

ΑΚΑΔΗΜΙΑ



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CORPUS VASORUM ANTIQUORUM

GREECE, FASCICULE 15

ATHENS, NATIONAL ARCHAEOLOGICAL MUSEUM, FASCICULE 8

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CORPUS VASORUM ANTIQUORUM

GREECE

ATHENS, NATIONAL ARCHAEOLOGICAL MUSEUM

ATTIC BLACK- AND RED-FIGURE PYXIDES

BY

EVANGELOS VIVLIODETIS

ΑΚΑΔΗΜΙΑ

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ACADEMY OF ATHENS

2019

GREECE, FASCICULE 15 ATHENS, NATIONAL ARCHAEOLOGICAL MUSEUM, FASCICULE 8

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In memory of my brother Efstratios (Takis) Vivliodetis

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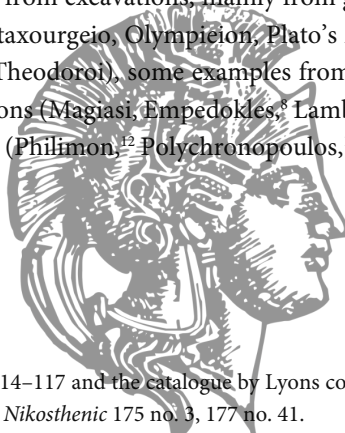
PREFACE

This fascicule includes 88 black-figure, white-ground and red-figure pyxides from the National Archaeological Museum of Athens, ranging in date from the 6th to the end of the 5th century BC. All the known types of pyxides in black and red-figure style are represented in this catalogue according to their classification by J. D. Beazley (*ABV*, *ARV²*) and the fundamental study of the shape by S. R. Roberts.

Pyxides of the Nikosthenic type¹ which enrich the Vlastos and Acropolis Collections² in the National Archaeological Museum are not included here since it was judged more appropriate to include them with the final publication of the finds which make up these collections as integral parts of the whole. Also not included in this study are those that are black-glazed and those which are decorated with floral and linear ornaments, type A, as well as the pyxides nos. 500, 1584, 14908, 17191, 1708, 1241, which have been published in previous volumes of *CVA*.³ On account of the number and distinctive shape, none of the pyxides from the 4th century BC are included here since they could constitute a separate volume of the *Corpus Vasorum Antiquorum*.

The majority of the pyxides in this catalogue come from excavations, mainly from graves inside Athens (The Royal Stables of the Mansion of the Army Fund,⁴ Kerameikos,⁵ Metaxourgeio, Olympieion, Plato's Academy, the Athens Slaughterhouse⁶), from Attica (Markopoulo, Kifisia, Vari, Eleusis, Ag. Theodoroi), some examples from Tanagra (P. Stamatakis' excavations⁷), Megara and Eretria, while a large number were donations (Magiassi, Empedokles,⁸ Lambros,⁹ Roussopoulos,¹⁰ Committee of the Philarchaion¹¹), purchases from the antiquities market (Philimon,¹² Polychronopoulos,¹³ Palaiologos, Georgiadis, Drakopoulos,

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- 1 For pyxides of the Nikosthenic type see Mercati, *Le pissidi* 114–117 and the catalogue by Lyons containing 91 examples, which include vessels of this type from the National Archaeological Museum, Lyons, *Nikosthenic* 175 no. 3, 177 no. 41.
- 2 For pyxides which came from the Acropolis of Athens and are stored in the National Archaeological Museum, see particularly Graef – Langlotz I, nos. 2073–2132, II, nos. 558–588, pls. 42, 44 and Pala, *Acropoli* 320–323, 372–374, pls. XVII–XXII.
- 3 *CVA* Athènes, Musée National 1, pl. 1 (no. 500) pl. 6 (no. 1584, 14908); *CVA* Athènes, Musée National 2, pl. 18 (no. 1241, 1708), pl. 29 (no. 17191).
- 4 For the excavation of the Royal Stables see N. Kyparissis, *ADelt* 9 (1924–1925) Παράρτημα, 68–72 and S. Karouzou, *BCH* 71–72 (1947–1948) 385–391.
- 5 For excavations in the Kerameikos before responsibility was handed over to the German Archaeological Institute in 1913 on the decision of the Ministry of Education, see V. Petrakos, 'Ο Μέντωρ 48 (1998) 135–136, 180–181; G. Kavvadias – A. Lagia in *APP* II 73–75; E. Banou – L. Bournias, *Κεραμεικός* (2014) 20–25. For excavations on the estate, perhaps belonging to Lt. General K. Sapoundzakis, just beyond the Kerameikos, west of Koumoundourou Square on Peiraios St., see G. Kavvadias, *Το Μουσείο* 2 (2001) 34.
- 6 For the Slaughterhouses, which were placed on the south bank of the Ilissos, near Kallithea, see Kavvadias, *op. cit.* 32–33 with earlier bibliography.
- 7 For the excavations by P. Stamatakis at Tanagra see V. Petrakos, 'Η ἐν Ἀθήναις Ἀρχαιολογικὴ Ἑταιρεία. Ἡ ἱστορία τῶν 150 χρόνων της 1837–1987 (1987) 358.
- 8 For Gr. Empedokles, founder of the Emboriki Bank, whose collection was donated to the National Archaeological Museum in 1950, see Kavvadias, *op. cit.* 31, fn. 24.
- 9 For S. Lambros, professor at the University of Athens and Prime Minister of Greece from 1916–1917, see V. Petrakos, 'Η ἐν Ἀθήναις Ἀρχαιολογικὴ Ἑταιρεία. Ἡ ἱστορία τῶν 150 χρόνων της 1837–1987 (1987) 77 and E. Serbeti, *CVA* Athens 6, 9, fn. 9.
- 10 For A. Roussopoulos, professor of Archaeology at the University of Athens, director of excavations at the Kerameikos from 1863–1867 and his activities as an antique dealer see Kavvadias, *op. cit.* 34 (including bibliography). Ch. Avronidaki – E. Vivliodetis, *Les Carnets de l'ACoSt* 17 (2018) 2, fn. 18.
- 11 Kavvadias, *op. cit.* 29–36 and Serbeti, *op. cit.* 8–9.
- 12 It probably belonged to the lawyer and politician Timoleon Philimon (Kavvadias, *op. cit.* 31).
- 13 We know that K. Polychronopoulos was an antiquarian and owner of the antiquities shop 'Minerva' on Ermou St., see Kavvadias, *op. cit.* 35 and Serbeti, *op. cit.* 9.

Stogiannos, Bellos, Nostrakis,¹⁴ Erneris¹⁵) and confiscations, mainly from the antique dealer Th. Zoumboulakis.¹⁶ Many of the vases in this volume were transferred to the National Archaeological Museum, after its foundation in 1866, from the collections of the Archaeological Society¹⁷ and the General Ephorate, work which was completed in 1894.¹⁸

40 of the pyxides in this volume have not been previously published and are presented here for the first time. 32 have been published but incompletely, while of the remaining 16 there is only a brief mention. Most of the vessels, after careful conservation have remained in excellent condition.

The structure of the volume comprises a general introduction to the form of the pyxis, its variants, its date and use, followed by the presentation of the black-figure pyxides based on the chronological development of the vessels by type,¹⁹ including a small introductory text with comments and basic bibliography (for each). Roughly the same format is used for the presentation of the red-figure pyxides, taking into account, in the commentary for each type, the subgroups and categories defined by Roberts, which provide secure chronological criteria.

I wish to thank the members of the Greek Committee for the CVA for accepting my manuscript for publication and in particular the president of the Committee, Professor M. Tiverios and its members, Academicians V. Ch. Petrakos and M. B. Hatzopoulos, Professor E. Walter-Karydi, Dr N. Kaltsas and the former Director of the Research Centre for Antiquity of the Academy of Athens Dr M. Pipili, for reading patiently my text and offering constructive criticism and helpful comments. I am particularly indebted to Dr V. Machaira, Research Director, Acting Director of the Research Centre for Antiquity of the Academy of Athens, for being supportive with all kinds of help from the start of this project through to its final completion. I am deeply grateful also to Dr V. Sabetai, Research Director, for many helpful suggestions in both scholarly and editorial aspects.

I owe thanks to the former Director of the National Archaeological Museum, Dr N. Kaltsas for entrusting me the publication of the black- and red-figure pyxides of the Vase collection and of course Dr G. Kakavas who succeeded him and supported this project. I express my sincere thanks to my colleagues and friends of the Department of the Vase Collection of the National Archaeological Museum; to the former Director of the Department, Mrs. E. Stasinopoulou-Kakarougka (†), to the present Head of the Department Dr G. Kavvadias and the Curators E. Zosi (†), Dr M. Christakou, Dr M. Chidioglou and E. Morati (Photographic Archive of the Museum) for their cooperation. I owe my gratitude and thanks to my colleague Dr. Ch. Avronidaki who was supportive at all stages of my work and shared her knowledge of red-figured Attic and regional vase painting.

The translation of the text was undertaken by Dr N. Wardle, and the editing by Dr E. D. Breitfeld-von Eickstedt and Dr V. Sabetai, to whom I express my warm thanks. I remain, of course, responsible for any errors that may remain. The drawings of the pyxides and the 'rollouts' were done by A. Drigopoulou. The photographs were taken by the photographer E. Miari, except for nos. 1287, 1288, 1359, 1586, 1587, 1589, 1590, 1593, 1709, 13028, 14776, 2384, 19636 which were taken by the Museum's photographer E. A. Galanopoulos and nos. 15264, 19566, 1661, by D. Gialouris (†). The skillful conservators of the Museum D. Dellios, K. Ioannidou, I. Dalla, S. Koutouvali and K. Xylina have conserved the pyxides with particular care. I am most grateful to them all.

The cost for publication of the fascicule was met by the G. P. Photeinos and A. Manousis bequests. Part of the cost of the translation was covered by a grant from the Union Académique Internationale.

14 For the antique dealer-illicit trader in antiquities Nostrakis see Kavvadias, *op. cit.* 35.

15 For An. Erneris who worked shifting earth with his cart on the excavations by the Archaeological Society at the Odeon and the theatre of Dionysos between 1862–1864, see V. Petrakos, *Ο Μέντωρ* 48 (1998) 122.

16 See V. Sabetai, CVA Athens, Benaki Museum 1, 10–11.

17 V. Petrakos, 'Η ἐν Ἀθήναις Ἀρχαιολογικὴ Ἑταιρεία. Ἡ ἱστορία τῶν 150 χρόνων της 1837–1987(1987) 81, 173–205.

18 A. Kokkou, 'Η μέριμνα γιὰ τὶς ἀρχαιοτῆτες στὴν Ἑλλάδα καὶ τὰ πρῶτα μουσεῖα (1977) 174–178. It should be noted that in the catalogue the abbreviation AE and number beside the Museum inventory number indicates the collection number from the collection of the Archaeological Society, ΓΕ, the number which the vase was given in the collection of the General Ephorate and E the number which the vessel had when it belonged to the Collection of Gr. Empedokles.

19 The presentation of types, does not always correspond to the chronological development of pyxides following the practice established in previous publication. Type D, for example, is earlier than type C.

BIBLIOGRAPHY – ABBREVIATIONS

The following abbreviations are used in addition to those of the German Archaeological Institute (<<http://www.dainst.org/65>>):

ABV	J. D. Beazley, <i>Attic Black-figure Vase-painters</i> (1956)
Add ²	T. H. Carpenter, <i>Beazley Addenda. Additional References to ABV, ARV² and Paralipomena</i> (1989 ²)
Agora XII	B. A. Sparkes – L. Talcott, <i>Black and Plain Pottery of the 6th, 5th and 4th 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)
Alexandri, Παράσταση	A. Alexandri, “Νέα παράσταση της κρίσης του Πάρη σε μελανόμορφο γαμικό λέβητα”, in A. Alexandri – I. Leventi (eds.), <i>Καλλίστευμα. Μελέτες προς τιμήν της Όλγας Τζάχου-Αλεξανδρή</i> (2001) 97–116
Amyx, Corinthian Ancient Artifact	D. A. Amyx, <i>Corinthian Vase-Painting of the Archaic Period</i> (1988) A. Avramidou – D. Demetriou (eds.), <i>Approaching the Ancient Artifact. Representation, Narrative, and Function, A Festschrift in Honor of H. A. Shapiro</i> (2014)
APP I	J. H. Oakley, W. D. E. Coulson and O. Palagia (eds.), <i>Athenian Potters and Painters I. The Conference Proceedings</i> (1997)
APP II	J. H. Oakley – O. Palagia (eds.), <i>Athenian Potters and Painters II</i> (2009)
APP III	J. H. Oakley (ed.), <i>Athenian Potters and Painters III</i> (2014)
APP, Catalogue	J. H. Oakley et al. (eds.), <i>Athenian Potters and Painters. Catalogue of the Exhibit</i> (1994)
Arnott, Birds	W. G. Arnott, <i>Birds in the Ancient World from A to Z</i> (2007)
ARV ²	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> (1963 ²)
Athens-Sparta	N. Kaltsas (ed.), <i>Athens-Sparta, Exhibition Catalogue</i> (2006)
Avronidaki, Bridal Images	Ch. Avronidaki, “An Assortment of Bridal Images on a Boeotian Red-figure Pyxis from the Workshop of the Painter of the Great Athenian Kantharos”, in S. Schierup – V. Sabetai (eds.), <i>The Regional Production of Red-figure Pottery: Greece, Magna Graecia and Etruria</i> (2014) 81–101
Avronidaki, Εύκλεια	Ch. Avronidaki, “Η Εύκλεια και η Ευνομία σε ένα θραύσμα αρυβαλλοειδούς ληκύθου από τον κύκλο του Ζωγράφου του Μειδία”, in <i>Κεραμέως παίδες</i> 109–116
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Balensiefen, Bedeutung	L. Balensiefen, <i>Die Bedeutung des Spiegelbildes als ikonographisches Motiv in der antiken Kunst</i> (1990)

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The following abbreviation is also used in this volume:

NAM Athens, National Archaeological Museum

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

INTRODUCTION

The pyxis, a small container with a lid, was used to hold ointments and medicinal preparations, but was usually part of a woman's personal belongings in which to place jewellery, cosmetics or other objects associated with female adornment. Information about its purpose as a container used by women is provided, *inter alia*, by scenes on vases and funerary stelai, which depict different types of pyxides. Lucianus, *Am.* 39, describes pyxides which contained cosmetics after lekanides and jugs.

Their name comes from the material they were mainly made out of, boxwood, Latin name *Buxus*, see Liddell – Scott – Jones 1554 and *IG II*² 1489, *IG IV*² 1, 102, *ID* 1400, 1409, 1410, 1414, 1416, 1417 and the name pyxis or pyxidion prevailed after 166 BC. It appears that the ancient Greek name, according to written sources was 'κυλινθίς' (M. J. Milne, *AJA* 43 [1939] 247–254 and Mercati, *Le pissidi* 107–109). The shape was already in existence from the Prehistoric period and developed to encompass a wide variety of forms. The types of pyxides which predominated in the black- and red-figure periods, according to their classification by Richter – Milne and Beazley, are types A, B, C and D, without of course, missing four important variants, such as, for example, the pyxides of Nikosthenic type or some hybrid forms, such as the pyxides with characteristic features of the lekanis and the rounded 'powder' type. Of the types above, C appears in the 5th century BC and continues into the 4th century BC. In her monograph on pyxides S. R. Roberts deals principally with the appearance and development of the type A pyxis with concave sides in the black and red-figure style, as well the later type C, while types B and D did not receive the same depth of study. Even less studied is the tripod pyxis type (Richter's type D) which has many similarities with the tripod exaleipteron. It was common during the 6th century BC in Attica and gradually declined in number at the beginning of the 5th century BC. The type of pyxis with a conical body, the curved 'domed' lid and the high stemmed base, which on the basis of two signatures of Nikosthenes were created in his workshop, dates to the second half of the 6th century BC, while the latest examples date to a little after 500 BC. The type was widely disseminated in Greece (Attica, Eleusis, Samos) and beyond, such as, for example, at Chiusi in Etruria. However, the different variants of the type, such as the shape of the base and the rim, with the typical grooved rim to hold the lid, lead to the suggestion that the shape was adopted by other workshops and painters of the Athenian Kerameikos (Lyons, *Nikosthenic* 166–180, including a catalogue of 91 examples).

The themes which are found on the pyxides in the black-figure period include Dionysiac scenes, the labours of Herakles, chariot racing and symposia and are repeated, with some peculiarities, on other types of vases from the same period. In contrast, during the first half of the 5th century BC scenes in the women's quarters, wedding scenes and scenes generally associated with female activities became established.

Generally, on pyxides see M. G. Kanowski, *Containers of Classical Greece. A Handbook of Shapes* (1983) 127–129; Richter – Milne, *Shapes* 20–21, figs. 135–145; *Agora* XII, 173–178; *Agora* XXIII, 49–50. Also, for the shape and the types see Mercati, *Le pissidi* 107–140; CVA Getty Museum 2, 18–21 (A. J. Clark). For the types of pyxides and for the techniques of construction see T. Schreiber, *Athenian Vase Construction. A Potter's Analysis* (1999) 225–235. For the debate as to whether pyxides were used exclusively by women, based on the range of the scenes depicted on them, before 470 BC, the point at which women's themes were established with scenes of the women's quarters and wedding scenes, and if the division into 'masculine' and 'feminine' vessels is necessary, see Schmidt, *Rhetorische Bilder* 86–151; P. Valavanis in *APP* II, 301–302 and for the use and iconographic themes on type D pyxides, Oakley, *Pyxides* 59–76. See also Wehgartner, *AWK* 136–137; for white-ground pyxides of the 5th century BC, 137–149.

For their discovery in graves and houses and in sanctuaries as dedications to female divinities see Schmidt, *Rhetorische Bilder* 91–93; Schmidt, *Toy Box* 111–123; Lewis, *Woman* 132–135 and especially Ghali-Kahil, *Vases* 10–11 (the sanctuary of Artemis at Brauron); Palaioikrassa, *Μουρῆς* 65–67, 69, 137–140, 162–163 (the sanctuary of Artemis Mounichia).

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

I. BLACK-FIGURE

I.1. TRIPOD PYXIDES

For the type of tripod pyxis which first appeared in Corinth and was adopted in Attica during the first quarter of the 6th century BC see Payne, *NC* 293, 308, 323, 332–333; Amyx, *Corinthian* 454–457 and *Agora* XXIII, 50. The type was not popular in Attica and went out of fashion in the early 5th century BC. The red-figure tripod pyxis, Athens 1584, which dates to between 500–470 BC, is one of the few examples of the type in red-figure (CVA Athens 1, pl. 6, 1–3 and Haspels, *ABL* 101) as is the red-figure tripod pyxis in Mannheim, which dates to 480–470 BC and is attributed to Douris, see D. Buitron-Oliver, *Douris. A Master-painter of Athenian Red-figure Vases* (1995) no. 241, pl. 112; CVA 1, pl. 26, 1–2.

The majority of the examples of tripod pyxides date to the second quarter or middle of the 6th century BC (for early examples see *ABV* 20, 2; 22, 10; 29–30, 1–5; 50, 1; Mercati, *Le pissidi* 109–113; CVA Getty Museum 2, 19). See the tripod pyxis from Aegina, which is signed by Amasis and attributed to the Amasis Painter, ca. 540 BC (M. Ohly-Dumm, in von Bothmer, *Amasis* 236–238). For the iconographic themes on the tripod pyxides and those in use generally in the Archaic period see Schmidt, *Rhetorische Bilder* 86–93, 107–114 and Schmidt, *Toy Box* 111–123.

PLATE 1

Fig. 1

407. From a grave at Tanagra. Excavated by the Archaeological Society under P. Stamatakis during the second season in 1881. Accessioned into the Archaeological Society with no. AE 2311.

Previously unpublished.

Height 13.4 cm, diam. rim 19.9 cm, width/diam. of foot, 14–16 cm.

Missing the lid. The feet of the vase are joined from many fragments, and part of one of the feet is filled in with painted plaster. Chipping can be seen on parts of the upper rim and at points on the feet. The black glaze which covers the interior of the vessel, the lower inner surface of the feet and the lower part of the exterior, is dull and worn in places.

The upper surface of the rim is flat and the edges of the feet are slightly concave widening at the bottom to form a wide echinus. Deep biconical body.

Inside, the reserved base is decorated with two black concentric circles with a black dot in the middle, while the inner sides are decorated with brown lines in the upper part.

On the upper surface of the body, around the edge of the rim, is a band decorated with reserved floral ornaments and four black bands below. Beneath the scene on each foot, between black bands, is a zone with black schematic ray

ornaments. Incision is used abundantly and is quite detailed, especially for rendering the eyes and the other facial features. The rendering of the folds and the seats is more hurried. The added red colour, on the hair of the figures, the folds of the cloaks, the shields of the warriors, the horse's manes and on the wings of the bird, is well preserved.

A. Scene of a hoplite duel. In the middle are two interlocked hoplites turned towards the right. The left figure is depicted upright wearing a Corinthian helmet, breastplate and short chiton at the moment he strikes his opponent with the spear in his right hand while at the same time defending himself with a Boeotian type shield in his other hand, showing the inside. The second hoplite, already defeated, kneels on his left leg, head turned to his opponent, with his right hand holding the spear out behind him, trying to evade the final blow. The battle is watched by three himation-wearing men, two on the left of the composition and one on the right.

B. Naked youth with short hair, leading a walking horse by its reins. On either side of this figure are depicted seated, bearded figures wrapped in long himatia. Behind the horse's head a bird flies in the same direction. A large part of the chair belonging to the seated figure on the left of the scene is missing.

C. A bearded Poseidon is seated on a stool facing right, wrapped in his himation. He holds a trident upright in his left hand. Flanking the god to the left and the right are two naked youths, and immediately behind them two bearded

himation-wearing men. The youth in front of Poseidon is holding a flower in his flexed right hand, while the youth behind him holds a spear in his right hand.

Group of Princeton III. Group of Leningrad 1469 [E. Vivliodetis]. Ca. 550–540 BC.

Pyxis 407 is of largish dimensions and shares many similarities with 12960 (see below Pl. 2) with differences in the shaping of the lower section of the feet, which on 407 end in a wide echinus support.

The stylistic rendering of the figures on the pyxis, in terms of the designs of the clothing and the execution of the facial features is similar to those on works which have been attributed to the Group of Princeton III and particularly to the Group of Leningrad 1469, which apart from amphorae also created a series of pyxides mainly of the Nikosthenic type. For the group see ABV 302–303, 692; *Para* 131; *Add*² 79 and M. B. Moore, *MetrMusJ* 48 (2013) especially 46. Very close in style to the himation-wearing men and naked youths on pyxis 407 are the figures on the amphora in Cape Town (once sold in the Paris market; ABV 302, 3; *Para* 131; BAPD 30463) as well as the figures on two pyxides in Cambridge and Paris, see CVA Cambridge 2, III H, pl. 1, 1 a–c and Lyons, *Nikosthenic* 172, fig. 6 respectively. For further parallels see the amphora in the Hermitage Museum (ABV 302, 1 and *Spieß, Kriegerabschied* fig. 22 [B 159]). In addition to stylistic similarities there are also iconographic similarities, since the figures on pyxis 407 are to be found on works by the group, but usually in scenes associated with the departure of a warrior.

A. The subject of two hoplites duelling in front of spectators, in different configurations, is popular on Attic pottery of the period, particularly on the shoulders of hydriai, lekythoi and amphorae. The iconographic prototype for these scenes seems to be the epic fight between Achilles and Memnon over the body of Antilochus, or that of Achilles with Hector over Patroclus' body, see A. Lemos, CVA Rhodes, Archaeological Museum 1, text to pl. 12; M. Recke, *Gewalt und Leid. Das Bild des Krieges bei den Athenern im 6. und 5. Jh. v. Chr.* (2002), mainly 11–20 and T. J. Smith in *Ancient Artifact* 32–36.

The scene on pyxis 407 became standard from the point that the vase painter chose to preserve the anonymity of the two hoplites. For the subject matter and the way that it is illustrated see I. Mennenga-Panayotopoulou, *Untersuchung zur Komposition und Deutung homerischer Zweikampfszenen in der griechischen Vasenmalerei* (Diss. Berlin 1976) 26–27, Schema III (Verfolgung) pl. 3 b; F. Felten in P. Scherrer, H. Taeuber and H. Thür (eds.), *Steine und Wege. Festschrift für D. Knibbe zum 65. Geburtstag* (1999) 195–199. For the Boeotian shield, which is associated with the epic cycle

and the heroes Ajax and Achilles see B. Knittlmayer, *Die attische Aristokratie und ihre Helden. Untersuchungen zu Darstellungen des trojanischen Sagenkreises im 6. und frühen 5. Jahrhundert v. Chr.* (1997) 61–63; J. P. Franz, *Krieger, Bauern, Bürger. Untersuchungen zu den Hoplitens der archaischen und klassischen Zeit* (2002) 183–184; C. Marconi in C. Marconi (ed.), *Greek Vases: Images, Contexts and Controversies. Proceedings of the Conference Sponsored by the Center for the Ancient Mediterranean at Columbia University 2002* (2004) 32–33, fn. 19. For the himation-wearing figures which frame the central figures and their identification as judges or simply spectators when they have no identifying attributes, see Tiverios, *Λυδός* 43, 58 fn. 250a; Vivliodetis, *Μετέντα* 118, fn. 10 and M. Stansbury-O'Donnell, *Vase Painting, Gender and Social Identity in Archaic Athens* (2006) 128–142 and 146–150.

B. The theme of horsemen, either mounted or standing beside a horse is common in black-figure vase painting in the 6th century BC. Usually the figures of horsemen are interpreted as aristocrats engaged in activities which are associated with hunting and equestrian competitions, see E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agonistischem Zusammenhang* (1990) 59–62. However, these hunters are depicted carrying double spears, which are missing from the figure on the pyxis, see P. Heesen, *The J. L. Theodor Collection of Attic Black-Figure Vases* (1996) 107–109, no. 22 and Lemos, *op. cit.* text to pl. 90 and therefore our figure should be interpreted as taking place in a competition associated with the return of the rider from some equestrian event or with his training, as is indicated by his nakedness and the calm movement of the horse. On returning from a competition the rider was usually welcomed by his trainers, friends, relatives and the owners of the horses. For an analysis of these scenes see H. A. G. Brijder, *Siana Cups I and Komast Cups* (1983) 127–128; M. Pipili, *MusBenaki* 3 (2003) 12–13 and K. Kathariou, CVA Athens, Museum of Cycladic Art 1, text to pl. 15. For a full discussion of the theme see also M. Schäfer, *Zwischen Adelsethos und Demokratie. Archäologische Quellen zu den Hippeis im archaischen und klassischen Athen* (2002) 57–75. For an interpretation of the himation-wearing men seated on stools who frame the scene as spectators at public events see Stansbury-O'Donnell, *op. cit.* 142–146.

For the appearance of birds as an indicator of speed or as an omen see generally Pollard, *Birds* 110–129, and for this particular type of bird in the scene, C. Krüger, *Der fliegende Vogel in der antiken Kunst bis zur klassischen Zeit* (1940) 50–55, pl. 12, no. 10.

C. Similar multi-figured compositions, such as that on pyxis 407, have been interpreted as assemblies or gatherings and the main seated figure as a god, king or hero. Similar identifications were attempted by Mommsen (*Affecter*

64–68) for the respective seated figures on the work by the Affecter, who are seated on richly decorated thrones and usually hold special attributes which identify them. In the case of pyxis 407, the central seated figure, on the basis of the trident which he holds in his left hand, is identified as Poseidon. His divine presence and prestige are indicated by exaggerating his size in comparison to the other figures and his depiction always in the centre of the composition. For these cases see Vivliodetis, *Μερέντα* 128–129. The scene on the pyxis should be included with scenes which promote the prestige of the honoured deity and must be associated with a particular sanctuary or festival of the god in Attica, without, however, the presence of those elements which would determine this with accuracy. For the worship of Poseidon in Attica see Shapiro, *Art* 101–108; *LIMC* VII (1994) s.v. Poseidon, 447, 448 (E. Simon) and A. Kokkinou in *Κεραμέως παῖδες* 74, fn. 36. Other than the sanctuary of the god at Sounion and his cult in the Erechtheion, Poseidon was the patron deity of the Athenian cavalry and of the horses which belonged to the aristocratic class and was worshipped as ‘Hippios’ at Hippios Kolonos in Athens jointly with Athena Hippiia. For the worship of Poseidon at Hippios Kolonos, as a place where various historical events took place and different cults and myths coexisted, see P. Siewert in G. W. Bowersock *et al.* (eds.), *Arktouros. Hellenic Studies Presented to B. M. W. Knox on the Occasion of His 65th Birthday* (1979) 280–289; Shapiro, *Art* 108–111; M. Tiverios in V. M. Strocka (ed.), *Meisterwerke. Internationales Symposium anlässlich des 150. Geburtstages von Adolf Furtwängler, 2003* (2005) 313 and A. Avramidou in *Κεραμέως παῖδες*, especially 140–141. A large part of military life in Athens was connected with the worship of the god at Hippios Kolonos, which fits with the subject matter of pyxis 407, if one takes account of the information concerning chariot races held in his honour in different parts of Greece and testimony which characterizes him as an inventor of the cavalry, see W. Burkert, *Griechische Religion der archaischen und klassischen Epoche* (1977) 217–219. Also for testing chariots and checking the suitability of horses in the Sacred Grove of Poseidon see Manakidou, *Ἀρματα* 46–47.

The youth who appears to be offering a flower to the god, fits with the festival atmosphere, however, the way which the palm of the youth has been sketched may owe more to haste by the artist and was intended to be a simple gesture of respectful greeting to the god (see for example, the amphora in the Museum of the University of Indiana and the olpe by the Amasis Painter in New York [von Bothmer, *Amasis* 74, no. 2 and 147, no. 30]).

For the leafy ornament on the upper part of the body see B. Kreuzer, *Die attisch schwarzfigurige Keramik aus dem*

Heraion von Samos, Samos XXII (1998) pls. 26, no. 117; 33, nos. 165 and 168; *Agora XXIII*, pls. 55, no. 578; 95, no. 1382 and CVA Berlin 7, pls. 42, 1 and 44, 4.

PLATE 2

Figs. 2 and 56.

12960. From Athens. Formerly in the Roussopoulos Collection.

BAPD 7698; G. Nicole, *Catalogue des vases peints du Musée National d'Athènes Suppl.* (1911) no. 857; W. Zschietzschmann, *AM* 53 (1928) 43, pl. IX, no. 84; S. Karusu, *AM* 96 (1981) 196–197, fig. 3; V. Siurla-Theodoridou, *Die Familie in der griechischen Kunst und Literatur des 8. bis 6. Jahrhunderts v. Chr.* (1989) 446, no. 23; Killet, *Frau Katalog* 1, no. 36; H. Mommsen, *Exekias I. Die Grabtafeln* (1997) 17, fn. 114; H. Laxander, *Individuum und Gemeinschaft im Fest. Untersuchungen zu attischen Darstellungen von Festgeschehen im 6. und frühen 5. Jahrhundert v. Chr.* (2000) 193, PS 26; M. Pedrina, *I gesti del dolore nella ceramica attica (VI–V secolo a.c.)* (2001) 225, fig. 15; I. Huber, *Die Ikonographie der Trauer in der griechischen Kunst* (2001) 106, 222, no. 105 (a high date is given at the end of the 7th century BC); Schmidt, *Rhetorische Bilder* 90, fig. 45.

Height 13.4 cm, diam. rim 22 cm, diam. base 21.5 cm, width of feet 14.8 cm.

Missing its lid and joined from many fragments. The greater part of the body, the rim and the upper and lower parts of the feet have been restored with plaster.

The interior of the body, the upper surface of the rim, the inner surface and lower edge of the feet are covered with lustrous black glaze, worn in places. Chipping and damage to the black glaze can also be seen on the figures on the scene on the feet, as well as on the added colour, the white and the red.

The body which is not particularly deep, reaches the upper half of the rectangular feet. All three feet are gently concave and end in a torus.

Added white colour is used for the decoration on the funeral couch, on the bare flesh of the female figures and for the details of their clothing, while red is used for the decoration on the clothing and in places on the couch.

Incision is used to highlight anatomical details of the figures and for the decoration on the clothing where it is prolific and carefully executed.

Beneath the scenes on the feet is a fine relief line which is painted with a brownish-red colour.

A. Scene of prothesis. The dead woman is laid out on a funeral couch with her head on a pillow and her body covered with a shroud, the folds of which are indicated by alternating black and red colour. One leg of the couch is

completely visible, rectangular in section, decorated with white spiraliform ornaments on the upper section, as well as a small part of the back leg which is decorated with a palmette. Directly behind the head of the deceased stands a woman facing left, who is preserved from the level of her shoulders and below. She wears a peplos, the upper half of which is red in colour, while the remaining part is decorated with asymmetrical purple dots. In the foreground, in front of the couch, are three female figures wearing belted peploi, who are moving towards the right in a movement mimicking ritual mourning – ‘tearing their hair.’ The head of the first figure is missing while the other two are also missing parts of their necks and bodies. The edge of the peplos worn by the first figure is decorated with incised dots and the middle figure with vertical series of black dots.

B. Five bearded men wearing long himatia moving to the left, hands raised in a ritual gesture of farewell to the deceased. The lower parts of their bodies are missing, as well as the heads of the final three figures. The black glaze is extensively worn, with the result that the outline of the figures can be made out only from the incised preliminary sketch by the artist. The clothing of the first and third figure is decorated with dotted rosettes and traces of added white from the decoration of the clothing on the fifth figure in the composition can be made out.

C. Five himation-wearing male figures in a row facing left, probably making the ritual gesture of farewell to the deceased. The upper parts of the figures are missing from the level of the shoulder and above. The himatia are decorated with purple dots, and added white covers parts of the clothing of the first and fourth figures.

Ca. 540–530 BC.

Pyxis 12960, of quite large proportions, shares typological similarities with a pyxis from the beginning of the 6th century BC from the Kerameikos (K. Kübler, *Die Nekropole des späten 8. bis frühen 6. Jahrhunderts, Kerameikos VI.2* [1970] 513, no. 130, pl. 100), with a pyxis from Marathon (CVA Marathon 1, pl. 17), with a pyxis dating to 540 BC by the Amasis Painter in Aegina (M. Ohly-Dumm in von Bothmer, *Amasis* 236–238) and with a pyxis in Berlin from the middle of the 6th century BC (CVA Berlin 7, pl. 42). Another pyxis from the Kerameikos from ca. 550 BC is also very similar in shape and proportions to pyxis 12960 (R. Lullies, *JdI* 61/62 [1946/1947] 66, no. 48, pl. 14). See also pyxides of smaller proportions from roughly the same period: CVA München 3, pl. 140, 8–9 and D. Robinson, *AJA* 60 (1956) 2, no. 2, pl. 1, figs. 5–7.

For parallels for the composition of the figures and the execution of the clothing see the plate from the Kerameikos, which dates to around 520 BC (Callipolitis-Feytmans, 333,

no. 6, pl. 45). Similar asymmetrical dots and dotted rosettes as decoration on the clothing are used by the Painter of the Nicosia Olpe see M. Strocka, *Alltag und Fest in Athen* (1987) 8, no. 2 and CVA Heidelberg 1, pl. 39, 4.

The iconographic theme on all three feet of pyxis 12960 is associated with the prothesis of the deceased, elements which clearly indicate its destination as a burial offering. For similar cases see Schmidt, *Toy Box* 115–117 and Schmidt, *Rhetorische Bilder* 89–90, 113. For similar examples with a single theme on all three feet see CVA Goluchów, Musée Czartoryski 1, pl. 16, 1 and Oakley – Sinos, *Wedding* 35, fig. 100–104 (the wedding of Heracles and Hebe), as well as a pyxis in Copenhagen, CVA Copenhagen 3, pl. 120, 6 (a procession of men and women).

For scenes of prothesis on tripod pyxides see the fragmentary foot of a pyxis from the Kerameikos from 520 BC, with differences in the arrangement and execution of the figures (Lullies, *op. cit.* 67, no. 52). Generally on scenes of prothesis and the participants in the mourning ritual see Zschietzschmann, *op. cit.* 17–47; Killet, *Frau* 20–26 and Katalog 1, no. 1–88; Laxander, *op. cit.* 75–107; Mommsen, *op. cit.* 14–26; H. A. Shapiro, *AJA* 95 (1991) 629–656 and J. H. Oakley in *Worshipping Women* 334–341; D. C. Kurtz in H. A. G. Brjider (ed.), *Ancient Greek and Related Pottery. Proceedings of the International Vase Symposium in Amsterdam* (1984) 314–328 and Walter-Karydi, *Athener* 112–118. Generally on funerary scenes on black-figure vases see Hatzivassiliou, *ABFI* 50–51. For scenes showing the prothesis of young men and women and the reasons for their death, such as, for example, complications in childbirth, see E. Manakidou, *Archaiognosia* 13 (2006) 101–102.

For the female figure who is depicted in the foreground at the head of the deceased and whose position identifies her, based on inscribed grave markers, as her mother see Mommsen, *op. cit.* 19, 26; J. Boardman, *BSA* 50 (1955) 62, no. 28–29, or for her identification as the grandmother of the deceased see Mommsen, *op. cit.* 19, 26, 29 and Manakidou, *op. cit.* 90–93. For the presence of female mourners and mainly the role of children see C. Merthen in *Mädchen im Altertum* especially 155–157. For female figures in scenes of prothesis who are mourning the deceased and take care of the gifts of funerary garments see W. Closterman in *Ancient Artifact* 168–174.

On foot B of the pyxis is depicted a procession of mourning men who are taking part in the prothesis, making the characteristic gesture of farewell, while on foot C, on which the heads of the figures are not preserved, could possibly be a depiction of men in procession, forming thus opposing choruses of men, as occurs on a cup in the Kerameikos by Lydos (Tiverios, *Ανδός* 54, pls. 42–44) or on the neck of a loutrophoros (E. Walter-Karydi, *AM* 78 [1963] pls. 39, 1–3;

45 and Pedrina, *op. cit.* figs. 46, 49). For processions of men, see Mommsen, *op. cit.* 19–20; Siurla-Theodoridou, *op. cit.* 30–32; Manakidou, *op. cit.* 91–92, 94, while for the different ages of the men indicated by the manner of execution of the beard see Fritzilas, *Θησέας* 175; Laxander, *op. cit.* 82 and Merthen, *op. cit.* 155–157. For the movement of the three figures on 12960, in front of the funeral couch, which is characterized as a ‘danza di dolore’ and is associated with the words of Hecabe in Euripides’ Trojan Women, see Pedrina, *op. cit.* 36–37, 151–153. A similar movement is carried out by the mourners on a plaque in the Kerameikos, attributed to the Leagros Group (Boardman, *op. cit.* 61, no. 19 and Pedrina, *op. cit.* 37, fig. 43). For an analysis of these scenes on fragments of plaques in the Kerameikos see L. Bournias in S. Oikonomou – M. Dogka-Toli (eds.), *Αρχαιολογικές Συμβολές Β: Αττική* (2013) 355–368.

For the funeral couches, their decoration and for type B to which the couch on 12960 belongs, see H. Kyrieleis, *Throne und Klinen*, *JdI* Ergh. 24 (1969) 151–154 and K. Sismanidis, *Κλίνες και κλινοειδείς κατασκευές των Μακεδονικών τάφων* (1997) 200–220, 232–239. For the discovery of wooden couches with similar decoration as that on 12960 in Archaic graves in the Kerameikos see D. C. Kurtz – J. Boardman, *Greek Burial Customs* (1971) 71.

