the impression that he has just cast his clothing and his stick aside. The pose of these two male figures may be understood even better, if one takes into consideration the slightly differentiated figure on the tondo of the cup Mainz 0.29215 (*CVA Mainz* 1, pl. 35, 4; Kathariou, *op. cit.* 19, fig. 9 a), who is shown in a dancing pose as well as the youth on the tondo of the cup Reading 26.XII.18 (*ABV* 562, 556; *CVA Reading* 1, pl. 9, 8b), who moves to the r., with his garment draped over his r. shoulder and carrying his staff and a pipes-case. Thus, it becomes clear, that in all instances we have male revellers.

Referring to the outside of the Goulandris cup one notes firstly that the artist left the two women on the r. half of side A in silhouette; he seems to have stopped using incision on the musician behind them: her garments are partly incised, whereas her face is rendered in silhouette. As a result of notably hasty work, the lower part of the outside is also not perfectly glazed. The women can well be compared to those depicted on the cup Uppsala 1628 (*ABV* 560, 518; E. Simon, *AntK* 19 [1976] 21, pl. 5.1.3.5; Kathariou, *op. cit.* 23, no. 16); on this cup, a woman moving dancingly decorates the tondo, whereas on its outside similarly rendered women are grouped around an idol of Dionysos. After this comparison there is no doubt that on both vases dances in honour of the god

Dionysos are illustrated. On such dances see selectively Schöne, *Thiasos* 173–184; F. Frontisi-Ducroux, *Le dieu-masque. Une figure du Dionysos d'Athènes* (1991); S. Lonsdale, *Dance and Ritual Play in Greek Religion* (1993) 76 ff.; C. Calame, *Choruses of Young Women in Ancient Greece* (1997) 134–138; F. Frontisi-Ducroux in B. Bravo, *Pannychis e simposio. Feste private notturne di donne e uomini nei testi letterari e nel culto* (1997) 123–132; S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (1998) 187–189; E. Manakidou, *Egnatia* 9 (2005) 11–34, esp. 16 ff.

#### PLATE 49

1–5. Fig. 29. Cup.

Karolos Politis Collection, 56.

Papadopoulou-Kanellopoulou, *Politis Collection* 57; 68, pl. 10; 69–71, no. 34, figs. 61–63; Marangou, *Pepragmena* 1, 48; 49, pl. 41; *LIMC* VI (1992) 853 s.v. Nike no. 9, pl. 558 (A. Moustaka).

Ht., 7.7–8.8 cm; Diam. of lip, 25.5–26.2 cm; Width across handles, 33 cm; Diam. of foot, 10.2 cm. In contact with some abrasions and glaze peeling. The bowl is not set horizontally on the foot. Fabric light reddish brown (*Munsell* 5YR, 6/4). Dull glaze unevenly applied with traces of strokes, misfired red at places. No added colours.

Plain rim with a reserved line at the inner edge of its rounded lip. Three uneven thick glaze lines define the picture-scene in the tondo. Shallow bowl; the reserved figure-zone occupies its greater part and is framed by a thin glaze line on top and a double glaze line below. Lower part of bowl glazed apart from an uneven reserved line. Low stem ending in a splaying foot. Stem and top side of foot glazed; side of foot and resting surface reserved; the rest of the underside and the lower part of the inside of the stem are glazed. Uprturned handles glazed on the outside only. Under each handle a single ivy leaf.

I: Nike. She is shown in profile moving vigorously to the r. She wears a pleated chiton and holds a fillet in her r. hand and a no longer identifiable object in the other (a flower?).

A: Dionysian scene. The central part of the scene is occupied by a male figure riding to r. on a mule and wrapped in his himation. At either side he is



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surrounded by satyrs and maenads shown dancing in pairs. The pair at the l. side face each other whereas the pair at the r. side look round. The maenads wear chitons and himatia and snap krotala. In the field, schematized branches.

B: Similar scene, except that the animal here is ithyphallic, the maenads wear only chitons and the satyr close to the l. handle moves differently.

Second quarter of the 5<sup>th</sup> century B.C.

For the shape of the cup see above, text to Pl. 48, 1–5. For Nikai and their representations see below, text to

Pl. 79, 1–4. In the scenes on the outside, the riding figure can be called neither Dionysos nor Hephaistos with any certainty due to the lack of attributes (a drinking vessel for the former and the blacksmith's utensils for the latter). This is probably a more generic scene, surely influenced by the theme of Hephaistos' return but with the emphasis on the procession rather than the myth itself. For the theme of Hephaistos' return see below, text to Pl. 64, 1–2. For the repetitive illustration of the same subject on both sides of a vase and its meaning see Tiverios, *Problemata* 78; A. Steiner, *JdI* 108 (1993) 197–219.

## “CHALCIDIAN”

### PLATES 50–51

Fig. 30. Neck-amphora.

N. P. Goulandris Collection, 779.

Christie's, London 10.12.1981, 53, no. 243; Marangou, *Goulandris Collection*<sup>1</sup> 23 (colour ill.); 89–90, no. 129 (Polyphemos Painter); Keck, *Studien* 281, no. XLIV; Iozzo, *Ceramica "calcidese"* 110, pls. CVII–CVIII; M. Steinhart, *AA* 1990, 487, n. 68; Marangou, *Goulandris Collection*<sup>2</sup> 24 (colour ill.); 90–91, no. 129; Iozzo, *Vasi "calcidese"* 87, n. 11; *Museum of Cycladic Art* 94; 95 (colour ill.).

Ht., 37.5 cm; Diam. of mouth, 16.8 cm; Max. diam. of body, 23.5 cm; Diam. of foot, 13.2 cm.

Mended. Surface in good condition with some minor chips and flakes. Fabric light reddish brown (*Munsell* 5YR, 6/4). Dull glaze, unevenly applied. Additions in purplish red and white.

Echinus mouth, flat on top and glazed all over. Neck: glazed inside, reserved outside and decorated with a chain of red lotus buds and flowers (white central petal) connected to each other with intersecting stems. At join of neck to shoulder a ridge. Above the figure-scene enclosed tongues, alternately red and black. A dilute glaze line serves as a groundline. Below the figure-scene a broad glaze band bordered by red lines on top and below. Lower part of body decorated with rays. At join of body to foot a red fillet. Echinus foot glazed outside with a red line running along the lower edge of its side; underside reserved. Triple handles glazed on the outside only.

A: Three Amazons on horses galloping to the r. They wear short chitons and high-crested helmets and hold a spear in their l. and the reins in their r. hands. A bird is depicted flying above the horse of the Amazon on the r.

B: A seated sphinx between two lions. She is shown in profile to the r. with her head turned back. A spiral

rises from her head. The lions are shown in profile as well coming towards her with their heads turned back.

Red: Amazons' garments, fillets on their heads, iris of their eyes; horses' manes, dabs on their hips, on the tail of the horse on the l. and on his reins; on bird's wings; dabs on sphinx's hips, iris of her eye and fillet on her head; lions' manes, dabs on their flanks and hips and on the tail of the lion on the r.

White: Amazons' flesh; body of the central horse; sphinx's flesh and a band on her wing; underbelly of the lions.

Polyphemos Group [Marangou]. About 530 B.C.

"Chalcidian" is a large group of black-figure vases, thus named because, when they bear inscriptions, these are painted in the Chalcidian alphabet. Although the question of the localization of the workshops in which they were produced remains open, the prevailing opinion is that they were not made in Chalkis itself, as was initially suggested by Rumpf, but in a place in South Italy, more likely at Rhegion. For "Chalcidian" vases in general see Rumpf (reviewed by J. Beazley, *Gnomon* 4 [1928] 329–332 and H. Payne, *JHS* 48 [1928] 120–122); E. Walter-Karydi, *CVA* Munich 6, 23–31, text to pls. 280–288; Moore, *Horses* 190–206; Ferrari, *Vasi calcidese*; F. Canciani, *Jdl* 95 (1980) 140–162; R. Lullies, *RA* 1982, 45–56; Keck, *Studien* (reviewed by M. Iozzo, *ArchCl* 43 [1990] 507–517); Iozzo, *Ceramica "calcidese"* (reviewed by H. P. Isler, *RA* 1995, 110–112); M. Iozzo in E. Lippolis (ed.), *I Greci in Occidente. Arte e artigianato in Magna Grecia* (1996) 313–321. For the problem of their origin see G. Vallet, *Rhégion et Zancle* (1958) 211–228; Walter-Karydi, *op. cit.* 23–24; Moore, *Horses* 190–191; Ferrari, *Vasi calcidese* 13–24; J. Boardman – F. Schweizer, *BSA* 68 (1973) 267–283; Lullies, *op. cit.* 53–56; Canciani, *op. cit.* 147, n. 15; J. P. Descoedres, *CVA* Basel 1, 74; Marangou, *Goulandris Collection*<sup>1</sup> 85–86; Keck, *Studien* 11–13; 26–27; J. A. Jordan, *Attic*

*Black-figured Eye-cups* (Diss. New York, 1988) 317–319; J. Keck in *Kunst und Kultur in der Magna Graecia. Ihr Verhältnis zum griechischen Mutterland und zum italischen Umfeld. Referate vom Symposium des Deutschen Archäologen-Verbandes, München-gladbach 8.–10.1.1988* (1990) 1–8; Iozzo, *Ceramica "calcidese"* 3–12; 220–229 (the most complete one); M. Prange, *CVA* Kiel 2, 81; *San Antonio Museum* 63, no. 22 (H. A. Shapiro); G. P. Schaus, *CVA* Philadelphia 1, 41–42, n. 25; M. Steinhart, *Das Motiv des Auges in der griechischen Bildkunst* (1995) 61, n. 553; B. A. Sparkes, *The Red and the Black. Studies in Greek Pottery* (1996) 15; *Mythen und Menschen* 20–23, no. 5 (E. Simon); Iozzo, *Officina "calcidese"*; A. M. Moretti Gubini (ed.), *La collezione Augusto Castellani* (2000) 73; T. Mannack, *Griechische Vasenmalerei. Eine Einführung* (2002) 129–130.

The vases by the Polyphemos Group were put together with those by the Memnon Group by Rumpf who defined them as "pseudo-Chalcidian", considering them as imitations of "Chalcidian" vases. Iozzo was the first to suggest that "pseudo-Chalcidian" were simply another "Chalcidian" workshop, located either in Rhegion itself or a centre culturally and geographically close to it, such as Messina. For this group, thus named after a neck-amphora in London, which shows Odysseus and Polyphemos, see Rumpf 160–170; D. von Bothmer, *BMetrMus* 5 (1947) 131–135; G. Vallet, *REA* 58 (1956) 42–50; Moore, *Horses* 203–206; Canciani, *op. cit.* 156 ff.; Keck, *Studien* 281–283; M. Steinhart, *AA* 1990, 487, n. 68; Iozzo, *Ceramica "calcidese"* 105–115; Iozzo, *Vasi "calcidese"* 80–94, nos. 19–21; B. Rückert, *CVA* Tübingen 6, 54, text to pls. 29, 1–2; 30, 1–2; Iozzo, *Officina "calcidese"*, *passim*; M. Iozzo in A. J. Clark – J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) 147–151, esp. 149 ff.

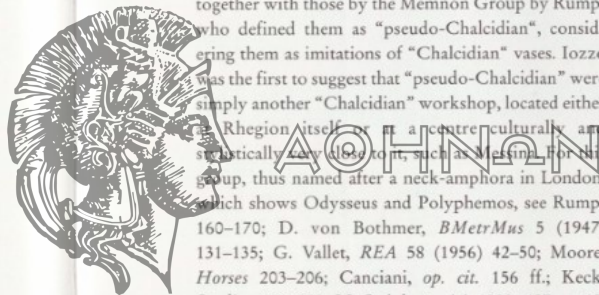
Particularly close to our example in terms of shape, size, ornament and style is the amphora Tübingen S.10 1297 (*CVA* Tübingen 6, *loc. cit.*).

Very similar to the composition with the three mounted Amazons on side A of our example is the one on side A of the amphora London 1949.2-17.1 (D. von Bothmer, *Amazons in Greek Art* [1957] pl. LXV, 3, no. 9), which differs only in that horses are painted all black here and the bird is shown flying above the horse of the Amazon on the l. Cf. also the compositions with the galloping horses on side A of

the amphorae Adolphseck 119 (*CVA* Adolphseck 2, pl. 61, 3; 62, 1–2) and Bonn 1630 (Rumpf, pl. 213). For the traits of the horses on vases by this Group see Moore, *Horses* 204. For Amazons on horseback see von Bothmer, *op. cit.* 100–105; J. Neils in A. J. Clark – J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) 237–243. For Amazons in general see H. A. Shapiro, *GrRomByzSt* 24 (1983) 105–114; W. B. Tyrrell, *Amazons. A Study in Athenian Myth-Making* (1984); L. Hardwick, *GaR* 37 (1990) 14–36; P. Du Bois, *Centaur and Amazons* (1991); E. Fantham et al., *Women in the Classical World. Image and Text* (1994) 128–135; S. Blundell, *Women in Ancient Greece* (1995) 58–62; J. Blok, *The Early Amazons. Modern and Ancient Perspectives on a Persistent Myth* (1995); M. Y. Goldberg in K. J. Hartswick – M. C. Sturgeon (eds.), *ΣΤΕΦΑΝΟΣ. Studies in Honor of Brunilde Sisonondo Ridgway* (1998) 89–100; J. M. Bremmer, *ActaAntHung* 40 (2000), 51–59; J. Bažant in *Αγαθός Δαίμων. Mythes et cultes. Études d'iconographie en l'honneur de Lilly Kabil*, *BCH* Suppl. 38 (2000) 19–25. See also above, text to Pl. 13, 1–3.

In contrast to the lively composition on side A, the one on side B is static. Sphinxes and lions appear in several combinations on side B of vases by this Group: see selectively the lion between the sphinxes on the amphorae Bonn 1630 (Rumpf, pl. 213) and Florence 3776 (Iozzo, *Vasi "calcidese"*, pls. 28–29, no. 19), the three sphinxes on the amphora Adolphseck 119 (*CVA* Adolphseck 2, pl. 61, 4; 62, 3–4) and the lions on an amphora in Birmingham (*Sotheby's*, 13.12.1960, 41, no. 146); cf. also the two lions on the amphora Louvre 10498 (Vallet, *op. cit.* pl. 3). For lions and sphinxes in general see P. Müller, *Löwen und Mischwesen in der archaischen griechischen Kunst. Eine Untersuchung über ihre Bedeutung* (1978); Lioutas, *Lekanides* 96–106; 123–127. For their funerary symbolism more specifically see D. Woysch-Méautis, *La représentation des animaux et des êtres fabuleux sur les monuments funéraires grecs* (1982) 73–77; 83–87; Iozzo, *Vasi "calcidese"* 34, n. 5; 44, nn. 7–9. For sphinxes see also below, text to Pl. 52, 1–4.

The bird that is shown flying above one horse on side A of our amphora emphasizes the swiftness of the galloping horses. For the motif of the flying bird and its meaning see above, text to Pl. 24, 2–4. For representations of mounted white horses on Attic and Corinthian vases see Moore, *Horses* 376–377.



## PLATE 52

1-4. Fig. 31. Neck-amphora.

N. P. Goulandris Collection, 717.

*Sotheby's, London* 13.12.1982, 51-52, no. 197 (near the Phineus Painter); Marangou, *Goulandris Collection*<sup>1</sup> 88-89, no. 128 (Phineus Painter); Keck, *Studien* 271, no. S-G5 (Tarentiner Sondergruppe); *ADelt* 39 (1984) [1989] Chron., 350; 351, n. 5; 353; Iozzo, *Ceramica "calcidese"* 49; 52; 54; 57, pls. XXXIV-XXXV (Group of the Orvieto Hydria); Marangou, *Goulandris Collection*<sup>2</sup> 89-90, no. 128 (Phineus Painter).

Ht., 19.8 cm; Diam. of mouth, 8.4 cm; Max. diam. of body, 12.2 cm; Diam. of foot, 6.9 cm.

Mended. Small missing parts, especially at joins which are restored and repainted. Surface well preserved with minor abrasions. Fabric light reddish brown (*Munsell* 5YR, 6/4). Good glaze, misfired oily green at places. Additions in brownish red and white. Limited incision.

Broad mouth with simple out-turned rim, glazed inside and out. A fine brownish red line runs across the outer edge of its topside. Concave neck glazed inside and out. At join of neck to shoulder a ridge painted black followed by a band of enclosed tongues, alternately red and black. A glaze band bordered by a brownish red line on top and below divides the upper from the lower part of the body. Lower part of body decorated with a ray band. Body tapering to foot. At join of body to foot a shallow fillet. Torus foot glazed outside apart from its lower 0.3 cm; resting surface and underside reserved. Round handles glazed till the height of the neck.

A: A pair of sphinxes. They are depicted with open wings walking towards each other. In the lower field between them rosettes painted in silhouette, without incised central circle and petals. Their frontal lion feet are set a little apart. Beneath the handles their raised tails meet the tails of the sphinxes of the opposite side, resembling spiral plant decoration found commonly in this place.

B: The same. Their frontal lion feet meet here. There is only one rosette in the lower field between their frontal feet.

Red: fillets on sphinxes' heads, a band on their wings, their underbelly and the iris of the eye of the l. sphinx on side A.

White: on sphinxes' flesh.

Group of the Orvieto Hydria [Iozzo]. 530-520 B.C.

For this group of vases, thus named after the hydria Orvieto 192 (Rumpf, pls. CXXXVII-CXLIII, no. 151), see Rumpf 90-98; Ferrari, *Vasi calcidesi* 52, no. 23; Iozzo, *Ceramica "calcidese"* 49-58; M. R. Jentoft-Nielsen, *CVA Malibu* 5, 13, text to pls. 258-259; Iozzo, *Vasi "calcidese"* 28-34, no. 3; Iozzo, *Officina "calcidese", passim*. The centre in which the vases of this group were produced, as J. Keck suggested (Keck, *Studien* 269 f.), should be Taranto, a proposal accepted later also by M. Iozzo (Iozzo, *Ceramica "calcidese"* 57 f.).

Particularly close to our example in terms of shape, size and ornament stands the amphora Taranto 52262 (Keck, *Studien* pl. 20; *Aileti e guerrieri* 195, no. 28.1), which is similarly decorated with a pair of sirens on both sides. For the late date of these amphorae as well as of some small hydriae by this Group see Iozzo, *Ceramica "calcidese"* 52.

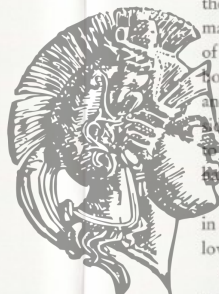
For sphinxes and their meaning see H. Demisch, *Die Sphinx. Geschichte ihrer Darstellung von der Anfängen bis zur Gegenwart* (1977) esp. 76-100; P. Müller, *Löwen und Mischwesen in der archaischen griechischen Kunst. Eine Untersuchung über ihre Bedeutung* (1978) 56-72; P. Rosita Kourou, *The Sphinx in Early Archaic Greek Art* (Diss., Cardiff, 1979); D. Woyska-Mégnin, *La représentation des animaux et des êtres fabuleux sur les monuments funéraires grecs* (1982) 83-87; G. Koch-Harnack, *Knabenliebe und Tiergeschenke. Ihre Bedeutung im päderastischen Erziehungssystem Athens* (1983) 211-219; J. M. Moret, *Oedipe, la Sphinx et les Thébains. Essai de mythologie iconographique* (1984); Lioutas, *Lekanides* 123-127; *Kunst der Schale* 100; R. Vollkommer, *AM* 106 (1991) 47-64; A. Dierichs in *Studia Varia from the J. Paul Getty Museum*, 1 (1993) 33-54; *LIMC* VII (1994) 1-15 s.v. Oidipous (I. Krauskopf); *LIMC* VIII (1997) 1149-1174 s.v. Sphinx (N. Kourou et al.); Iozzo, *Collezione Astarita* 142, n. 5; D. Tsifakis in *Centaur's Smile* 78-83; 261-283, nos. 63-72.

## PLATE 53

1-4. Fig. 32. Hydria.

N. P. Goulandris Collection, 722.

*Sotheby's* 14-15.12.1981, 85; 99, no. 271; *Sotheby's, New York* 1/2.3.1984, 99, no. 51; Marangou, *Goulandris Collection*<sup>1</sup> 88, no. 127; *ADelt* 39 (1984) [1989] Chron., 350; 351, n. 5; 353; Keck, *Studien* 273, no. S-G9 (Taren-



tinier Sondergruppe); Iozzo, *Ceramica "calcidese"* 50; 52; 54; 56; 57, pl. XLV (Group of the Orvieto Hydria); Marangou, *Goulandris Collection*<sup>2</sup> 89, no. 127.

Ht., 17.4 cm; Diam. of mouth, 10.2 cm; Max. diam. of body, 12.4 cm; Diam. of foot, 6.8 cm.

Mended but with small missing parts (especially at joins, handles and lower part of the body) which are restored and repainted. Surface in good condition with minor chips and flakes. Fabric pink (*Munsell* 5YR, 7/4) and very fine. Dull glaze, unevenly applied with traces of strokes (especially at foot) and misfired brown at places. Additions in white and brownish red not well preserved. Limited and careless incision.

Broad mouth glazed inside and out. Concave neck glazed apart from a shallow part on top of its join to shoulder. Shoulder decorated with enclosed tongues, alternately black and red. A dilute glaze line serves as a groundline for the figure-scene. A glaze band divides the upper from the lower part of the body that is marked off by a red line on top and below. Lower part of body decorated with rays. A fillet at the join of the body to the foot delineated by an incised line on top and below. Flaring foot glazed on top, reserved at its side and underside. Straight vertical handle glazed down to the same height as the neck, glazed, horizontal handles slightly upraised.

On the main side, two confronted sphinxes shown in profile walking towards each other. A cross in the lower field between them.

On the back side, underneath the vertical handle, two confronted panthers. Their bodies are shown in profile whereas their heads, turned back, are depicted frontally. Rosettes painted in silhouette in the field between them. The upturned tail of the panther on the l. crosses the tail of the sphinx on the other side.

Red: bands on sphinxes' wings and underbelly of the one on the l.

White: on sphinxes' flesh.

Group of the Orvieto Hydria [Iozzo]. 530-520 B.C.

For this Group and the late date of vases with simple compositions, as our example, see above, text to Pl. 52, 1-4.

The sphinxes on its main side are very similar to those on the amphora Goulandris 717 (Pl. 52, 1-4). The panthers on its back side can be compared to the ones on the hydria Taranto 20140 (Iozzo, *Ceramica "calcidese"* pl. XLVI, 2). For the sphinxes see above,

text to Pl. 52, 1-4. For the panthers see A. Fermur, *Der Panther in der frühen griechischen Vasenmalerei, seine Herkunft und Entwicklung* (1977) esp. 232-239 (for panthers on "Chalcidian" vases); Lioutas, *Lekanides* 106-114; *Kunst der Schale* 97; *Mythen und Menschen* 20 f. (E. Simon).

## PLATE 54

1-4 (and Plate 55, 1-4). Fig. 33. Oinochoe.

N. P. Goulandris Collection, 1107. Formerly in the Christos Bastis Collection.

Presumably from Vulci.

*Christie's, London* 18.12.1907, no. 65; 2; Rumpf 32; 104; 109; 110; 111; 125; 146; pls. CLX; CLXII, no. 179 (Phineus Painter); D. von Bothmer, *Ancient Art from New York Private Collections* (1961) pls. 65; 71; no. 193; A. H. Ashmead - K. M. Phillips, Jr., *Catalogue of the Classical Collection, Museum of Art, The Rhode Island School of Design. Classical Vases* (1976) 48, no. 56; E. Swan Hall (ed.), *Antiquities from the Collection of Christos G. Bastis* (1987) 247, no. 149 (D. Buitron-Oliver); Iozzo, *Ceramica "calcidese"* 192, VU 34; *Museum News. Newsletter of the Museum of Cycladic Art*, 1, Spring 1998, 6; *Museum News. Newsletter of the Museum of Cycladic Art*, 2, Autumn 1998, 1; Marangou, *Pepragmena* 2, 30; 31, fig. 35; 98.

Ht., 27 cm; Max. diam. at lip, 12.2 cm; Max. diam. of body, 17.5 cm; Diam. of foot, 9.5 cm.

Intact except for a part of its foot which is broken and reattached. Surface in very good condition. Fabric light reddish brown (*Munsell* 5YR, 6/4). Lustrous glaze, chipped off at places. Additions in red and white. Limited incision.

Oinochoe with narrow trefoil mouth. Mouth glazed with a groove running along the edge of the lip. Neck glazed. Above the join of neck to shoulder a plastic ring. Continuous curve between shoulder and body. Shoulder decorated with ivy set within a panelled frieze that continues up to the plastic ring, the rest of it is glazed. Two groups of three brown lines each encircle the body on top and below the scene on the body. The scene on the body is also set within a panelled frieze with a glaze line serving as a groundline underneath. Lower part of body decorated with rays. Body tapering inward with a shallow fillet at its join to foot. Torus foot glazed outside with two



brown lines running along the upper and lower edge of its side; underside reserved. Triple ridged handle glazed.

Deer, panther and siren. A rosette, two upright stemmed palmettes and a swastika pattern in the field.

Red: neck and dabs on deer's flanks and hips; head, neck and dabs on panther's flanks and hips; fillet on siren's head and bands on her breast, wings and tail; central dot of rosette; hearts of palmettes.

White: deer's muzzle; siren's flesh.

On the underside of the foot, a modern graffito.

Phineus Painter [Rumpf]. 530–520 B.C.

The Phineus Painter, thus named after the subject on the cup Würzburg L 164 (E. Simon, *Führer durch die Antikensammlungen des Martin von Wagner Museums der Universität Würzburg* [1975] 84–85, pls. 18–19), is a prominent and prolific painter of "Chalchidian" vases and probably learned his art-craft from the Inscription Painter. For the Phineus Painter see Rumpf, esp. 104–115; E. Walter-Karydi, *CVA Munich* 6, 28–29, text to pl. 287, 1–2; H. Gropengiesser, *CVA Heidelberg* 4, 11–13, text to pls. 138–140; Moore, *Horses* 192; 194; Ferrari, *Vasi calcidesi* 42–43, no. 13; 47–48, no. 18; M. Iozzo, *Xenia* 11 (1986) 5–18; Keck, *Studien, passim*; Kreuzer, *Frühe Zeichner* 106–107, nos. 11–112; Iozzo, *Ceramica "calcidese"*, esp. 67–87; M. R. Jentoft-Nielsen, *CVA Malibu* 5, 12–13, text to pls. 256–257; Iozzo, *Vasi "calcidesi"* 45–52, nos. 6–7; 55–79, nos. 9–18; *Mythen und Menschen* 20–23, no. 5 (E. Simon); Iozzo, *Officina "calcidese"*, *passim*; A. M. Moretti Sgubini (ed.), *La collezione Augusto Castellani* (2000) 73; 75, no. 43; M. Iozzo in A. J. Clark – J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) 147–151, esp. 147–149.

Particularly close to the Goulandris oinochoe in shape, size and shoulder-ornament is the oinochoe in Rhode Island (Ashmead and Phillips, *op. cit.*, pls. 108–109).

The swastika appears only on a few other vases by the Phineus Painter (H. Gropengiesser, *CVA Heidelberg* 4, pl. 138; Iozzo, *Ceramica "calcidese"* pl. LXXXVII, 1b), whereas the scattered rosettes as filling ornaments are common in his works. For other vases by him with stemmed palmettes emerging from the ground see Iozzo, *Ceramica "calcidese"* pl. LXXI; *Mythen und Menschen* 21.

For the decorative motif with the ivy on the shoulder, we could find no parallel on vases of this group. Similar motifs – though a little more elaborate – appear on Caeretan hydriai, in the shoulder friezes as well as in the lower belly zones; for a detailed discussion of these see J. M. Hemelrijk, *Caeretan Hydriai* (1984) 64 f.; 89–96.

A deer and a panther are similarly rendered on many neck-amphorae by the Phineus Painter: see Iozzo, *Ceramica "calcidese"*, pls. LXI; LXIII, 1; LXVIII; LXXV, 2. The siren with the open wings can be compared to those on his pyxides: see Iozzo, *Ceramica "calcidese"*, pls. L–LIV; LXXIX, 2. For the deer see more recently S. Klinger, *NumAntCl* 31 (2002) 11–43. For the panthers see above, text to Pl. 53, 1–4 and for the sirens see below, text to Pl. 55, 5–8.

The tiny modern graffito on the underside of the foot indicates that the vase is from the Torlonia excavations at Vulci: see Ashmead and Phillips, *loc. cit.*; Swan Hall, *loc. cit.*; Iozzo, *Ceramica "calcidese"* 192 f.

#### PLATE 55

1. See Plate 54.  
AKAΔHMIA  
5–8. Fig. 34. Deep cup with one handle.

N. P. Goulandris Collection, 718. Formerly in Castle Ashby, Northampton.

J. Boardman, *CVA Northampton, Castle Ashby*, 19, text to pl. 30, 1–3 (Inscription Painter); *idem*, *Greek, Etruscan and South Italian Vases from Castle Ashby*. *Christie's*, 2.7.1980, 96, no. 55; *Sotheby's, London* 5.7.1982, 113, no. 315; M. A. Rizzo, *Prospettiva* 32 (1983) 56, n. 4; R. E. Jones, *Greek and Cypriot Pottery. A Review of Scientific Studies* (1986) 746, n. 21; Keck, *Studien* 253, no. TA1; Marangou, *Goulandris Collection*<sup>1</sup> 87, no. 126; Iozzo, *Ceramica "calcidese"* 18; 28; 156, pls. X–XI; Marangou, *Goulandris Collection*<sup>2</sup> 88, no. 126; J. Boardman, *Early Greek Vase Painting, 11th – 6th Centuries B.C. A Handbook* (1998) 218; 242, fig. 478; *Museum of Cycladic Art* 94; 95 (colour ill.).

Ht., 10 cm; Diam. at lip, 7.2 cm; Diam. of foot, 5 cm.

Intact. Surface well preserved with minor chips and flakes. Fabric light reddish brown (*Munsell* 5YR, 6/4). Good glaze, misfired at places. Additions in purplish red and white. Limited incision.



Raised rim, glazed inside and out. On the shoulder, above the animal frieze a band of degenerated tongues. Lower part of body decorated with a ray band. Echinus foot glazed outside apart from its lower 0.2 cm and reserved inside. Glazed, slightly upraised handle, round in section.

A siren between two panthers. The siren is shown with outstretched wings standing to the r. while looking back. The panthers are depicted coming towards the siren with facing heads and their bodies shown in profile. Their tails encircle the handle and terminate over their backs. Incised flowers and quatrefoil rosettes in the background and a painted dot below the siren.

Red: fillet on siren's head and bands on her wings and her tail; panthers' neck, underbellies and dabs on their hips; heart of the palmette under the handle.

White (mostly faded): motifs on siren's wings and on the neck of the panther on the r.

Inscription Painter [Boardman]. About 530 B.C.

The Inscription Painter, thus named because he preferred to identify his protagonists with inscriptions, is generally considered as the leader of the first generation that produced "Chalchidian" pottery and as the inventor of the "Chalchidian" ceramic production as a whole. He must have started working shortly before 560 B.C. and remained active probably until 530 B.C. For the Inscription Painter see Rumpf, esp. 54–72; E. Walter-Karydi, *CVA Munich* 6, 24–26, text to pls. 280–282; Moore, *Horses* 192; J. P. Descoedres, *CVA Basel* 1, 74–75, text to pl. 23; Kreuzer, *Frühe Zeichner* 72–73, no. 74; Iozzo, *Ceramica "calcidese"* 15–30; 237–243; M. True in J. B. Carter – S. P. Morris (eds.), *The Ages of Homer. A Tribute to Emily Townsend Vermeule* (1995) 415–429; Iozzo, *Vasi "calcidesi"* 17–27, nos. 1–2; Iozzo, *Officina "calcidese"*, *passim*; A. M. Moretti Sgubini (ed.), *La collezione Augusto Castellani* (2000) 73–75, no. 42.

There are two more examples of the same shape painted by his hand, one in Brussels and another in New York: see Iozzo, *Ceramica "calcidese"* pls. XII, 2 a–b and XIII–XIV respectively. For this shape in general see, Boardman, *CVA Northampton, loc. cit.*; Iozzo, *Ceramica "calcidese"* 28. For a similarly rendered composition with a siren set between two panthers see *CVA Munich* 6, pls. 280, 1; 281, 3.

For the sirens in general see D. Woysch-Méautis, *La représentation des animaux et des êtres fabuleux sur les monuments funéraires grecs* (1982) 91–99; Lioutas, *Lekanides* 115–123; *Kunst der Schale* 100; 101; 103; 104; E. Hofstetter, *Sirenen im archaischen und klassischen Griechenland* (1990) (reviewed by F. Gilotta, *Prospettiva* 67 [1992] 83–86); *LIMC VIII Suppl.* (1997) 1093–1104 s.v. Seirenes (E. Hofstetter); D. Tsiafakis in *Studia Varia from the J. Paul Getty Museum*, 2 (2001) 7–24; A. F. Laurens in A. J. Clark – J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) 179–186, esp. 183 ff.; D. Tsiafakis in *Centaur's Smile* 74–78; 284–303, nos. 73–80.

#### PLATE 56

1–5. Fig. 35. Eye-cup.

N. P. Goulandris Collection, 702.

*Sotheby's, London* 8.12.1980, no. 256; Marangou, *Goulandris Collection*<sup>1</sup> 24 (colour ill.); 90, no. 130 (Phineus Painter); Keck, *Studien* 256, no. A-S5; Iozzo, *Ceramica "calcidese"* 74, pl. XCIII; Marangou, *Goulandris Collection*<sup>2</sup> 91, no. 130; Iozzo, *Vasi "calcidesi"* 61; 62, nn. 4, 7; *Museum of Cycladic Art* 94 (colour ill.).

Ht. to top of handles, 12.4 cm; Ht. to rim, 10.9 cm; Diam. of lip, 27.5 cm; Width across handles, 38.3 cm; Diam. of foot, 9.3 cm.

Mended from many fragments. Small missing parts restored and repainted. Surface very well preserved. Fabric light reddish brown (*Munsell* 5YR, 6/4), very fine. Lustrous, grey-black glaze. Additions in brownish red and white. Limited incision. Compass used for the irises of eyes.

Plain rim, turning in slightly at top. Deep bowl, glazed inside except for a small reserved medallion with one glaze line running around a glaze dot at centre. Outside, a narrow glaze line encircles the vase just below the rim. The reserved figure zone occupies the level of the handles. Its lower part is glazed apart from a thin reserved line. At join of body to foot a thick purplish red fillet bordered by a fine incision on top and below. Low splaying foot, glazed on top; its slightly concave side is reserved outside and glazed inside. Resting surface and underside reserved with a glaze line running around a central black dot. Horizontal upturned handles glazed all over.

A–B: Small pug nose between eyes and ears. Large eyes upturned in the outer corner, narrow eyebrows curving in to line of nose and pointed ears with a fine curving line going from the alae of the nose to the lobe of each ear. Above the nose there is an upright lotus bud. Attached by a curved stem to the outer edge of each handle-root there are large palmettes with spiral tendrils.

Red: one ring of iris on eyes; outer section of ears; hearts of lotus buds and palmettes.

White: cornea of eyes.

Phineus Group [Marangou]; Painter of the Madrid Cup 10909 [Iozzo]. 530–520 B.C.

For the "Chalcidian" eye-cups in general see Rumpf 35–39, nos. 243–278; 104–115; 125–126; E. Walter-Karydi, *CVA Munich* 6, 29–31, text to pl. 288, 1–8; J. A. Jordan, *Attic Black-figured Eye-cups* (Diss. New York, 1988) 317–319; Keck, *Studien* 64–79; 81–82; 255–263; Iozzo, *Ceramica "calcidese"* 73–81; M. R. Jentoft-Nielsen, *CVA Malibu* 5, 13–14, text to pl. 260; G. P. Schaus, *CVA Philadelphia* 1, 33–34, text to pl. 18; Iozzo, *Vasi "calcidese"* 55–79, nos. 9–18; Isler-Kerényi, *Dionysos* 198–201. For their relation to the Attic eye-cups which are known as Chalcidizing cups see Jordan, *op. cit.* 319–331; Keck, *Studien* 64–79; 284–288; *Kunst der Schale* 418–419; Iozzo, *Ceramica "calcidese"* 82–85; B. Fellmann, *CVA Munich* 13, 104–113, text to pls. 67–71.

The Painter of the Madrid Cup 10909 is a collaborator of the Phineus Painter who strongly imitated him. Apart from his name-piece in Madrid by

his hand are also the eye-cup Philadelphia MS 4864 (*CVA Philadelphia* 1, pl. 18) and the fragment Florence 188501 (Iozzo, *Vasi "calcidese"* pl. 21 b, no. 10). Worth mentioning here is that the Painter of the Madrid Cup 10909 used preliminary drawing for some features of the stylized faces he depicted on the outside of his eye-cups: a lightly incised vertical guideline for centering the nose is visible on each side of the Goulandris eye-cup as well as on the fragment in Florence, whereas on the eye-cup in Philadelphia he used preliminary drawing additionally on the outlines of the nose, the eyes and the ears. For the artist and his features see H. R. W. Smith, *JHS* 32 (1928) 61–62; G. P. Schaus, *CVA Philadelphia* 1, 34; Iozzo, *Vasi "calcidese"* 61.

For the origin of the motif of the eyes and its meaning see W. Deonna, *Le symbolisme de l'œil* (1965) 23–28; 179–196; D. A. Jackson, *East Greek Influence on Attic Vases* (1976) 61–68; 70–72; G. Ferrari, *RA* 1986, 5–20; Jordan, *op. cit.* 5–6; 8–9; *Kunst der Schale* 417–421; F. Lissarrague, *The Aesthetics of the Greek Banquet* (1990) 140–143; N. Kunisch, *AntK* 33 (1990) 20–27; F. Frontisi-Ducroux, *Du masque au visage. Aspects de l'identité en Grèce ancienne* (1998) esp. 106–108; M. Sussner, *Die Motive des Auges in der griechischen Bildkunst* (1995) 39–68; *Mythen und Menschen* 42, 44, no. 11 (C. Weiss); Isler-Kerényi, *Dionysos* 179–181; Iozzo, *Collezione Astarita* 164, n. 1; M.-C. Villanueva-Puig in J. Jouanna et al. (eds.), *Vin et santé en Grèce ancienne. Actes du Colloque organisé à l'Université de Rouen et à Paris, 28–30 Septembre 1998*, *BCH Suppl.* 40 (2002) 45–54.



## CORINTHIAN

### PLATE 57

1–3. Cup.

N. P. Goulandris Collection, 30.

Marangou, *Benaki Exhibition* 266, no. 141 (Sam Wide Group); Marangou, *Tokyo Exhibition* 151; 213, no. 187; Marangou, *Goulandris Collection*<sup>1</sup> 98, no. 141; Marangou, *Goulandris Collection*<sup>2</sup> 99, no. 141.

Ht. of bowl, 1.7–1.8 cm; Ht. with handles, 2.2 cm; Diam. of rim, 9.3–9.4 cm; Width across handles, 13.5 cm; Diam. of foot, 4.2 cm.

Intact. The bowl is not set horizontally on the foot. Surface well preserved with minor chips and flakes. Fabric pale yellow (Munsell 2.5Y, 7/4). Dull glaze, partly misfired red. No added colours. No incision.

Plain rim with a glazed band at the lower edge of its lip followed by a glazed line. Below the rim, a band with elongated spots set between glaze lines. Shallow bowl with a continuous contour from lip to foot. Ring foot reserved except for the lower part of its side and the resting surface; underside reserved and decorated with a glaze band. Horizontal loop handles attached slightly below the rim, partly dipped in the glaze.

I: A naked male figure running to the r. He is shown frontally with his head in profile to the r. On his cheek, a dotted rosette.

The figure is drawn in outline, his hair in silhouette. Dark dilute glaze: male's flesh apart from his face and neck.

Sam Wide Group [Marangou]. Late 5<sup>th</sup> century B.C.

The Sam Wide Group is a group of Corinthian miniature vases (cups, plates and powder-pyrides) painted in the outline technique, thus named after the Dutch scholar who isolated and firstly studied them. Diagnostic features of this group are the summarily rendered figures and their disproportionate and caricaturistic features. For the vases of this group see S. Wide, *AM* 26 (1901) 143–156; A. D. Ure, *JHS* 69 (1949) 18–24; *eadem*, *JHS* 72 (1952) 121; R. S. Stroud, *Hesperia* 37 (1968) 302 f.; J. Boardman, *JHS* 90 (1970) 194–195; E. L. Brown, *JHS* 94 (1974) 166–170; A. N. Stillwell – J. L. Benson, *The Potter's Quarter. The Pottery, Corinth XV*, part 3 (1984) 368–371 (A. N. Stillwell); E. G. Pemberton, *The Sanctuary of Demeter and Kore. The Greek Pottery, Corinth XVIII*, part I (1989) 134–135; G. S. Merker, *The Sanctuary of Demeter and Kore. Terracotta Figurines of the Classical, Hellenistic, and Roman Periods, Corinth XVIII*, part 4 (2000) 30; 43, n. 142; 124; 255, n. 27; 336; I. Worthington, *Eranos* 88 (1990) 1–8; Ch. K. Williams II – N. Bookidis, *The Centenary 1896–1996, Corinth XX* (2003) 161–165 (M. K. Risser).

For caricatural figures and caricature in general see W. Binsfeld, *Grylloi. Ein Beitrag zur Geschichte der antiken Karikatur* (1956).

## EAST GREEK

## PLATE 57

4-5. Lydion.

N. P. Goulandris Collection, 1121.

Christie's, South Kensington 25.4.2001, 118, no. 210; Τα Νέα του Μουσείου. Ίδρυμα Ν. Π. Γουλιανδρή - Μουσείο Κυκλαδικής Τέχνης. Δραστηριότητες 2000-2002 (2003) 10.

Ht., 12.7-12.8 cm; Diam. of rim, 7.7 cm; Max. diam. of body, 8.4 cm; Diam. of foot, 5.4 cm.

Intact except for a splinter missing from body. Surface well preserved. Fabric reddish yellow (Munsell 5YR, 6/6). Dull glaze, unevenly applied with traces of strokes and misfired dark greenish grey at places. No added colours.

Flattened rim decorated with a glaze band set between two glaze lines on top; side reserved. Tall flaring neck, glazed inside and out. Bulbous body with slightly raised belly decorated with a glaze band and pairs of glaze lines, three on top and four below (the last at the join of body to stem). Stem glazed outside. Foot glazed on top, flaring edge reserved. Underside and interior of stem reserved.

Third quarter of the 6<sup>th</sup> century B.C.

The shape known as lydion was adopted in East Greece at least by the second quarter of the 6<sup>th</sup> century B.C., probably from Lydia. Vases of this shape were first studied by A. Rumpf who suggested their differentiation into Lydian, Greek and Italian. For lydia in general see A. Rumpf, *AM* 45 (1920) 163-170; C. Kerényi, *NSc* 20 (1966) 301-304; C. H. Greenewalt, Jr., *Lydian Pottery of the Sixth Century B.C. The Lydian and Marble Ware* (Diss. University of Pennsylvania, 1966) (*non vidi*); *idem*, *CalifStClAnt* 1 (1968) 146-148; *idem*, *CalifStClAnt* 5 (1972) 132-134; *Agora* XII, 157; C. H. Greenewalt, Jr. in E. Akurgal (ed.), *The Proceedings of the Xth International Congress of Classical Archaeology, Ankara-Izmir*

23-30/IX/1973 (1978) 38; M. Martelli Cristofani and E. Pierro in *Les céramiques de la Grèce de l'Est et leur diffusion en Occident. Centre Jean Bérard. Institut français de Naples, 6-9 Juillet 1976* (1978) 180-184 and 231-234 respectively; E. Pierro, *Ceramica "ionica" non figurata e coppe attiche a figure nere* (1984) 69-94, nos. 46-73.

For examples of vases of this shape see E. Walter-Karydi, *CVA* Munich 6, 47-48, text to pl. 303, 1-5; N. Kunisch, *CVA* Berlin 4, 47-48, text to pl. 179, 3-5; M. Cristofani Martelli, *CVA* Gela 2, 8-9, text to pls. 37; 38, 1-2; E. Walter-Karydi, *Samische Gefässe des 6. Jahrhunderts v. Chr., Samos VI*, 1 (1973) 32; 103, nn. 96-97; F. Hölscher, *CVA* Würzburg 1, 30; 43-44, text to pls. 21, 4-5; 38, 1-5; J.-P. Descoedres, *CVA* Basel 1, 68, text to pl. 22, 1-2; *Froding, Museum Kolberg 190-195*, no. 86; N. Franzidis, *Antike Gefässe. Eine Auswahl* (1990) 170-171, no. 110; J. P. Schaus, *CVA* Philadelphia 1, 30-31; 35-36, text to pls. 13, 3-4; 19, 3-5; B. Bottini, *AntK* 39 (1996) 138-143; I. Özgen - J. Öztürk, *Heritage Recovered. The Lydian Treasure* (1996) 55; 108, no. 63; 133, no. 88; B. Rückert, *CVA* Tübingen 6, 55-57, text to pl. 30, 3-9; *Sardis* X, 135, n. 21; K. Braun, *Katalog der Antikensammlung des Instituts für Klassische Archäologie der Universität des Saarlandes* (1998) 10, no. 26; *City Beneath the City* 292-293, nos. 278-281 (I. Tsigoti-Drakotou); F. Uthli, *CVA* Mannheim 2, 51-52, text to pl. 34, 5.

The Goulandris example, which belongs to Rumpf's Greek type of lydia, is comparable to the following: *CVA* Leipzig 1, pl. 51, 1-2; *CVA* Stuttgart 1, pl. 16, 9; *CVA* Munich 6, pl. 303, 1; *CVA* Berlin 4, pl. 179, 3; *CVA* Mainz 1, pl. 26, 3; *CVA* Basel 1, *loc. cit.*; Pierro, *op. cit.* pl. XXIX, no. 46; *Veder greco* 297, no. 4; *CVA* Kiel 2, pl. 45, 7; *CVA* Philadelphia 1, pl. 19, 5; Bottini, *op. cit.* 140, fig. 1; Christie's, London 03.07.1996, 38-39, no. 48.

6-8. Lip-cup.

N. P. Goulandris Collection, 1075.

Christie's, London 03.07.1996, 38-39, no. 49; Sotheby's, New York 31.5.97, no. 75; *Museum News. Newsletter of the Museum of Cycladic Art*, 2, Autumn 1998, 1 photo 1; Marangou, *Pepragmena* 2, 28, fig. 31.

Ht., 7.8 cm; Diam. of lip, 12.1 cm; Width across handles, 17.3 cm; Diam. of foot, 5.6 cm.

Mended from several fragments. Missing parts restored and repainted. Fabric reddish yellow (Munsell 5YR, 6/6). Lustrous glaze, misfired reddish brown at places. Five pairs of drilled rivet holes pass through the lip, indicating the vase was broken and mended in antiquity. No added colours.

Deep bowl with offset lip. Inside, a black dot at the centre. Around it and extending to the lip, thirty-two concentric lines, the second being considerably broader than the others. Lip glazed except for a reserved line slightly below the top (top edge itself glazed). Outside, lip and handle zones reserved with a glaze line indicating the offset of the lip. Lower part of bowl glazed except for a reserved line. Tall stem glazed. Thin broad foot glazed apart from its side and underside (the latter follows the contour of the upper concave surface). Five, slightly upturned handles glazed on the outside only.

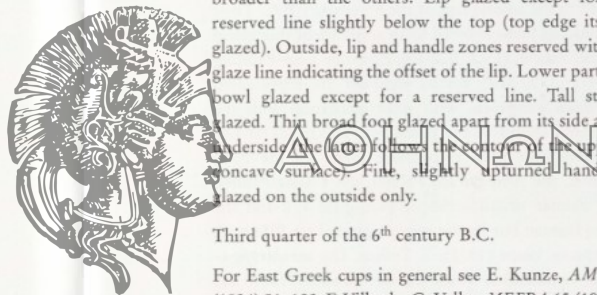
Third quarter of the 6<sup>th</sup> century B.C.

For East Greek cups in general see E. Kunze, *AM* 59 (1934) 81-122; F. Villard - G. Vallet, *MEFRA* 65 (1955) 14-34; E. Walter-Karydi, *CVA* Munich 6, 36-39, text to pls. 293-294; H. P. Isler, M. Martelli Cristofani and E. Pierro in *Les céramiques de la Grèce de l'Est et leur*

*diffusion en Occident. Centre Jean Bérard. Institut français de Naples, 6 - 9 Juillet 1976* (1978) 77-81; 195-204; 235-238 respectively; E. Pierro, *Ceramica "ionica" non figurata e coppe attiche a figure nere* (1984) 9-67; *Kunst der Schale* 56-57; *Gravisca* 4, 137-235; J.-P. Morel, Th. Van Compernelle, S. Boldrini, X. A. Abadías et al. in P. Cabrera Bonet - M. Santos Retolaza (eds.), *Ceràmiques jònies d'època arcaica: centres de producció i comercialització al Mediterrani Occidental. Actes de la taula rodona celebrada a Empúries, els dies 26 al 28 de maig de 1999* (2000) 13; 19-20; 89-100; 101-110; 296-300 respectively.

The East Greek lip-cups more specifically are closely related to the Attic Little-Master cups in form and technique. See Villard - Vallet, *op. cit.* 27-29 (type B3a); L. V. Borrelli, *CVA* Orvieto, Faina, II D 3-4, text to pls. 1-2; E. Walter-Karydi, *Samische Gefässe des 6. Jahrhunderts v. Chr., Samos VI*, 1 (1973) pls. 43-44, nos. 377-418; Isler, *op. cit.* 79-80 (type F); Martelli Cristofani, *op. cit.* 202-204, nos. 204-260; Pierro, *op. cit.* (1984) 64-67, nos. 43-45; *Gravisca* 4, 170-174; 175-186, nos. 359-450 (type V); A. Mlasowsky, *CVA* Hannover 2, 33, text to pl. 17, 1-2. Many scholars regard Samos as the place of origin of these cups: see more recently *CVA* Hannover 2, *loc. cit.*

Decorated similarly to our example are the following: *CVA* Mannheim 1, pl. 9, 5-6; *CVA* Orvieto, Faina, II D, pls. 1, 5 and 2, 4; *CVA* Munich 6, pls. 293, 5 and 294, 3; D. von Bothmer (ed.), *Glories of the Past. Ancient Art from the Shelby White and Leon Levy Collection* (1991) 133, no. 101; *CVA* Malibu 5, pl. 242; *CVA* Hannover 2, *loc. cit.*



## PONTIC

## PLATE 58

1-4. Olpe.

N. P. Goulandris Collection, 1110.

*Sotheby's, New York* 17.12.1997, no. 84; Marangou, *Pepragmena* 2, 30; 31, fig. 34.

Ht. at rim, 12.2 cm; Ht. with handle, 19 cm; Diam. of lip, 8.8 cm; Max. diam. of body, 9.8 cm; Diam. of foot, 6 cm.

Intact. Surface well preserved with minor abrasions. Fabric light reddish brown (*Munsell* 5YR, 6/4). Thin glaze unevenly applied and flaked off at places. Additions in purplish red and white. Limited incision.

Olpe with overhanging torus rim, glazed inside down to the join to the shoulder. Horizontal part of rim painted red. A plastic ring framed by a red line on top and below encircles the neck of the vase dividing it into two equal bands; on the upper one are drawn enclosed tongues alternately red and black (with white dots on top), on the lower one a net pattern. Body divided by uneven glaze lines into three bands. The upper one is an animal frieze. On the band in the middle, lotus flowers (with a white dot on their central frond) alternate with knobbed palmettes resting on scrolled stems (hearts of palmettes and dots on stems painted red). On the lower band, rays. Conical foot glazed outside and reserved inside. Strap-handle rising high and flattening out to form a rotella-like boss at either side of the join to the rim; boss reserved outside with a core painted red. On top of the handle, a pomegranate-like boss painted red; on the outside of the part of the handle that goes down to the rim, a cross motif (with red dots in the interstices) followed by an upright palmette with five fronds painted red inside. Under the handle, a pendent knobbed palmette.

A panther between two sirens, two lions and a water-bird on the r. A lotus flower on a curving stem springs from the ground in front of the panther.

Red: panther's neck; sirens' breast and bands on their wings and tails; lions' manes and dabs on their hips.

White: panther's eyes and underbelly; sirens' faces and bands on their wings and tails; lions' eyes, teeth and underbelly; band on bird's wings.

Silen Painter [Kathariou]. About 520 B.C.

Pontic is the name given to a large group of Etruscan black-figure vases (a total of at least 265 examples were known and listed by F. Gaultier up to 1995) dated in the second half of the 6<sup>th</sup> century B.C. Their misleading name is owed to an amphora of this group in the Vatican (J. D. Beazley, *Etruscan Vase-Painting* [1947] pl. I, 1-2): on its shoulder are represented Scythian horsemen, who were associated with the northern shores of the Black Sea. The hands of five painters have been recognised: these are the Paris Painter, the Amphiaraios Painter, the Tityos Painter, the Painter of Bibliothèque Nationale 178 and the Silen Painter. For Pontic vases in general see P. Ducati, *Pontische Vasen* (1932); T. Dohrn, *Die schwarzfigurigen etruskischen Vasen aus der zweiten Hälfte des sechsten Jahrhunderts* (1937) 33-89; 145-151, nos. 58-167 f.; Beazley, *op. cit.* 12; L. Hannestad, *The Paris Painter, an Etruscan Vase-Painter* (1974); B. Freyer-Schauenburg in *Wandlungen. Studien zur antiken und neueren Kunst Ernst Homann-Wedeking gewidmet* (1975) 76-83; L. Hannestad, *The Followers of the Paris Painter* (1976); M. A. Del Chiaro, *AJA* 81 (1977) 572-574 (reviewing Hannestad's works); M. A. Tiverios, *AEphem* 1976, 44-57, esp. 52 ff.; C. M. Stibbe, *MededRom* 4 (1977) 7-12; M. F. Briguet, *RA* 1978, 344 (reviewing Hannestad's works); M. A. Rizzo, *Xenia* 2 (1981) 13-48; H. Bloesch (ed.), *Greek Vases from the Hirschmann Collection* (1982) 42-45, nos. 17-21 (M. Sguaitamatti); M. A. Rizzo, *Prospettiva* 32 (1983) 48-59; I. Wehgartner, *CVA Würzburg* 3, 47-56, text to pls. 27-38; J. M. Hemelrijk, *Caeretan Hydriae* (1984) 188-190; B. Ginge, *Ceramiche etrusche a figure nere* (1987) 17-26, nos. 1-5; M.

Martelli (ed.), *La ceramica degli Etruschi* (1987) 31-35; 297-306, nos. 101-115 (M. A. Rizzo); I. Wehgartner, *AA* 1988, 303-325; F. Gaultier, *CVA Louvre* 24, 28-36, text to pls. 14-24.

The Goulandris olpe should be ascribed to the Silen Painter, a pupil of the Paris Painter who owes his name to the subject on the shoulder of the amphora Würzburg L 779 (*CVA Würzburg* 3, pls. 29; 31). Characteristic of his draughtsmanship are the sirens' widespread wings with a rounded upper part, the white underbelly of the panther and the lion, their remarkably different proportions (sirens are really heavy in comparison to the extremely slim panther and lions) as well as the knobbed palmettes, the lotus flowers and the spiral motifs. His career is dated from about 530 B.C. to 510

B.C. but most of his known works are placed in between his early and late phases. For the Silen Painter see Hannestad, *op. cit.* (1974); *eadem, op. cit.* (1976) 34-53; 61-64, nos. 48-70; Stibbe, *op. cit.* 7-10, nos. 1-4; A. Drukker, *BABesch* 54 (1979) 65-71; Wehgartner, *CVA Würzburg* 3, 48-49, text to pls. 28, 2; 29-31; 52, text to pl. 35, 2-5; Hemelrijk, *op. cit.* 189; F. Gaultier, *CVA Louvre* 24, 33-35, text to pls. 20-21.

Among the vases attributed to his hand, there is one more olpe (Oxford, Ashmolean Museum 1961.467; Stibbe, *op. cit.* pl. 4, 1-4), which provides the best parallel to our example in terms of shape, size, ornament and style.



AΘHNΩN

## ATTIC RED-FIGURE

## PLATE 59

1-3 (and Plate 93, 5). Fig. 36. Pelike.

N. P. Goulandris Collection, 376.

R. M. Becker, *Formen attischer Peliken von der Pionier-Gruppe bis zum Beginn der Frühklassik* (Diss. Tübingen, 1977) 75, n. 249; 91, no. 266 (Leningrad Painter); Marangou, *Benaki Exhibition* 306, no. 177 (close to the Leningrad Painter); Marangou, *Goulandris Collection*<sup>1</sup> 107, no. 149 (Leningrad Painter); Marangou, *Goulandris Collection*<sup>2</sup> 108, no. 149 (Leningrad Painter).

Ht., 32.7-8 cm; Diam. of mouth, 14.5 cm; Max. diam. of body, 22.6 cm; Diam. of foot, 16.8 cm.

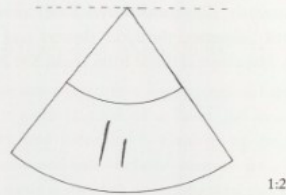
Intact except for a chip missing from the foot and another one from the body. Surface well preserved. Dull glaze unevenly applied, misfired brownish red or oily green and peeled off at places. No traces of added colours.

Torus rim, glazed outside and reserved inside. The mouth is narrower than both foot and body. Neck glazed outside and reserved inside with the exception of a glaze band (width: 1.4 cm) running to a depth of 1.6 cm. Panelled scenes framed by a frieze of hanging lotus buds with dots in the interstices on top, a band of two series of interconnected dots at each side and a reserved band below that does not encircle the vase. Torus foot with a narrow fillet at the join to the body marked by an incised line below, glazed outside apart from its lower part; underside reserved. Strap-handles glazed inside and out.

A-B: Two youths in conversation. The one on the l. is shown in profile to the r. The one on the r. is shown in back view leaning with both arms on a stick. They are beardless and fully wrapped in their himatia. The figure-scenes are similar on both sides. There is only a slight difference in the position of one arm of the figure on the r.

Preliminary drawing. No relief contour. Dilute glaze: borders of the garments.

Graffito: two strokes on the underside of the base.



Leningrad Painter [Becker]. About 470-460 B.C.

The artist owes his name to an amphora of the Kerameikos (ARV<sup>2</sup> 576, 70). His vases are mostly column-kraters, pelikai and hydriai. For the Leningrad Painter see ARV<sup>2</sup> 567-574; 1659; *Para* 390-391; *Add*<sup>2</sup> 261-262; Robertson, *Vase-painting* 143; 147; 149; 150; *Agora* XXX, 21; 23; 106; Mannack, *Mannerists* 15-17 and *passim*.

For works by the Leningrad Painter see more recently *Banco di Sicilia* I, 230-231, figs. 157-158; II, 156, no. E11; S. I. Rotroff - J. H. Oakley, *Debris from a Public Dining Place in the Athenian Agora, Hesperia* Suppl. 25 (1992) 71, no. 37, pls. 12-13; 83, no. 77, pl. 29; Steinhart, *Sammlung Zimmermann* 119-121, no. 26; *Aleti e guerrieri* 304-306, no. 83.1; Wiel-Marin, *Adria, passim*.

In terms of shape and size our example compares to London E 351 (ARV<sup>2</sup> 570, 56; Becker, *op. cit.*, pls. 29 a; 50 e), Naples 81640 (ARV<sup>2</sup> 573, 6; Becker, *op. cit.*, pl. 28 f) and another one in a German private collection (B. Korzus [ed.], *Griechische Vasen aus westfälischen Sammlungen* [1984] 68, no. 13 [K. Stähler]). For the shape of the pelikai ascribed to the Leningrad Painter see Becker, *op. cit.* 75-76; 90-92, nos. 262-267; Mannack, *Mannerists* 46-47. For their shoulder-

ornament, the pendent lotus bud chain, cf. selectively Bologna 162 (ARV<sup>2</sup> 570, 64; Mannack, *Mannerists* pl. 8). For the use of this pattern on the painter's column-kraters, amphorae, pelikai and hydriai see Mannack, *Mannerists* 61; 65; 67 f.

Anonymous males in Attic vase-paintings are generally interpreted as Athenian citizens: see J. Bažant, *Les citoyens sur les vases athéniens du 6e au 4e siècle av. J. - C.* (1985); H.-G. Hollein, *Bürgerbild und Bildwelt der attischen Demokratie auf den rotfigurigen Vasen des 6.-4. Jahrhunderts v. Chr.* (1988). For the knotted stick as a symbol of the Athenian citizen see Kavvadias, *Sabouroff Painter* 115, n. 794; 117, n. 805. Furthermore, one might see in the scenes on our pelike a hidden erotic overtone, because of the fact that *eromenoi* are usually shown beardless and wholly wrapped in their himatia. Worth mentioning here is another pelike by the Leningrad Painter, Bologna 163 (ARV<sup>2</sup> 570, 60): on one side (photo at the Beazley Archive) the *eromenos* looks undecidedly at his lover who holds out a love-gift, whereas on the other side (Mannack, *Mannerists* pl. 11) he clearly expresses his dislike. Cf. also Tübingen S.10 1544 (ARV<sup>2</sup> 568, 31; *Op. cit.* Tübingen S. pl. 11-3), on which a stick is offered to the *eromenos*. For pederasty and its role in Athenian society in general see F. Buffière, *La pédérastie dans la Grèce antique* (1980); G. Koch-Harnack, *Knabenliebe und Tiergeschenke* (1983); Ferrari, *Figures of Speech* 127-161. For the motif of being wrapped in one's mantle from neck to toe and its interpretation see below, text to Pl. 91-92.

The two strokes of the graffito indicate most probably a tally: cf. Steinhart, *Sammlung Zimmermann* 57; 61.

## PLATE 60

1-3 (and Plate 61, 1-2). Fig. 37. Pelike.

N. P. Goulandris Collection, 1.

ARV<sup>2</sup> 1682 (1093, 87 ter); G. Bakalakis, *Ανασκαφή Στρόμης* (1967) 54, n. 1 (for the decoration); 56 (for the shape); Marangou, *Benaki Exhibition* 306, no. 178; Marangou, *Tokyo Exhibition* 79; 216, no. 193; *Hommes et Dieux* 218, no. 136 (L. Marangou); Marangou, *Goulandris Collection*<sup>1</sup> 108, no. 150; *Ancient World* 14 (1986) 96, fig. 3; Marangou, *Pepragmena* 1, 8, pl. 1; 9;

Marangou, *Goulandris Collection*<sup>2</sup> 109, no. 150; *Museum of Cycladic Art* 118 (colour ill.).

Ht., 37 cm; Diam. of mouth, 21.2 cm; Max. diam. of body, 28.5; Diam. of foot, 18.6 cm.

Mended but with missing parts from rim, body and handles, which are restored and repainted. Surface well preserved with minor abrasions and glaze peeling. Thin glaze unevenly applied, especially around the figures. Red wash applied over the reserved areas. Additions in white.

Relatively broad mouth with flaring torus rim. The mouth is wider than the foot and narrower than the body. Neck glazed inside to a depth of ca. 8 cm. On top of the figure-scene a band with diagonally addorsed palmettes and below a leftward running meander, interrupted by dotted saltire squares, which does not continue at the handle-sides. Hollow disc foot with a groove on its vertical side, glazed on its upper side only; resting surface and underside reserved. Strap-handles glazed all over; at the base of handles circumscribed pendent palmettes with eight (B/A) / nine (A/B) fronds each.

A: A farewell scene. On the l. a female figure standing to the r. She is wearing a belted cloth, a sakkos on her head and earrings. She is holding a phiale in her r. hand and an oinochoe in her l. towards the figure of the naked young warrior on her r. The warrior is depicted with his body nearly frontal and his head in profile to the l. He is holding a spear in his r. and a helmet and a shield (device: an A) in his l. hand. Behind him on the r. is shown a short-haired, bearded man standing to the l. with his back facing the viewer. He is leaning on a staff beneath his l. arm while stretching his r. hand out towards the youth. A himation is draped around his lower body.

B: Three youths in conversation. The one on the l. is shown in profile to the r. gesticulating with his upraised r. hand towards the youth in the middle who is shown in back view leaning his l. shoulder propped on a stick while resting his r. hand on his hip. Behind him on the r. a third youth is shown following their conversation. They are all depicted beardless and wrapped in their himatia.

Preliminary drawing and some relief contour only for A. Dilute glaze: A, loose locks of hair, part of man's beard, details on sakkos, shield and helmet; B, borders of the garments. White: A, wreath on warrior's head.

Painter of the Louvre Centauromachy [Philippaki]. About 440 B.C.

For the Painter of the Louvre Centauromachy see ARV<sup>2</sup> 1088–1096; 1682; 1703; *Para* 449–450; 517; *Add<sup>2</sup>* 327–328; Robertson, *Vase-painting* 215; 216; Matheson, *Polygnotos* 82; 180; *Agora* XXX, 22; 23; 42; 52; 53; 121 f.; Mannack, *Mannerists, passim*.

For works by the Painter of the Louvre Centauromachy see more recently K. Mannino – D. Rubis, *StAnt* 6 (1990) 127–146, esp. 138 ff.; G. Baldelli et al. (eds.), *La ceramica attica figurata nelle Marche. Mostra didattica* (1991) 42–43, no. 12 and 147, no. 5; S. J. Schwarz, *Greek Vases in the National Museum of Natural History Smithsonian Institution Washington, D.C.* (1996) 34–35, pls. 44–46, no. 30; G. Giudice, *Il tornio, la nave e le terre lontane* (2007) 99–106, nos. 156–174.

In terms of shape and size the Goulandris pelike compares best to Laon 371.024 (ARV<sup>2</sup> 1093, 87; CVA Laon 1, pl. 32, 4. 6). The necks of the pelikai by the Painter of the Louvre Centauromachy are usually decorated with a laurel wreath and not with diagonally addorsed palmettes, as on our example. Such palmettes appear at the base of the handles of his pelikai: see e.g. Copenhagen (*Para* 450, 80 bis; photo at the Beazley Archive), Laon 371.024 (ARV<sup>2</sup> 1093, 87; CVA Laon 1, pl. 32, 5). Circumscribed palmettes, such as those at the base of the handles of our pelike, are drawn on the neck of the painter's hydria in Berlin 2429 (ARV<sup>2</sup> 1094, 102; CVA Munich 5, pls. 229, 4–5; 230, 2–4).

Particularly close to the composition on side A of our pelike is that on Louvre G 538 (ARV<sup>2</sup> 1093, 88; CVA Louvre 8, III I d, pl. 44, 8). For the iconographic types of the depicted figures cf. selectively those on Athens 1719 (ARV<sup>2</sup> 1093, 85; photo at the Beazley Archive), Athens P 27348 (*Para* 450, 65 ter; *Agora* XXX, pl. 44, no. 331), Cambridge 6.1955 (ARV<sup>2</sup> 1090, 36; E. M. W. Tillyard, *The Hope Vases* [1923] pl. 21, no. 134) and St. Petersburg 719 (ARV<sup>2</sup> 1093, 95; *JHS* 48 [1928] pl. 6 b). For the type of the sakkos of the female figure, cf. Oslo 7773 (ARV<sup>2</sup> 1090, 48; CVA Norway 1, pl. 36, 1). For the figures of the males on side B cf. those on the reverse of the following vases by this painter: Louvre G 367 (ARV<sup>2</sup> 1088, 1; CVA Louvre 5, III I d, pl. 28, 9), Louvre G 538 (ARV<sup>2</sup> 1093, 88; CVA Louvre 8, III I d, pl. 44, 9), Oslo 7773 (ARV<sup>2</sup> 1090, 48; CVA Norway 1, pl. 34, 4), Palermo 284

(ARV<sup>2</sup> 1682, 17 bis; *Banco di Sicilia* I, 286, fig. 208; II, 177, no. E77) and Villa Giulia 5171 (ARV<sup>2</sup> 1088, 7; CVA Villa Giulia 4, pl. 10, 2).

Departure scenes with warriors appear on a few other vases by the Painter of the Louvre Centauromachy. For this subject see I. Scheibler, *Jdl* 102 (1987) 57–118, esp. 85 ff.; H.-G. Hollein, *Bürgerbild und Bildwelt der attischen Demokratie auf den rotfigurigen Vasen des 6.–4. Jahrhunderts v. Chr.* (1988) 151–157; H. A. Shapiro, *Méris* 5 (1990) 113–126; Oakley, *Phiale Painter* 43–44; Spieß, *Kriegerabschied*; Matheson, *Polygnotos* 269–276; Oakley, *Achilles Painter* 42–43; 58; Kavvadias, *Sabouloff Painter* 109–111; Mannack, *Mannerists* 103–105; Lewis, *Athenian Woman* 38–42; N. Kunisch in A. J. Clark – J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) 171–174; M. Maischberger in *Die griechische Klassik – Idee oder Wirklichkeit* (2002) 272–273; V. Sabetai, CVA Athens, Benaki 1, 17–21, text to pls. 3–5. See also above, text to Pls. 24, 2–4; 25, 1–3 and 27, 1–3. For libations in departure scenes see J. Bažant, *Les citoyens sur les vases athéniens du 6e au 4e siècle av. J. – C.* (1985) 10–12; *Kunst der Schale* 429–435. For the libation in general see V. Machaira in *Ἀρχαία Δελφῶν, Μῦθοι et cultes. Études d'épigraphie et de numismatique*, *Millénaire de la Monnaie* (2000) 339–344.

A as a shield-device appears commonly on vases by the Phiale Painter. J. D. Beazley, *Greek Vases in Poland* (1928) 51 commenting on the scene with the warrior arming illustrated on the obverse of the amphora Warsaw 142338 (ARV<sup>2</sup> 1016, 29; Oakley, *Phiale Painter* pl. 17 a) by the Phiale Painter explains the A on his shield by the fact that “he is an Athenian”. M. Devillers in D. Vanhove (ed.), *Le sport dans la Grèce antique* (1992) 321; 324, no. 189 referring to the scene with the *hoplitodromoi* depicted on the obverse of another amphora by him in Hamburg (ARV<sup>2</sup> 1016, 32; Oakley, *Phiale Painter* pl. 18 a) notes that the A on their shields stands for Athena. Cf. also the fragment Kiel B 789 (CVA Kiel 2, pl. 38, 2), on which a flying Nike is shown carrying a helmet, a spear and a shield with an A.

#### PLATE 61

1–2. See Plate 60, 1–3.

3. See Plate 62, 1–3.

#### PLATE 62

1–3 (and Plate 61, 3). Pelike.

N. P. Goulandris Collection, 377.

Marangou, *Benaki Exhibition* 307, no. 179; Marangou, *Goulandris Collection*<sup>1</sup> 108, no. 151 (anonymous painter of the Kleophon Painter's school); Matheson, *Polygnotos* 183; 423, no. KLM 10 (manner of the Kleophon Painter); Marangou, *Goulandris Collection*<sup>2</sup> 109, no. 151.

Ht., 32.5–33 cm; Diam. of mouth, 19 cm; Max. diam. of body, 25.5 cm; Diam. of foot, 16.1 cm.

Mended. Missing large pieces all around, which are restored, and one handle, restored and repainted black. Surface extensively damaged and abraded. Relatively good glaze misfired reddish brown at places, especially on its lower body and on the foot. No traces of added colours.

Relatively broad mouth with flaring torus rim. The mouth is wider than the foot and narrower than the body. Neck well glazed inside to a depth of c. 7.5 cm; lower on the body the glaze is hastily applied. On top of the figure's head a band with laurel wreath to r. and l. hand with crossed handles alternating with dotted culture squares serving as the groundline that does not continue at the handle-sides below. Hollow disc foot with a groove on its vertical side, glazed on its upper side only; resting surface and underside reserved. Strap-handles glazed all over.

A: Komos. Three revellers are depicted stepping to the r. On the l. a beardless youth is shown in profile holding a knotted rod in his r. and a skyphos in his l. hand. His himation, which falls over his l. shoulder down to his feet, is wrapped around his waist. The beardless youth shown in front of him in profile advancing to the r. has his head bent down and carries a lyre. His himation was most probably draped over his l. shoulder. The bearded reveller to the r. is frontally shown with his head turned back while addressing his companions with his r. hand outstretched. In his r. hand he holds a stick and in his l. a torch. His himation is draped around his shoulders. The two revellers on the sides are wreathed, whereas the one in the middle wears a band with ends hanging down his back.

B: Three youths in conversation. The youth on the l. is shown in profile to the r. gesticulating with his

upraised l. hand towards the youth in the middle, seen in back view leaning on a stick propped beneath his l. shoulder while resting his r. hand on his hip. The youth on the r. is depicted frontally with his head turned back to his companions and his r. hand resting on his hip. They are all beardless and wrapped in their himatia.

The fact that the surface of our pelike is extensively damaged and abraded does not permit any complete study of the stylistic features of the painter who decorated it. Some preliminary drawing for A. Dilute glaze: loose locks of hair.

Manner of the Kleophon Painter [Matheson]. 430–420 B.C.

The artist, thus named after the stamnos St. Petersburg 810 (ARV<sup>2</sup> 1144, 7; 1684; *Para* 455; *Add<sup>2</sup>* 334; Matheson, *Polygnotos* 144, pl. 127) that praises Kleophon as *kalos*, is considered as the major painter of the second generation of the Polygnotan Group. For the Kleophon Painter see ARV<sup>2</sup> 1143–1151; 1684; 1703; 1707; 1708; *Para* 455–457; 517; *Add<sup>2</sup>* 334–335; G. Gualandri, *ArtAntMod* 20 (1962) 227–260; 341–383; E. de Miro, *ArchCl* 20 (1968) 238–248; K. F. Felten, *Thanatos- und Kleophonmaler. Weißgrundige und rotfigurige Vasenmalerei der Parthenonzeit* (1971); Robertson, *Vase-painting* 221–223 and *passim*; Matheson, *Polygnotos* 135–147 and *passim*; N. Kunisch, *Erläuterungen zur griechischen Vasenmalerei* (1996) 199–202; M. A. Tiverios, *Αρχαία Ἀγγεία* (1996) 322–324, nos. 157–159. 160. 162; *Agora* XXX, 119; 120 and *passim*.

For vases by the Kleophon Painter and in his manner see more recently E. Böhr, CVA Berlin 9, 44–45, text to pls. 22, 1–3; 55, 1–2; 57, 8; 91–92, text to Beilage 19, 4; V. Smallwood – S. Woodford, CVA London 10, 63, text to pl. 33, no. 32; N. Kunisch, CVA Bochum 2, 25, text to pls. 19, 1–2; 20; 22, 6; G. Giudice, *Il tornio, la nave e le terre lontane* (2007) 133–142, nos. 229–250.

In terms of shape, size and ornament our pelike is comparable to Laon 371.026 (ARV<sup>2</sup> 1148, 4; CVA Laon 1, pl. 31, 1. 2. 5), also in the manner of the Kleophon Painter. For the pelikai decorated by Polygnotan painters and the development of the shape within the Group more analytically see Matheson, *Polygnotos* 183–184.



For the figures of the revellers on side A cf. selectively those on the stamnos Munich 2414 (ARV<sup>2</sup> 1143, 6; *Para* 455; *Add<sup>2</sup>* 334; Matheson, *Polygnotos* 143, pl. 126) and on another one in Minneapolis (ARV<sup>2</sup> 1144, 10; 1684; B. Philippaki, *The Attic Stamnos* [1967] pl. 59, 1), both by the Kleophon Painter. For the youths on side B cf. those on a pelike in his manner in Cos (ARV<sup>2</sup> 1148, 2; photo at the Beazley Archive).

The komos was a popular subject with the Kleophon Painter and appears throughout his career. As Matheson, *Polygnotos* 144 notes, on the painter's earlier works the revellers are shown moving in both directions, whereas on later ones they move in only one direction. Komos and symposion scenes were preferred by Polygnotos and the painters of his Group initially as themes for side A and later for both sides: see Matheson, *Polygnotos* 283–287, esp. 286 ff. On komos scenes see above, text to Pl. 23, 1–3. For the stick and its meaning see above, text to Pl. 59, 1–3.

### PLATE 63

1–2 (and Plates 65, 1–2; 68, 1). Fig. 38. Column-krater.

N. P. Goulandris Collection, 1115.

*Christie's, New York: Ancient Greek Vases, Formerly in the Private Collection of Dr. Elie Borowski*, 12.6.2000, 94–95, no. 88 (Göttingen Painter); *Ta Néa tou Mουσείου. Τόρουμα Ν. Π. Γουλιανδρή – Μουσείο Κυκλαδικής Τέχνης. Δραστηριότητες 2000–2002* (2003) 10.

Ht. of body, 35.5 cm; Ht. at handles, 34.5–36 cm; Diam. of mouth, 30 cm; Width across handles, 36.3 cm; Max. diam. of body, 29 cm; Diam. of foot, 16.7 cm.

Mended. Surface relatively well preserved with some chips and flakes, especially inside. Dull glaze thinly applied and misfired brownish red at places. The vase was broken and mended in antiquity. Ten pairs of drilled rivet holes pass through the lower part of the body, whereas pieces of the metal joins are still visible. Additions in brownish red and white.

Rim slightly rounded on top, with a short concave exterior; underside unglazed. Columnar handles attached to the rim by plates. On top of rim a chain of pendent interconnected lotus buds, interrupted by a palmette (with 7 and 8 fronds respectively) with volutes between parallel glaze lines atop each handle-

plate; a red line runs around the upper outside edge of the rim. Two rows of ivy leaves between parallel glaze lines on exterior of rim. Neck glazed inside. Another band with pendent interconnected lotus buds in a reserved panel on the neck of side A running slightly slantwise to the r.; neck of side B glazed. Body glazed inside. The panelled scenes on the body are framed by a band of unenclosed tongues on top, a band of two rows of ivy leaves between glaze lines at the sides and a reserved band below. Lower part of body glazed except for a ray band at the bottom (with red lines on top and below). Body attached to foot by a shallow fillet set off by an incised line below. Foot in two degrees. The upper degree is shorter whereas the lower one is broad and more rounded; they are separated from each other by a groove. Foot glazed outside except for the lower 0.5 cm. of its lower degree, and reserved underside.

A: Two naked youths ready to pair off with two hetairai are shown advancing to the l. The woman to the l. is shown totally naked (but with a fancy hair dress) holding a horn-rhyton in her r. hand. She is moving to the l. while looking back to her filleted companion who grips her l. wrist. Similar postures are used for depicting the erotic couple to the r. The only difference is in the smaller distance between them. Nonsense inscriptions in the field (painted white).

B: Europa on the Bull. She is shown wearing chiton, himation and a fillet. She is sitting side-saddle, gripping the animal's back with her r. hand while holding a kalathos in the other. Vines in the field.

Preliminary drawing. Relief contour. Dilute glaze: A, dots on the fillets, some interior anatomical details and a patch of hair under the ear of the young male on the l. B, lower border of Europa's clothing and details on the animal. White: A, wreaths on heads. B, wreath on figure's head, on vines.

Göttingen Painter. About 500–490 B.C.

The Göttingen Painter was a contemporary of Myson, inferior in style. Only column-kraters are known from his hand, mostly decorated with Dionysian themes and komoi. For the Göttingen Painter see ARV<sup>2</sup> 233–236; 1638; *Para* 348; 510; *Add<sup>2</sup>* 200; Robertson, *Vase-painting* 124; 126; *Agora XXX*, 21; 22; 23; 95; 158–159, nos. 168–169; 164–165, nos. 200–202.

The Göttingen Painter liked to set his figures close to each other in symmetrical compositions. For the

figures of the revellers on our krater, cf. those on New York 06.1021.97 (ARV<sup>2</sup> 234, 10; photo at the Beazley Archive) and Göttingen (ARV<sup>2</sup> 234, 12). For the figures of the naked hetairai, cf. St. Petersburg 634 (ARV<sup>2</sup> 234, 15; *Para* 510; I. Peschel, *Die Hetäre bei Symposion und Komos in der attisch-rotfigurigen Vasenmalerei des 6.–4. Jhs. v. Chr.* [1987] pl. 80). For the figure of Europa on the other side the closest parallel is the rider on Villa Giulia 1342 (ARV<sup>2</sup> 234, 6; CVA Villa Giulia 2, pl. 16, 5). For the bull, cf. New York 41.162.73 (ARV<sup>2</sup> 235, 7; CVA Hoppin and Gallatin, pl. 9, 8) and Athens P 19579a (ARV<sup>2</sup> 235; *Agora XXX*, pl. 29, no. 201).

Characteristic of the painter is the patch of fuzzy hair under the ear of the young male on the l., also known as *ionulos*. Cf. those of the revellers on the above mentioned krater in New York as well as on the following fragments by him: Göttingen (ARV<sup>2</sup> 234, 12) and *Agora P 4694* (ARV<sup>2</sup> 234, 13; *Agora XXX*, pl. 29, no. 200). The first down (*ionulos*) under the ears can be clearly seen on the faces of the youths on the tondi of two slightly earlier cups by Onesimos in London (CVA London 9, pls. 1–2). Cf. also the face of the youth on the fragment Athens N. Vlasto (ARV<sup>2</sup> 1277; photo at the Beazley Archive) by the Marley Painter. On *ionulos* see more recently Ferrari, *Figures of Speech* 110; 135; 136.

On the symposion and its iconography see below, text to Pl. 85, 1–5. On hetairai and their role in komoi and symposia more specifically see Peschel, *op. cit.*; D. Harvey in *AGRP Copenhagen*, 242–254; C. Reinsberg, *Ehe, Hetärenum und Knabenliebe im antiken Griechenland* (1989); *Kunst der Schale* 228–234; Lewis, *Athenian Woman* 91–129; T. J. Smith in L. Llewellyn-Jones (ed.), *Women's Dress in the Ancient Greek World* (2002) 33–53.

On Europa and the bull in general see E. Zahn, *Europa und der Stier* (1983); *LIMC IV* (1988) 76–92 s.v. Europe I (M. Robertson); K. W. Arafat, *Classical Zeus. A Study in Art and Literature* (1990) 135–139; Oakley, *Phiale Painter* 25–26; J. M. Barringer, *AJA* 95 (1991) 657–667; *eadem*, *Divine Escorts. Nereids in Archaic and Classical Greek Art* (1995) 95–109; A. Dierichs, *AW* 26 (1995) 415–432; Oakley, *Achilles Painter* 56; F. Silvestrelli, *Ostraka* 7 (1998) 159–198. For a similar and contemporary representation of Europa with a kalathos in her l. hand, as on the Goulandris krater, cf. the black-figure plate in Athens,

NM, Acropolis Collection 2451 (Silvestrelli, *op. cit.* 163, fig. 5).

For ancient repairs see selectively D. von Bothmer, *AJA* 76 (1972) 9–11; K. Schauenburg, *RdA* 1 (1977) 18, n. 3; H. A. G. Brijder, *Siana Cups I and Komast Cups* (1983) 40; B. Freyer-Schauenburg, *CVA Kiel* 1, 36, text to pl. 15, 4; M. Tiverios, *Περὶ ὀλίγα Παναθηναία* (1989) 14 f., n. 3; C. Weiss, *CVA Karlsruhe* 3, 46, text to pl. 17; M. Elston in *GettyMusJ* 18 (1990) 53–68; J. M. Hemelrijk in T. Rasmussen – N. Pivey (eds.), *Looking at Greek Vases* (1991) 254–255; H. A. G. Brijder, *CVA Amsterdam* 2, 51, text to pls. 95–96; Heesen, *Theodor Collection* 127. 129, no. 29; 161, no. 40; M. A. Tiverios in S. Buzzi et al. (eds.), *Zona Archeologica. Festschrift für Hans Peter Isler zum 60. Geburtstag* (2001) 422, n. 4; Iozzo, *Collezione Astarita* 114, n. 17; S. Pfisterer-Haas in Bentz, *Vasenforschung* 51–57; N. Eschbach, *CVA Göttingen* 3, 44, text to pl. 27.

### PLATE 64

1–2 (and Plates 65, 3–4; 68, 2; 93, 6). Fig. 39. Column-krater.

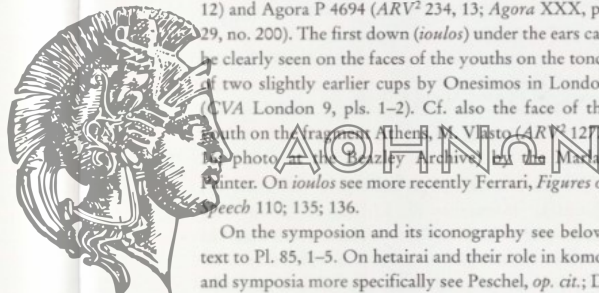
N. P. Goulandris Collection, 1117.

*Sotheby's, New York* 5.6.1999, 122, no. 174 (Leningrad Painter); *Sotheby's, New York* 14.6.2000, 96, no. 94; *Ta Néa tou Μουσείου. Τόρουμα Ν. Π. Γουλιανδρή – Μουσείο Κυκλαδικής Τέχνης. Δραστηριότητες 2000–2002* (2003) 10.

Ht., 48 cm; Diam. of mouth, 38.5 cm; Width across handles, 45.2 cm; Max. diam. of body, 38.6 cm; Diam. of foot, 19.6 cm.

Mended. Missing parts, especially from neck and body of side B, which are restored. Surface well preserved. Lustrous glaze. Additions in red and white.

Rounded rim sloping down and outwards, concave on the exterior; underside unglazed. Columnar handles attached to rim by plates. On top of rim a pendent chain of dotted interconnected lotus buds (with red lines running around its upper edges) interrupted by a palmette with volutes between parallel glaze lines atop each handle-plate. A row of ivy leaves between parallel glaze lines outside the rim. Neck glazed inside. Another pendent chain of dotted interconnected lotus buds in a reserved panel on the neck of side A; neck of side B glazed. Body covered with glaze inside. The panelled scenes on the body are framed by a band of unenclosed



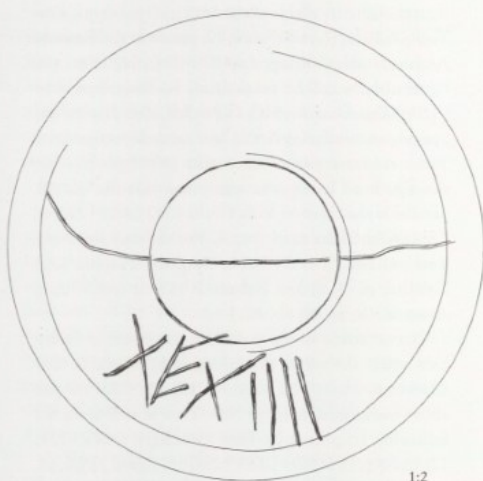
tongues on top, two rows of ivy leaves between glaze lines at the sides and a reserved band below followed by a red line. Lower part of body glazed except for a ray band at its bottom with a red line on top. Body attached to foot by a fillet set off by two grooves on top and below with an extra incised line below. Foot in two degrees separated from each other by an incised line; the upper degree ends in a sharp edge (that is accentuated by a red line) whereas the lower one has a rounded edge. Foot glazed outside except for the lower 0.8 cm. of its lower degree, and reserved underside.

A: Hephaistos led back to Olympus by Dionysos. They are both shown mounted on mules. Depicted on the l. is Hephaistos wearing a pilos and a chlamys over his shoulders. He is easily identifiable by the tools of his trade, which he holds in his hands, namely a pair of smithy tongs (the one in his upraised r. hand is only partly depicted because it is set too high and close to the join of body to neck). Judging by his posture and gesture (head bent down, legs dangling freely and free arms set out to either side) he seems to be inebriated. Dionysos leads the procession to the r. He is wearing chiton, himation and a thick fillet on his head, and is shown sitting side-saddle on the mule while looking back to Hephaistos. He holds a kantharos in his upraised r. hand and ivy branches in his l. hand.

B: Komos. Three youths are shown advancing to the r.; they are all dressed alike, wrapped in their himatia with their r. shoulder exposed. The youth on the l. is shown in profile looking at the skyphos that he holds up in his r. hand while carrying a staff with his l. hand, set diagonally across his body. In front of him is another youth with the same posture and gesture holding a staff in his r. hand. The third youth on the r. is shown looking back to his companions and gesticulating in conversation with them as indicated by his upraised l. hand.

Preliminary drawing. Relief contour only for A. Dilute glaze: A. loose locks of hair, lower part of Dionysos' beard, some interior anatomical details, folds and borders of their clothing, on the tail of Dionysos' animal and on the feet of both animals. B. some interior anatomical details, folds and lower border of their mantles. Red: A, leaves on the ivy branches that Dionysos holds. White: B, wreaths on figures' heads.

Graffito: on one side of the underside of the base that is crossed by a line, XEXVIII.



1:2

Leningrad Painter. About 470–460 B.C.

For the Leningrad Painter see above, text to Pl. 59. For his column-kraters see Agora XXX, 21; 23; Mannack, *Mannerists* 51; 52; 54; 55. Atop their handle-plates he drew lyre palmettes with reserved hearts (Mannack, *Mannerists* 61–63), which may differ in the number of petals. Mannack refers to examples with thirteen petals; ours has fifteen, whereas his krater in Los Angeles 48.25 (ARV<sup>2</sup> 567, 3; CVA Los Angeles 1, pl. 30, 2) has only nine. For the pendent lotus bud chain see above, text to Pl. 59, 1–3.

The Leningrad Painter frequently drew youths lowering their chins beneath the shoulder, as Hephaistos on our krater: cf. selectively the reveller at the l. on the reverse of his column-krater in Los Angeles 48.25 (CVA Los Angeles 1, pl. 30, 3) and those on the obverse of his column-krater in Syracuse 35185 (ARV<sup>2</sup> 567, 12; Mannack, *Mannerists*, pl. 10). For the reveller shown holding up a skyphos cf. CVA Basel 3, pl. 8, 2 (ARV<sup>2</sup> 567, 9; Para 390); J. Jehasse – L. Jehasse, *La nécropole préromaine d'Aléria* (1960–1968) pl. 22 (Para 391; Add<sup>2</sup> 261). For the youth with the staff in the middle cf. CVA Madrid 2, pl. 15, 3 b (ARV<sup>2</sup> 568, 36). For the figure of the youth on the r., cf. CVA Los Angeles 1, pl. 30, 3 (ARV<sup>2</sup> 567, 3). The

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draped figures painted by the Leningrad Painter are further discussed by Mannack, *Mannerists* 16–17.

The theme of Hephaistos' return with minor compositional differences decorates the obverse of the column-krater Ferrara 2673 (ARV<sup>2</sup> 568, 35; Add<sup>2</sup> 128; F. Berti – C. Gasparri [eds.], *Dionysos. Mito e mistero* [1989] 81, no. 32). Cf. also the fragments of the column-krater Corinth, C 32.172 and C 32.161 (ARV<sup>2</sup> 568, 34; Para 390; photos at the Beazley Archive). For this subject in general see F. Brommer, *Hephaistos. Der Schmiedegott in der antiken Kunst* (1978) 10–17; T. H. Carpenter, *Dionysian Imagery in Archaic Greek Art* (1986) *passim*; M. Halm-Tisserant, *AntK* 29 (1986) 8–22; LIMC III (1986) 469–470 s.v. Dionysos nos. 548–555, pls. 361–362 (C. Gasparri); Schöne, *Thiasos* 24–47; 254–263; LIMC IV (1988) 637–645; 652–654 s.v. Hephaistos nos. 107–172, pls. 391–401 (A. Hermay); *Kunst der Schale* 360–363; S. H. Lonsdale, *Dance and Ritual Play in Greek Religion* (1993) 83–88; Matheson, *Polygnotos* 188–190; 320–321, nn. 7–21; T. H. Carpenter, *Dionysian Imagery in Fifth-Century Athens* (1997) *passim*; B. Cohen (ed.), *Not the Classical Ideal. Athens and the Construction of the Other in Greek Art* (2000) *passim*; Mannack, *Mannerists* 17; C. Isler-Kutsch, *Erhellung violence. Satyrs on 6<sup>th</sup>-Century Greek Vases* (2004) *passim*.

Komos scenes are frequently represented on vases by the Leningrad Painter: see Mannack, *Mannerists* 17; 101–102. For komos see above, text to Pl. 23, 1–3 and for symposium below, text to Pl. 85, 1–5.

The line that crosses the underside of the base could indicate, as Johnston notes, that the vase has been reserved, either ordered or even sold: see Johnston, *Trademarks* 111–114; 202–203 (Type 18C). The underside of a hydria by the same painter in Chicago (ARV<sup>2</sup> 572, 88; Johnston, *Trademarks* 111, no. 8a) is similarly crossed. Furthermore, on this hydria there are single strokes, which are probably numerical, and it is as such that the accompanying marks on our krater can also be viewed. For X as a mark and its meaning in general see Johnston, *Trademarks* 23; 31; 207. For XE see Johnston, *Trademarks* 110–111, nos. 1–10; 202 (Type 15C); it is worth mentioning here that XE appears also on a column-krater by another earlier mannerist, Vatican 17909 (ARV<sup>2</sup> 576, 35; Johnston, *Trademarks* 110: 15C, 1). For X with strokes see Johnston, *Trademarks* 122, nos. 66–78 (Type 8D).

## PLATE 65

1–2. See Plate 63, 1–2.

3–4. See Plate 64, 1–2.

## PLATES 66–67

(And Plate 68, 3). Fig. 40. Column-krater.

N. P. Goulandris Collection, 1116.

*Christie's, New York: Ancient Greek Vases, Formerly in the Private Collection of Dr. Elie Borowski*, 12.6.2000, 100–101, no. 93 (Agrigento Painter); *Ta Néa tou Mousείου. Ίδρυμα Ν. Π. Γουλανδρή – Μουσείο Κυκλαδικής Τέχνης. Δραστηριότητες 2000–2002* (2003) 10; *Museum of Cycladic Art* 117 (colour ill.).

Ht., 47.2 cm; Diam. of mouth, 36.5 cm; Width across handles, 42.5 cm; Max. diam. of body, 35.5 cm; Diam. of foot, 19.2 cm.

Mended. Surface destroyed at joins. Dull, spotted glaze partly misfired green. Red wash visible on the rim. No traces of added colours.

Rounded rim sloping down and outwards; concave exterior; reserved underside. Columnar handles attached to rim by plates. On top of rim a chain of pendent, dotted interconnected lotus buds (with brownish red lines running around its edges) interrupted by a palmette with volutes between parallel glaze lines atop each handle-plate. It is noteworthy that the two lower spirals below the heart set close to each other are both rightwards running and not confronting. Two rows of dots between parallel glaze lines run across the exterior of the rim. Neck glazed inside. In a reserved panel on the neck of side A another chain of pendent interconnected lotus buds with dots in the interstices running notably obliquely to the r.; neck of side B glazed. Body glazed inside. The panelled scenes on the body are framed by a band of unenclosed tongues on top, a band with two rows of dots between glaze lines at the sides and a reserved band below. Lower part of body glazed with a ray band at the bottom. Body attached to foot by a shallow fillet set off by incised lines on top and below. Foot in two degrees separated from each other by an incised line. The upper part is relatively low and separated from the broad, round lower one by a deep, rounded



incision. Foot glazed outside except for the lower 0.8 cm. of its lower degree, and reserved underside.

A: Komos. On the l. a youth with a himation draped over his l. shoulder is shown standing frontally while looking to the r. He plays a *barbiton* (with a partly preserved sash hanging from it): the fingers of his l. hand are placed on the strings, while in his r. hand he most probably held the *plektron*. In front of him another reveller with a himation draped around his shoulders shown in profile advances to the r. while holding a staff in his r. hand and gazing up into the bottom of an empty cup he holds up by the foot with his l. hand. Next, a woman wearing a chiton, mantle, earrings and a necklace is shown in profile advancing to the r. playing the flutes. On the r. a third youth with a himation draped over his l. arm moves to r. while looking back; he holds a staff in his r. hand and carries an amphora with his l. hand over his shoulder. All figures wear thick fillets on their heads (the youth on the r. is differentiated in that he wears a fillet and an ivy-wreath).

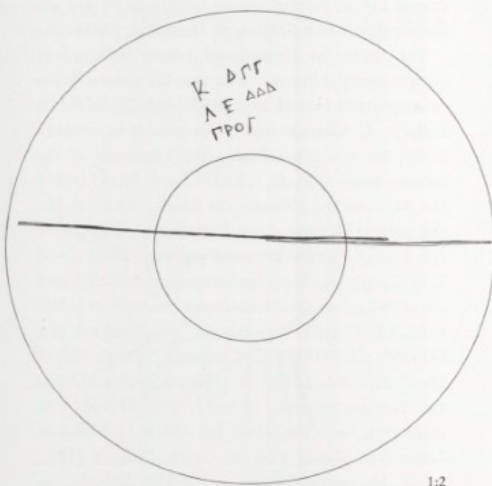
B: Four draped youths shown conversing with each other in pairs, as can be suggested by the slightly open lips of two of them. The youth on the l. is shown leaning on a staff while holding an unidentifiable round object on his l. hand. The youth opposite him holds with his r. hand a staff over his r. shoulder. The two youths to the r. are shown holding their mantles over their l. shoulders and conversing. The one to the r. is depicted leaning on a staff like the first youth to the l.

Preliminary drawing and some relief contour. Dilute glaze: A, irises of eyes, loose locks of hair, down on cheeks, some interior anatomical details, lower border of the mantles, dots on the reserved fillets and woman's necklace. B, irises of eyes, loose locks of hair, some interior anatomical details and lower border of mantles.

Graffiti: on one side of the underside of the base that is crossed by a line.

Agrigento Painter. About 470–460 B.C.

The artist owes his name to a calyx-krater in Agrigento (ARV<sup>2</sup> 577, 55). The vases known to be by him are mostly column-kraters, pelikai and hydriai. For the Agrigento Painter see ARV<sup>2</sup> 574–579; 1659–1660; *Para* 391–392; 513; 521; *Add<sup>2</sup>* 262; Robertson, *Vase-painting* 149; 216; S. I. Rotroff–J. H. Oakley, *Debris from a Public Dining Place in the*

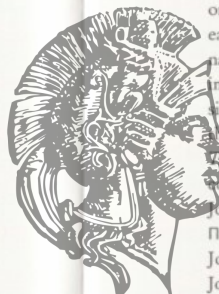


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*Athenian Agora, Hesperia* Suppl. 25 (1992) 72–73, no. 38; *Agora* XXX, 5; 21; 22; 32; 33; 106; 107; Mannack, *Mannerists* 17–19 and *passim*.

For example compare with in terms of shape, size and ornament to the one in Baltimore 48.71 (ARV<sup>2</sup> 575, 24; CVA Baltimore 1, pls. 14; 19, 1; fig. 3, 3): they differ only in the formation of the foot. For other column-kraters by the Agrigento Painter with a foot similar to ours (low upper degree separated from the the broad, round lower one by a rounded groove), cf. Barcelona 265 (ARV<sup>2</sup> 575, 26; *Oi archaioi Ellhnes sthn Ispania. Sta irhni tou Hrakli* [1998] 315, no. 55) and Oxford 1927.1 (ARV<sup>2</sup> 574, 3; *Add<sup>2</sup>* 262; CVA Oxford 2, pl. 60, 5–6; Mannack, *Mannerists* 52, n. 75). For his column-kraters in general see *Agora* XXX, 21; 22; Mannack, *Mannerists* 52. It is noteworthy that the lyre palmettes (with eleven fronds each) atop the handle-plates of our krater do not rest on confronting scrolls, as one might expect, but on scrolls which both run rightwards; therefore, they are linked only with the l. lower spiral.

Komos scenes appear frequently on vases by the Agrigento Painter. For similar compositions with lyre- and flute-players cf. those on the following kraters by him: Baltimore 48.71 (*loc. cit.*), Barcelona 265 (*loc. cit.*), Louvre G 369 (ARV<sup>2</sup> 577, 60; Mannack, *Mannerists*, pl. 13). For carrying the wine-amphora in



a different way, cf. Villa Giulia 846 (ARV<sup>2</sup> 575, 20; CVA Villa Giulia 4, pl. 9, 1). For draped figures similar to those on the reverse of our krater, cf. Bologna 183 (ARV<sup>2</sup> 575, 14; CVA Bologna 1, pl. 32, 4), Ferrara T. 31 A VP (ARV<sup>2</sup> 576, 40; CVA Ferrara 1, pl. 38, 2) and Vienna 770 (ARV<sup>2</sup> 576, 33; CVA Vienna 2, pl. 32, 4). For the down visible on the cheek of the youths on the obverse cf. the fragment Agora P 10846 (ARV<sup>2</sup> 577, 59; *Agora* XXX, pl. 40, no. 297).

On komoi and symposia see above, text to Pls. 23, 1–3 and 63, 1. For the thick head-fillets, probably woollen, see selectively D. Williams, CVA London 9, 40, text to pl. 35, no. 24; *Agora* XXX, 185, no. 297. For the down on cheeks see above, text to Pls. 63, 1–2 and 66, 1–2.

For the line that crosses the underside of the base and its meaning see above, text to Pl. 64, 1–2. Concerning the graffiti that appear in three rows on one side of the crossed underside, the first marks on each row could be considered as abbreviated vase-names, whereas the accompanying numerals (written in acrophonic notation) refer either to batches of similar pieces or to prices. K in the first row is probably the abbreviation for the inscribed foot; see Johnston, *Trademarks* 31 (Type 10F); 228. ΛΕ in the second row would indicate lekythoi as well as lekanides; see Johnston, *Trademarks* 32; 150 ff. (Section F); 220 ff. ΠΡΟ in the last row would best be taken according to Johnston, *Trademarks* 158–159 (Type 10F); 226–227.