ΑΚΑΔΗΜΙΑ

PLATE 3

Fig. 3.

475 (CC837). From Athens. Excavations by the Archaeological Society at the church of Agia Triada in the Kerameikos. Accessioned to the Archaeological Society in 1875 with no. AE 1566.

Richter – Milne, *Shapes* fig. 135 (single view only); D. von Bothmer, *Amazons in Greek Art* (1957) 79, no. 94; M. F. Vos, *Scythian Archers in Archaic Attic Vase-Painting* (1963) 99, no. 86; P. Bruneau, *BCH* 89 (1965) 97–98, no. 40.

Height with lid 13.6 cm, without lid 8.9 cm, diam. lid 15.4 cm, diam. rim 14.6 cm, diam. base 14.5 cm, width of feet 10 cm.

It survives complete with lid and joined from a number of fragments and restored with plaster around the edge of the lid and the upper part of two of the feet. Substantial chipping can be seen to the upper part of the rim, the inner body and the outer part of the body where it joins with the feet. Gaps can be seen in the joins between the mended fragments of the rim and encrustation on the upper parts of the feet where they meet the body and on the outer surface of the body.

The black glaze on the knob, the inner surface of the body, the outer surface of the rim and the lower part of the feet, is worn away in parts.

The knob on the lid is compact and conical. The sides of the lid are gently convex and form a lip with a single groove around the edge. The body of the vase is biconical and quite shallow. The rectangular feet have almost the same dimensions, and concave outwards to form a torus edge. The upper part of the rim is flat and the outer edge is convex.

The base of the knob on the lid is decorated with tongue-like ornaments with alternating black and red tongues encircled with three black lines. A thick black band follows and below that two groups of three concentric circles. Below the scene on the lid is a black band and the rim is decorated with two rings of black antithetic heart-shaped ornaments. The interior of the base is decorated with two black concentric circles with a dot in the middle, while four brown bands break up the monotony of the black glaze on the inner sides of the body. A black circle with a dot in the middle decorates the underside of the base. Abundant and elaborate incision is used for highlighting the details of the anatomy and clothing. The added colour is well preserved. Red colour is used on the beards of Dionysos and the Satyrs, on the short chitons of the Amazons and the Greek warriors, on the folds of the clothing and on the manes and tails of the horses pulling the chariot. Added white on black is used to indicate the bare limbs of the female figures, and traces of white are preserved on the devices on the shields, as well as on the body of one of the horses in the scene with a four-horse chariot.

On the lid is a scene of cockfighting. Three pairs of birds are depicted facing each other at the moment of battle. One pair is flanked by birds while the other two pairs are flanked by himation-wearing men with goads who are watching the fight. Between these figures is a bovine which is grazing to the left and behind it a bird which is facing right. The figures are rendered in silhouette.

A. Amazonomachy. Two Amazons and two Greeks fight in full battle gear – helmets, greaves, breastplates, round shields, swords and spears. In the middle of the scene is depicted a Greek hoplite, who is moving towards the right. The upper part of the head is missing from this figure. With his left hand he has grabbed the neck of the Amazon who is directly in front of him, and is preparing to strike her with the sword in his right hand. The Amazon is running with a broad stride to the right, while twisting her head and body to the back, but the placement of her shield in front of her body shows that she is at a disadvantage. In front of her a hoplite is moving from the right to attack, and strike her with the spear he holds in his right hand. The device on his shield, a snake with an open mouth, emerges in almost full relief from the centre, while the remainder is decorated with vines in dull added white. The composition ends on the left with an

injured Amazon, who is ready to fall to the ground with her head and upper part of her body facing to the right, towards the figures in the centre. In her left hand she holds a shield, with which she covers a large part of her body. The baldric is shown in added white, as is the unidentifiable device on the shield.

B. Dionysos with his revellers. In the middle is Dionysos, bearded and crowned with ivy, wearing a himation and holding a horn in his left hand. He is seated on a folding stool facing right. Behind him are two Maenads wearing peploi, moving in identical poses to the left, with both hands behind their waists and heads turned towards Dionysos. The face and a large part of the upper part of the body is missing from the first and the back of the head is missing from the second. In front of Dionysos are two bearded ithyphallic satyrs. One is moving towards the right, with his head turned back. The upper part of his shoulders and head are missing. The second Satyr is moving to the left in a pronounced dancing pose. His arms are bent forwards and he steps on the ground on the tips of his toes. The front part of his head and a small part of his chest is missing.

C. Procession with a four-horse chariot travelling right. In the chariot is a female figure wearing a chiton and long himation, who, with one hand holds the reins and the goad. Lower than the chariot, at a different level, is depicted a standing female figure wearing a long himation, facing right, who has one hand up raised in a gesture of farewell. In front of her is a hoplite moving right and looking back, equipped with a Corinthian helmet, breastplate, greaves, a round shield and a spear. The Scythian in front of him is depicted in an identical pose. He wears a Scythian/Persian type cap on his head and tights with incised cruciform motifs. In front of the chariot and facing the opposite direction stands a female wearing a long himation. The heads of the horses cover most of her body and her head, a detail which indicates that the figure is located behind the chariot.

Ca. 530–520 BC.

The shape of pyxis 475 is similar to that of 17577 (see below Pl. 6). For similar types of knobs on tripod pyxides see Berlin F 3989 (CVA 7, pl. 43).

Similarities in the execution of the clothing, the weaponry of the warriors and generally in the rendition of the facial features of the figures on 475 can be seen, though without the same artistic quality, on works by the Antimenes Painter, see the amphora in Würzburg (ABV 270, 55; Burow, *Antimenesmaler* pl. 1b) and on the shoulders of the hydriai in Malibu and in the Vatican (Burow, *Antimenesmaler* pls. 58–59). For similarly dressed Scythians see amphorae in the Louvre (CVA 4, pl. 40, 6–9) and in Cambridge (CVA 1, pl. 13, 1; Burow, *Antimenesmaler* pls. 65b, 68a). For the execution

of the bodies of the Satyrs and the clothing of the Maenads on 475 see CVA Boston 1, pl. 48, 1–4 and CVA Berlin 5, pls. 23, 2 and 25, 1–2 (by the Euphelitos Painter) as well as the scenes of farewell on an amphora in Montpellier (ABV 322, 13; *Add²* 87) and on a hydria in Munich (*Herakles-Herkules* 80, Cat. 30, 401, no. 30).

The theme of heraldic cockerels preparing to fight on the lid is not as common on pyxides of this date, as on the shoulders of lekythoi and on the body of band cups and lip cups (*Kunst der Schale* 108–110). For a similar theme see below, text to Pl. 53 and on the shoulder of a hydria from the same period, Gorbunova, *Vazy* 111–112, no. 81.

A. The theme of Amazonomachy is common on lekythoi, on amphorae, on hydriai and other vessels but not so usual on pyxides of this period. For the iconography of the theme see von Bothmer, *op. cit.* 70–90; *LIMC* I (1981) s.v. Amazones, 604–605 nos. 255–286 and 637–640 (P. Devambez – A. Kauffmann-Samaras) and B. Kaeser in R. Wünsche (ed.), *Starke Frauen. Exhibition Catalogue München* (2008) 61–75. For the theme on black-figure pyxides see von Bothmer, *op. cit.* 47, no. 98; 66, no. 291; 75, no. 58; 83, no. 135. For the composition of the figures and the attack by the Greek warrior, not with a spear but with a sword, see von Bothmer, *op. cit.* 78–80. For the examples where the snake of the shield device emerges in full relief from the centre of the shield and its significance see E. Grabow, *Schlangenbilder in der griechischen schwarzfigurigen Vasenkunst* (1998) 178–198, pls. 24–25. The depiction of the device in this manner was favoured by Lydos (Tiverios, *Λυδός* 34, 71), by the Affector (Mommsen, *Affector* pls. 52, 74b, 83a, 99, 111, 112, 122), by the Camel Painter (CVA Getty Museum 2, pl. 80, 1–2) and on the shields of the warriors on works by the Group of Rhodes 12264, see *Athens-Sparta*, 120, no. 44 (E. Vivliodetis). For the power of the snake as a weapon used by Dionysos against the Giants in scenes of Gigantomachy see especially Ch. Avronidaki – E. Vivliodetis, *NumAntCl* 40 (2011) 146–147, fn. 24. For examples which instead of snakes have the heads of sirens or griffins in full relief, see O. Tzachou-Alexandri, *ADelt* 58–64 (2003–2009) A, 134–135.

B. The theme of the seated Dionysos with horn or kantharos in his hand, between ithyphallic Satyrs and Maenads is popular in Attic vase painting from the end of the 6th century BC. See lekythos Athens 381 with the same theme, but with a different composition of the revellers (CVA 6, pl. 20). For Dionysos seated between Satyrs and Maenads see *LIMC* III (1986) s.v. Dionysos, 453, no. 325–331 (C. Gasparri); Carpenter, *Imagery* 76–97. For the dances of the Dionysiac thiasos see Schöne, *Thiasos* 89 and especially 101–102; Isler-Kerényi, *Violence* 35–45, and Lissarrague, *Satyres* 149–173. For Dionysiac scenes in the

black-figure style and their significance see Isler-Kerényi, *Dionysos* 114–143, 221–223. For a standing Dionysos with Maenads see below, Pl. 4.

C. The female figure in the chariot has been identified as Athena (see CC 837) but this identification is not clear, since the identifying attributes of the goddess are missing, although in the vase painting of the period she frequently appears as a charioteer and as a companion to heroes and mortals, see *LIMC* II (1984) s.v. Athena, 974, no. 174–179 and 1020 (P. Demargne); Manakidou, *Ἀμύατα* 161–172; F. Lissarrague in *La cité des images* 41–42; M. Seifert in *APP* III, 215–220. The presence of the hoplite and the Scythian between female figures on pyxis 475 belongs to a wider type of anonymous scenes, which have as their subject matter the farewell of a warrior, who stands between figures from his family circle, see Vivliodetis, *Μερέντα* 129–130; Spieß, *Kriegerabschied* 50–54, 57, 120–121. For Scythians in farewell scenes of warriors with chariots see Vos, *op. cit.* 6–12 and for the ethnicity of the figures, 52–69; W. Raeck, *Zum Barbarenbild in der Kunst Athens im 6. und 5. Jahrhundert v. Chr.* (1981) 10 especially 51–59; Lissarrague, *Guerrier* 97–127; Spieß, *Kriegerabschied* 129–135; Manakidou, *Ἀμύατα* 106–109 and A. Mayor, J. Colarusso and D. Saunders, *Hesperia* 83 (2014) 447–493 (with emphasis on the inscriptions which accompany the Scythians on Attic vases).

ΑΚΑΔΗΜΙΑ

PLATE 4

Fig. 4.

476 (CC 838). From Athens. Found in the plot belonging to V. Nikolopoulos in Agios Ludovikos Square (most probably Eleutherias Square). It was purchased by An. Erneris and accessioned into the Archaeological Society in 1871 with no. AE 1269.

Brommer, *Vasenlisten* 94, no. 8 (25) (referred to by the inventory no. 1269); *LIMC* V (1990) s.v. Herakles, 90, no. 2589 (V. Smallwood).

Height with lid 11 cm, without lid 8 cm, diam. rim 14.1 cm, diam. lid 14.3 cm, diam. base 12.3 cm, width of feet 9–10 cm.

It survives with its lid and is joined from many pieces and restored using plaster on parts of the lid and parts of one foot. Substantial chipping can be seen on the edge of the lid and its inner surface, on the rim, inside the pyxis and on areas of the feet. Very few gaps can be seen in the joins of the mended fragments. The glossy black glaze on the body and the lower part of the feet has been largely worn away. The black glaze is missing from the scene on the foot A, with the result that the incised preliminary sketch of the figures can be seen.

The knob on the lid is in the shape of a pomegranate and is covered with black glaze. The upper surface of the lid is

gently convex and divided into two sections by a groove. The upper part of the rim is flat, protruding slightly from the rest of the body to form a ledge. The body is biconical and the feet rectangular, curving out slightly to end in a torus.

Black schematic rays around the base of the knob on the lid. Around the edge is a band with lotus flowers which are linked in pairs with dots in between the upper segments. The upper part of the rim is decorated with simple, left-facing maeanders and the zone below with tongue and dot ornaments. Below is a raised line decorated with black dots. The panels on the feet are edged with vertical black lines in each side and a single line below.

The design is very carefully done with well crafted radial figures and the use of elaborate but sparing incision to show anatomical details. Added white is used for the horses' teeth on the lid, on Athena's face and for the three spots on the device on her shield. Traces of added white can be seen on the folds of Hermes' himation. Red colour is used for the riders' hair and the horses' manes, on Herakles' short chiton, on Hermes' petasos, on Athena's shield and on the ivy wreaths of Dionysos and the Maenads.

Four horsemen are depicted on the lid, riding to the right. They are naked, beardless and with short hair and they hold the horses' reins and the goad firmly in both their hands. The horses are moving at full gallop. Part of the face, the front part of the body and one arm are missing from one of the horsemen.

A. Herakles, Cerberus and Athena. Herakles, who is bearded, wears the lion's head and holds his club in his raised left hand, and leads Cerberus in chains towards the right, with his head turned back. Cerberus, with his double head and tail which ends in a snake's head, has his left paw raised. Behind Cerberus the goddess Athena in peplos and himation is moving towards the right with her left arm stretched out towards the hero. She wears a helmet of Attic type and holds her tilted spear in her right hand. The crest of Athena's helmet extends beyond the edge of the scene into the zone with tongue ornaments which is directly above.

B. Athena in a peplos facing left, with a round shield, Attic type helmet and spear. The large round shield with three joining white spots as a device covers a large part of her body. In front of her is depicted Hermes facing right, with his himation draped over his shoulders, a petasos on his head, wearing winged boots and holding a caduceus in his right hand. His left hand is raised as if talking to the goddess Athena who is immediately in front of him. Directly behind Athena and facing the same direction, is a long-haired bearded Poseidon wearing a long himation. He holds a trident in his right hand, while his left hand, bent at the elbow, is covered by his himation.

C. Dionysos, bearded and crowned with an ivy wreath, facing right with a horn in his left hand and vines surrounding his body. His bent right arm rests at the level of his waist. He is wrapped in a long himation. On either side of Dionysos are female figures wearing chitons and himatia, with ivy wreaths in their hair (Maenads) and who extends one hand towards the god in a gesture of conversation or greeting.

In the manner of the Antimenes Painter [E. Vivliodetis]. Ca. 510–500 BC.

This type of pyxis with special elaboration of the rim which protrudes beyond the body forming a ledge is not paralleled exactly in pyxides of the period. However, similar shaping of the rim can be seen on pyxis 18577 (see below, Pl. 9 and Roberts, *Pyxis* pls. 6, 1–2 and 7, 1). For the shape of the feet see a pyxis of earlier date in Berlin (CVA 7, pl. 42), a pyxis in Erlangen (CVA 2, pl. 23 with, however, significant variation in the lid and the feet) and a pyxis in the Getty Museum (CVA 2, pl. 71).

Besides some similarities in the individual details of the shape, the two tripod pyxides with lids which were found in a female grave in the Kerameikos and are attributed to the Circle of the Antimenes Painter also share stylistic similarities with 476, see *Kerameikos* VII.2, 67, nos. 242, 8–9, pls. 40–41 and Schmidt, *Rhetorische Bilder* 109–111, fig. 52–53. The female figures on an amphora in Hamburg are rendered in the same manner (CVA 1, pl. 15, 3–4 and 16, 3–4) as well as Dionysos and Hermes on an hydria in Adria (CVA 2, pls. 18, 1–2 and 19, 1–2). Similarities in the composition of the iconography and the simplification of the details in the rendering of the figures can be seen in the compositions created by the Antimenes Painter and his circle on the shoulders of hydriai (Burow, *Antimenesmaler* pl. 63a and G. Ahlberg-Cornell, *Herakles and the Sea-Monster in Attic Black-Figure Vase-Painting* [1984] 125, VII and 127, VI9).

The decorative composition with the combination of maeanders and tongue ornaments is rare on pyxides, although the left-facing maeander is seen on hydriai, amphorae and lekanides by painters in the Circle of the Antimenes Painter, see J. D. Beazley, *JHS* 47 (1927) 79, figs. 16–17; 81, fig. 18 and Burow, *Antimenesmaler* pl. 140, M14.

For the painter and his circle see Beazley, *op. cit.* 47 (1927) 63–92; *ABV* 266–291, 691, 692, 715; *Para* 117–127, 518–519; *Add²* 69–76 and Burow, *Antimenesmaler* including bibliography.

The theme of horsemen on the lid of pyxis 476, is met frequently on the lower miniature zone on hydriai by this painter (e.g. CVA Leiden 1, pl. 14, 3), on the lower zone of a loutrophoros (CVA Tübingen 3, pl. 14, 3) as well as on the rim of a dinos (CVA Adria 2, pl. 14, 1–3). For the same theme

on the lid of a pyxis, dating to ca. 520 BC, see CVA Tübingen 3, pl. 33, 6 as well as on the lid of a pyxis from Alimos, *ADelt* 55 (2000) B, 107, fig. 19. For a row of horsemen see Y. Tuna-Nörling in *APP* I, 438, fig. 6.

A. The depiction of the ninth labour of Herakles with Cerberus is a common theme in vase painting from the second half of the 6th century BC, see *LIMC* V (1990) s.v. Herakles, 89–90, nos. 2576–2598 and pp. 96–100 (V. Smallwood) and L. Chazalon in A. Rousselle (ed.), *Frontières terrestres, frontières célestes dans l'antiquité* (1995) 165–187. For the iconography of Cerberus with two, not three, heads see *LIMC* VI (1992) s.v. Kerberos, 26, nos. 11–24 and pp. 31–32 (S. Woodford – J. Spier). It is usually Hermes and Athena, who helped the hero in his difficult mission, who are depicted in these scenes, in contrast to the foot of pyxis 476, where as a result of the limited space only Athena is depicted. For the relationship of the hero with Athena, as depicted on the vases from the Acropolis of Athens see Pala, *Acropoli* 164–179. For the theme of Herakles and Cerberus on works by the Circle of the Antimenes Painter see Burow, *Antimenesmaler* 68–69. For a similar rendition of the theme with the presence also of Hermes, see on the shoulder of a hydria in Würzburg (Burow, *Antimenesmaler* pl. 92A) and on a hydria in the Louvre (CVA 11, pl. 146, 6). See also CVA Toledo I, pl. 22, 2 (Karithaios Painter).

B. The depiction of Athena with Poseidon and Hermes is rare in scenes of the period, see *LIMC* II (1984) s.v. Athena, 999 nos. 471–472 (P. Demargne). It is likely that this scene shows the contest between the two gods for rule over Attica, in the presence of Hermes, who as the messenger of the gods comes to interrupt their battle and announce the winner, see *LIMC* VII (1994) s.v. Poseidon, 472, nos. 233–235 and for the contest, p. 474, nos. 241–242 (E. Simon) and Pala, *Acropoli* 109–117. For the similarities in the poses of Poseidon and Athena, however, with different iconographic content, see an amphora in Munich (CVA 8, pl. 390 and Burow, *Antimenesmaler* pls. 136 and 140, no. M13 – a similar head of Athena).

C. For the iconography of Dionysos see *LIMC* III (1986) s.v. Dionysos, 451 nos. 294–308 (C. Gasparri); Carpenter, *Imagery* 110–123 and Isler-Kerényi, *Dionysos* 113–143, 219–224. On the majority of vases of this period Dionysos is depicted seated or standing, with a kantharos or a horn, with all of his revellers and rarely only with Maenads, as here. For such occurrences see the amphora in Paris by the Amasis Painter: S. Karouzou, *The Amasis Painter* (1956) pl. 31 and a lekythos and an amphora by the Group of Leagros with Dionysos and mounted or seated Maenads: Moraw, *Mänade* 279–280, nos. 114, 118, pls. 5–6, figs. 14 a–c and 17).

PLATE 5

Fig. 5.

17800. From Athens. Excavations of the Royal Stables, 1926–1928.

Previously unpublished.

Height with lid 17.5 cm, without lid 12 cm, diam. lid 17.1 cm, diam. rim 17.2 cm, width of feet 11–13 cm.

It survives complete with lid, which is joined from many fragments and restored with plaster in places on the inner and outer surface. The three feet are also mended and the base of the body, parts of the rim and the upper and lower part of one of the feet, are restored with plaster.

The black glaze is worn on the knob on the lid, on its sides, on the inside of the body, as well as on the black zone at the level of the rim and the lower part of the feet, and thinner in places, probably from its uneven firing. The orange-red clay on the outer surface of the vase has become darker and grayer in places perhaps from burning.

The knob on the lid is low, compact and piriform. The stem is reserved as is the relief section on the upper part. The outer surface of the lid is convex and ends in a ledge with a groove around the edge. The body, which is not particularly deep reaches to the level of the upper half of the feet, which are gently curved and end in a torus.

Around the knob between two concentric black circles, are black schematic ray ornaments, hastily drawn. Below the scene the ledge of the lid is decorated with three rows of black dots. Inside, the monochrome black glaze is relieved by the reserved base, which is decorated with black circles and a dot in the centre. The panels on the feet are all edged with horizontal and vertical black lines. Incision is used abundantly to delineate the facial features and the clothing, but in some cases is crude and hastily executed. In a few parts of the scene it is possible to make out, with difficulty, traces of added white.

On the lid are depicted four horsemen riding right and three hoplites who are crouched down facing them, ready to attack. One of the horsemen is missing the back of his body, while the back of the body, the legs and parts of the tail are missing from the other horses. The horsemen are wearing long himatia and are holding long spears at an angle. The hoplites are wearing crested helmets, short chitons and hold round shields and spears. Birds fly between the figures, which are hastily drawn with simple lines.

A. The Judgement of Paris. Hermes is depicted with a beard, a himation, petasos, winged boots and his caduceus which he would probably have held in his right hand. He moves towards the right, with his head turned back towards the three goddesses who are following him. His face has been damaged and many details of his face and head are

missing. The female figure behind the god has her head slightly lowered and holds a wreath in her left hand. She wears a chiton and himation and has a band or wreath in her hair. Her long hair, falls in waves to her shoulders. The middle figure, in similar attire, moves to the right with her head turned back towards the figure who follows. She has been securely identified as Athena, since on both sides of her himation the heads of snakes from her aegis can be made out, which are rendered as black dots. The cheek pieces and the lower part of the crest of her helmet are also visible. The third female, also similarly dressed, holds a wreath in her left hand and wears a band in her hair, which holds back her long wavy hair. The background and the spaces between the figures are filled with bare vine branches.

B. Scene of a komos. In the middle of the scene is a female musician facing right holding a barbiton, the six strings of which are represented with parallel incised lines. She wears a chiton with short sleeves, belted at the waist and has long hair gathered in a back-combed 'pony tail'. On either side of this figure are naked bearded male komast dancers, who are depicted in marked dancing poses. The figure on the right has both arms behind him, with his upper body twisted and his left extending to the front, stepping with both feet flat on the ground. The bearded man on the left, is lightly lifting his left leg, while his right arm is bent back strongly. Traces of white bands survive on their naked bodies, as well as traces of white on the bare flesh of the musician. Between the figures are bare tendrils.

C. Scene of a komos. A himation-wearing man, whose head is missing, is depicted facing right, in the middle of the scene. From the position of his arms which are bent up and almost parallel it can be inferred that he is playing a musical instrument, probably a double flute. On either side of this figure are depicted two women, who survive from the neck down. They are wearing short-sleeved chitons belted at the waist and are dancing, legs apart, one arm bent at waist height and the other hanging down towards the front. Between the figures are bare branches.

Manner of the Athena Painter [E. Vivliodetis]. Ca. 500–480 BC.

Pyxis 17800 is one of the largest pyxides of its type and is similar to 407 (see above, Pl. 1) and 12960 (see above, Pl. 2). Also close to 17800 in terms of size and shape of the body and feet are the pyxides in Erlangen (CVA 2, pl. 23) with small differences in the upper part of the body, in Berlin (CVA 7, pl. 43) as well as the pyxis in Warsaw (Oakley – Sinos, *Wedding* 106–107, figs. 100–104).

The stylistic elements of the vases, such as the careless incision on the clothing and the bouffant female hair style, do not help a secure attribution of the pyxis to any

vase painter in the Athenian Kerameikos, since there are common elements which are typical of many painters at the end of the 6th century BC and the beginning of the 5th century BC. See for example, the female hair style on the amphora which is attributed to the Red Line Painter (CVA Bourges and Tours, pl. 8, 1–3) and the amphora in Munich by the Group of Vatican G 50 (CVA 9, pl. 37, 1–2). Also, the subject matter of the hoplite with the horseman as rendered on the lid of 17800 is almost the same as on vases by the Leafless Group and in the workshop of the Haimon Painter (CVA Adria 2, pl. 42, 2–3 and CVA Limoges and Vannes 1, pl. 8, 5 respectively). Some details of the design, especially the execution of the bodies and the facial features of the figure on 17800, recall, without, however, the same quality of design, the comparable figures by the Athena Painter who demonstrates a preference for komasts and the Judgement of Paris. For the painter and his works, which are predominantly on lekythoi and oinochoai, see Haspels, *ABL* 141–165, 254–262; *ABV* 522–533, 704–705; *Para* 260–266; *Add*² 130–131; Fritzilas, *Θησέας* 274–276; Borgers, *Theseus* 45–46 and CVA Athens, Museum of Cycladic Art 1, pl. 23. See the lekythos by the painter with the Judgement of Paris from the Art Market in Basel (Haspels, *ABL* 254, 2; Clairmont, *Parisurteil* pl. 24, no. K110) and a lekythos in Leiden (CVA 2, pl. 93, 1–4). With the same layout but depicted with greater movement are the goddesses on the oinochoe by the Cambridge Painter (*ABV* 526, 1; CVA Cambridge 2, pl. 2, 3), the Maenads on an oinochoe from Capua which have greater similarities with the musician on 17800 (*ABV* 527, 12; CVA 2, pl. 8, 6–7) and with the female musicians on an oinochoe in Paris (*ABV* 530, 85; CVA Paris, Musée Rodin 1, pl. 19, 1–4). The komast dancers on 17800 are close in style to those on a lekythos in the Museum of Cycladic Art in Athens (CVA *op. cit.* pl. 23). For further comparisons for the hair styles on the female figures and their clothing see fragments of an oinochoe which is attributed to the Athena Painter: Iozzo, *Ceramica* pl. LXI, nos. 115–117 and H. Blinkenberg Hastrup, *The Castellani Fragments in the Villa Giulia, Athenian Black Figure II* (2003) 102, no. 221; 105 no. 255.

The theme of horsemen and hoplites is common on lekythoi of the 6th century BC, especially in the Class of Athens 581 and the Little Lion Class (E. Serbeti, CVA Athens 6, text to pl. 76), on cups of the Leafless Painter (CVA Adria 2, pl. 42, 2–3), as well as on the second zone of the amphora by the Swing Painter (E. Böhr, *Der Schaukelmaler* [1982] pls. 132–133, 135). For the subject matter see Lissarrague, *Guerrier* 13–20, 191–195; Spieß, *Kriegerabschied* 99–106; C. Ellinghaus, *Aristokratische Leitbilder, Demokratische Leitbilder. Kampfdarstellungen auf athenischen Vasen in archaischer und frühklassischer Zeit* (1997) 247–250, 314 and

above text to Pl. 1. See also the lid of a tripod pyxis in Berlin with a scene of battling hoplites and horsemen between spectators (CVA 7, pl. 44, 4).

A. The Judgement of Paris as a theme is known from the 7th century BC, although it became popular on Attic vases of the 6th and early 5th century BC. Paris is absent from the scene on 17800, and the procession of the three goddesses led by Hermes moves, according to the established form, from left to right. For the examples where Paris is absent see I. Raab, *Zu den Darstellungen des Parisurteils in der griechischen Kunst* (1972) 168–171 and CVA Athens 6, pl. 27. See also the lekythos from Myrrhinous with the three goddesses and Hermes (Vivliodetis, *Κεραμική* 98, no. 36). For the absence of more than one of the protagonists from the episode see A. Lemos in *APP* II, 136–138, and for examples where only the three goddesses are depicted see Raab, *op. cit.* 175, nos. 6–7, and pyxis 17577. For the identification of the three female figures as the established group, Hera, Athena and Aphrodite, helpful elements include the aegis and helmet of the central figure, who has been identified as Athena and the wreaths which are held by the first and third figures, in the way Aphrodite is usually depicted in similar scenes of this episode (Tiverios, *Προβλήματα* 19–22, 24, fn. 40 and Alexandri, *Παράσταση* 103 and for the representation of the goddesses with wreaths in their hands, p. 102, fn. 10). Generally for the theme and its parallels see *LIMC* VII (1994) s.v. *Paridis Iudicium*, 178–179, nos. 5–17; 179, nos. 31–44 (A. Kossatz-Deissmann) and for the theme on black-figure tripod pyxides, Clairmont, *Parisurteil* pls. 8–13, nos. K41, K43–K47. For Athena's head which is turned back to Aphrodite see *Kerameikos* VII.2, pl. 40, no. 242, 8 and Clairmont, *Parisurteil* pls. 17, no. K70 and 23, no. K94.

B–C. For scenes of komasts and dancers see T. J. Smith, *Komast Dancers in Archaic Greek Art* (2010) 5–8, 74–118. Absent from the scene on pyxis 17800 are the elements which would help assign them to a particular festival context. For examples where komasts, processions and dances form part of festivals or other social events see Bron, *Musique* 98–100; Manakidou, *Χορός* especially, 28–33 and Papadopoulou, *Μουσική* 49–59, 71–75. For the nudity of the male figures on 17800 which relates it to some symposium see Tiverios, *Krater-psykter* 425, fn. 27.

For female musicians see Killet, *Frau* 61–62, 216–217 and for their social position, Lewis, *Woman* 94–97, 157–159. On many occasions the female musicians, especially flute-players in scenes of komasts and symposia have been identified as hetaerai and professional musicians (I. Peschel, *Die Hetäre bei Symposion und Komos in der attisch-rotfigurigen Vasenmalerei des 6.–4. Jahrhunderts v. Chr.* [1987] 21–25, 347–349 and for female dancers, p. 47). For the clothing of dancers with chitons and short sleeves see Manakidou, *Χορός*

19–20, fn. 22. For the barbiton and the flute in scenes with male and female komasts see S. Michailides, *Εγκυκλοπαίδεια της αρχαίας ελληνικής μουσικής* (1982) 62–69, 192–197; *Geschenke der Musen* 158, no. 49; 170–175, nos. 60–66; 273, no. 143; H. Brand, *Griechische Musikanten im Kult von der Frühzeit bis zum Beginn der Spätklassik* (2000) 140–146, 151–162.

Generally for the poses and the movements, as well as the terms “ποδισμός, εκλακτισμός”, which the male komasts are performing, see Franzius, *Tänzer* 119–141, figs. A44, B23, B31, E14 and pyxis 503 (see below, text to Pl. 8, 1–6).

PLATE 6

17577. Unknown provenance. It was accessioned into the museum in 1941 after its confiscation from the antique shop of Th. Zoumboulakis.

Previously unpublished.

Height with lid 14.5 cm, without lid 9.6 cm, diam. rim 16 cm, width of feet 11–15 cm.

It survives complete with lid, joined from many fragments and restored with painted plaster added to parts of the lid, the body and two of the three feet. Chipping can be seen on the upper surface of the lid, the lower outer surface of the body and the inner side of the feet.

The black glaze is worn in places – the knob on the lid, the inner surface of the body, the vertical edge of the rim, and the panel on the lower section of the feet. The clay is greyish and darker in several places possibly from burning. The inner surface of the lid, the upper part of the rim and the lower outer surface of the body are reserved.

The knob is compact and biconical, the outer surface of the lid is convex and forms a ledge with a groove. The body is biconical and quite deep, the feet are rectangular, slightly curved and end in a torus.

Around the knob on the lid, between two black concentric circles are black, schematic ray ornaments. Below this, inside a black circle are black rosettes without incision. A zone of two rows of black heart-shaped motifs follows. The panels on the feet are separated from the upper part by thin black lines.

The use of incision is abundant, but crude and hasty, the definition of the anatomical detail is missing in some places. No added colour is preserved.

A. A bearded Herakles with his himation wrapped over his shoulders, pursues the centaur Nessos from the left. His right arm is bent and he holds his club, while with his left he has seized the centaur's right arm. The bearded Nessos is twisted to the right with his head facing in the opposite direction and holds rocks in his hands. His front legs and rear left leg are bent and rest on the ground, while his rear right leg is extended backwards. In front of the Centaur

hangs a himation. Parts of Herakles' neck, shoulder and left hand are missing, as are parts of Nessos' head and right arm.

B. In the centre of the scene, standing beside his horse is a bearded horseman, moving to the right (part of the horses' head is missing). The man wears an himation and holds two spears at an angle in one hand. On either side of the central figures are bearded himation-wearing men holding spears or sceptres in their hands.

C. Three female figures in chitons and himatia facing right, one behind the other. They have long hair with a long side braid hanging over their right shoulder. The first figure holds a vase in her raised hand, perhaps a bowl or phiale, the second an unidentifiable object (vessel) and the third a wreath with an incised wavy line. Above the first two figures hang wreaths. In the background are vines. Parts of the himatia and the legs are missing, as well as parts of the neck from the central and third figure on the left of the scene.

Beginning of the 5th century BC.

For a similar knob on a tripod pyxis see an earlier pyxis in Berlin (CVA 7, pl. 43, 1) as well as a Type A pyxis in Providence with a taller stem (Roberts, *Pyxis* pl. 14, 2).

For parallels for the shape, with some minor differences in the form of the rim and the feet, see *Kerameikos* VII.2, 67, nos. 242, 8–9, pls. 40–41 and CVA Erlangen 2, pl. 23. The closest typological parallels are a tripod pyxis in the Louvre, see Clairmont, *Parisurteil* pl. 11, no. K45 and pyxis 475 (see above, Pl. 3).

The characteristic clump of hair above the forehead on the figures on 17577, can also be seen on lekythoi from Gela and Palermo, which have been attributed to the Phanyllis Painter, see F. Giudice, *I pittori della classe di Phanyllis I* (1983) 59, no. 43; 60, no. 47, pls. 8, 3–4 and 10, 1–4 and Haspels, *ABL* 203, 4 (in the manner of the Phanyllis Painter). The male figures on pyxis 17577 recall the male figures on side B of an amphora in Geneva (Haspels, *ABL* 200, no. 35, Phanyllis Painter and CVA 2, pl. 54, 2, Light-make Class). For additional comparisons see *Kerameikos* VII.2, 66–67, nos. 242, 1. 6, pl. 39; *Agora* XXIII, pl. 77, no. 824; CVA Florence 6, pl. 52 and CVA München 9, pl. 47 (Group of Bologna 16). For similar motifs to that on the lid see CVA Japan 2, pl. 14, 2.

A. For the theme of Herakles and Nessos, accompanied by Hermes and Athena see CVA Taranto 2, pl. 12, 1 (Haspels, *ABL* 201, 17); Giudice, *op. cit.* 105, no. 343; 108, nos. 367–369; 118, no. 442 and generally, *LIMC* VI (1992) s.v. Nessos, 840–842, nos. 38–60 and accompanied by other figures from the episode, p. 846 (F. Diez de Velasco) and F. Knauß in *Herakles-Herkules* 275–279.

B. The figure of the man with the two spears who is leading his horse, between bearded, himation-wearing figures is one version of many similar scenes depicting the

departure of the warrior, see Spieß, *Kriegerabschied* 64–70 and 99–106; Vivliodetis, *Μερέντα* 128–130. The scene as presented on 17577, is frequently seen with more detail by adding further family members of the warrior as on vases painted by the Group of Leagros, the Madrid Painter, the Acheloos Painter and the Eucharides Painter (CVA Napoli 5, pl. 45). It is also repeated frequently with almost the same layout as on lekythoi by the Group of the Phanyllis Painter (of the Arming Lekythoi), see Haspels, *ABL* 64–65, 201–202 and F. Giudice, *CronA* 10 (1971) 64–74.

C. The three female figures are difficult to identify and even harder to assign to a particular mythological episode. Their processional arrangement and the objects which they hold are probably related to a simple procession at some wedding ritual with gifts for the bride, given that this vessel

is associated at this period with the world of women, see Oakley – Sinos, *Wedding* 28–30 and Alexandri, *Παράσταση* 111–116. See also the procession of three women on a tripod pyxis in Berlin, which is linked to the scene on the other feet, which represents the marriage of Dionysos and Basilinna (CVA 7, pl. 43). However, the figures on 17577 share similarities with the three goddesses in the scene of the judgement of Paris. In this case the absence of Hermes and Paris is justified by the available space the painter had at his disposal and also from other such examples known in black-figure vase painting (see above, Pl. 5). For the wreaths which hang between the first two figures see Tiverios, *Προβλήματα* 18; Tiverios, *Λυδός* 25 and Alexandri, *Παράσταση* 101–102, fn 10.

I.2. TYPE A

For the type with concave sides which, adopted from Corinth, appeared in Attica during the 6th century BC, and which predominated in the 5th century BC, see Payne, *NC* 273, 280, 292, 305; Amyx, *Corinthian* 446–447 and for the Attic characteristics of the type, Roberts, *Pyxis* 9–19; Mercati, *Le pissidi* 113–114; *Agora* XXX, 51–52. For the type A in the 5th century BC see below, Chapter II.1., p. 54.

ΑΚΑΔΗΜΙΑ

PLATE 7

1–3. Fig. 6.

18650. Unknown provenance. Formerly in the Empedokles Collection, no. E 503.

Previously unpublished.

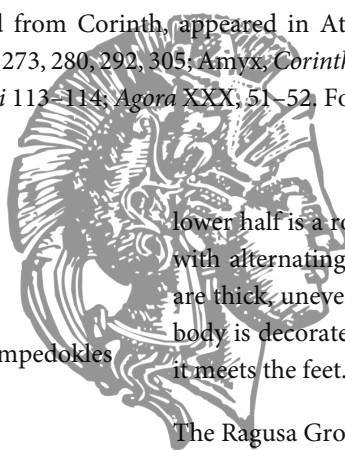
Height 4.8 cm, diam. rim 4.3 cm, diam. base 4.3 cm.

It survives without its lid. One foot and part of the lower half of another is missing. Chipping can be seen in places on the body and feet of the vase, while a deep vertical crack runs from the rim to the lower part of the body. The black glaze on the interior, the lower part of the rim, the raised bands on the body and exterior surface of the feet, is worn.

The vase is supported on five feet. The body is divided in the middle with a double plastic ring. The walls of the upper part of the body are slightly concave and at the transition to the rim are strongly out-turned. In contrast the lower part of the body is cylindrical. The feet are divided into two sections with a thin raised line, the upper rounded and the lower straight sided. The edge of the rim is rounded. At the transition between the rim and body is a small hole.

The bodies and parts of the birds' feathers were covered with red paint, now worn away. Incision is used abundantly and quite carefully for the details.

The upper part of the body is decorated with tongue ornaments with alternating black and red tongues. On the



lower half is a row of water birds, moving towards the right with alternating open and closed wings. Between the birds are thick, uneven black dots. The outer lower surface of the body is decorated with close-set, slanting, black lines where it meets the feet.

The Ragusa Group [E. Vivliodetis]. Second quarter of the 6th century BC.