## PLATE 68

1. See Plate 63, 1–2.
2. See Plate 64, 1–2.
3. See Plate 66, 1–2.

## PLATE 69

1–4 (and Plate 71, 1). Calyx-krater.

Karolos Politis Collection, 26.

Papadopoulou-Kanellopoulou, *Politis Collection* 77–78, no. 41, figs. 76–77; 82 pl. 12; Marangou, *Pepragmena* 1, 55, pl. 47; 56; *Museum of Cycladic Art* 122; 123 (colour ill.).

Ht., 23.7–24 cm; Diam. of mouth, 21.8 cm; Width across handles, 18 cm; Diam. of foot, 11 cm.

Mended. Missing small parts of the rim and the body which are restored and repainted, whereas a large part of one handle is still missing. Surface well preserved with minor chips and flakes. Glaze unevenly applied, misfired red at places (inside and out). Additions in white well preserved.

Rim in two degrees: the upper a torus, the lower with an offset concave profile. Inside glazed apart from two reserved bands: one at the inner edge of the lip, the other at the beginning of the body. A laurel wreath to l. on the outside of the rim. Upturned handles round in section, glazed on the outside only. Beneath the figure-zone a band of five stopped meanders interrupted by a dotted saltire square. At join of stem to foot a very shallow fillet marked off by two incised lines. Spreading disc foot glazed except for the upper- and lowermost parts of its side. Resting surface and underside reserved.

A: Europa on the Bull. She is shown wearing a belted peplos, diadem and bracelets and has her hair tied up. She is sitting side-saddle on the bull while holding onto it by the horns with her l. hand. She is accompanied by an Eros who flies just behind her with both hands upraised as if to put a wreath on her head. Depicted in front of the bull is Hermes, recognisable by the *kerykeion* he is holding in his l. hand. He wears a chlamys and a fillet on his head while a petasos is shown hanging down his back. The god moves to the r. while looking back and gesticulating vividly with his upheld r. hand. The presence of three fishes below the bull indicates that the bull is passing over water.

B: Three draped youths, two to r., one to l.

Preliminary drawing only for A. No relief contour. Dilute glaze: A, minor interior markings, on Eros' wings and on Hermes' garment. B, borders of their mantles. Golden dilute glaze: details on the bull. White: A, Europa's diadem and bracelets, the bull, fillet on Eros' head, Hermes' head-fillet and string of his petasos.

Plainer Group; close to the Hare-hunt Painter and probably by his hand [Kathariou]. First quarter of the 4<sup>th</sup> century B.C.

For the Hare-hunt Painter see ARV<sup>2</sup> 1439–1440; K. Kathariou, *To ergasthrio tou Zographou tou*

Μελεάγρου και η εποχή του (2002) esp. 17; 83; 101, n. 192. There are two bell-kraters known by him, one in Newcastle upon Tyne, Shefton Museum (Kathariou, *op. cit.* 239, no. HAR 1; photos at the Beazley Archive) and another one once in the Paris Market (*ibid.* 239 no. HAR 2; photo at the Beazley Archive). A third bell-krater, in S. Agata de' Goti, Mustilli Collection (*ibid.* 239, no. HAR 3), is probably also by the painter, and a fourth one in Naples (ARV<sup>2</sup> 1440) is also comparable to his works according to Beazley. Youths as hunters, athletes, komasts or symposiasts are chosen for side A of these kraters, whereas their reverses are decorated with draped youths. In our opinion (Kathariou, *op. cit.*, *passim*), the Hare-hunt Painter and many others of those listed by Beazley in chapter 80 of his catalogue (ARV<sup>2</sup> 1435–1445) collaborated with painters listed in chapter 78 (ARV<sup>2</sup> 1418–1424) in the so-called Plainer Group, which actually formed a workshop of its own.

The artists producing calyx-kraters within the Plainer Group were the main suppliers of the local Attic market and that of adjacent Boeotia, where this shape was popular. For the production of calyx-kraters in the first quarter of the 4<sup>th</sup> century B.C. and their distribution in specific markets in general see C. Camponon, *La céramique attique à figures rouges autour de 400 avant J.C. Les principales formes, évolution et production* (1994) 35–37; Kathariou, *op. cit.* 11–16; 95–100, nn. 116–176; 192–193. The shape of our specimen points to the hand of a potter – conventionally named Potter A1 – who also potted for the Erbach Painter, the Painter of Athens 12255, the Painter of Louvre G 508 and the anonymous painter of the Vienna Group. For other calyx-kraters made by the Potter A1 in the middle period of the workshop's activity, as our example, see selectively Athens 13898 (*ibid.*, fig. 7 B, no. LOU 2; pl. 71) and Athens 12596 (*ibid.*, fig. 7 A, no. ERB 6; pl. 60 B. Δ).

Europa and the bull is not a popular theme in the Plainer Group. Nevertheless, the iconographic types of the figures shown on our krater appear occasionally on several other vases assigned to artists of this Group. Youths are represented leading a bull to sacrifice on the obverse of the name-piece of the Painter of Athens 1366 (Kathariou, *op. cit.*, no. ATHE 1; pl. 52). Likewise, a bull is led to sacrifice by an Eros on the obverse of the krater Mannheim 123 (*ibid.*, no. ATH

9; pl. 51), whose reverse appears to be by the same hand as those of two others painted by the Painter of Athens 12255. Finally, for the figure of Hermes on our krater, cf. selectively the satyr on side A of the krater Altenburg 336 (*ibid.*, no. LOUVR 1; pl. 75A), whose reverse is by the same hand as those by the Painter of Louvre G 521.

On Europa and the bull as a subject see above, text to Pl. 63, 1–2 and 65, 2. For the anonymous males on side B see above, text to Pl. 59, 1–3.

## PLATE 70

1–4 (and Plate 71, 2). Calyx-krater.

Karolos Politis Collection, 25.

Papadopoulou-Kanellopoulou, *Politis Collection* 78–79, no. 42, figs. 78–79.

Ht., 24.4–25.1 cm; Diam. of mouth, 22.8–23.1 cm; Width across handles, 18.3 cm; Diam. of foot, 11.3 cm.

Intact except for a part of the lip which is mended. Surface well preserved with minor abrasions. Rather dull glaze unevenly applied and misfired greenish grey at places. Additions in white well preserved. In the two registers the upper one a torus, the lower one with an offset concave profile. Inside glazed, apart from two reserved bands, one at the inner edge of the lip and another one at the beginning of the body. A laurel wreath to l. on the outside of the rim. Upturned handles, round in section, glazed on the outside only. Beneath the figure-zone a band of five stopped meanders interrupted by a dotted saltire square set fairly in the middle. At join of stem to foot a fillet set off by two incisions. Spreading disc foot, glazed except for the upper- and lowermost parts of its side. Resting surface and underside reserved.

A: Komos. Three figures are shown moving briskly to the r. The two male revellers reveal similar features: they are beardless, wreathed and dressed alike, both with a himation draped over their l. shoulder. The one to the l. holds a staff (?) in his r. hand while his l. hand is upraised. The one to the r. looks back to his companion to whom he stretches out his r. hand while carrying a lighted torch with his other hand. The female figure in the middle who is shown playing the flutes is clad in a fine dress of translucent texture and has a diadem on her head.

B: Three draped youths, two to r., one to l.

Preliminary drawing only for A. No relief contour. Dilute glaze: A, minor interior markings. B, borders of mantles. Golden dilute glaze: A, interior anatomical details on female flesh, pleats of her garment and bracelets. White: A, female flesh and diadem on her head, wreaths on males' heads and fire on the torch.

Plainer Group; Close to the Hare-hunt Painter and probably by his hand [Kathariou]. First quarter of the 4<sup>th</sup> century B.C.

The krater is of exactly the same make and by the same hand as the one discussed above, inv. no. 26 (Pl. 69). In spite of the fact that their provenance remains unknown, their great similarity in shape, ornament and style allows us to make the hypothesis that they derive from the same context and were a kind of "Paar" or "Pendant" vases. For such vases see M. A. Tiverios, *AEphem* 1980, 69; K. Kathariou, *To εργαστήριο του Ζωγράφου του Μελεάγρου και η εποχή του* (2002) 23, nos. MEL 121 and MEL 122; 205, n. 269; 226.

Komos and symposion scenes appear frequently on vases by painters working within the Plainer Group: see Kathariou, *op. cit.* 62–67; 205. For analogous compositions with flute-players, cf. selectively the following kraters: Vatican 17926 (*ibid.*, no. LO 5; pl. 66A) and Heidelberg 29/1 (*ibid.*, no. LO 6; pl. 66B) both by the Painter of London F 1, Vienna 946 (*ibid.*, pl. 73B) by the Painter of Louvre G 521 and Brussels R 275 (*ibid.*, no. UPS 11; pl. 83A) by the Upsala Painter. For komos scenes see above, text to Pls. 23, 1–3 and 62, 1–3.

## PLATE 71

1. See Plate 69, 1–4.

2. See Plate 70, 1–4.

## PLATES 72–73

Fig. 41. Bell-krater.

N. P. Goulandris Collection, 723.

*MuM* 51 (1975) 73–74, Pl. 45, no. 165 (Kleophon Painter); *Sotheby's, New York* 1–2.3.1984, no. 71; *ADelt* 39 (1984) [1989] Chron., 351, n. 5; 353;

Marangou, *Goulandris Collection*<sup>1</sup> 25 (colour ill.); 109, no. 152; A. C. Renfrew, *AREpLondon* 32 (1985–1986) 136; I. Peschel, *Die Hetäre bei Symposion und Komos in der attisch-rotfigurigen Vasenmalerei des 6.–4. Jhs. v. Chr.* (1987) 323 f.; 457, no. 263; Matheson, *Polygnotos* 146; 414, no. KL 40; Marangou, *Goulandris Collection*<sup>2</sup> 26 (colour ill.); 110, no. 152; N. Kunisch, *CVA Bochum* 2, 25, text to pls. 19, 1–2; 20; 22, 6.

Ht., 36.6 cm; Diam. of mouth, 38 cm; Width across handles, 40.5 cm; Diam. of foot, 18 cm.

Mended from several fragments. Missing parts all around which are restored but not repainted. Surface damaged at places, especially at joins. Thin, dull glaze unevenly applied with traces of strokes and misfired brownish, especially at the lower part of the body. Additions in white.

Flaring rim in two degrees, an upper torus one and an offset lower one. Interior glazed all over with the exception of two reserved bands, one marking the upper edge of the lip and another one 6.4 cm below. Laurel wreath to l. on the rim. Below the figures a pattern band with stopped meanders alternating with dotted saltire squares which does not continue at the handle-sides. Body ends in a relatively wide, short stem. At join of stem to foot a fine incised line. Hollow disc foot glazed on top and reserved at the side. Resting surface and underside reserved. Upturned handles round in section glazed on the outside only. Handle panels reserved. An egg-band around the outside part of each handle root.

A: Komos with three males and a woman. First on the r. a lightly bearded male dancing in profile to the l. He raises his r. foot high off the ground and extends his r. hand out while holding his himation that is draped around his back and arms. He wears a head-band with ends hanging down his back. A wreath is hanging in the field above his head. In front of him another bearded reveller with a thick fillet on his head and his himation draped around his l. shoulder moves l. while looking back. He holds a knotted stick in his l. hand and supports himself with his r. hand on the r. shoulder of the woman. Head, arms and legs are shown in profile whereas his torso is depicted frontally. The woman is shown in profile moving l. and playing the flutes. She is clad in a fine pleated garment and has a wreath on her head. A beardless reveller is shown in profile to the r. dancing in front of her. Both his hands are outstretched above his head.

His himation is draped around his shoulders and his head-band is like that of the first reveller on the r. A torch that he must have laid aside is depicted in the ground behind his r. leg.

B: Three draped youths. The first one to the l. is shown standing frontally with his head turned to the r. watching the other two. He is wrapped in his himation with the exception of his r. hand which rests on his hip. The youth in the centre is shown in profile to the r. He is depicted wrapped in his himation with his r. hand outstretched and resting on a stick. The third youth on the l. is shown in back view leaning with his l. shoulder propped on a stick while resting his r. hand on his hip. There is a cross-shaped instrument suspended in the field.

Preliminary drawing and some relief contour only for A. Dilute glaze: A, loose locks of hair, lower part of beards, some interior anatomical details, dots on the fillet of the male with the stick. B, loose locks of hair, borders of mantles. White: A, fillet of the youth at the l. handle and wreath in the field above the head of the male at the r. handle. B, head-bands.

Kleophon Painter. 440–430 B.C.

For the Kleophon Painter see above, text to Pl. 62, 1–3.

In shape and size our krater is well comparable to Oxford 1922.8 (ARV<sup>2</sup> 1145, 34; *Para* 456; *Add<sup>2</sup>* 335; CVA Oxford 1, pls. 24, 1; 25, 5) by the Kleophon Painter and to Athens P 10016 (ARV<sup>2</sup> 1156, 9; *Agora* XXX, pl. 46, no. 361) in the manner of the Dinos Painter. For the bell-kraters painted by the Polygnotans and the development of the shape within the group more analytically see Matheson, *Polygnotos* 179.

For the figures of the revellers on side A, cf. selectively those on the Kleophon Painter's stamnoi, Brussels A 3091 (ARV<sup>2</sup> 1144, 9; CVA Brussels 3, III I d, pl. 13, 2), Copenhagen 2693 (ARV<sup>2</sup> 1144, 8; Matheson, *Polygnotos* 144, pl. 128) and St. Petersburg 810 (ARV<sup>2</sup> 1144, 7; Matheson, *Polygnotos* 144, pl. 127). For the figure of the woman, cf. the similar ones on Athens P 7912 (ARV<sup>2</sup> 1150, 30; *Agora* XXX, pl. 7, no. 15), Moscow II 1b 1101 (CVA Moscow 4, pl. 24, 2), Munich 2414 (ARV<sup>2</sup> 1143, 6; Matheson, *Polygnotos* 143, pl. 126) and Oxford 281 (ARV<sup>2</sup> 1144, 13; CVA Oxford 1, pl. 50, 29). For the wreath in the field above

the head of the male figure at the r. handle, cf. those on Agora P 13096 a (ARV<sup>2</sup> 1150, 28; *Agora* XXX, pl. 96, no. 991) and Boston 95.25 (ARV<sup>2</sup> 1149, 9; Matheson, *Polygnotos* 147, pl. 131).

The komos was one of the Kleophon Painter's favourite subjects throughout his career. Considering that on his earlier works the revellers are shown moving in both directions, whereas on later ones they move in only one direction (Matheson, *Polygnotos* 144), our krater should be dated in the early period of the painter's working activity, about 440–430 B.C.

For komos scenes on vases by the Kleophon Painter or in his manner see above, text to Pl. 62, 1–3 and for the subject more generally text to Pl. 23, 1–3. For the male figures on side B see above, text to Pl. 59, 1–3. For the cross-shaped instrument that is shown suspended above the heads of the two youths on the l. and the suggested interpretations see more recently D. Williams, CVA London 9, 30, text to pls. 20–21; Kavvadias, *Sabouroff Painter* 117, n. 813.

#### PLATE 74

1–4 Bell-krater.  
AKAΔHMIA  
N. P. Goulandris Collection, 597.

Not previously published.

Ht. (rest.), 26.5 cm; Diam. of mouth (rest.), 26.4–27 cm; Diam. of foot, 11.4–11.6 cm.

Mended but missing large parts from rim, body and one handle which are restored and repainted. Surface abraded and flaked off at places. Dull glaze unevenly applied. Additions in white (partly faded). Eyes and eyebrows of figures on side A are modern repaintings.

Flaring rim in two degrees: the upper a torus, the lower with an offset concave profile. Laurel wreath to l. on the rim. Below the figures a band with stopped meanders alternating with dotted saltire squares which does not continue at the handle-sides. Body ends in a relatively narrow, elongated stem. At join of stem to foot an incision with a reserved line on top. Foot in three degrees, glazed outside. The upper and lower degrees, which are splayed out and rounded, are marked off from the middle one by reserved lines. Resting surface and underside reserved. Round handles turned up and in, glazed on the outside only.

A: Eros and two female figures. The centre of the scene is dominated by the full-size, wreathed Eros,



who is shown in profile to the r., looking back. With his *tympanon* he accompanies the dance of the two female figures. These move away on their tiptoes, looking back at him. The garments in which they are clothed leave only their eyes visible. Two grape bunches hanging above.

B: Three young males wrapped in their himatia. The one on the l. is standing in profile to the r. as is the one in the middle that holds a disc and partly overlaps the figure on the r. shown in profile to the l. Another disc is shown hanging in the background.

Preliminary drawing only for A. No relief contour. Dilute glaze: A, stripes near the edge of the mantles, Eros' hair, details on his wings and on his *tympanon*; B, borders of mantles, details on the discs. White: female flesh; Eros' flesh, wreath, outline of his wings and of his *tympanon*; grapes.

Yalta Painter [Kathariou]. Mid- 4<sup>th</sup> century B.C.

For the Yalta Painter in general, see ARV<sup>2</sup> 1452; *Para* 493.

For the attribution to the Yalta Painter cf. the painter's bell-krater in Ensérune (ARV<sup>2</sup> 1452, 1; CVA Ensérune, p. 102) that is particularly close to our example in all details of shape, size, ornament, style and subject. The same theme appears also on his name-piece, a pelike in Yalta (ARV<sup>2</sup> 1452, 2) as well as on another pelike by him in Rethymno (*Para* 493; photo at the Beazley Archive).

On muffled dancers and the various interpretations suggested about their identity (dancers in festivals of deities or courtesans) see H. Heydemann, *Verhüllte Tänzerin. Bronze im Museum zu Turin* (1879); L. Séchan, *La danse grecque antique* (1930) 129–134; C. M. Galt, *AJA* 35 (1931) 373–393; D. B. Thompson, *AJA* 54 (1950) 371–385; R. Lullies in G. E. Mylonas – D. Raymond (eds.), *Studies Presented to D. M. Robinson* (1951) vol. 1, 668–673; K. Schauenburg, *RM* 64 (1957) 213–214; B. Andreae in N. Himmelmann-Wildschütz – H. Biesantz (eds.), *Festschrift für Friedrich Matz* (1962) 73–79, esp. 77 ff.; L. B. Lawler, *The Dance in Ancient Greece* (1964) 112–113; M. Robertson in A. Cambitoglou (ed.), *Studies in Honour of A. D. Trendall* (1979) 129–134; M. True in *The God's Delight. The Human Figure in Classical Bronze* (1988) 102–106; E. Böhr, CVA Tübingen 4, 78, text to pl. 33, 6; M.-H. Delavaud-Roux, *Les danses pacifiques en Grèce antique* (1994) 47–65; Oakley, *Phiale Painter*

38–39; F. G. Naerebout, *Attractive Performances. Ancient Greek Dance: Three Preliminary Studies* (1997) 141; Lewis, *Athenian Woman* 29 ff.

#### PLATES 75–76

Fig. 42. Hydria.

N. P. Goulandris Collection, 719.

*Sotbeby's, London* 5.7.1982, 148–149, no. 384 (Villa Giulia Painter); Marangou, *Goulandris Collection<sup>1</sup>* 106–107, no. 148; *LIMC* III (1986) 770 s.v. Eos no. 210, pl. 576 (C. Weiss); Marangou, *Goulandris Collection<sup>2</sup>* 107–108, no. 148; G. Kavvadias in *APP* 312, n. 12; 313, fig. 13.

Ht., 30.6 cm; Diam. of mouth, 12.6 cm; Max. diam. of body, 23.6 cm; Diam. of foot, 12.1 cm.

Intact. Surface in very good condition with the exception of a few chips. Lustrous glaze misfired oily green and peeled off at places. Additions in white (partly faded).

Moulded mouth in three degrees (the middle one is more pronounced), reserved on top. Upper degree glazed around top, middle one decorated with an egg pattern, lower one reserved. Neck glazed inside. Body with continuous curve from mouth to foot. On top of the figure-scene a band with inscribed scrolled palmettes and another one with stopped meanders below. Neither band fully encircles the vase. At join of body to foot a very shallow fillet set off by incised lines above and below. Ogee foot in two degrees glazed on top and reserved at its side. Resting surface and underside reserved. Side-handles turned up and in, round in section and glazed. Vertical handle at back round in section and glazed as well. Around the side-handle roots and the lower root of the back handle, an egg-band.

Eos pursuing a youth in the presence of another female figure. She is shown in profile striding to the r., wearing a belted peplos with overfold and earrings. Her hair is tied up and held in place by a fillet (painted red with a white end hanging down). She outstretches both her hands toward the youth she pursues offering him a wreath. The youth who is naked and wreathed flees to r. with both arms outstretched while looking round. The female figure on the l. behind the winged one wears chiton, himation and earrings. Her hair is also tied up by a fillet painted white. Her posture and

gesture are like those of the youth, revealing her intention to escape to the l.

Preliminary drawing. Relief contour for faces and necks. Dilute glaze: on the wing of the winged figure, minor interior markings on the youth's body and border of himation of the female figure on the l. Red: fillet. White: fillet and wreaths.

Villa Giulia Painter. 460–450 B.C.

For the Villa Giulia Painter see ARV<sup>2</sup> 618–628; 1662; *Para* 398–399; 514; *Add<sup>2</sup>* 270–271; M. A. Tiverios in *Ancient Macedonia, 4. Papers read at the Fourth International Symposium held in Thessaloniki, September 21–25, 1983* (1986) 595–605; Robertson, *Vase-painting 169–173 and passim*; S. I. Rotroff – J. H. Oakley, *Debris from a Public Dining Place in the Athenian Agora, Hesperia* Suppl. 25 (1992) 13; 73–74, no. 40; 81, no. 66; 95, nos. 127–128; G. Kavvadias in *APP* 309–318, esp. 309–313.

In terms of shape, size and ornament our hydria compares best to the one in Capua 207 (ARV<sup>2</sup> 622, 60; CVA Capua 2, III I, pls. 8, 2; 9, 3.9).

Female figures shown running away while looking around appear commonly on vases by the Villa Giulia Painter: cf. e.g. the hydria Warsaw 142464 (ARV<sup>2</sup> 622, 59; CVA Goluchow, Czartoryski, pl. 33, 1), the reverse of the kraters Karlsruhe 208 (ARV<sup>2</sup> 618, 3; CVA Karlsruhe 1, pl. 19, 2), Moscow II 1b 732 (ARV<sup>2</sup> 618, 4; CVA Moscow 4, pls. 22, 2; 23, 4) and Madrid 11010 (ARV<sup>2</sup> 619, 19; CVA Madrid 2, pl. 17, 1 b) and the obverse of the fragmentary kraters Argos 8069 (Kavvadias, *op. cit.* 309, fig. 1; 310, fig. 4) and Athens P 30040, P 30009 c (Oakley – Rotroff, *op. cit.* pl. 16, no. 40). For the figure of Eos compare those on the pelike-fragment Kiel B 790 (CVA Kiel 2, pl. 38, 1), on the krater New York 24.97.96 (ARV<sup>2</sup> 619, 17; Kavvadias, *op. cit.* 312, fig. 10 a) and on a lekythos from Argilos (Tiverios, *op. cit.* 596, figs. 1–2) respectively. For the youth running away to the r., cf. side A of the pelike Göttingen J 36 (ARV<sup>2</sup> 622, 55; photo at the Beazley Archive); cf. also the young komast on the oinochoe Boston 13.192 (ARV<sup>2</sup> 631, 40) by the Chicago Painter, who was a follower of the Villa Giulia Painter.

The youth pursued by Eos is Tithonos on the stand of the nuptial lebes Louvre CA 4714 (ARV<sup>2</sup> 621, 44; LIMC III, *op. cit.* 765, no. 143, pl. 571) assigned to the Villa Giulia Painter, but the youth on our hydria has

no attributes and cannot be identified with any certainty. For pursuing scenes with Eos as protagonist see S. Kaempf-Dimitriadou, *Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.* (1979) 16–21; 81–93; LIMC III *op. cit.* 759–775, nos. 46–287, pls. 565–580; LIMC VI (1992) 3–4 s.v. Kephalos nos. 23–25, pl. 7 (E. Simantoni-Bournia); LIMC VIII (1997) 34–35, s.v. Tithonos nos. 1–4 (A. Kossatz-Deissmann); Kavvadias, *Sabouroff Painter* 92–93; V. Sabetai, CVA Athens, Benaki 1, 15–16, text to pl. 1. For pursuit scenes and their meaning see Lewis, *Athenian Woman* 199–205; C. Servadei in I. Colpo – I. Favaretto – F. Ghedini (eds.), *Iconografia 2001. Studi sull'immagine. Atti del Convegno (Padova, 30 maggio – 1 giugno 2001)* (2002) 163–178.

### PLATE 77

1–3 (and Plate 78, 1–2). Fig. 43. Oinochoe type 3 (chous).

N. P. Goulandris Collection, 751. Formerly in the Lambros Eutaxias Collection, inv. no. E 23.

Marangou, *Goulandris Collection*<sup>1</sup> 105, no. 147 (L. Palaiokrassa); I. Palaiokrassa in *Αρχαίοι Πρωτόκολλοι για τον καθορισμό Μανόλη Ανδρόνικου*, 2 (1987) 563–575, pls. 110–111 (near the Alkimachos Painter); *ADelt* 39 (1984) [1989] Chron., 349; 350, n. 1, pl. 170; Marangou, *Goulandris Collection*<sup>2</sup> 106, no. 147 (L. Palaiokrassa); H. A. Shapiro in J. Neils – J. H. Oakley (eds.), *Coming of Age in Ancient Greece* (2003) 105, fig. 20; 111, no. 103.

Ht., 12.9 cm; Ht. to lip, 12.7 cm; Width of mouth, front to back 6.2 cm, side to side 6.2 cm; Max. diam. of body, 10.1 cm; Ht. of foot, 0.8 cm; Diam. of foot, 6.7 cm; Width of resting surface, 0.5 cm.

Mended. Surface abraded and flaked off at places. Dull glaze unevenly applied and largely misfired oily brown. No traces of added colours.

Trefoil mouth, glazed inside to a depth of 4 cm at least. Panelled figure-scene framed by a pattern band with stopped meanders on top and below and a thin reserved line on l. and r. Single handle, triangular in section. Foot glazed on top, reserved at its side; resting surface and underside reserved.

A satyr with a satyr-child. The naked, balding satyr is shown standing in profile to the l. holding out a horn-rhyton in his l. and a *streptos*-cake in his r. hand.



His half-bent knees and his body, which is slightly inclined toward the satyr-child, show that he is about to bring his offerings to the child. The latter is shown lying on a rock covered with a spotted animal skin.

Preliminary drawing. Relief contour. Dark dilute glaze: interior anatomical details, hair and lower part of satyr's beard, *streptos*-cake, dots on animal's skin. Reddish brown dilute glaze: head of the satyr-child, rock and animal skin.

Painter of Louvre G 265 [Kathariou]. 475–465 B.C.

The Painter of Louvre G 265 was put in the so-called "mild Brygan group" together with the Dokimasia Painter, the Briseis Painter and the Painter of Agora P 42. In addition to his name-piece in Paris Beazley attributed to his hand eleven more cups and placed a cup-fragment and a hydria near him. J. R. Guy and D. von Bothmer also attributed to him a cup fragment in Amsterdam. J.-J. Maffre devoted to the artist an exclusive study and added to the list of his works two more fragmentary cups: Athens A 5310 and another one in Alicante. For the Painter of Louvre G 265 see ARV<sup>2</sup> 416–417; *Para* 373; *Add<sup>2</sup>* 234; J.-J. Maffre in S. C. Villavejuna (ed.), *Actes du colloque international de peinture grecque. Mélanges d'Épippi. Actes du Colloque international, École du Louvre, 26–27–28 Avril 1995* (1999) 195–203.

Our vase displays all the typical features of the Painter of Louvre G 265, as they have been described by Maffre: inexpressive faces with disproportionately big eyes, swollen lips and sharp jaws, stiff arms and summarily rendered pectoral area. A certain clumsiness of the artist may be detected in the rendering of the r. hand of the satyr that is not correctly sketched, giving the impression that he does not hold the *streptos*-cake but that it stands somehow behind his hand. In stance and build our satyr resembles strongly the one on the tondo of his cup in Athens A 5310 (Maffre, *op. cit.* 205, fig. 7) as well as that on side B of his cup in Vienna, University 53a (ARV<sup>2</sup> 416, 9; CVA Vienna, University pl. 12, 1). Comparable figure-types are also seen in the athletes on his fragmentary cup in Vienna, University 53c10-11 (ARV<sup>2</sup> 416, 1; CVA Vienna, University, pl. 18, 10–18). A satyr-child is shown riding on a mule on side A of his cup in Vienna, University 53a (ARV<sup>2</sup> 416, 9; CVA Vienna, University, pl. 12, 2). For the pose of the satyr-child on our vase, cf. the child on the chous in Athens, British School A

70 (*Athenian Potters and Painters. Catalogue of the Exhibit* [1994] 42–43, no. 30 [A. M. Niegorski]). Cf. also Philoctetes who is shown lying in a similar way on a psykter presented by R. Guy in F. Lissarrague – F. Thelamon (eds.), *Image et céramique grecque. Actes du Colloque de Rouen 25–26 Novembre 1982* (1983) 151.

Typical also of the Painter of Louvre G 265 are the similarly rendered rocks and rocky landscapes that appear on many of his vases: cf. selectively the outside of his name-piece in Paris (ARV<sup>2</sup> 416, 1; *Add<sup>2</sup>* 234; Maffre, *op. cit.* 204–205, figs. 3–6), the tondo and the outside of his cup in Cincinnati 1979.1 (ARV<sup>2</sup> 416, 2; *Add<sup>2</sup>* 234; C. Benson in E. Reeder [ed.], *Pandora. Women in Classical Greece* [1995] 395–396, no. 128), the outside of his cup in Athens A 5310 (Maffre, *op. cit.* 205, fig. 8), side B of his cup in Oxford (ARV<sup>2</sup> 416, 3; *Add<sup>2</sup>* 234; CVA Oxford 1, pl. 7, 2) and the tondo and the area below the handles of his cup in Vienna, University 53a (ARV<sup>2</sup> 416, 9; CVA Vienna, University, pls. 11, 5; 12, 1–2).

The stopped meanders that frame the panelled scene on our vase on top and below border also the tondi of his cups. Cf. particularly his cup in Providence 25.066 (ARV<sup>2</sup> 416, 4; CVA Providence 1, pl. 21, 1 a) and the fragment of a cup placed near him in Tübingen H/10 1214 (ARV<sup>2</sup> 417, 3; *Add<sup>2</sup>* 234; CVA Tübingen 5, pl. 6, 5).

For oinochoe type 3, commonly known as a chous, and its development in general see *Agora* XII, 60–63; J. R. Green, *BSA* 66 (1971) 189–228; *idem*, *BICS* 19 (1972) esp. 6–7; A. J. Clark, *Metromusj* 15 (1980) 35–51; *Agora* XXIII, 42. For its use and its iconography see G. van Hoorn, *Choes and Anthesteria* (1951); H. Rühfel, *Kinderleben im klassischen Athen* (1984) 125–174; Palaiokrassa in *Αρχαίοι Πρωτόκολλοι*, *op. cit.* esp. 565 ff.; R. Hamilton, *Choes and Anthesteria. Athenian Iconography and Ritual* (1992); O. Tzachou-Alexandri in *APP* 473–490; J. Neils in Neils – Oakley, *op. cit.* 145–149; 284–287.

Satyr-children made their appearance early in the 5<sup>th</sup> century B.C. For scenes with satyr-children and satyrs of different ages more recently see F. Lissarrague in P. Veyne – F. Lissarrague – F. Frontisi-Ducroux (eds.), *Les mystères du gynécée* (1998) 186–196; Isler-Kerényi, *Diomyos* 229; J. M. Padgett in *Centaurs' Smile* 36; Shapiro in Neils – Oakley, *op. cit.* 104–105. Representations of satyrs of different ages have been seen by many scholars as influenced by a

satyr-play: see selectively F. Brommer, *Satyrspiele. Bilder griechischer Vasen*<sup>2</sup> (1959); T. B. L. Webster, *Monuments Illustrating Tragedy and Satyr-play*<sup>2</sup> (1967); A. D. Trendall – T. B. L. Webster, *Illustrations of Greek Drama* (1971); A. Kossatz-Deissman, *Dramen des Aischylos auf westgriechischen Vasen* (1978); E. Simon in D. C. Kurtz – B. A. Sparkes (eds.), *The Eye of Greece. Studies in the Art of Athens* (1982) 123–148; E. Simon in B. Seidensticker (ed.), *Satyrspiel* (1989) 362–403; M. Tiverios in *Ἀγαθός Δαίμων. Mythes et cultes. Études d'iconographie en l'honneur de Lilly Kabil* (2000) 477–487; K. Kathariou, *To εργαστήριο του Ζωγράφου του Μελετήγρου και η εποχή του* (2002) *passim*. This may also be true for the scene on the oinochoe under discussion here.

### PLATE 78

1–2. See Plate 77, 1–3.

3–4 (and Plate 93, 7). Fig. 44. Oinochoe type 8C.

Karolos Politis Collection, 17.

Papadopoulou-Kanellopoulou, *Politis Collection* 75–76, no. 39, figs. 72–73; Marangou, *Pepragmena* 1, 56, pl. 48; Kavvadias, *Sabouroff Painter* 38, n. 72.

Ht., 9.9–10.1 cm; Diam. of mouth, 9.2 cm; Max. diam. of body, 9.7 cm; Diam. of foot, 7.9 cm.

Intact but missing splinters from the foot. Surface abraded and flaked off at places. Good glaze. No traces of added colours.

Flaring mouth, rounded on top. Continuous contour from lip to body, glazed inside. Outside, below the figure an uneven reserved line that fully encircles the body of the vase. At join of body to foot a fine incision. Foot glazed inside and out. Resting surface reserved. Underside reserved with a black dot within a larger concentric line. Vertical loop handle segmental in section set just below the lip. Back and sides of handle glazed.

A satyr stepping forward on his l. foot bends slightly at the waist in order to use the pick-axe he holds in both hands that is depicted pinned to the ground.

Preliminary drawing. Relief contour only for upper part of the r. arm. Dilute glaze: loose locks of hair, lower part of beard. Golden dilute glaze: interior anatomical details.

Graffito: on top of the handle close to the lip is incised a letter M.

Painter of Louvre CA 1694 [Kathariou]. About 460 B.C.

For the Painter of Louvre CA 1694, a follower of Douris, see ARV<sup>2</sup> 786–787; 804; *Pava* 418; *Add<sup>2</sup>* 289. Apart from his name-vase, a skyphos in Paris, Beazley attributed to his hand also a squat lekythos and four oinochoai (three of these of type 8C). Later on, Robert Guy (see J. R. Guy, *The Late Manner and Early Classical Followers of Douris* [Diss. Oxford, 1982] 109–115) added to the list of his works the following vases: the skyphos-fragment from the Athenian Acropolis 484 (ARV<sup>2</sup> 804, 64); the stemless cup Leipzig T 506 (ARV<sup>2</sup> 782, 11; Guy, *op. cit.*, pl. 117 a); the fragmentary stemless Agora P 19880 (ARV<sup>2</sup> 803, 61; Guy, *op. cit.*, pl. 117 b); a lekythos of standard shape on loan to Basel from an American private collection (K. Scheffold, *AntK* 19 [1976] 71–78, pl. 15; *LIMC* I [1981] 329 *s.v.* Aias I no. 105, pl. 246 [O. Toucheffeu]; Guy, *op. cit.*, pl. 119 a); a second lekythos once in the Basel Market (*MuM* 51 [1975] pl. 42, no. 162; Guy, *op. cit.*, pl. 119 b); a squat lekythos in Villa Giulia (ARV<sup>2</sup> 802, 82; Guy, *op. cit.*, pl. 119 c); an oinochoe type 7 in a German private collection (K. Schauenburg, *AM* 90 [1975] 97–121, pl. 25) and the oinochoe type 8C Athens 1494 (Guy, *op. cit.*, pl. 120 c). Newly ascribed to him is also the type 8B oinochoe P. Getty 86.AE.241: R. T. Neer, *CVA Malibu* 7, 44–45, text to pls. 368; 370, 7–8.

The working activity of the Painter of Louvre CA 1694 is placed by Beazley “close to the earlier phase of the Euaion Painter” (ARV<sup>2</sup> 786). Following Guy’s criteria, who divided his works into earlier and later, the Goulandris oinochoe should be counted among his very late works, together with the oinochoe type 8C in Athens: on both these vases the style of his drawing is looser in comparison to the earlier examples in the series, the features of his figures coarser and their contours entirely free of relief line. In stance and build our satyr resembles strongly the athlete scraping on his stemless cup in Leipzig and the jumper on his oinochoe in Malibu.

In form and size, our example compares best to his oinochoe in Boston: ARV<sup>2</sup> 787, 5; L. D. Caskey, *Geometry of Greek Vases* (1922) 146. On oinochoe type 8C see J. R. Green, *BICS* 19 (1972) esp. 8; *Agora* XII,



### PLATE 79

1–4. Lekythos.

N. P. Goulandris Collection, 380.

Marangou, *Benaki Exhibition* 292, no. 163; Marangou, *Goulandris Collection*<sup>1</sup> 104, no. 146; Marangou, *Goulandris Collection*<sup>2</sup> 105, no. 146.

Ht. (pres.), 13.7 cm; Diam. of shoulder, 7.3 cm; Diam. of foot, 4.8 cm.

Mended. Missing small parts of the body which are restored and repainted, whereas mouth, neck and handle still missing. Surface partly damaged and flaked off. Glaze unevenly applied and misfired brown to brownish red at places; the space on top of Nike’s sakkos and her wings is left without glaze. Additions in white.

Mouth, handle and greatest part of neck lost. At the join of neck to shoulder a fine ridge. Shoulder decorated with a band of debased unenclosed tongues on top followed by a band of four palmettes: three palmettes connected to each other by tendrils (with

71–72; B. A. Sparkes, *JHS* 95 (1975) 128–129; K. Schauenburg in W. G. Moon (ed.), *Ancient Greek Art and Iconography* (1983) 259; 261, fig. 17.4; 277, n. 7; A. Lezzi-Hafter, *Der Eretria-Maler* (1988) 298–299, n. 588.

Satyrs are undoubtedly the artist’s favourite subject and are shown as musicians, komasts or athletes on his vases. For scenes with satyrs as athletes and their interpretation see E. Simon in D. C. Kurtz – B. A. Sparkes (eds.), *The Eye of Greece. Studies in the Art of Athens* (1982) 123–148, esp. 129 ff.; M. Steinhart, *Die Kunst der Nachahmung. Darstellungen mimetischer Vorführungen in der griechischen Bildkunst archaischer und klassischer Zeit* (2004) 107–108. For the influence of satyr-plays on vase-paintings, cf. also above, text to Pl. 77, 1–3. For the imagery of satyrs in general see more recently J. M. Padgett in B. Cohen (ed.), *Not the Classical Ideal. Athens and the Construction of the Other in Greek Art* (2000) 43–70; *idem* in *Centaur’s Smile* 27–46.

For vases with marks on the handle regarded by Johnston as of commercial nature see Johnston, *Trademarks* 178, nos. 36–47. For isolated *mu* cf. Johnston, *Trademarks* 39; 98–99 (Type 13B); 196–197. See also E. Bahr, *CVA Tübingen* 4, 58–62, text to pls. 25–26.

ΑΘΗΝΑΙΩΝ

the central one reversed) and another one on the far l. unattached. Cylindrical body. Figure-scene framed by a reserved line on top and below running around the back of the vase as well. Lower part of body glazed. Disc foot glazed on top with reserved side and underside. Flat resting surface with a recession underneath. Applied red wash on all reserved areas.

Nike. She stands in profile to the r. before an altar. She wears a pleated chiton, a himation, a sakkos and earrings, and holds a wreath in her outstretched hands.

No preliminary drawing. Relief contour only for face and neck. Dark dilute glaze: for interior of wings. White: for the wreath.

Aischines Painter [Kathariou]. About 460 B.C.

The Aischines Painter worked together with the Tymbos Painter in the same workshop decorating lekythoi as well as vases of several other shapes. The lekythoi he painted are more often red-figure than white-ground, whereas his choice of shape and iconography has more in common with the Karlsruhe Painter than with the Tymbos Painter. For the Aischines Painter see ARV<sup>2</sup> 709–723; 1667–1668 and 1706; *Pava* 408–410; 515; *Add<sup>2</sup>* 281–282; Wehgartner, *AWK* 108 f.; 122 f.

Our example is of secondary type and belongs to Beazley’s ATL Class. For the ATL Class in general see ARV<sup>2</sup> 675; 709; Kurtz, *AWL* 9; 82–83. In terms of shape, size and ornament (palmettes on the shoulder and a reserved line on top of the figure-scene) it compares best to the lekythos Nantes, Mus. Dobrée 903.644; *Vases en voyage de la Grèce à l’Étrurie, 23 Janvier 2004 à fin Avril 2007* (2004) 189, no. 172 (M. H. Santrot). Also comparable in shape but with a key-pattern above the figure-scene are the following: Baltimore 48.255 (ARV<sup>2</sup> 712, 93; *CVA Baltimore* 1, pls. 35, 1–2; 37, 3); Berlin 1985. 23 (*CVA Berlin* 8, pl. 3, 2–3. 5–6), Moscow II 1b 386 (*CVA Moscow* 4, pl. 31, 1–2), Tübingen S.699 (*CVA Tübingen* 5, pl. 38, 1–4) and Yamato Bunkakan Museum 35 (*CVA Japanische Sammlungen* 2, pl. 61, 5–7).

Kurtz, *AWL* 82 discussing the shoulder ornament of the ATL lekythoi refers to five palmettes: for such examples painted by the Aischines Painter see selectively *CVA Mainz* 2, pl. 15, 3 (ARV<sup>2</sup> 714, 169); *CVA Tübingen* 5, pl. 38, 1 (ARV<sup>2</sup> 709, 10); *CVA Vibo Valentia* 1, pl. 25, 3; *CVA Winchester*, pl. 9, 9 (ARV<sup>2</sup> 713, 137). For examples decorated with four palmettes

on the shoulder, as ours, cf. CVA Baltimore 1, pl. 37, 3 (ARV<sup>2</sup> 712, 93); CVA Basel 3, pl. 34, 3 (ARV<sup>2</sup> 712, 78); CVA Berlin 8, pl. 3, 2; CVA Gotha 2, pl. 64, 6 (ARV<sup>2</sup> 719, 13); CVA Japanische Sammlungen 2, pl. 61, 7; CVA Tübingen 5, pl. 25, 6 (ARV<sup>2</sup> 716, 209); CVA Zürich, pl. 24, 7; *Banco di Sicilia* II, 168, E50; 169, E51 (ARV<sup>2</sup> 1667, 77 bis); *Vases en voyage*, loc. cit.

A Nike flying, moving or standing was a very popular subject on vases by the Aischines Painter or in his manner: see ARV<sup>2</sup> 709, 1–20; 717, 228–229, 233, 235; 718, 236; 719, 13–14; 721, 2; *Para* 409, 9 bis. 17 bis. 19 bis; 410, 14 bis. Particularly close to the Nike on the Goulandris lekythos in terms of style, posture and gesture are those depicted on the following vases: Marburg 1749 (ARV<sup>2</sup> 709, 9; photo at the Beazley Archive) and Altenburg 302 (ARV<sup>2</sup> 709, 13; CVA Altenburg 2, pl. 74, 4–5).

For representations of Nikai at an altar see Kavvadias, *Sabouroff Painter* 102–103. On Nikai in general see F. W. Hamdorf, *Griechische Kultpersonifikationen der vorhellenistischen Zeit* (1964) 58–64; C. Isler-Kerenyi, *Nike. Der Typus der laufenden Flügel-frau in archaischer Zeit* (1969); A. Gulaki, *Klassische und klassizistische Nike-darstellungen* (1981); *LIMC* VI (1992) 850–904 s.v. Nike (A. Moustaka – A. Goulaki-Voutira – U. Grote); C. Thöne, *Ikongraphische Studien zu Nike im 5. Jahrhundert v. Chr. Untersuchungen zur Wirkungsweise und Wesensart* (1999). For a selection of relevant representations on lekythoi see *Banco di Sicilia* I, colour fold VI.

5–8. Fig. 45. Lekythos.

N. P. Goulandris Collection, 262.

Marangou, *Benaki Exhibition* 293, no. 164; Marangou, *Goulandris Collection*<sup>1</sup> 104, no. 144; Marangou, *Goulandris Collection*<sup>2</sup> 105, no. 144; Ferrari, *Figures of Speech* 224.

Ht., 17 cm; Diam. of mouth, 3.7 cm; Diam. of shoulder, 5.9 cm; Diam. of foot, 4 cm.

Mended. Surface partly damaged with some chips and flakes. Good glaze hastily applied and misfired brown at places. No traces of added colours.

Calyx-mouth, glazed inside and out but reserved on top. Neck reserved. Shoulder decorated with a degenerate tongue and a ray-band. Above the figure-scene a key-band framed by double glaze lines on top and below. A simple reserved band below the scene,

which continues at the back of the vase as well. Disc foot glazed on sloping top, with reserved side and underside. Flat resting surface with a recession underneath. Strap-handle glazed on the outside only.

A female figure standing in profile to the r. in front of a kalathos. She wears a pleated chiton, a himation, a fillet and earrings. She holds out a fillet in both hands. A sash is shown suspended in the field.

No preliminary drawing. Relief contour for face, neck and top of the r. arm. Dilute glaze: pleats of chiton, border of himation and details on kalathos.

Beth Pelet Painter [Kathariou]. About 460 B.C.

The Beth Pelet Painter, thus named after the provenience of the lekythos Oxford 1930.550 (ARV<sup>2</sup> 729, 4), is related to both the Aischines Painter and the Tymbos Painter. He decorated mainly lekythoi (all Class ATL) as well as a few vases of other shapes, namely alabastra and a squat lekythos. For the painter see ARV<sup>2</sup> 728–729, 1–23; 1668; 1706; *Para* 411; *Add*<sup>2</sup> 283; J. J. Maffre, *BCH* 96 (1972) 56–58, no. 99 (ARV<sup>2</sup> 729, 7); *Agora* XXX, 46; 260, pl. 88, no. 865.

The Goulandris lekythos belongs to the ATL Class: for lekythoi of this Class see above, nos. 11, 79, 1–4. In shape and ornament it can be compared to the earliest 03277 (*Para* 411; CVA Bucarest, pl. 33, 9), Kiel B 49 (CVA Kiel 1, pl. 41, 7–8), Washington 466349 (S. J. Schwarz, *Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C.* [1996] pl. 51) and two examples in Palermo (*Banco di Sicilia* II, 170, nos. E54 – E55).

A figure standing or seated, holding out a fillet was a particularly popular subject with the Beth Pelet Painter. Stylistically, the female figure on the Goulandris lekythos compares best to the one depicted on his lekythos in Athens, École Française V. 79 (ARV<sup>2</sup> 729, 7; Maffre, loc. cit.): cf. the facial features, the rendering of the chiton on the upraised r. arm and the hands. For similarly rendered hands cf. Athens P 21266 (ARV<sup>2</sup> 729, 9; *Agora* XXX, pl. 88, no. 865). For the border of the himation cf. Washington, loc. cit. For the dotted sash suspended in the field cf. Kiel B 49 (CVA Kiel 1, loc. cit.) and New York 41.162.67 (ARV<sup>2</sup> 729, 23; CVA Gallatin, pl. 25, 4). Cf. also the dotted bands on Nike's wings and clothing and on the female's head-gear on the lekythos Gela N 111/B (ARV<sup>2</sup> 728, 2; *Add*<sup>2</sup> 283; CVA Gela 3, pl. 40, 1, 5).

It is not easy to determine the identity of the engaged figures in such scenes and to decide whether they are housewives or hetairai. On this subject see more recently C. Weiss, CVA Karlsruhe 3, 82–83, text to pls. 41, 5–7, 8–9; 42, 1, 2; Kavvadias, *Sabouroff Painter* 119–120; Ferrari, *Figures of Speech*, esp. 29–30; Lewis, *Athenian Woman* 62–65.

On the kalathos and its meaning more specifically see E. C. Keuls in W. G. Moon (ed.), *Ancient Greek Art and Iconography* (1983) 209–230, esp. 221 ff.; F. Lissarrague in E. Reeder (ed.), *Pandora. Women in Classical Greece* (1995) 91–101; Lewis, *Athenian Woman* 49; 137; 178; 188.

## PLATE 80

1–4. Fig. 46. Lekythos.

N. P. Goulandris Collection, 385.

Marangou, *Benaki Exhibition* 291, no. 162; Marangou, *Goulandris Collection*<sup>1</sup> 104, no. 145; Marangou, *Goulandris Collection*<sup>2</sup> 105, no. 145.

Ht., 20.8 cm; Diam. of mouth, 3.6 cm; Diam. of shoulder, 7.0 cm; Diam. of foot, 5 cm. Mended. Fragmentary. Surface destroyed in joints. Good glaze, flaked off at places. Additions in white (faded).

Shallow, rather straight-sided mouth, reserved and slightly sloping down on top. Neck reserved. Shoulder decorated with debased tongue and a ray band. The picture scene is framed by a rightward running key band on top (that does not encircle fully the body of the vase) and a simple reserved line below. Lower part of body glazed with a groove at its join to foot. Disc foot glazed on top; its side has a concave profile and is reserved on its upper half and glazed on its lower part. Underside left in reserve. Strap-handle glazed on the outside only.

A male stands in profile to the l. holding a staff in his outstretched r. hand. He is wrapped in his himation leaving his r. shoulder exposed. A Doric column behind him denotes an architectural setting.

Preliminary drawing. No relief contour. Dilute glaze: border of himation. White: wreath on man's head.

Carlsruhe Painter [Kathariou]. About 460 B.C.

The Carlsruhe Painter, whose name-piece is the pelike Carlsruhe 206 (ARV<sup>2</sup> 735, 111), started working in the

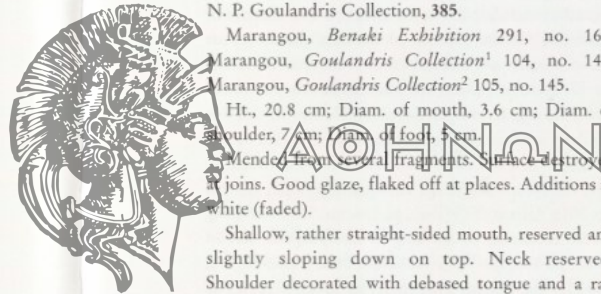
red-figure technique on vases of many different shapes, including a considerable number of cups and stemless cups. For the Carlsruhe Painter see ARV<sup>2</sup> 730–739; 740; 741; 1668; *Para* 403; 411–412; 515; *Add*<sup>2</sup> 283; Wehgartner, *AWK* 25. 50. 102. 148. 164 f.; G. Neumann – I. Wehgartner, *WürlzJbAltWiss* 15 (1989) 223–231; C. Weiss, CVA Karlsruhe 3, 81–82, text to pls. 41, 5–7, 8–9; 42, 1, 2; Robertson, *Vase-painting* 173; 178; S. I. Rotroff – J. H. Oakley, *Debris from a Public Dining Place in the Athenian Agora, Hesperia* Suppl. 25 (1992) 88, pl. 33, nos. 97–98; M. Lehner et al., *Griechische und italische Vasen aus der Sammlung des Instituts für Klassische Archäologie der Karl-Franzens-Universität Graz* (1993) 54–55, fig. 43, no. 29 (G. Schwarz).

The lekythoi he painted are mainly of Class CL but there are also a few BL's. For the lekythoi of Class CL in general see ARV<sup>2</sup> 676; 1665; *Para* 405; Kurtz, *AWL* 84. For parallels to our example in terms of shape and ornament cf. the following lekythoi by him: Berlin 1989.2 (ARV<sup>2</sup> 733, 76; CVA Berlin 8, pl. 4, 1–4), Mainz 18 (ARV<sup>2</sup> 734, 80; CVA Mainz 2, pl. 14, 3–5) and Tübingen 7358 (ARV<sup>2</sup> 734, 83; CVA Tübingen 5, pl. 39, 4–6).

The attribution of our lekythos to the Carlsruhe Painter is based on its shape, style of drawing, subject and secondary details, such as the staff and the column. For another youth with hair and facial features similarly delineated, cf. Mainz 18, loc. cit. A similarly rendered column supports the pattern band on Oxford 1916.15 (ARV<sup>2</sup> 733, 71; CVA Oxford 1, pl. 38, 1).

A youth leaning on a staff is a common subject on lekythoi by the Carlsruhe Painter (see ARV<sup>2</sup> 733, 73–734, 82 bis) and can be understood as an excerpt from a courtship scene, as has been proposed for the lekythos Berlin 1989.2 (see Neumann – Wehgartner, loc. cit.). For analogous figures of youths grouped with hetairai in multifigured courtship scenes cf. selectively his following works: Gotha 64 (ARV<sup>2</sup> 736, 119; photo at the Beazley Archive) and Florence PD 422 (ARV<sup>2</sup> 738, 148; CVA Florence, pls. 104; 116, 22).

On courtship scenes see more recently Ferrari, *Figures of Speech* 30–31; Lewis, *Athenian Woman* 185 ff. For a detailed discussion on the Doric column which is the most frequently represented architectural element on Greek vase-paintings see P. E. Oliver-Smith, *Architectural Elements on Greek Vases before 400*



B.C. (Diss. New York, 1969) 33–74; 75–109 (nos. 1–325). According to her (Oliver-Smith, *op. cit.* 17–18, n. 33), the slim proportions of an illustrated column may be taken as an indication of its material (timber) and this is also the case here.

5–8. Fig. 47. Lekythos.

Karolos Politis Collection, 105.

Papadopoulou-Kanellopoulou, *Politis Collection* 75, no. 38 fig. 71 (recalls the Wedding Painter); Marangou, *Pepragmena* 1, 57, pl. 49.

Ht., 17.4–17.6 cm; Diam. of mouth, 3.6 cm; Diam. of shoulder, 5.9 cm; Diam. of foot, 4. cm.

Mended. Surface chipped off, mostly on mouth, foot and at the back. Lustrous glaze. No traces of added colours.

Calyx mouth, glazed inside and out but reserved on top. Neck and shoulder reserved. Shoulder decorated with a degenerate tongue and a ray band. Above the figure-scene a band of S's framed by double glaze lines on top and below. A simple reserved band below the scene which continues at the back of the vase. Disc foot, glazed on top, with reserved side and underside. Flat resting surface with a recession underneath. Strap-handle glazed on the outside only.

A female figure is shown in profile moving briskly to the r. towards a kalathos. She wears a pleated chiton and himation and her hair is tied up. The object she is holding in her outstretched hands is not visible.

Preliminary drawing. No relief contour. Golden dilute glaze: pleats of her chiton and lines on kalathos. Dark dilute glaze: eye-pupil, border of himation and dots on kalathos.

Sabouroff Painter [Kathariou]. About 460 B.C.

The Sabouroff Painter, thus named after the former owner of a nuptial lebes in Berlin, the Russian Count Sabouroff, started working in the red-figure technique on vases of different shapes but his later and finest work is white-ground. For the painter see *ARV*<sup>2</sup> 837–851; 1672; 1703; 1707; *Para* 423–424; 516; *Add*<sup>2</sup> 295–297; Kurtz, *AWL* 34–37; J. M. Hemelrijk, *BABesch* 50 (1975) 30–32; K. Roth-Rubi, *HASB* 1 (1975) 11–20; J. Euwe, *BABesch* 64 (1989) 129–133; M. Lehner et al., *Griechische und italische Vasen aus der Sammlung des Instituts für Klassische Archäologie der Karl-Franzens-Universität Graz* (1993) 50–52, figs.

39, 41, no. 27 (G. Schwarz); Oakley, *Achilles Painter* 105–106; Kavvadias, *Sabouroff Painter*; Oakley, *Picturing Death, passim*; Wiel-Marin, *Adria* 304 f., no. 1203; 422–423, no. 1597.

His working activity is dated from about 470/465 B.C. to 430 B.C.: see more recently Kavvadias, *Sabouroff Painter* 167–172; Oakley, *op. cit.* 15–16. He started working under the influence of the Brygos Painter, the Pentesilea Painter and Douris; in his middle period for a time he worked together with the Achilles Painter in the same workshop, whereas the lekythoi of the secondary ATL type that he painted reveal his contact with the Aischines and the Tymbos Painters' workshop.

Characteristic for the attribution of the Goulandrís lekythos to the Sabouroff Painter are the style of drawing (the figure's facial features, her hands and the rendering of her drapery), posture and gesture, and secondary details, such as the kalathos. The absence of relief line for the contour of the face speaks for its classification in the middle period of the artist's activity: for his style in general see Hemelrijk, *loc. cit.*; Roth-Rubi, *loc. cit.*; Kavvadias, *Sabouroff Painter* 25–36. For similar rendered heads see *Selected Papers* Harvard 60.336 (*ibid.*, pl. 136, no. 200), Amsterdam B11037 (*ibid.*, pl. 191, no. 305), Metaponto, Antiquarium (*ibid.*, pl. 189, no. 301), Athens 1519 (*ibid.*, pl. 194, no. 312). Referring to the rendering of the ear, cf. Los Angeles 50.8.24 (*ibid.*, pl. 100, no. 139), Honolulu 2892 (*ibid.*, pl. 112, no. 159) and Athens 1926 (*ibid.*, pl. 137, no. 201). For the woman's figure-type, cf. Berlin F 2405 (*ibid.*, pls. 66–67, no. 74), Amsterdam L 1002 (*ibid.*, pl. 95, no. 131) and Stockholm A 25 (*ibid.*, pl. 98, no. 134).

The lekythoi painted by the Sabouroff Painter are standard cylinders and of the secondary PL and ATL types. His ATL red-figure lekythoi are the following: Athens 1509 (Kavvadias, *Sabouroff Painter*, no. 167), Elis 6 (*ibid.*, no. 311), Athens 1519 (*ibid.*, pl. 194, no. 312), and Athens 1520 (*ibid.*, pl. 194, no. 313). There are also two white-ground lekythoi by his hand, Harvard 60.336 (*ibid.*, pl. 136, no. 200) and Athens A15016 (*City Beneath the City* 251, no. 231 [G. Kavvadias]) as well as a few other lekythoi near ATL, both red-figure and white-ground. In terms of shape and size our example compares best to Harvard 60.336 (*loc. cit.*) and Athens A15016 (*loc. cit.*).

S's do not appear on other vases by the Sabouroff Painter but resemble strongly the Z pattern that is



found on his lekythoi Athens 1509 and Harvard 60.336: see Kavvadias, *Sabouroff Painter* 66, 71 (pattern F42). We only know a few other lekythoi decorated with this rare motif: one by the Aischines Painter (*ARV*<sup>2</sup> 712, 97; photo at the Beazley Archive), another one assigned to him (CVA Vibo Valentia 1, pl. 27, 1), one in his manner (*ARV*<sup>2</sup> 721, 2; CVA Copenhagen 4, pl. 165, 4), two by the Comacchio Painter (*ARV*<sup>2</sup> 958, 68; *Agora* XXX, pl. 88, no. 875 and *ARV*<sup>2</sup> 958, 69; E. Langlotz, *Griechische Vasen in Würzburg* [1932] pl. 205, no. 553), who worked in the Pentesilea workshop, and two by the Euboean Berne Painter (*ARV*<sup>2</sup> 1246; K. Gex-Morgenthaler, *AntK* 29 [1986] pl. 22, 4 and *ARV*<sup>2</sup> 1196, 2; Gex-Morgenthaler, *op. cit.*, pl. 22, 2). Noteworthy here is also a third lekythos by the Berne Painter (*ARV*<sup>2</sup> 1196, 5; Gex-Morgenthaler, *op. cit.*, pl. 21, 1), on which S's appear as a decorative motif on the illustrated basket.

As indicated by the position of the figure's hands, she was holding either a fillet or a wreath (originally painted in white and now lost). On this subject see the discussion above, text to Pl. 79, 5–8.

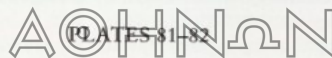


Fig. 48. Lekythos.

Karolos Politis Collection, 62.

Papadopoulou-Kanellopoulou, *Politis Collection* 19 (colour ill. 1); 76–77, no. 40, figs. 74–75 (Phiale Painter); *LIMC* V (1990) 326 s.v. Hermes no. 470, pl. 240 (G. Siebert) (evokes the style of the Phiale Painter); Marangou, *Pepragmena* 1, 56; *LIMC* VII (1994) 786 s.v. Sisyphos I no. 43, pl. 567 (J. H. Oakley); Oakley, *Achilles Painter* 74, n. 15; 164, no. L 18; 183; *Museum of Cycladic Art* 119 (colour ill.) (Phiale Painter).

Ht., 42.2–42.3 cm; Diam. of mouth, 7.6 cm; Diam. of shoulder, 12.2 cm; Diam. of foot, 8.2 cm.

Mouth and neck broken and reattached. Surface well preserved. Lustrous glaze, misfired oily green and flaked off at places. Additions in red.

Standard, full-size cylindrical lekythos. Calyx mouth, glazed inside and outside but reserved on top. At join of mouth to neck a notch, and of neck to shoulder an offset. Reserved shoulder decorated with a dotted egg pattern on top and silhouette palmettes below. There is a configuration of three palmettes (a

central pendent palmette between two others facing handle) connected to each other by tendrils with dots in the interstices. The figure-scene is framed by a band of three leftward running stopped meanders alternating with single saltire squares on top and a band with a rightward running key pattern below. Neither band continues at the back of the vase. At join of body to foot a shallow fillet set off by incised lines on top and below. Disc foot (with a groove on the upper edge of its side) glazed on top, with reserved side and underside. Glazed, strap-handle. There is a small firing hole on the back of the body, indicating that this lekythos has a false interior.

Hermes clad in a chlamys and a petasos and holding his *kerykeion* in his outstretched r. hand is depicted standing to the r. The god addresses a bearded male figure; the latter, who is seated on a rock, is shown with a himation draped over his lower body and holding a staff in his r. hand.

Considerable preliminary drawing: it is worth mentioning that the figure of the seated male was initially drawn closer to the centre of the front side with his r. hand set below the central palmette at the height of Hermes' *kerykeion*. No relief contour. Golden dilute glaze: interior anatomical details. Red: on the rock and on the string of Hermes' petasos.

Achilles Painter's workshop; loosely connected with the Achilles Painter [Oakley]. About 440 B.C.

For the Achilles Painter, thus named after the subject of a type B amphora in the Vatican, see *ARV*<sup>2</sup> 986–1010; 1661; 1676–1677; 1708; *Para* 177; 345; 437–439; 448; 516; *Add*<sup>2</sup> 106; 311–313; Kurtz, *AWL* 41–48; 50–52; R. Olmos Romera, *AEspA* 49 (1976) 9–38; C. Isler-Kerényi, *NumAntCl* 8 (1979) 11–35; I. Wehgartner, *Ein Grabbild des Achilleusmalers, BWPr* 129 (1985); D. C. Kurtz in J.-P. Descoeudres (ed.), *EYMOYΣΙΑ. Ceramic and Iconographic Studies in Honour of Alexander Cambitoglou* (1990) 105–112; Oakley, *Phiale Painter* 58–63; M. Prange, *AntK* 35 (1992) 3–17; Robertson, *Vase-painting* 193–208 and *passim*; Oakley, *Achilles Painter*; O. E. Tzachou-Alexandri, *Λευκές λήκυθοι του Ζωγράφου του Αχιλλέως στο Εθνικό Αρχαιολογικό Μουσείο* (1998). For works by the Achilles Painter see more recently G. Giudice, *Il tornio, la nave e le terre lontane* (2007) 30–38, nos. 3–19 and *passim*.

The standard, cylindrical lekythos was the most commonly decorated shape by the Achilles Painter: for this shape in general see Oakley, *Phiale Painter* 52–54; Oakley, *Achilles Painter* 73–78. Referring to the Politis lekythos more specifically, it has been classified with those loosely connected with the Achilles Painter, which were made in the Achilles Painter's/Phiale Painter's workshop by minor unidentified painters. It was potted by the most prolific potter in this workshop, the so-called A Potter: for the characteristics of this potter's work see Oakley, *Achilles Painter* 73–74, figs. 1–4.

Many other lekythoi by this workshop, both red-figure and white-ground, have false bottoms, as ours: see Oakley, *Phiale Painter* 52, n. 354; Oakley, *Achilles Painter* 73, n. 2. For lekythoi with false bottoms in general see Haspels, *ABL* 176; K. Wallenstein, *AA* 1972, 458–474, esp. 472 f., n. 101; Kurtz, *AWL* 86 f., n. 11; Wehgartner, *op. cit.* 22 f.; 39, n. 61; T. Schreiber, *Athenian Vase Construction. A Potter's Analysis* (1999) 178–183; Kavvadias, *Sabouroff Painter* 51–54.

The ornamental patterns on the Politis lekythos are shared by the Achilles Painter, as one would expect: egg pattern on the reserved shoulder with palmettes of Kurtz's type IIB below, groups of stopped meanders alternating with groups of saltire squares on top of the figure-scene and a running key pattern below it. See the discussion by Kurtz, *AWL* 43 f.; 47 f.; Oakley, *Achilles Painter* 76–77; 176–182.

For the figure-type of Hermes cf. selectively the following vases by the Achilles Painter: London, Victoria and Albert C 2491.1910 (*ARV*<sup>2</sup> 1000, 191; Oakley, *Achilles Painter*, pl. 135 A, no. 259) and Athens, Kanellopoulos 725 (*ibid.*, pl. 139 C, no. 270). Cf. also Copenhagen 13406 (*ARV*<sup>2</sup> 990, 47; *ibid.*, pl. 29 B, no. 61) and London E 523 (*ARV*<sup>2</sup> 992, 76; *ibid.*, pl. 68 C, no. 104). As for the seated figure on his r., we could find no close parallel in works by the Achilles Painter's workshop; roughly comparable is Delos B 7263 (*ARV*<sup>2</sup> 1019, 81; Oakley, *Phiale Painter*, pl. 63 C, no. 81).

Referring to the figure-scene illustrated on the Politis lekythos, it has been suggested that the seated figure can be either Sisyphos or Paris. A possible interpretation of this figure as that of a god (e.g. Zeus) or a king can not be ruled out. For the figure-type of Zeus shown seated on an imaginary rock to the l., cf. e.g. side A of an Apulian red-figure vase by the Iliupersis Painter in Ruvo (*RVAp* 1, 202, 91; *LIMC*

VIII [1997] 340 s.v. Zeus no. 198, pl. 228 [I. Leventi]). For analogous representations of Zeus shown holding a knotted stick instead of a sceptre, as on our lekythos, cf. the examples noted by N. Yalouris in *Kanon. Festschrift Ernst Berger zum 60. Geburtstag am 26. Februar 1988 gewidmet* (1988) 351–354. For representations of a seated god (shown holding a sceptre or a spear) and Hermes see H. Mommsen, *Der Affecter* (1975) 64–68. For the subjects preferred by the Achilles Painter and the Phiale Painter in general see Oakley, *Achilles Painter* 32–72; *idem*, *Phiale Painter* 17–46.

### PLATE 83

1–5. Fig. 49. Squat lekythos.

N. P. Goulandris Collection, 27.

Marangou, *Benaki Exhibition* 314, no. 185; Marangou, *Goulandris Collection*<sup>1</sup> 114, no. 164 (recalls the Shuwalow Painter); Marangou, *Goulandris Collection*<sup>2</sup> 115, no. 164; V. Sabetai, *CVA Thebes* 1, 35, text to pl. 23; N. Kunisch, *CVA Bochum* 2, 62, text to pl. 66, 4–5. *AKAHMIA* (44), 168 cm; Diam. of mouth, 7.2 cm; Max. diam. of body, 10 cm; Diam. of foot, 7.8–8.0 cm.

Mended from several fragments but missing small parts, which are restored. A few chips and flakes all around. Dull glaze unevenly applied, misfired oily grey at places. No added colours.

Shallow calyx mouth, glazed inside and out but reserved on its flat top. Short neck offset from body, glazed at its upper part and decorated at its lower part with a degenerate tongue pattern with two uneven reserved lines on top. Egg pattern below the figure-scene running between double glaze lines; it does not continue around the back of the vase. Flaring foot with one, partly two shallow grooves on its reserved side; the underside also in reserve. Glazed handle. The area below the handle has no palmette decoration but is fully glazed.

A female figure is shown seated on an ivy-wreathed rock looking to the l. Her l. hand is leaning on the rock, whereas her r. arm is resting on her r. thigh. She is wearing a belted peplos with overfold and earrings. On the l., another female figure wearing a chiton, a himation and earrings is shown standing to l. with her head turned back towards the seated one. An upright



spiral tendril ending in a single leaf springs up from the ground between them. Both rock and floral denote an open-air setting. A strip of cloth is shown suspended above it.

Preliminary drawing. No relief contour. Dilute glaze: borders of the garment, the dotted pattern on the suspended strip of cloth.

In the tradition of the Eretria Painter [Lezzi-Hafter]. 425–420 B.C.

On squat lekythoi see W. Rudolph, *Die Bauchlekythos. Ein Beitrag zur Formgeschichte der attischen Keramik des 5. Jahrhunderts* (Diss. Göttingen, 1971); C. Campenon, *La céramique attique à figures rouges autour de 400 avant J.C. Les principales formes, évolution et production* (1994) 88–94. For the squat lekythoi produced in the workshop of the Eretria Painter more specifically see A. Lezzi-Hafter, *Der Eretria-Maler* (1988) 210 ff. In terms of shape and size our specimen resembles lekythoi classified by Lezzi-Hafter to her so-called "Gattung von Boston 25.48", particularly New York 75.2.8 (Lezzi-Hafter, *op. cit.* 214, fig. 72 a). Cf. also Louvre CA 3243 (Lezzi-Hafter, *op. cit.* 226, n. 31); Berlin F 2476 (Rudolph, *op. cit.* 46, n. 20); Lezzi-Hafter, *op. cit.* 211, n. 37) and London E 648 (Rudolph, *op. cit.* 34, no. 2, pl. 4; Lezzi-Hafter, *op. cit.* 211, n. 327). Comparable in shape, size and ornament is also a lekythos in Japan (*CVA Japanische Sammlungen* 1, 17–18, text to pl. 16, 2–3) that is attributed to the Well Painter.

For the figure-type of the standing female, cf. selectively the pelike Naples Sp 2138 (*ARV*<sup>2</sup> 1250, 31; Lezzi-Hafter, *op. cit.*, pl. 180 a, no. 272) by the Eretria Painter and the pelike Warsaw 147219 (*ARV*<sup>2</sup> 1688; Lezzi-Hafter, *op. cit.*, pl. 108, no. 166) by the Kalliope Painter. For the figure-type of the seated female cf. those on the squat lekythos once Berlin F 2471 (*ARV*<sup>2</sup> 1247, 1; Lezzi-Hafter, *op. cit.*, pls. 144–145, no. 234) by the Eretria Painter.

As for the ivy-wreathed rock, on which the female figure on the r. is shown seated, this is totally different from the elaborate ones that appear on vases by the Eretria Painter: see e.g. Basel BS 407 (*ARV*<sup>2</sup> 1688; Lezzi-Hafter, *op. cit.*, pl. 134, no. 212) and St. Petersburg Π.1872.15 (*ARV*<sup>2</sup> 1249, 16; Lezzi-Hafter, *op. cit.*, pl. 140, no. 227). Worth mentioning here is the squat lekythos Michigan, University 4794 (*CVA Michigan* 1, 31–32, text to pl. 16, 1 a–b): not only the

figure-types of the two figures depicted on it are very similar to ours but also the ivy-wreathed rock. W. van Ingen referring to it (*CVA Michigan* 1, *loc. cit.*) notes that it is "contemporary with and not far from the work of the Eretria Painter" and that this attribution has been confirmed by Professor Beazley. Although it is tempting to assign it to the hand of the artist who painted our vase, the fact that its surface is extensively damaged and the figures partly faded, prohibits us from venturing such an hypothesis.

In respect to the spiral plant drawn between the two figures, we may note here that such elements, which do not occur on vases from the workshop of the Eretria Painter, appear commonly on vases by other painters: see e.g. Cambridge 111 (*ARV*<sup>2</sup> 1350, 18; photo at the Beazley Archive) by the Bull Painter, Ferrara 2516 (*ARV*<sup>2</sup> 1368, 1; photo at the Beazley Archive) by the Painter of Ferrara T 971 and Athens, Private (*ARV*<sup>2</sup> 1368, 2; photo at the Beazley Archive) by the Painter of Vienna 1631. Cf. also many small squat lekythoi by the L.M. Painter: for the latter and his associates S. Klinger, *RdA* 26 (2002) 43–48. To these add the unattributed small squat lekythos in the Pierides Collection: V. Karageorghis et al., *Ancient Art from Cyprus in the Collection of George and Nefeli Giabra Pierides* (2002) 128, no. 150 (J. Boardman).

For such objects and elements (plants, rocks, sashes, boxes, etc.) and their symbolic meaning see more recently J. H. Oakley – R. H. Sinos, *The Wedding in Ancient Athens* (1993) 7; 21; 34; Sabetai, *CVA Thebes*, *loc. cit.*; Ferrari, *Figures of Speech* 18–19; Klinger, *loc. cit.*; Lewis, *Athenian Woman* 130 ff. On the meaning of palmette tendrils cf. also J. M. Padgett in A. J. Clark – J. Gaunt (eds.), *Essays in Honor of Dietrich von Bothmer* (2002) 249–266, esp. 256–257.

### PLATE 84

1–5. Fig. 50. Cup type B.

N. P. Goulandris Collection, 721.

*Sotheby's, New York* 2.3.1984, 99, no. 67 (Painter of the Paris Gigantomachy); Marangou, *Goulandris Collection*<sup>1</sup> 24 (colour ill.); 98–99, no. 142; *ADelt* 39 (1984) [1989] Chron., 351, n. 5; 353; D. Williams, *CVA London* 9, 71, text to pl. 80 c; Marangou, *Goulandris Collection*<sup>2</sup> 25 (colour ill.); 99–100, no. 142.



Ht., 9.6 cm; Diam. of lip, 23.2 cm; Diam. of tondo without border, 11.4, with border, 13.8 cm; Width across handles, 31.1 cm; Diam. of foot, 9.5 cm.

Mended from several fragments. Surface damaged at joins. Thin glaze unevenly applied and misfired brownish red at places. Additions in red (largely faded).

Plain rim with a reserved line at the inner edge of its rounded lip. A patterned band with stopped meanders delineates the tondo. Moderately deep bowl with a continuous contour from lip to foot apart from a chamfer set in the middle of the topside of the foot. Double reserved line runs around the vase serving as a groundline. Side of chamfer, side of foot and lower resting surface reserved. Upturned handles glazed on the outside only, with the inside and the panels reserved.

I: A youth stands to the r., leaning on a stick with his l. arm while resting his r. hand on his hip. He wears a himation and a fillet on his head. A low, fluted pillar with a plain one-step base and its upper moulding decorated with an egg border is shown behind him. A discus hangs in a bag on his r. Both pillar and bag denote the place as a palaestra. Still visible close to his face are the letters Η Ο, probably part of an inscription Η Ο [ΠΑΙΣ ΚΑΛΟΣ].

A: Boxers. The one on the l. steps threateningly to the r. with outstretched arms and clenched fists. His opponent moves to r. while looking back and tries to defend himself with his r. fist clenched over his head and ready to deliver a blow. They are watched by a young trainer on the r. who is seen in back view leaning on a stick while holding the trainer's forked stick in his r. arm. He is wearing a bordered himation and shoes. All figures had red fillets on their heads – only the one of the trainer is still visible. A pair of boxing thongs hangs between them, whereas two javelins are shown stuck in the ground behind the figure on the l., framing the composition.

B: The same.

Preliminary drawing. Relief line contours throughout. Dilute glaze: for minor interior anatomical details. Dark dilute glaze: egg-pattern on pillar, stripes on upper border of mantles. Red: inscription, fillet on trainer's head.

Painter of the Paris Gigantomachy. About 490–480 B.C.

The Painter of the Paris Gigantomachy owes his name to the subjects depicted on the cup Cabinet des Médailles 573. He was a pupil of the Brygones Painter

and decorated mainly cups as well as a few vases of other shapes, namely neck-amphorae, lekythoi and oinochoai. For the painter see ARV<sup>2</sup> 400; 417–424; 1652; 1706; *Para* 373–374; 512; *Add<sup>2</sup>* 234; W. Hornbostel, *Aus der Glanzzeit Athens. Meisterwerke griechischer Vasenkunst in Privatbesitz* (1986) 96–98, no. 45; D. von Bothmer (ed.), *Glories of the Past. Ancient Art from the Shelby White and Leon Levy Collection* (1991) 165–167, no. 120.

For works by the Paris Gigantomachy see more recently A. Rastrelli, *Museo Archeologico di Chiusi* (1991) 64, pl. 25; D. Williams, *CVA London* 9, 70–71, text to pls. 79–80, nos. 56–57; S. J. Schwarz, *Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C.* (1996) 45–46, no. 48; *Gravica* 6, 65–68, nos. 236–240; Wiel-Marin, *Adria, passim*; S. Pfisterer-Haas, *CVA Leipzig* 3, 79–81, text to pls. 44, 3–5. 6–7; 45, 1–2. 3–4. 5. 6. 7–8.

For examples comparable to ours in form and size see e.g. Brussels R 337 (ARV<sup>2</sup> 419, 33; CVA Brussels 1, III I c, pl. 3, 2), Florence 75590 (ARV<sup>2</sup> 419, 47; *Para* 374; CVA Florence 4, pl. 121) and Hashimoto 75 (ARV<sup>2</sup> 419, 45; CVA Japanische Sammlungen 1, pl. 2, 1–8). For the painting of the cup attributed to the Painter of the Paris Gigantomachy in general see Bloesch, *Formen* 85 III; 1. Sekki, *Untersuchungen zum Verhältnis von Gefäßform und Malerei attischer Schalen* (1985) 48; 53.

As Beazley notes (ARV<sup>2</sup> 400) “the Painter of the Paris Gigantomachy has vigour, but no subtlety, and most of his work is mechanical and repetitive”. For the figure-type of the youth in the tondo, cf. Hillsborough n.n. (ARV<sup>2</sup> 421, 83; I. K. Raubitschek, *The Hearst Hillsborough Vases* [1969] pl. 15 c), Villa Giulia 3586 (ARV<sup>2</sup> 417, 5; CVA Villa Giulia 2, pl. 32, 2) and Brussels A 3048 (ARV<sup>2</sup> 421, 85; CVA Brussels 3, III I c, pl. 22, 2 c–d). For the pillar behind him, cf. Adria B 1037 (ARV<sup>2</sup> 419, 43; CVA Adria 1, pl. 26, 1), Geneva 14985 (ARV<sup>2</sup> 420, 58; CVA Geneva 1, pl. 8, 1) and Louvre C 11484 (ARV<sup>2</sup> 419, 52; photo at the Beazley Archive).

For replicas of the boxing scene on the outside see Brussels R 337 (*loc. cit.*) and Hashimoto 75 (*loc. cit.*). In another compositional scheme the trainer is shown between the athletes: see e.g. Aleria 67/155 (J. Jehasse – L. Jehasse, *La nécropole préromaine d'Aléria* [1960–1968] pl. 38), Florence 75590 (*loc. cit.*) and Geneva 14985 (ARV<sup>2</sup> 420, 58; CVA Geneva 1, pl. 8, 3–4).

*Goulandris Collection*<sup>2</sup> 101–104, no. 143; *Museum of Cycladic Art* 102 (colour ill.); 103 (colour ill.).

Ht., 9.4–9.6 cm; Diam. of lip, 23.6 cm; Diam. of tondo without border, 11.5, with border, 14 cm; Width across handles, 30.5 cm; Diam. of foot, 9.5 cm.

Mended from several fragments. Missing parts from lip, body and one handle, which are restored and repainted. Surface in very good condition except for a few chips on the lip. Lustrous glaze. Four pairs of holes pass through the thin walls of its body indicating that the vase was broken and mended with metal joins in antiquity. Additions in purplish red.

Plain, rounded rim. Inside, two concentric reserved lines delineate the tondo border. Moderately deep bowl with a continuous contour from lip to foot except for a chamfer set in the middle of the topside of the foot. A reserved line runs around the vase serving as a groundline. Side of chamfer, side of foot and lower resting surface reserved. A wide glazed band on the underside of the foot. Upturned handles, the insides and handle panels in reserve.

I: Youth at krater. He is shown standing to l. with slightly bent knees and inclined head and body in front of a column-krater trying to draw wine (with a vase that is not sketched) in order to fill the cup he holds in his l. hand. The name ΑΥΖΙΣ and the epithet ΚΑΛΟΣ are written in the glazed space of the tondo, the first starting from the rim of the depicted krater and the second right below the angle of the youth's l. arm.

A: Symposion. Three males are shown reclining to the l., each with a himation draped over his lower body. On the l. there is a bald man leaning on a striped pillow holding two cups, one on each hand. The way he holds the cup in his r. hand – with the index finger thrust through its handle – indicates that he is playing *kottabos*. With his head turned to the r. and his lips slightly parted he converses with the other two young symposiasts. The one in the middle is shown holding a cup in his r. hand while looking toward his companion to the r. The latter one leans with his l. elbow on a striped pillow and plays *kottabos* with the cup he holds in his outstretched r. hand. The first symposiast wears a wreath of myrtle leaves, the middle one of ivy leaves and the last one to the r. a single diadem. A basket hanging up by cords above the central youth's knee. To the r. of the basket there

For the type of the trainer cf. Brussels A 3048 (ARV<sup>2</sup> 421, 85; CVA Brussels 3, III I c, pl. 22, 2 c–d) and Hillsborough n.n. (Raubitschek, *op. cit.* pl. 15 d. f. g; note also that the figures wear soft leather shoes, as the trainer on our example). For the boxers cf. Amsterdam 2253 (ARV<sup>2</sup> 419, 35; CVA Amsterdam 1, pl. 32, 4), Leipzig T535 (ARV<sup>2</sup> 420, 53; CVA Leipzig 3, pl. 45, 3) and Washington 136390 (ARV<sup>2</sup> 419, 36; Schwarz, *op. cit.*, pl. 61, no. 48). On our cup as well as on other cups by the Painter of the Paris Gigantomachy the boxers are shown without boxing thongs; boxing thongs are visible wrapped around the wrist and knuckles of the boxer on the fragment of his cup in Amsterdam 2253 (*loc. cit.*).

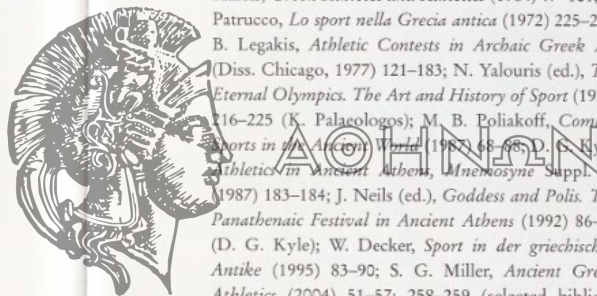
On boxing, one of the oldest and most popular athletic events in antiquity, see E. N. Gardiner, *Athletics of the Ancient World* (1930) 197–211; H. A. Harris, *Greek Athletes and Athletics* (1964) 97–101; R. Patrucco, *Lo sport nella Grecia antica* (1972) 225–267; B. Legakis, *Athletic Contests in Archaic Greek Art* (Diss. Chicago, 1977) 121–183; N. Yalouris (ed.), *The Eternal Olympics. The Art and History of Sport* (1979) 216–225 (K. Palaeologos); M. B. Poliakoff, *Combat Sports in the Ancient World* (1987) 68–69; D. G. Kyle, *Athletics in Ancient Athens*, *Mnemosyne* suppl. 95 (1987) 183–184; J. Neils (ed.), *Goddess and Polis. The Panathenaic Festival in Ancient Athens* (1992) 86–88 (D. G. Kyle); W. Decker, *Sport in der griechischen Antike* (1995) 83–90; S. G. Miller, *Ancient Greek Athletics* (2004) 51–57; 258–259 (selected bibliography); U. Sinn, *Das antike Olympia. Götter, Spiel und Kunst* (2004) 147–152. For a selection of the ancient sources referring to boxing see W. E. Sweet, *Sport and Recreation in Ancient Greece. A Sourcebook with Translations* (1987) 68–80; 216; S. G. Miller, *Arete. Greek Sports from Ancient Sources* (2004) 31–36.

## PLATE 85

1–5. Fig. 51. Cup type B.

N. P. Goulandris Collection, 781.

*Sotheby's, London* 14.12.1981, 146–147, no. 375 (Antiphon Painter); Marangou, *Goulandris Collection*<sup>1</sup> 100–103, no. 143; A. C. Renfrew, *ARepLondon* 32 (1985–1986) 136, fig. 7; *Add<sup>2</sup>* 397; C. Weiss, *CVA Karlsruhe* 3, 69, text to pl. 30, 1–4; Marangou,



is only the letter Λ, probably referring to Λ[ΥΣΙΣ] again. The inscription ΚΑΛΟΣ is visible over the head of the youth at the r. end, close to the rim.

B: Symposion. Three youths, dressed like their counterparts on side A, recline to the l. The one on the l. looks to the r. toward the one in the middle who seems to be offering him the cup he holds in his outstretched r. hand, while resting with the other arm on a striped cushion. The third one on the r. is shown in a posture similar to that of the male on the r. on side A, playing *kottabos* again. The first one on the l. wears a myrtle wreath, the other two single diadems. There is a basket hanging up in the field, in the same position as on side A. The inscription ΗΟ ΠΑΙΣ is visible over the head of the youth in the middle, close to the rim.

Preliminary drawing, Relief line for most contours. Red: wreaths and fillets of males, cords of baskets, inscriptions.

Antiphon Painter. About 480 B.C.

The artist, thus named after the stand Berlin F 2325 (ARV<sup>2</sup> 335, 1; 1565) that praises Antiphon as *kalos*, was a pupil of Onesimos and decorated almost exclusively cups. Vases painted by his hand and in his manner show usually males as athletes, warriors, komasts or symposiasts, as here. For the Antiphon Painter and his Group see ARV<sup>2</sup> 333; 335–350; 1646–1647; 1701; 1706; *Para* 361–363; 511; 521; *Add<sup>2</sup>* 217–220; 397; K. Peters, *AA* 1967, 171–175; R. Blatter, *AA* 1968, 640–652; Wehgartner, *AWK* 52 f.; R. Blatter, *HASB* 10 (1984) 5–7; D. Williams in E. Böhr – W. Martini (eds.), *Studien zur Mythologie und Vasenmalerei. Konrad Schauenburg zum 65. Geburtstag am 16. April 1986* (1986) 75–81; W. Hornbostel, *Aus der Glanzzeit Athens. Meisterwerke griechischer Vasenkunst in Privatbesitz* (1986) 94–95, no. 43; D. Williams in D. Buitron-Oliver (ed.), *New Perspectives in Early Greek Art* (1991) 285–301, esp. 293 ff.; Robertson, *Vase-painting 106–107 and passim*; D. Williams, *CVA* London 9, 28–29, text to pl. 19 d, no. 15; *Die Antiken im Albertinum. Staatliche Kunstsammlungen Dresden, Skulpturensammlung* (1993) 75, no. 45 (ARV<sup>2</sup> 340, 63) (K. Knoll); D. Williams, *JbBadWürt* 32 (1995) 6–12 (*non vidi*); *Mythen und Menschen* 92–93, no. 26 (C. Weiss); *Gravisca* 6, 61–62, nos. 215–219; Wiel-Marin, *Adria, passim*.

The Antiphon Painter's working activity is dated from about 495 B.C. to 475 B.C.: see more recently

Williams, *CVA* London 9, 28; *Mythen und Menschen, loc. cit.* He started working under the influence of Onesimos, his teacher, but early in his middle period he had fully developed his own style. The Goulandris cup should be counted among his later middle works, which are characterised by the *kalos*-name Lysis.

In form and size, our example is closest to small cups by Euphronios, to whom the potting of many of the Antiphon Painter's cups has been attributed: see L. D. Caskey, *Geometry of Greek Vases* (1922) 196, fig. 150 (ARV<sup>2</sup> 336, 18); Bloesch, *Formen* 79–80, nos. 48. 52. 57. 59. 61; T. Seki, *Untersuchungen zum Verhältnis von Gefäßform und Malerei attischer Schalen* (1985) 71; J. H. Oakley, *CVA* Baltimore 1, 46, text to pl. 45, 5; D. Williams, *CVA* London 9, *loc. cit.*; *Mythen und Menschen, loc. cit.*; *CVA* Leipzig 3, pls. 30; 32.

For the figure-type of the youth drawing wine in the tondo of the Goulandris cup cf. selectively the figures of the komasts on the following cups by the Antiphon Painter: Brussels R 265 (ARV<sup>2</sup> 335, 4; *CVA* Brussels 1, III I c, pl. 4, 3); Wien 212 (ARV<sup>2</sup> 335, 8; *CVA* Wien 1, pl. 7, 1); Aleria 67/120 (J. Jehasse – L. Jehasse, *La nécropole préromaine d'Aléria* [1960–1968] pl. 25) and London 1994.4.6.1 (*CVA* London 9, pl. 2a). Cf. also the figure of the warrior on the cup Wien 2038 (ARV<sup>2</sup> 336, 20; *CVA* Wien 1, pl. 7, 4). Preliminary drawing reveals that the depicted column-krater was originally intended to have been garlanded with ivy, as e.g. the kraters depicted on the outside of the cup Erlangen 454 (ARV<sup>2</sup> 339, 49; *Add<sup>2</sup>* 118; F. Lissarrague in O. Murray (ed.), *Symptica. A Symposium on the Symposion* [1990] 200, fig. 18) by the Antiphon Painter or the one on the tondo of the cup Louvre G 133 (ARV<sup>2</sup> 348, 7; Lissarrague, *op. cit.* 35, fig. 20) by the Cage Painter, an artist related to the Antiphon Group.

The compositions on the outside can be best compared to those on the outside of his cup in Munich 2635 (ARV<sup>2</sup> 339, 57; *Kunst der Schale* 224, figs. 36.5 a–b). For other scenes with reclining symposiasts who play *kottabos* see selectively: Jehasse – Jehasse, *op. cit.*, pl. 27; *CVA* Basel 2, pl. 10, 4; Peters, *op. cit.* 172, fig. 1. The most impressive by far is undoubtedly the symposiast depicted in back view playing *kottabos* on a cup by the Antiphon Painter in a German private collection (*Mythen und Menschen, loc. cit.*).

On the symposion and its iconography in general see B. Fehr, *Orientalische und griechische Gelage*

(1971); J.-M. Dentzer, *Le motif du banquet couché dans le Proche-Orient et le monde grec du VIIe au IVe siècle avant J.-C.* (1982); F. Lissarrague, *The Aesthetics of the Greek Banquet* (1990); O. Murray (ed.), *Symptica. A Symposium on the Symposion* (1990); *Kunst der Schale*, esp. 216 ff.; A. Schäfer, *Unterhaltung beim griechischen Symposion* (1997); *idem in Die griechische Klassik – Idee oder Wirklichkeit* (2002) 285–291; P. Jacquet-Rimassa, *Pallas* 60 (2002) 261–268; A. Steiner, *ClAnt* 21 (2002) 347–379. For the game of *kottabos* more specifically see B. A. Sparkes, *Archaeology* 13 (1960) 202–207; M. Vickers, *AJA* 78 (1974) 158; C. Reinsberg, *Ehe, Hetären und Knabenliebe im antiken Griechenland* (1989) 91–92; Lissarrague, *op. cit.* 80–86; *Kunst der Schale* 272–275 (N. Hoesch); E. Csapo – M. C. Miller, *Hesperia* 60 (1991) 367–382; W. Luppe, *Nikephoros* 5 (1992) 37–42; P. Jacquet-Rimassa, *Pallas* 42 (1995) 129–170; Schäfer, *op. cit.* 48–50; M. Fittà, *Giocbi e giocattoli nell' antichità* (1997) 92–96. For the representations of cups on vases see *Kunst der Schale* 180–181; D. Williams, *CVA* London 9, 36, text to pls. 28–29. For the symposiasts' wreaths see M. Blech, *Studien zum Kranz bei den Griechen* (1982) 63–74; M. Heilmeyer, *Die griechische Klassik – Idee oder Wirklichkeit* (2002) 296–299. With the representation of a basket in the background the artist wanted to make a reference

to the banquet which comes before the actual symposion: for the basket (σπορίκι) and its use in a banquet see H. G. Liddell – R. Scott, *A Greek-English Lexicon* (9th edition, 1996) 1631 s.v. σπορίκι. For the krater and its significance in komos and symposion scenes in general see Lissarrague, *op. cit.* 19–46; *idem* in Murray, *Symptica, op. cit.* 196–209.

Lysis *kalos* is found, as already mentioned above, in mature middle works by the Antiphon Painter: see Orvieto, Faina (ARV<sup>2</sup> 335, 3); Vienna 212 (ARV<sup>2</sup> 335, 8); Berlin 2303 (ARV<sup>2</sup> 336, 10; *Add<sup>2</sup>* 218); Heidelberg 103 and 106 (ARV<sup>2</sup> 338, 39; *Add<sup>2</sup>* 218); Amsterdam 2247 joined to Oxford 1929.114 (ARV<sup>2</sup> 338, 42; *Add<sup>2</sup>* 218; *CVA* Amsterdam 1, pl. 26, 1); Vienna 107b (ARV<sup>2</sup> 339, 52; *Add<sup>2</sup>* 218); Athens, Acropolis 287 (ARV<sup>2</sup> 339, 58; *Add<sup>2</sup>* 218); Amsterdam 2804 joined to Leipzig T3579 (ARV<sup>2</sup> 339, 60; *Add<sup>2</sup>* 218; *CVA* Amsterdam 1, pl. 26, 4; *CVA* Leipzig 3, pl. 29, 1–3); Florence PD 362 (ARV<sup>2</sup> 341, 80). Lysis is praised as *kalos* also on vases in the Antiphon Painter's manner and on a few by the Cage Painter, the Colmar Painter and the Pistoxenos Painter: see ARV<sup>2</sup> 1597–1598; *Add<sup>2</sup>* 397. Cf. also D. M. Robinson – E. J. Fluck, *A Study of the Greek Love-names* (1979) 139–142.

For ancient repairs see the discussion above, text to Pl. 63, 1–2.



## SOUTH ITALIAN RED-FIGURE

## PLATES 86-87

Fig. 54. Apulian bell-krater.

N. P. Goulandris Collection, 715.

*Sotheby's, London* 7.5.1982, 52, no. 293; Marangou, *Goulandris Collection*<sup>1</sup> 26 (colour ill.); 119-120, no. 173 (L. Palaiokrassa); Marangou, *Goulandris Collection*<sup>2</sup> 120-121, no. 173 (L. Palaiokrassa); R. Hirschmann, *CVA Dresden* 1, 36, text to pl. 21.

Ht., 25-25.8 cm; Diam. of mouth, 25.7 cm; Diam. of foot, 11.8 cm.

Intact. One handle broken and reattached. Surface in very good condition with the exception of a few chips and flakes. Fabric reddish yellow (*Munsell* 7.5YR, 6/6) with a light red wash applied over it. Lustrous glaze. Additions in white.

Flaring rim in two degrees, an upper torus and an offset lower one. Interior glazed all over apart from two uneven reserved bands, one marking the inner edge of the lip and another one below, at the start of the body. Laurel wreath to r. on the outside of the rim. Below the figures a pattern band of Z's that continues at the handle-sides. Body ends in a relatively narrow, tall stem. At join of stem to foot a reserved groove. Hollow disc foot in two degrees, an upper one low, slightly inset, with reserved side, and a convex lower one with an unevenly glazed side. Resting surface and underside reserved. Sharply up-turned and rolled-back handles, round in section, glazed on the outside only. Handle panels reserved; roots of handles glazed. Below the handles a large fan-like palmette (with 11 fronds) without side scrolls.

A: A youth and a female figure. The youth is shown naked (with a himation folded round his l. arm) leaning against a pillar that bears the inscription ΤΕΡΜΩΝ. He is holding a wreath in his outstretched r. hand while looking at the female figure who is standing before him. She is dressed in a sleeveless, belted chiton and wears bracelets and earrings. She is

holding a palm frond in her l. hand and a horn-rhyton in her r. hand pouring wine into a large calyx-krater between them. A suspended mask in the field. A spiral plant springs up from the ground close to the r. side and a dotted circle close to the l. side.

B: Two naked youths with outstretched arms striding leftwards. The youth on the l. who carries a situla is turning his head to r. to look at the one who follows him. They both wear a head-band. *Halteres* are shown suspended in the field above the head of the youth on the r. Spiral plants spring up from the ground.

Preliminary drawing only for A. Some relief contour. White: A, youth's hair-band and band he is holding; female's jewellery, dots on the band that decorates the palm frond, pointed foot; decorative patterns on the mask; headband on the mask; the inscription ΤΕΡΜΩΝ. B, headbands and situla. Golden dilute glaze: on every part where white is applied. Dilute glaze: necklace and borders of the female's garment.

Graz Painter [Palaiokrassa]. About 370 B.C.

The Graz Painter was an early follower of the Tarporley Painter and a close collaborator of the Painter of Athens 1714. Characteristic is his preference for nude instead of draped youths on his reverses; they have spindly legs, flat feet and are often sketchily drawn. For the painter see *RVAp* I, 160-162; *RVAp* II, 1049; *RVAp* Suppl. I, 20; *RVAp* Suppl. II, 34 f.; E. Moignard, *CVA Edinburgh* 1, 33, text to pl. 34, 14-15; A. D. Trendall, *Red Figure Vases of South Italy and Sicily. A Handbook* (1989) 77; Hirschmann, *loc. cit.*

For the shape of his bell-kraters and their subsidiary decoration in general see Hirschmann, *loc. cit.* For the Z pattern more specifically, which Hirschmann takes as a simplified meander, cf. the pattern that decorates the box drawn on the obverse of

the bell-krater Cleveland 24.534 (*CVA Cleveland* 1, pl. 43, 1-3), a vase related to the Graz Painter.

Pillars inscribed with the word ΤΕΡΜΩΝ appear on the obverse of two more of his bell-kraters, London F 62 (*RVAp* I, pl. 52, 3) and Naples SA 657 (*RVAp* I, pl. 52, 4). For pillars as turning and finishing posts see above, text to pl. 29, 4-6. For inscribed pillars on South-Italian vases more specifically and their symbolic meaning see J.-M. Moret, *RA* 1979, 3-34, esp. 4-13; *idem*, *RA* 1979, 235-258, esp. 253 ff.

## PLATE 88

1-3. Fig. 52. Apulian fish-plate.

N. P. Goulandris Collection, 43.

Marangou, *Benaki Exhibition* 321, no. 193; Marangou, *Goulandris Collection*<sup>1</sup> 120, no. 174 (classed as Campanian); Marangou, *Goulandris Collection*<sup>2</sup> 121, no. 174; *GRFP* 125, no. 75 (classed as Apulian), pl. 49 d.

Ht., 4.7-5.0 cm; Diam., 23.4 cm; Diam. of foot, 6.1-6.2 cm.

Mended from many fragments. Missing parts restored and reinforced; surface damaged in few places (minor abrasions). Clay reddish yellow (*Munsell* 5YR, 7/6). Lustrous glaze unevenly applied. Additions in white (mostly faded).

Large footed fish-plate with wide overhanging rim. The central depression is decorated with rosettes the petals of which are tipped with white and surrounded by a reserved band. There is another reserved band along the outer edge of the plate's surface. Rim decorated with a wave pattern outside, reserved inside. Underside of bowl glazed apart from its edges, which are both reserved. Narrow stem reserved and covered with an applied red. Foot in two degrees glazed at the side and underside; resting surface reserved. Bottom of the depression reserved with three black dots.

A flying squid, a torpedo with large black spots on its body and curving tail, a cuttlefish and a *lophius* with gaping mouth are shown swimming. Among them there are also two scallops, a mussel, an eel-like creature and three small rounded unidentifiable ones.

No relief contour. Dilute glaze and white: details on fish and sea-creatures.

Perrone-Phrixos Group [McPhee - Trendall]. Third quarter of the 4<sup>th</sup> century B.C.



Fish-plates were produced in Athens and a few other areas of the Greek mainland and, in particular, in the Greek colonies of South Italy and Sicily. On fish-plates in general see *GRFP*; A. D. Trendall, *NumAntCl* 17 (1988) 141-157; N. Kunisch, *Griechische Fischsteller. Natur und Bild* (1989); *GRFP Addenda*; C. Zindel, *Meeresleben und Jenseitsfahrt. Die Fischsteller der Sammlung Florence Gottet* (1998); K. Schauenburg, *Studien zur Unteritalischen Vasenmalerei I* (1999) 33-42. On their use see *GRFP* 21 f.; 56 f.; Kunisch, *op. cit.* 49 ff.; *GRFP Addenda* 32 f.; B. Rückert, *CVA Tübingen* 6, 86, text to pl. 52, 2-3; Zindel, *op. cit.* 172 ff.; G. Güntner, *CVA Würzburg* 4, 48, text to pl. 42, 5-6; F. Utili, *CVA Mannheim* 2, 61, text to pl. 42, 1-3.