There is no exact parallel for this pyxis, despite its resemblance to type A, on account of its peculiarity in having five instead of three feet and the separation of the body into two sections with a pair of parallel relief rings. However, there are parallels for the shape of the feet on a pyxis from Thorikos by the Ragusa Group, which has similar tongue ornaments on the lid, see V. Callipolitis, *ADelt* 19 (1964) B, pl. 84, 1. Plastic rings on different parts of the body are also found on a fragment of a hydria from the Agora (*Agora* XXIII, no. 620, pl. 59) and on the lower part of a stand from Thorikos, see F. Blondé, "Thorikos 7 1970–71", *Thorikos* VII (1978) fig. 70 which are attributed to painters from this group.

The Ragusa Group took its name from a lekane with friezes of animals and birds which came from that area see A. di Vita, *BdA* (1959) 295–298, figs. 2–6; J. Boardman in G. Capecchi (ed.), *In Memoria di E. Paribeni* (1998) 59–65, gathered together 60 vessels which he attributes to this Group and on the basis that the origin of most of the

examples is eastern Attica, he places the workshop in this area. For a lekane by the Group from the area of Merenda see Vivliodetis, *Κεραμική* 110, no. 70. To this Group, which continues to some extent the Corinthian tradition of friezes and pairs of animals and birds, have also been attributed some pyxides with globular and cylindrical bodies, amongst others (Boardman, *op. cit.* 62–63 and K. Kathariou, *CVA Athens, Museum of Cycladic Art* 1, text to pl. 39, 1–2).

Similarities in the execution of the birds with their long necks and a deep incision at the transition from the neck to the head can also be seen on the birds on a nuptial lebes from Marathon (*CVA* 1, pl. 7, 1–4) and the birds on a kotyle from Munich (*CVA* 3, pl. 135, 1). For similar incisions on the wings of birds see *CVA Copenhagen* 3, pl. 100, 6; Callipolitis, *op. cit.* pl. 84, 1; *CVA Prague* 1, pl. 24, 9–11; *CVA Marathon* 1, pl. 18. Differences in the execution of birds with short necks and sparser incision can be seen on a pyxis in Edinburgh (*CVA* 1, pl. 16, 17–18). A closer parallel for the execution of the neck on a corresponding bird on pyxis 18650, is the lekane in the American School of Classical Studies at Athens, see M. Sgourou in *APP, Catalogue* 21–22, no. 10 (attributed to the group by Boardman, *op. cit.* 62, no. 25).

For added red colour which usually covers the wings and tails of the birds see Tiverios, *Προβλήματα* 68–69 and fn. 260.

ΑΚΑΔΗΜΙΑ

4–6. Figs. 7 and 57.

316 (CC 565). Excavation by the Archaeological Society to the south of the cistern of Agia Triada in the Kerameikos. Accessioned to the Archaeological Society in 1875 with no. AE 1607.

ABV 45, 28; *Add*² 12, 45, 28; Payne, *NC* 190–191; Roberts, *Pyxis* 10, no. 2, pl. 1, 1.

Height 5.5 cm, diam. rim 7.2 cm, diam. base 7.8 cm.

It survives without a lid. There is chipping on the body and underside, and the black glaze is worn on the figures of the scene, with the result that the details of the preliminary sketch marks can be made out.

The upper surface of the rim is flat, while the sides of the rim concave gently inwards. The sides of the body are more concave towards the rim and less at the base. There is a thin relief line at the transition from the body to the rim.

On the lower part of the body below the scene, is a wide black band, the dull glaze of which in many places has worn away. There is a black wide band on the upper part of the interior of the body, while the centre of the base is reserved. The base bottom on the inside is also reserved. Use of abundant, but careless incision. The design is also careless and executed hastily with disproportionately large heads.

On the body is depicted a procession of thirteen peplos-wearing female figures facing right, who stand one behind

the other holding hands. One peplos-wearing female faces left. The peploi are belted around the middle and the edges are decorated with incised wavy lines. They all have long hair.

The Polos Painter [J. D. Beazley]. Ca. 575–565 BC.

Pyxis 316, according to the classification by Roberts (*Pyxis* 9–10) is considered to be one of the earliest type A pyxides in Attica. Close parallels are the pyxides in Boston (*ABV* 616, 11; Roberts, *Pyxis* 11, no. 7, pl. 2, 2) and New York, from the middle of the 6th century BC (*ABV* 455, 3; Roberts, *Pyxis* 11, no. 8, pl. 3, 1). Similarities can be seen with a pyxis in Edinburgh (*ABV* 656, 64) with some minor differences in the rim which demonstrate the development of the type during the 6th century BC.

Pyxis 316 is attributed to the Polos Painter (*ABV* 43–49; *Para* 18–21; *Add*² 12–13 and Payne, *NC* 190–191). For an accurate chronology of the Painter's activity during the second quarter of the 6th century BC see Boardman – Hayes, *Tocra* 97; Callipolitis-Feytmans, 166–167 and for a history of the research concerning the date of the painter see M. Pipili, *CVA Athens* 4, 18. For the particular characteristics of the painter see J. M. Hemelrijk, *BABesch* 46 (1971) 105–113. For the production of his works and their distribution see C. Tronchetti, *Ceramica attica a figure nere. Materiali del Museo Archeologico Nazionale di Tarquinia* V (1983) 23–25; S. M. Burke – J. J. Pollitt, *Greek Vases at Yale* (1975) 21–22, no. 28. For the publication of his individual works see *Agora* XXIII, 82 and no. 160, pl. 20; no. 621, pl. 59; no. 733, pl. 70; *CVA Rhodes* 1, pl. 23; *CVA Marathon* 1, pl. 4, 1–3 and M. B. Moore, *AA* (1986) 90, no. 103, fig. 22 (Sanctuary of Aphaia on Aegina).

Similarities with the theme and the execution of the figures can be seen on tripod kothones by the painter in Munich and Heidelberg (*CVA München* 3, pl. 140, 6 and *CVA Heidelberg* 1, pl. 32, 3). Similar processions of women decorate the necks of hydriai by this painter (*CVA Boston* 2, pl. 68, 1–4; *CVA Leiden* 1, pl. 1, 1–4; *CVA Bochum* 1, pl. 34, 1 and Papadopoulou-Kanellopoulou, *Ιερό Νύμφης* pl. 41, nos. 212–214). On all of the above examples, sphinxes with the characteristic polos are depicted on either side of the women.

The same theme with six figures is to be found on the decoration of the clothing of a terracotta figurine by the Polos Painter in the NAM, see A. Moustaka in N. Kaltsas (ed.), *Athens-Sparta. Contributions to the Research on the History and Archaeology of the Two City-States. Proceedings of the International Conference in Conjunction with the Exhibition "Athens-Sparta"* (2009) 46–47, fig. 6.

The arrangement of the figures on our vase recalls the early dances of women who moved in procession, hands clasping wrists, on relief pithoi and vases from Eastern Greece from the beginning of the 6th century BC, see E.

ΑΡΧΑΙΟΛΟΓΙΚΟ ΜΟΥΣΕΙΟ

Simantoni-Bournia, *La Ceramique à reliefs au Musée de Chios* (1992) 16, no. 1, pl. 1. For the interpretation of the scenes as wedding processions moving towards the bride, on the basis of material which comes from the Sanctuary of the Nymphe, see Papadopoulou-Kanellopoulou, *Ιερό Νύμφης* 102. However, a religious content of these scenes cannot be excluded, if we take into account that the Polos Painter, beyond the repetitive and monotonous repertoire of his works, also depicted cult scenes on his vases such as that on a plate in the NAM, with a depiction of female figures who are tending to a xoanon of a divinity, see *Worshipping Women* 214 no. 92 (A. Gadolou). See also Moustaka, *op. cit.* 46.

7–10. Fig. 8.

502 (CC 686). From Eleusis. Archaeological Society Excavations, accessioned in 1883 with no. AE 2838.

ABV 181, 49; *Add²* 50; Beazley, *Cyprus Museum* 2, no. 10; Roberts, *Pyxis* 12, no. 11, pl. 3, 2, fig. 1 b; Kokkou-Viridi, *Πυρὸς* 249, no. Γ8.

Height 6.8 cm, diam. rim 9.1 cm, diam. base 7.1 cm.

It survives without a lid, with a few chips to the upper surface of the rim, to the relief ring, below the scene and small chips to the band above the scene, as well as to the lower part of the base inside. The black glaze inside, on the relief rings and below the scene is worn in places.

The upper surface of the rim is flat and the body is cylindrical with slightly concave sides which end in an echinus rim and on the base in a rib with curved sides. Two plastic rings form bands which are decorated with red colour. Stepped ring base. Inside the lower level section of the base is decorated with three concentric black bands with a dot in the centre. The incision used for the anatomical details is fine and elaborate, particularly in rendering the details of the feathers. Added red is used, as well as on the raised bands, on the lavish tails, the wings, the combs and necks of the cockerels. Added white is used on the face, chest and wings of the Sirens and Sphinxes.

On the body is a zone with Sphinxes, Sirens and cockerels. A Siren is depicted facing right with unfurled wings with a cockerel on either side and a similar Siren is depicted between two Sphinxes.

The Sphinxes and the Sirens have red bands on their heads and long hair with a long, thick, side-tress falling over one shoulder. The details of the body and the wings are rendered with thick dots and fine incised lines.

The Tleson Painter [J. D. Beazley]. Ca. 540 BC.

This type of vessel, with cylindrical body and echinus-shaped rim is rare in the middle of the 6th century BC (Roberts, *Pyxis* 16–17). The closest typological parallels are a broken pyxis from

the Agora, with less detail (Roberts, *Pyxis* 13, no. 13, fig. 4, 1) and a pyxis from the deme of Myrrhinous which is attributed to Exekias or to the vase painter Epitemos, with characteristics from Type A and the later Type D, see Vivliodetis, *Κεραμική* 108, no. 65 and H. Mommsen, *AntK* 45 (2002) 33.

The theme on the pyxis with the alternating Sphinxes, Sirens and cockerels is popular in the works by and especially on cups by the Tleson Painter. It appears that this painter decorated most of the cups which bear the signature of the potter Tleson, see J. D. Beazley, *The Development of Attic Black-Figure²* (1986) 50–51. Of the works which are attributed to him, roughly 227 cups, pyxis 502 is the only experiment by the painter in a different shape from usual and is placed by P. Heesen (*Athenian Little-Master Cups* [2011] 201) in the middle period of the painter. Similar Sirens and Sphinxes are to be found on two cups in New York (CVA 2, pls. 9, 10 a–b; 21 a; 14; 38, 21) as well as on banded cups by the painter in Paris (CVA Bibliothèque Nationale 1, pl. 47, 5–8) and in Munich (CVA 10, pl. 9, 5–6). For similarities see also CVA Moscow 1, pl. 55; Beazley, *Cyprus Museum* pl. 46, 3. 5; CVA München 10, pls. 10, 7; 11, 1–3; M. Vickers, *AJA* 84 (1980) 183–184, pl. 29, 1–3; K. Schauenburg, *Jdl* 89 (1974) 218, fig. 30 and *Gravisca* V, 77, no. 103. For similar Sphinxes, J. D. Beazley – F. Magi, *La Raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco* (1939) no. 60, pls. 20 and 22.

For the painter and his association with the potter see J. D. Beazley, *JHS* 52 (1932) 172–173, 176, 180, 186, 191, 193, 195–196; ABV 179–183, 688; *Para* 74–76; *Add²* 50 for an analytical study of his work see B. Fellmann in *Kunst der Schale* 170–174 and Heesen, *op. cit.* 178–207, pls. 77–122. For attributions of his work and an attempt to chronologically classify his signed and unsigned vases see CVA Amsterdam 2, 49–50; B. Fellmann in M. Bentz (ed.), *Vasenforschung und Corpus Vasorum Antiquorum. Standortbestimmung und Perspektiven, Beihefte zum Corpus Vasorum Antiquorum Deutschland I* (2002) 111–121 and Heesen, *op. cit.* 179–207, nos. 267–501 and *idem* in M. Moormann – V. Stissi (eds.), *Shapes and Images. Studies on Attic Black Figure and Related Topics in Honour of Herman A. G. Brijder* (2009) 119–126.

Birds, Sirens and Sphinxes have been interpreted in a variety of ways, see S. Karouzou, *Αγγελία του Αναγυρουπόλεως* (1963) 108–114; D. Woysch-Méautis, *La représentation des animaux et des êtres fabuleux sur les monuments funéraires grecs* (1982) 92–99 (Sirens) and 42–46 (birds); Hofstetter, *Sirenen* 90–109, and for Sirens on the vases by Tleson, p. 106. See also LIMC VIII (1997) s.v. Seirenes, 1093–1097 (E. Hofstetter); D. Tsiafakis, *Studia Varia from the J. Paul Getty Museum II* (2001) especially 18–21; *eadem* in J. M. Padgett (ed.), *The Centaur's Smile. The Human Animal in Early Greek Art* (2003) 74–78 (Sirens); 78–83 (Sphinxes) and R. Paris, E. Setari and N. Giustozzi (eds.), *Mostri. Creature fantastiche*

della paura e del mito (2014) 71–76, 127–137, 141–149. For the Sphinxes see *LIMC VIII* (1997) s.v. Sphinx, 1150–1151, 1165 (N. Kourou, M. Komvou and S. Raftopoulou) and generally, P. Müller, *Löwen und Mischwesen in der archaischen griechischen Kunst* (1978) 189–190.

PLATE 8

1–6. Fig. 9.

503 (CC 564). From Kifissia (Attica). Bought from An. Erneris and accessioned into the Archaeological Society in 1867 with no. AE 876.

Previously unpublished.

Height with lid 8.4 cm, without lid 4.9 cm, diam. rim 7.4 cm, diam. base 6.6 cm.

It survives intact including lid. Small sections of the lower body are missing and the base is mended. Small chips can be seen on the base of the knob. The black glaze is worn on the interior, the vertical walls of the base, both inside and out and thin in places from uneven firing.

The knob is completely conical. The outer surface of the lid is flat and in two parts, with a wide grooved rim around the edge. The sides of the lid are slightly convex and the upper part of the rim is flat. The sides of the body are strongly concave and the base is a low ring with a diameter smaller than that of the body.

The knob is decorated with unequal black circles. Around the knob is a zone with 'z'-shaped motifs and below, between two concentric circles is a zone of tongue-like ornaments with alternating red and black tongues. The edge is decorated with black 'z'-shaped motifs which are carelessly and hastily drawn. The same motif is to be found on the side. The scene is bordered above by a single thin line and below by two lines. Incision is used sparingly but carefully to accentuate the details. There are traces of white paint, on the dots on the necks of the swans and on the tongue ornaments on the lid.

On the body, set between two swans and two Sirens with unfurled wings are four naked komasts with long hair (two are also bearded) who, with pronounced bending at the waist and buttocks, are performing lively dance movements. Two of them face each other with their legs bent and feet on the ground. The komast on the right has his two arms bent to the level of his chest, while the one on the left turns his head to the back, with his left hand raised and the right at the level of his chest. The other two komasts are depicted separately in between birds and Sirens. One, with arms bent, extends his left foot and the other, with head and upper body turned towards the rear raises his bent right leg. In the background, between the figures, are uneven black dots and schematic rosettes.

Third quarter of the 6th century BC.

The shape of pyxis 503 is similar to pyxides in New York and the Agora (Roberts, *Pyxis* pls. 3, 1; 4, 1–2). For a similar configuration of the body and the lid see CVA Gotha 1, pl. 29, 2–4, and for a similar lid with conical knob and bands M. R. Wojcik, *Museo Claudio Faina di Orvieto. Ceramica attica a figure nere* (1989) 361, no. 197.

The execution of the birds and the Sirens, as far as the use of incision is concerned and the design details of the secondary decorative scenes are similar to a pyxis from a grave in Argypolis, which dates to the end of the 6th century BC and should be attributed to the same painter as 503, see K. Kaza-Papageorgiou, *The Ancient City-road and the Metro beneath Vouliagmenis Avenue* (2016) 157, fig. 262. Some details of 503 recall the figures on a tripod pyxis in Berlin (CVA 7, pl. 43), a kalathos in Athens (CVA 1, pl. 5, 7) and those on a tripod pyxis from Sarajevo (CVA 1, pl. 19, 4). See also the movements of the figures on a cup in Paris: H. A. G. Brijder, *Siana Cups II. The Heidelberg Painter* (1991) no. 354, pl. 115 a–b; no. 367, pl. 121 d, as well as the water birds beneath the handles on a cup in Toledo: Brijder, *op. cit.* no. 375, pl. 126 a–b, and those on a cup from the Art Market in Freiburg: H. A. G. Brijder, *Siana Cups III. The Red-black Painter, Griffin-bird Painter and Siana Cups Resembling Lip-cups* (2000) no. 21, pl. 253 c–d. In the same spirit as the scene on pyxis 503 are the komasts on tripod pyxides in Brussels (CVA 3, pl. 22, 4 c) and Eleusis (E. Vanderpool, *Hesperia* 7 [1938] 409, fig. 47) although there are several variations in the designs of the figures. See also the movements and the execution of the bodies of the komasts by the Taras Painter (P. Heesen, *The J. L. Theodor Collection of Attic Black-Figure Vases* [1996] 104–106, no. 21 and Brijder, *Siana Cups II, op. cit.* pl. 163 a–b. For the tongue and 'z'-shaped ornaments see H. A. G. Brijder, *BABesch* 68 (1993) 130, fig. 2 and 132, fig. 8.

Generally for the poses and the movements of komasts which the figures on 503 are performing see Franzius, *Tänzer*, 119–141, figs. A 44, B 23, B 31, E 14; Tiverios, *Kraterpsykter* 421–431 and K. Kathariou, CVA Athens, Museum of Cycladic Art 1, text to pl. 23. See also E. Kefalidou in *Μνῆμα Χάριν. Τόμος στη Μνήμη Μαίρης Σιγανίδου* (1998) 115–125; *Kunst der Schale* 146–147; M. Steinhart, *AA* (1992) 508–511 and O. Tzachou-Alexandri in D. Buitron-Oliver (ed.), *New Perspectives in Early Greek Art* (1991) 196–198. For the komasts and their association with Hephaistos see T. J. Smith, *BICS* 52 (2009) 69–92. For the Sirens between the figures and the schematic rosettes which fill the background of the scene see particularly Steinhart, *op. cit.* 497, 504, while for Sirens between human figures which in many cases frame them, see Hofstetter, *Sirenen* 90–109 and CVA Rhodes 1, pl. 29, 2–3.

7–8. Fig. 10.

30397. Unknown provenance. Formerly in the Empedokles Collection, no. E 1162, 1163.

Previously unpublished.

Height with lid 10.2 cm, without lid 6.2 cm, diam. rim 8.8 cm, diam. base 6.2 cm.

It survives intact with lid. A few abrasions can be seen on the inner and outer faces of the rim and in places on the outer surface of the body. At the same places there are encrustations as well as on the inner surface of the body. The dull black paint is worn in places on the rim of the lid, inside the body and on the panel on the lower body which forms a torus foot.

The top of the lid is gently convex with a wide rim and groove around the edge. On the inside is a lip with vertical walls. The upper part of the rim is flat and at the transition to the body is a deep groove, which is covered in brownish-red colour. The sides of the body are concave, which widen out at the transition to both the rim and the base. The base is level with a small groove on the lower part.

Around the knob on the lid are unequal circles in white, black and red. Around the broad rim of the lid is a series of schematic palmettes, in between black and red circles. The edge of the upper surface is decorated with thick black dots. The outer edge of the grooves are also decorated with the same coloured dots. The drawing of the outline of the birds is hasty with faint outlines, while the palmettes on the lid overrun the boundary line. Dull purple is used for the bands on the body and on the circles on the lid, as well as on the bodies of the birds.

On the lid is a row of schematic birds facing right, which are rendered in silhouette, without use of incision. The core of their body is rendered in dilute red colour. Between them are clusters of hatched black lines on the lower part.

On the body, bordered by brownish-red bands above and below is a row of short vertical triangles, the outlines of which are drawn with thicker and thinner black lines.

The Swan Group or a related workshop [E. Vivliodetis]. A little after the middle of the 6th century BC.

The style of the vase recalls the pyxis by Tleson Painter (see above, Pl. 7, 7–10). For typological parallels see pyxides by the Swan Group from the Agora with less elaborate details (Roberts, *Pyxis* 10, no. 5, fig. 2, 1; 13, no. 14, fig. 4, 2). For parallels for the shape and the rendition of the birds see the lid of a pyxis in Frankfurt (CVA 4, pl. 50, 5–6). The style of the pyxis, but chiefly the rendition of the birds without the use of incision suggests a date a little after the middle of the 6th century BC (Roberts, *Pyxis* 16 and CVA Marathon 1, pl. 16, 2–6).

For the workshop of the Swan Group see below, text to Pl. 15, 3–4.

For similarities in the rendition of the birds see CVA Oxford 2, pl. 13, 6; CVA Copenhagen 3, pl. 100, 2 and CVA Bruxelles 3, pl. 3, 9. The birds on the lid of a pyxis from Marathon are executed in the same way (CVA Marathon 1, pl. 16, 2–6) and those on an exaleiptron in the N. Goulandris Collection (CVA Athens, Museum of Cycladic Art, pls. 39, 5–7; 41, 1–2). See also Papadopoulou-Kanellopoulou, *Ιερό Νύμφης* pls. 105–106, nos. 519, 521; *Kerameikos* VII.2, pl. 81, no. 472; C. Papadopoulou-Kanellopoulou, *ADelt* (1972) A, 246, no. 145, pl. 107 (pyxis lid) and Felten, *Keramik* pl. 15, no. 187.

For similar rosettes or circles on the edge of a lid see CVA Frankfurt am Main 4, pl. 50, 5–6.

The geometric motifs on the body are not common on vases by the Swan Group, and are closer to decoration on Corinthian pyxides (Boardman – Hayes, *Tocra* pl. 13, nos. 161–166). However, the clay used for the vessel is Attic and perhaps it is a deliberate Attic imitation of a Corinthian prototype. For a similar example see CVA Marathon 1, pl. 16, 2–6 and M. Platonos-Giota, *Αχαρνάι. Ιστορική και τοπογραφική επισκόπηση των Αρχαίων Αχαρνών, των γειτονικών Δήμων και των οχυρώσεων της Πάρνηθος* (2004) 288, no. 13, fig. 156 and for the shape of the body p. 429, fig. 15 a.

Fig. 11.

18577. Unknown provenance. Formerly in the Empedokles Collection, no. E 1434.

Para 306, 1; *Add*² 143; *BAPD* 342259; A. Charitonidou, *ADelt* 29 (1974) A, 63, 66–67, pls. 39–41; Roberts, *Pyxis* 21, no. 1, pl. 6, 1–2; *Mind and Body* 292, no. 182 (R. Proskynitopoulou); Manakidou, *Άρματα* 49–50; *Athens-Sparta* 194, no. 88 (E. Stasinopoulou); Hatzivassiliou, *ABFI* 152, no. 635.

Height with lid 8.3 cm, without lid 5.8 cm, diam. rim 7.2 cm, diam. base 8.8 cm.

It survives complete with lid. The body is joined from three large fragments. Missing part of the vertical edge of rim. Heavy chipping of the clay on the inside of the lid and the lower part of the body. Severe chipping can be seen on the base of the body, inside and on the sides. A small chip can also be seen in the area of the scene.

The black glaze is worn in places on the knob of the lid, inside the body, the upper part of the rim of the lid and the upper part of the body. In contrast the black glaze on the scene and the added white are preserved in good condition. The upper part of the knob, the sides of the rim and the inside of the lid and base are reserved.

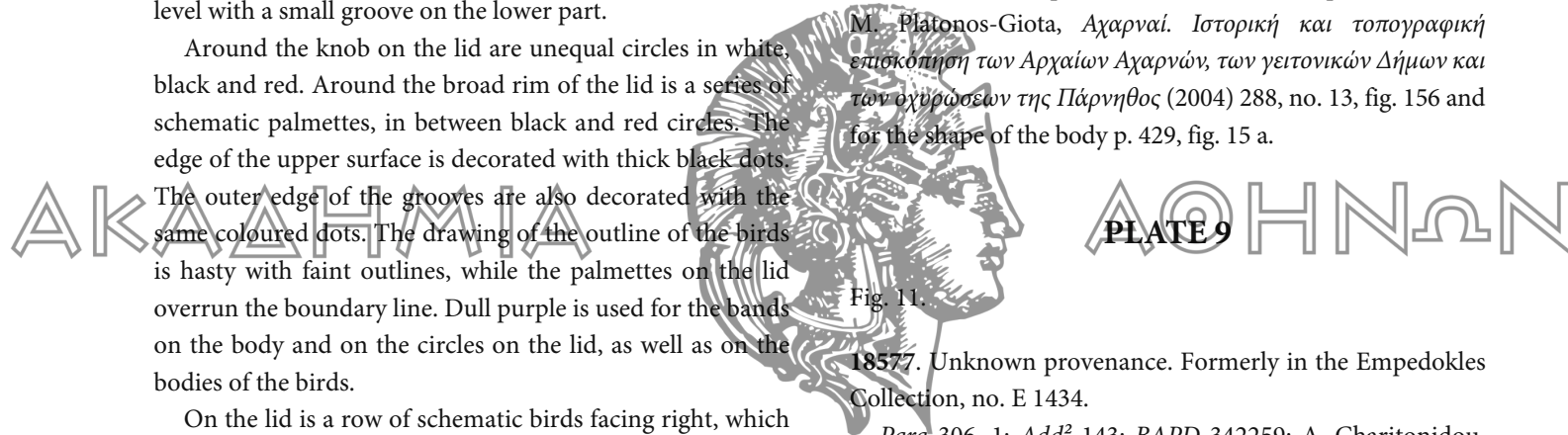


PLATE 9

The knob takes the form of a compact pomegranate. The top of the lid is flat, while the slight curve of the vertical sides creates a strong angle. The body is cylindrical with a curve in the middle. The upper part of the side is echinus-shaped, while the lower section, close to the base, forms a narrow ledge with convex edges. Flat base.

Around the lid, inside thin reserved circles is a tongue ornament, with a black coloured centre for each tongue. Next come nine black palmettes, placed sideways, which are encircled with tendrils which end in spirals. Between the palmettes are black cruciform motifs. Around the edge of the lid is a black band. The vertical outer face of the rim is decorated with left-facing maeanders, which are separated into groups of five by a chequerboard square (in one case only four maeanders).

Below the scene are two black bands and on the lower section a zone decorated with an egg ornament, with double outline and dots. On the bottom of the base is a black circle with a dot in the middle and a wide black band around the edge.

The use of incision is sparse, but used with particular care for the details of the horses. However, the bodies of the horses are long and thin and not particularly differentiated, and their front legs, while correct in number, are hastily executed.

A four-horse chariot race is depicted on the body of the pyxis. Seven four-horse chariots and charioteers are depicted galloping to the right. The charioteers, some bearded and others beardless, wear white cloaks and hold the horses' reins and the goad. Only one has a petasos, hanging behind his neck. Their bodies are bent slightly forwards, and the effort and speed of the horses is indicated by the half-open mouths. One chariot, the eighth in the series, has been overturned with its broken parts scattered on the ground. The charioteer is depicted lying on the ground, while some of its horses are moving in the opposite direction to the normal flow of the course. The wheels from the broken chariot and those scattered in the background are rendered in three quarter perspective. Between the chariots birds (eagles) fly to the right and a hare dashes behind the wheels of one of the chariots.

The Painter of Athens 18577 [A. Charitonidou]. Ca. 500–480 BC.

This pyxis has peculiarities in its shape which are not seen in other pyxides of this period, with the exception of its twin, in shape, the palmette pyxis 18578 in the NAM, which is attributed by Charitonidou to the same painter and the same workshop (Charitonidou, *op. cit.* 59–63 and Roberts, *Pyxis* 21, no. 2, pl. 7, 1–2). For parallels for the knob see the tripod pyxis 476 (above, text to Pl. 4), and for the lid, pyxides 2034, 2035 type A in Berlin which have been attributed by Roberts

to the Class of Berlin 2034 (Roberts, *Pyxis* pl. 15, 1–2) and pyxis 19271 (see below, text to Pl. 12) from the same Class. Roughly the same characteristics in the shape of the lid can be seen on a pyxis by the Painter of Oxford 237 (Roberts, *Pyxis* 24, no. 1, pl. 11). Generally for the shape of the body and base see Roberts, *Pyxis* 23–24 and fn. 9.

For the type of palmettes on the lid see W. B. Dinsmoor, *AJA* 50 (1946) 118–119, type IVA and for parallels see the pyxis ZV 54 in Dresden which J. Mertens (*AWG* 138, no. 18; 140–141, pl. XX, 3) connects to an alabastron by the Group of the Paidikos Alabastra.

For the Painter with the conventional name Painter of Athens 18577, to whom only two pyxides in the NAM have been attributed, see *Para* 306, 1; *Add²* 143 and Charitonidou, *op. cit.*

For similarities in the horses see Tuna-Nörthing, *Keramik* pl. 3, no. 34; M. Pease, *Hesperia* 4 (1935) 275, no. 127, fig. 32. For the intense concentration of the charioteers and the horses which are galloping with mouths open, see the lid of pyxis Acropolis 2083 by the Diosphos Painter in the NAM (Manakidou, *Ἀρματα* pl. 8 d) and the fragment from Aegina by the same painter (Felten, *Keramik* no. 270, pl. 20).

For the subject of chariot-racing, which is particularly popular on Attic black-figure vases, see T. B. L. Webster, *Potter and Patron in Classical Athens* (1972) 191–195; Decker, *Sport* 105–115; Manakidou, *Ἀρματα* 36–53; U. Sinn (ed.), *Sport in der Antike* (1996) 40–47; *Mythen und Menschen* 52, no. 14 (C. Weiß). See also, D. G. Kyle, *Athletics in Ancient Athens* (1987) 185–186; *Mind and Body* 103–104, 292–299 and Kyle, *Panathenaic Games* 91–93.

Accidents during the race are rarely depicted. For an example of this see Manakidou, *Ἀρματα* 46–53, with a discussion of literary sources. For the examples where the unfortunate charioteer is depicted fallen on the ground see the Tyrrhenian amphorae in Florence and Berlin (Manakidou, *Ἀρματα* 49, fn. 79) as well as the cup sold at auction in London (Hatzivassiliou, *ABFI* 152, no. 636). See also the lid of an amphora in Würzburg, where one horse has broken away from the chariot and is running free (Sinn *op. cit.*, 44–46, no. 14, fig. 22).

For the birds and the animals which accompany the racing chariots see Manakidou, *Ἀρματα* 80 and pls. 9 a, 17, 19 b, 49 a and particularly for the hare on pyxis 18577, Charitonidou, *op. cit.* 67, fn. 51.

PLATE 10

Fig. 12.

627 (CC 839). From Attica. Accessioned into the Archaeological Society during the 19th century with no. AE 2492.

Roberts, *Pyxis* 34, no. 5.

Height with lid 8.8 cm, without lid 5.5 cm, diam. rim 6 cm, diam. lid 8.4 cm, diam. base 6 cm.

It survives complete with lid, with some chipping to the edge and the walls of the lid, the inner part of the rim of the body and the walls of the base. The black glaze is worn in places on the knob, on the inside of the body, on the lower outer surface and the inner walls of the base. Also the black glaze has worn in places on the scene on the lid with the result that in some places the incised preliminary sketch of the figures can be made out.

The knob, the upper part of which is spherical, has a plastic ring, almost at the transition to the lid. The upper surface of the lid is flat, while the vertical sides are strongly concave and form a continuous contour with the concave sides of the body. Shallow ring base with a diameter smaller than the body.

Around the base of the knob is a zone with schematic black ray ornaments. The scene on the lid is bordered above and below by a zone decorated with a double row of black dots, while the scene on the body is bordered with zones of black dots which are joined with black lines to form a zigzag. The vertical edge of the rim is decorated with a chain of lotus flowers which are joined together as pairs by a curved line with a dot above each.

The inside of the base is decorated with a black circle with a dot in the middle. The rim of the body and the lower walls of the interior of the base are reserved.

The incision used to highlight details is abundant and hastily executed.

Added red is also abundant and well-preserved, on the clothing of the figures, on the Maenad's hairbands, on the beards of Dionysos and the Satyrs, on the short hair of the riders and the manes of the animals, but it has been hastily applied since it does not stay within the outline of the figures in all cases.

On the lid are depicted two Maenads facing right, wearing chitons and animal skins, with their heads and upper body turned sharply to the rear. Each Maenad is framed by two bearded Satyrs who are performing vigorous dance moves. The Satyr who is moving towards the left has his right leg slightly raised. Between each group of figures is a rider on an ithyphallic donkey, facing left. The animals are moving with heads slightly raised and mouths open. In the background are vine branches.

On the body is depicted a bearded Dionysos facing left, wearing a long himation and holding a horn in his right hand. In front of him is a female figure (Ariadne) dressed in a chiton and himation. She wears a band in her hair and her left arm is raised. Behind her are three pairs of bearded Satyrs, who are moving towards the left with marked stride

and bent legs, and Maenads wearing chitons and animal skins, who are moving to the right, with similar moves to those exhibited by the figures on the lid. The two riders on ithyphallic donkeys, who are moving to the right must also be considered as companions to Dionysos. In the background are vine branches.

The Leafless Group. Caylus Painter [E. Vivliodetis]. Ca. 490–480 BC.

Roberts (*Pyxis* 33–41) places pyxis 627, in a group of similar vessels with common characteristics which date to 490–470 BC. For typological parallels see a pyxis in Oxford with variations in the shape of the base and the knob on the lid (Roberts, *Pyxis* 33, no. 3, pl. 17, 3) and a pyxis from the Agora with geometric decoration (Roberts, *Pyxis* 33, no. 2, pl. 17, 1). However, the closest parallel, not only in shape but also in style and theme, is a pyxis without a lid from Gravisca, which has been attributed to the manner of the Haimon Painter (*Gravisca* V, 408, no. 1188). See also CVA Berlin 7, pl. 46, 1–3.

Besides some characteristics of the Haimon Painter, the way the figures are executed on 627 and the use of incision leads to its attribution to the Leafless Group and particularly to a specific artist in the Group whose conventional name is given by two cups in the Caylus Collection, now in the Cabinet des Médailles see ABV 649–651, 713, 716; *Para* 310–314; *Add*² 145–146; M. Eisman, *Attic Kyathos Painters* (1972) 525–574, nos. 145–165 and E. Pierro, *Ceramica 'Ionica' non figurata e coppe attiche a figure nere. Materiali del Museo Archeologico Nazionale di Tarquinia VI* (1984) 184–187.

For the Leafless Group and the characteristics of the artists who belong to it see ABV 632–653; *Para* 310–314; *Add*² 145–146. For the probable location of the Group's workshop between Constantinoupolis Street and Lenorman Street see Monaco, *Ergasteria* 213–216.

For similarities in the execution of Dionysos and the Satyrs see CVA Amsterdam 2, pl. 138, 1–2, and for similar riders, pls. 134–135, 1. For comparison see also CVA Genova 1, pl. 3, 1–4; CVA Getty Museum 2, pls. 78, 1; 118, 4–5; CVA Leiden 2, pl. 62, 8–9.

For the iconography of Dionysos with horn, accompanied by Ariadne in the style of a sacred conversation see LIMC III (1986) s.v. Dionysos, nos. 708–717 (C. Gasparri), Schöne, *Thiasos* 48–61; H. A. G. Brijder, *BABesch* 49 (1974) 109–111, no. 2 and Moraw, *Mänade* 68–72, 77–82.

For the Dionysiac thiasos as represented on the lid and the ithyphallic donkeys see H. Hoffmann in D. Metzler (ed.), *Festschrift J. Thimme* (1983) 61–73, especially 61–64 and J. Wiesner, *AA* (1969) 533–537. Hephaistos is frequently depicted on an ithyphallic donkey in the presence of Dionysos himself and ithyphallic Satyrs, see Isler-Kerényi,

Dionysos Archaic 82–89; Isler-Kerényi, *Violence* 47–58 and Lissarrague, *Satyres* 97–130. For animal skins see A. Harden in *ΦΥΤΑ ΚΑΙ ΖΩΙΑ* 261–270.

PLATE 11

Fig. 13.

12149. From Eretria. Excavation by the Archaeological Society in 1899 (?).

Roberts, *Pyxis* 34, no. 4, pls. 12, 1 and 18, 2, fig. 1 e.

Height with the lid 11.6 cm, without the lid 7.7 cm, diam. rim 8 cm, diam. lid 9.3 cm, diam. base 6.9 cm.

It survives complete with lid. Missing parts of the upper part of the body and small parts of the rim and base. Substantial chipping can be seen on the underneath of the lid and in places on the sides of the body. The black glaze on the knob, on the underside of the lid and the side of the lid are worn, as is the inside, the rim, on the projection at the lower section of the body and the inner surface of the base. Encrustation on the lower surface of the base.

The knob is compact, slightly conical, with a small ridge on the upper part. The upper surface of the lid is flat, while the sides gently convex inwards. The concave sides of the body widen at the bottom, forming a projection with convex edges. Low ring base with a hollow in the centre.

The knob is covered in black glaze, except for the upper and lower part which is reserved. The vertical sides of the base are reserved also, as is the upper part of the rim. Around the knob is a zone of black schematic ray ornaments. Below the scene on the lid is a zone containing a double series of black dots linked with lines. On the underside of the lid a black-glazed band interrupts the reserved band on the edge. On the lower inside section of the base is a reserved line. The design is somewhat hastily drawn and the incision used to highlight details is abundant, but not well executed. Added red, which is preserved in quite good condition, is used on the hoplite's armour, especially around the edge of the shields which are decorated with red dots, on the folds of the clothing, on Hermes' beard and on the side curls of the female figures. Added white is used on the bare flesh of the women, on the shield devices and the crest of the hoplite's helmets, on Hermes' petasos and chiton, as well as for the white dots decorating the clothing of one of the females.

On the lid four hoplites are depicted equipped with helmets, round shields, which cover a large part of their bodies, greaves and spears, facing left, with two turning their heads to the right. Between them are four women dressed in chitons and himatia who are moving towards the right with their heads turned back. Between the figures are vine branches and birds flying to the left.

On the body between two bands decorated with a double row of black dots is a bearded Hermes with petasos, boots, caduceus and himation around his shoulders, moving to the left with head turned back. Five fully armed hoplites follow, with helmets, round shields which cover a large part of their body, greaves and spears. Four of them are marching to the left, while one hoplite goes right. Between the hoplites, facing right, are a similar number of female figures wearing chitons and himatia, all with their heads turned back, except one who is looking forwards. They have ivy on their heads. On the shield devices is a quadruped facing right, alternating with an eagle with open wings. In the background are vines with bunches of grapes.

Close to the Manner of the Painter of Oxford 237 [S. R. Roberts]. Ca. 490–480 BC.

As far as the shape is concerned 12149 shares similarities with pyxides which Roberts (*Pyxis* 37–41, pls. 17, 3; 18, 2) attributes to the Group of the Painter of Oxford 237, but with some unique characteristics, such as, for example, the shape of the lid and the base which recalls type C cups. However, the body with its concave sides and the lid conforms to the shape of red-figure pyxides from the beginning of the 5th century BC (Roberts, *Pyxis* pl. 18, 1; 18, 3). See also, CVA Leiden 2, pl. 84, 1 and Agora XII, no. 1289, pl. 43, with differences in the base of the vase.

For the Leafless Group, amongst whose artists the Painter of Oxford 237 is included, see *ABV* 651–652; *Para* 314 and Roberts, *Pyxis* 24–29, 39. For his favourite themes depicted on cups and small pyxides, which usually include Silenoi, Maenads, hoplites and female figures, see Roberts, *Pyxis* 27–28.