Our fish-plate is a very characteristic example by the so-called Perrone-Phrixos Group. For this group of Apulian (Tarentine) fish-plates see *GRFP* 123-127; Trendall, *op. cit.* 147-149; *GRFP Addenda* 41-42; Zindel, *op. cit.* 76-82, nos. 22-23; 151-153; Schauenburg, *op. cit.* 36.

For the different types of fish and sea-creatures depicted on fish-plates see A. Palombi - M. Santarelli, *Gli animali commestibili dei mari d'Italia*<sup>4</sup> (1979); *GRFP* 172-173; A. Davidson, *Mediterranean Seafood*<sup>5</sup> (1987); J. Delorme - Ch. Roux, *Guide illustré de la faune aquatique dans l'art grec* (1987); A. Vilcinkas, *Meeresfische Europas. Merkmale, Verbreitung, Lebensweise* (1996).

4-6. Fig. 53. Campanian fish-plate.

N. P. Goulandris Collection, 714.

*Sotheby Parke-Bernet* 24.4.1970, no. 320; *Sotheby Parke-Bernet* 7.12.1973, no. 65; Marangou, *Goulandris Collection*<sup>1</sup> 120, no. 175 (classed as Lucanian); Marangou, *Goulandris Collection*<sup>2</sup> 122, no. 175 (classed as Campanian); *GRFP* 92, no. 173 (classed as Campanian).

Ht., 4.2-4.5 cm; Diam. of rim, 17.6 cm; Diam. of foot, 6.1 cm.

Intact. Surface well preserved. Fabric reddish yellow (*Munsell* 7.5YR, 7/6). Glaze unevenly applied. Additions in white.

Footed fish-plate with overhanging rim. The central depression is reserved and surrounded by a reserved band. There is another uneven reserved band around the outer edge of the plate's surface. Rim decorated

with a debased tongue pattern outside, reserved inside. Underside of bowl reserved. At join of bowl to stem, a fine ridge. Simple foot reserved.

Two striped brems are shown swimming counter-clockwise; between them, a large scallop and a small unidentifiable creature.

Breams: the undersides, gills and fins are indicated in white and the stripes on their bodies in thin black glaze; their eyes are shown as a solid black disc outlined in white; dilute glaze is used on their skin. Scallop: its scalloped edge is painted white, its shell is indicated with black and white dots and the muscle joining the two halves is also white.

Robinson Group; the Palmer-Scallop Painter [McPhee–Trendall]. Third quarter of the 4<sup>th</sup> century B.C.

For the fish-plates and their use see above, text to Pl. 88, 1–3. For the Robinson Group, a Campanian group of fish-plates, see *GRFP* 82 ff.; *GRFP Addenda* 39–40; B. Rückert, *CVA* Tübingen 6, 87, text to pl. 52, 4–5; C. Zindel, *Meeresleben und Jenseitsfahrt. Die Fischsteller der Sammlung Florence Gotter* (1998) 36–39, nos. 8–9; R. Hirschmann, *CVA* Dresden 1, 80–81, text to pl. 48, 3–4.

Our example has been attributed by McPhee and Trendall to the Palmer-Scallop Painter, subdivision (vi). The plates in the specific subdivision are characterised by the presence of a large scallop in addition to the striped fish the artist generally liked to depict. For the Palmer-Scallop Painter see *GRFP* 90–93; *GRFP Addenda* 40.

ΑΚΑΔΗΜΙΑ



ΑΟΗΝΩΝ

1–4. Fig. 55. Lekythos.

N. P. Goulandris Collection, 391.

Marangou, *Benaki Exhibition* 295, no. 166 (probably a work of the "Tymbos Painter" Group); Marangou, *Goulandris Collection*<sup>1</sup> 96, no. 138 (probably a work of the Tymbos Painter "school"); S. Pülz, *AA* 106 (1991) 369, n. 9 (Tymbos Painter); Marangou, *Goulandris Collection*<sup>2</sup> 97, no. 138.

Ht., 16.4–16.5 cm; Diam. of mouth, 3.5 cm; Diam. of shoulder, 5.8 cm; Diam. of foot, 3.9 cm.

Intact, except for the neck and the handle which are broken and reattached. Splinters and chips lost especially at the mouth and foot. The creamy white background is thick and damaged at places. Calyx-mouth glazed inside and out, reserved on top. Neck reserved. Shoulder decorated with a double ray band. Above the picture-field a pattern band with a key running r., bordered by double glaze lines on top and below, which does not continue around the back of the vase. Groundline underneath. White ground for the picture-field on the body. Lower part of body glazed apart from a reserved line. Disc foot glazed on top and reserved at its side (apart from a glaze line running on top of its side) and underside. Flat resting surface, recession underneath. Strap-handle glazed on the outside only.

A seated woman to r. She wears a sleeved chiton and himation and holds a mirror and a wreath in each hand. An alabastron is shown suspended in the field.

Outlines: drawn in black glaze.

Tymbos Painter [Pülz]. About 460 B.C.

The Tymbos Painter, thus named by E. Buschor because of the grave mound that appears on many of his vases, worked together with the Aischines Painter in the same workshop. The lekythoi he decorated are almost exclusively white-ground. For the Tymbos

## ATTIC WHITE-GROUND

Painter and his workshop see *ARV*<sup>2</sup> 753–762; 1668–1669; 1702; *Para* 414–415; *Add*<sup>2</sup> 285–286; F. Felten, *AM* 91 (1976) 78–86, pls. 25–26, nos. 1–15; R. Stupperich, *Boreas* 2 (1979) 209–222, esp. 209–212 and 218 ff.; Wehgartner, *AWK* 102; 104–105, nos. 1. 2. 4; 108–109; 132; 188, n. 53; S. Pülz, *AA* 106 (1991) 367–370; I. Wehgartner, *CVA* Berlin 8, 22–23, text to pl. 8, 1–3; Robertson, *Vase-painting* 178; 253; *Agora* XXX, 46; 111, 262, pl. 89, nos. 890–891; Oakley, *Picturing Death, passim*.

For works by the Tymbos Painter and from his workshop see more recently D. Frère, *CVA* Nantes, 51, text to pl. 33, 6–8; M. Sipsie-Eschbach, *CVA* Giessen 1, 67, text to pl. 45, 2; *City Beneath the City* 250. 251, nos. 230. 231; 347, no. 377 (G. Kavvadias); G. Falconer – T. Mannack, *CVA* Winchester, 11–12, text to pl. 9, 10–13; N. Kunisch, *CVA* Bochum 2, 66, text to pl. 69, 4–6; 73, 2; S. Boriskovskaya – E. Arsenyeva, *CVA* St. Petersburg 4, 35–36, text to pl. 27.

For the shape of the ATL lekythoi produced in the workshop of the Aischines Painter and the Tymbos Painter see above, text to Pl. 79, 1–4.

A seated woman, as on our lekythos, appears on many other vases by the Tymbos Painter: see selectively Basel Market (*ARV*<sup>2</sup> 754, 9; photo at the Beazley Archive), Berlin 3324 (*ARV*<sup>2</sup> 754, 11; *CVA* Berlin 8, *loc. cit.*), Marseilles 1634 (*ARV*<sup>2</sup> 756, 57; photo at the Beazley Archive), Oxford 1956.14 (*ARV*<sup>2</sup> 754, 13; photo at the Beazley Archive) and Tübingen S./10 1499 (*ARV*<sup>2</sup> 754, 7; *CVA* Tübingen 5, pl. 26, 6. 8–9).

Scenes with women are particularly popular on white-ground lekythoi. For these scenes and their interpretation see selectively E. Buschor, *Grab eines attischen Mädchens* (2nd ed., 1941); D. C. Kurtz, *AnnStorAnt* 10 (1988) 141–149; J. Reilly, *Hesperia* 58 (1989) 411–444; Oakley, *Achilles Painter* 61–64; O. E. Tzachou-Alexandri, *Λευκές Λήκυθοι του Ζωγράφου του Αχιλλεύως στο Εθνικό Αρχαιολογικό Μουσείο* (1998) 51–60; 70–74; V. Sabetai, *CVA* Thebes 1, 96–97, text to pl. 89; Oakley, *Picturing Death* 19–27.

On mirrors in general see L. Balensiefen, *Die Bedeutung des Spiegelbildes als ikonographisches Motiv in der antiken Kunst* (1990); F. Frontisi-Ducroux – J. P. Vernant, *Dans l'œil du miroir* (1997); H. Cassimatis, *MEFRA* 110 (1998) 297–350. On alabaster see more recently P. Badinou, *La laine et le parfum. Épinetra et alabastres: forme, iconographie et fonction* (2003) 51–123; 127–128. On the wreaths see M. Blech, *Studien zum Kranz bei den Griechen* (1982); Reilly, *op. cit.* 419–420; 424–426. For the appearance of such elements in courtship, nuptial and, more generally, domestic scenes see V. Sabetai, *The Washing Painter* (Diss. University of Cincinnati, 1993) *passim*; J. H. Oakley – R. H. Sinos, *The Wedding in Ancient Athens* (1993) *passim*; Ferrari, *Figures of Speech* 27–29.

5–8. Fig. 56. Lekythos.

N. P. Goulandris Collection, 6.

ARV<sup>2</sup> 1668; Marangou, *Benaki Exhibition* 296, no. 167 (probably by the “Tymbos Painter”); Marangou, *Goulandris Collection*<sup>1</sup> 96, no. 139 (probably by the Tymbos Painter); Marangou, *Goulandris Collection*<sup>2</sup> 97, no. 139.

Ht., 15 cm; Diam. of mouth, 3 cm; Diam. of shoulder, 5.5 cm; Diam. of foot, 3.9 cm.

Intact, apart from the mouth which is broken and reattached. Splinters and chips lost especially at the mouth and foot. Black glaze, misfired brownish grey and peeled off especially at the lower part of the body. The white background is relatively thin and damaged in places.

Shallow calyx-mouth, glazed inside and outside but reserved on top. Neck and shoulder reserved. Shoulder decorated with a debased tongue band and a ray band. Above the picture scene a rightwards running key pattern, framed by double lines on top and below, which does not continue on the back of the vase. Groundline underneath. White-ground for the picture-field on the body. Lower part of body glazed. Disc foot glazed on top; side and underside reserved. Flat resting surface, recession underneath. Strap-handle glazed on the outside only.

A male figure in profile to the r. He is standing in front of a tumulus marked by a stele. Judging by the position of his upraised arms he is about to make an offering, which is no longer visible. A himation is wrapped around his l. arm and lower body.

Outlines drawn in yellow glaze.

Tymbos Painter [von Bothmer]. About 460–450 B.C.

For the Tymbos Painter and his workshop see above, text to Pl. 89, 1–4.

A replica of the scene on our vase appears on the lekythos Oslo 27455 (CVA Norway 1, pl. 44, 3). Scenes with males at a grave appear often on lekythoi by the Tymbos Painter and his workshop: see selectively CVA San Francisco 1, pl. 14, 2 a–b (ARV<sup>2</sup> 757, 69); CVA Gallatin 1, pl. 27, 4 (ARV<sup>2</sup> 757, 70).

The “beehive” grave mound depicted on our vase belongs to Nakayama’s GH-I Type and the stele with the undecorated rounded upper part to his C-II Type: see N. Nakayama, *Untersuchung der auf weißgrundigen Lekythen dargestellten Grabmäler* (Diss. Freiburg i. Br., 1982) 30–34; 85–87; 184–187; 227–228; 253, pl. 1; 254, pl. 2. Similar *tymboi* and stelai appear frequently on lekythoi by the Tymbos Painter and his workshop: see e.g. Athens 1780 (ARV<sup>2</sup> 757, 82; Nakayama, *op. cit.* 186, pl. 1, no. GH-I-14), Basel Z-344 (ARV<sup>2</sup> 755, 37 bis; CVA Basel 3, pl. 48, 2) and Saarland, University 15 (K. Braun, *Katalog der Aufgrabung des Instituts für Klassische Archäologie der Universität des Saarlandes* [1998] 118, 1–2, no. 36).

The illustrations of “beehive” *tymboi* are based on actual Athenian graves: see Nakayama, *op. cit.* 37–42; Oakley, *Picturing Death* 192; 247, n. 84. For scenes at a grave see below, text to Pl. 90, 1–5.

## PLATE 90

1–5. Fig. 57. Lekythos.

Karolos Politis Collection, 102.

Papadopoulou-Kanellopoulou, *Politis Collection* 83–84, no. 44, figs. 82–83 (resembles the Kleophon Painter); Marangou, *Pepragmena* 1, 54, pl. 46; *Museum of Cycladic Art* 120 (colour ill.).

Ht., 28.5–28.6 cm; Diam. of mouth, 4.8 cm; Diam. of shoulder, 8.5 cm; Diam. of foot, 6.3 cm.

Mended from several fragments. Missing parts from mouth, neck, shoulder and handle, which are restored and repainted. Surface damaged at places. Burnt fabric, misfired grey at the lower part of body and foot. Dull glaze discoloured oily grey at places. The

creamy white background is relatively thin; the subsidiary ornament and the original colouring for the garments are lost.

Standard type shouldered lekythos with cylindrical body. Calyx mouth glazed inside and out, reserved on top. There is no false bottom or firing hole. Neck glazed. At join of neck to shoulder a ridge. White-ground shoulder and upper part of the body. Above the figure-scene a band bordered by double glaze lines on top and below, which continues on the back of the vase. Below the figure-scene, a simple glaze line serving as groundline. Lower part of body glazed, set off from the foot by a ridge. Disc foot with a fine groove at the upper edge of its side, glazed on top and side. Underside reserved with a central depression and a rounded nipple. Handle glazed all over.

Man and woman at a grave. A stele with an acanthus-ornamented anthemion on top is depicted in the centre erected on a three-stepped base; a faded red fillet is bound around its shaft. On the l. stands a youth with his body shown nearly frontal and his head in profile to the r. and slightly turned down. He is wearing a chlamys and tall boots; a petasos hangs behind his r. shoulder. In his r. hand he is holding a staff. Opposite him on the other side of the grave mound, a woman stands facing to the l. In her hands she holds a funerary basket with a sprig. There is a *diphros* behind her, and a sakkos and a mirror are shown suspended in the background.

Matt brown: for the lines on top of the figure-scene and below. Matt red: for hair and for all outlines of the picture. Dark grey (?): for the chlamys. Bright red: acanthus leaves, fillet on the stele and sprig on the basket.

Woman Painter [Kathariou]. About 420 B.C.

The Woman Painter was so named (E. Buschor, *Attische Lekythen der Parthenonzeit* [1925] 21) for the beauty of the women he depicted. The vases painted by him or in his manner known at present are all white-ground lekythoi. For the Woman Painter see ARV<sup>2</sup> 1371–1376; *Para* 485; 524; *Add*<sup>2</sup> 370–371; Kurtz, *AWL* 57 and *passim*; F. Felten, *AM* 91 (1976) 105–108, nos. 48–56; I. Wehgartner, *CVA Berlin* 8, 40–41; 46–47, text to pls. 25, 1–3; 26, 1–3, 4–5, 7–9; 30, 5–8; Robertson, *Vase-painting* 204; 252; 253–254; Oakley, *Picturing Death* 17–18 and *passim*.

For lekythoi by the Woman Painter or in his manner see more recently *City Beneath the City*

234–235, no. 213 (G. Kavvadias); A. Kottaridi in M. Stamatopoulou – M. Yeroulanou (eds.), *Excavating Classical Culture. Recent Archaeological Discoveries in Greece* (2002) 79, pl. 15 A–B; R. Berg, *CVA Finland* 1, 62, text to pl. 47, 1 a–c; A. Choremi-Spetsieri – A. Zarkadas (eds.), *The Paul and Alexandra Canellopoulos Museum. Ancient Art* (2006) 116–117, no. 74 (M. Brouskari); W. D. J. van de Put, *CVA Amsterdam* 4, 71–73; 74, text to pls. 211, 4; 215; 216, 3.

In shape and size our example is well comparable both to the Woman Painter’s lekythos in San Antonio (*San Antonio Museum* 196–197, no. 99) and to the lekythos Berlin 3369 (ARV<sup>2</sup> 1373, 2; CVA Berlin 8, pl. 26, 4–5, 7–9) that is in his manner. Worth mentioning here is also a third lekythos, Berlin F 2459 (ARV<sup>2</sup> 1374, 3; CVA Berlin 8, pl. 29), that is the name-piece of the so-called Group of Berlin 2459: all three may have been potted by one hand. Concerning the lost subsidiary decoration of our example, one might expect the typical ornament of the Woman Painter, as it is described by Kurtz, *AWL* 57 and preserved on his lekythos in San Antonio.

Typical for the Woman Painter are also the iconographic types of the depicted figures. For the male figure cf. Athens, Ceramicus 4159 (Felten, *op. cit.*, pl. 35, 2) and for the female figure cf. Athens, Ceramicus 4158 (*ibid.*, pl. 34, 3) and Lyons (ARV<sup>2</sup> 1373, 24; photo at the Beazley Archive). For the features of their down-turned heads cf. additionally Athens 1955 (ARV<sup>2</sup> 1372, 4; Oakley, *Picturing Death* 170, figs. 127–129), Harvard 65.1908 (ARV<sup>2</sup> 1372, 13; CVA Fogg, pl. XXII, 2) and London D 70 (ARV<sup>2</sup> 1371, 1; U. Koch-Brinkmann, *Polychrome Bilder auf weißgrundigen Lekythen* [1999] figs. 67–70, 73).

The depicted stele compares well with that on the painter’s lekythos Athens 1955 (ARV<sup>2</sup> 1372, 4; Oakley, *Picturing Death* 170, fig. 128). They belong to Nakayama’s Type E-IV: for this type see N. Nakayama, *Untersuchung der auf weißgrundigen Lekythen dargestellten Grabmäler* (Diss. Freiburg i. Br., 1982) 21; 119–120; 125–126; 139; 244; 275, pl. 23. For a similar funerary basket cf. his lekythos in Athens, Ceramicus 4158 (Felten, *op. cit.*, pl. 34, 4) and for the *diphros* cf. the lekythos in the Zimmermann Collection (Steinhart, *Sammlung Zimmermann* 144–146, no. 33).

Papadopoulou-Kanellopoulou, *Politis Collection*, *loc. cit.* referring to our lekythos suggested that the male figure represents the deceased. The illustration of



a *diphros*, a sakkos and a mirror (which are all motifs known from domestic and nuptial scenes) denotes that the grave belongs rather to a woman. The deceased can not be identified with the depicted female figure; her shortly cropped hair indicates that she is a living visitor, in a time close to the funeral. The relationship between the deceased and the young visitors at her grave could be a brother-sister relationship. Furthermore, the burnt fabric of our vase suggests that it might have come from a cremation burial into which it would have been thrown by the relatives of the deceased.

For scenes at graves see more recently Oakley, *Achilles Painter* 66–69; O. E. Tzachou-Alexandri, *Λευκές Αθήνοιες του Ζωγράφου του Αχιλλέως στο Εθνικό Αρχαιολογικό Μουσείο* (1998) 81–86; Kavvadias, *Sabouloff Painter* 135–145; *City Beneath the City* 256, no. 237 and 347, no. 377 (G. Kavvadias); Oakley, *Picturing Death* 145–214; V. Sabetai, *MusBenaki* 4 (2004) 15–37, esp. 26 ff. For the relationship between brothers and sisters more specifically see Lewis, *Athenian Woman* 181–183.

## PLATES 91–92

Fig. 58. Pyxis type A.

N. P. Goulandris Collection, 51.

ARV<sup>2</sup> 1675 (963, 94 ter); Add<sup>2</sup> 308; J. R. Mertens, *Attic White Ground. Its Development on Shapes other than Lekythoi* (1977) 137, no. 12; Marangou, *Benaki Exhibition* 294, no. 165; Marangou, *Tokyo Exhibition* 78; 215, no. 191; *Hommes et Dieux* 263, no. 175 (L. Marangou); Wehgartner, *AWK* 138, n. 20, no. 4; 146, n. 32; 147; Marangou, *Goulandris Collection*<sup>1</sup> 97, no. 140; Marangou, *Goulandris Collection*<sup>2</sup> 98, no. 140; *Museum of Cycladic Art* 116 (colour ill.).

Ht., 8.3–8.5 cm; Diam of rim, 8 cm; Diam. of body at base, 10.8 cm; Diam. of foot, 9.5 cm.

Lid is missing. Pyxis itself is mended. Missing parts are restored but not repainted. Surface extensively damaged. Dull glaze, discoloured oily green at places. The creamy white background is relatively thin.

Reserved turned-in rim. Concave body visibly flaring out at the keel, glazed inside and covered with white paint outside. Above and below the picture-field a glaze line. Tripartite foot with relatively high square notches. Each panel foot is decorated with

parallel uneven glaze bands outside (where there are traces of applied white paint as well) and one inside. The reserved underside of the bowl is decorated with a black central dot encircled by two glaze lines; traces of *miltos* on it.

Depicted in a continuous frieze is a wedding scene with four women. The focal point of the scene consists of a bride in a tightly-wrapped himation and a folded chiton seated to r. on a stool. The other three women who are all similarly dressed in himation and chiton are shown in profile bringing presents to the bride: the first holds a round object, the second an invisible object and the third a bird hardly recognizable on the photograph. There is a double-leafed door behind the bride and a Doric column in front of her, indicating the setting of an *oikos*; sandals and a sash are shown suspended in the background (as if on the wall), a further indication of the household setting.

Reddish brown: for the himatia. The rest of the scene is done in black glaze, ranging from solid black, as for the hair and some details on the door, to a (dilute) pale brown used for the outlines and some inner details (e.g. the folds of the chitons).

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The Painter of London D 12, thus named after a pyxis in the British Museum, worked in the workshop of the Penthesilea Painter. He decorated vases of several different shapes, in both the red-figure and the white-ground technique. For the painter see ARV<sup>2</sup> 959–965; 1675; *Para* 434–435; Add<sup>2</sup> 308; P. Truitt, *BMusFA* 67 (1969) 72–92; Wehgartner, *AWK*, *passim*.

For works by the Painter of London D 12 see also J. H. Oakley, *CVA Baltimore* 1, 46–47, text to pl. 48, 1–2; 49, 1–2; G. Sassatelli, *Museo Internazionale delle ceramiche in Faenza. Le ceramiche greche ed etrusche* (1993) 90–91, no. 106; S. J. Schwarz, *Greek Vases in the National Museum of Natural History, Smithsonian Institution Washington, D.C.* (1996) 57–58, nos. 62–63; *Agora XXX*, 114 f. and *passim*; *Gravisca* 6, 94, nos. 396–397; V. Smallwood – S. Woodford, *CVA London* 10, 72, text to pl. 39, no. 43; Wiel-Marin, *Adria*, *passim*; S. Pfisterer-Haas, *CVA Leipzig* 3, 116–117, text to pl. 72, 1–5. 6. 9. 7–8. 10; N. Kunisch, *CVA Bochum* 2, 31–32, text to pls. 26, 1; 27; 28, 1.

On pyxides type A and their development in general see S. R. Roberts, *The Attic Pyxis* (1978) 52 ff.; *Agora XXX*, 51–52; Wehgartner, *AWK* 136 ff.



According to Robert's classification system our pyxis belongs to the Class of Oxford 1961.468, a subgroup of pyxides from the Penthesilea workshop: see Wehgartner, *op. cit.* 146.

For figures comparable to ours cf. Athens 2188 (ARV<sup>2</sup> 963, 94; Wehgartner, *op. cit.* pl. 48), Boston 65.1166 (Truitt, *op. cit.* 73–74, figs. 1–3), London D 12 (ARV<sup>2</sup> 963, 96; Truitt, *op. cit.* 78, fig. 7) and Toledo 63.29 (ARV<sup>2</sup> 1675, 94 bis; *CVA Toledo* 1, pl. 58). For the reconstruction of the figure that carried a bird (and not a lekanis, as Marangou, *loc. cit.* noted) cf. the similar one on the red-figure pyxis by the Painter of London D 12 in Athens, M. Vlasto (ARV<sup>2</sup> 963, 87; *Para* 434; photo at the German Institute at Athens as well as at the Beazley Archive). Cf. also the bird depicted on the feet of a seated woman on a lekythos by the Bosanquet Painter in Dresden ZV 2777 (ARV<sup>2</sup> 1227, 11; Add<sup>2</sup> 350; *Die Antiken im Albertinum. Staatliche Kunstsammlungen Dresden, Skulpturensammlung* [1993] 78, no. 48 (K. Knoll)).

In the work of the Painter of London D 12 appear repeatedly not only specific iconographic types of figures but also several architectural elements and subjects. Besides columns, stools, kalydon and fishes, common to also the pairs of sandals shown suspended in the background – one from the top, the other in profile. See e.g. Amsterdam 8211 (ARV<sup>2</sup> 959, 4; *CVA Amsterdam* 1, pl. 54, 1–2), Athens 2188 (*loc. cit.*), Bochum S 148 (*CVA Bochum* 2, *loc. cit.*) and Toledo 63.29 (*loc. cit.*). Worth mentioning here is that on his name-piece in London (*loc. cit.*) there are three such pairs of sandals. Similar pairs of sandals are frequently depicted on vases by the Penthesilea Painter and painters of his workshop: see e.g. Athens 12461 (ARV<sup>2</sup> 882, 37; *CVA Athens* 2, III I d, pl. 16, 2) by the Penthesilea Painter; Mainz, University 106 (ARV<sup>2</sup> 932, 15; *CVA Mainz* 2, pl. 40, 1) by the Curtius Painter; Sydney 53.06 (ARV<sup>2</sup> 939, 32; Roberts, *op. cit.*, pl. 55, 2) by the Painter of Orvieto 191A.

Scenes with women carrying several objects can be associated either with the preparation for the wedding or with the presentation of gifts on a specific day after the wedding called the *epaulia*. For the wedding in ancient Athens and its iconography see R. F. Sutton, *The Interaction Between Men and Women Portrayed on Attic Red-figure Pottery* (Diss. University of N. Carolina, Chapel Hill, 1981) 145–215; J. H. Oakley – R. Sinos, *The Wedding in Ancient Athens* (1993); V.

Sabetai, *The Washing Painter* (Diss. University of Cincinnati, 1993); Cavalier, *Musée Calvet*; V. Sabetai in *APP* 319–335; A.-M. Vérilhac – C. Vial, *Le mariage grec du VI<sup>e</sup> siècle av. J.-C. à l'époque d'Auguste*, *BCH Suppl.* 32 (1998); H. Winkler, *Lutrophorie. Ein Hochzeitskult auf attischen Vasenbildern* (1999); Ferrari, *Figures of Speech* 179 ff.; Lewis, *Athenian Woman* 130 ff.; V. Sabetai, *MusBenaki* 4 (2004) 15–37. For scenes with women see also above, text to Pls. 79, 5–8 and 89, 1–4.

For the figure wrapped in a mantle from neck to toe and its interpretation as the embodiment of *aidos* see G. Ferrari, *Méris* 5 (1990) 185–204; *eadem*, *Figures of Speech* 7–8; 55–56; 72 ff. Cf. also the scene with a similarly depicted youth on a column-krater by Tiverios' Sindos Painter (*Sindos* 30–31, no. 35 [M. Tiverios]). For the motif of the door and its different meanings according to whether it is closed or half-open, see B. Haarløv, *The Half-open Door. A Common Symbolic Motif within Roman Sepulchral Sculpture* (1977); Roberts, *op. cit.* 181–183; E. C. Keuls in W. G. Moon (ed.), *Ancient Greek Art and Iconography* (1983) 216; B. Brandes-Druba, *Architekturdarstellungen in der unteritalischen Keramik* (1994) 146–157. For the representations of Doric columns on Greek vases see above, text to Pl. 80, 1–4. For the sandals see A. Daffa-Nikonanou in *ΚΕΡΝΟΣ. Τιμητική προσφορά στον καθηγητή Γεώργιο Μπακαλάκη* (1972) 19–23, esp. 21 f. and more recently C. Weiss in G. Rizza – F. Giudice (eds.), *I vasi attici ed altre ceramiche coeve in Sicilia*, I, *CronA* 29 (1990) 155–169.

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Warrior(s) departing	24, 2-4; 25, 1-3; 27, 1-3; 28, 1-3; 60, 1; 61, 1
fighting	10, 1; 11, 1; 32; 47, 3-5
Water-birds	10, 1; 11, 2; 12; 39, 1-2; 39, 3-4; 39, 5-7; 39, 8-11; 39, 12-13; 40, 1-2; 40, 3-5; 40, 7-8; 41, 1-2; 41, 5; 41, 8-9; 43, 2, 4; 58, 3-4
Wedding scenes	7, 1; 8-9; 91-92
Woman	46, 1-2
in front of a kalathos	79, 5, 7-8; 80, 5, 7-8
seated holding out a mirror	89, 1, 3-4
with a wreath	46, 3-5
Women	83
dancing	48, 3-5
dancing with Eros	74, 1-2, 4
fetching water	17-18
picking fruit	37
and youths	63, 1; 65, 1

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΝ

FIGURES

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



FIGURE 1

(Goulandris 716)

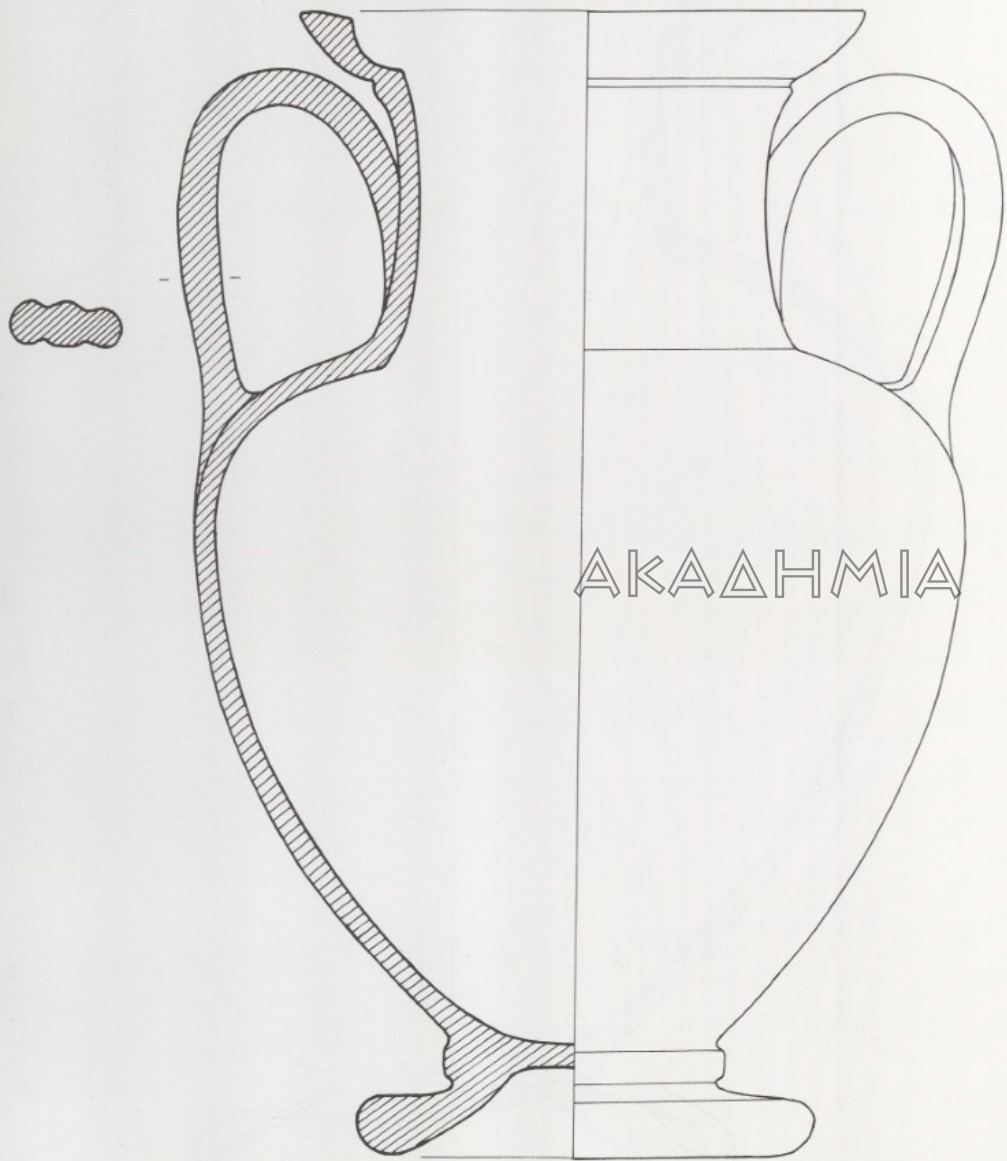


FIGURE 2

(Politis 98)

1:1

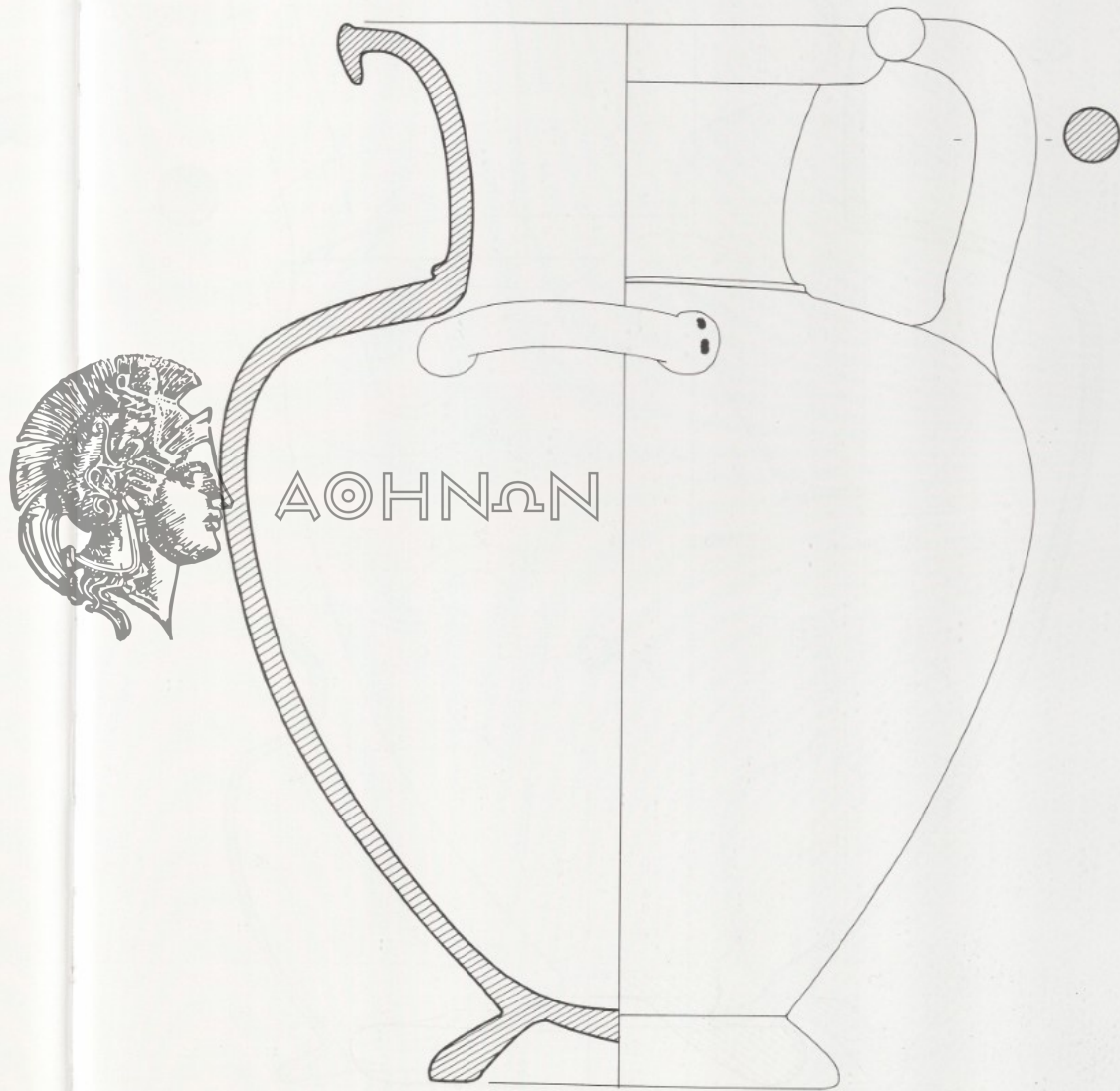


FIGURE 3

(Goulandris 1114)

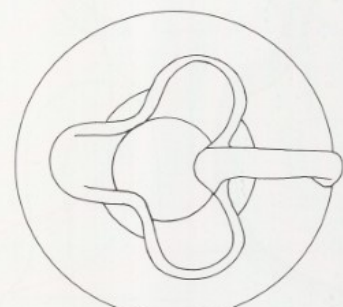
2:3



FIGURE 4

(Politis 134)

1:2



ΑΘΗΝΩΝ

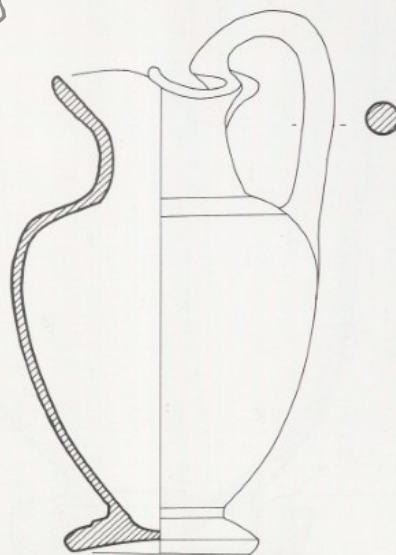


FIGURE 5 (Goulandris 28)

2:3

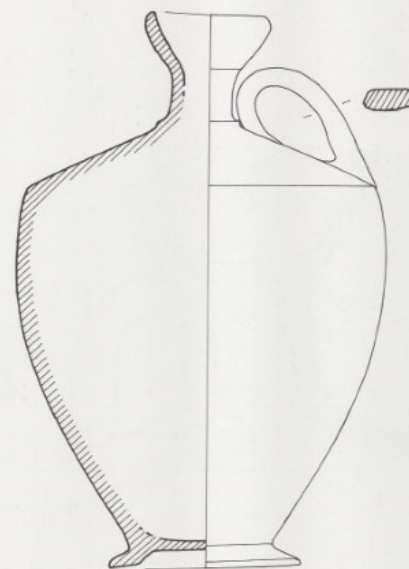


FIGURE 6 (Goulandris 780)

2:3

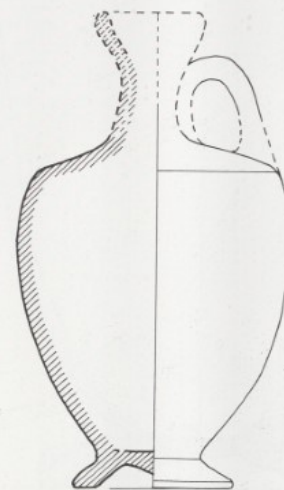


FIGURE 7 (Goulandris 794)