Similar figures as those on 12149 can be seen on a pyxis in Cambridge by the Painter of Oxford 237, with a scene of warriors and females, but without the use of added colour (*ABV* 649, 248 and Roberts, *Pyxis* 24–25, no. 1, pls. 10, 2 and 11). Close stylistic parallels can be seen on a cup from Princeton, see Roberts, *Pyxis* 40, pl. 10, 1. Fragments of a cup from the Acropolis in Athens with typical female figures with hands held at their waists has been attributed to the same painter (Graef – Langlotz I, pls. 88, no. 2028 a; 89, no. 2029). See S. Pelekides, *ADelt* 9 (1924–25) Παράρτημα, 38–39, fig. 5, no. 9 and CVA Adria 2, pl. 42, 4–6. 8. For parallels for the birds which fly between the figures see CVA Napoli 1, pl. 29, 4–9.

The scenes on the lid and the body of the pyxis with hoplites marching between female figures could be interpreted as a warrior's farewell, see Spieß, *Kriegerabschied* 23–40, 121–124; Vivliodetis, *Μερέντα* 128–130 and Batino, *Skyphos* 186–194. However, the Dionysiac elements which are mixed into the image prevent a secure interpretation of the scene. For the presence of Hermes in these types of

scenes see *LIMC* V (1990) s.v. Hermes, 359, nos. 860–862 (G. Siebert) and Bažant, *Citoyens* 10–12.

PLATE 12

Fig. 14.

19271. From Markopoulo, Attica. Found during the digging of foundations for a building in 1951 and handed over to the Ephorate of Antiquities of Attica.

*Add*² 402; *BAPD* 3336; Roberts, *Pyxis* 33, no. 1, pls. 16, 2; 17, 2; *CAVI* no. 938.

Height with the lid 9.5 cm, without a lid 8.4 cm, diam. rim 7.8 cm, and base 7.8 cm.

It survives with the lid, but no knob. There is a crack on the upper surface of the lid and chips on its vertical side, on the lower part of the body, in the area of the scene and the lower outer area of the base. The black glaze covers the vertical side of the lid, the rim and the inside of the body, as well as the projection which is formed at the lower section of the body. The glaze is worn in places at the transition to the base and in many places is dull from uneven firing.

The upper surface of the lid is slightly convex, as are the vertical sides which curve inwards. The sides of the body are tall and concave, widening out at the base, forming a projection with curved edges. Low ring base with slanting sides.

On the vertical wall of the lid is an inscription: ΣΟΦΟΝ ΕΡΓΑΣΑΤΟ ΚΛΙΔΡΟ (Immerwahr) or ΝΙΔΡΟ (*Add*²) ΜΕ ΕΛΟΚΕΝ.

ΣΟΦΟΝ ΕΡΓΑΣΑΤΟ ΚΛΙΔΡΟ ΜΕ ΕΛΟΚΕΝ

On the lid around the knob between two concentric brown circles are schematic ray ornaments. Below the scene are two concentric brown circles and at the edge a double row of alternating black and white dots. On the lower part inside the base is a thick black circle and a thinner one with a dot in the middle.

The incision used to highlight the details is sparse and hastily executed. The outlines of the figures are quite clear, particularly in the outline of the body, however, there is some uncertainty in the drawing of the heads. Added red has been used on the beards and the short hair of the figures, while added white has been used on parts of the bodies of the hares and for dots in the secondary decorative zones.

On the lid are three pairs of facing animals executed in silhouette without use of incision. Each pair consists of a hare facing right and a hunting dog ready to attack, facing left.

On the body, between two zones consisting of a series of asymmetrical black and white dots, depicted in pairs, are

eight bearded komast dancers with short hair. The figures moving to the right hold large kraters in both hands, which are balanced on their extended left legs. The komasts, who are dancing towards the left in energetic dance moves have himatia hanging over their left arms and their right arms bent to the back. The same move is mirrored in the legs with the left leg forwards and the right leg to the back. Two of these dancers have their heads and their upper torso turned to the back. In the background are branches with black fruits and white dots.

Class of Berlin 2034. In the manner of the Haimon Painter [S. R. Roberts]. According to the inscription it is attributed to Sophon's workshop [H. R. Immerwahr]. Ca. 490–480 BC.

A group of five pyxides, which Roberts (*Pyxis* 29–38) has called the Class of Berlin 2034, with technical characteristics of the Group of the Haimon Painter share similarities with pyxis 19271, with differences in the form of the tripod base, in contrast to the ring base of pyxis 19271. Very close in shape to our vessels is a fragmentary pyxis from the Agora (Roberts, *Pyxis* 33, no. 2, pl. 17, 1), as well as a pyxis from Alimos in Attica which was found in a larnax along with lekanides by the Swan Group (*ADelt* 55 [2000] B, 107, fig. 19).

The closest iconographic parallels, by the Class of Berlin 2034, are two pyxides in Berlin (ABV 556, 442 bis, 442 ter; CVA 7, pl. 45, 1–3. 4–6 and Roberts, *Pyxis* pl. 15, 2). A similar scene as that on the lid can be seen on a pyxis in Mannheim (CVA 1, pl. 18, 8–10) and that in Providence, with a depiction of a hunter amongst animals, see Buitron, *Vase Painting* no. 28 and Roberts, *Pyxis* pl. 14, 2. The male symposiasts who are depicted on the body in the above example and those on a pyxis fragment from the Agora (H. Thompson, *Hesperia* 24 [1955] 62–66; Roberts, *Pyxis* pl. 14, 1) share similarities with the komast dancers on pyxis 19271. Generally, for the great number of pyxides of different types which come from the workshop of the Haimon Painter, see Schmidt, *Rhetorische Bilder* 107. See also the komast dancers on a lekythos by the Athena Painter, which despite stylistic differences with pyxis 19271 shares the same iconographic spirit (CVA Athens, Museum of Cycladic Art 1, pl. 23).

For the Haimon Painter and his workshop see below, text to Pl. 16, 5–6. For the style of the Haimon Painter see E. E. Bell, *The Attic Black-figured Vases at the Hearst Monument, San Simeon* (1977) 289–295.

For scenes of dancing and symposia see above, text to Pl. 8, 1–6 and for komast dancers with musical instruments or with kraters and drinking vessels in their hands see Bron, *Comos* 71–79 and Bron, *Musique* 98–100. See also M. C. Miller, *AJA* 103 (1999) 223–253 and Hatzivassiliou, *ABFI* 44.

For the name Sophon, which is quite common in Attica see PAA 829500. The names Klidros and Nidros are not found elsewhere, see PAA 707805 and M. J. Osborne – S. G. Byrne, *A Lexikon of Greek Personal Names II, Attica* (1994) s.v. Νιδρώ 330. For the verb ἐργάζομαι (I work) as used in the inscription see L. Threatte, *The Grammar of Attic Inscriptions II. Morphology* (1996) 472, 530 and generally, M. Guarducci, *Epigrafia Greca III* (1974) 398.

PLATE 13

Fig. 15.

17660. From Athens. Excavations of the Royal Stables, 1926–1928 (in pencil no. B104).

Previously unpublished.

Height with lid 11.2 cm, without lid 9.3 cm, diam. rim 7.8 cm, diam. lid 10.4 cm, diam. base 10 cm, width of feet 7.3 cm.

It survives together with lid. Missing the upper part of the knob, a small section of the vertical wall and the edge of the lid. Chipping can be seen in places on the underside of the base, the feet and the inside and outside of the rim on the body. The black glaze is dull and worn on the interior of the body, on the upper surface of the feet and around the collar of the rim. The black on the bodies of the horses is tinged greenish-grey with similarly coloured spots, possibly from uneven firing. In the area of the scene and across the surface of the body there is encrustation.

The top of the lid is slightly convex and separated into two parts by a groove, forming a wide flat ledge at the edge. The sides of the body are concave, continuing the same contour as the lid. Three-part base, consisting of three low feet with flat upper surface and slightly curved edges.

The inside of the lid is reserved, as are the vertical sides of the three feet and the bottom surface of the base. No traces of added colour have been preserved. The incision is careless and hastily executed, especially in the decoration of the clothing and the details of the chariots and in many cases does not follow the outline of the figures. In many places the preliminary sketch marks for the figures and the horses can be made out and in several cases the final drawing deviates from the original design. Fine incised lines mark the manes and tails of the horses, as well as the beards and the ends of the hair of the charioteers.

Around the base of the knob on the lid, between two black circles is a zone of tongue ornament. Next is a thick band of black, and around the edge, palmettes, alternately upright and reversed with dots in the gaps in between, which are interrupted at one point with the silhouettes of a lion and a boar facing each other.

On the body, between uneven black bands above and below, are depicted three four-horse chariots facing right, one behind the other. In front of the first chariot is a Doric column with base and capital (?). The charioteers are bearded, mature in age and wearing long chitons decorated with 'x'-shaped motifs. Two of the charioteers, the first and the third, wear their chitons belted at the waist, while the middle figure wears it loose. Leaning slightly forward, they hold the horse's reins in both hands as well as the goad. The effort of the horses, of whom the painter depicts only the head of two and the legs of four for each chariot is emphasised by the full gallop and open mouths.

In the Manner of the Theseus Painter [E. Vivliodetis]. Ca. 490–480 BC.

Pyxis 17660, on the basis of its shape and particularly the base with three feet and the concave contour of the body-lid, is attributed to the Class of Berlin 2034 by Roberts (*Pyxis* 29–32). Typologically close to 17660 are pyxides 2034 and 2035 in the Staatliche Museen in Berlin, pyxis 34.1374 in Providence (Roberts, *Pyxis* pls. 14, 2; 15, 1–2) and especially the palmette pyxis 1966.980 in Oxford, which in addition to the similarities in the body also has the same outline in the vertical sides of the feet (Roberts *Pyxis*, pl. 17, 3). See also pyxis 19271 (above, Pl. 12) which has been attributed to the same class, but has a different base.

The rounded heads of the charioteers and the fine incision on the beards and at the ends of their hair, above the forehead and a little above the neck are typical features on works by the Theseus Painter and the painters in his circle, during the middle and late phases of his work, see Haspels, *ABL* 141–165, 249–254; *ABV* 518–520, 703–704; *Para* 255–259; *Add*² 129–130; Fritzilas, *Θησέας* and Borgers, *Theseus*. Good parallels are to be seen in the figures on a cup in Heidelberg with a scene of chariot-racing, see *CVA* 4, pl. 158, 1–4 (Haimon Painter) and Fritzilas, *Θησέας* 196, no. 372, pl. 112 (Theseus Painter) and those on the lekythoi by the painter in the Museum of Cycladic Art in Athens and in the San Antonio Museum of Art in Texas, which are more carefully executed, see Fritzilas, *Θησέας* 133, no. 212, pl. 59 and 134, no. 219, pl. 63 respectively and Borgers, *Theseus* pls. 26–27, nos. 126, 128. See in addition a hydria in Utrecht (Archeologische Verzameling Rijksuniversiteit) for parallels in the execution of the male figure (*ABV* 519, 14 and Fritzilas, *Θησέας* 111, no. 200, pl. 73), and the heads of the mourners on fragments of a loutrophoros in Oxford (Haspels, *ABL* 252, 74; Fritzilas, *Θησέας* 189, no. 357, pl. 97 and Borgers, *Theseus* pl. 41, no. 180). For a similar pose to that of the charioteers on the pyxis see a lid from the Kerameikos R. Lullies, *Jdl* 61–62 (1946–1947) pl. 12, no. 30 while for the clothing, Fritzilas, *Θησέας* pls. 4, no. 188; 36, no. 149; 124, no. 399. The upright and

reversed palmettes on the pyxis are frequently to be found on the shoulders of lekythoi, see Fritzilas, *Θησέας* 154, fig. 58.

The theme of the lion with a boar is frequently to be found on the secondary zones on amphorae, see Iozzo, *Ceramica* pl. IX, no. 10 (Leagros Group) and T. J. Smith in Borysthenes-Borezan, *The Hermitage Archaeological Collection II* (2010) fig. 154, on plates see Lullies, *op. cit.* pls. 3–4, nos. 13–15) as well as below the scene on the bodies of hydriai by the Antimenes Painter and his circle (Burow, *Antimenesmaler* pls. 19, 58, 72, 91–93, 99, 106, 108, 114, 116, 119–121, 125, 139, 146).

Generally for the frequent theme of four-horse chariots competing see above, text to Pl. 9 and for the literary sources which mention horse races, W. Petermandl, *Olympischer Pferdesport im Altertum. Die schriftlichen Quellen* (2013).

For the column in the scene which represents the Hippodrome, see Decker, *Sport* 157–169, especially 177. The manner of its execution with a horizontal and semi-circular incision in the upper part, perhaps represents the artist's, not so successful attempt, to represent some prize-vase, on the column, as can be seen on the skyphos 107, by the Theseus Painter in Würzburg, see *Mythen und Menschen* 52, no. 14 (C. Weiß).

PLATE 14

Fig. 16.

14909. From Athens. Found in a grave on property belonging to A. Karatzas outside the Kerameikos, on Peiraus St. A cover for a mirror was found in the same grave. Accessioned into the General Ephorate, perhaps in 1892, with no. ΓΕ 2182.

BAPD 2660; *ADelt* (1892) 92–93, no. 42; A. Brueckner – E. Pernice, *AM* 18 (1893) 170 (Grab 185); A. Dessenne, *RA* 36 (1950) 40–75, figs. 1–2, 7–10; Roberts, *Pyxis* 104–105, pl. 66, 1; Schmidt, *Rhetorische Bilder* 116, fig. 56; *Επέτριά* 156–157 (part of the pyxis lid is illustrated); D. Castaldo in Yatromanolakis, *Representations* 295, fn. 57 (mentioned only).

Height of the lid 12.8 cm, without the lid 7.6 cm, diam. rim 9 cm, diam. lid 11.3 cm, diam. base 8 cm.

It survives together with lid, which has been restored from several fragments. Marked chipping can be seen in places on the outer surface, on the inside of the vertical walls and the outer surface of the rim and on the ledge for supporting the lid. The black glaze is worn inside the body and on the base inside, the inside of the lid and on the outer surface of the knob. The base is completely restored in plaster.

The knob is compact with a conical tip. The upper surface of the lid is convex, while the vertical walls, slightly concave, curve inwards forming a continuous contour with the concave sides of the body.

Around the knob on the lid, between two parallel black circles is a zone of schematic black ray ornaments. Below the scene is a thick black band and on the edge of the lid is a zone formed of a double row of black dots. The vertical sides of the lid are decorated with schematic ray ornaments, similar to those found in the zone beneath the scene on the body. Above the scene on the body is a band which is decorated with egg ornament with a black dot below every egg.

The incision used to indicate anatomical details is careful, but hastily executed where used for decorative elements on the clothing and objects. No added colour was used. A wash has been used on the reserved area of the vessel.

On the lid is depicted a female figure seated on a chair, facing right, playing a double flute. She wears a chiton and himation and a band in her hair. In front of her is a lit altar and above two wreaths. To the right of the altar, five female figures holding hands and wearing chitons and himatia, are dancing to the left in the direction of the altar. The second and fourth figures in the row have their heads turned in a different direction to the other three. Behind the last figure in the dance is a Doric column, with no base, and in front of it is a female figure, standing facing right. She wears a chiton and himation and has her hair in a snood. In her right hand she holds an oinochoe over a column krater and lebes which are on the ground.

On the body is depicted a double door with lintel, threshold and door jambs, of which the preliminary sketch including the nail-heads represented by incised circles survive. An X and II motif is incised on each door panel. To the right of the door, seated in a chair is a female figure facing right with her head and right arm turned backwards. She wears a long, thin chiton, a himation which covers the legs of the chair and a veil on her head. In her right hand which is draped over the back of the chair she holds a necklace and in her left hand an open chest. Standing in front of her, facing right is a woman who wears a long, thin chiton and has her hair in a snood. In her left hand she holds a chest, decorated with bands of incised 's'-shaped motifs, and in her right an alabastron. Between the two figures hangs a mirror. In front of this figure is a stool over which a piece of clothing or material has been placed and, directly above, an alabastron hangs on the wall. Further to the right a young woman stands facing right. She wears a long chiton and her hair in a snood. She has both her hands under the fold of her clothing, trying to tie the belt which she holds in her teeth. In front of her, seated on a chair, facing right, is a female kithara-player, whose head and upper body is turned backwards. She wears a chiton, a himation which covers her legs and a band in her hair. In her right hand she holds a kithara, from which hangs a wide sash. Further to the right is a further group of three women. The first wearing a chiton and himation, stands facing right playing

a double flute, while the middle figure in a short chiton and himation with crossed straps and krotala in her hands dances with exaggerated movements to the right, turning her head backwards. The right leg is bent and raised backwards, while the left extends strongly forwards, almost touching the ground with the tips of her toes. The scene finishes on the right of the vase with a female figure in chiton, himation and hair in a sakkos, who has risen from the chair located behind her, holding a exaleiptron in her right hand.

Ca. 470–460 BC.

On the basis of the shape of pyxis 14909 it has been attributed to the Class of Berlin 3308, which dates to 470–440 BC (Roberts, *Pyxis* 95–105). The closest typological parallels can be found in pyxides in Munich, with a different base (Roberts, *Pyxis* pls. 66, 2; 67, 2) in Copenhagen (CVA 4, pl. 162, 4) and 1586 (see below, Pl. 29). See also Dessenne, *op. cit.* 44, fig. 3–6.

The figures on 14909 share similarities with those on a vase in the Louvre on which there is a scene of Pegasus and Chrysaor, which dates to the beginning of the 5th century BC, but which has not been attributed to a painter, see A. Merlin in *Mélanges Gustave Glotz* (1932) 599–609, pl. 1. The dense incision used for rendering the clothing and the facial characteristics of the figures on 14909, recall figures by the Emporion and Diosphos Painters. See, for example, P. Badimou, *La laine et le parfum. Épinetres et alabastrès, forme, iconographie et fonction* (2003) pls. 41, 43, 46, nos. A 15–17, A 27; Haspels, *ABL* 237, 111, pl. 38, 1 and CVA Agrigento 1, pl. 71, 3–4. For parallels with figures by the Emporion Painter, who besides scenes of the women's quarters liked to paint scenes with dancing and music, with particular emphasis on dancers with castanets, see the alabastra in Sarajevo (Haspels, *ABL* 265, 5; CVA 1, pl. 24, 1–2), in the Hermitage (Hatzivassiliou, *ABFI* pl. 22, 1–3, no. 823), in Rhodes (CVA 1, pl. 94), in Amsterdam (Haspels, *ABL* 263, 15) and in Geneva (CVA 2, pl. 79, 8).

The exclusive participation of women in the scenes on the lid and body of 14909 highlights the interest of the vase painter in the world of women and their various activities. The scene on the body of the vase, multi-figured and quite detailed, included all the elements associated with the different stages of wedding iconography and especially the dressing of the bride and is indeed the fullest representation of it in black-figure style. It is performed in the home as is indicated by the double door, the furniture and the objects hanging on the wall. For double doors see Lewis, *Woman* 136 and Mangieri, *Womanhood* 434, 437. For similar decorative elements on double doors, see below, Pl. 31.

The seated figure with a veil on her head may be identified as the bride, on the basis of many parallels, mainly from red-

figure wedding iconography. For the veil as a symbol of a bride see C. Edwards, *Hesperia* 53 (1984) 61–62, fn. 17–18; U. Kron in M. Schmidt (ed.), *Kanon. Festschrift Ernst Berger zum 60. Geburtstag am 26. Februar 1988 gewidmet* (1988) 299–300; *Women's Dress* 158–161. For the necklace, the precious gift given to the bride by the groom as a seal of the marriage and its mythological role as the famous gift given to Harmonia by Cadmos, see Sutton, *Interaction* 297–300; G. Kavvadias in *Κεραμείως παιδες* 105–106. For the type of seated bridal figure who leans nonchalantly on the backrest of the chair, see below, text to Pl. 35.

Of particular iconographic interest, since it is seen here for the first time in black-figure style, is the young woman who is tying the belt on her chiton, a theme which is frequently to be found in red-figure wedding iconography, usually after the bridal bath and before the fixing of the headband, see, for examples and analysis of the scene Sabetai, *Aspects* especially 319–329 and furthermore for a similar arrangement of the figures on a red-figure pyxis from the Agora, S. I. Rotroff – J. H. Oakley, *Debris from a Public Dining Place in the Athenian Agora*, *Hesperia* Suppl. 25 (1992) 84, no. 80, pl. 30. See also A. Schöne-Denkinger, CVA Berlin 15, text to pl. 9. For the significance of the belt in a wedding scene which is associated with the virginity of the young woman, and which the bridegroom loosens on the wedding day, but also its role in the transition from a female from adolescence to adulthood which is achieved by marriage, see P. Schmitt, *AnnEconSocCiv* 32 (1977) 1071, fn. 42 (including literary sources); N. Bezantakos, *Ἡ ἀρχαία ελληνική μήτρα. Ἑρμηνεία των σχετικών κειμένων ἀπὸ τὸν Ὅμηρο ὡς τὸν Νόννο* (1987) 166–179; *Women's Dress* 156–158; Avronidaki, *Ζωγράφος του Ἀργίου* 120, fn. 740. For the dedication before marriage of a belt to Artemis and Athena see Vêrilhac – Vial, *Mariage* 289–291.

The standing women in the scene who hold chests with jewellery and other types of ornament, the exaleiptron and alabastra with aromatic oils, the mirror on the wall, the sashes and the draped clothing, complete the wedding atmosphere of the scene. Similar scenes have been interpreted as the Epaulia, the day after the wedding, but here they perhaps fit into a more general context, which more implies the idea of marriage rather than depicts the actual ceremony, see Sabetai, *Aspects* 330–331; M. Sgourou in *APP* I, 76; Kavvadias, *Sabouroff* 124 and Lissarrague, *Women* 91–101. See also Breifeld-von Eickstedt, 87–101. For the alabastra see below, text to Pl. 19, while for the mirror which is included in the important *paraphernalia* for beautification, as a symbol of youth and feminine beauty, see Balensiefen, *Bedeutung* 28 and Pologiorghi, *Ταφή* 236–239. For female figures who hold exaleiptra as a type of scent container which is used in various rituals associated with the wedding and the dead, see Tzachou-Alexandri, *Λήκυθοι* 56–57. For the gifts and

the wedding garments in scenes with similar content see Gherchanoc, *Cadeaux* 207–223.

Another aspect of female activity represented in the scene on 14909, is the female musicians and the dancer with krotala, emphasising still further the festive atmosphere of the wedding process since many ancient sources make frequent reference to wedding dances and music, see Th. Kyriakou-Zafeiropoulou, *ADelt* 54 (1999) A, 155–172 and L. Lawler, *The Dance in Ancient Greece* (1964) 44–45, 116 and generally on female musicians in scenes depicting the preparation for a wedding see S. Lonsdale, *Dance and Ritual Play in Greek Religion* (1993) 210–218; Oakley – Sinos, *Wedding* 20–25; Bundrick, *Music* 179–192; Papadopoulou, *Μουσική* 71 and *ThesCRA* II (2004) s.v. Dance, E. Wedding dances, 312–314 (J. H. Oakley). For the brides with musical instruments, particularly the lyre or kithara see Sabetai, *Washing Painter* 70–81; Kyriakou-Zafeiropoulou, *op. cit.* 168. Krotala as instruments with no fixed pitch, were mostly used in ecstatic ceremonies for Dionysos, Cybele and Artemis, but also in everyday scenes of dance and komasts to maintain a particular rhythm, see M. L. West, *Ancient Greek Music* (1992) 123, 125; *ThesCRA* V (2005) s.v. Cult Instruments, XI. Schallgeräte, 376–379 (L. Palaiokrassa) and Castaldo, *op. cit.* 283–298. For a dancer with castanets in a wedding procession see the loutrophoros in Karlsruhe by the Naples Painter (ARV² 1102; Oakley – Sinos, *Wedding* 16, figs. 16–19).

The interest of the painter of pyxis 14909 is turned towards the spiritual and social sphere of women, as is indicated by the women on the pyxis, who are associated with the art of music. For the relationship between women and music as part of an Athenian education see Lewis, *Woman* 94–97; *ThesCRA* II (2004) s.v. Music, 347, 371–373 (A. Goulaki-Voutira); Kauffmann-Samaras, *Γυναικες* 285–295 and Walter-Karydi, *Μουσική τέχνη* 419–432.

The scene on the lid of 14909 is also associated with the iconography of women, as here also female flute players and groups of dancers dance as part of a ritual event. The holding of the hands, the movements of the figures, their circular arrangement and the shape of the vase itself imply a circular dance, which takes place in an area defined by the lit altar, the column, the hanging wreaths and the vessels on the ground.

Usually similar dances are associated with religious festivals and ceremonies in which women exclusively take part, as girls, adolescents and married women, see Manakidou, *Χορός* 11–33; Ch. Lanara in *Geschenke der Musen* 89–93; N. Yioutsos in Ch. Merkouri (ed.), *Βάσκανος Οφθαλμός, Σύμβολα Μαγείας από Ιδιωτικές Αρχαιολογικές Συλλογές* (2010) 51–56. However, it is not possible to identify exactly the festival in which the women on the pyxis are taking part. In addition to the women's dance to the accompaniment of the flute before the altar, the presence of a woman who draws wine with an oinochoe from the krater and the lebes with a handle on the ground, point to a symposium with wine being consumed, as occurs at many female-dominated festivals in honour of Demeter and Dionysos, see H. W. Parke, *Festivals of the Athenians* (1977) 98–103, 107–116; M. Tiverios in *Worshipping Women* 125–135; J. Neils in *ibidem* 243–249; S. Pingiatoglou, *AM* 109 (1994) 39–51; *ThesCRA* II (2004) s.v. Dance, E. Demeter 331 (H. A. Shapiro) F. Dionysos, 331–334 (T. J. Smith).

It cannot be ruled out, however, that the oinochoe with the wine and the lebes, perhaps a chernips for washing the hands of the person who is to make the sacrifice, were being used to prepare a private libation for the close family circle, around the 'patriarchal hearth', accompanied by dancing women and the flute. In this scenario it may be considered a wedding dance, which fits perfectly with the final function of the vessel. See the dancing women on a fragment of a pyxis from Brauron (Truitt, *White-Ground* fig. 23), on a pyxis in London by the Splanchnopt Painter (Oakley – Sinos, *Wedding* fig. 96–98) and on a phiale in London (*Coming of Age* 156, fig. 17). For the *chernips* in scenes of sacrifice see van Straten, *Hiera Kalá* 127–128, figs. 30–34. Furthermore the ancient sources make frequent reference to dances and the songs which were performed at all stages of the wedding. Euripides repeatedly mentions the dances which girls danced together with the bride and her mother at wedding celebrations, while Theokritos tells us of the wedding song of Helen and the dance of the twelve virgins of Sparta, see Lawler, *op. cit.* 44–45, 116; Lonsdale, *op. cit.* 210–218; Sgourou, *Lebetes* 83–90; Oakley – Sinos, *Wedding* 24–25; *ThesCRA* II (2004) s.v. Dance, E. Wedding Dances, 312–314 (J. H. Oakley) and Sabetai, *Birth* especially 292–297.

I.3. TYPE B – POWDER

For the type with this conventional name, which appeared in Corinth during the late 7th century BC and was adopted in Athens, Boeotia and elsewhere during the 6th century BC, see Payne, *NC* 293–294; *Agora* XII, 175; *Agora* XXIII, 50, for black-figure examples, and for red-figure examples, *Agora* XXX, 53–54. See also CVA Marathon 1, 38, nos. 7–8, pl. 16 and for Boeotian examples which follow Corinthian tradition in decoration, D. Schilardi, *The Thespian Polyandron (424 B.C.). The Excavations and Finds from a Thespian State Burial* (1977) nos. 391–392, 394, pl. 50.

PLATE 15

1–2. Fig. 17.

30395. From a grave in the Kerameikos (no further information).

Previously unpublished.

Height 4 cm, diam. lid 5.7 cm, diam. base 5.7 cm.

It survives with the lid, which is missing a part of the side wall. Encrustations can be seen in places on the inside of the lid and body.

The top the lid is flat and has a light groove, forming a ledge at the edge which is covered with black glaze. The sides are slightly convex. The sides of the body are also convex, and form, close to the flat base, a rounded black-glazed rib to receive the lid.

Low down on the outer surface of the base are two engraved concentric circles. A black band encircles the edge of the lid. The sides are decorated with black, reversed palmettes, with closed leaves which are indicated by the use of incision. Between them are closed schematic lotus buds which touch a black chain and are emphasised with added white which has since worn away.

The preliminary sketch for the execution of the figure on the top of the lid is quite careful and the use of incision is abundant but rather hurried.

Added red, which has since worn away, was used for the folds of the clothing on the figure and for the centre of the palmettes.

On the top of the lid a warrior is depicted facing right, wearing a crestless helmet, greaves, a himation across his shoulders and a short chiton. His right arm is bent and pulled back with a closed hand in which he held some object, perhaps a spear or sword. His left arm extends forwards.

Palmette-Swan Group [E. Vivliodetis]. Ca. 500–490 BC.

The miniature pyxides in this group share many features with pyxides from the Swan-Group. Their differences lie in the decoration of the vertical sides of the lid with a row of palmettes, but also in the figures on the top of the lid, see *ABV* 660–661; *Para* 316; *Add*² 147 and generally on the use of miniature vessels see Boardman, *ABFH* 204–205.

For typological parallels with similar palmettes, but with different depictions on the lid see *Kerameikos* IX, pls. 84, no. E 3.1; 99, no. Pr 1; *Agora* XXIII, pl. 91, no. 1289 and *CVA* Bucarest 1, pl. 23, nos. 7–8 (with swans on the top). See also *CVA* Prague 1, pl. 34, 2–3 and R. Panvini – F. Giudice (eds.), *Ta Attika. Veder Greco a Gela. Ceramiche attiche figurate dall'antica colonia* (2004) 254, no. C22 (with a seated female figure playing a lyre); *CVA* Schloss Fasanerie 1, pl. 22, 3 (with a tree) and J. Servais, “Thorikos (1) 1963”, *Thorikos* I (1968)

66, no. TC63,14 (with a Satyr). For similarities in the pose with the figure on pyxis 30395 see *CVA* Bucarest 1, pl. 25, 4; *Sammlung Kiseleff* pl. 47, no. 120 b–c and *CVA* Louvre 10, pls. 113, 7; 115, 11; 116, 2.

3–4. Fig. 18.

18651. Unknown provenance. Formerly in the Empedokles Collection no. E 932.

Previously unpublished.

Height 4.2 cm, diam. rim 4.4 cm, diam. base 5.4 cm, diam. lid 5.6 cm.

It survives complete with lid. Missing a small part of the upper body and part of the lower section of the rib at the transition to the base. The black glaze on the edge of the lid and the rib on the lower part of the body is thin from the uneven firing and in places worn. The upper part of the body is convex while the sides of the lid are straight. The base is hollowed in the middle and has convex sides. Inside the base is a thick black circle with reserved centre and a similarly coloured band inside at the point of transition to the rim.

Thick black band around the outside top edge of the body and a thinner one below. The lower surface of the base is reserved underside.

In the centre of the lid, are two poorly executed black circles between slanting black lines. It is followed by a zone which is separated above and below with hastily drawn slanting lines with schematic water birds in a row, without necks, heads or feet. The birds are executed in silhouette as black dots. The black glaze which fills the bodies is thin in places.

On the sides of the body is a row of swans facing right. They are rendered without heads or feet. Between them are slanting lines. Below the scene is a black band.

Swan Group [E. Vivliodetis]. End of the last quarter of the 6th century BC.

The Type B miniature pyxides with rows of birds on the lid and with one or more birds, in some cases upside down, on the body of the vase, are usually products of the workshop of the Swan Group. There are numerous parallels which have similar shape and also decoration, see *Agora* XXIII, 50 pl. 90, nos. 1281 and 1287; *CVA* Marathon 1, 38, pl. 16, 7–8; *CVA* Paris, Petit Palais, pl. 6, 6. 10 and *CVA* Athens, Museum of Cycladic Art 1, pls. 39, 3; 40 and 41, 1–2.

Generally for the Swan Group and its date see J. D. Beazley, *Hesperia* 13 (1944) 55; *ABV* 655–660; *Para* 315–316; *Add*² 146–147; Boardman, *ABFH* 204–205; *Agora* XXIII, 98; S. Drougou, *Der attische Psykter* (1975) 111, fn. 101; Callipolitis-Feytmans, 194–195 and Roberts, *Pyxis* 16, pls. 1, 2; 2, 1.

The painters in the workshop also liked other shapes in miniature besides pyxides, with similar decoration, without taking much care for the design. These were used as dedications at sanctuaries, as gravegoods and as children's toys, see Knigge, *Eridanos-Nekropole* 119, no. 211, 1, pl. 66, 2; L. I. Marangou, 'Αρχαία Ἑλληνικὴ τέχνη. Συλλογὴ Ν. Π. Γουλανδρῆ (1985) 73–75; Drougou, *op. cit.* pl. 13, 2; Papadopoulou-Kanellopoulou, *Ιερό Νύμφης* pls. 105–106, nos. 518–523; A. Lioutas, *Attische schwarzfigurige Lekanoi und Lekanides* (1987) 44, 85; Pologiorghi, *Ταφὴ* 233 and Vivliodetis, *Κεραμική* 111–112, no. 75. See the vessels by the Group which come from Eleusis and date to the beginning of the 6th century BC: G. Mylonas, *Τὸ Δυτικὸν νεκροταφεῖον τῆς Ἑλευσίνος* (1975) pl. 425, nos. Γ26-202, Γ26-203 as well as later examples from the beginning of the 5th century BC from Eleusis and Athens, Kokkou-Viridi, *Πυρὲς* 79, 229, no. B97, pl. 42 and *City beneath the City* 318, nos. 323–324 (Ch. Stoupa). Besides the type B pyxides the artists in this workshop experimented also with Type A pyxides, see CVA Musei Capitolini 1, pl. 35, 4 and Roberts, *Pyxis* 10, nos. 4–5 and above, text to Pl. 8, 7.

For the suggestion that the clusters of slanting or vertical lines which fill the surface of the vessels represent reeds, see P. Valavanis, CVA Marathon 1, 37, nos. 2–6.

silhouette as black circles. The black glaze which fills their bodies is thin in places.

On the vertical sides of the lid are eleven swans in a row facing right. The body is rendered with dilute black glaze and no incision is used on the narrow necks. Above and below each swan are clusters of slanting lines.

Swan Group [E. Vivliodetis]. After the middle of the 6th century BC.

The shape of the pyxis is exactly the same as the previous example (see above, Pl. 15, 3–4). However, the rendering of the swans with long necks and the body with clearer outline makes it less clumsy and perhaps earlier than the previous example.

For the workshop of the Swan Group see above, text to Pl. 15, 3–4. For the suggestion that the production of miniature vessels by the Swan Group was at the workshop of the Group of the Oxford Lid see Tuna-Nörthing, *Keramik* 98.

For parallels for the shape and execution of the birds see a pyxis in Berlin (CVA 7, pl. 46, 4. 7) and a lekane and a skyphos in the Museum of Cycladic Art in Athens (CVA 1, pls. 40, 3–4 and 41, 1–2). See also *Agora XXIII*, pl. 90, no. 1281 and C. Lyons, *The Archaic Cemeteries, Morgantina Studies V* (1996) pl. 71, no. 56-3 (550–525 BC).

5-6. ΑΚΑΔΗΜΙΑ

14716. Unknown provenance. Formerly in the Lambros Collection.

Previously unpublished.

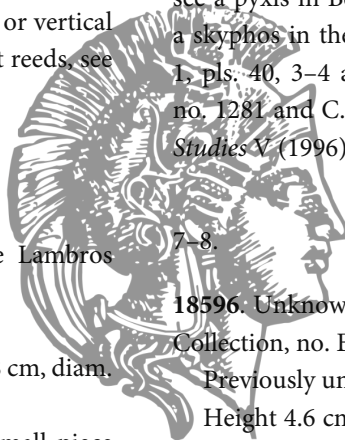
Height 4.7 cm, diam. rim 4.8 cm, diam. base 5.8 cm, diam. lid 6 cm.

It survives together with lid, from which a small piece from the upper part of the side is missing. Random hole in the side of the body. Joined from many fragments and restored with painted plaster in places on the lid and inside the body. The black glaze around the edge of the lid and the rib around the lower section of the body, is thin from uneven firing and is worn in places.

The upper surface of the lid is convex and around the edge is a rib with groove. The sides of the body slope inwards at the top, while those of the lid curve. Flat base with concentric incised circles and a central hollow.

Inside at the base there is a black circle and a thick black band runs around the inside at the top where it meets the rim. A thick black band around the outer edge of the body with a thinner brown line below.

On the top of the lid are two badly drawn black circles and inside them slanting black lines. Next is a zone which is bordered top and bottom by hastily drawn, slanting black lines with 14 schematic water birds in a row, one behind the other, drawn without heads or feet. They are rendered in



7-8.

18596. Unknown provenance. Formerly in the Empedokles Collection, no. E 933.

Previously unpublished.

Height 4.6 cm, diam. rim 4.6 cm, diam. base 6 cm, diam. lid 6.3 cm.

It survives with lid. Missing a small part of the side of the body. Body and lid joined from fragments. There are cracks in the lower outer part of the base and a small chip on the upper surface of the lid. Encrustation and salting can be seen inside the body. The black glaze has flaked in places on the edge of the lid, on the sides and the panel at the bottom of the body where it meets the base.

Flat lid, cylindrical body, flat base.

Around the edge of the lid is a thick black band, while on the vertical side of the lid there are three parallel brown bands of unequal thickness, which are bounded top to bottom by black lines. The black glaze is thin and in places spread so wide that the outline of the bands is almost invisible.

On the upper surface of the vessel, between black schematic lines is a swan in silhouette facing right. The black glaze on the body is thin and in places has flaked away.

The workshop of the Swan Group [E. Vivliodetis]. End of the 6th – beginning of the 5th century BC.

ΑΘΗΝΑΝ

For the shape of the pyxis see above, text to Pl. 15, 3–4, although 18596 has a flatter lid. A group of similar pyxides by this Group is included in the Vlastos Collection (ABV 655, 656, 657, 659, 9).

For the Swan Group and its date see above, text to Pl. 15, 3–4.

For similar swans on lids of pyxides see CVA Glasgow, pl. 21, 6–7 and for similar swans on plates, *Kerameikos* IX, pl. 63, no. 268, 3 and Callipolitis-Feytmans, pl. 94, no. 10.

Swans on the lid and palmettes on the body can be seen on pyxides attributed to the Palmette and Swan Group (ABV 660–661 and *Agora* XXIII, pl. 91, no. 1289). Usually this type of pyxides has parallel bands around the inside of the body (CVA Marathon 1, pl. 16, 7–8). Similar bands decorate the miniature hydriai by this Group (ABV 658, 127) and the plates (ABV 659, 4).

I.4. PYXIDES LEKANIDES

For the type of pyxis which shares many characteristics with the shape of the lekanis see *Agora* XII, 172–173. The difference between the two shapes lies in the presence or absence of handles. For further typological differences see Breitfeld-von Eickstedt, 4–6. The earliest examples from the Agora, with deep bodies, convex sides and a quite tall base date to the 6th century BC, while the latest cover the 5th to the beginning of the 4th century BC. The black-figure scene is usually confined to the lid on a reserved or white-ground. For the suggestion that this variation in the shape of the pyxis is a product of the workshop of the Haimon Painter see Haspels, *ABL* 136–137; *Para* 284; Mercati, *Le pissidi* 119–120 and Mertens, *AWG* 101–102. For the development of this type of pyxis in workshops in Euboea from the 4th century BC onwards see M. Chidioglou in *Η' Επιστημονική Συνάντηση για την Ελληνιστική Κεραμική, Ιωάννινα 2009* (2014) 425–439.

PLATE 16

1–2. Fig. 19.

18703. Unknown provenance. Formerly in the Empedokles Collection, no. E 1408.

Previously unpublished.

Height with the lid 13.5 cm, without lid 7.5 cm, diam. rim 12.6 cm, diam. base 10.3 cm.

It survives together with lid. Missing a small part of the rib on the rim, and large chips/abrasions can be seen on the interior of the body and on the outer surface. Cracking around the edge of the lid.

The black glaze is worn and thin from uneven firing inside and outside the body, on the rib on the rim, on the upper and lower inside surface of the base. The vertical sides of the rim and the flat section of the base are reserved.

The knob takes the form of a pomegranate. The upper surface of the lid is convex. The sides are slightly concave. The body is hemispherical with convex sides which open out at the top and slope in at the bottom towards the base, which is a disc with slightly curved vertical sides.

Below the scene is a black band and a wide band around the edge is reserved. A thin reserved line around the lower section of the sides of the lid. Around the underside of the base is a reserved band while in the unpainted centre is a black dot with a black band around it. Reserved line around the base of the knob and another on its body. The stem of

the knob is reserved. Incision is used sparingly to highlight details, with small barely visible incisions on the bodies and heads of the animals.

Four dogs in a row with raised front paws are depicted on the white background which covers the rest of the lid, chasing a hare to the right. Between the animals in the scene branches indicate the open country.

Beginning of the 5th century BC.

Similarities in the shape, even in the shape of the knob, can be seen on a pyxis in Brussels (*Para* 284; CVA 3, pl. 2 a–b), on the lid of which is a scene of chariot racing, as well as a pyxis from a grave at Glyka Nera in Attica with animals in silhouette on a white-ground on the lid (A. Chatzidimitriou – E. Papafloratos, *Πρακτικά IB' Επιστημονικής Συνάντησης Ν.Α. Αττικής* [2008] 416, fig. 11). See also the pyxis from the area of Kallithea, which was found in a clay larnax and is similar in the shape of the body and base but with a different knob on the lid (*ADelt* 55 [2000] B, 103, fig. 13–14).

For similar dogs hunting a hare see the inside of a white-ground phiale, London B 678, which Mertens (*AWG* 103–104, pl. XV, 3) attributes to the workshop of Nikosthenes on the basis of its shape, technique and subject matter. Of similar shape, but with taller body is a pyxis in Bremen, see H. Schaal, *Griechische Vasen und figürliche Tonplastik in Bremen* (1933) pl. 9. The shoulder of a lekythos in New York (D. von Bothmer, *MetrMusJ* 2 [1969] 35, fig. 18) on

which two dogs chase a hare is also very similar in subject matter to pyxis 18703, as is a lid of a pyxis on which there are three dogs and a hare in the presence of a hunter, in the Manner of the Haimon Painter (Buitron, *Vase Painting* no. 28).

For similar black-figure style examples from the Agora see *Agora* XII, pl. 42, no. 1269.

For the theme, with or without hunters, see Schnapp, *Chasseur* 212–223.

3–4. Fig. 20.

17304. Possibly from Athens. Confiscated from the antique shop of Th. Zoumboulakis (accessioned to the National Archaeological Museum in 1941).

Previously unpublished.

Height with lid 7.2 cm, without lid 4 cm, diam. rim 8.6 cm, diam. base 5.6 cm.

It survives complete with lid, with the exception of a few chips on the outside and inside of the body and on and beneath the lid.

The black glaze which covers the upper part of the knob, the inside and outside of the body and the outer surface of the base is worn and in several places is dull from uneven firing. Encrustation can be seen in places on the inside of the base.

The compact, cylindrical knob and the outer surface of the lid are gently curved. The sides of the body convex upwards and widen out towards the ledge which supports the lid, while sloping in towards the ring base with its rounded edges.

On the underneath of the base is a reserved circle with a reserved dot at its centre. Inside the body in the centre are incised circles.

Complete absence of incision or added colour.

The design and the outline of the figures are unclear and hastily executed.

On the lid three figures are depicted in silhouette, facing right. A Maenad wearing a chiton and himation is marching to the right with a long stride, one arm raised and the other towards the back. Two Satyrs follow with outstretched hands, moving in the same direction in pronounced dance moves. In the background between the figures are vines with black fruits and scattered black circles.

The workshop of the Haimon Painter [E. Vivliodetis]. Ca. 480–450 BC.

Similarities in the shape, with some small differences in the knob and the decoration are seen in pyxis 8563 in Copenhagen (CVA 3, pl. 120, 5). The execution of the figures on pyxis 17304 is very close in style to those on the

skyphoi and kyathoi from the workshop of the Haimon Painter (CVA Moscow 1, pl. 53, 1–2; CVA New Zealand 1, pl. 19, 4–5 and CVA Louvre 27, pls. 32–34). However, sketchy outlines and the sparing use of incision are also present on the figures by the Lañcut Group (CVA Prague 1, pl. 34, 4–5). For the workshop of the Haimon Painter see below, text to Pl. 16, 5–6.

5–6. Fig. 21.

30396. From Athens. Excavations of the Archaeological Society at Agia Triada in the Kerameikos. Found in a grave in 1896.

Previously unpublished.

Height with lid 9.8 cm, without lid 5.7 cm, diam. rim 9.5 cm, diam. base 5.4 cm.

It survives together with lid, apart from a small piece which is missing from the side of the lid. Marked chipping can be seen on the upper part of the knob and on the rim of the body.

The black glaze which covers the inside and outside of the body, and the upper part of the base is worn in places and thin from uneven firing. Extensive flaking of the black glaze on the sides of the lid, as well as on the under surface of the base.

The knob is compact and cylindrical and forms a hollow with a small raised ridge on the upper external surface. The upper surface of the lid is convex as are its vertical sides. The sides of the body are convex, flaring out markedly towards the top where it meets the rim, while sloping inwards towards the discoid base. The vertical sides of the base are slightly curved and are left reserved.

The knob is decorated with two hastily executed, parallel, black bands. Around its base is a thin reserved band on a black background. Below the scene is a thin black band. In the area of the scene are incised circles which have been covered with black paint (perhaps at the time of production). On the underside of the base, on a reserved background is a black circle with a black dot in the centre. Complete absence of added colour, although all the figures are executed in silhouette.

On the top of the lid are depicted three Satyrs who are pursuing three Maenads to the right. The women, wearing chitons and himatia, have their heads turned back. Two hold unidentifiable objects (perhaps wreaths) in their outstretched hands and the third holds out a similarly unidentifiable object (a vase?) behind her. The bearded Satyrs hold unidentifiable objects in their outstretched hands.

The Workshop of the Haimon Painter [E. Vivliodetis]. End of the 6th – beginning of the 5th century BC.

Exact parallels in shape and in the execution of the figures are pyxides in Heidelberg (CVA 4, pl. 163, 8–9) and a pyxis close to the manner of the Haimon Painter with a scene depicting four bulls on a white background on the lid (Mertens, *AWG* 101, no. 7, pl. XV, 1). See also CVA Hannover 1, pl. 28; CVA Prague 1, pl. 34, 4–5 and CVA Sarajevo 1, pl. 19, 6. 9. For similarities in the execution of the details of the figures see CVA Capua 2, pl. 12, 10–11 and Gorbunova, *Vazy* 171, no. 146.

For black-figure examples from the Agora see *Agora* XII, pl. 42, no. 1270 (5th century BC) and from Etruria, M. P. Baglione in *Beihefte CVA* II, 92, fig. 15.

For the Haimon Painter and his workshop see Haspels, *ABL* 130–141, 241–247; *ABV* 538–581; *Para* 269–286; *Add*² 133–137; Kurtz, *AWL* 150–152. See also *Vasi attici* 53–60, nos. 36–45 and N. Malagardis – A. Tsingarida, CVA Louvre 27, 85–86 (including bibliography). For the possible location of the workshop in Athens see Monaco, *Ergasteria* 213–216.

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΙΩΝ

II. WHITE-GROUND AND RED-FIGURE

II.1. TYPE A

Type A pyxides with concave sides appeared in Attica in the 6th century BC, borrowed from Corinth (see above, Chapter I.2., p. 36 [black-figure pyxides]). The type was prevalent in the 5th century BC with many variations in the form of the body with concave sides, with flat or sloping lid with, usually, a conical knob and in the shape of the base with three rectangular feet or a simple, low or high ring foot. The type survived to the second quarter of the 4th century BC with taller proportions and with elaborate shaping of the lid and the knobs, and a high stem which is the same shape as on type A and C pyxides. The earliest examples in the red-figure style date to around 490–470 BC and are attributed to Macron, the Wedding Painter, the Briseis Painter, to the Manner of the Pistoxenos Painter, to Douris and his followers, while many of this type were crafted from the middle of the 5th century BC. The vase painters from the large workshop of the Penthesilea Painter, created the first examples on a white ground.

As far as decoration is concerned the scene runs round the body of the vases and the lid is decorated with floral and linear ornaments and in several cases with rows of animals. For a thorough analysis of the type divided into groups and sub-groups see Roberts, *Pyxis* 45–142; *Agora* XII, 174 and *Agora* XXX, 51–52, and fn. 3 and for their subject matter see Mercati, *Le pissidi* 122–129; Schmidt, *Toy Box* 114–123. For wooden Type A pyxides from the Sanctuary of Artemis at Brauron see Pologiorghi, *Ἰερό* 123–214, especially 172–176.

AKAΔHMIA
PLATE 17

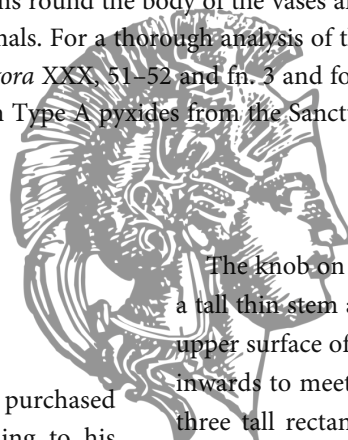
Fig. 22.

2188 (CC 1845). From Tachi near Thebes. It was purchased from the antique dealer D. Bellos and according to his statement in 1888 it was found in a tomb with other vases. Accessioned into the Archaeological Service in the 19th century with the no. AE 2423.

ARV² 963, 94; 1675; *Add*² 308; Peters, *Pyxis* 114–115, fig. 3; Mertens, *AWG* 137, no. 10; Roberts, *Pyxis* 48, no. 9, pl. 23, fig. 5 a; Wehgartner, *AWK* 137, no. 2, pl. 48, 1–3; J. Boardman, *Athenian Red Figure Vases, The Classical Period. A Handbook* (1989) fig. 91.

Height with the lid 21.7 cm, without the lid 15.5 cm, diam. rim 11.5 cm, diam. lid 16 cm, diam. base 13 cm, width of feet 7.5–9 cm.

White-ground pyxis complete with red-figure lid. It is mended from many fragments and restored in some places on the lid, in the gaps between mended fragments, in a large part of the body and on one foot of the base. Missing a small corner of one of the feet. Chipping and flaking can be seen in places across the whole surface of the vase. The black glaze inside and on the vertical sides of the lid is flaky in places and thin from uneven firing.



The knob on the lid takes the shape of a pomegranate on a tall thin stem and a reserved ridge on the upper part. The upper surface of the lid is flat with the vertical sides curving inwards to meet the rim of the vase. The base is formed of three tall rectangular feet, the walls of which are concave outwards.

The stem of the knob is decorated with a thin black band at its lower end. The lid is covered with laurel leaves and fruits, bounded by a zone of black ray ornaments on top and below. On the lower half of the body is a brown band, and on the underside of the base is a black circle with a dot in the centre and there are black bands on both sides of the feet. The white colour on the outer surface of the body is well preserved. The outline of the figures is drawn with a thin dark brown line and the folds of clothing with an even thinner light brown. Dark brown is used on the himatia and black-brown on the hair. Dark brown is used for the bands on the walls and a light brown diluted glaze on the yarn in the kalathos. The design is generally focussed on the rendering of the anatomical features and the clothing, but somewhat less skilled in the rendering of the hair and the individual details of the figures.

On the body is depicted a female figure seated on a stool facing right, with head slightly tilted down. She wears a

heavily folded light chiton and a dark brown himation which covers almost all her body up to the neck. Her hair is gathered in a bun above her neck. Opposite her stands a similarly dressed female, of whom the lower part is missing. In her outstretched right hand she holds an unidentifiable round object, perhaps an apple or a ball of wool. Between the figures a sash hangs on the wall. Further to the right two female figures are depicted standing facing each other. The first, with a multi-folded chiton and dark brown himation has her hair gathered in a high bun, while the other has her hair loose. Fragments of their bodies and their arms are missing. Between them on the ground is a kalathos filled with unworked wool, which is decorated with geometric motifs in bands and an X in the middle. Above the kalathos hangs a sash. The figure on the left, on the basis of the surviving parts of the arm, which can be made out above the kalathos, is carrying out some kind of work, while the other holds a fold of her chiton away from her shoulder with her right hand. A pair of facing female figures follows, missing parts of their bodies and arms. The first wears a heavily folded chiton, which is visible below the dark brown himation which covers almost all the body and the second figure wears a chiton and himation diagonally across her left shoulder. Behind the last figure, to the right of the composition, household objects are depicted, such as sandals and sashes, hanging on the wall.

The Painter of London D 12 [J. D. Beazley], Ca. 460–450 BC.

This type of pyxis, type A according to Robert's classification (*Pyxis* 45–59) belongs to the early phase of the workshop of the Penthesilea Painter, which had already been established by 465 BC and is painted by many different hands. In addition to the common characteristics of shape in the Type A pyxides from the workshop, similarities can also be seen in individual decorative motifs, such as, for example in the red-figure palmettes and reserved linear motifs on the lids of the pyxides, which contrast with the white colour of the body, see Roberts, *Pyxis* 53–54; Mertens, *AWG* 139–141 and Wehgartner, *AWK* 145–149. The closest typological examples are the white-ground pyxides by the Painter of London D 12, in Boston (Mertens, *AWG* 137, no. 15; Roberts, *Pyxis* 48, no. 11, pl. 24) and the red-figure pyxides in the NAM (ARV² 963, 90; Roberts, *Pyxis* 63, no. 2, pl. 41, 1 and ARV² 963, 87; *Para* 434 (Vlastos Collection)). See also the white-ground pyxis Munich 2721 by the Painter of Bologna 417 and the pyxis Louvre MNB 1286 by the Sotheby Painter (ARV² 917, 199; CVA München 2, pl. 97, 1. 3–4; ARV² 775, 1669; Roberts, *Pyxis*, 46, no. 3, pl. 20, 2).

Pyxis 2188 has been attributed to a painter with the conventional name the Painter of London D 12, who worked in the large workshop of the Penthesilea Painter and painted cups, skyphoi, askoi, but mostly red-figure and white-ground

Type A and B pyxides (Peters, *Pyxis* 114–115; ARV² 959–965, 1675; *Para* 434–435; *Add*² 308; Truitt, *White-Ground* 72–92; Wehgartner, *AWK* 137–149). The painter in scenes of the women's quarters presents six women, usually one seated and the others standing in pairs holding different objects associated with their daily tasks, with the characteristic kalathos between them. The women by the painter in this type of scene are almost identical with similar clothing, hair and movements, whilst the execution of the facial characteristics and details of the clothing is somewhat hasty. Typologically and stylistically similar to 2188 is a white-ground pyxis in Boston (Truitt, *White-Ground* fig. 1–5; Mertens, *AWG* 137, no. 15; Roberts, *Pyxis* 48, no. 11, pl. 24). The same stylistic characteristics of the painter can be seen on the white-ground pyxides in the British Museum (Peters, *Pyxis* 111, fig. 2; Mertens, *AWG* 137, no. 14; Truitt, *White-Ground* 78, fig. 7), in Ohio, Toledo Museum of Art (ARV² 1675, 94 bis; *Para* 434; *Add*² 308; *Coming of Age* 273, no. 81) and on a smaller white-ground pyxis in the Museum of Cycladic Art in Athens (CVA 1, pl. 91–92). For other works by the painter, particularly cups, with similarities in the execution of the figures see CVA Leipzig 3, pls. 72, 1–10; 73, 1; G. Sassatelli, *Le ceramiche greche ed etrusche. Museo internazionale delle ceramiche in Faenza* (1993) 90–91, no. 106 (with reference to the distribution of work by the artist in Etruria and Spina).

The painter's favourite theme on the pyxides was the world of women and scenes in the women's quarters (see below Pls. 30–31). However, the painter enriched this iconographic scheme with additional details, such as the spherical object which the women hold or play with. See the seated women on the pyxis in Ohio, who throws three similar objects into the air, juggling with them (*Coming of Age* 273, no. 81). A similar object is held by one of the standing women on pyxis 2188, which is usually identified as an apple, a symbol of love and fertility, or as a ball of wool when a kalathos is also depicted in these scenes, indicating the employment of the women in making textiles. For a study of the objects see Sabetai, *Washing Painter* 82–84; Oakley, *Phiale* 38; Kyriakou-Zafeiropoulou, *Λήκυθος* especially 130–133; *Coming of Age* 273, no. 81 and Pfisterer-Haas, *Mädchen* 168–171, 187–195.

For the depiction of women playing various games as representative of innocence before reaching adulthood see Lewis, *Woman* 152–159.

For the kalathos and textile making see below, text to Pl. 31.

Typical of the vase painter are the female figures almost entirely wrapped in their himatia, which is associated with the portrayal of women's virtues, such as *aidos* (modesty) and *sophrosyne* (wisdom), see Ferrari, *Aidos* 185–204; CVA Athens, Museum of Cycladic Art 1, pls. 91–92.

For the type of hanging sandals see C. Weiß in G. Rizza – F. Giudice (eds.), *I vasi attici ed altre ceramiche coeve in Sicilia*

I, *CronA* 29 (1990) 155–169 (in both erotic and wedding scenes but also in funerary scenes with the sense of departing from life). See also A. Daffa-Nikonanou in *Κέρνος. Τιμητική προσφορά στον καθηγητή Γεώργιο Μπακαλάκη* (1972) 21 and CVA Athens, Museum of Cycladic Art 1, pls. 91–92.

PLATE 18

1707 (CC1559). From King Otto's Collection (Palace collection no. 29). Listed as from Pittakis in 1862 and accessioned into the General Ephorate in 1884 with no. ΓΕ 72.

ARV² 963, 90; *Add*² 308; BAPD 213091; Peters, *Pyxis* 116, no. 33; Roberts, *Pyxis*, 63, no. 2, pl. 41, 1.

Height with lid 18.6 cm, without lid 12.5 cm, diam. rim 10.5 cm, diam. lid 15.7 cm, diam. base 12.6 cm, width of feet 8–9 cm.

It survives complete with lid, missing a small part of the rim and a corner from one of the feet. Flaking can be seen on the lower surface inside the body and on the lid. Encrustation can be seen on the underside of the base. A wash has been used on the red reserved areas of the vase. The black glaze on the sides of the lid and inside the body is dull and thin from uneven firing and is worn away in places.

The knob consists of a tall stem which has a double disc with a projection on top. The upper surface of the lid is flat with sides which curve inwards, while the sides of the body are concave. The feet are quite tall and curve gently out.

Inside the lid the reserved ground is decorated with two brown concentric circles. The upper part of the knob is reserved, and black bands decorate the disc and the stem. On the lid are schematic tongue ornaments and laurel branches with fruits, which are rendered in added white, which has mostly come off. This is edged with two reserved circles and black schematic ray ornaments around the edge of the lid. Above and below the scene are reserved bands. The lower section of the body is decorated with schematic tongue ornaments, similar to those on the lid. On both the inside and outside of the feet are black bands and there is a reserved circle on the lower section of the base. The design is roughly executed and the details on the clothing are monotonous and simple. Faint traces of added colour are preserved on the yarn and the sashes which the figures hold, as well as on the fruits on the lid.

On the body, to the right of a Doric column, is a female figure facing right, wrapped in her himation. In front of her on the floor is a kalathos filled with wool and there are sandals and fillets hanging above it. Next are women wearing chitons and himatia, one facing the other. The first has her hair gathered above her neck whilst the hair of the second figure hangs loose down her back. One with her right hand and the other with her left is placing fillets over the kalathos, which

is decorated with bands of dots above and below and an X in the middle. Behind these figures is a woman seated on a stool, facing right. She wears a chiton and himation which covers almost all her body, up to her chin. Her hair is gathered at the back of her neck. Opposite stands a woman facing left wearing a chiton and himation. In her right outstretched hand she holds a sash, which she appears to be handing or showing to the seated figure. The scene ends to the right with a woman facing left, dressed in the same manner as the previous women, who holds in her right outstretched hand a fillet or wool above the kalathos on the ground, which is filled with white-coloured yarn. Sandals hang on the wall and between the figures can be seen the traces of wreaths of flowers and sashes in added white, now lost.

The Painter of London D 12 [J. D. Beazley]. Ca. 450 BC.

This type of pyxis, according to the classification by Roberts (*Pyxis* 67–72) belongs to the second phase of production of the workshop of the Penthesilea Painter, with some variations, which mostly relate to the shape of the knob on the lid, the outline of the body which is more concave and widens out more at the transition to the three-part base, as well as the sides of the lid which turn in sharply to meet the ridge which support it. A later chronological detail in the second phase of production in the workshop is the addition of a decorative band just below the scene on the body, see Roberts, *Pyxis* 68. Typologically similar to pyxis 1707 is 1661 (see below, Pl. 32), Louvre CA 636 (ARV² 1289, 25; Roberts, *Pyxis* 63, no. 4, pl. 41, 2) and the pyxides London E 777 and Louvre G 605 by the Painter of London E 777 (ARV² 943, 78; 944, 79; Roberts, *Pyxis* 64, nos. 7–8, pls. 45 and 46, 2).

Pyxis 1707, like the previous one, has been attributed by Beazley to the Painter of London D 12. For the painter see above, text to Pl. 17. For stylistic parallels of the painter with the Veii Painter see V. Smallwood – S. Woodford, CVA British Museum 10, text to pl. 39, no. 43.

For the theme see above, text to Pl. 17. Iconographic and stylistic parallels for pyxis 1707, despite some small differences in the pose and layout of the figures are a pyxis in the Vlastos Collection in the NAM where one of the figures is a woman holding a bird in her hands (ARV² 963, 87; *Para* 434; Roberts, *Pyxis* 47, no. 6) a type B pyxis in Bochum (CVA 2, pl. 27), a type A pyxis in the Royal Albert Memorial Museum in Exeter (Truitt, *White-Ground* 87, figs. 14–17; Roberts, *Pyxis* 79, no. 5, pl. 54, 1) and a pyxis in Paris (ARV² 963, 69; *Add*² 308). See also, the figure on a fragment of a pyxis, P 7916 from the Agora (Agora XXX, 272, no. 990, pl. 96), as well as the figures carrying out a ritual dance with torches in their hands on the fragment of a lid from a white-ground pyxis from Brauron (*Para* 434, 95 bis; Ghali-Kahil, *Vases* 24, pl. 13, 6). For the sandals on the wall see above, text to Pl. 17.

PLATE 19

Fig. 23.

1741 (CC 1564). From Athens. Found in 1891 in a tomb (78) in a plot belonging to K. Sapoundzakis, a small distance from the Kerameikos on Peiraeus St. Accessioned into the General Ephorate, possibly in 1892, with no. ΓΕ 2083.

ARV² 906, 111; *Add²* 303; *BAPD* 212037; *ADelt* (1892) 12, no. 34; Roberts, *Pyxis* 49, no. 14, pls. 28, 38.

Height with the lid 17.3 cm, without the lid 12.5 cm, diam. rim 11 cm, diam. lid 15 cm, diam. base 12 cm, width of feet 8–8.5 cm.

It survives complete with lid. The body is joined from a few fragments, though chipping can be seen on the top of the lid, the rim of the body and damage in places across the scene, on the feet and on the lowest part of the body. The black glaze in and out, on the knob and the sides of the lid is in good condition, with the exception of some flaking in places. In some places it is thinner from uneven firing. Encrustation on the inside of the lid.

The knob consists of a stem with a disc on top. The top of the lid is flat with a slight dip towards the centre and the sides turn inwards. The walls of the body are concave, as are the feet.

The lid is decorated with a reserved band and a tongue ornament below, with a dot above every tongue. It is followed by a zone of lotus flowers which are joined in pairs by rays with a dot in between and around the edge a reserved dog-tooth pattern with pointed teeth. On the upper part of the body above the scene are two thin shallow grooves covered in added white, and narrow reserved bands below. A wash has been applied to the lower surface of the base inside, which is decorated with black circles with a dot in the middle. Thin black bands also decorate the inner and outer surface of the feet. The design and execution of the figures is hasty and the brushstrokes on the clothing are thick and not particularly careful. Added white has been used for the contents of the kalathos and perhaps on the headband of the seated figure.

On the body are depicted six female figures in the women's quarters, as is indicated by the kalathos, the hanging sashes, the furniture and the vases on the wall. The first figure, wearing a chiton and himation is depicted seated on a stool facing right. Her right hand is stretched out over the kalathos, which is located in front of her on the floor and is decorated with two zones of 'z' shaped ornaments and diagonal lines. The figure is pulling yarn out of the kalathos, the traces of which are indicated by a faint white colour. Above the kalathos hangs a sash, decorated with irregular black dots. Opposite stands a

woman wearing a chiton and himation and with her hair pulled into a bun. The body is rendered face on but her head is turned to the right. Her right hand rests on her waist and the left is covered by her himation, the edges of which are marked with strong wavy lines. On the wall, at different heights, hang sandals. Next is a group of three women wearing chitons and himatia, with their hair tied back high on the necks. The first is turned to the right and holds a lotus flower by a tendril in her right hand while the second, with body face on and head turned to the right, appears to be talking to the third figure who is depicted behind her. With her outstretched hand she lifts yarn from the kalathos located beside her. Between the two figures is a narrow red-coloured stem placed diagonally in the ground, possibly a household item. The scene ends to the right with a female figure wearing a chiton and himation which covers almost all her body. The details of her face and clothing have mostly been lost. In front of the figure suspended on the wall is a partially preserved alabastron and behind it a sash.

The Veii Painter [J. D. Beazley]. Ca. 450–440 BC.

The shape of the pyxis, according to the classification by Roberts (*Pyxis* 45–59) belongs to the early phase of the Penthesilea Painter's workshop. For typological parallels see the white-ground pyxis in Berlin (ARV² 906, 116; Roberts, *Pyxis* 48, no. 10, pl. 26), in the South Hadley Mt. Holyoke College Art Museum (ARV² 906, 109; Ferrari, *Figures of Speech*, figs. 65–67; Bndrick, *Fabric* 306–307, fig. 10), as well as fragmentary pyxides from the Agora (Agora XXX, pl. 96, no. 989) and Delos (ARV² 906, 112; Roberts, *Pyxis* 50, no. 18). See the pyxis by the Veii Painter in a private collection in Athens, with smaller dimensions and a low ring base, which has been placed by Roberts (*Pyxis* 78, no. 4, pl. 32, 1) into the Class of Harvard 1925.30.39, as well as P 3889 from the Agora in the Class of Oxford 1961.468 (Roberts, *Pyxis* 61, no. 3, pl. 36, 1).

In addition to the floral decoration on the lids of pyxides, the painters in the workshop favoured linear motifs or a combination of both. For similar decorative themes on lids see the lid of a pyxis in Honolulu (ARV² 917, 203; Roberts, *Pyxis* 49, no. 15, pl. 29) and that from a pyxis by the Painter of London E 777 in London (ARV² 944, 79; Roberts, *Pyxis* 64, no. 7, pls. 39 and 45).

Pyxis 1741 has been attributed by Beazley to the conventionally named Veii Painter, who was one of the most productive painters of the Penthesilea Painter's Workshop producing a large number of cups, Type A pyxides, askoi and skyphoi (ARV² 900–907, 1674, 1707; *Para* 429–430; *Add²* 303–304 and *Agora* XXX, 114). For the collaboration of the painter with the Painter of Bologna 417, see ARV² 878

and von Bothmer, *Berne* 40–41. See also V. Smallwood – S. Woodford, *CVA British Museum* 10, text to pl. 39, no. 43, who identify the stylistic similarities of this painter with those of London D 12.

The stylistic detail which characterises the painter is the execution of the hair on the female figures which is rendered as a bun gathered high on the neck, but also the design of the clothing with the edges of the himation emphasised with black wavy lines, see S. Pfisterer-Haas, *CVA Leipzig* 3, text to pl. 66, 10. The female figures on pyxis 1741 are executed in the same manner, with some variations in movements, on a pyxis in the South Hadley Mt. Holyoke College Art Museum (see above) and on the tondo on cup 1966.696 in Oxford (ARV² 905, 94 and *Add*² 303). The Painter's drawing of the anatomical details of the figures and the rendering of the objects is more elaborate on a white-ground pyxis in Berlin F 2261, with a scene in the women's quarters (see above) and a pyxis from a private collection in Athens, on which male and female figures are depicted inside a building (Roberts, *Pyxis* pl. 32, 1; M. Meyer, *JdI* 103 [1988] 90, fig. 2).

For the iconographic theme see below, text to Pls. 30–31. An additional element in the scene on 1741 is the female figure who is holding a tendril with a lotus flower which is associated with young virgins, emphasising purity, female beauty and femininity before adulthood (Ferrari, *Figures of Speech* 32–33, 44, figs. 70–71; V. Sabetai, *CVA Athens, Benaki Museum* 1, text to pls. 55–56 and I. Algrain in *ΦΥΤΑ ΚΑΙ ΖΩΙΑ* 47–54).

The symbolism of the hanging sandals can also be erotic, see above, text to Pl. 17.

For the alabastron as a vase associated with beautification and as such found in scenes of the women's quarters and preparations for the wedding see Gericke, *Gefäßdarstellungen* 72–75, 107–108 and O. Tzachou-Alexandri in *Επαθλον. Αρχαιολογικό Συνέδριο προς τιμήν του Αδώνιδος Κ. Κύρου* (2007) 420–421.

The identification of the object which is to be found placed diagonally in the ground in front of the fifth woman in the row on the pyxis remains problematic and is to be seen in a vertical arrangement behind the seated figure on a pyxis from South Hadley Mt. Holyoke College Art Museum, (mentioned above) This object could perhaps be identified as a staff or as some female accessory, perhaps a distaff, without the wool wrapped around it for spinning or even an abbreviated version of one of the two small rods from a light frame which the women hold on their laps for textile weaving. For this occupation see L. Clark, *AJA* 87 (1983) 91–96; J. Groszkowska, *Archeologia* 44 (1993) 119–122; Zarkadas, *Σκηνές* 320, fig. 6; 322, fig. 9, fn. 15–16 and 32–33.

PLATE 20

1288 (CC 1558). From Attica. Purchased from Ch. Dracopoulos and accessioned into the Archaeological Society in 1883 with no. AE 2888.

ARV² 917, 198; *Add*² 304; BAPD 211135; Roberts, *Pyxis* 47, no. 5, pls. 21 and 33, 2; C. Sourvinou-Inwood, *BICS* 32 (1985) 138, fn. 41.

Height with lid 17.5 cm, without lid 13.2 cm, diam. rim 11.2 cm, diam. lid 15 cm, diam. base 13.6 cm, width of feet 9 cm.

It survives together with the lid and is joined from many fragments and restored with plaster in the gaps between broken fragments, in places on the body, in the area of the scene as well as the upper part of the knob on the lid. Flaking and chipping can be seen over the entire surface of the body. The black glaze inside and out and on the sides of the lid is worn in places and thin from uneven firing. The inner surface of the lid, the rim, and the lower part of the base inside are reserved, as are the inner and outer sides of the feet. Many details of the decoration of the clothing on the figures have been lost and any added colour has not survived.

The top of the lid is flat, while the sides concave in to meet the rim of the body. The curve on the sides of the body flares out in the lower half. The feet are tall and gently curve out to form a torus.

In approximately the middle of the knob is a reserved line. On the lid are tongue ornaments and laurel leaves inside reserved circles. The edge of the lid is decorated with a zone of right-facing meanders which are separated with squares containing crosses and dots.

Three palm trees are depicted on the body, the leaves of which are rendered with black dots and the trunk with vertical semicircles, while the rocky outcrop, which supports the trunk of the tree is rendered with thick black semicircles. Three women are depicted between the palm trees. The first, wearing a chiton and himation is turned to the right with her head turned back. Her hair is gathered high on her neck. Her left hand is bent and stretched out to the front, while the other, with the palm missing, extends backwards. The other two women, similarly dressed, have their hair in sakkos, from which bunches of hair stick out over the forehead and temple. The second figure moves to the right with head turned back. Her right arm is bent to the back and her left is covered by her himation. In contrast the third woman is moving with wide steps, hands raised to the left and her head turned in the opposite direction. In the background between the figures hang wreaths or sashes and in places there are random red dots.

The Painter of Bologna 417 [J. D. Beazley]. Ca. 450–440 BC.

The shape of this pyxis, according to the classification by Roberts (*Pyxis* 45–59) belongs to the first phase of the workshop of the Penthesilea Painter. The closest typological parallels for pyxis 1288, are the white-ground pyxides in New York (ARV² 890, 173; Roberts, *Pyxis* 45–46, no. 1, pl. 20, 1) and the Louvre (ARV² 775, 1669; Roberts, *Pyxis* 46, no. 3, pl. 20, 2). Pyxides by the Painter of Bologna 417 in Munich (ARV² 917, 199; Roberts, *Pyxis* 46, no. 4, pl. 19, 1) and 3598 in the Museum of Honolulu (ARV² 917, 203; Roberts, *Pyxis* 49, no. 15, pl. 29) are almost the same. The linear and floral ornaments on the lid of the vase, such as the combination of laurel leaves and maeander with squares with crosses around the edge is typical of pyxides from the first phase of the workshop (Roberts, *Pyxis* 46, no. 3; 57, pl. 20, 2 and 33, 1). For myrtle and laurel leaves as decorative elements on these vases see E. Kunze-Götte, *Myrte als Attribut und Ornament auf attischen Vasen* (2006) especially 6–12.

Pyxis 1288 has been attributed to the artist by the conventional name the Painter of Bologna 417, who mainly decorated cups, skyphoi, askoi, rhyta and Type A pyxides. For the painters in the workshop of the Penthesilea Painter see generally, ARV² 882, 887, 901–901, 919 and for the Painter of Bologna 417, ARV² 907–918, 1674; *Para* 430; *Add²* 304; von Bothmer, *Berne* 37–43; Schwarz, *Greek Vases* 52, no. 54, pl. 73 and V. Sabetai, CVA Athens, Benaki Museum 1, text to pls. 55–56. Von Bothmer (*Berne* 39–41), characterises him as a mediocre artist with some originality in the compositions and themes he chooses. For the painter's stylistic similarities with the Curtius Painter, the Painter of London E 777 and the Splachnopt Painter see ARV² 877–879; von Bothmer, *Berne* 42 and *Agora* XXX, 114.

The female figures are almost identical on all the vases by the painter, with some small differences in the objects that they hold and which in this way define the content of the scene (von Bothmer, *Berne* and Sabetai, *op. cit.*). The monotonous repetition of linear ornaments on pyxis 1288 can be seen in the zone which decorates the tondo on cups and hydriae, below the scene (CVA Florence 4, pl. 138, 3–4; CVA Harrow Museum, pl. 21, 1–4 and CVA Bruxelles 1, pl. 3). For similarities between the female figures on the pyxis and similar figures on cups by the painter see CVA Amsterdam 1, pl. 48, 6; CVA Umbria 1, pl. 16. and CVA Berlin 1 (DDR) 87, figs. 15–17.

The scene on pyxis 1288, goes beyond the normal repertoire for the theme of the women's quarters by the Painter of Bologna 417 and the other artists in his workshop. Palm trees are also depicted on pyxis 1961.468 in the Asmolean Museum (ARV² 917, 202; *Add²* 304; Roberts, *Pyxis* 60, no. 1, pl. 36, 3 and BAPD 211139) with the variation here that it mixes elements from the exterior space with those

from inside the house, such as a double door, furniture etc. In the same spirit is the scene on a type B pyxis by the Painter of Brussels R 330, on which are depicted female figures between palm trees, with kalathoi, tendrils or flowers in their hands (CVA Laon 1, pl. 39, 9–11).

The palm, besides indicating an outdoor location, is closely associated with the island of Delos, birthplace of Apollo and Artemis, see for literary sources H. Fracchia Miller, *The Iconography of the Palm in Greek Art. Significance and Symbolism* (1981) and generally for the depiction of the palm in Attic vase painting, E. Trinkl, CVA Wien 5, text to pl. 66. M. Harari in *Beihefte CVA* II, 25–34, who associates the palm with the Delian triad, but also with the orgiastic worship of Dionysos. The palm is also associated with the cult and sanctuaries of Artemis at Brauron and Mounichia, since young girls near altars and palm trees are frequently depicted on krateriskoi, see L. Ghali-Kahil, *AntK* 8 (1965) 27, fn. 43; Palaiochrassa, *Movvixia* 62, 77–78 and C. Bron, *GettyMusJ* 24 (1996) 72–73. C. Sourvinou-Inwood (*op. cit.* 125–146) associates these scenes with initiation rites which took place in the sanctuaries of Artemis and symbolised the transition of girls from childhood to adulthood. She also associates the movements of the young girls on pyxis 1288 with their heads turned back with the iconographic theme of erotic pursuit, an act which is associated with the stage of women transitioning from one age to the other (Sourvinou-Inwood, *op. cit.* 138, fn. 41; Bernhardt, *Mädchen* 185–203).

For white-ground alabastra with similar scenes see Sourvinou-Inwood, *op. cit.* 128–129 and J. Neils, *AntK* 23 (1980) 13–23.

PLATE 21

19566. Unknown provenance. Purchased from the antique dealer Th. Zoumboulakis on 8/10/1963.

ARV² 917, 200 (no inv. number); BAPD 211137.

Height 10.4 cm, diam. rim 9.3 cm, diam. base 10.6 cm, width of feet 7–7.3 cm.

It survives without the lid. One foot, and part of another is restored. Heavy chipping on the rim. The black glaze inside is mostly worn away, and on the body inside and out the glaze is thin from uneven firing and is in places a vivid red. The rim and the feet are reserved.

The rim has a low vertical collar with ledge to support the lid. The body is concave and flared out strongly towards the lower part. The base is formed by three rectangular feet, which curve outwards slightly and end in a torus.

Above and below the scene are reserved bands. Black bands decorated the inside and outside of the feet. On the underside of the base is a black circle with a dot in the centre. The design is rough and the details are relatively simplistic.

No added colour is preserved, though a wash can be seen on the reserved sections of the scene.

On the body is depicted a closed double door, with lintel, door jambs, threshold and black circles in horizontal and vertical bands. To the right of the door is a female figure facing right, seated on a stool. She wears a chiton and himation which covers the majority of her body up to her chin. Her hair is gathered in a high full bun. In front of her is a female figure, similarly dressed, also with hair gathered at the back of her neck, moving towards the right, towards a young man who is in front of her and who is also moving to the right, with his head turned back in her direction. He wears a himation, which leaves his entire right shoulder exposed and in his outstretched right hand he holds a rod or staff, vertically. Another female with head turned back, approaches the male figure from the right, dressed in the same way as the other females. From her right outstretched hand hangs a sash, while her left is slightly bent with palm facing upwards. Household objects, such as sandals and cloth hang on the walls.