2:3

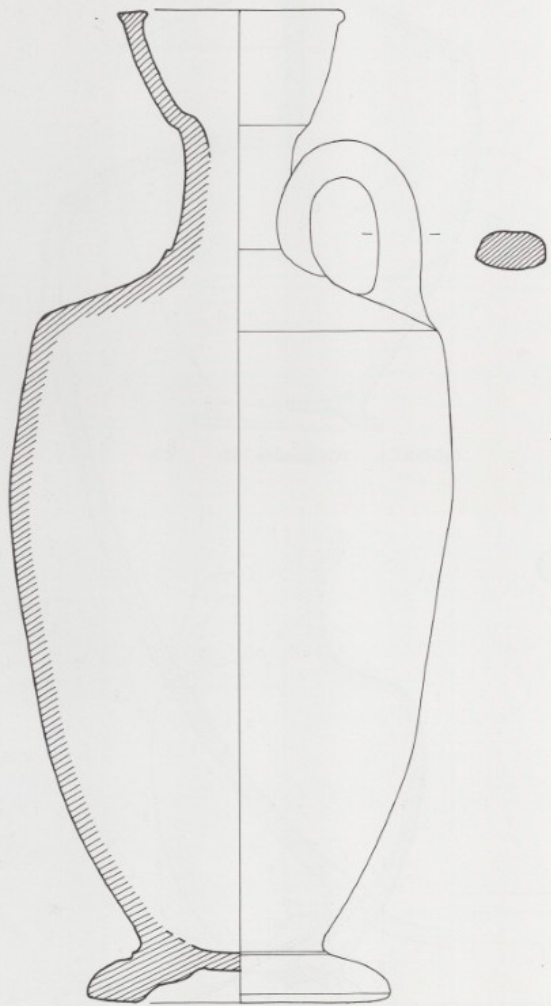


FIGURE 8 (Goulandris 1104) 2:3

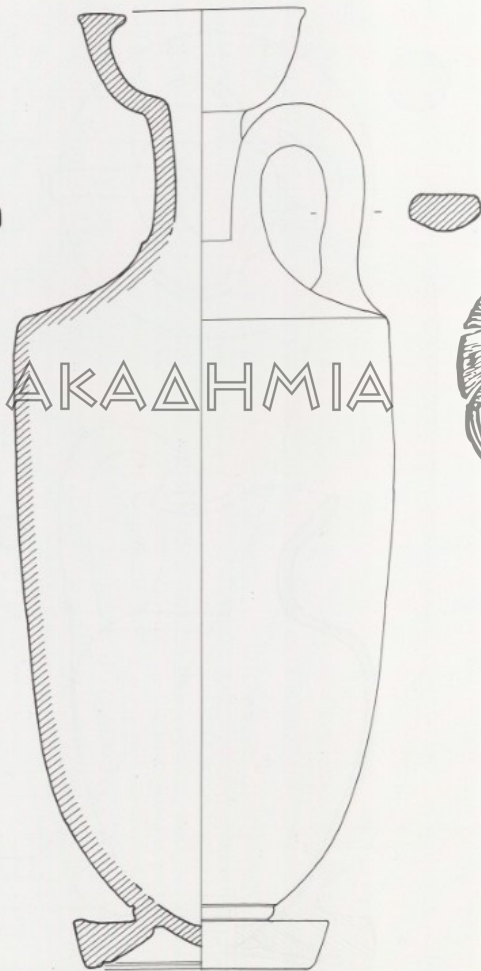


FIGURE 9 (Goulandris 2) 2:3



FIGURE 10 (Goulandris 265) 2:3

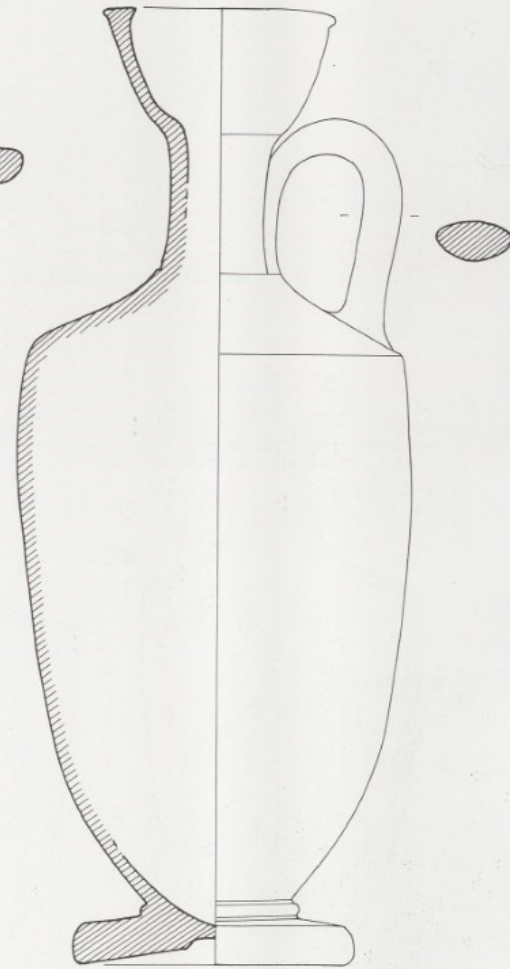


FIGURE 11 (Goulandris 3) 2:3

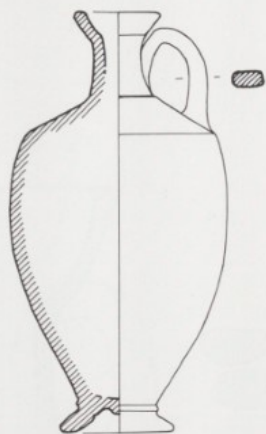


FIGURE 12 (Goulandris 4) 2:3

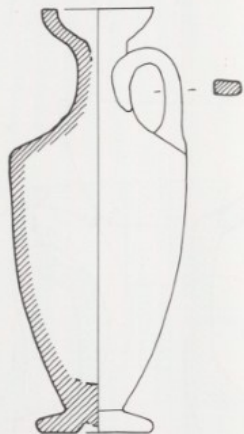


FIGURE 13 (Goulandris 387) 2:3

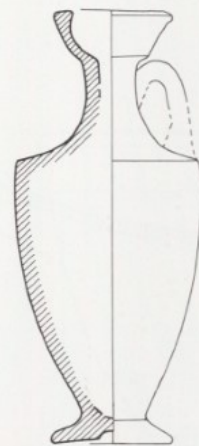


FIGURE 17 (Goulandris 555) 2:3

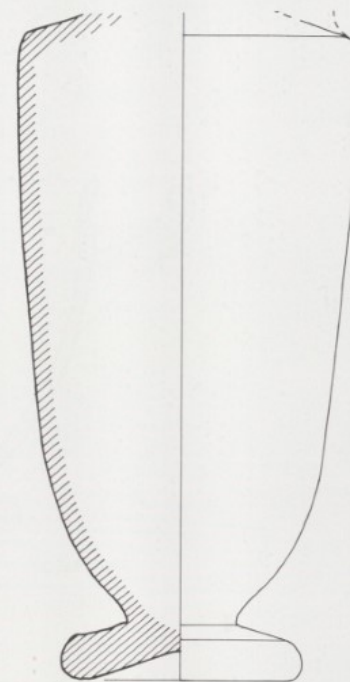


FIGURE 18 (Goulandris 556) 2:3

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

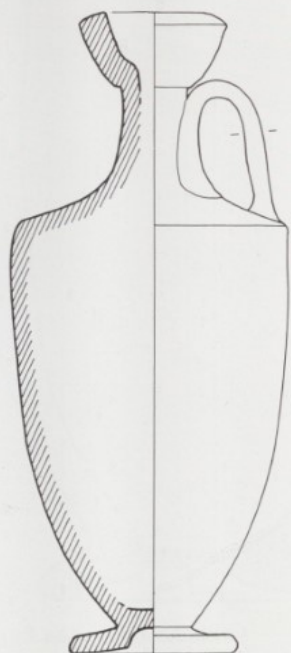


FIGURE 14 (Politis 28) 2:3

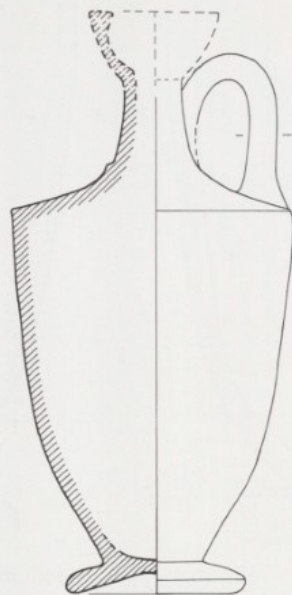


FIGURE 15 (Goulandris 795) 2:3

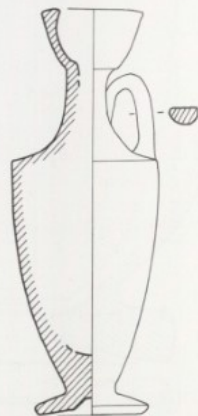


FIGURE 16 (Goulandris 390) 2:3

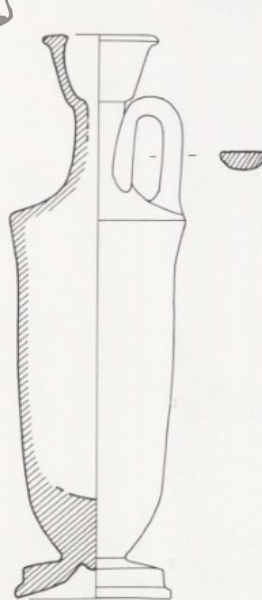


FIGURE 19 (Politis 135) 2:3

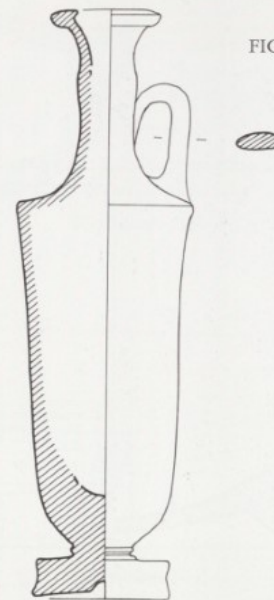


FIGURE 20 (Politis 23) 2:3

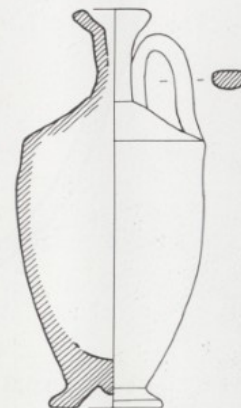


FIGURE 21 (Goulandris 5) 2:3

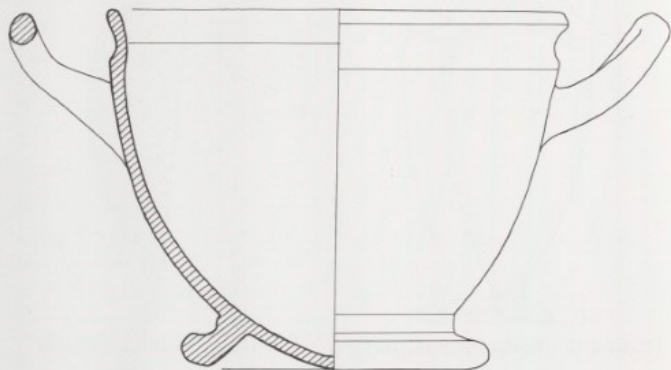


FIGURE 22 (Politis 18) 2:3

ΑΚΑΔΗΜΙΑ

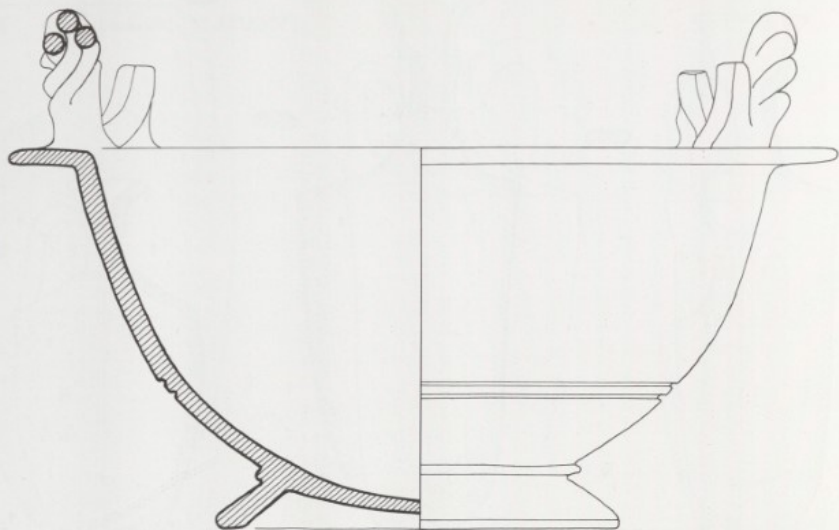


FIGURE 23 (Goulandris 25) 2:3

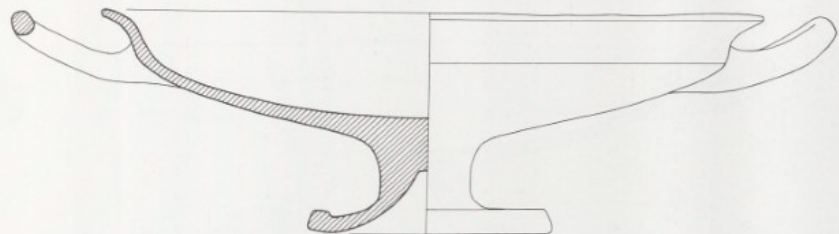


FIGURE 24 (Goulandris 378) 1:2

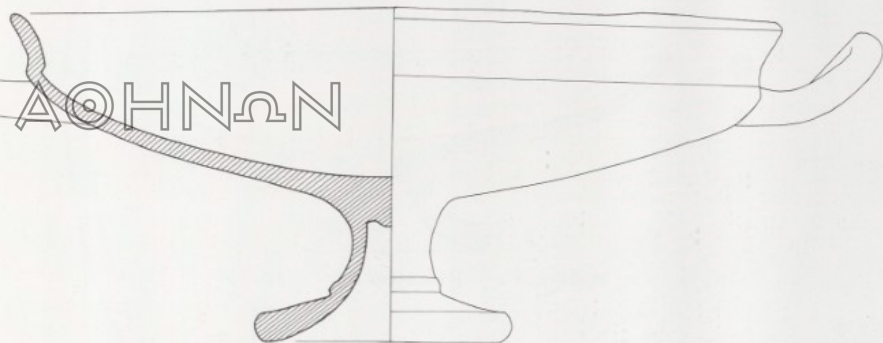


FIGURE 25 (Goulandris 753) 1:2

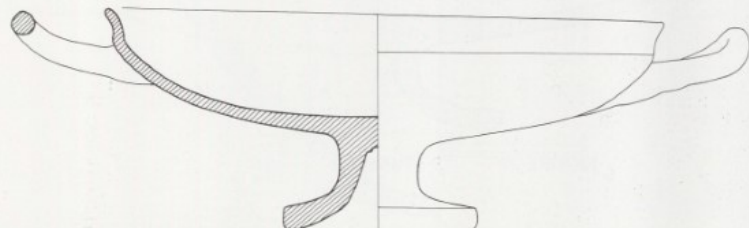


FIGURE 26 (Goulandris 381) 1:2



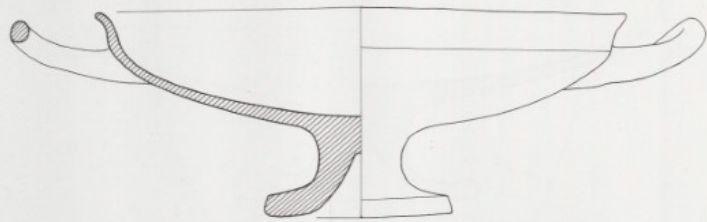


FIGURE 27 (Goulandris 752) 1:2



FIGURE 28 (Goulandris 754) 1:2

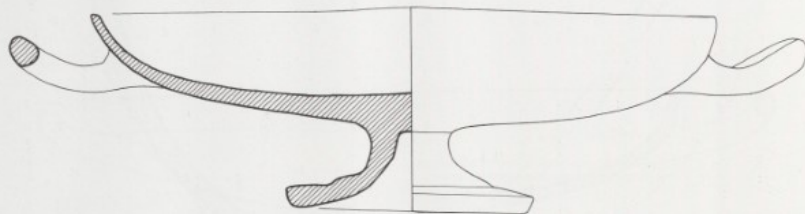


FIGURE 29 (Politis 56) 1:2



ΑΘΗΝΩΝ

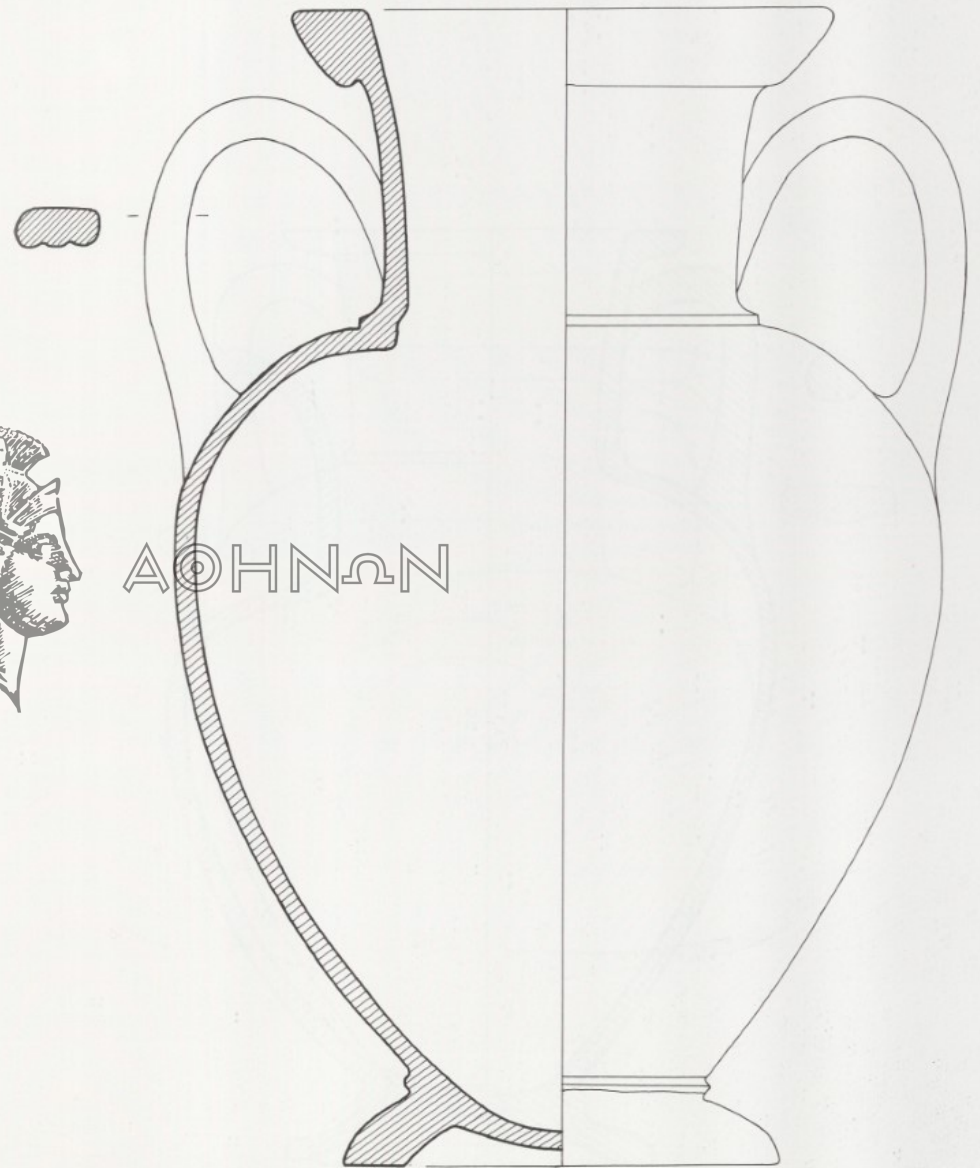


FIGURE 30 (Goulandris 779) 2:3

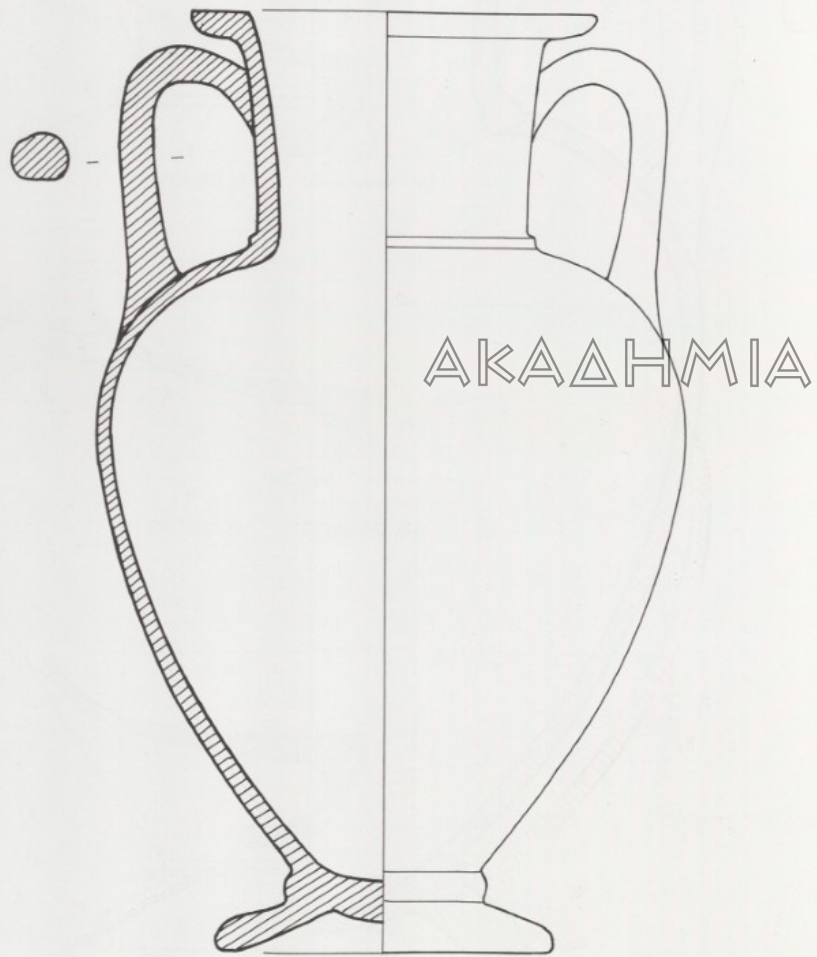


FIGURE 31 (Goulandris 717) 1:1

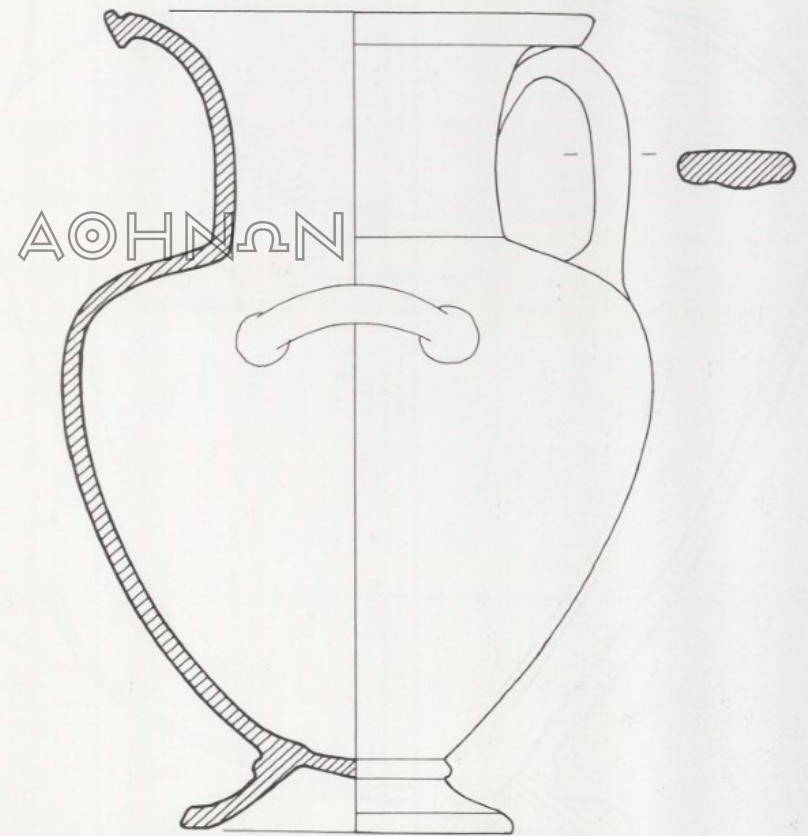


FIGURE 32 (Goulandris 722) 1:1

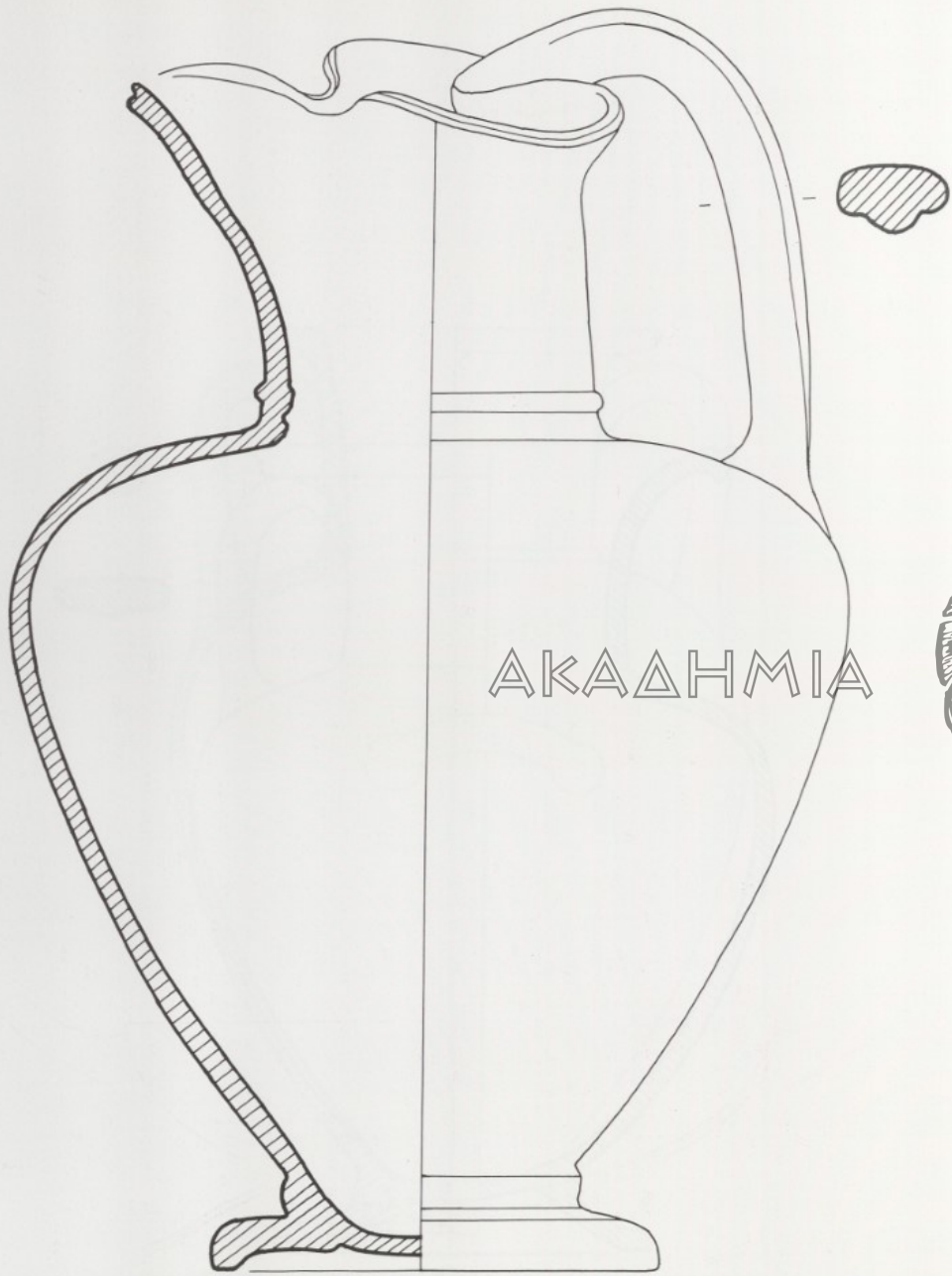


FIGURE 33 (Goulandris 1107) 1:1



FIGURE 34 (Goulandris 718) 1:1

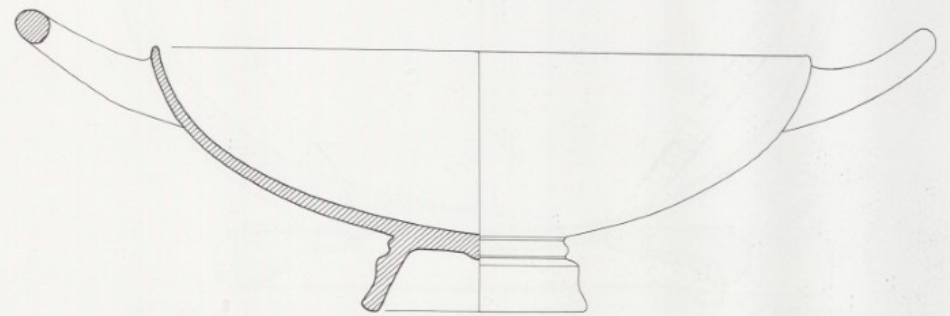


FIGURE 35 (Goulandris 702) 1:2



FIGURE 36

(Goulandris 376)

2:3

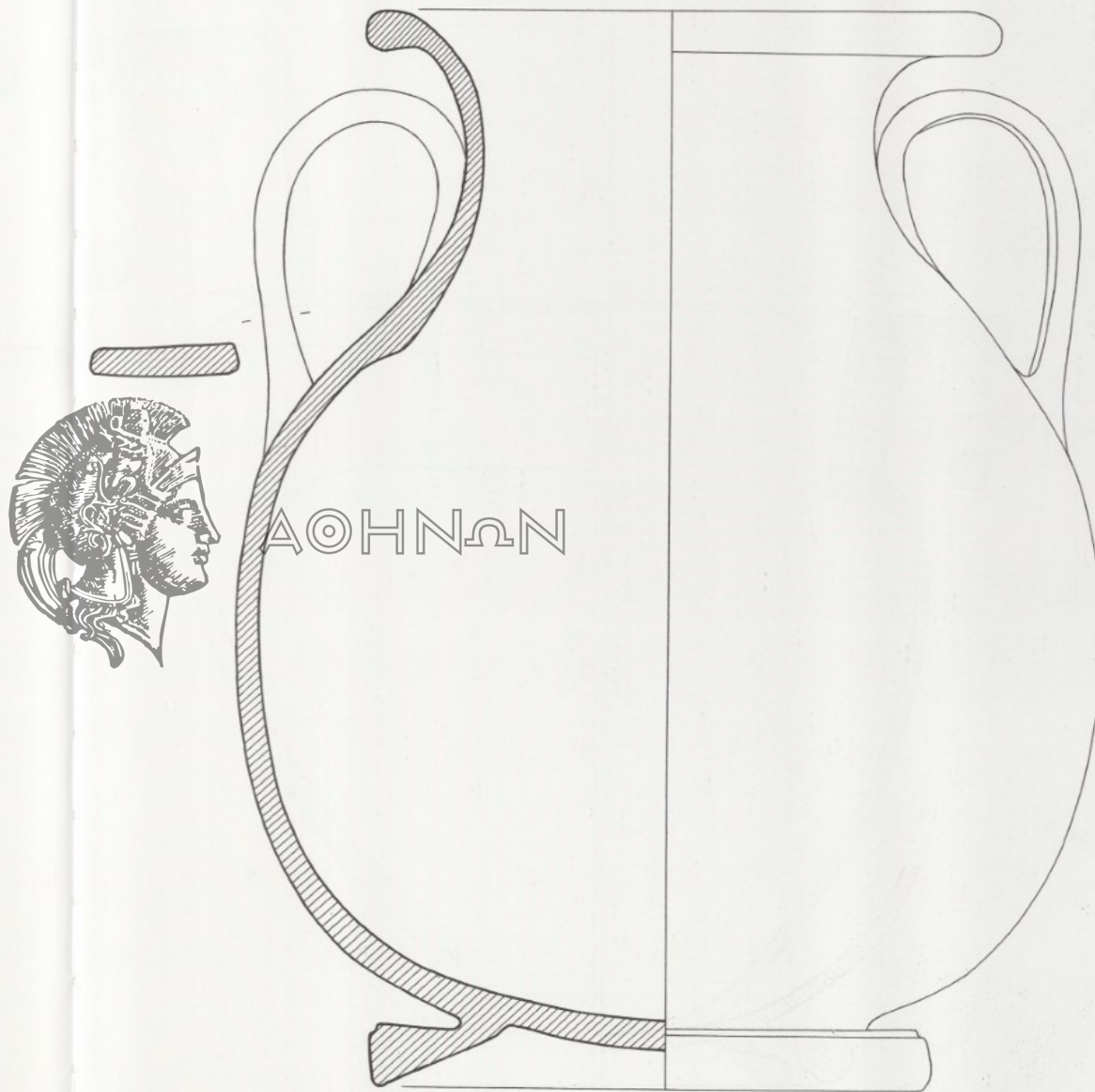


FIGURE 37

(Goulandris 1)

2:3

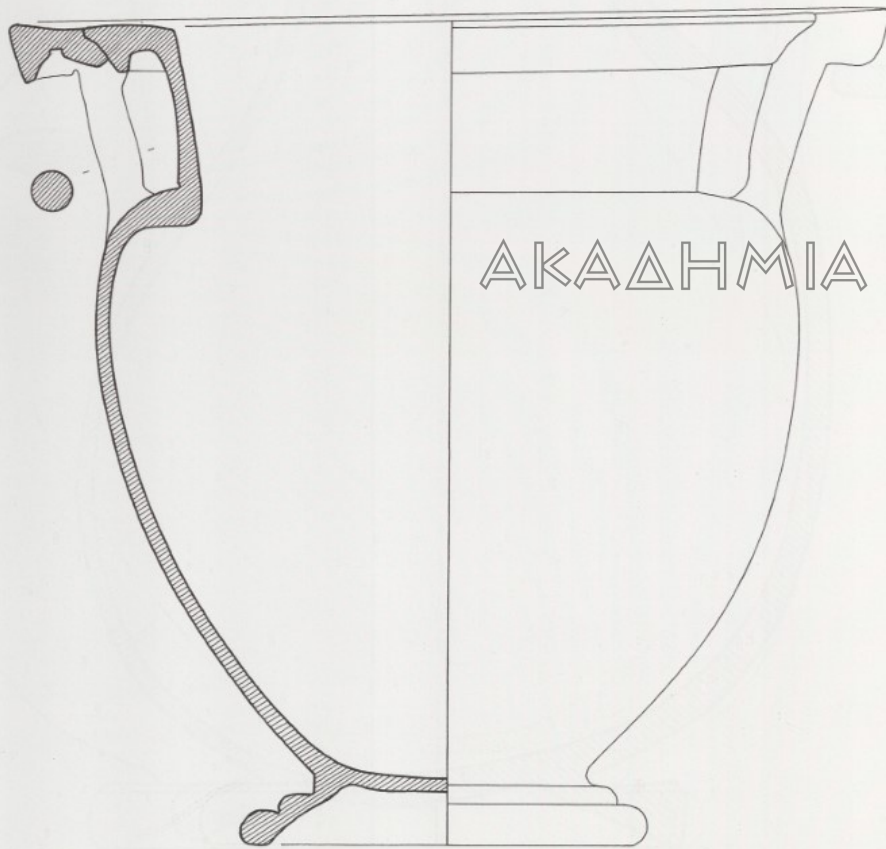


FIGURE 38

(Goulandris 1115)

1:2

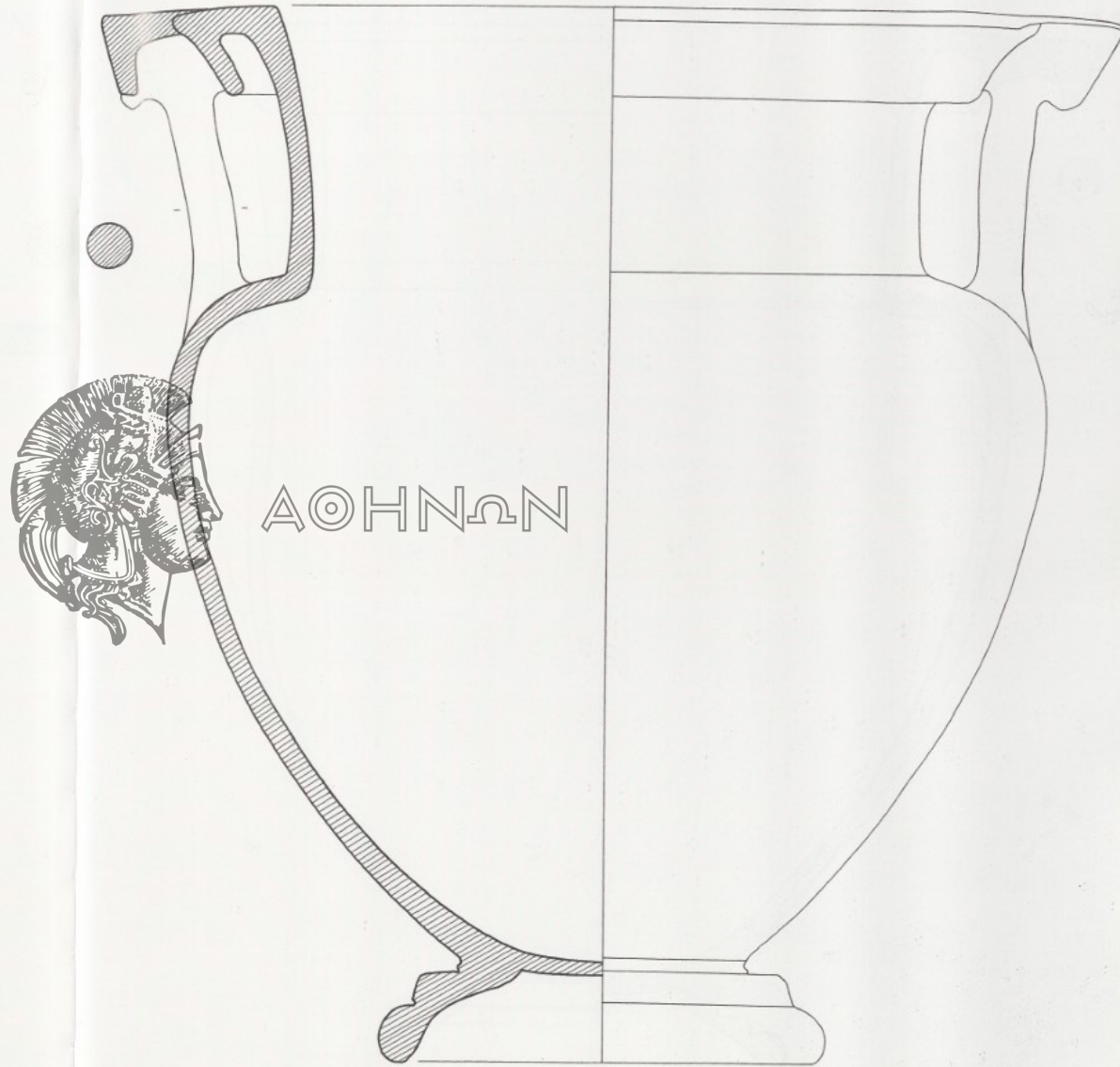


FIGURE 39

(Goulandris 1117)

1:2

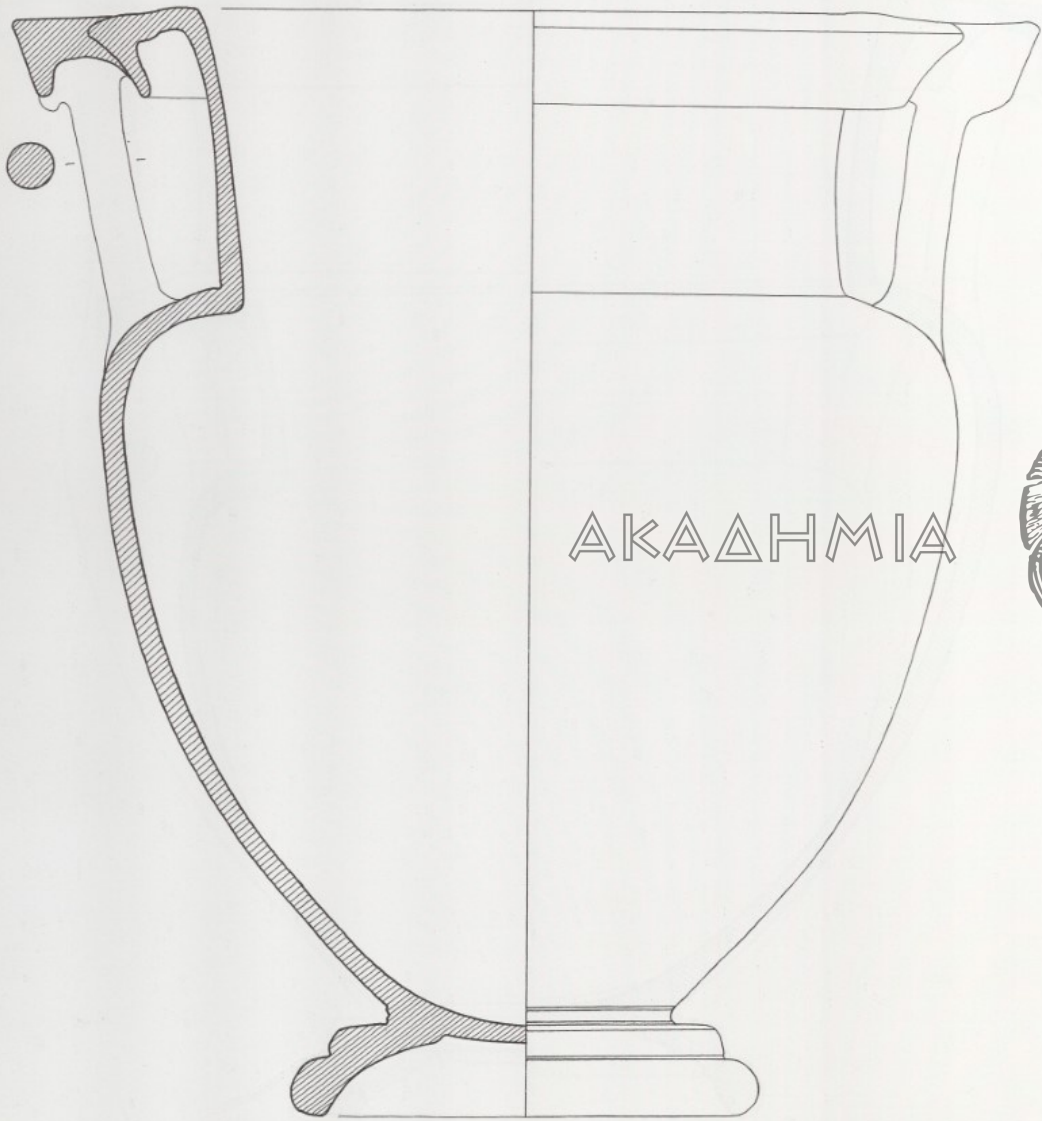


FIGURE 40

(Goulandris 1116)

1:2



FIGURE 41

(Goulandris 723)

1:2



FIGURE 42 (Goulandris 719) 2:3



ΑΘΗΝΩΝ

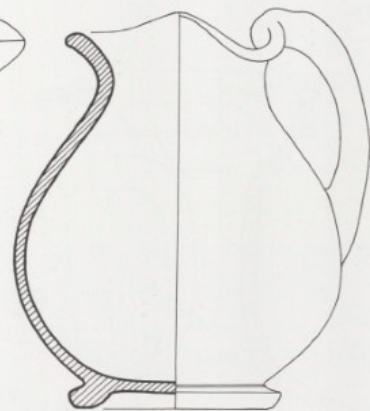
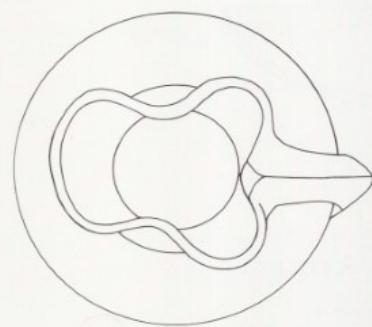


FIGURE 43 (Goulandris 751) 2:3

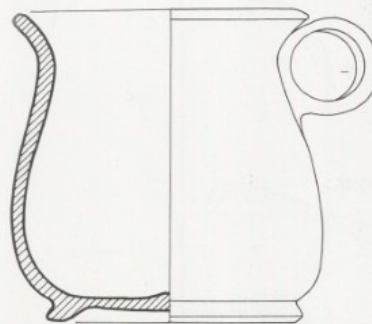


FIGURE 44 (Politis 17) 2:3

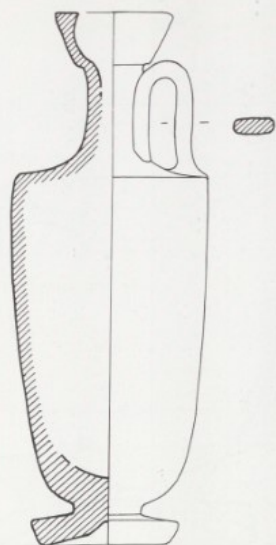


FIGURE 45 (Goulandris 262) 2:3

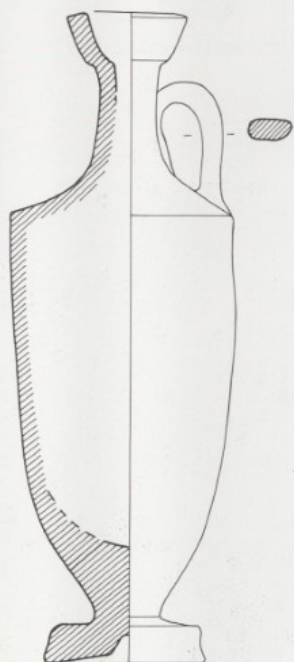


FIGURE 46 (Goulandris 385) 2:3

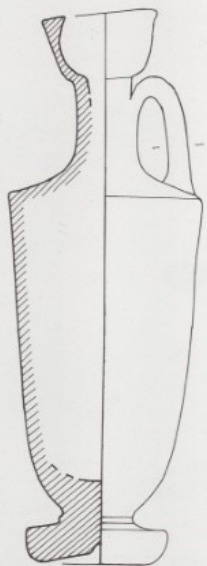


FIGURE 47 (Politis 105) 2:3

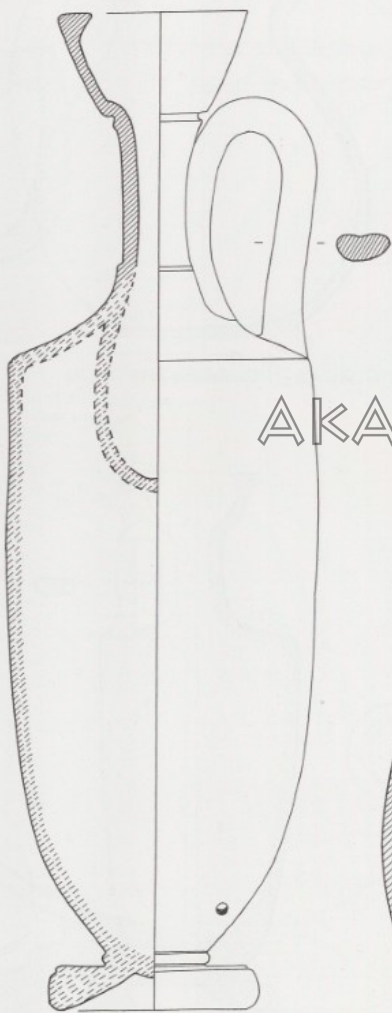


FIGURE 48 (Politis 62) 1:2

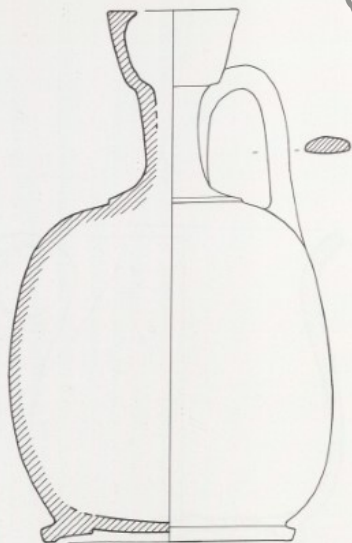


FIGURE 49 (Goulandris 27) 2:3

ΑΚΑΔΗΜΙΑ

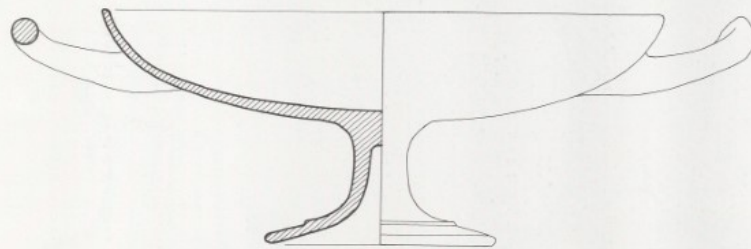
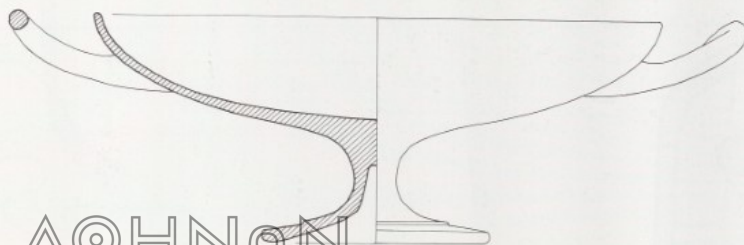


FIGURE 50 (Goulandris 721) 1:2



ΑΘΗΝΑΙΩΝ

FIGURE 51 (Goulandris 781) 1:2

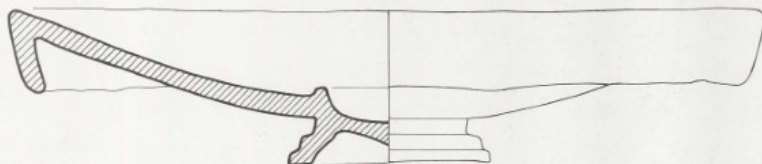


FIGURE 52 (Goulandris 43) 2:3

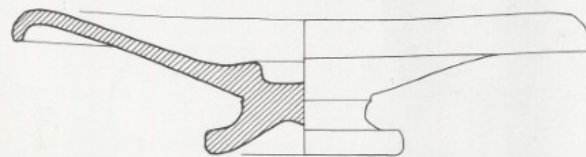


FIGURE 53 (Goulandris 714) 2:3



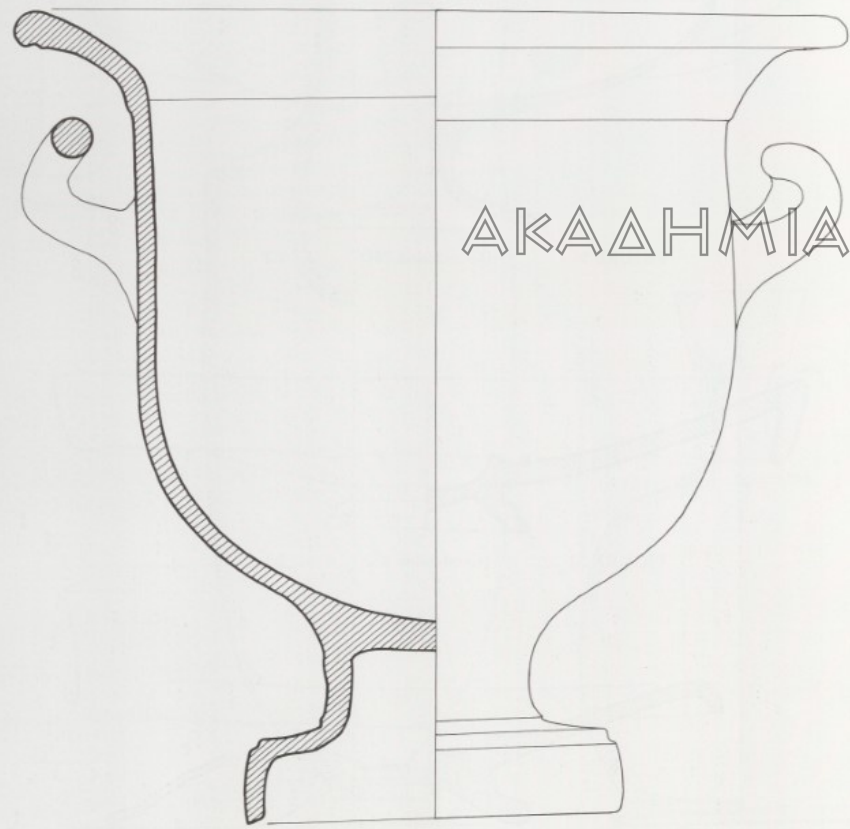


FIGURE 54 (Goulandris 715) 2:3

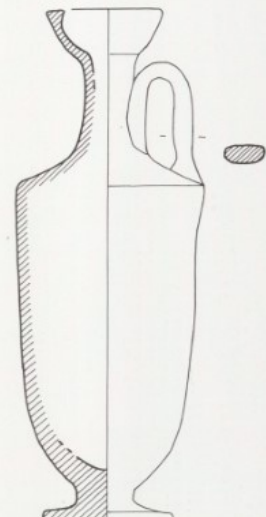


FIGURE 55 (Goulandris 391) 2:3

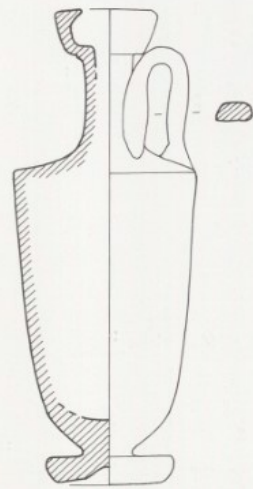


FIGURE 56 (Goulandris 6) 2:3

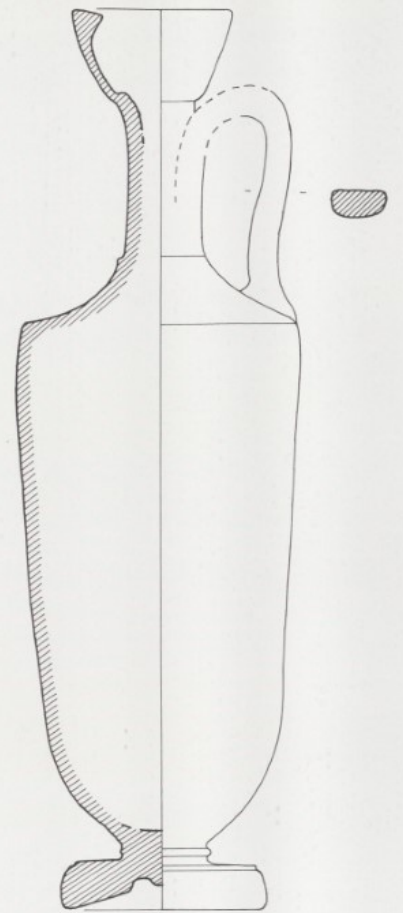


FIGURE 57 (Politis 102) 2:3

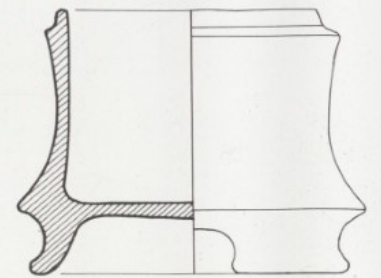


FIGURE 58 (Goulandris 51) 2:3

PLATES

ΑΚΑΔΗΜΙΑ

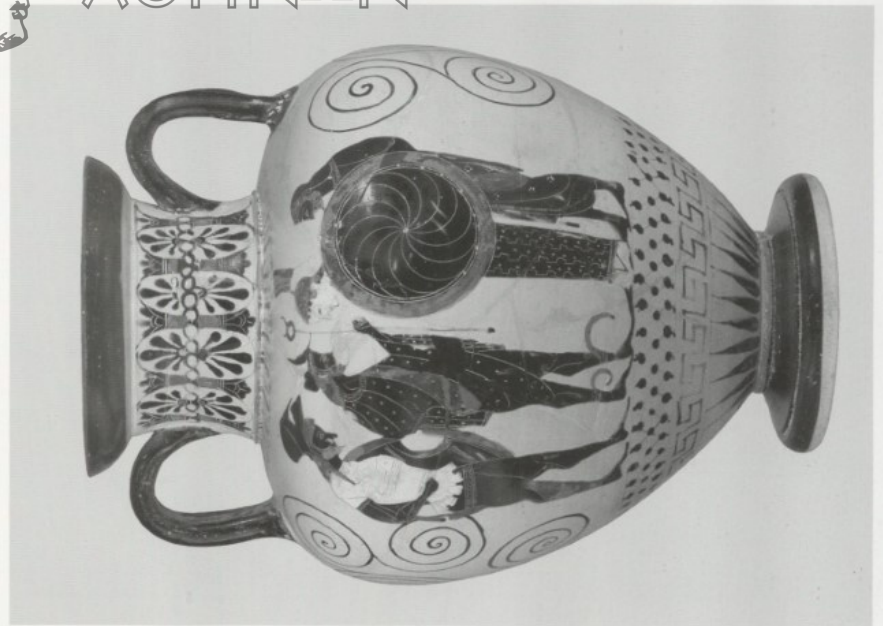


ΑΘΗΝΩΝ



2

(Goulandris 716)



1

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



2

ΑΚΑΔΗΜΙΑ

(Goulandris 716)



1



1

ΑΘΗΝΩΝ



2

(Goulandris 716)



2



1

ΑΚΑΔΗΜΙΑ

(Politis 98)



2



1

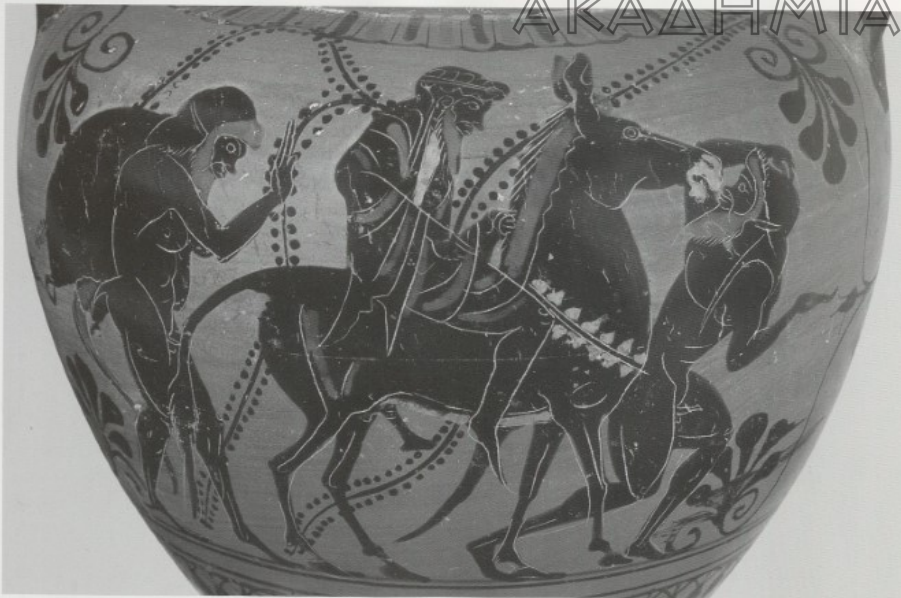
ΑΘΗΝΩΝ

(Politis 98)



1

ΑΚΑΔΗΜΙΑ



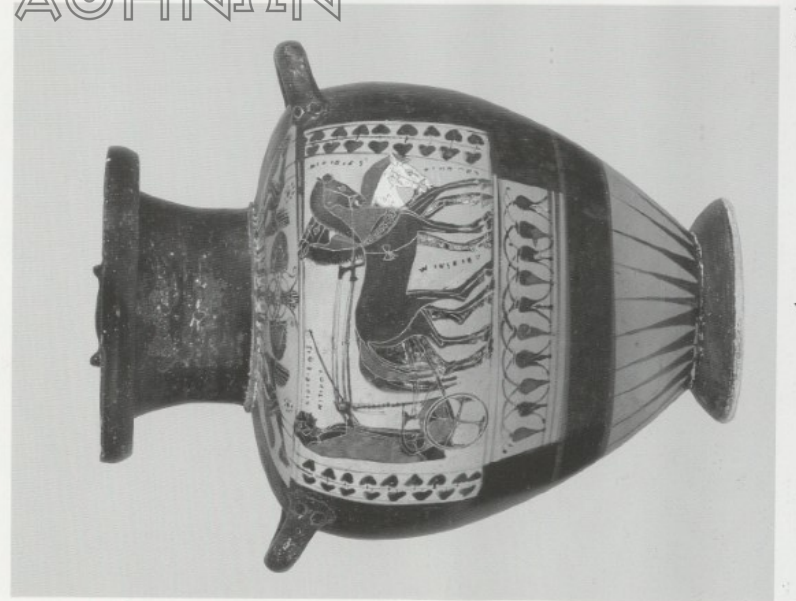
2

(Politis 98)



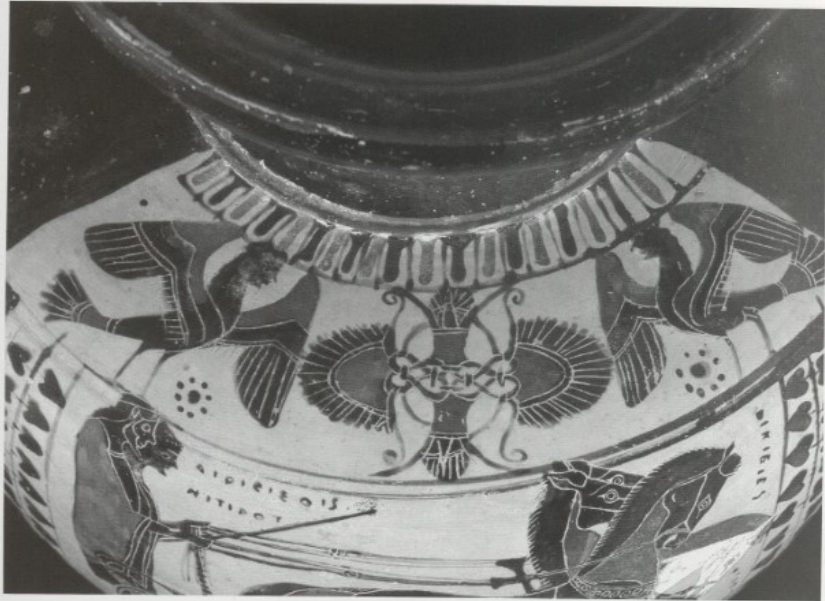
2

ΑΘΗΝΩΝ



1

(Goulandris 1114)