The Painter of Bologna 417 [J. D. Beazley]. Ca. 440 BC.

This type of pyxis, with its smaller dimensions and strongly concave body belongs to, according to the classification by Roberts (*Pyxis* 60–62) the Class of Oxford 1961.468. This is a small set of pyxides belonging to a transitional period ca. 450–440 BC, between the first and second production phase of the workshop of the Penthesilea Painter. Typological parallels are the pyxis in Oxford (ARV² 917, 202; Roberts, *Pyxis* 60, no. 1, pl. 36, 3), pyxis 1591 (see below, Pl. 22), as well as the pyxides by the Veii Painter from the Agora and the pyxis by the Painter of London E 777 in Basel (Roberts, *Pyxis* 61, nos. 3–4, pl. 36, 1).

For the Painter of Bologna 417 see above, text to Pl. 20 and *Agora* XXX, 114. The male and female figures on pyxis 19566, are repeated in exactly the same way and with almost the same details in three further pyxides by the painter, the first in the Pushkin Museum in Moscow (CVA 4, pl. 34), the second in Munich (CVA 2, pl. 97, 1. 3–4 with the male figure absent) and the third formerly in the London Antiquities Market (Roberts, *Pyxis* 65, no. 11, pl. 43, 1). In a monotonous way, the same figures, with small variations in posture, arrangement and in the objects they hold, appear inside a cup and on other types of vases by the painter, see CVA Oxford 2, pls. 52, 5; 54, 3–4; CVA Glasgow, pl. 29, 1–4. See also cup 140 in Nauplion Museum (ARV² 911, 69; BAPD 211006).

For scenes in the women's quarters see below, text to Pl. 30 and Ferrari, *Figures of Speech* 28–43. For the difficulties which the identification and interpretation of the male figures in this type of scene present see below, text to Pl. 31.

For double doors as representative of the architecture of the space see below, text to Pl. 31, while for the hanging sandals see above, comments to Pl. 17. For female figures wrapped in their himatia see above, text to Pl. 17.

PLATE 22

1591 (CC 1557). From Attica. Purchased from Tim. Philemon and accessioned into the Archaeological Society in 1885 with no. AE 2979.

ARV² 955, 1; *Add²* 307; BAPD 212929; Roberts, *Pyxis* 60, no. 2, pls. 34, 2; 36, 2.

Height with lid 13 cm, without lid 9 cm, diam. rim 8.1 cm, diam. base 8.2 cm, width of feet 5.5 cm.

It survives complete with lid. The base with the three feet is mended, and there are significant chips and bashes on the joins between the pieces. The black glaze on the body inside and out is worn in places and thin from uneven firing. A wash has been used on the reserved areas of the vase. The under surface of the lid, the base and the rim of the body are reserved.

The knob on the lid takes the form of a disc with a reserved projection on the top. The top of the lid is flat with sides that slope inwards to meet the rim of the body. The rim has a low collar and ledge to support the lid. The sides of the body are strongly concave and flare out top and bottom. The base is formed from three feet with rectangular cross-section which curve strongly outwards to end in a torus.

The disc of the knob has a reserved band at the top, while its base is decorated with tongue ornaments. Next is a laurel branch and then around the edge tongue ornaments between thin reserved bands. Above and below the scene are uneven reserved bands and inside and outside the feet are black bands. The design is executed without particular care and the details on the clothing are sparse. There are pointless black brush strokes in places in the scene. No added colour survives, apart from possible traces of added white on the headbands on the figures.

On the body are depicted three female figures in the women's quarters, which is indicated by the double door with threshold, lintel, door jambs, and black nail-heads in horizontal and vertical bands, Ionic columns, kalathos, furniture and objects hanging on the wall. To the right of the door is a fruit tree, with no leaves. Between the tree and an Ionic column is a female figure, facing right, wearing a chiton and himation and with her hair in a sakkos. In her right hand she perhaps held some object which is now missing. Between two Ionic columns, is a similarly dressed female figure, with her hair held back with a band, high on her neck, moving with broad strides to the right, with head turned back and right arm outstretched. To the right

of the composition, in an area which is between the second column and the door, is a seated female figure facing right, wearing a chiton and himation and with her hair gathered up at her neck and wearing a thin earring in her ear. Her head and right arm are turned to the back, above the kalathos which is located on the floor and is decorated with parallel horizontal black lines with thicker asymmetrical ones in between. In the background of the scene hang thin bands.

Group of Athens 1591. The Angular Painter [J. D. Beazley]. Ca. 450–440 BC.

1591 belongs to the same types as the preceding pyxis (see above, text to Pl. 21). In the same typological group can be placed pyxides 17258 and 18736 (see below, Pls. 23–24), which are attributed by Beazley (ARV² 955) to the Group of Athens 1591 (see also below). See also a pyxis from the Kerameikos in Athens, which has the same decoration on the lid: *Kerameikos* XVII, pl. 66, no. 183.

The group of Athens 1591 comprises three pyxides from the NAM (1591, 18736, 17258) and pyxis 10763 in Geneva and has been attributed by Beazley to the Painter with the conventional name, Angular Painter, see ARV² 951, 955; *Add²* 307; CVA Genève 1, pls. 17, 7; 18, 5.

All of the vases in the Group, besides their similarity in shape, with small variations in the knob and decoration of the lid, share thematic and stylistic similarities which recall the stylistic characteristics of the Angular Painter. For the painter see ARV² 952–954, 1675; *Para* 433; *Add²* 307; H. Giroux, *RA* (1981) 79–86; *APP, Catalogue* 37–38, no. 25 (V. Sabetai).

The themes on the pyxides in the Group are scenes in the women's quarters, with female figures depicted individually between the architectural elements of the area in conventional and schematic poses. Rendered in the same way by the Painter are the females on cup 9626 in Florence (ARV² 953, 47; CVA 4, pls. 137, 1–3; 159, 1; 160, 3), the Maenads on cup 1926.405 in Oxford (ARV² 954, 52; CVA 2, pls. 52, 4; 56, 1–2), as well as the figures on J40 in Göttingen, see Steinhart, *Nachahmung* pl. 41, 1. For parallels for the seated figure on 1591, see the female heads on an askos by the Painter in the British Museum (ARV² 954, 72 and Hoffmann, *Sexual* pl. 10, 5).

For scenes in the women's quarters see below, text to Pls. 30–31. For the pose of the seated female on the pyxis with head and hand turned to the back see the pyxis, University of Manchester III.I2, which is attributed to the manner of the Painter of Brussels R 330 (Roberts, *Pyxis* 50, no. 16, pl. 31, 2).

A further element in the iconography of the theme is the presence of a fruit tree, which perhaps indicates the transition from the exterior to the interior space of the home, see Lewis,

Woman 75, fig. 2.17 and Ferrari, *Figures of Speech* 35–43. On other scenes similar trees bearing large fruits have usually been identified as apple, pomegranate or quince trees and are associated with the myth of the Hesperides, see C. Bérard in *La cité des images* 89–92, fig. 129 a; Schefold – Jung, *Urkönige* 165–166, fig. 200 and S. Korti-Konti, *Egnatia* 4 (1993–1994) 7–71. For scenes of women picking fruits see Pingiatoglou, *Πινάκιο* 331–342.

PLATE 23

17258. From Athens. Excavation of the Royal Stables, 1926–1928 (written on the lower part of the body no. B 63). Found in the same grave with a bronze mirror, globular and white-ground lekythoi.

ARV² 955, 3; *BAPD* 212931 (the inv. number of the vase and the provenance are not mentioned).

Height with lid 15.2 cm, without lid 10.2 cm, diam. rim 8.7 cm, diam. lid 12 cm, diam. base 9.6 cm, width of feet 6.5 cm.

It survives complete with lid. The body is joined from fragments, with a small portion of the lid, the rim, several parts of the body in the area of the scene and two of the feet restored with painted plaster. The black glaze on the sides of the lid, on the body in and out is worn in places and thin with a grey-green hue from uneven firing. Chipping can be seen on the lid and body of the vase.

The knob consists of a fairly tall stem and disc with a raised projection in the middle. The top of the lid is flat with a slight dip towards the middle, where it meets the stem of the knob. The sides curve inwards to meet the rim of the body. The sides of the body are concave and widen out towards the base. The feet of the base are rectangular and curve outwards.

The disc of the knob is decorated with a black band and a further black band at the base of the stem, while the remaining sections are reserved. On the lid between reserved bands are schematic slanting lines followed by ray ornaments, while around the edge is a zone of slanting lines. Below the scene on the body is a reserved band and there are black bands on each side of the feet. The design is not particularly careful and the execution, as much of the figures as of the clothing and the objects is repetitive. No added colour is preserved, but the use of wash can be made out on the reserved parts of the vase. Inside the lid, the rim of the body and the underside of the base are reserved.

On the body three female figures are depicted in the women's quarters, which is represented by a door with threshold and lintel, with no jambs, and three horizontal bars with black nails and two Doric columns, a kalathos on the ground, hanging sashes on the wall, and a bare tree to the right

of the door. Between the tree and the Doric column a long-haired female figure is depicted facing left wearing a sleeved chiton and himation, which is placed diagonally across her chest and shoulder. Her right hand, missing from the wrist, is stretched out above the kalathos, which is located on the floor. The kalathos is decorated with thin, horizontal parallel lines and thicker wavy lines. Above the kalathos hangs a sash. Further to the right, between two Doric columns, stands a woman, facing right, who wears a chiton, a himation which covers almost all her body and her hair up in a sakkos, from which a clump of hair hangs over the forehead. The third woman, facing left, wearing a chiton, himation and with her hair in a sakkos, follows to the right of the scene, between the column and the door. Her right arm is stretched out over the kalathos. Behind her hangs a strip of material.

The Group of Athens 1591. The Angular Painter [J. D. Beazley]. Ca. 450–440 BC.

Pyxis 17258 is similar to 1591, see above, Pl. 22. For typological parallels for the Group of Athens 1591 and the painter see above, text to Pl. 22 and in addition, von Bothmer, *Berne* 42 and Schwarz, *Greek Vases* 56–57, no. 61, pl. 73. For a similar arrangement of the figures see CVA Genève 1, pls. 17, 7; 18, 5 (different decoration on the lid with a wreath of myrtle) and *Gravisca* VI, 93, no. 389.

For the theme, combined with the presence of a bare tree, the fruits and leaves of which may have been rendered in added colour which has worn away, see above, text to Pl. 22.

PLATE 24

18736. Unknown provenance. Formerly in the Empedokles Collection no. E 950.

ARV² 955, 4; BADP 212932.

Height with lid 16 cm, without lid 10 cm, diam. rim 7.8 cm, diam. lid 11.2 cm, diam. base 9 cm, width of feet 5.4–6.4 cm.

It survives complete with lid, but joined from fragments and restored in a few places on the upper part of the lid and on the body in the area of the scene. Traces of burning can be seen in areas over the surface of the vessel. The black glaze on the sides of the lid, the knob, inside the body and where the feet join is worn in places and thin from uneven firing. Encrustation and salting can be seen in many places on the underside of the body and base.

The knob is high and tapers to a sharp point, while the lid is flat with sides which curve inwards to meet the rim of the body. The sides of the body are concave and widen out towards the base. The feet curve outwards. In the upper section of the body where it meets the rim, is a shallow groove.

The stem of the knob is reserved with a single black line at the base. Below the scene is a reserved band and there is a reserved band on the sides of the lid. Inside at the base is a brown circle with a dot in the centre, and black bands decorate the inside and outside of the feet. The design is hastily executed with sparing detail. No trace of added colour is preserved.

On the lid is depicted a semi-reclining bearded man facing right who is wrapped in his himation and propped on a pillow. He has a reserved band in his hair. Above the figure and to the right hangs a drinking horn and a sash or wreath with dotted decoration. In the remaining area two opposing, naked, bearded Satyrs are depicted, who have fallen into a toothed trap. They are propped on the ground, one using the palms of his hand while the body almost hovers in a horizontal position and the other on his forearms.

On the body three female figures are depicted in the women's quarters, which is defined by the double door with threshold and lintel, without jambs and decorative horizontal elements above and below with nail-heads and two Doric columns with capitals but no base. Between the door and the columns are depicted individual female figures turned to the right. The first wears a chiton and a himation which covers almost all her body and head, while the himation of the second covers all her body except for the face and head, but with her hair in a sakkos. The third figure bends to the left over an open chest which is located on the ground. She wears a chiton and himation, which is placed diagonally across her chest and shoulder and her hair is gathered on her neck in a bun. With her right hand stretched over the chest, which is decorated with dotted rosettes, she appears to be removing or replacing some unidentifiable object. Between the figures on the wall hang sashes.

The Group of Athens 1591. Near the Angular Painter [J. D. Beazley]. Ca. 450–440 BC.

Pyxis 18736, is placed, on the basis of its shape in the category of Oxford 1961.468 (Roberts, *Pyxis* 60–62 and above Pl. 22). In contrast to the other pyxides in this group it has a conical knob with a tall stem, which is similar to that on the black-figure pyxis 14909 from the same period (see above, Pl. 14). See also the knob on a pyxis in Munich (ex von Schoen 65) by the Painter of Agora P 14384 (Roberts, *Pyxis* 104, pl. 67, 2). For typological parallels for the Group of Athens 1591 and for the painter see above, text to Pls. 22–23.

For the stylistic characteristics of the painter see comments on 1591 and 17258, text to Pls. 22–23. However, the theme of the semi-reclining figure (Dionysos?) and the trapped Satyrs on the lid is unusual on pyxides in the Group and more generally in the preferences of the painters in the workshop of Penthesilea Painter. Semi-reclining figures with drinking horns

and Satyrs in various poses are frequently depicted on askoi by the painters from the workshop, see Hoffmann, *Sexual* pls. 3, 6; 7, 6; 8, 1–2 and E. Trinkl, CVA Wien 5, text to pl. 1, 5–6. For similar poses of Satyrs see askoi in Munich (CVA 2, pls. 100, 5–6; 101, 2–3) and that in Warsaw (CVA 3, pl. 45, 2. 4. 6). Semi-reclining young males with drinking horns are painted on askoi by the Veii Painter (ARV² 906, 120), on Bologna 417 (ARV² 918, 214), on London D 12 (ARV² 963, 101) and by the Penthesilea Painter (ARV² 970, 90). For the depiction of Satyrs in scenes which are associated with the sphere of women see Lissarrague, *Intrusions* 179–198 and generally LIMC VIII (1997) s.v. Silenoi, 1108–1133 (E. Simon). For the special relationship between Dionysos and the world of women, through various processes and stages associated with the rites of passage of women from infancy to childhood, adolescence and adulthood with marriage and a justification for the choice of the theme on the lid of the pyxis, see C. Isler-Kerényi, *AA* (1999) 553–566; Isler-Kerényi, *Dionysos Archaic* 110–124.

The scene on the body of the vase maintains the same style as the previous pyxides in the group, without the presence of the tree or kalathoi. There is a greater interest in the representation of the woman who bends over the open chest on the ground with her hand outstretched. For the contents of the chests – jewellery, material, or other precious objects, such as coins and scrolls, see Reilly, *Brides* 421; Brümmer, *Truhenbehälter* 138–151. On many occasions these chests are depicted open or closed in the hands of the women or on the floor beside seated female figures, such as on pyxis 1588 by the Phiale Painter (see below, Pl. 31) or on a white-ground pyxis by the Karlsruhe Painter in the Brauron Museum (Vivliodetis, *Κεραμική* 108–109, no. 66). For the discussion of the use of larnakes in similar scenes, which are frequently depicted on the ground and used as seats, Avronidaki, *Ζωγράφος του Αργού* 138–139.

PLATE 25

Fig. 24.

19514. From Athens. Excavation of the Royal Stables, 1926–1928. (Found in the same grave with a white-ground lekythos, small lekythoi and a bronze mirror).

Previously unpublished.

Height with lid 15.9 cm, without lid 11.3 cm, diam. lid 12.5 cm, diam. rim 8.7 cm, diam. base 11.3 cm, width of the feet 7.5–8 cm.

It survives together with the lid, but missing parts of the body, the rim, the lid and the lower part of two of the feet. It has been joined from many fragments and the missing sections have been restored with plaster. Chipping and flaking can be seen across the entire surface of the vase. The

black glaze inside and out is thin from uneven firing and worn in places.

The knob consists of a low stem with a solid disc on the top. The top of the lid is flat, and the sides slope gently in to meet the top of the rim. The rim has a low lip, and the sides of the body concave outwards and widen out to the top and bottom. The base is formed of three quite tall rectangular feet which end in a torus at the outer edge.

There is a black band on the upper section of the knob while the rest is reserved. The lid is decorated with geometrical patterns a zone of herringbone, schematic ray ornaments and herringbone around the edge. The inside of the lid is reserved with traces of a dilute red wash. A red wash has been used on the reserved sections of the scene. Inside on the base is a black circle with a dot in the centre and there are black bands on the inside and outside of the feet. The design of the figures is quite carefully rendered, but that of the objects and clothing is rather hasty. No traces of added colour. Traces of sketchy incision, perhaps a preliminary sketch for the outstretched arm of the woman to the left of the scene.

On the body between double doors and a Doric column with capital and base, unfolds a scene in the women's quarters. The door, the lower part of which survives, is divided into horizontal and vertical elements with nail-heads which are rendered as black dots. To the right of the door is a male figure facing left, missing the back half of his body. He is wrapped in his himation and leans gently on a rod or a staff with his right foot placed firmly on the ground and the left slightly to the back. To the right of the column which is behind the man, are two female figures, one behind the other, wearing chitons, himatia and with their hair gathered at the nape of their neck. The first holds in her right hand a piece of fringed material or sash while the other has her hand stretched out over the kalathos, the sides of which are decorated with parallel lines, wavy lines and two X's.

The workshop of the Penthesilea Painter. Manner of the Painter of Orvieto 191A [E. Vivliodetis]. Ca. 450–440 BC.

Pyxis 19514, according to the classification by Roberts (*Pyxis* 45–59) can be assigned to the first period of production of pyxides in the workshop of the Penthesilea Painter. Typologically similar are the pyxides by the Painter of Bologna 417 in Munich and Honolulu, with small differences in the knob (Roberts, *Pyxis* 46, no. 4, pl. 19, 1 and 49, no. 15, pl. 29 respectively). However, similarities in the formation of the wide base can be seen in pyxis 1707 (see above, Pl. 18) and the pyxis by the Painter of Bologna 417, from the London Art Market (Roberts, *Pyxis* pl. 43, 1).

Characteristic of the pyxides of the first period of the workshop is the linear and chiefly the floral decoration on the

lids of the vessels (Roberts, *Pyxis* 57 and for the lids of pyxides with linear decoration, pls. 37–39 and above, Pl. 19).

The female figures of pyxides 19514 recall the figures on cups by the Aberdeen Painter and the Painter of Orvieto 191A. Compare the himation-wearing young men and the heads of the female figures with those on cup 17921 in Athens (CVA 2, pls. 14, 2–4; 15, 2) and cup 64076 in the University of Aberdeen (CVA 1, pl. 28, 1–4). However, more similarities with the figures on pyxis 19514, can be seen in the male figures on the cups in the Museum Civico di Orvieto, by the Painter of Orvieto 191A (CVA Umbria 1, pl. 14, 1–3; *Para* 432 and *BAPD* 275666 respectively). See also, the men on a cup in the University of Pennsylvania (ARV² 937, 5; *BAPD* 212615) and those on the cup from the Art Market (ARV² 937, 10; *Para* 432 and *BAPD* 212620) as well as the figures, with differences in the clothing, on a pyxis in the University of Sydney, Nicholas Museum (ARV² 939, 32). For similar tall kalathoi see CVA München 2, pl. 97, 1. 3. 4. For the cup painter of Orvieto 191A see ARV² 937–939, 1675; *Para* 432; *Add*² 306; Schwarz, *Greek Vases* 54–56, no. 59 and Otto, *Vasenmaler* 317–323. For the collaboration of the painter with others in the workshop see ARV² 877–879 and V. Sabetai, CVA Athens, Benaki Museum 1, text to pls. 57–58.

For the scene on the vase see below, text to Pls. 28, 1–3; 30–31.

For the presence of the man, who has been identified as a close relative of the household or a suitor, see below, text to Pls. 30–31 and Sabetai, *Μικρά αγγεία* II, 69–71, no. 4.

PLATE 26

30564. Unknown provenance. Formerly in the Empedokles Collection, no. E 671.

ARV² 944, 82; *BAPD* 212728.

Height with lid 14.6 cm, without lid 10.5 cm, diam. rim 8.8 cm, diam. lid 11.2 cm, diam. base 8.2 cm, width of feet 4.6–5 cm.

It survives together with the lid and joined from many fragments. The knob, many sections of the lid and the area of the scene are restored with plaster. The base and one of the three feet are also restored. The black glaze inside is worn in places and thin from uneven firing. Marked chipping and flaking across the entire surface of the vase, especially inside the body and in the area of the scene, with the result that many of the design details of the figures have worn away.

The conical knob has a wide ring at the bottom which sits on a low stem. The upper part of the lid is flat and the sides slope inwards to meet the rim of the body. The sides of the body are concave and flare out sharply towards the base. The feet are rectangular and curve outwards.

At the base of the knob, between reserved circles and around the edge of the lid, are bands decorated with an egg

ornament. Under the lid, in the centre are concentric circles of different thickness. Under the scene on the body is a reserved band and a band with traces of laurel leaves. On both sides of the feet is a black band. The design is carefully executed but there is no trace of added colour.

On the lid are depicted two pairs of opposing animals, a lion and a boar. The boars are depicted with their heads lowered to the right while the lions are attacking with mouths open. Of one of the boars only a few fragments of the body survive. The skin of the animals is rendered with hastily executed faded dots.

On the body is depicted a seated female figure on a chair, facing right, missing the details of the face and clothing. She holds an object in her right hand, perhaps a distaff. Opposite her stands a woman in a belted chiton, who holds a chest decorated with a double row of vertical dotted motifs in her outstretched right hand, while in the other, stretched out to the rear, she holds a folded garment. Behind the seated woman is a group of three others. The first woman, facing left, with her chiton belted high at the waist holds a exaleiptron in her right hand and her left arm is bent backwards holding a folded piece of material. In front of this figure another woman moves to the right wearing a chiton and himation which covers part of her head and almost all her body. She has one hand over the kalathos which is located on the floor. Behind her are preserved traces of a woman turned to the left with a sash in her right hand. In the missing section of the body of the vase was perhaps the door to the house of which only traces of the decorative elements (?) survive.

The Painter of London E 777 [J. D. Beazley]. Ca. 440 BC.

This type of pyxis, according to the classification by Roberts (*Pyxis* 67–72) belongs to the second phase of production of the workshop of the Penthesilea Painter, with some variations in the shape of the knob on the lid and the shape of the body, which is more curved and more sharply flared out towards the base. For more details for the type see above, text to Pl. 18. An indication of late date is the addition of the decorative zone directly beneath the scene on the body (Roberts, *Pyxis* 68).

Typologically similar to pyxis 30564 are 1661 (see below Pl. 32), a pyxis in the Louvre by the Painter of Heidelberg 209 (ARV² 1289, 25; Roberts, *Pyxis* pl. 41, 2) and the pyxides by the Painter of London E 777, in London (ARV² 944, 79; Roberts, *Pyxis* 64, no. 7, pl. 45), in the Louvre (ARV² 943, 78; Roberts, *Pyxis* 64–65, no. 8, pl. 46, 2) and in the Benaki Museum (CVA 1, pl. 34–36). For Type A pyxides by the painter which are assigned to the subgroup of Oxford 1961.468 with distinct variations especially in size, see Roberts, *Pyxis* 61, no. 4.

The conical knob on the lid of the pyxis recalls the earlier knobs on black-figure pyxides, but also some examples in

red-figure, such as those in Boston (Roberts, *Pyxis* 59, pl. 34, 3) and New York (Roberts, *Pyxis* 79, no. 7, pl. 55, 1).

Pyxis 30564 has been attributed, on the basis of E777 in London to the painter of that name, who created cups, skyphoi, and type A and C pyxides. For the Painter see ARV² 939–948, 1675; *Para* 432; *Add²* 306–307; V. Sabetai, CVA Athens, Benaki Museum 1, text to pls. 34–36 and E. Hofstetter, *Griechische Vasen. Die Sammlung Lichtenhahn* (2009) 106–110. For the stylistic similarities of the Painter with the Painter of Bologna 417 see ARV² 877–879; von Bothmer, *Berne* 42 and with the Painter of Orvieto 191A, Schwarz, *Greek Vases* 56, no. 60. For the collaboration, indeed, between the Painter of Bologna 417 and London E 777 on the same cup from the Agora, see *Agora* XXX, 114, pl. 135, no. 1442. For similar collaborative works by artists from the workshop on the same vessels, particularly cups, see H. A. Shapiro, C. A. Picón and G. D. Scott, III (eds.), *Greek Vases in the San Antonio Museum of Art* (1995) 172–173, no. 87 (Penthesilea Painter and the Painter of Brussels R 330).

The row of animals on the lid of the pyxis, however, while not a common theme on Type A pyxides of this period, is used in different combinations (lions, boars, bulls, bovines, hares) by several painters from the workshop of the Penthesilea Painter (ARV² 963, 87; *Para* 434; Roberts, *Pyxis*, 78, no. 1, pl. 48, 2). For the closest parallels see below text to Pl. 33 and Roberts, *Pyxis* 73–74, no. 7, pl. 48, 1.

Stylistically comparable works are the figures on a pyxis by the Painter of London E 777 in Yale, the scene on which has been interpreted as preparation for a wedding (CVA Yale University Art Gallery 1, pl. 40), on a lid of a type C pyxis in Munich (CVA 2, pl. 98, 1), in London and in the Louvre, respectively (ARV² 943, 78; 944, 79; Roberts, *Pyxis* pls. 45; 46, 2). The similarities with the above works relate to the anatomy of the figures, the execution of the clothing and the secondary design details on the objects. The female figure, who covers part of her head with her himation, either the bride or the mistress of the house, is popular with the artist since she is represented almost identically on most of the pyxides which he created. See the pyxis in Heidelberg (ARV² 944, 84; 1675; Roberts, *Pyxis* pl. 50, 3) as well as the pyxides, one from a private collection in Basel (ARV² 944, 80; *BAPD* 212726) and the other from the Art Market in Stuttgart (ARV² 944, 81; *BAPD* 212727). For further similarities with the male and female figures on the outsides of cups and skyphoi by the Painter see CVA Tübingen 5, pl. 16, 1–2; CVA Hague 2, pl. 3, 9; and ARV² 943, 74 (*BAPD* 212720, fragment of a skyphos from Al Mina).

The seated figure and the remaining women who hold folded clothing, sashes, exaleiptra with aromatic oils and other objects for adornment in their hands provide a bridal atmosphere to the scene which is probably associated with

the preparation for the wedding. Similar scenes have been interpreted as the Epaulia, the day after the wedding, but perhaps should also be included in a more general context, which more implies the idea of marriage, rather than a time-specific picture (see also above, text to Pl. 14).

The subject is dear to this Painter since he depicts it with different variations on a pyxis in the Benaki Museum (V. Sabetai, CVA Athens, Benaki Museum 1, text to pls. 34–36) and on a pyxis in Yale (S. Matheson, CVA Yale University Art Gallery 1, pl. 40).

The central figure should be considered the seated woman, who is likely receiving gifts from the others. For a single standing figure who holds an open chest see CVA Athens, Benaki Museum 1, pls. 34–36 and pl. 15, 1–2 (Dinos Painter). See also Brümmer, *Truhenbehälter* 71, fig. 23 c; 96, fig. 27 b.

For the exaleiptron, chests and sashes held by the women see Oakley – Sinos, *Wedding* 15; Reilly, *Brides* 418, fn. 37 and 420, fn. 52–53 and Lissarrague, *Women* 98–100.

The folded cloth, which two of the four standing figures hold, are related to the *chlanis* which the bride usually put on for her husband (Sabetai, *Birth* 296; R. Mösch-Klingele, *Braut ohne Bräutigam. Schwarz- und rotfigurige Lutrophoren als Spiegel gesellschaftlicher Veränderungen in Athen* [2010] 20–21; Larsson Lovén, *Textile* 136, 144). A particularly popular figure used by the Painter of London E 777 on pyxides and other vase shapes is that of a woman with her head covered, who has been interpreted as the mother of the bride, a symbolic figure with a leading role in the wedding process, see Sabetai, *Aspects* 319, fig. 1 and CVA Athens, Benaki Museum 1, pl. 15, 2.

PLATE 27

Fig. 25.

30566. From Athens. Excavations of the Royal Stables, 1926–1928.

Previously unpublished.

Height 11.4 cm, diam. rim 11.4 cm, diam. base 12 cm.

It survives without the lid, joined from many fragments and the gaps between the joins are filled with plaster, especially on the rim, the base and in parts of the scene. Chipping and flaking can be seen across the whole surface of the vase, and there are traces of burning in many places. The pyxis was previously incorrectly restored and was recently remended. The black glaze inside and outside the body is worn in places and thin from uneven firing and is a strong red in the area of the scene, probably from incomplete firing. A wash has been used in the reserved areas of the scene and there are traces of preliminary sketching in many areas of the figures.

The rim consists of a collar with lip to support the lid. The sides of the body are tall and concave, flaring out sharply towards the bottom, then turning inwards to form a carination at the transition to the low ring base.

The rim is reserved, the upper part of the body is decorated with two parallel black-glazed grooves. The scene on the body is bordered top and bottom by reserved bands. Below the scene is a band decorated with a black egg ornament, drawn with double outline and a dot below. On the underside of the base is a black circle with a dot in the centre. No added colour is preserved. The execution of the facial features and the clothing is quite careful.

On the body is depicted an Ionic column with capital, the spirals on which are drawn on in black paint. To the right of the column a young male figure with long wavy hair and a wide headband, is turned in three quarter profile to the right. He wears a himation which goes beneath his right armpit and is wrapped around his left arm, leaving his back bare. In his left hand he carries a staff, slanting diagonally down, while with his right hand he points to the woman who is depicted opposite him. Many details of the face and head of the female as well as the upper part of her body are missing. She wears a richly folded chiton and himation. Her left arm, hand palm up, is bent at the waist and her right hand is stretched towards the male figure. Between these figures, a plant grows up from the ground, while a sash hangs above. Behind the female figure is a stool and above hangs another band. Two female figures follow, who wear fine chitons, himatia, and have their hair in *sakkoi* decorated with linear and dotted motifs. The first is rushing to the left with a phiale in her right hand and an oinochoe in her left, while the second is moving in the same direction with her head turned back and a wreath in her right hand. Further to the right of these figures a woman is depicted seated on a solid seat facing right with legs crossed at the feet. She is wrapped in a himation from head to toe, leaving only part of her face uncovered, which is rendered face on. Beneath the himation, in addition to part of her face, bunches of hair on each side and part of the wreath on her head can be made out. Opposite her stands a female figure, facing left with her right hand on her breast and her left arm bent to the level of her waist. She wears a chiton and himation which covers almost all of her body and the back of her head. Between the figures hangs a wreath.

The Workshop of the Penthesilea Painter. Painter of London E 777 [E. Vivliodetis]. Ca. 450–440 BC.

The low black-glazed ring base of pyxis 30566, rather than the usual three-footed form, places it in the small subgroup of Harvard 1925.30.39, which is characterized by vases of smaller dimensions and the absence of a decorative band below the scene (Roberts, *Pyxis* 78–83). Pyxides of this type were

created by the Painter of Bologna 417, the Veii Painter, the Wedding Painter and the Painter of Orvieto 191A (Roberts, *Pyxis* pls. 32, 1; 54–55). The closest typological parallel for pyxis 30566, besides some variation in dimensions, could be considered 569 from the Acropolis in the NAM by the Penthesilea Painter, dating to the middle of the 5th century BC (ARV² 890, 172; *Add²* 302; Graef – Langlotz II, 52, pl. 43 and Roberts, *Pyxis* 84, pls. 56–57; 58, 2).

Pyxis 30566, on the basis of stylistic comparison with the best works by the Painter of London E 777 could be attributed to the same painter, perhaps one of the most productive in the workshop of the Penthesilea Painter. For the painter and his collaboration with others in the workshop see above, text to Pl. 26.

Stylistically comparable works are the figures on the pyxides from Yale (CVA 1, pl. 40) as well as the figures on pyxides London E 777 and the Louvre G 605 respectively (ARV² 943, 78; 944, 79; Roberts, *Pyxis* pls. 45; 46, 2). See also the figures on pyxis 30564 (see above, Pl. 26) as well as pyxis 1059 from the Kerameikos in Athens which has been attributed to the Penthesilea Painter (Kunze-Götte, pls. 13–14). The manner of execution of the male figures on pyxis 30566, with the broad band on the head and the hair to the shoulders is paralleled in the male figures on cups by the painter, as on a cup in London (ARV² 939, 1; BAPD 212649), on a cup fragment in Washington (Schwarz, *Greek Vases* pl. 73, no. 60) and on a cup in the University of California (CVA 1, pl. 38, 2a–c). For the frontality of the head of the seated figure see the female musician on the fragment of a cup in Tübingen (CVA 5, pl. 16, 2) and the komast on cup I39 in Sarajevo (CVA 1, pl. 36, 2). For an almost identical figure, more hastily rendered, see a pyxis by the Painter of Orvieto 191A (Roberts, *Pyxis* pl. 55, 2).

The theme is associated with the wedding ritual, a popular theme on almost all the pyxides by the Painter of London E 777 (see above Pl. 26). The central figure is a seated bride, completely covered by her himation, an attire related to the exaltation of female virtue (Ferrari, *Aidos* 185–204; K. Kathariou, CVA Athens, Museum of Cycladic Art 1, text to pls. 91–92). For these figures and the frontal pose of the head see F. Frontisi-Ducroux, *Du masque au visage* (1995) 122, 124–125.

An interesting iconographical element is the young male figure who must be identified as the bridegroom. His presence here is associated with his reception by the relatives of the bride and especially by the female figure who is hastening towards him with libation vessels in her hand. Perhaps it is the visit by the bridegroom to the bride's house before the wedding to meet his 'close' relatives, while his welcome with the libation vessels must be associated with a good arrival and welcome. For such cases see pyxis 569 from the Acropolis

in the NAM by the Penthesilea Painter (Sutton, *Interaction* 201–202 and for the theme, pp. 339–341; A. C. Smith, *Leeds International Classical Studies* 4.01 [2005] 3–9). For libations as an integral part of the wedding ritual see Sgourou, *Lebetes* 93–94, while for scenes with wedding content, in which the figures hold phialai, Oakley – Sinos, *Wedding* 12, 14, 15, 26, 31. Generally for libations in the divine and heroic cycle, see V. Machaira, *BCH Suppl.* 38 (2000) 339–343.

PLATE 28

1–3.

1592 (CC 1554). Unknown provenance. Purchased from I. Palaiologos and accessioned into the Archaeological Society, with no. AE 559.

ARV² 935, 76; BADP 212592; Roberts, *Pyxis* 50, no. 21.

Surviving height 9.4 cm, diam. rim 11 cm.

It survives without the lid or base. Many sections of the body are filled in with painted plaster and it is joined from many fragments. The glossy black glaze on the body inside and out is thin from the uneven firing and is worn in places. Chipping can be seen on the body in and out and especially in the area of the scene.

The rim consists of a collar and lip to support the lid. The sides of the body are concave and flare out sharply towards the top.

Black frivolous brush strokes on the reserved areas of the rim and particularly on the lip. The design is somewhat hasty in the execution of the anatomical details and the clothing. Diluted glaze has been used to render the muscles on the bare body of the man and traces of preliminary sketches can be made out on the column.

Added white has been used for the wool in the kalathos, the bands on the wall, the fruit in the kalathos which one of the figures holds and for the thin headbands on the figures.

On the body are depicted five female figures and one man, in an indoor area which is defined by a Doric column. To the right of the column, from which the lower section is missing, a seated female figure is depicted facing right. The lower part of her body and the feet of her seat are missing. She wears a sleeveless chiton and a himation which covers the lower part of her body and her hair in a sakkos. In her left hand she holds a distaff and in her right a spindle. Opposite her is another female figure seated on a chair facing left. She wears a chiton and himation which covers almost all of her body and has thin crossed bands in her hair. Between the two figures is a kalathos containing yarns and in the background is a lekythos hanging on the wall. Behind these figures is a woman facing right, gently bent over some work, hard to identify as the scene is missing at this point. Opposite her

is the upper part of a woman's head, who would have been turned towards the male figure who is seated on a seat facing left. Parts of the arms and feet are missing from the male figure. His himation only covers the lower part of his body. His right hand is outstretched while his left appears to be resting on his left leg. On his head is a thin band. Behind this figure and facing in the opposite direction is a standing female figure wearing a chiton and himation and with her hair in a sakkos. She proffers her right hand holding a basket containing fruit or white coloured yarn. In front of her hangs a white sash.

The Curtius Painter [J. D. Beazley]. Ca. 440 BC.

This pyxis, despite not surviving complete, has been assigned by Roberts to the first phase of production of pyxides in the workshop of the Penthesilea Painter, citing the incorrect restoration of the vase, as it is likely that the lower part of the body would have been more concave (Roberts, *Pyxis* 50–51, no. 21; 52–59). From the many examples from this phase of production, as a typological parallel we can mention pyxis 1288 (see above, Pl. 20), Munich 2721 (CVA 2, pl. 97, 1; Roberts, *Pyxis* 46, no. 4, pl. 19, 1) and Boston 93.108 from Eretria (Roberts, *Pyxis* 48, no. 12, pl. 27).

Pyxis 1592 has been attributed by Beazley to the painter with the conventional name the Curtius Painter, who created a large number of cups and fewer skyphoi, askoi and type A pyxides (ARV² 931–935; *Para* 431–432; *Add*² 306). For its stylistic features, especially in the rendering of the male figures on his cups, see Otto, *Vasenmaler* 317–321. For the collaboration of the painter with the Splanchnopt Painter, the Painter of London E 777 and the Painter of Bologna 417 see ARV² 878–879 and von Bothmer, *Berne* 42. For the close relationship of the Curtius Painter with the Painter of Brussels R 330 see G. Merker, *Muse* 16 (1982) 77.

The themes on most of his vases, especially on cups is repetitive, since (on them) ephebes or men are almost always depicted standing or seated, conversing in the palaestra wrapped in their himatia, without, however, excluding occasional original compositions such as a boar hunt (Merker *op. cit.* 67–79), Satyrs who pursue Maenads (CVA Como 1, pl. 4, no. 2 a–b; D. von Bothmer, *AJA* 76 [1972] 339) or Nyx running behind her horse (CVA Berlin 3, pl. 111, 4) and symposia with *hetairai* (M. Torelli, *Ostraka* 18 [2009] 187, fig. 20).

The male figure on pyxis 1592 is presented in the same manner on cups by the Painter in Berlin (CVA 3, pls. 110, 1–2; 111, 3–5), in the Adria Museum (CVA 1, pl. 40, 6), on a fragment of a cup in Florence (CVA 1, pl. 18, 5), as well as on a fragment of a skyphos in Tübingen (CVA 5, pl. 19, 1). The female figures on 1592 are repeated in the same manner on a pyxis by the Painter in Cambridge, with women who

are dancing and playing musical instruments (ARV² 935, 75 and BAPD 212591) and inside a cup in Como, Italy (CVA 1, pl. 4, 2 a).

For an analysis and interpretation of the scene see below, text to Pl. 30.

The seated female figure on the pyxis who is twisting the thread with a spindle, while holding a spindle steady in the other hand is a spinner, who is involved with textiles, see below, text to Pl. 30.

For the presence of the female figure with the basket of fruit which also indicates the transition from outside to the inside space of the home, see Lissarrague, *Women* 91–101 and especially 97. However, the contents of the basket have been interpreted as balls of wool for spinning, such as, for example, that which the male figure is carrying on epinetron 2179 in the NAM (Bundrick, *Fabric* 308, fig. 11). For the theme see Pfisterer-Haas, *Mädchen* 139–195; Larsson Lovén, *Textile* 136–137 and Pingiatoglou, *Πινάκιο* 331–342 (including bibliography).

For the presence of the male figure in scenes with similar content see below, Pls. 30–31, and for the hanging objects on the wall in the women's quarters, Reilly, *Brides* 411–431, especially 417 and for the lekythos, Gericke, *Gefäßdarstellungen* 77–82.

AKAΔHMIA

4–6. Fig. 26.

26522. Unknown provenance (on the base it bears the no. 829 and on one foot no. 2493).

Previously unpublished.

Height 5.7 cm, diam. rim 5 cm, diam. base 6 cm, width of feet 3.7 cm.

Missing the lid and a small part of the body. Joined from many fragments, with no filling in of the joins, with the result that there are gaps. Traces of burning can be made out in different places on the vase and mainly on parts of the rim and body. The black glaze inside and out and on the three feet is thin in places from uneven firing and worn.

The rim has a low collar with lip to support the lid. The sides of the body are short and concave outwards, flaring out slightly at the top and more sharply towards the bottom. The base is formed from three rectangular feet which curve sharply outwards. At the top of the body, at the point of transition to the rim there is a reserved groove.

Below the scene is a thin reserved band and below that a zone with schematic black tongue ornaments. Black bands on the inside of the feet and the underside of the base has black circles of differing thickness with a dot in the centre. The design is relatively sketchy and the details of the clothing are rendered with only a few thick black lines. No added colour is preserved.

On the body are depicted five children seated on solid seats, completely wrapped in their himatia, with only parts of their faces and heads remaining uncovered. Three of the figures face right and the other two to the left. Between the figures which face each other hang sashes.

The Workshop of the Penthesilea Painter [E. Vivliodetis]. Ca. 440 BC.

Pyxis 26522 belongs to the second phase of production of pyxides in the workshop of the Penthesilea Painter and because of its small dimensions, according to the classification by Roberts, to the subgroup of Munich 2720 (Class of Munich 2720), see Roberts, *Pyxis* 72–75. For typological similarities see miniature pyxides from the end of the 5th century BC, the bodies of which are more cylindrical than 26522 (Roberts, *Pyxis* 121–124). Typologically similar is a pyxis from the Agora by the Drouot Painter (ARV² 1223, 5; *Agora* XXX, pl. 96, no. 993), that in Munich by the same painter (ARV² 1223, 4; CVA 2, pl. 96, 6–8) or 58.21 in Heidelberg by the Painter of London E 777 (ARV² 944, 84; 1675, Roberts, *Pyxis* pl. 50, 3), as well as B 92 in Kiel by the workshop of the Penthesilea Painter (CVA Kiel 1, pl. 47, 7–9).

The theme of the children wrapped completely in their himatia with only parts of their faces and heads uncovered is usual on askoi and on the tondo on cups by the painters from the workshop of the Penthesilea Painter. For stylistic similarities see an askos in the Hermitage (ARV² 970, 88; 1674) and the youthful figures on cups in Adria and Villa Giulia in Rome (CVA Adria 1, pl. 34, 8 and ARV² 934, 63 respectively). See also figures by the Painter of Orvieto 191A (CVA Amsterdam 1, pl. 51, 5–7; CVA Chiusi 2, pls. 27, 1–4; 28, 1–2). Very similar to the himation-wearing children on 26522 are the figures on a cup by the Aberdeen Painter (CVA Athens 2, pls. 14–15), the figures on cups in Chicago and in the British School of Athens by the Angular Painter (ARV² 952, 9 and APP, *Catalogue* 37–38, no. 25 [V. Sabetai]), as well as the children on askoi in the British Museum and the Agora, which have been attributed to the Veii Painter (ARV² 906, 118 and *Agora* XXX, pl. 109, no. 1151 respectively).

For the examples by the painters of the workshop and for their collaboration see ARV² 882, 887, 900–901, 919; *Agora* XXX, 113–115; CVA Athens, Benaki Museum 1, pls. 55–56 and for the statistical data about their collaborations, the themes and the distribution of their vases, see R. Osborne in S. Keay – S. Moser (eds.), *Greek Art in View. Essays in Honour of Brian Sparkes* (2004) 78–94.

The way that the himation-wearing figures are depicted on 26522 is unique. Usually children or ephebes, when wrapped in their himatia, are depicted standing or seated on cuboid seats with older men, who have been interpreted as 'lover

and beloved', offering them gifts, a popular theme in places such as the gymnasium or palaestra, see Bažant, *Citoyens* 18–19; Reinsberg, *Ehe* 163–201; Kavvadias, *Sabouroff* 117; H. Pflug in A. Dostert – F. Lang (eds.), *Mittel und Wege. Zur Bedeutung von Material und Technik in der Archäologie* (2006) 193–196. However, the same figures are frequently depicted in places which relate to a school environment and are associated with the education system of ancient Athens. Perhaps the figures on 26522 should be interpreted as students, who, since they do not hold any school items (musical instruments, writing implements or books) appear to be following, in a self-controlled and decorous manner, the words of the teacher, recalling Protagoras' words 'μετά δε ταῦτα πέμποντες εἰς διδασκάλων ἐντέλλονται πολὺ μᾶλλον ἐπιμελεῖσθαι εὐκοσμίας τῶν παιδων...' (Pl. *Prt.* 325 D). For school scenes see Romaios, *Μελετήματα* 8–13; Beck, *Album* 14–22 (with collected scenes); H. Rühfel, *Kinderleben im klassischen Athen. Bilder auf klassischen Vasen* (1984) 38–52; Beaumont, *Childhood* 65–68 and 244–252 and A. Chatzidimitriou in P. Adam-Veleni – K. Tzanavari (eds.), *Διήγεσσα, τιμητικός τόμος για την Κατερίνα Ρωμιοπούλου* (2012) 277–288.

The way the figures are wrapped in their himatia is associated with decorum, *aidos* and *sophrosyne*, see above, text to Pls. 17 and 21 and H. G. Hollein, *Bürgerbild und Bildwelt der attischen Demokratie auf den rotfigurigen Vasen des 6.–4. Jahrhunderts v. Chr.* (1985) 32–35 and 33, fn. 55.

PLATE 29

Fig. 27.

1586 (CC 1555). Perhaps from Attica. Accessioned into the Archaeological Society (without date) with no. AE 1054.

ARV² 798, 146; *Add²* 290; BAPD 209885; Heydemann, *Vasenbilder* pl. 1, 1; Roberts, *Pyxis* 97, no. 7, pl. 65, 1 and 68, 2; S. Kaempf-Dimitriadou, *Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr., AntK Beih.* 11 (1979) 108, no. 382, pl. 27, 5; LIMC III (1986) s.v. Boreas, 137, no. 45 (S. Kaempf-Dimitriadou); Kunze-Götte, 87, fn. 30.

Height with lid 15.5 cm, without lid 11.2 cm, diam. rim 10.2 cm, diam. lid 14 cm, diam. base 10 cm.

It survives together with lid. Joined from many pieces and the inside of the lid, a few sections of the body and the underside of the base are restored. Chipping and flaking can be seen in places. The black glaze inside and under the base is dull and thin from uneven firing and worn in many places. In places the clay is greyish from burning and pale brown on the top of the lid and inside the body.

The knob of the lid is formed by a low stem with a stepped disc on top. The top of the lid is flat and its sides concave

inwards to meet the rim of the body. The sides of the body are short and gently concave, widening out towards the ring base.

The disc on the knob is decorated with reserved bands and around the base of the stem, between reserved bands, is a tongue ornament with dots below each tongue. The decoration around the edge of the lid consists of right-facing palmettes placed on their sides with open leaves which are linked with tendrils. On the sides of the lid is a tongue ornament, similar to that which decorates the lower part of the body. On the upper and lower part of the body are reserved bands and underneath the black-glazed base is a reserved band. The design is careful in the execution of the features of the figures and repetitive in the execution of the clothing. Boreas' beard, the curls on his forehead and side of his face are highlighted with dilute black glaze. No added colour is preserved, with the exception of traces of added white on the hair of the male figure with the sceptre.

On the body of the vase Boreas is depicted as a winged, bearded man who is chasing a female figure to the right with both hands stretched out. He wears boots and a short chiton, the edges of which are decorated with dots. His hair is represented as a single compact mass on the top with thin short curls on the neck and forehead. The wings are indicated with dots, broken lines and dashes. The woman wears a thin peplos. Her hair is gathered in a high bun. A companion to the first, a second woman moves in the same direction with head turned back and hands outstretched. Her peplos is open to the side, leaving her right leg bare. In front of these figures stands Erechtheus facing forwards with his head turned to the left, i.e. towards the two scared women. He wears a himation which leaves his right shoulder uncovered and holds a sceptre vertically in his left hand, while with his right he reaches out to the figures who are approaching. Traces of added white on his head highlight his advanced age. Towards this figure, from the right, a woman approaches, possibly his daughter Oreithyia, dressed in a similar way to the other women, who are running to the side of her father with her hands outstretched. Her hair is rendered as a compact bun with short, thin curls at the side and on the forehead.

The Euaion Painter [J. D. Beazley]. Ca. 440 BC.

On the basis of the shape of 1586, it belongs to the group of Berlin 3308 (Roberts, *Pyxis* 97–103). In the same group, with many similarities, but also some individual variations in decoration, are the pyxides London E 772 and E 773 by the Chicago Painter (ARV² 805, 806, 89–90; Roberts, *Pyxis* 95–96, nos. 2, 3, pls. 62–63), Berlin 3308, by the potter and painter Agathon (ARV² 977, 1; Roberts, *Pyxis* 95, no. 1, pl. 61), and 1008 from the Kerameikos in Athens with a scene of

Nereids around an altar (ARV², 806, 92; Kunze-Götte, 79–88 drawing 1, pls. 11–12). For the observation that the upper part of the knob which is glued on, does not belong to the rest of the vase, see Roberts, *Pyxis* 102.

1586 is attributed by Beazley to a prominent cup painter in the middle of the 5th century BC, the Euaion Painter, who continued the style of Douris, without, however, his spirit. For the painter, who is named after the inscription 'ΕΥΑΙΩΝ ΚΑΛΟΣ' see ARV² 789–798; *Para* 418–419, 508, 522; *Add*² 290–291; K. Romiopoulou in *Κέρνος. Τιμητική προσφορά στον καθηγητή Γεώργιο Μπακαλάκη* (1972) 149–152, pl. 43 and Tsakni, *Επίσκεψη* 93–100. A pyxis in Chicago, attributed to the same artist, is stylistically and thematically similar to 1586 (ARV² 798, 147; *Add*² 291; Kaempf-Dimitriadou, *op. cit.* pl. 27, no. 381, 6–7). For a similar theme see CVA Frankfurt 2, pl. 65 and LIMC III, *op. cit.* no. 44. Stylistically similar to the figure of Boreas are the komasts on a fragment of a cup from Gravisca, (*Gravisca* VI, 75, no. 297) which belongs to the painter's early phase and dates to around 460 BC, as well as the male bearded figures on a kylix in Bologna (CVA 1, pls. 15–18). For similarities in the rendering of the clothing see also, CVA Leiden 4, pl. 170, 1–4 and CVA British Museum 4, III I c pl. 30, 1 A–B. For the figure of Erechtheus, who is depicted with white hair and beard in other works by the painter (Kaempf-Dimitriadou, *op. cit.* pl. 29, no. 364; hydria by the Niobid Painter). For the iconography of Erechtheus and for his presence in this episode see LIMC IV (1988) s.v. Erechtheus, 923–951 (U. Kron).

The theme of Boreas' abduction of Oreithyia, as with many other divine abductions, was particularly popular in Attic iconography of the 5th century BC, and used chiefly by the Niobid Painter, Hermonax, the Altamura Painter, the Pan Painter and the Oreithyia Painter, see LIMC III, *op. cit.* 133–142 and Kaempf-Dimitriadou, *op. cit.* 36–42. For the mythological episode and its variations in vase painting see Tsiafakis, *Θράκη* 135–164.

For the popularity of the theme in Attic vase painting, in relation to the help which Boreas offered to Athens in its wars against the Persians and its political expansions which basically legitimised Athenian intervention in the area, see Tsiafakis, *Θράκη* 163–164 and M. D. Stansbury-O'Donnell in Yatromanolakis, *Representations* 352–355.

For the association of this episode with rites of passage see a Boeotian skyphos 12472 in the NAM, on which Oreithyia is depicted with a veil, and for the funerary symbolism of the episode, in which Boreas, as a god of the wind, acts as an intermediary between the upper and lower world, Avronidaki, *Ζωγράφος του Άργου* 134–136 and Bernhardt, *Mädchen* 185–203.

For the other figures who take part in the episode, besides the protagonists, such as the females who are usually

running away terrified from Boreas to announce the event to Erechtheus, or the presence of Athena or Kekrops, Tsiafakis, *Θράκη* 143–147 and V. Sabetai, CVA Athens, Benaki Museum 1, text to pls. 6–7.

PLATE 30

Fig. 28.

1587 (CC 1556). Unknown provenance. Purchased from Tim. Philemon and accessioned into the Archaeological Society in 1885 with no. AE 2992.

ARV² 1023, 143; *Add*² 316; BAPD 214325; Roberts, *Pyxis* 129, no. 1, pl. 77, 1; Oakley, *Phiale* 89–90, no. 143, pls. 114–115.

Height with lid 16.2 cm, without lid 11 cm, diam. rim 9.2 cm, diam. lid 13.4 cm, diam. base 10 cm.

It survives complete with lid, with some marked chipping on the upper and lower part of the body, on the inside of the lid and in places on the rim. The black glossy paint on the inside of the body is slightly chipped, while the outside glaze is thin in places from uneven firing. A wash has been used on the reserved parts of the scene.

The knob of the lid is pomegranate shaped and its base is stepped. The top of the lid is flat and its sides curve inwards to meet the rim. The sides of the body concave slightly and widen towards the top and bottom. Low ring base.

The knob is decorated with black rays on the disc and around the base of the stem. There is a similar decorative motif on the lid where it meets the knob, while a laurel branch covers the rest of the surface. Schematic ray ornaments decorate the sides of the lid. A similar motif runs around the lower part of the body. The rim of the body, the stem and the knob, as well as the underside of the ring base, are reserved. The execution of the details of the figures is careful. Use of added white and red on the branches the figures hold and on their headbands. The edges of the clothing are marked with thick black lines.

On the body is depicted a female figure seated on a chair facing left. She wears a chiton, himation with a wide headband which gathers her hair on the top of her head. The details of the face and the clothing have been lost. In her raised right hand, she holds a distaff and in her left a spindle. Behind her hanging on the wall is a sash and on the ground, a small table, above which hangs a *kanoun* with vertical branches in purple at each corner of the container. Further to the right, is a woman wearing a chiton, himation and headband, bent over, decorating the container with branches she is holding in her outstretched left hand, while the right is bent to her waist. Another woman approaches the seated figure from the left with a broad stride, wearing a thin chiton and a himation

which covers almost all her body. Her hair is gathered in a bun held by three bands. She holds an unidentifiable object in her hands, perhaps a vase or pyxis. Behind her, facing each other are two women. The first, wearing a chiton and headband, stands facing right with her right arm raised and her left hand at her waist. The figure opposite her wears a chiton and himation and has her hair gathered in a sakkos, which is open at the top. She holds a bird, perhaps a dove, in her outstretched right hand and her bent left arm is covered by her himation. Between the two figures is a stool. Almost all the women wear earrings.

The Phiale Painter [J. D. Beazley]. Ca. 435–430 BC.

Pyxis 1587, as 1588 (see following, Pl. 31) with a low ring base and a carination at the lower part of the body, has been placed by Roberts (*Pyxis* 129–139) in the group of ‘fish-foot pyxides’. To the same group belongs a pyxis in Chicago by the Euaion Painter (see above, text to Pl. 29) with small variations in the shape of the base and the decoration of the lid with an olive branch. However, the usually black-glazed ring base, the concave sides of the body, the shape of the lid and the knob and the zones of tongue ornaments link them to the large group of pyxides of Berlin 3308, a shape adopted by the students of Douris after the middle of the 5th century BC (Roberts, *Pyxis* 97–103; Oakley, *Phiale* 54).

Pyxides 1587 and 1588, have been attributed by Beazley to the Phiale Painter, while 3719, a type A pyxis with a three-part base in Vienna has been attributed to the same artist by Oakley (*Phiale* 89–91, pls. 118–119). For the Phiale Painter, who produced around 154 vases of different types and whose production dates to 450–425 BC, see ARV² 1014–1024, 1678; *Para* 440–441; *Add*² 315–317 and Oakley, *Phiale*. Pyxides 1587 and 1588 are typologically and stylistically similar, with the difference that the design on 1588 (see below, Pl. 31) is more careful in the execution of the details of the figures and the floral ornaments on the lid. Almost identical are the female figures by the painter on a pyxis in Vienna (Oakley, *Phiale* pls. 118–119). Very similar to the figure with the bird on 1587 is the maenad on a krater in the Louvre (CVA 4, pls. 22, 6 and 23, 2; Oakley, *Phiale* pl. 59, no. 77) and the women from a scene of the women’s quarters on a hydria in Berlin and on lekythoi in Gela (ARV² 1020, 96; 1022, 126; 1678, 124 bis; Oakley, *Phiale* pls. 75, no. 96; 101, no. 124 bis; 101, no. 126). Similarities in the design of the clothing, the movements and poses of the figures and especially the hairstyles can be seen in the figures on a phiale from the Museum of Fine Arts in Boston (ARV² 1023, 146; *Para* 441; Oakley, *Phiale* 90, no. 146, pl. 120 a. b).

The laurel branch which decorates the lid of pyxis 1587, is used by the artist on the upper part of kraters (Oakley, *Phiale* nos. 57, 60, pls. 40 c, 41 b). In contrast the schematic ray

ornaments, which are found on the upper and lower part of the necks of rhyta, are attributed to the manner of the artist (Oakley, *Phiale* pls. 136–137).

The presence of five women engaged in different activities transports us to the environment of an Athenian home and specifically to the women’s quarters. For these types of scenes see Oakley, *Phiale* 43–45 (with reference to the scene painted by the Phiale Painter); Lewis, *Woman* 135–138, who points out that the characteristic symbols for the identification of the space are the door and the kalathos, Zarkadas, *Σκηνές* 318–327; Lissarrague, *Intrusions* 157–172; Lissarrague, *Women* 91–100. For the frequency of this type of scene on different shapes of vessels see Bundrick, *Fabric* 288, pl. 1.

The seated female figure who is usually identified as the mistress of the house and the standing female who is moving towards her as the maid is a common iconographic combination on these types of scene. However, this identification raises reservations since in these scenes there are no such details (e.g. differences in clothing or hairstyles) which could reveal the social position of one or the other (for a discussion of the theme see D. C. Kurtz, *AnnAStorAnt* 10 [1988] 141–149; Kavvadias, *Sabouroff* 120). The female figure on the pyxis with a spindle and distaff is the spinner, who worked with weaving, an important activity for the household economy and completely interwoven with feminine skills and virtue, see Reuthner, *Die Arbeit* 245–247; Sutton, *Oikos* 327–329; Bundrick, *Fabric* 283–334; Larsson Lovén, *Textile* 135–143 and P. Acton, *Poiesis. Manufacturing in Classical Athens* (2014) 151–162.

It is no accident that Athena, with the eponym Ergane, was the patron of the art of weaving and that Athenian maidens took on as *ergastines* the work of weaving her peplos, see Palagia, *Women* 31–37 and Larsson Lovén, *Textile* 138. For women who are weaving, mainly on pyxides, and for the importance of weaving see Lewis, *Woman* 62–65; Zarkadas, *Σκηνές* 322, fig. 9; Reuthner, *Die Arbeit* 234–247 and I. Tzachili, *Υφαντική και Υφάντρες στο Προϊστορικό Αιγαίο 2000–1000 π.Χ.* (1997) 133–136.

The female figure who holds a bird in her hand, perhaps a dove, as a symbol of female faithfulness and commitment, is often to be found on pyxides and other shapes of vases with similar thematic content. Usually the depiction of cockerels, pigeons, partridges, swans, herons etc. (see Lewis, *Woman* 159–166) emphasises their domestic character, their erotic symbolism and also their divine relationship with Aphrodite, Apollo and Artemis (see also Zarkadas, *Σκηνές* 320). Typical are the scenes on a lekythos in New York (Lewis, *Woman* 132, fig. 4.2), pyxis BΣ 158 in Athens (ARV² 963, 87; *Para* 434) and in Manchester (Lewis, *Woman* 174, fig. 5.2; Roberts, *Pyxis* 50, no. 16, pl. 31, 2), as well as a pyxis in Dallas

(*Pandora* 204–205, no. 43 [E. D. Reeder]) on which the doves are either at the feet of the women, above the kalathos, held in their hands or perched on the tips of their fingers (E. Böhr in *APP I*, 109–123).

Decorating the *kanoun* with branches which the female figure on 1587 is undertaking, is perhaps a domestic activity, which must be linked with the preparation for a household ritual or sacrifice or perhaps the rites associated with a marriage, despite the fact that in this specific scene there is an absence of elements from wedding iconography. For the type of *kanoun* see Schelp, *Kanoun* 51–53, pl. 13 no. K88 and K88a, with vertical branches on each handle and van Straten, *Hierà Kalá* 11, 162–164 and for scenes with *kanoun*, p. 194, passim. See also for kanephoroi at wedding rites, Oakley – Sinos, *Wedding* 38; *Pandora* 235–236, no. 60 (E. D. Reeder) and *Worshipping Women* 218–219, no. 95 (S. A. Waite). For the decoration of a *kanistrion* with branches see CVA Frankfurt 2, pls. 77–78; van Straten, *Hierà Kalá*, 232, no. V204, fig. 127; *Worshipping Women* 222, no. 98 (E. Zosi).

PLATE 31

Fig. 29.

1588 (CC 1552). From Attica. Accessioned into the Archaeological Society in 1869, after purchase, with no. AE 4202.

ARV² 1023, 144; Add² 316; BAPD 214326; Heydemann, *Vasenbilder* pl. 8, 5; J. D. Beazley, *BSA* 30 (1928–29) 110, fn. 2; Roberts, *Pyxis* 129–130, no. 2, pl. 77, 2; Oakley, *Phiale* 90, no. 144, pls. 116–117; Sutton, *Interaction* 258, F3; 304–308, pl. 17; Sutton, *Oikos* 343–344, fig. 17, 13.

Height with lid 17.5 cm, without lid 11.3 cm, diam. rim 9.5 cm, diam. lid 14 cm, diam. base 9.7 cm.

It survives together with lid, joined from many fragments. A large part of the lid, one part of the knob and some areas of the scene and inside of the base are restored. The black glaze on the underside of the lid, the body in and out is a diluted brown as a result of uneven firing and flaking. A wash has been used in many reserved areas of the vase.

The knob is in the shape of a pomegranate with a short stem and a round raised projection on the top. The top of the lid is not completely flat and dips slightly towards the centre. The sides of the body are slightly concave and widen out towards the lower part. Low ring base.

On the upper part of the body of the knob are two reserved bands and where it meets the lid are tongue ornaments between red-brown bands. The rest of the surface is decorated with pairs of antithetic, multi-leafed palmettes, joined by tendrils. There are reserved bands above and below the scene with an egg ornament below. Thin added

colour has been used on the necklace which the male figure holds and on the hair of the infant. The characteristics of the figures and the design of the clothing are carefully executed.

On the body is depicted a half open double door with jambs which end in spirals, a lintel and threshold. It is decorated with sloping black lines, above which are nail-heads in red. In the centre of one of the door panels is a keyhole and on the other a handle. Between the door and a Doric column with capital and base is depicted a female figure seated on a chair, facing right. She wears a light chiton and a himation wrapped around her thighs and knees. Her hair is tied up high with bands, while at the back a veil decorated with dotted rosettes covers almost all her neck. She holds an object in both hands, which is now lost, perhaps a bird. Opposite her is a young man leaning on a sloping staff, wearing a himation which leaves his left shoulder uncovered. He holds a necklace in both hands above an open chest which is at the feet of the female figure and is decorated with dotted rosettes. The thin stubble which covers part of his chin indicates the young man's age. Behind him, facing right, with head turned back stands a female wearing a chiton and himation and her hair gathered in a snood, open above. Her right hand is stretched out to the front, while in her left arm she holds a naked boy with an amulet, consisting of a thin strap and pendants, around his neck. He turns his head and one arm eagerly to the right. Behind can be seen a stool with a cushion which is decorated with vertical lines and 'z'-shaped ornaments. To the right of the column a group of three women is depicted. The first, parts of whose body are missing, stands facing right and holds a kalathos on high with one hand. She wears a chiton and himation and has her hair in a sakkos. The second figure is similarly dressed and stands opposite her, holding a distaff in her left hand and a spindle in her right. The third woman with a sleeved chiton strides to the right towards the open door, holding a tray with food or fruit and a phiale. Her hair is gathered with a band high on her neck.

The Phiale Painter [J. D. Beazley]. Ca. 435–430 BC.

The shape of the pyxis is exactly the same as 1587 (see above, Pl. 30) with the difference that the lid slopes in towards the centre, i.e., towards the base of the knob, see Oakley, *Phiale* 54.

Pyxis 1588, as with 1587 has been assigned by Roberts (*Pyxis* 129–139) to the group of 'fish-foot pyxides' with many characteristics in shape which align with the large group of Berlin 3308 (see above, text to Pl. 30).

Pyxis 1588, as with the previous one, has been attributed by Beazley to the Phiale Painter (see previous entry).

A loutrophoros in Boston (ARV² 1017, 44; Oakley, *Phiale* 73, no. 44, pls. 24–25) and a white-ground krater in Bologna

by the Phiale Painter (ARV² 1018, 62; Oakley, *Phiale* 76–77, no. 62, pls. 42–43) are the chief pieces for comparison, with regard to the execution of the anatomical details, the clothing and the movement of the figures. Almost identical to the man with the staff and the seated woman on 1588 are the pair on a krater in the Ashmolean Museum, on which is depicted a scene of six women and five men in the women's quarters, see ARV² 1018, 69; Oakley, *Phiale* 78, no. 69, pls. 55–56). Further parallels for the figures on 1588 can be found on a hydria in Copenhagen (ARV² 1020, 88; *Para* 441; CVA 4, pls. 154, 3 and 155, 2) and on a pyxis in Vienna (Oakley, *Phiale* no. 144 bis, pls. 118–119).

The floral decoration on the lid of the pyxis is common on kraters by the painter (Oakley, *Phiale* nos. 54–55, 62, 62bis, pls. 38–39, 42, 44) while the tongue ornament is usually used on the rims of his hydriai (Oakley, *Phiale* nos. 95–96, pls. 75–76; nos. 96–98, pls. 77–78), on the lower body of a pyxis in Vienna (Oakley, *Phiale* no. 144 bis, pls. 118–119) and on a rim of a krater in Toronto (Oakley, *Phiale* no. 57 bis, pl. 147).

The scene on the pyxis with many characters and more detailed than on 1587 (see above, Pl. 30) is played out indoors. Indeed Lewis (*Woman* 136) holds the view that the large doors with threshold, lintel and jambs are the main doors of the house, those which separate the courtyard from the rest of the house. See Mangieri, *Womanhood* 434, 437 and generally for half-open doors on Attic vases, B. Cohen in *APP III*, 35–36.

The seated female figure, has many iconographic parallels. She represents the mistress of the house and indeed her pose and her clothing with the addition of the veil at the neck gives her a special status (for a similar veil see a hydria in Munich, ARV² 1083, 2; CVA 5, pls. 232, 1; 233, 1–3; 234, 7). The young man who is depicted in front of her, who is offering her a necklace has been interpreted in other cases as a 'client' who is offering gifts to a *hetaira*, see E. Keuls in W. G. Moon (eds.), *Ancient Greek Art and Iconography* (1983) 209–230. See also Bundrick, *Fabric* 305–308; Reuthner, *Die Arbeit* 245–247; K. Wrenhaven, *Hesperia* 78 (2009) 367–386 and for the difficulties of interpretation of these scenes, Sutton, *Oikos* 334–335. However, the presence of a small boy in the arms of a woman, perhaps his nurse, who is depicted to the right of the couple and in the same space, perhaps leads to the suggestion that they are a newly married couple, with their male child, reflecting in parallel the ideology of the time (Lewis, *Woman* 172–177, 183–185 and *Pandora* 218–219, no. 51 [E. D. Reeder]).

For a better understanding of the scene see the mother who hands over a child to its nurse or some other close relative, in the presence of her husband on a hydria by a painter in the Circle of Polygnotos in Cambridge (Lewis, *Woman* 16, fig. 1.3; *Coming of Age* 230, no. 29), as well as a pyxis in the

3rd Ephorate, with almost the same theme (*Para* 391, 88 bis; Sutton, *Oikos* 341–342, fig. 17, 12). Generally for vases with similar scenes see Beaumont, *Childhood* 59–83 and Sutton, *Oikos* 337–345.

The woman holding a boy in her arms is a depiction frequently seen on pyxides and on other shapes, such as, for example, lekythoi, hydriai, in the context of life in the women's quarters, emphasising a mother's primary role in raising children. For similar scenes see Lewis, *Woman* 81–83, fig. 2.26 (pyxis in Manchester, with a mother who holds a child on her knees); *Pandora* 204–205, no. 43 (E. D. Reeder) (pyxis in Dallas, on which a naked boy is depicted running between women who are working in the women's quarters) and O. Tzachou-Alexandri, *AEphem* 139 (2000) 118 (lekythos by the Timokrates Painter in Athens, on which a mother holds the hand of her child, who is depicted on the shoulders of his nurse).

The iconographic type of a mother or nurse with a small boy on this type of vase follows the iconographic scheme which is seen on a series of vases which have as their decorative theme the delivery of Erichthonios by Gaia to Athena, see E. D. Reeder in *Pandora* 250–264; Tzachou-Alexandri, *op. cit.* 119 and L. Hackworth Petersen – P. Salzman-Mitchell in L. Hackworth Petersen – P. Salzman-Mitchell (eds.), *Mothering and Motherhood in Ancient Greece and Rome* (2012) 4–19. Similarities in iconography can also be noted in the amulet Erichthonios wears which is the same as that worn by the boy on 1588 and which is referred to in line 1428 in Euripides' *Ion*, where Creousa mentions that the practice of protecting the baby with an amulet began with the birth of Erichthonios, see *Pandora* 145–146, no. 13 (E. D. Reeder) and Tzachou-Alexandri, *op. cit.* 114, fn. 63. For children with similar amulets on choes see van Hoorn, *Choes* 19–20, figs. 4–6, 9, 13, 24–26; A. Chatzidimitriou, *Archaiognosia* 10 (1999–2000) 168, fn. 19 and generally for amulets and their significance see A. Ziva, *MusBenaki* 9 (2009) especially 35–37 and V. Dasen in D. Boschung – J. N. Bremmer (eds.), *The Materiality of Magic [Morphomata]* (2015) 177–203. For similar scenes of the delivery of children, which, however, belong in the world of myth, see Kunze-Götte, especially 88–99, pls. 13–15; Tzachou-Alexandri, *op. cit.* 119–120 and Sutton, *Oikos* 345–347 (with focus on the house of Amphiaraos and Eriphyle).

The next figures on 1588 lead us to another aspect of the daily life of women, in the domestic atmosphere in the women's quarters (see text to Pl. 30). In the case of pyxis 1588 an additional element is the presence of the woman with the kalathos in her hand, an object which is typical of the women's world and their activities, see Lissarrague, *Intrusions* 163–172 and Lewis, *Woman* 62–65, 137. This object is so closely associated with the world of women that it appears on its own on many funerary monuments for

women, but also as a dedication in sanctuaries of female deities, such as that of Hera at Perachora and that of Demeter at Corinth (Lissarrague, *Women* 95–96 and for the kalathos as a gravemarker for women, p. 96, fig. 7).

For the female figure with a tray of food or fruit, which is perhaps being offered to the couple, see Sutton, *Oikos* 344, while for the use of phialae as libation and drinking vessels, *Agora* XII, 105–106 and Sutton, *Interaction* 339–341.

The scene on pyxis 1588, with the depiction of the husband who offers gifts, the presence of the male infant as the fruit of their marriage and the other elements of the women's quarters represent the harmony of the household and the tranquillity of the marital home. The scenes with this content on pyxides, hydriai, epinetra and other vases associated with women are gifts of gratitude to the spouse, who besides the economy of the house ensures its continuity through the provision of an heir. Generally for the content of these types of scene see Sutton, *Oikos* 344; Lissarrague, *Intrusions* 163, 172; E. D. Reeder in *Pandora* 218–219; Bundrick, *Fabric* 286, 320–322 and Larsson Lovén, *Textile* 135–137. See also A. Tzanetou in Hackworth Petersen – Salzman-Mitchell, *op. cit.* 97.

Also of interest is the relationship of Athena with young Athenians, at least as a result of her presence in similar scenes depicting the ideal family, which was under her patronage, see A. Kauffmann-Samaras in N. Stampolidis (ed.), *Φως Κυκλαδικών Μνημην Νικόλαου Ζαφειρόπουλου* (1999) 284–293, pls. 1–2.

PLATE 32

1661 (CC 1563). From Eretria. Excavation of graves by V. Nostrakis. Accessioned into the General Ephorate in 1889 with no. ΓΕ 936.

ARV² 1221, 1; BAPD 216644; Roberts *Pyxis* 62, no. 1, pl. 40.

Height with lid 18.4 cm, without lid 12.4 cm, diam. rim 10.7 cm, diam. lid 13.7 cm, diam. base 12 cm, width of feet 7.8–8.2 cm.

It survives almost complete with the lid, with the exception of some small chips to the surface of the lid and some damage and flaking to the area of the scene. The black glaze on the lid, on the sides of the lid, on the body inside and out is worn and thin from uneven firing.

The knob consists of a tall stem which ends in a pomegranate shape. The top of the lid is flat and the sides concave inwards. The sides of the body are concave and flare out at the top and the bottom. The three feet are tall and curve gently outwards.

The flat top of the knob is reserved as is the bottom section of the 'pomegranate' where it joins the stem. Where the stem joins the lid is a zone of egg ornaments. This is followed by a branch of a laurel, the leaves of which are outlined with

a thin black line and around the edge, between thin black lines, is a zone of black 'z'-shaped ornaments. The rim of the body is reserved. Below the scene is a reserved band and on the lower section of the body are black schematic tongue ornaments between black lines.

Underneath the base are two reserved circles with a dot in the centre and there is a black line inside and outside on the feet. The design is hasty and in several cases the outlines of the figures are unclear. No added colour is preserved.

On the body are represented five female figures inside the women's quarters, which is defined by a double door with a threshold and lintel, but no door jambs, and horizontal elements with black nails and a central vertical one, as well as objects belonging to the space, such as chairs, sashes and kalathoi. To the right of the door is depicted a woman facing right seated on a solid seat. She wears a chiton and a himation which covers almost all her body and a snood in her hair, from which emerge bunches of hair on her forehead and temple. Opposite this figure a woman approaches with her right hand stretched out over a kalathos with linear decoration. She wears a dotted chiton and himation and has her hair gathered in a high bun. Behind her on the wall hangs a sash decorated with cruciform ornaments in squares. Further to the right is depicted a woman in a chiton and himation with her hair in a sakkos, who is striding to the right with her right hand outstretched, approaching a woman seated on a compact seat, turned to the left. In her outstretched right hand she probably held some object (sash). Behind the seated figure, a similarly dressed woman strides towards the right with her right arm outstretched.

The Long-Chin Group [J. D. Beazley]. Ca. 430–420 BC.

Pyxis 1661 is assigned, according to Roberts' classification (*Pyxis* 67–72) to the second production phase of the workshop of the Penthesilea Painter. Further elements placing the pyxis in this group are the individual floral and linear motifs, which continue to decorate the lids of pyxides with a simpler and less leafy arrangement as well as the decorative zone directly below the scene on the body (Roberts, *Pyxis* pl. 68, 70). Typologically similar are a pyxis from the Art Market in Basel and now in London (Broomhall, Elgin) ARV² 1222, 2; *Para* 522, in the Louvre by the Heidelberg Painter, ARV² 1289, 25; Roberts, *Pyxis* 63, no. 4, pl. 41, 2, the pyxides in London and the Louvre by the Painter of London E 777, see ARV² 943, 78 and 944, 79; Roberts, *Pyxis* 64, nos. 7–8, pls. 45, 46, 2 as well as 1707 (see above, Pl. 18). For more typological parallels see also Roberts, *Pyxis* 62–67.

Pyxis 1661 and type B pyxis 1289 (see below, Pl. 45) along with four other pyxides belong to a small group from the end of the 5th century BC, which is named by Beazley the

Long-Chin Group (ARV² 1221–1222; *Para* 522; *Add*² 349). The stylistic elements, as well as the quality of the work are the same in almost all the vases by the Group and are not paralleled in the works by other painters or groups of the period. The execution of the figures could be characterised as rigid and in many cases awkward, especially in the drawing of the face with a pointed chin and small, but pointy noses, the execution of the hair with its untidy and frizzy bunches of hair below the snoods and in the execution of the clothing with distinctive decorative dots or toothed edges. The compositions by the vase painters in the Group lack originality and are repeated in a simplified way on almost all their pyxides (ARV² 1221–1222). The figures are almost identical on a pyxis from the Art Market in Basel and now in London (Broomhall, Elgin), where with the exception of the hair styles and the clothing the women are posed in the same way as those on 1661, see ARV² 1221–1222; *Para* 522; *BAPD* 216642 and *Sotheby Catalogue* 26 Nov. (1968) no. 114. The same figures with some minor variations in decoration on the clothing and in poses, can be seen on type B pyxides (see below, Pl. 45 and ARV² 1222, 5; CVA Copenhagen 4, pl. 162, 5 a–b).

Critical elements for the identification of the scene in the women's quarters, besides the architectural features, are the kalathos and the sashes hanging on the wall, see above, text to Pls. 30–31. For the seated female figure and the standing woman (mistress and maid) see above, text to Pl. 30.

PLATE 33

1590 (CC 1565). Unknown provenance. Accessioned into the Archaeological Society with no. AE 561.

ARV² 1223, 6; *BADP* 216662; Roberts, *Pyxis* 73–74, no. 7, pls. 48, 1 and 51, 1.

Height with lid 11.6 cm, without lid 10.3 cm, diam. rim 8.8 cm, diam. lid 11.8 cm, diam. base 10 cm, width of feet 6.2 cm.

Missing the knob on the lid. A small part of one foot, part of the rim and some of the lid are restored. The body and parts of the feet are joined from fragments. Chipping in places, especially in the area of the scene, on the vase's body. The black glaze, inside and out, is dull and thin from uneven firing and is substantially worn in places. A wash has been used in almost all the reserved areas of the vase. Only the outline survives of two of the Erotes and one of the female figures, while the details, which were probably highlighted with added colour, are missing. Black relief lines have been used for the folds of the clothing. Several details of the animals are rendered using a dilute brown colour, while traces of preliminary sketches can be made out on one of the three Erotes.