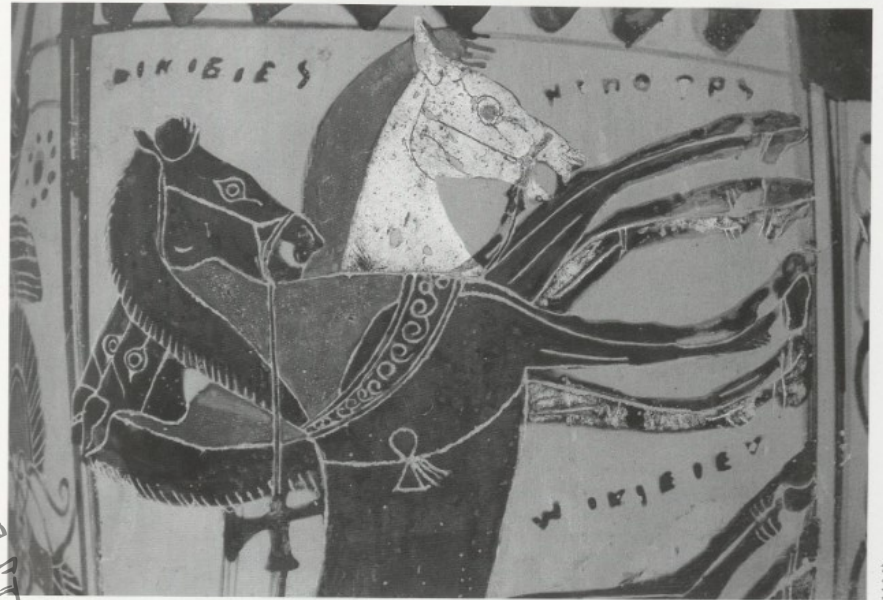


1

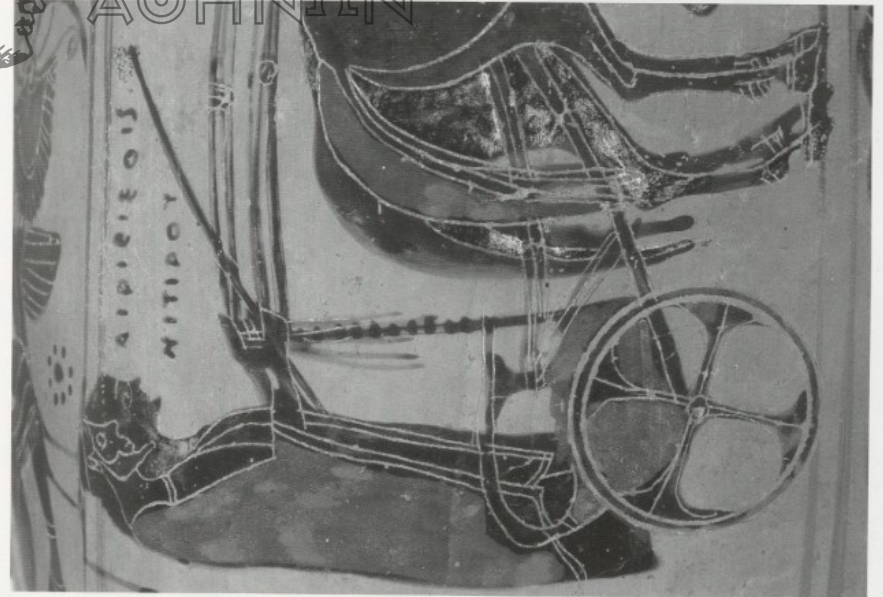


2

(Goulandris 1114)



2



1

(Goulandris 1114)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΝ



2

(Politis 134)



1

ΑΚΑΔΗΜΙΑ



1



2

(Politis 134)

ΑΘΗΝΑΝ





2

(Politis 134)

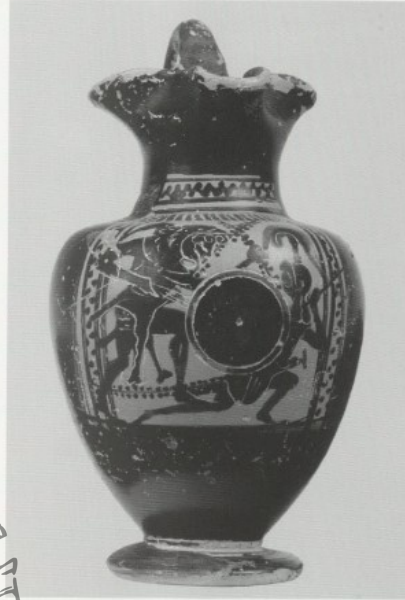


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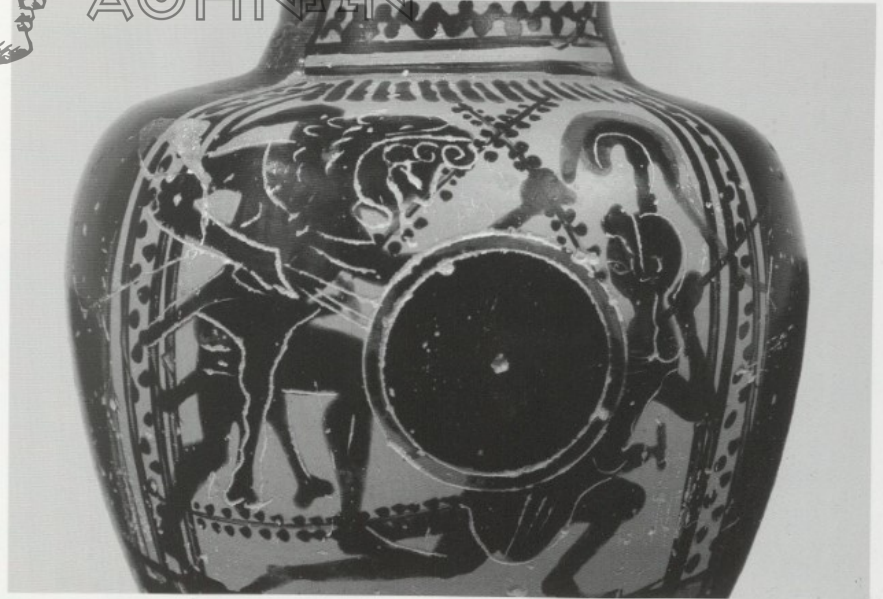
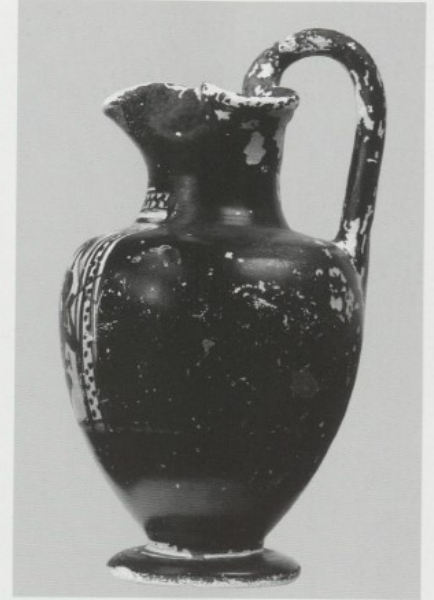
ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΝ



2

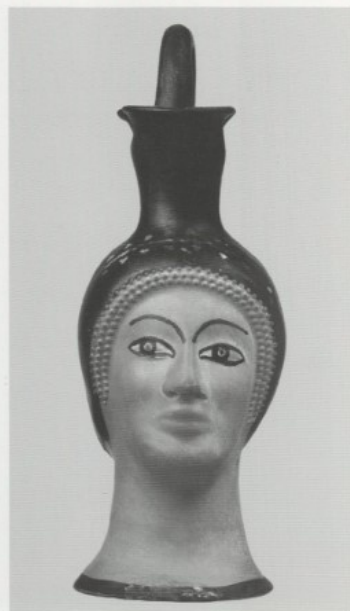


3

(Goulandris 28)



1



ΑΚΑΔΗΜΙΑ



3

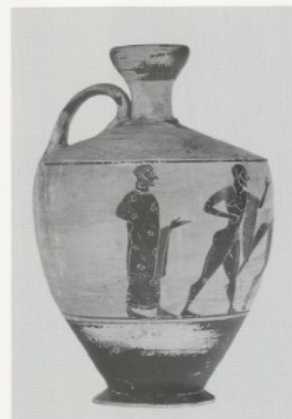
(Goulandris 1120)



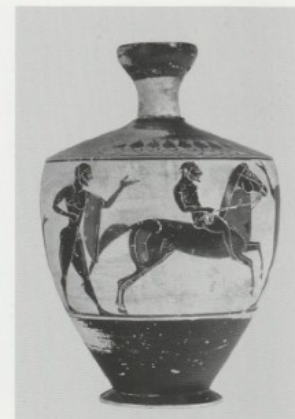
4



ΑΘΗΝΑΝ



1



2



3



4

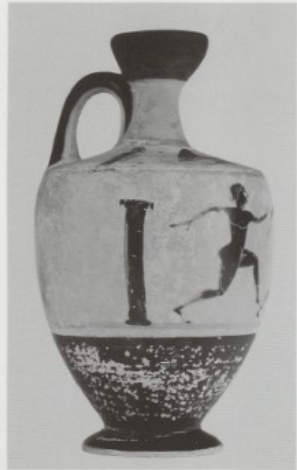


5

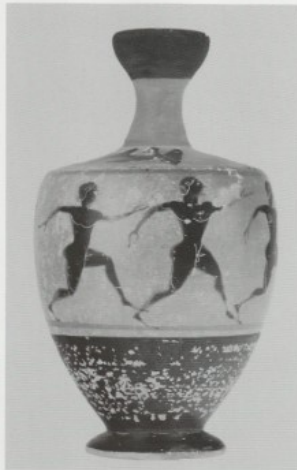
(Goulandris 780)



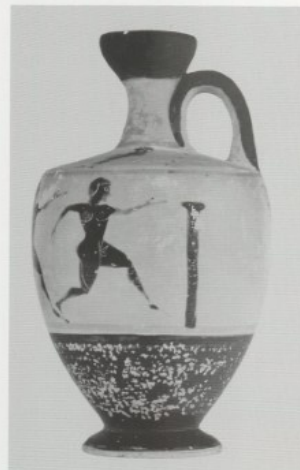
6



1



2



3

ΑΚΑΔΗΜΙΑ



4

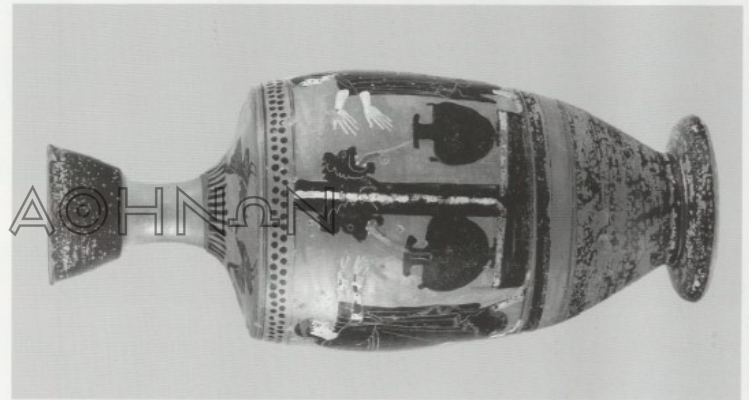
(Goulandris 794)



5

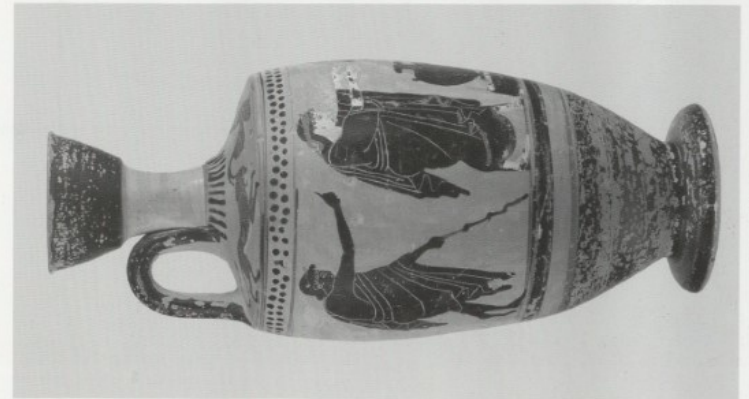


3



2

(Goulandris 1104)



1



1



AKADHMIA

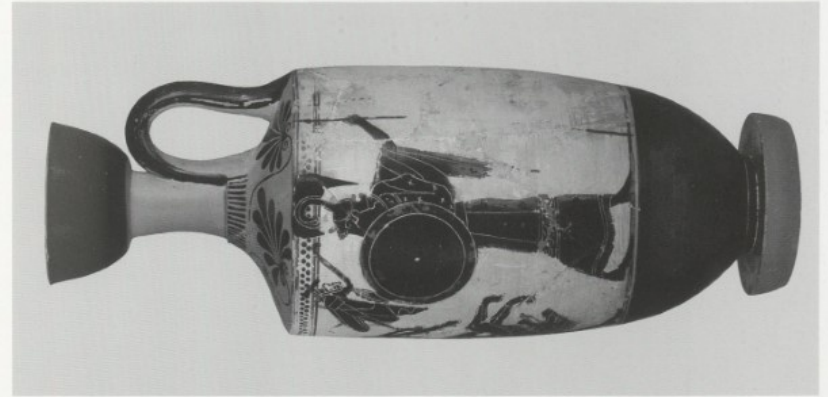


3

(Goulandris 1104)



4

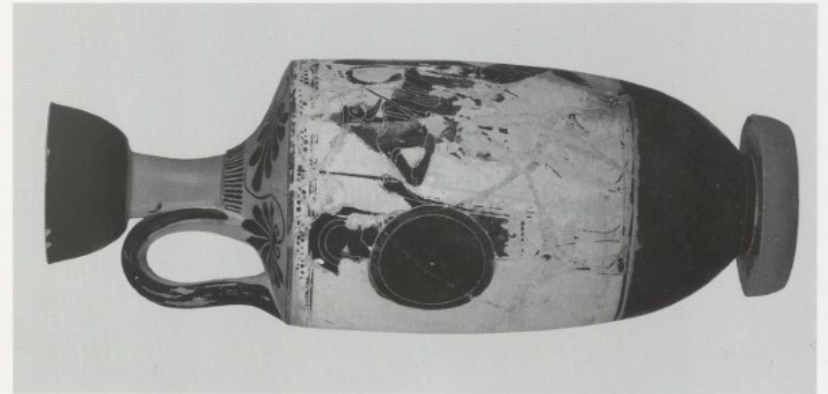


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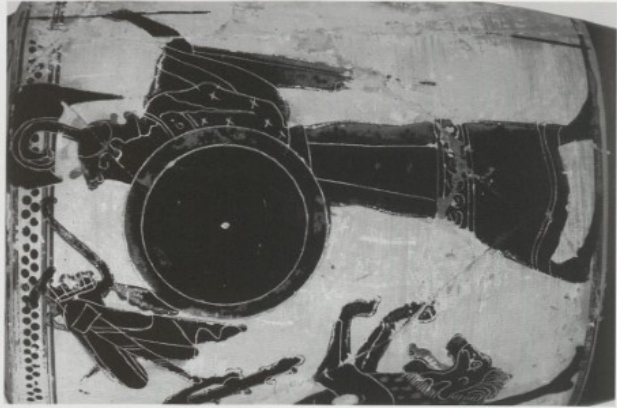


2

(Goulandris 2)



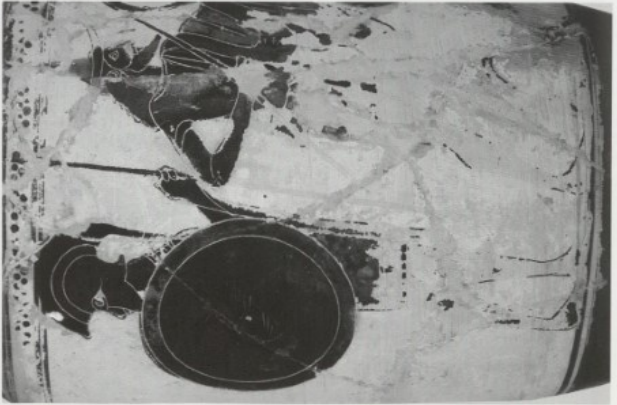
1



3



(Goulandris 2)



1



3



2

(Goulandris 265)



1



1



ΑΚΑΔΗΜΙΑ



3

(Goulandris 265)



4



ΑΘΗΝΑ



3

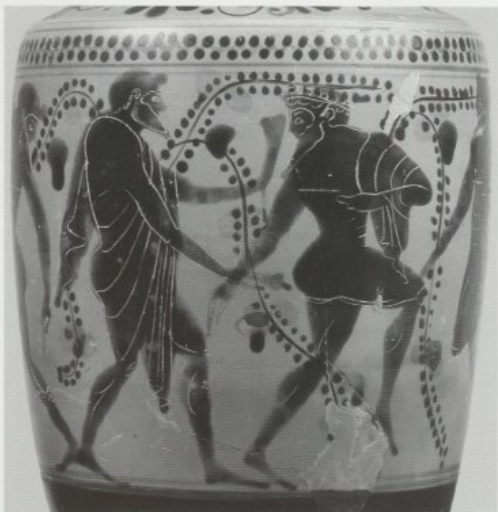


2

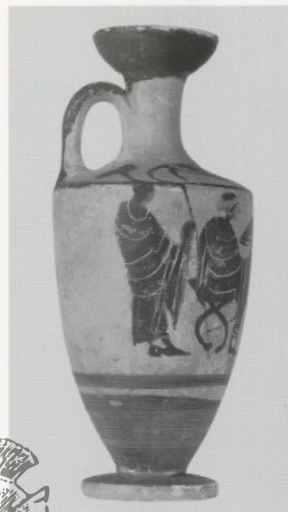
(Goulandris 3)



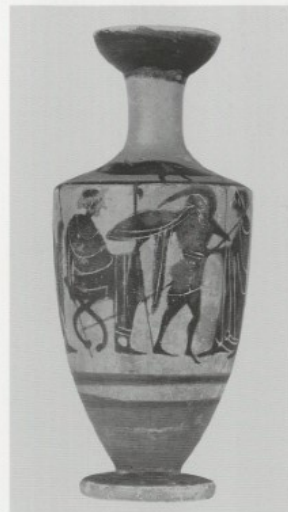
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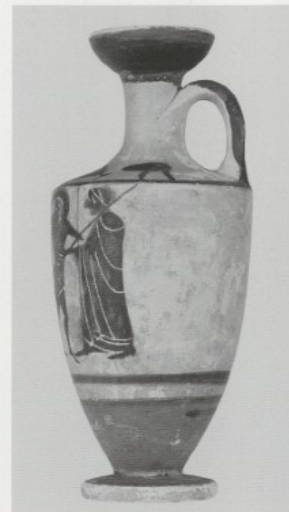
1  
(Goulandris) ΑΚΑΔΗΜΙΑ



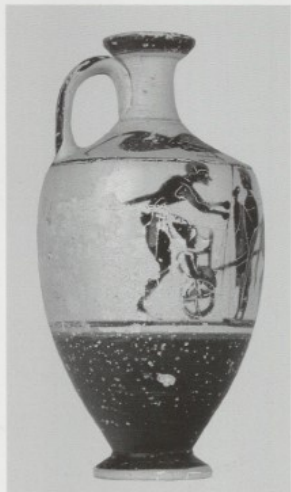
1  
(Goulandris 387) ΑΘΗΝΩΝ



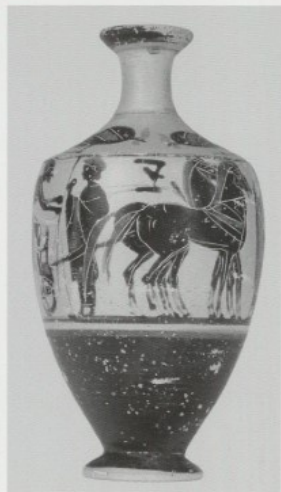
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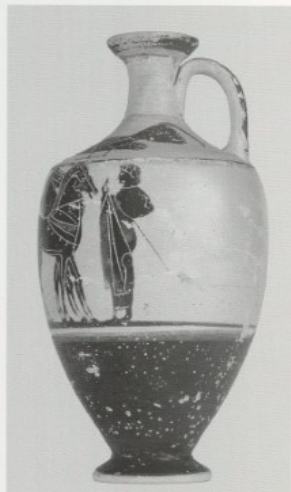
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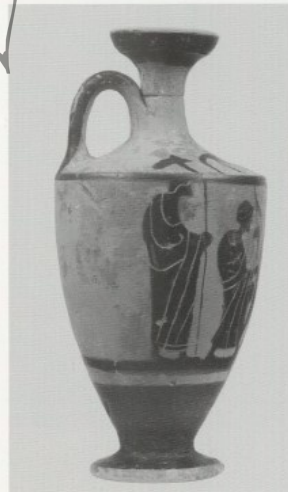
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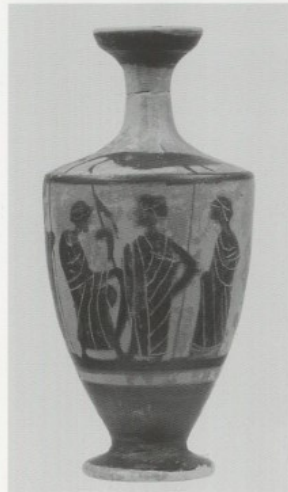
3  
(Goulandris 4)



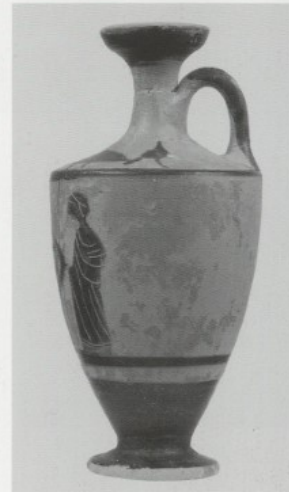
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4



5  
(Goulandris 388)



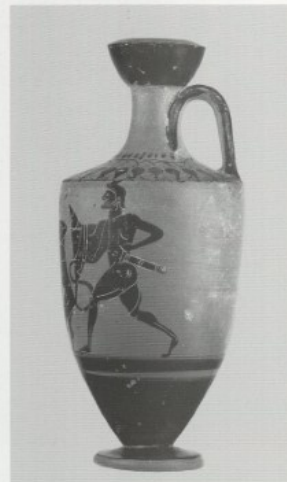
6



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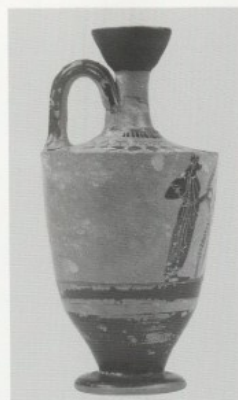
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(Politis 28)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

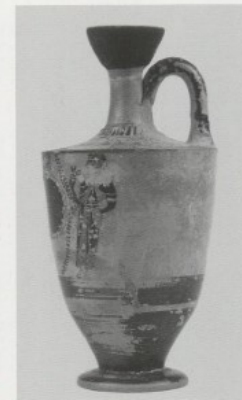


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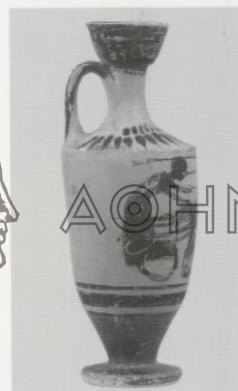


2

(Goulandris 795)



3

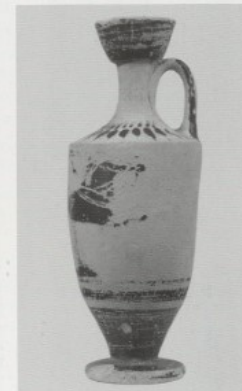


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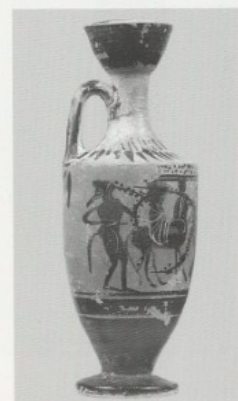


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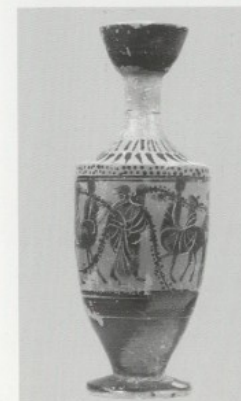
(Goulandris 389)



6

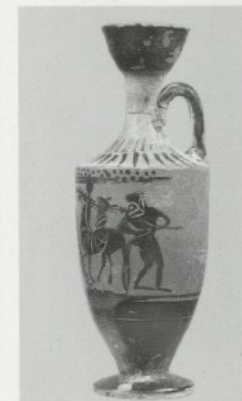


7



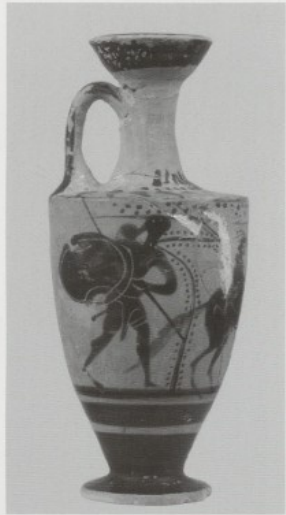
8

(Goulandris 390)

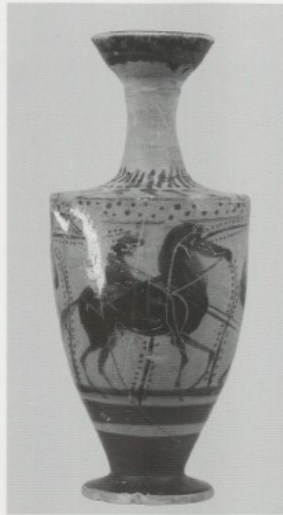


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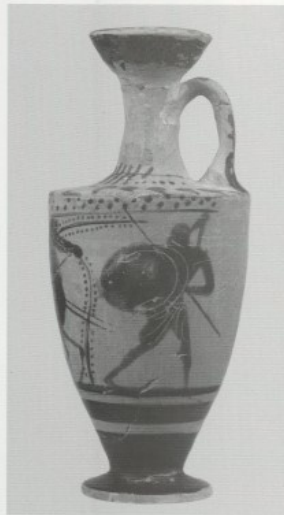




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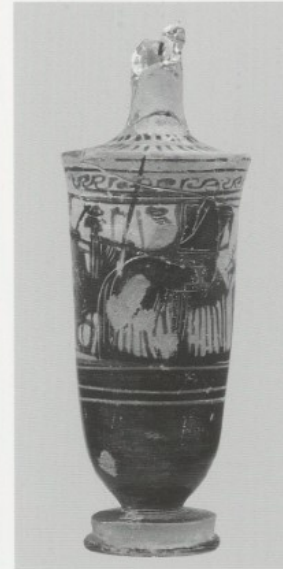


3

(Goulandris 552) ΑΚΑΔΗΜΙΑ



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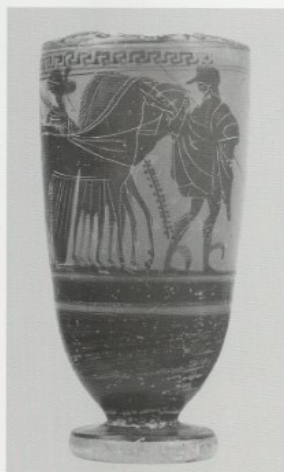
ΑΘΗΝΩΝ (Goulandris 813)



4

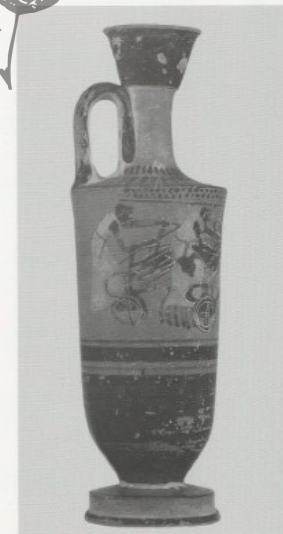


5



6

(Goulandris 556)



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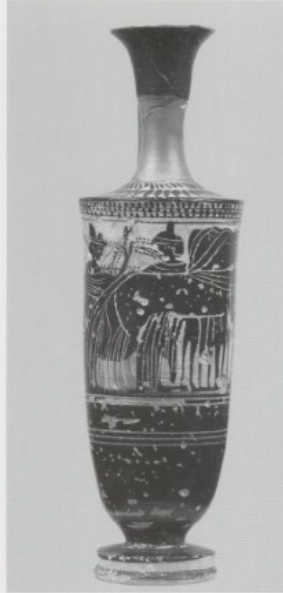
(Politis 135)



6

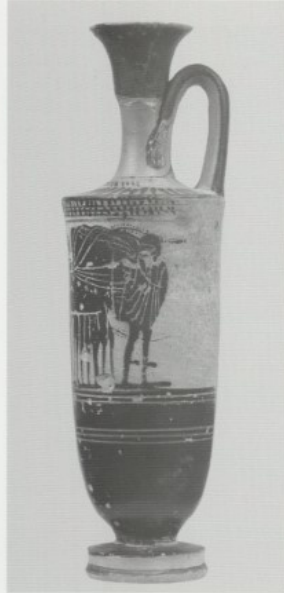


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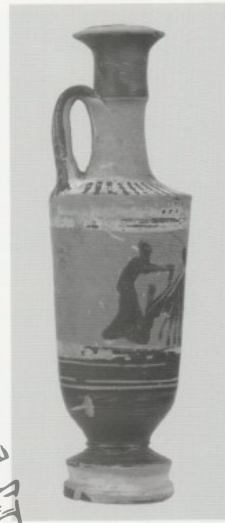


2

(Goulandris 724) ΑΚΑΔΗΜΙΑ

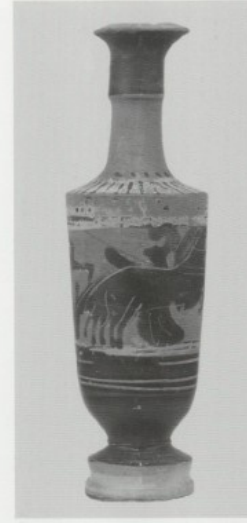


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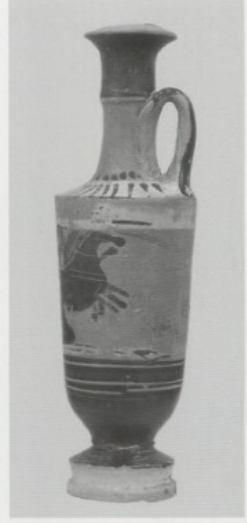
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ΑΘΗΝΩΝ

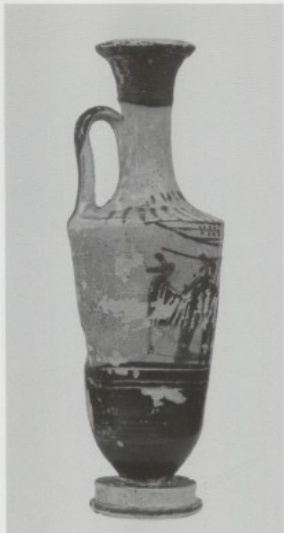


2

(Goulandris 796)

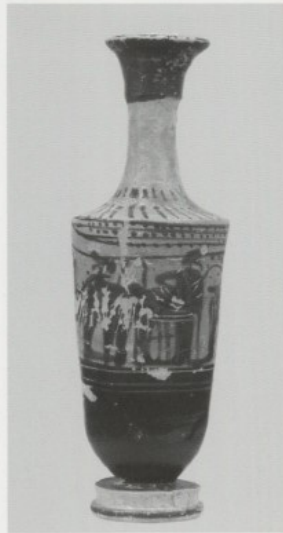


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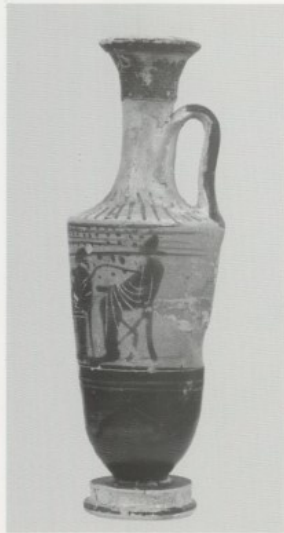
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GREECE 720

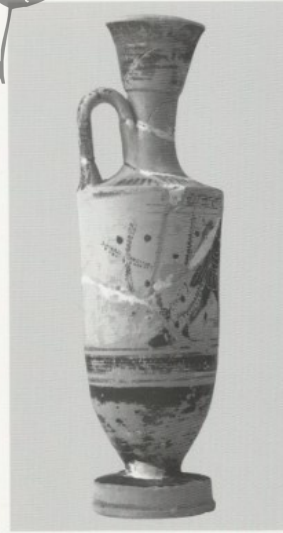


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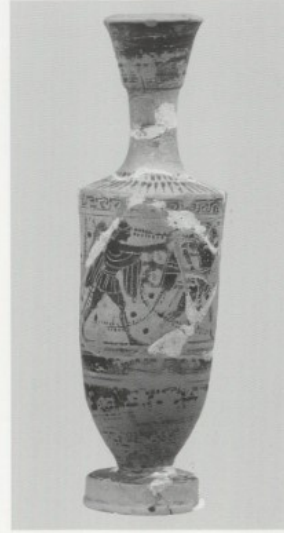
(Goulandris 425)



6



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(Goulandris 386)

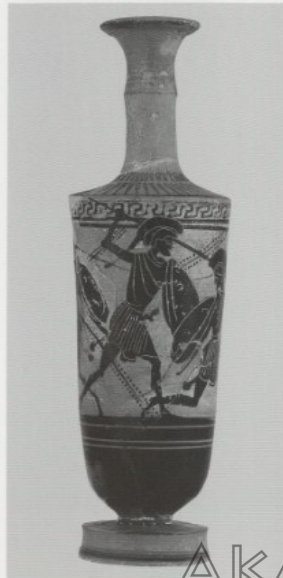


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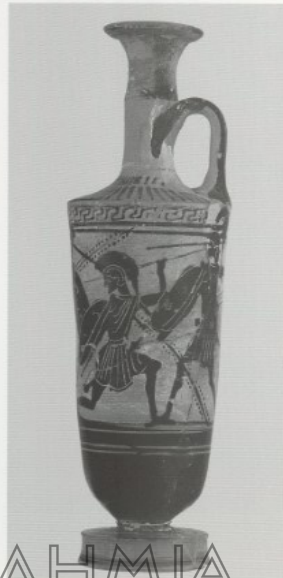
GREECE 721



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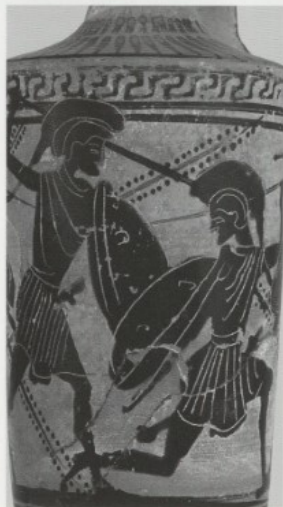
ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΝ



4

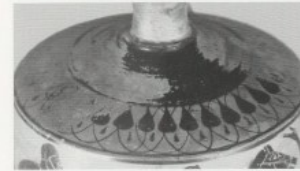


5

(Politis 23)



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1

(Goulandris 780)



2

(Goulandris 794)



3

(Goulandris 1104)



(Goulandris 2)



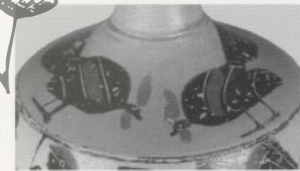
5

(Goulandris 265)



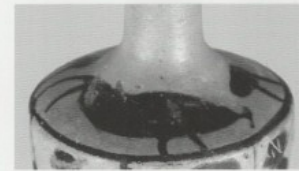
6

(Goulandris 3)



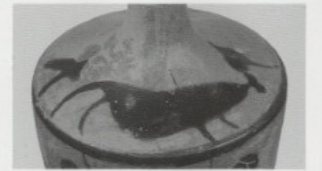
7

(Goulandris 4)



8

(Goulandris 387)



9

(Goulandris 388)



10

(Politis 28)



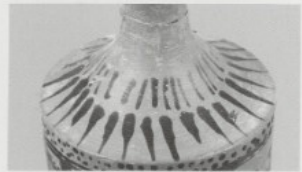
11

(Goulandris 795)



12

(Goulandris 389)



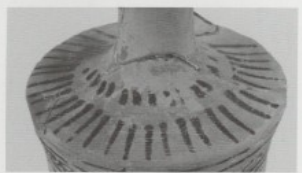
1 (Goulandris 390)



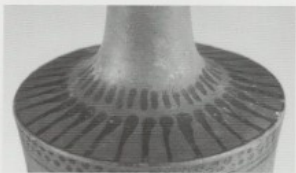
2 (Goulandris 555)



3 (Goulandris 556)



4 (Goulandris 813)



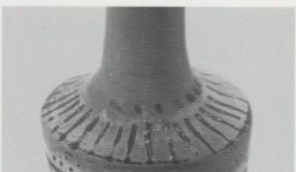
5 (Politis 135)



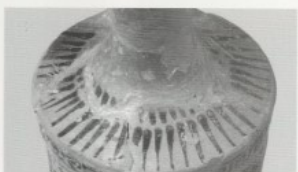
6 (Goulandris 426)



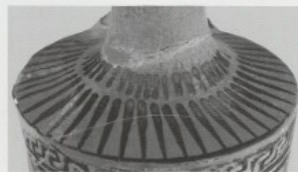
7 (Goulandris 425)



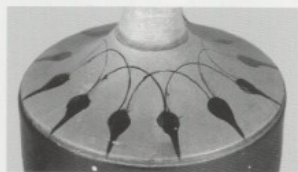
8 (Goulandris 796)



9 (Goulandris 386)



10 (Politis 23)

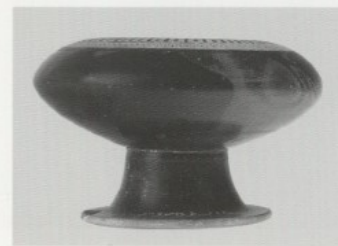
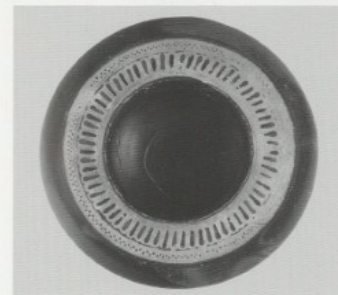
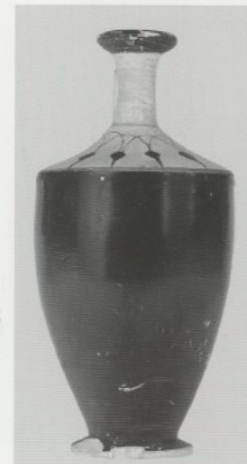
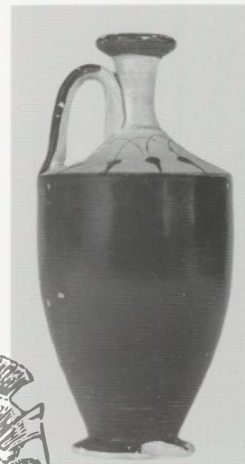


11 (Goulandris 5)

ΑΚΑΔΗΜΙΑ



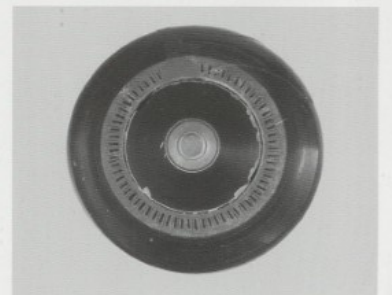
ΑΘΗΝΑΝ



6 (Goulandris 1002)



4 (Goulandris 20)



8 (Goulandris 408)



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ΑΚΑΔΗΜΙΑ

(Politis 18)



ΑΘΗΝΑΝ



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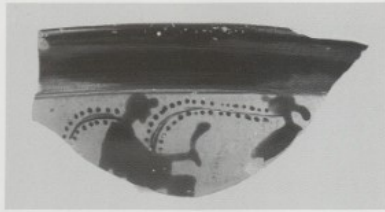


1



3

(Goulandris 755)



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(Goulandris 522)



2

(Goulandris 521)



3

(Goulandris 370)

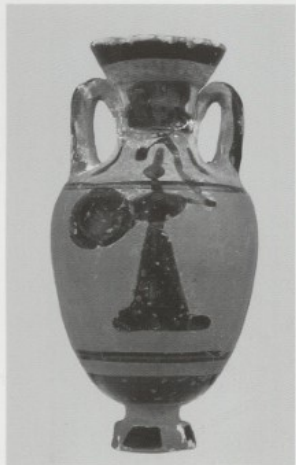


4

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

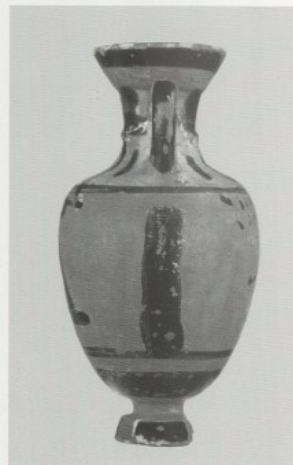


5



6

(Goulandris 31)



7



1

(Goulandris 756)



2



5

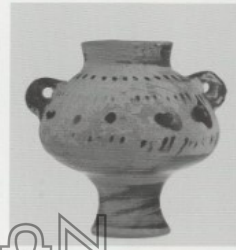


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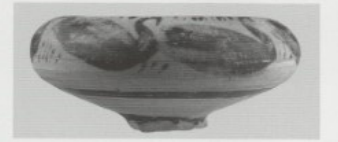


3

(Goulandris 11)

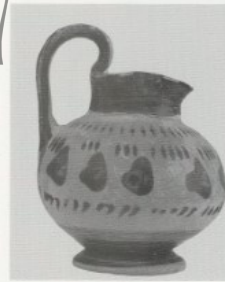


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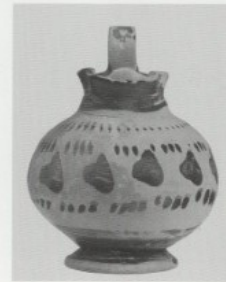


7

(Goulandris 34)

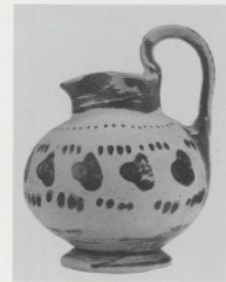


8



9

(Goulandris 10)



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11



12



13

(Goulandris 459)



14



1

(Goulandris 32)



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3

(Goulandris 13)



4

AKAΔHMIA



5

(Goulandris 13)



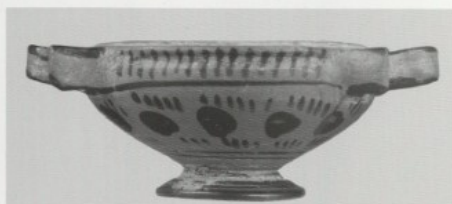
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(Goulandris 33)



7

(Goulandris 33)



8

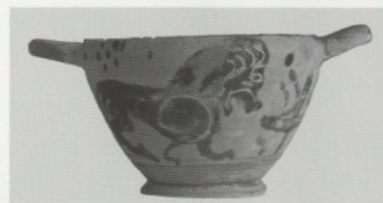


1

(Goulandris 12)



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3

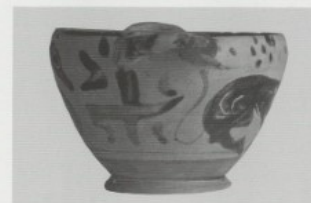


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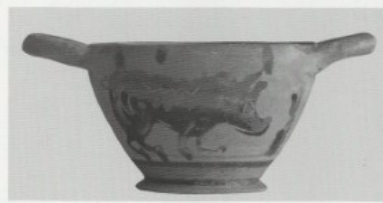
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(Goulandris 757)



6

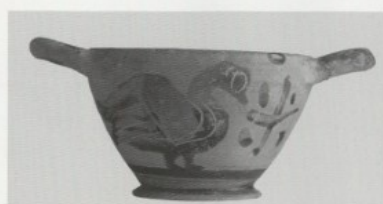
AOHNON



7



8



9

(Goulandris 758)

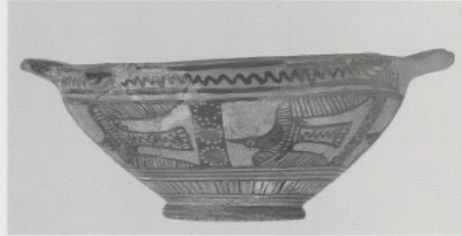


10





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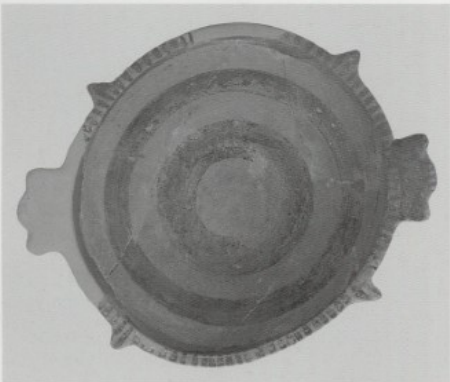
3

(Politis 6)



4

ΑΚΑΔΗΜΙΑ



5

(Politis 6)



6

(Goulandris 25)



ΑΘΗΝΩΝ



2



4

(Goulandris 25)



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ΑΚΑΔΗΜΙΑ

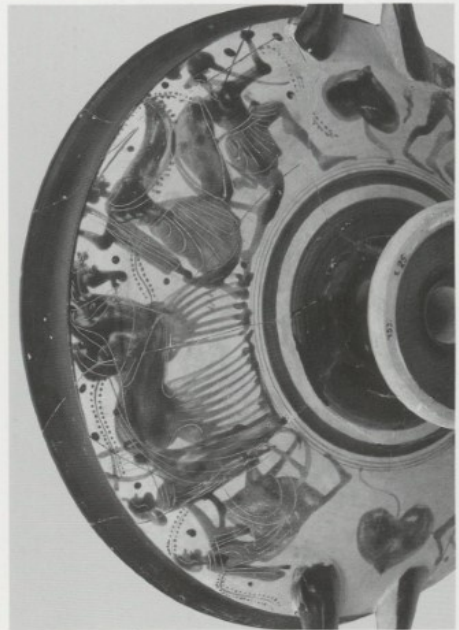


(Goulandris 378)

ΑΟΗΝΩΝ



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(Goulandris 753)



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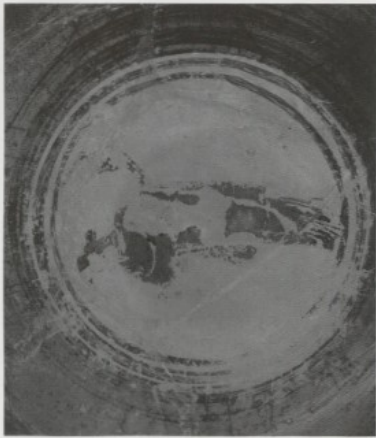


5

AKAΔΗΜΙΑ



ΑΘΗΝΑΝ



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(Goulandris 391)



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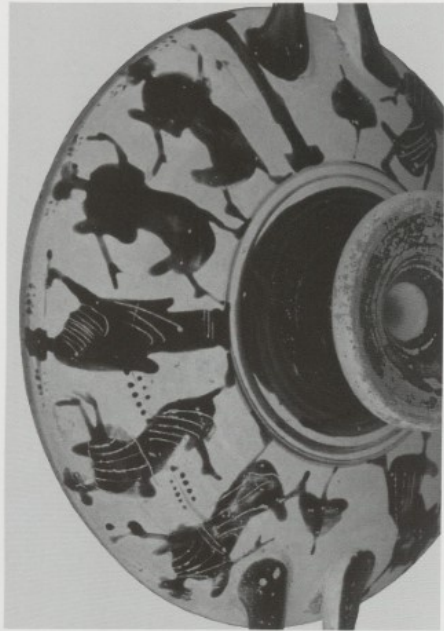


2



3

(Goulandris 752)



4



5

ΑΚΑΔΗΜΙΑ

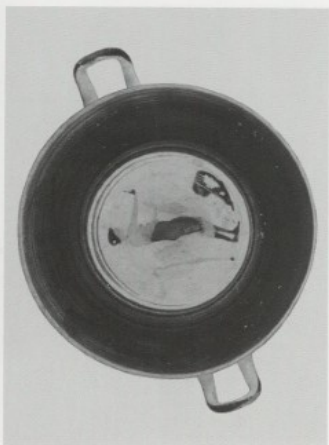


(Goulandris 754)

ΑΟΗΝΩΝ



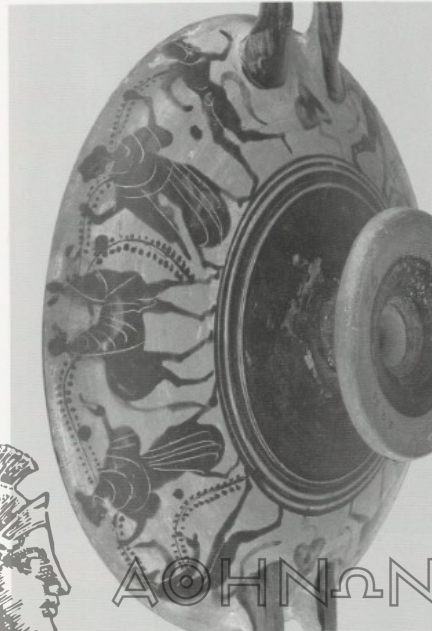
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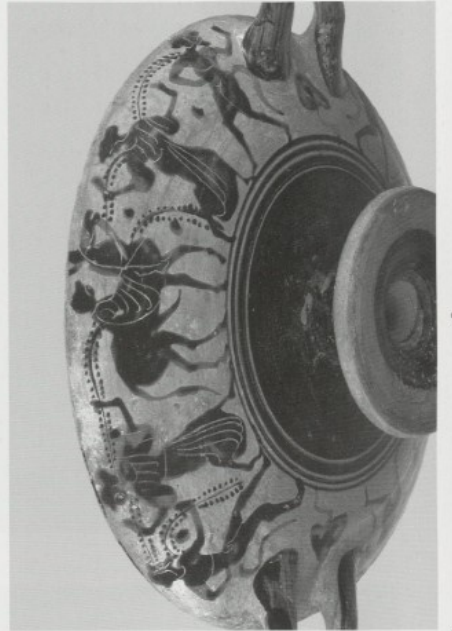
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3



4



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1

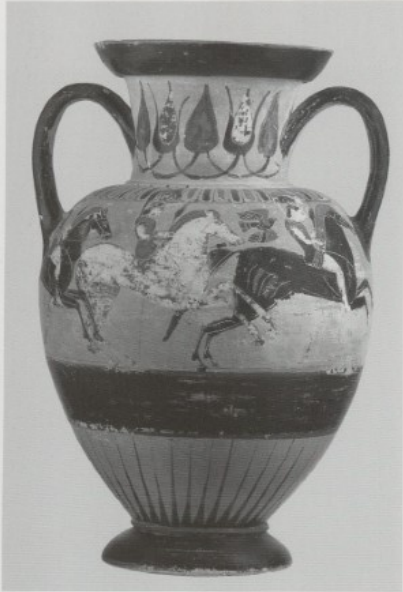


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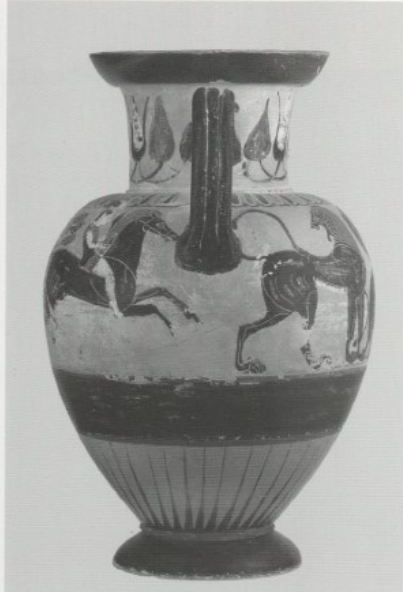


3

(Poulsen 56)

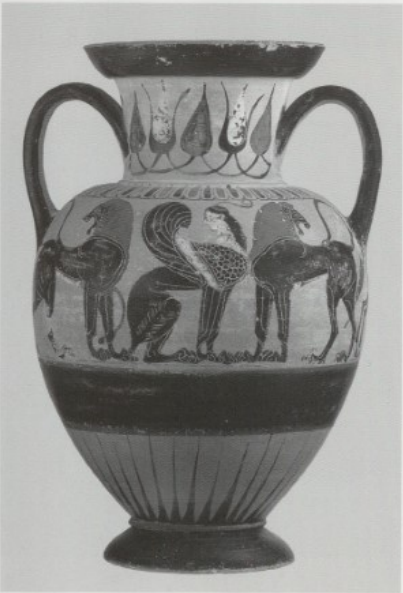


1



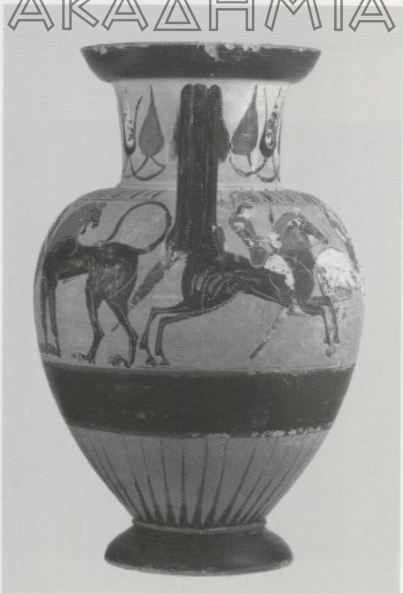
2

ΑΚΑΔΗΜΙΑ



3

(Goulandris 779)



4



1

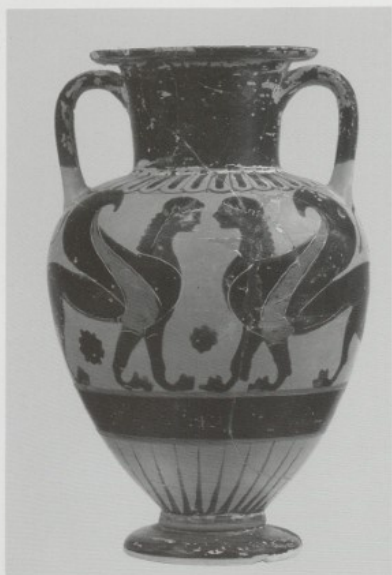


ΑΘΗΝΩΝ

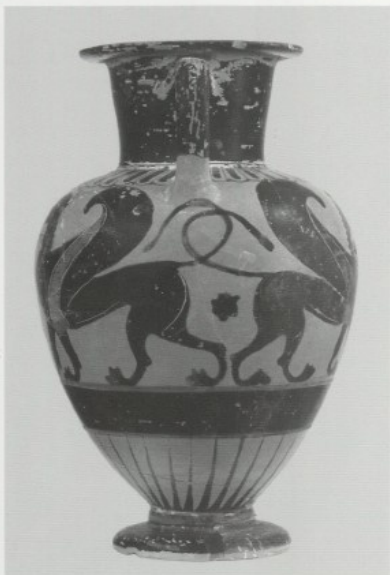


2

(Goulandris 779)

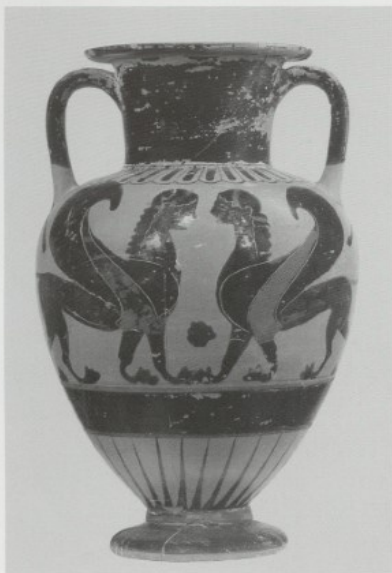


1



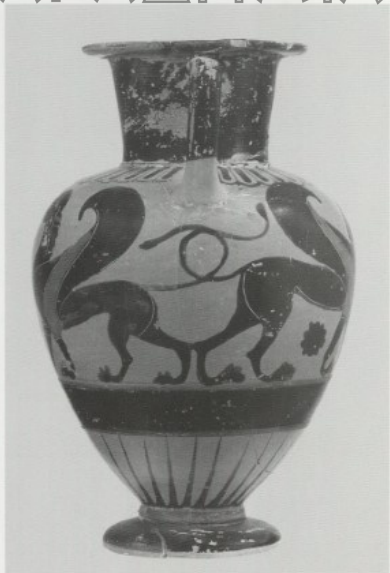
2

ΑΚΑΔΗΜΙΑ

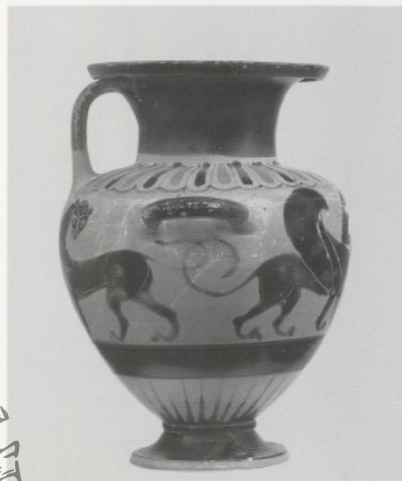


3

(Goulandris 717)

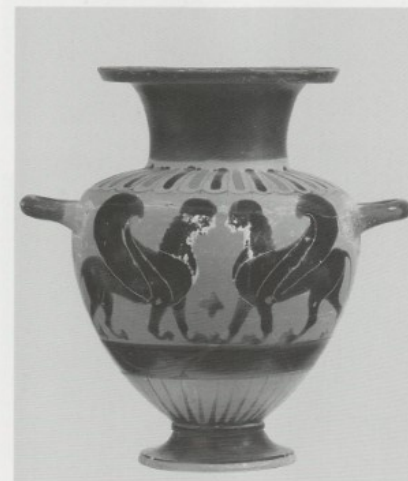


4

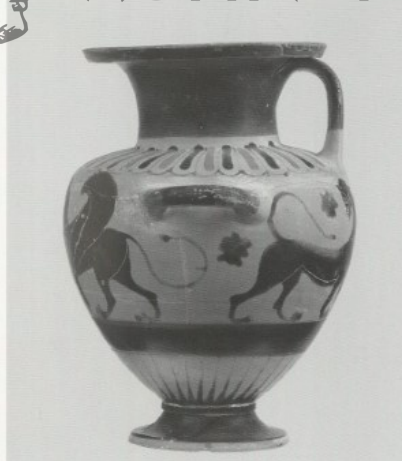


1

ΑΘΗΝΩΝ

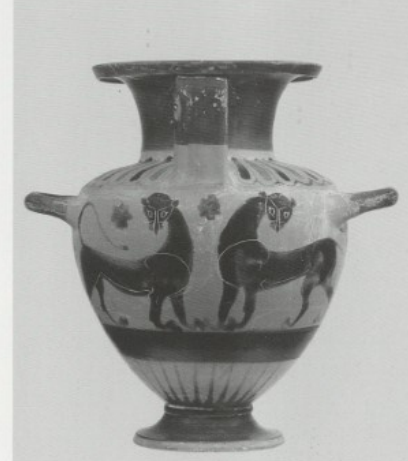


2

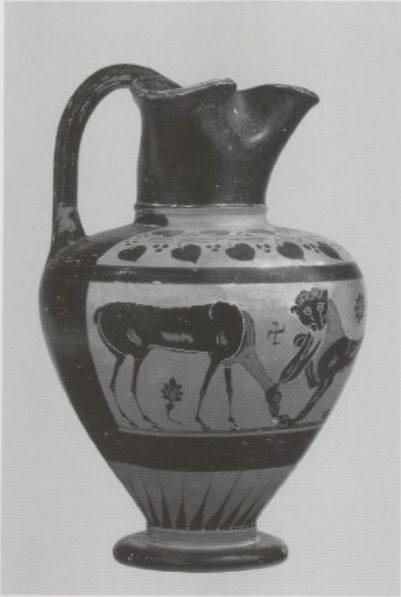


3

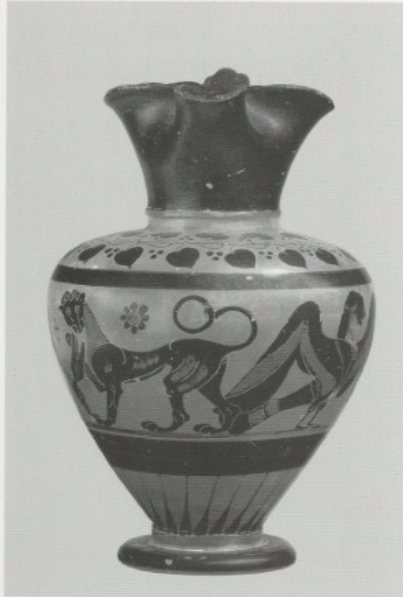
(Goulandris 722)



4

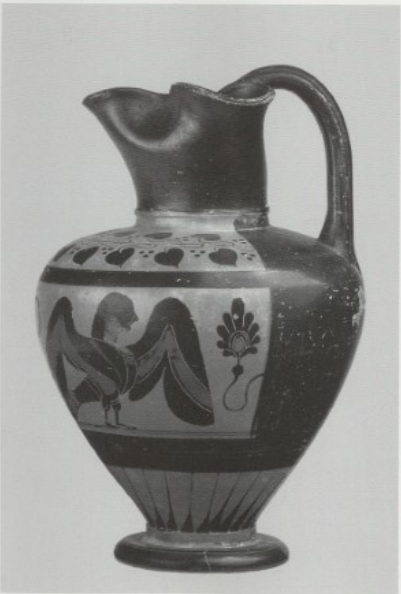


1



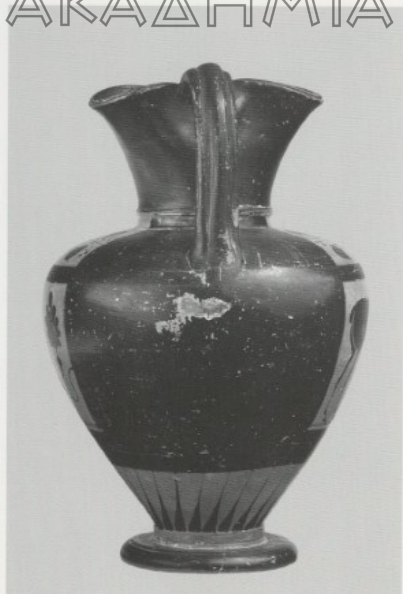
2

ΑΚΑΔΗΜΙΑ



3

(Goulandris 1107)



4



1



2

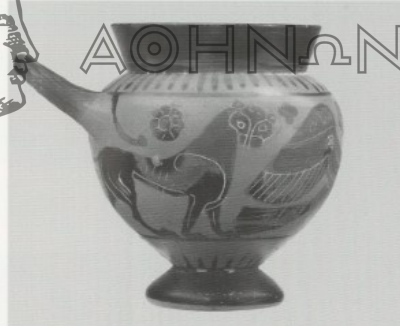


3

(Goulandris 1107)

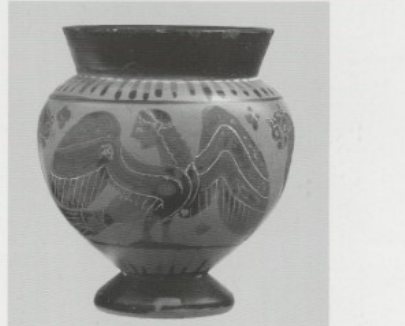


4



5

ΑΘΗΝΩΝ



6

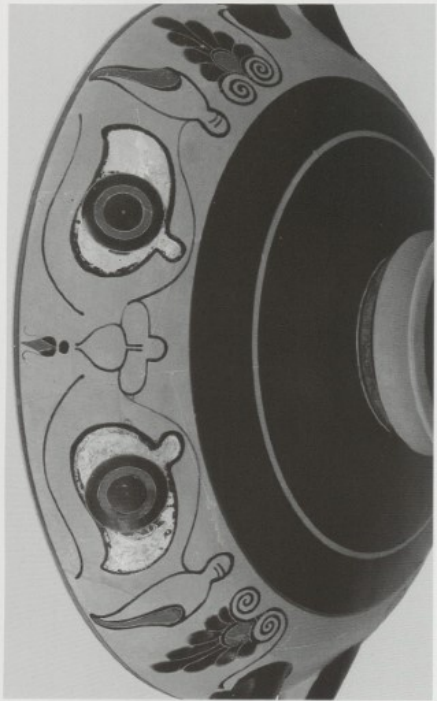


7

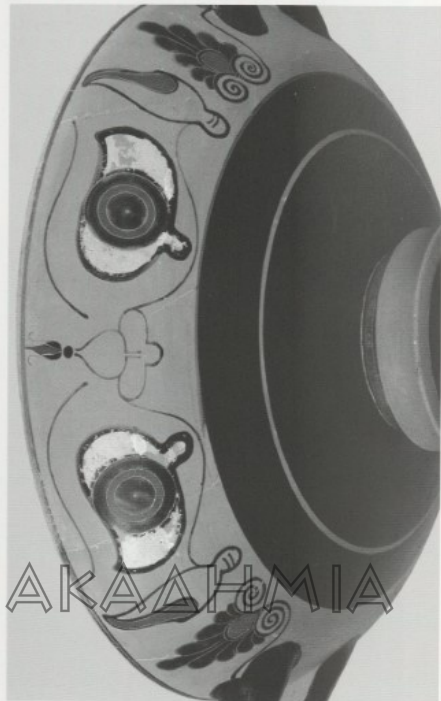
(Goulandris 718)



8



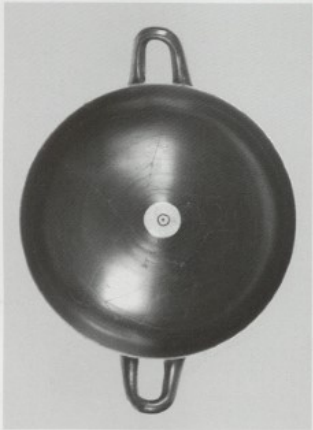
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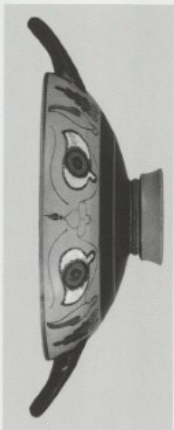
5

AKADEMIA

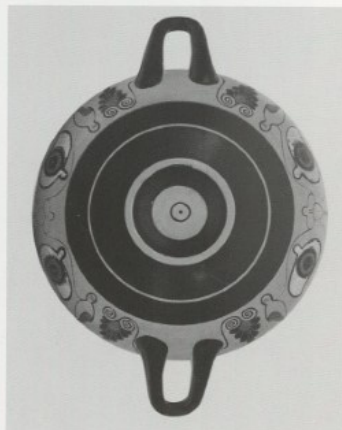
(Goulandris 702)



1



2

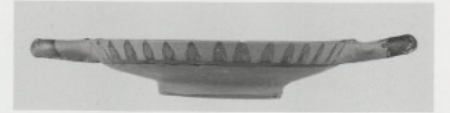


3

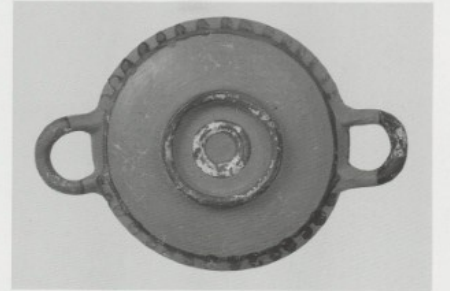


1

(Goulandris 30)



2

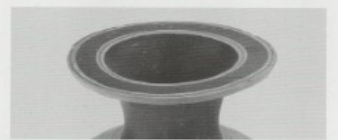


3



4

(Goulandris 1121)



5

(Goulandris 1121)

ΑΟΗΝΩΝ



6

(Goulandris 1075)

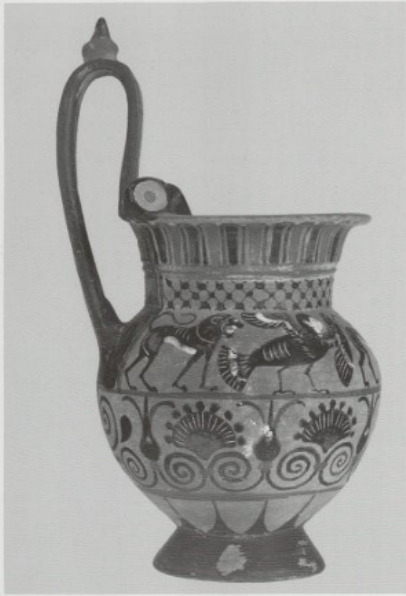


7

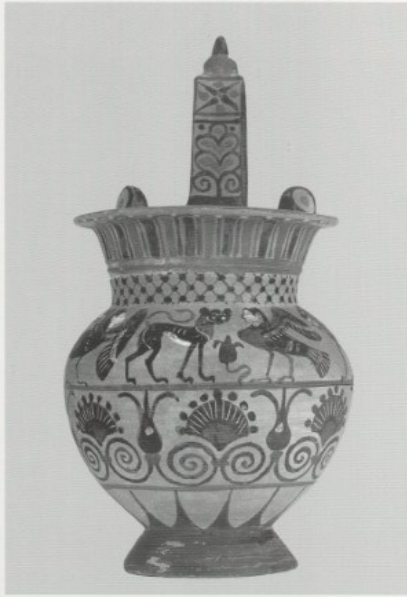
(Goulandris 1075)



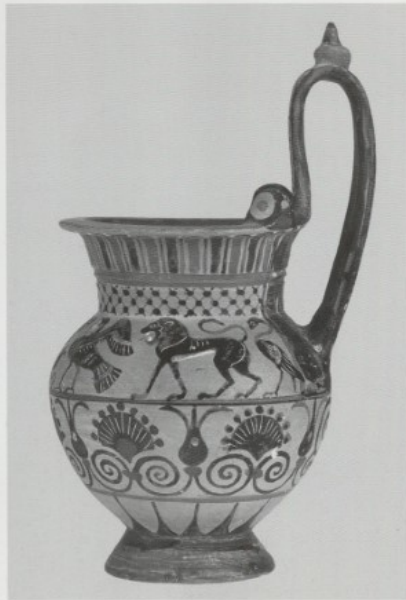
8



1



2



3

(Goulandris 1110)

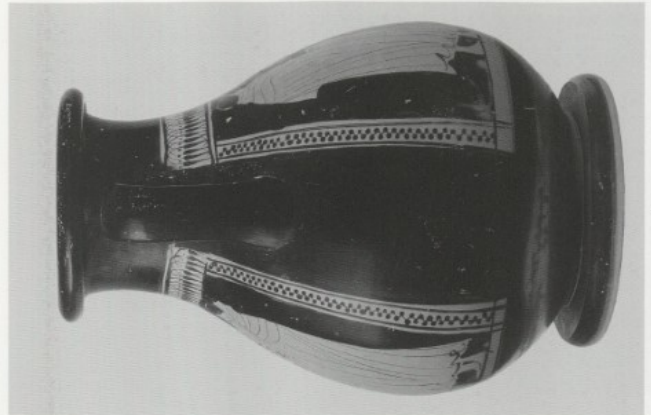


4

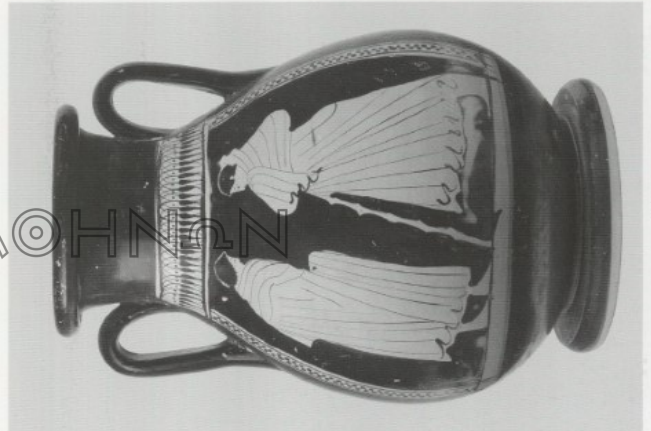
ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΝ



3



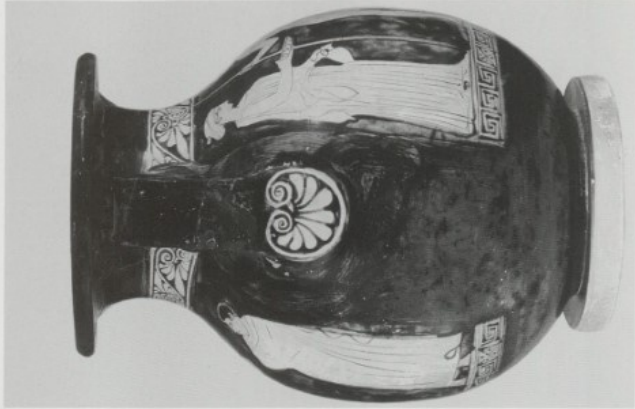
2

(Goulandris 376)



1





3



(Goulandris 1)



1



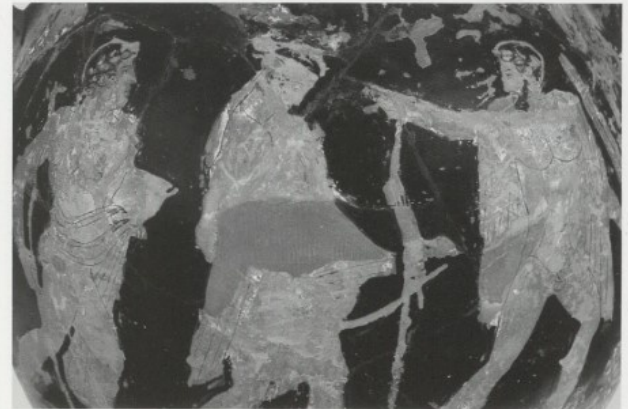
1

(Goulandris 1)



2

(Goulandris 1)



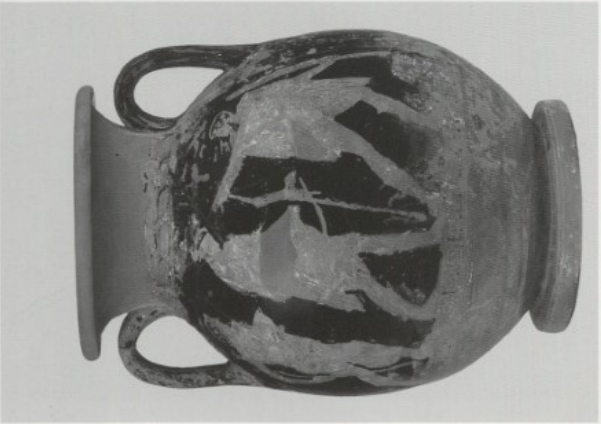
3

(Goulandris 377)

AKASHMIA



ΑΘΗΝΑ

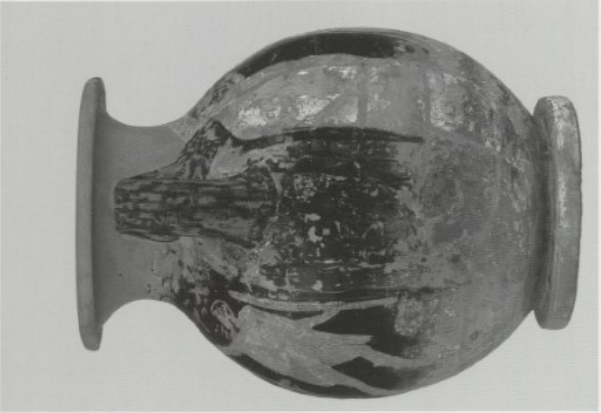


1



ΑΚΑΔΗΜΙΑ

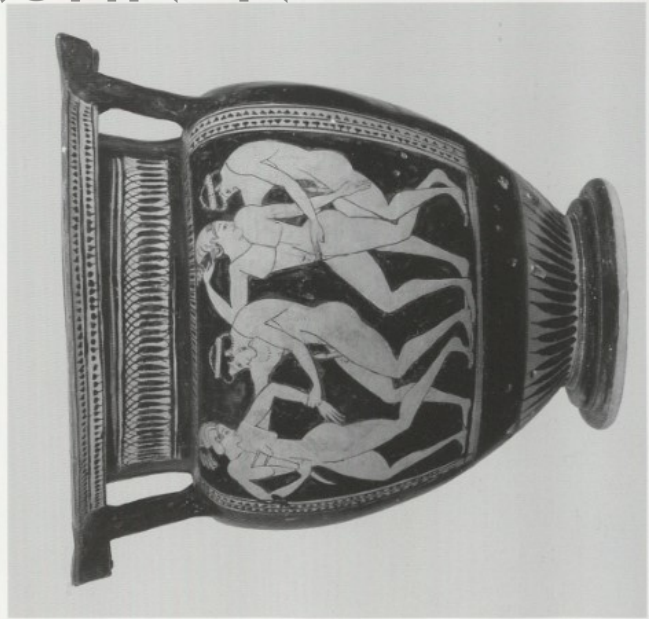
(Goulandris 377)



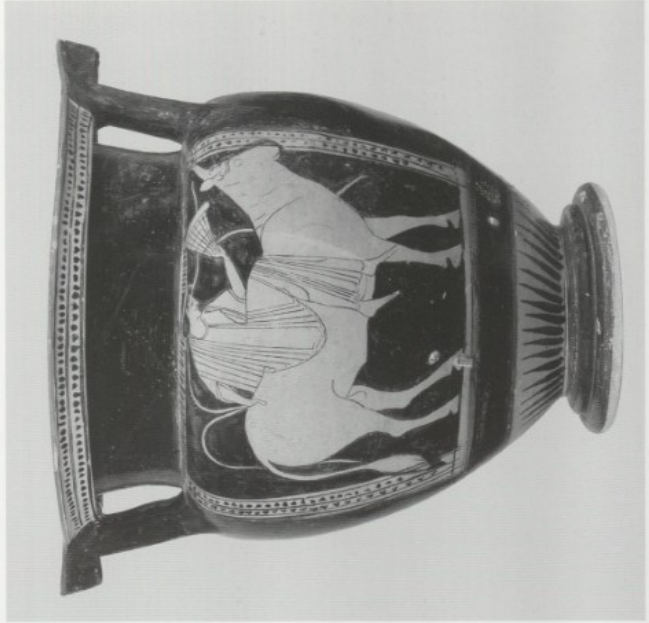
3



ΑΘΗΝΩΝ

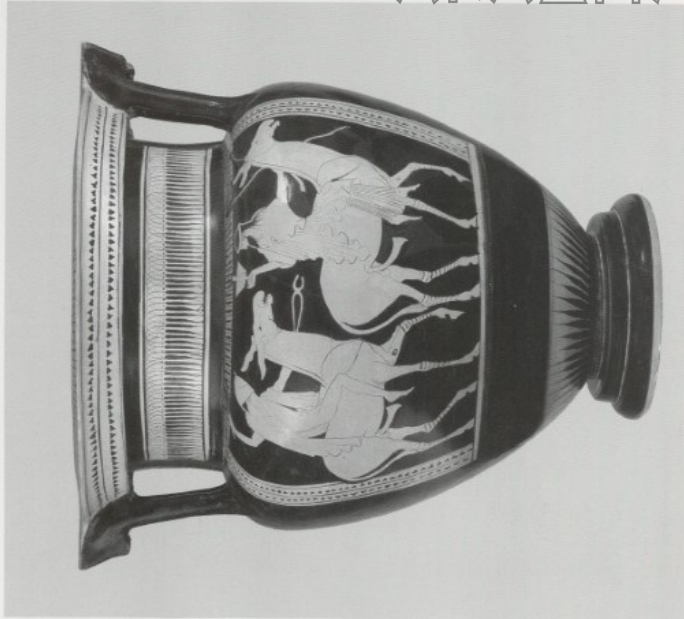


1



2

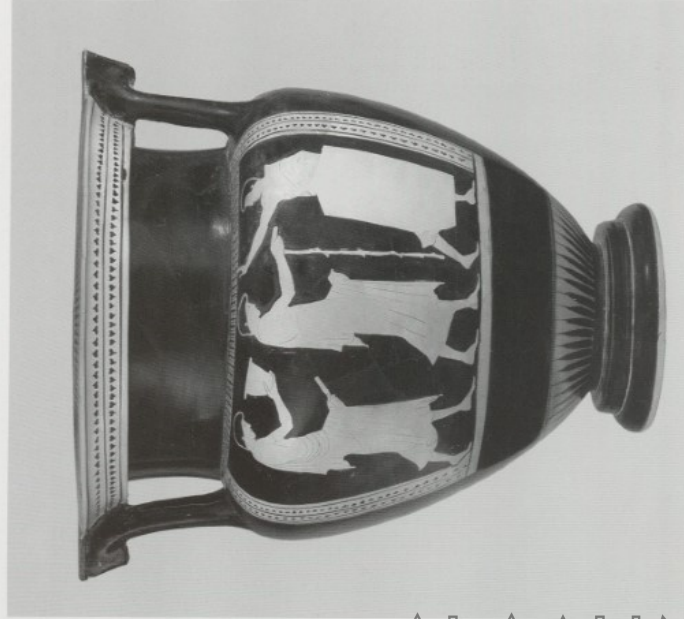
(Goulandris 1115)



1

(Goulandris 1117)

ΑΚΑΔΗΜΙΑ



2



ΑΘΗΝΑΝ



1

(Goulandris 1115)



2



3

(Goulandris 1117)



4



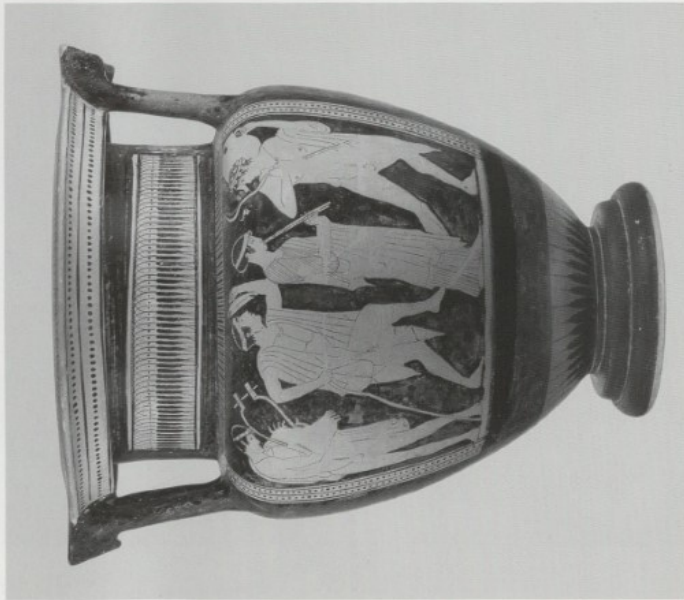
2

(Goulandris 1116)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



1



2



1

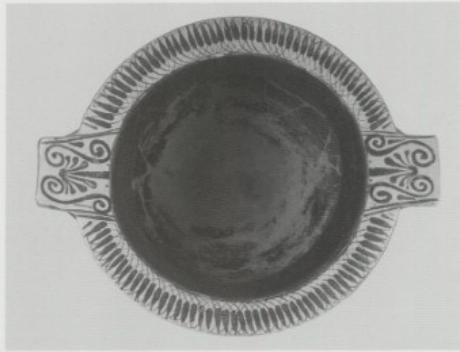


4



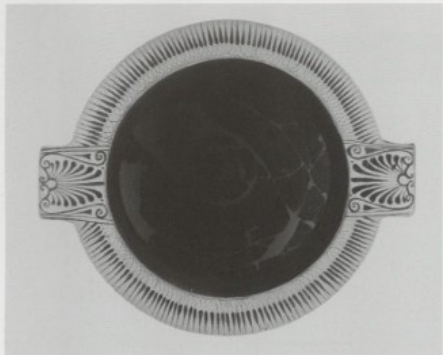
3

(Goulandris 1116)



1

(Goulandris 1115)



2

(Goulandris 1117)



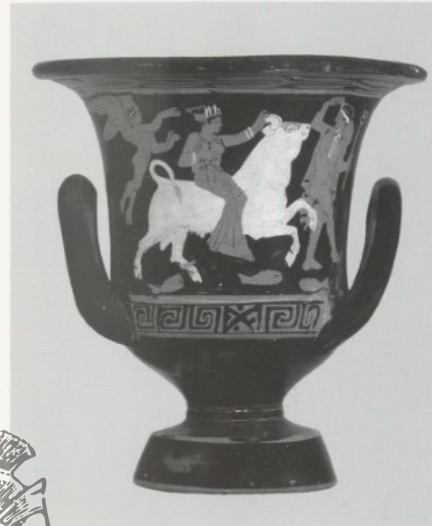
3

(Goulandris 1116)

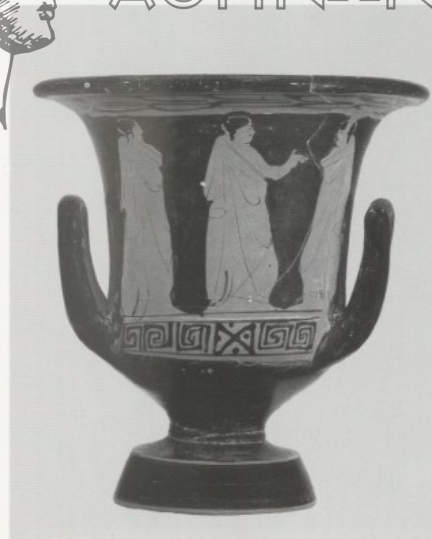
ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



2



3

(Politis 26)



4



1



2

ΑΚΑΔΗΜΙΑ



3

(Politis 25)



4



(Politis 26)



2

(Politis 25)

ΑΘΗΝΩΝ



1

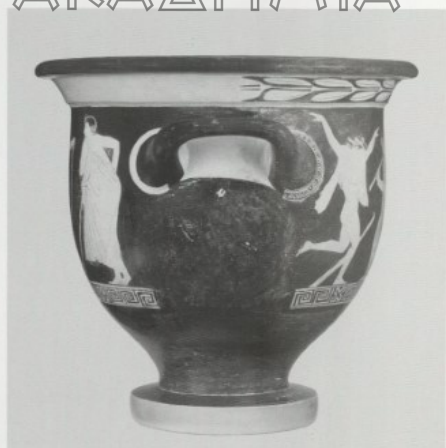


ΑΚΑΔΗΜΙΑ



3

(Goulandris 723)



4

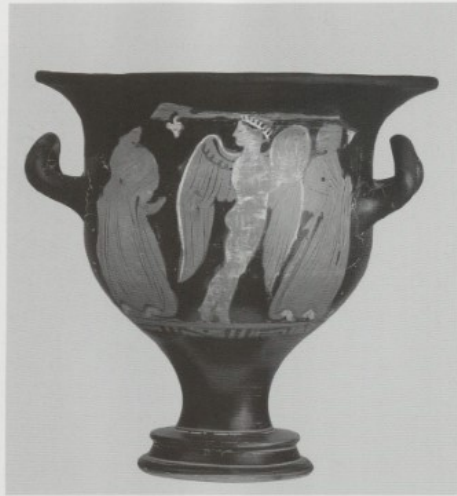


ΑΘΗΝΩΝ<sup>1</sup>



2

(Goulandris 723)



1

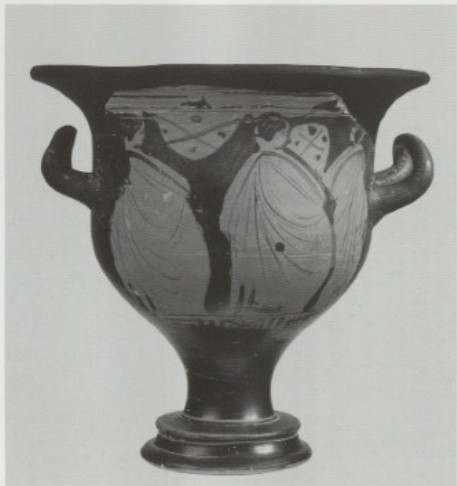


4

ΑΚΑΔΗΜΙΑ

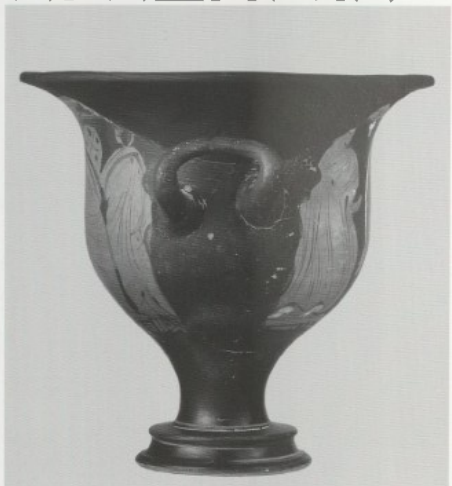


ΑΘΗΝΩΝ

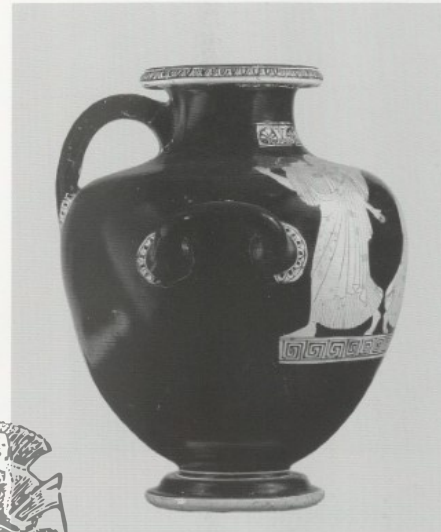


3

(Goulandris 597)

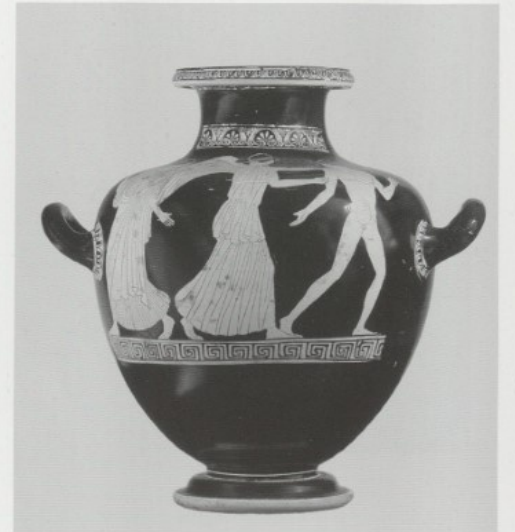


4

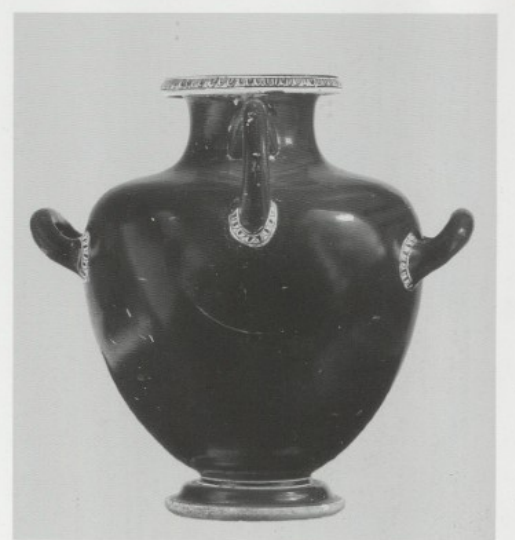


3

(Goulandris 719)



2



4





1



2

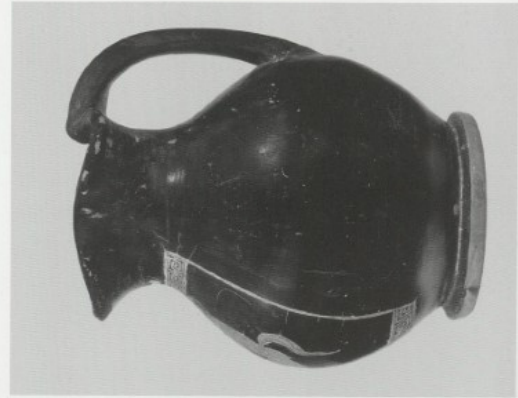


3

(Goulandris 719)



ΑΘΗΝΑΙ



3



2

(Goulandris 751)



1



1

(Goulandris 751)

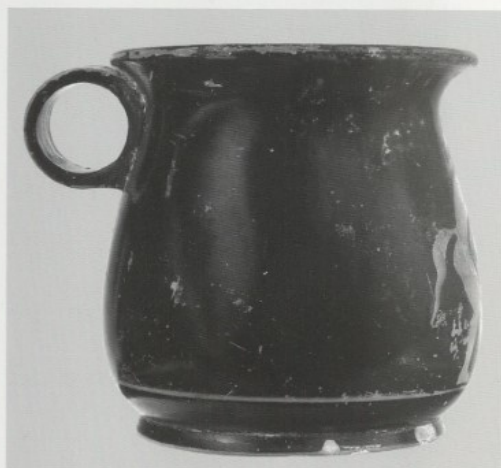


ΑΚΑΔΗΜΙΑ



3

(Politis 17)



4



1

(Goulandris 380)



2



3



4



ΑΘΗΝΩΝ



5

(Goulandris 262)



6



7



8



1

(Goulandris 385)



2



3



4

ΑΚΑΔΗΜΙΑ



5

(Politis 105)



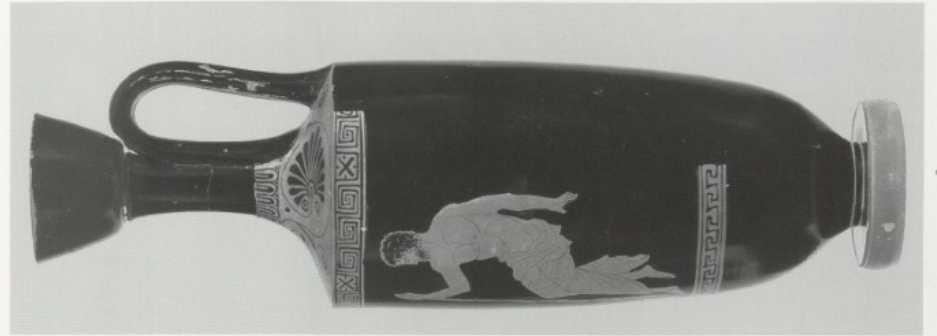
6



7



8



3



2

(Politis 62)



1



1

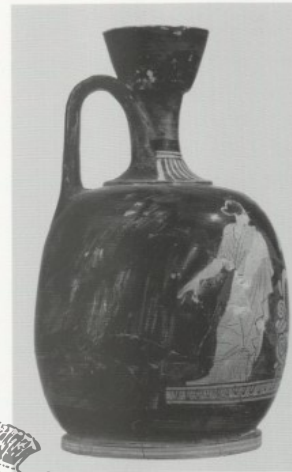


2

(Politis 62)



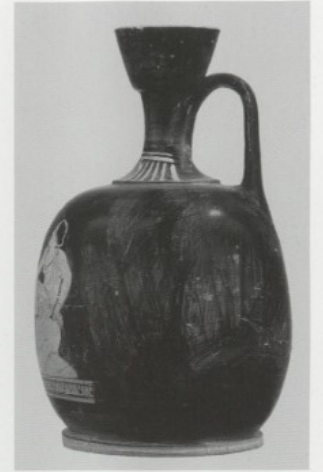
3



1



2



3



4

(Goulandris 27)



5



4



5

ΑΚΑΔΗΜΙΑ



(Goulandris 721)



1



2



3



4



5

ΑΟΗΝΩΝ

(Goulandris 781)



1



2



3



1

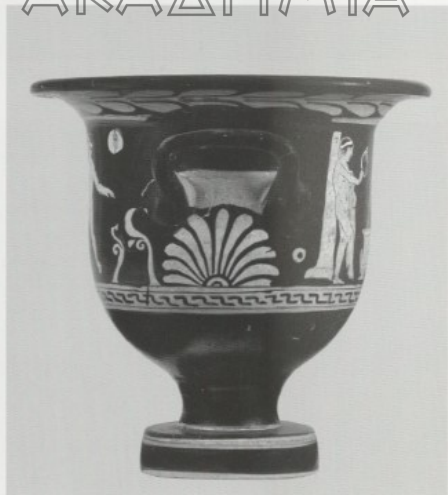


ΑΚΑΔΗΜΙΑ<sup>2</sup>



3

(Goulandris 715)



4



1

ΑΘΗΝΩΝ<sup>1</sup>



2

(Goulandris 715)



1

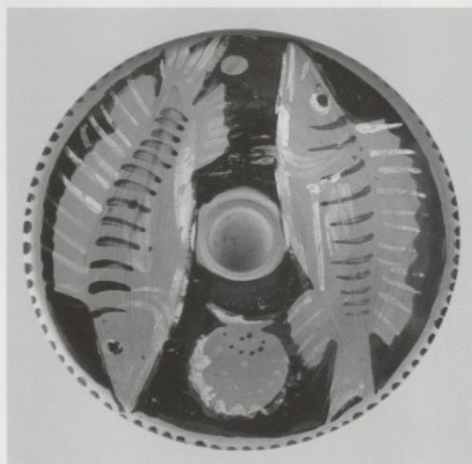
(Goulandris 43)



2



ΑΚΑΔΗΜΙΑ

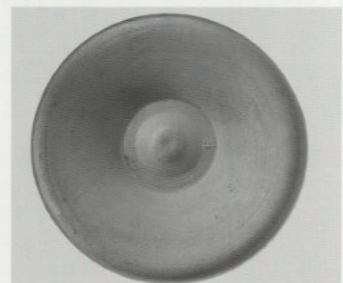


4

(Goulandris 714)



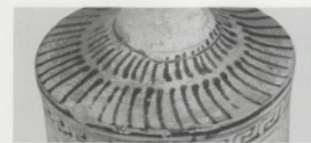
5



6



ΑΘΗΝΩΝ



2



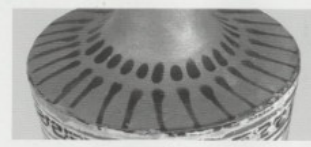
3



4



(Goulandris 6)



6



7



8



1



2

ΑΚΑΔΗΜΙΑ

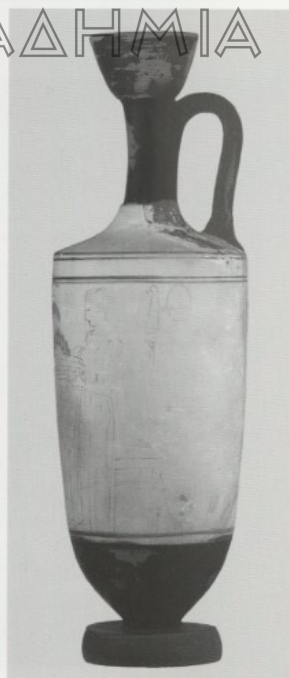


3



4

(Politis 102)



5

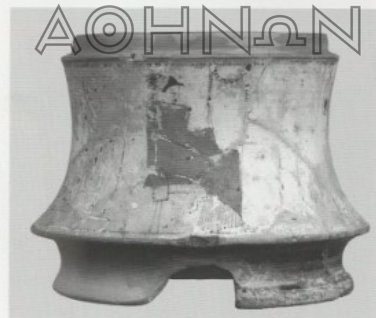
GREECE 780



ΑΘΗΝΩΝ



1



2



3



4

(Goulandris 51)



5

GREECE 781





1



ΑΚΑΔΗΜΙΑ

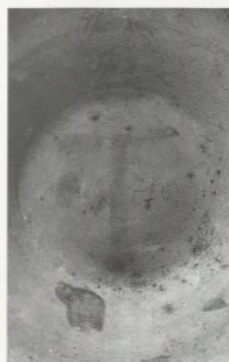


3

(Goulandris 51)



4



1

(Goulandris 716)



2

(Goulandris 28)



3

(Goulandris 426)



4

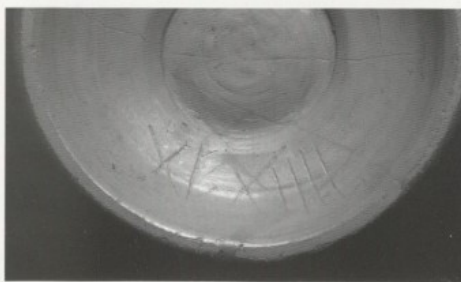
(Goulandris 370)

ΑΘΗΝΑΝ



5

(Goulandris 376)



6

(Goulandris 1117)



7

(Politis 17)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

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