The upper surface of the lid is flat, while the sides curve in to meet the rim of the body. The sides of the body are gently concave and flare out to the top and bottom. The three rectangular feet are short and curve outwards, forming a torus at the base.

The base of the knob and the edge of the lid are decorated, between reserved circles, with a roughly drawn slanting egg ornament. At the top and the bottom of the body are reserved bands and a zone of egg ornament, similar to that on the lid. Underneath the base are two black concentric circles with a dot in the centre. The same decoration is used on the underside of the lid. The feet are decorated inside and out with a black band. The design is quite careful in the execution of the Erotes and more hasty in the rendition of the female figures and their clothing.

On the lid two dogs are depicted chasing hares to the right. The bodies of the dogs are arched and their heads are slightly raised, while the effect of skin is achieved by thin black lines.

On the body are depicted three female figures and three Erotes in the women's quarters, which are indicated by a Doric column and hanging sashes on a wall beneath it. To the right of the column, an Eros flies to the right holding a chest. The back of his head and part of his body have been destroyed. In front of him is depicted a woman in a chiton and himation with her hair gathered up in a high bun, who runs towards the right, with her head turned back. She probably held a sash in her right hand, of which only a few traces remain. An Eros follows, who is flying to the right with a chest in his hands and another female, dressed similarly to the previous woman and with similar movements in the same direction. Of these figures only the outline is preserved, and the details and colours have been lost. In her outstretched right hand the woman holds a bird (?), while in front of her is a kalathos. The composition ends to the right with an Eros, who touches the ground with open wings and strides to the right, towards the seated female figure who is opposite, offering her a chest. The female figure sits on a solid seat facing left. She wears a chiton and himation and has her hair gathered up high on her neck. In her right outstretched hand is an unidentifiable object which she has just taken from the chest the Eros holds. Between the figures hangs a sash on the wall.

The Drouot Painter [J. D. Beazley]. Ca. 430 BC.

Pyxis 1590 has been assigned by Roberts, as with many of the pyxides which have been attributed to the Drouot Painter, to the Group of Munich 2720, which is connected to the pyxides of the second production phase of the workshop of the Penthesilea Painter. This category is securely dated to 440–425 BC on the basis of the contents of a well in the Agora and pyxis P 2283 from the Agora (Roberts, *Pyxis* 73, no. 7 and 74–75). For typological parallels see pyxides in Munich

and London (ARV² 1223, 2, 4; Roberts, *Pyxis* 72, nos. 1. 2, pls. 49, 2; 50, 1) as well as a pyxis in Heidelberg by the Painter of London E 777 (ARV² 944, 84; 1675; Roberts, *Pyxis* pl. 50, 3). For more typological parallels see Roberts, *Pyxis* 72–75.

Pyxis 1590 has been attributed by Beazley to the painter with the conventional name which was taken from the Drouot auction house in Paris, and who appears to have exclusively created type A and B pyxides with themes which relate to the world of women. His figures with their angular outlines, the hair gathered high on the neck, the standardised clothing and the characteristic movements with a focus on running figures are repeated in almost the same manner in almost all his works. For the painter see ARV² 1223; *Para* 466; *Add*² 349–350 and *Agora* XXX, 124. Very close to the style and design of the figures on pyxis 1590 are the figures on pyxides by the painter in Leiden (ARV² 1223; CVA 4, pl. 198, with an Epaulia scene) and a pyxis in Peiraeus, which is not included in Beazley's catalogues, see Steinhauer, *Μουσείο* 126, no. 185 and Avronidaki, *Ζωγράφος του Άργου* 80, fn. 339 (which was initially attributed to the manner of the painter). See also a type A pyxis with an unusually tall lid in the Collection of the heirs of V. Phalireas, which was initially considered Boeotian, but the figures resemble those on 1590 (Ph. Zafeiropoulou, *ADelt* 35 [1980] B, 588, pl. 371 c; Avronidaki, *Ζωγράφος του Άργου* 80, fn. 339).

The depiction of animals on the lid, although not a particularly popular theme on Type A pyxides, is used with several variants (lions, boars, dogs, hares) on two further pyxides by the painter, in London (Roberts, *Pyxis* 74, no. 9, pl. 47, 2) and in Peiraeus (Steinhauer, *Μουσείο*), iconographic elements which link in some way the Drouot Painter with the Painters of London E 777 and D 12 (see above text to Pl. 26).

The presence of the Erotes on the body gives the scene a wedding atmosphere, which is probably associated with the preparation for the wedding. Erotes appeared in the second half of the 5th century BC in scenes which depict the theme of dressing the bride or offering gifts to her, see Sutton, *Interaction* 186–189; Sabetai, *Washing Painter* 92–93, 171; Sabetai, *Μικρά Αγγεία* I, 31–32, no. 13 and 33–34, no. 15; Sabetai, *Aspects* 319–335; Oakley – Sinos, *Wedding* 45; Lissarrague, *Women* 98–100 and *LIMC* III (1986) s.v. Eros, 905–907, no. 639–652, 935–936 (A. Hermay).

The female figure who is seated on a solid seat, perhaps a larnax (for larnakes as seats see Avronidaki, *Ζωγράφος του Άργου* 138–139) should be identified as a young bride-to-be, who is receiving gifts and other types of adornment from the other standing figures and Erotes. Similar scenes have been interpreted as the Epaulia, the day after the wedding, but this scene should perhaps be set in a broader context, one which has more to do with the idea of marriage, rather than set in a specific timeframe (see above, text to Pls. 14.

26). For scenes with the decoration of the bride and the offering of gifts see above, text to Pl. 26 and for literary sources, Gherchanoc, *Cadeaux* 207–223 and M. Kyrkou in *Ἐπαινος Luigi Beschi* 201–211.

The erotic elements of the scene enhance the figure of the woman who holds a bird in her hand, perhaps a goose or a duck, similar to that on a pyxis in the Vlastos collection in Athens (ARV² 963, 87; *Para* 434). For the theme, see above, text to Pl. 30 and A. Villing in D. C. Kurtz (ed.), *Essays in Classical Archaeology for Eleni Hatzivassiliou 1977–2007* (2008) 171–180. For the kalathos in these scenes see above, text to Pl. 26.

PLATE 34

1–3. Figs. 30 and 58.

20190. Unknown provenance. Donated by Magiasis. Date of accession unknown.

Previously unpublished.

Height 7.7 cm, diam. rim 6.2 cm, diam. base 7.4 cm, width of feet 4.5–5 cm.

Missing the lid; small part of the foot mended. The black glaze on the body inside and out is worn and thin from uneven firing. Significant flaking of the red colour can be seen on the figures in the scene, with the result that many of the details are missing and there is marked abrasion of the surface of the vase. Abundant use of wash on the reserved areas of the scene.

The rim has a small collar to support the lid. The concave sides of the body flare out strongly towards the transition to the base, which is formed by three tall rectangular outward-curving feet.

Directly above and below the scene are reserved bands. Black bands on the outside and inside of the feet. The lower outer surface of the body is reserved. The drawing is hasty with relative care taken over the form of the Eros, where traces of added white can be seen on the headband and there are traces of preliminary sketching on the left arm.

On the body is depicted a double door, with a threshold, lintel and doorjambs and nail-heads which are rendered with black dots. To the right of the door is a female figure wearing a chiton and a himation moving to the left, with head turned to the back. Her hair is pulled up in a twist on her neck. Her right arm is bent and stretched out to the front, while the left is bent to her waist below her himation. Behind her is an Eros striding to the right with a chest in his hands, which he is placing on the floor with a slight stooping motion. Above the chest black lines can be made out, perhaps a sash hanging on the wall. In front of the Eros and moving in the same direction is a female figure wearing a chiton and himation

with her head turned backwards. The details of the face and the clothing have been lost.

The Drouot Painter [E. Vivliodetis]. Ca. 430–420 BC.

Pyxis 20190, on the basis of its shape has been assigned to the Class of Munich 2720 (see above, text to Pl. 33).

The similarities in the execution of the figures on pyxis 20190 with those on pyxis 1590 (see above, text to Pl. 33) but also with the female figures, and Erotes on pyxides in Munich (with Nike instead of Erotes) and London, led to this vase being attributed to the Drouot Painter (see above, text to Pl. 33). The same artistic style with similar poses and movements of the figures can be seen on pyxides by the painter in the University of Ghent Collection, see D. Callipolitis-Feytmans, *AntCl* 22 (1953) 398–399, no. 12, pl. 9; Roberts, *Pyxis* 74, no. 8 and the Agora (ARV² 1223, 5 and *Agora* XXX, pl. 96, no. 993). See a pyxis in Leiden, which shares similarities with the Eros who holds a chest, as well as that in Brunswick (Bowdoin College), a hybrid pyxis with characteristics of types A and D, which is attributed as close to the manner of the painter (ARV² 1223, 4; Roberts, *Pyxis* 135, no. 3, pl. 80, 2).

For the wedding theme of the pyxis see above, text to Pl. 33 and Pala, *Acropoli* 160–162.

ΑΚΑΔΗΜΙΑ

4–8. Fig. 31.

20691. Unknown provenance. Marked as B.K. 276.

Previously unpublished.

Height with lid 11.7 cm, without lid 7.8 cm, diam. lid 10.2 cm, diam. rim 7.5 cm, diam. base 8 cm.

It survives complete with lid but joined from many fragments and parts of the lid and body are restored in plaster. The three feet are also restored. Strong chipping can be seen on the top of the knob and in the area of the scene. The black glaze is worn on the lid and on the body in and out. In many places on the body the glaze has become red as a result of uneven firing and inside it has a greyish-green tinge.

The knob, with a short stem, takes the form of a pomegranate. The top of the lid is flat and the sides curve inwards to meet the rim. The rim has a low collar to support the lid. The sides of the body are concave and widen out towards the top and bottom. The base is formed of three low rectangular feet.

The knob is black-glazed, with the exception of the very top which is reserved. On the lid a black tongue ornament is encircled by a thin black band. Next follows a wreath of laurel leaves between reserved bands and around the edge is a schematic egg ornament. Under the lid is a thick black circle with a smaller dot in the centre. Below the scene is a zone of

poorly executed egg ornaments, similar to that on the lid, and on the underside of the base is a small black circle with a dot in the centre. The design is rough and hastily executed, with little care over the anatomical features or the details of the clothing. No added colour preserved.

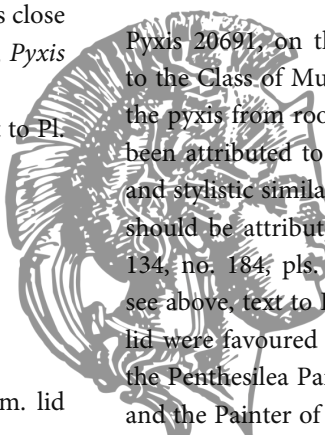
On the body are depicted three female figures in the women's quarters, which is defined by the double door with threshold, lintel and nail-heads which are indicated by black dots, and a Doric column with base. To the right of the door is a female figure wearing a chiton and himation, moving to the right. She holds a sash in her right hand. In front of her on a solid seat is a female figure, facing right, who is completely wrapped in her himation. To the right of the column is a female who is moving to the right, with her head turned back and her arms outstretched, in which she once held sashes which are now missing. She wears a chiton belted at the waist, forming a double fold and her hair is gathered high on her neck in a bun.

The Drouot Painter [E. Vivliodetis]. Ca. 430–420 BC.

Pyxis 20691, on the basis of its shape, has been assigned to the Class of Munich 2720 (see above, text to Pl. 33). See the pyxis from room O1 in the Kerameikos, which has not been attributed to a painter, but because of its typological and stylistic similarities with pyxides by the Drouot Painter should be attributed to his manner, see *Kerameikos* XVII, 134, no. 184, pls. 66, 67. For further typological parallels see above, text to Pls. 33 and 34, 1–3. Similar knobs on the lid were favoured by painters working in the workshop of the Penthesilea Painter, such as the Painter of Bologna 417 and the Painter of London D 12 and painters outside of the workshop such as the Long-Chin Painter (see above, text to Pl. 32), while for a similar decorative scheme on the lid see above, Pl. 22 and Roberts, *Pyxis* pls. 35; 46, 1; 47, 1. For similar decoration below the scene see part of a lid of a pyxis from the Agora, which has been dated to the same period (*Agora* XXX, pl. 98, no. 1012).

Pyxis 20691, on the basis of stylistic parallels with the figures on pyxides 1590 and 20190, see above, text to Pls. 33; and 34, 1–3 and mainly the female figures on a pyxis from the Agora, should be attributed to the Drouot Painter. For the painter see above, text to Pl. 33.

The presence of three women on the pyxis, between a door and a column transports us to the world of the women's quarters, without, however, the presence of those objects (kalathoi) which would show their engagement in specific household tasks. In contrast the female figure on a solid seat, perhaps a larnax, wrapped almost entirely in her himation (see above Pl. 33) and the movements of the other two, give in a simple fashion a wedding content to the scene which must be associated with the adornment of the bride.



For the female figure wrapped in her himation see above, text to Pls. 17 and 21 and D. Cairns in *Women's Dress* 73–93.

For the woman approaching the seated figure with a sash, perhaps to adorn the head of the bride, see Sabetai, *Aspects* 319–335, especially 324–329.

PLATE 35

Fig. 32.

2384 (CC 1562). From Eretria. Perhaps from the excavation by V. Nostrakis (it was found in a box together with a lead strip and vases of different periods).

BAPD 9024590; *Eretria* IX, 108, no. N 447; *Επέτριά* 208, no. 129 (Ch. Avronidaki); C. Pruvot – C. Reber (eds.), *Cité sous terre. Des archéologues suisses explorent la cité grecque d'Érétrie* (2010) 172, no. 117 (Ch. Avronidaki).

Height with lid 15.2 cm, without lid 10.9 cm, diam. rim 9.6 cm, diam. lid 12.6 cm, diam. base 10.4 cm, width of feet 6–7 cm.

It survives together with the lid, which is joined from fragments. Chipping can be seen in places on the body and the collar, and two significant chips on the top of the lid and on one of the three feet of the base. The black glaze on the body inside and out is worn and greyish from uneven firing.

The knob takes the form of a tall stem with a disc on top and a projection on the top. The top of the lid is flat, but in the centre curves towards the base of the knob. The sides of the lid curve inwards to meet the collar. The sides of the body are concave and widen out at the top and especially towards the bottom, where a wide ledge with curved sides is formed. The three rectangular feet are quite tall and curve outwards.

At the junction of the disc with the stem of the knob is a reserved band. On the lid, between reserved bands, is an egg ornament, similar to that which decorates the edge. The rest is decorated with, sideways, multi-leafed palmettes, which are joined with tendrils. Underneath the lid on a reserved background is a thick black circle and two thinner ones with a dot in the centre. On the lower part of the body, below the area of the scene, is a zone with hastily drawn egg ornaments with dots below. On the inside and the outside of the feet is a black band. The rim and the inner and outer edge of the feet are reserved. Traces of incrustation on the underside of the base.

The design is simplified and, in some cases, hasty. The clothing and the movements are repetitious. No added colour is preserved. Several anatomical details are rendered using relief lines, while the folds of the clothing on the seated figure are executed using dilute glaze.

A scene of five female figures and two Erotes runs around the body. Roughly in the middle is depicted a female figure seated on a chair facing right. She wears a chiton and a himation and has her hair gathered up in a high bun. Her left hand rests on her left leg and her right arm is propped on the back of the chair. This figure is approached by two women wearing belted chitons with apoxygma and hair gathered up high on their necks. The woman who is depicted behind the seated figure has her left arm stretched out in front and with her right hand lifts a fold of her clothing away from her shoulder. The figure who is located in front of the seated figure is moving to the right with her head and right arm turned back. In her left hand she holds a chest. Further to the right of the figures is depicted an Eros, who is hastening to the left. In his right hand he probably held a white sash which has worn away. The upper parts of his wings are rendered with dots, and the rest with vertical lines. Two chiton-wearing female figures follow. The first is moving to the right, turning her head back. In her left hand she holds a small chest. The other moves towards the left and is touching with her right hand the chest the preceding woman is holding, while with the left she raises a fold of her clothing away from her shoulder. Behind her stands an Eros with wings unfurled. His head is turned to the left, while in contrast his left arm is stretched out to the front and his right hand rests on his thigh.

Close to the Manner of the Montlaure Painter [E. Vriodetis]. Ca. 430–420 BC.

This type of pyxis, based on its shape, floral decoration on the lid and the decorative zone directly below the scene, can be assigned to the Class of Würzburg 542, which has common typological elements with pyxides from the second phase of the workshop of the Penthesilea Painter and can be dated to the last quarter of the 5th century BC. Further examples of this category with similar floral decoration on the lid have been attributed to the Montlaure Painter and his manner (Roberts, *Pyxis* 75–77). The closest typological parallels for pyxis 2384 is E 781 in London, which belongs to phase II of the workshop of the Penthesilea Painter (Roberts, *Pyxis* 65, no. 9, pl. 44) or 2722 in Munich (CVA 2, pl. 97, 2. 5–6; Roberts, *Pyxis*, 75, no. 2, pl. 53, 2) as well as 542 in Würzburg, with variation in the end of the knob on the lid (ARV² 1296, 3; Roberts, *Pyxis* 75, no. 1, pl. 52, 1–2). Of the same type, with exactly the same decoration on the lid and on the zone below the scene, is a pyxis by the Montlaure Painter in Heidelberg, see Hampe, *Katalog* pls. 60–61, no. 84. For similar zones with egg ornaments on the lid and below the scene see lids of pyxides from the Agora which have been attributed to the Class of Würzburg 542, see *Agora* XXX, pl. 98, nos. 1013, 1014; Roberts, *Pyxis* 77, no. 6, pl. 53, 1. 3).

The style of the drawing on pyxis 2384 recalls the style of the Drouot Painter in the rendition of the hair on the female figures, but also some stylistic details on the rendering of the body of the Erotes and the objects they hold (see above, Pls. 33 and 34, 1–3). However, more similarities can be seen with the figures painted by the Montlaurès Painter. For the vase painter whose artistic career can be placed in the last quarter of the 5th century BC, who created, in addition to a few type A pyxides, a relatively large number of cups and skyphoi, see ARV² 1294–1296; *Para* 474; *Add*² 359. The seated female figure on 2384 with one arm propped on the back of the chair, along with the rest of the women who are lifting their clothing are almost the same as on pyxides in Munich (CVA 2, pl. 97, 2. 5–6) and in Heidelberg (Hampe, *Katalog*). The only difference with pyxis 2384 is in the careful and elaborate design by the painter and the scattered leaves which decorate the hair of the female figures. The figures on a pyxis in Würzburg are also a very good comparison (Roberts, *Pyxis* 75, no. 1, pl. 52, 1–2) and on a pyxis in London (Roberts, *Pyxis* 65, no. 9, pl. 44) which could be attributed to the manner of this painter. For similarities in the rendition of the hair and mainly the muscles on Eros' body see the youths on a cup by the painter in Chiusi (CVA 2, pl. 39) and those on a cup in the Museum of Todi (M. Falconi Amorelli, *Todi Preromana. Catalogo dei Materiali Conservati nel Museo Comunale di Todi* [1977] 56, pl. 36c).

For the theme see above, text to Pl. 33.

For the type of seated figure with one arm propped nonchalantly on the back of the chair and which is considered to be a copy of a statue type of Aphrodite, perhaps Aphrodite 'in the Gardens', see Kavvadias, *Sabouroff* 124, fn. 873 and V. Sabetai, CVA Athens, Benaki Museum 1, text to pls. 12–16 (including bibliography). Also characteristic are the female figures who are approaching the bride, lifting a corner of their clothing away from their shoulders, a gesture which in scenes with similar content refers to the unveiling ceremony and usually features married women, brides or those who are potential brides, see Oakley – Sinos, *Wedding* 25–26; Ferrari, *Figures of Speech* 186–190; S. Blundell in *Women's Dress* 158–160; P. Schmitt Pantel in R. Schlesier (ed.), *A Different God? Dionysos and Ancient Polytheism* (2011) 129–130 (with focus mainly on black-figure vases) and *Worshipping Women* 298, no. 131 (I. Mennenga).

PLATE 36

1585 (CC 1561). Unknown provenance. Purchased from Tim. Philemon and accessioned into the Archaeological Society in 1885 with no. AE 3410.

ARV² 1360, 2; *Add*² 370; BAPD 230029; EAA I (1958) 871–872, fig. 1091 (P. Arias); Roberts, *Pyxis* 110, no. 2, pl. 69.

Height 12 cm, diam. rim 9.5 cm, diam. base 7 cm, width of feet 7 cm.

Missing the lid. Joined from many fragments and restored with painted plaster in places on the body and area of the scene. The black glaze on the body in and out is dull and thin from uneven firing and in many places is significantly worn. Chipping and flaking can be seen in places, mainly on the feet and collar.

The body is almost cylindrical with a slight curve and widening towards the base where it forms a curved ledge. The rectangular feet are tall and curve gently outwards.

The sides of the rim and the collar which supports the lid are black-glazed. On the upper part of the body, above the scene is a reserved band, while on the lower part of the body on the ledge, is a zone of egg ornaments with dots below. Inside the body where it joins the base and the feet is a shallow reserved groove. There is a black band on both sides of the feet and in the centre of the base concentric circles with a dot in the middle. The design is careful, but the execution of the clothing is repetitive. There is sporadic use of relief lines in the outlines of the figures, and there is no widespread use of added colour, with the exception of white on the necklace which Eros holds.

On the body are represented five female figures and an Eros. Roughly in the centre of the composition is a seated female figure facing right, whose chair appears to be decorated with tendrils. With her left hand she holds a mirror up to her face while her right arm rests on the back of the chair. Her curly hair is gathered in a bun almost on the top of her head with a bundle of curls at her temple. The edges of her chiton are highlighted with thick black lines and dots. Behind this figure, an Eros with long hair is approaching the seated figure holding a necklace, which consists of round white beads. The seated figure is approached from the right by a woman who is similarly dressed and who holds an alabastron in her right hand and a chest, decorated with two zones of lines, and a sash in her left. She is followed by a female figure with long wavy hair, who is wearing a light chiton, belted at the waist, the edges of which are decorated with circles. With her left foot she steps on a cubic seat. She leans to the right supporting her hand, in which she holds a mirror, on her left leg. Further to the right are two other women with short hair, dressed in the same way as the other women. The first is moving to the right with her head turned back. In her left hand she holds an exaleiptron with a tall conical knob, while her right is raised. The second stands facing left, holding a small chest and a sash or snood decorated with wavy lines in her left hand, and in her right a piece of a sash.

The Painter of Athens 1585 [J. D. Beazley]. Ca. 410–400 BC.

Pyxis 1585 has been assigned to Roberts' 'Koine class', which continued the tradition of pyxides of the workshop of the

Penthesilea Painter and dates to the end of the 5th century BC (Roberts, *Pyxis* 110–114). The typological characteristic of this class, which can be seen on almost all the type A pyxides by the Painter of Athens 1585 (see below, text to Pl. 37) is the cylindrical body with high side which forms a ledge at the bottom, the tall feet and the disc-type knob on a thin, tall stem on the lid, which recall those on type C pyxides, with a deep groove around their base (Roberts, *Pyxis* 110). The closest parallel in shape is pyxis 13676a (see below, Pl. 37) and the pyxides by the Painter of Florence 4217, in London and Cambridge (ARV² 1223, 4, 5; Roberts, *Pyxis* 110–111, nos. 4–5, pls. 70; 72, 3). See also, the similar type pyxides 1287 and 13028 (see below Pls. 38 and 39) as well as Roberts, *Pyxis* 110–111.

On the basis of pyxis 1585, Beazley named the painter, the Painter of Athens 1585, to whom he attributed a total of five type A and C pyxides from the end of the 5th century BC with the observation that he follows the design tradition of the Meidias Painter (ARV² 1360; *Add²* 370 and Arias, *op. cit.* who discerns some similarities of the painter with the Camarina Painter).

The majority of his scenes are multi-figured and relate to the world of women and particularly the theme of the bride's preparation for the wedding. Entire compositions repeat almost exactly his attributed works, with a focus on seated figures who hold mirrors or objects for beautification, Erotes, and women who play, beautify themselves or are engaged in other activities. However, despite the sterile and monotonous repetition of its figures, the artistic style is characterised by a liveliness which is achieved by the grace and the variety of poses and movements of the figures, the care over the rendering of the clothing with its strongly accented edges, curves and straight lines, as well as the elaborately adorned hair, which clearly recall the style and tradition of the Meidias Painter and his circle. Compare the figures on 1585 with those on pyxides 13676a and 1242, type C, which are securely attributed to this painter (see below Pls. 37 and 63). For further parallels see pyxides by the painter in the Louvre (*Add²* 369; Roberts, *Pyxis* pl. 81, 2) as well as type C in Berlin (ARV² 1360, 4 and CVA Berlin 1 [DDR] pls. 46, 8; 47, 1).

The scene on our pyxis includes all of the elements which are associated with wedding iconography and particularly with the dressing of the bride. The female sitting on a seat formed by tendrils, wearing an ornate garment and looking in a mirror should be identified as the bride, who is receiving the alabastron as an unguent jar and a chest with jewellery and other types of adornment from the woman directly in front of her. She also receives a necklace from Eros who here plays the role of a *nymphokomos*, charged with dressing the bride (for an explanation of these terms in wedding iconography see O. Tzachou-Alexandri, *BSA* 97 [2002] 305 and Oakley – Sinos,

Wedding 16–17.) For scenes with this type of content see above text to Pls. 26 and 33. For this type of seated figure with one hand leaning nonchalantly on the back of the chair see above, text to Pl. 35. For the alabastron as an unguent jar and for feminine adornment see above, text to Pl. 19 and Pologiorghi, *Ταφή* 234–236, while for the mirror which plays an important role in adornment, as a symbol of youth and feminine beauty, see Balensiefen, *Bedeutung* 28 and Avronidaki, *Bridal Images* 91, fn. 57 (including bibliography). For the necklace as a valuable gift given to the bride by the groom and in mythology as the famous gift given by Cadmos to Harmonia, see Sutton, *Interaction* 297–300 and for the difficulty in identifying between a necklace and a wreath in Attic iconography, p. 297. For Harmonia see *LIMC* IV (1988) s.v. Harmonia, 412–414 (E. Paribeni); Oakley – Sinos, *Wedding* 41, and for the presence of Eros in wedding scenes with different objects in his hands, *LIMC* III (1986) s.v. Eros, 905–906, nos. 639–658 (A. Hermary).

The other women in the scene are rendered in an almost identical way on almost all the pyxides attributed to this painter and are in most cases identified as relatives and friends of the bride-to-be (Oakley – Sinos, *Wedding* 17). Identical is the woman with long wavy hair, wearing a thin chiton belted at the waist, who with her left foot steps on a stool while leaning forwards to look at herself in a mirror, see a type C pyxis in Berlin (CVA Berlin 1 [DDR] pls. 46, 8; 47, 1), as well as an earlier hydria in the Benaki Museum by the Dinos Painter (CVA 1, pls. 12–16).

For female figures who hold an exaleiptron as a type of unguent jar, which is used in a variety of rituals associated with weddings and also the dead, see Tzachou-Alexandri, *Αήκυθοι* 56–57 (including bibliography).

PLATE 37

Fig. 33.

13676a. From Athens. Found in the foundations of Giavasis house opposite the Polytechnion together with pyxis 13676b, by the Painter of Athens 1585.

ARV² 1360, 3; *BAPD* 230030; Roberts, *Pyxis* 110, no. 1, pl. 69, 2.

Height with lid 13 cm, without lid 11.7 cm, diam. rim 9.1 cm, diam. lid 12.8 cm, diam. base 9.9 cm, width of feet 5.7 cm.

It survives together with the lid, but without the knob and a small part of the rim. Significant chipping can be seen inside on the base and interior of the body. The black glaze on the underside of the lid and the body in and out is worn in places and thin from uneven firing. Incrustation can be seen inside the lid.

The top of the lid is flat, and the sides curve in to meet the rim of the body. The sides of the body are tall, almost cylindrical and flare out towards the base to form a wide ledge. The three feet are rectangular, quite tall and curve outwards.

At the base of the knob and around the edge of the lid are zones with well-executed double outlined egg ornaments with a dot. The rest of the area is decorated with black ivy leaves between black lines. A thick black circle and other thinner ones with a dot in the centre decorate the bottom of the lid. On the upper and lower part of the body are reserved lines and below the scene a zone of egg ornaments. On the underside of the base is a reserved line and there are thin black lines on the inside and outside of the feet. The upper flat section of the rim is reserved. A wash has been used in the reserved areas of the scene. A relief line is used for the outline of the face and neck on the figures, and in places on the arms and clothing. Added white has been used on the wreaths which the figures hold and on their headbands and red on the stems of the branches growing from the ground, in defining the rock one of the figures is seated on and in places on the headbands. In many cases the added white has been used on top of red and not directly onto the black glaze.

On the body is depicted a female figure with a thin chiton belted at the waist, wearing a band in her hair and seated on a rock facing right. Her hair is gathered in a knot high on her neck. She holds a mirror up to her face with her left hand and with her right hand she supports herself on the rock. Behind her Nike, wearing a thin chiton belted at the waist and holding a wreath in her hands, prepares to crown the seated figure. In front of her on the ground is a kalathos, decorated with vertical lines in three zones and a branch with white fruits which grows from the ground. A woman wearing a peplos, the edges of which are decorated with toothed ornaments and a band in her hair, approaches the seated figure from the right. In her right hand she holds an alabastron, and in her left, a chest decorated with lines in zones and a fringed sash. She is followed by a woman wearing a thin sleeveless chiton, who is turned to the right. Her wavy hair is gathered low on her neck. Bending, she tries with her right hand outstretched to balance an upright staff on the tip of her finger. In front of this figure a peplos-wearing woman moves to the right with her head turned back. With her right hand she holds a mirror up to her face, while with her left she holds a chest decorated in the same way as the previous one. The composition ends at the right with a pair of women, who are moving towards the right. They wear peploi and wreaths in their wavy hair, which is gathered high on the neck. The first holds a chest and a fringed sash in her left hand and with her right lifts her

garment gently. The second holds a kalathos decorated with three zones of wavy lines and a cluster of vertical lines. All the women, including Nike, are wearing earrings.

The Painter of Athens 1585 [J. D. Beazley]. Ca. 410–400 BC.

Pyxis 13676a is assigned to the 'Koine class' (see above, text to Pl. 36). In the case of 13676a the lid also survives, which is decorated with ivy leaves, in combination with zones of egg ornaments, which is not a usual motif on the lids of type A pyxides, but is on those of type C (Roberts, *Pyxis* 112). For a similarly decorated lid on a type C pyxis, with ivy leaves, see an example from the Agora (Roberts, *Pyxis* pl. 72, 2).

For the painter see above, text to Pl. 36.

The scene on the pyxis as with the preceding ones is multi-figured and associated with the preparation of the bride for a wedding which does not take place in the enclosed space of the woman's chamber, but in the open air, as is indicated by the rock on which the bride sits and the blooming branch in the ground. For scenes with similar content see Sabetai, *Μικρά αγγεία* I, 33–34 and generally for scenes of wedding preparation see above, text to Pls. 26, 33 and 36.

The role of the *nympheutria* or *nymphokomos* on 13676a has instead of Eros as on 1585 (see above, Pl. 36) been taken by the figure of Nike, who crowns the bride with a wreath, indicating that the forthcoming marriage is under the protection of the goddess. For the significance of winged figures who are identified as Nikai in wedding scenes see Sabetai, *Washing Painter* 85–90; Sgourou, *Lebetes* 108–110; E. Kunze-Götte, *AM* 114 (1999) 73; Kavvadias, *Sabouroff* 124–125; Walter-Karydi, *Athener* 217. For the female figures who hasten with chests and mirrors in their hands to adorn the bride see above, text to Pl. 14.

Of interest is the female figure who attempts to balance on one of the fingers of her hand, perhaps the index finger, an upright staff, a game which is not particularly well represented in scenes of this period. The same game which has been identified by M. Fittà (*Spiele und Spielzeug in der Antike* [1998] 37, fig. 51) with the *kontopaiktes*, is depicted by the same painter on the lid of pyxis 1242 (see below, Pl. 63). For the game and its depiction on vases see Richter – Hall, 202–203, pls. 159; 178, no. 161; C. H. Haspels, *BABesch* 29 (1954) 25–30, fig. 2; J. H. Oakley, *Picturing Death in Classical Athens. The Evidence of the White Lekythoi* (2004) 21, 23, fig. 4; Lezzi-Hafter, *Schuwalow* 85, fn. 317, pl. 92; *Coming of Age* 272, no. 80 and Lewis, *Woman* 153, 237, fn. 69 (with all the examples collected together). Generally for the depiction of girls who play various games as indications of their innocence which characterise them before adulthood, see Lewis, *Woman* 152–159; Avronidaki, *Bridal Images* 89–91 (games and dances with balls), while

the kalathos, which is depicted on the ground behind the seated figure, refers to the skill of the bride in weaving (see above, text to Pl. 31).

PLATE 38

Fig. 34.

1287. From a grave in Attica. Purchased from Georgiades and accessioned into the Archaeological Society with no. AE 560.

BAPD 2102; Roberts, *Pyxis* 111–112, no. 7; 114, pl. 69, 3.

Height with lid 22.5 cm, without lid 14.5 cm, diam. rim 11 cm, diam. lid 14.2 cm, diam. base 11 cm, width of feet 6.2 cm.

It survives together with lid, missing a small part of the knob, its conical projection, part of the rim, and one of the feet which have been restored. Flaking and chipping can be seen on the whole surface of the vase. The black glaze which covers the knob and the body in and out is significantly worn in places and thin from uneven firing.

The conical projection on the knob is set onto a rounded disc on a tall cylindrical stem. The top of the lid is flat and the sides curve inwards to meet the collar of the body. There are grooves where the projection meets the disc on the knob and where the stem meets the top of the lid. The sides of the body are tall and flare out towards the bottom to form a ledge. The rectangular feet are also tall and curve outwards.

At the base of the knob, between reserved circles are egg ornaments, similar to those round the edge of the lid. On the underside of the lid is a thick black circle and a thinner one with a dot in the centre. A wash has been used on the reserved parts of the vases. Above and below the scene on the body is a reserved band and on the lower part of the body egg ornaments. On the bottom of the base is a thick black circle and a thinner one with a dot in the centre. Black lines decorate both sides of the feet. Several casual black brush strokes cover the bodies of the animals on the top of the lid. The anatomical details of the figures are rendered with relief lines, as are the folds of the clothing. White added colour is used on the bracelets of the figures, for the flames on the altar, the hanging wreath, the sashes and the flowery band on the head of the flute-player. The earrings and necklaces are rendered with a black relief line. In many areas of the scene there are traces of the preliminary sketches, especially in the execution of the clothing, and clay has been added to the bracelets of the figures.

On the lid are depicted two antithetic pairs, each with a swan and a panther. The panthers' heads are turned to the spectator. Between these two groups is a lion. The body of the animals and the wings of the birds are rendered with thin black lines, dots and dashes.

On the body, in front of a flute-player, wearing a chiton, a himation with dots on the edge and her hair gathered high on her neck with white bands with flowery ends, starts a dance involving five women. The figures move rhythmically, but slowly, towards the right, holding hands, one beside the other. They wear chitons belted at the waist and only the third figure wears a himation and her hair in a snood, while the rest have their hair gathered up on their necks with bands which have flowery ends. The first, the third and the fifth figure, move to the right with their heads, which are rendered in profile, turned to the back, while the bodies are face on. Between the fourth and fifth woman is a lit altar decorated with black relief lines. The fire is rendered in added white, now faded, as is the flower wreath which hangs above.

Close to the manner of the Painter of Athens 1585 [E. Vivliodetis]. Ca. 410–400 BC.

Pyxis 1287, on the basis of its similarities with 1585 and 13676a (see above, Pls. 36–37) is assigned to the 'Koine class' (Roberts, *Pyxis* 110–114). For typological parallels see above, Pl. 36. The decoration of the lid with animals continues the tradition of the painters of the workshop of the Penthesilea Painter (see above, text to Pls. 26 and 33) while the shape of the knob with the disc and conical projection on a tall stem is essentially the last variant of the knobs on the type A pyxides from the workshop of the Penthesilea Painter and the transition to the 4th century BC type A pyxides (Roberts, *Pyxis* 114–115 and 138, fn. 9 and for a similar knob on a pyxis from the 4th century BC, *Agora* XII, pl. 43, no. 1305).

For the swans which are linked with Aphrodite and the panthers which are linked to the world of Dionysos see Sabetai, *Μικρά αγγεία* I, 37–38, figs. 52–55 and Ch. Avronidaki in *ΦΥΤΑ ΚΑΙ ΖΩΙΑ* 239–247.

The female figures on the pyxis have many similarities, as far as the execution of the features, the hairstyles and mainly the folds and decoration of their clothing, with their respective figures on pyxides 1585 and 13676a by the Painter of the Athens 1585 (see above, Pls. 36–37). The pyxides by the same painter, no. 1242 (see below, Pl. 63) as well as a pyxis in the Louvre (Roberts, *Pyxis* 135, no. 1, pl. 81, 2) can be assigned to the same artistic style, on which they repeat the same rich folds of the clothing, the edges of the himatia highlighted with dots, and the pose and the movements of the figures. However, the exuberant design of the bodies, the use of the bands with flowery ends in the hair of the women on 1287 and some variation in the decoration of the altars on pyxides 1287 and 1242 (see below, Pl. 63) do not permit an unconditional attribution of the vase to the works of the painter. These details are close to his manner, even more so since the artistic style, the liveliness of the composition and

the rich decorative motifs clearly recall the style and tradition of the Meidias Painter and the painters in his circle during the same period, as for example, the Painter of Athens 1243 (see below, Pl. 60).

The dance of five women around a lit altar, perhaps the household hearth to the accompaniment of a double flute, is not such a frequent theme on pyxides, on which scenes of the women's quarters and those with wedding content (see the dancing women on pyxis 14909, above Pl. 14) prevail. However, in this case it should be considered as a wedding dance, an element, which fits perfectly with the destination of the vessel and the festive atmosphere of the marriage process. For wedding dances see above, text to Pl. 14.

In this specific scene the identification of the bride is difficult, as there is nothing particularly distinctive in the clothing or the hairstyles.

For the flute players in scenes of dancing maidens and the relationship between women and music see, in general, Lewis, *Woman* 94–97; *ThesCRA* II (2004) s.v. Music, A. Wind instruments, 347; V. Kultische Anlässe mit Musik, 371–373 (A. Goulaki-Voutira); Kauffmann-Samaras, *Γυναικες* 285–295; Bundrick, *Music* 92–102; Walter-Karydi, *Μουσική τέχνη* 419–432 and A. Goulaki-Voutira (ed.), *Ελληνικά Μουσικά Όργανα. Αναζητήσεις σε εικαστικές και γραμματειακές μαρτυρίες (2000 π.Χ.–2000 μ.Χ.)* (2012) especially 51–75.

ΑΚΑΔΗΜΙΑ

PLATE 39

13028. From Athens. Private excavation by Kyriakopoulos at the first Slaughterhouse of Athens, on the north bank of the Ilissos river in 1901.

BAPD 2101; Roberts, *Pyxis* 111, no. 6; 114, pl. 71.

Height with lid 15.7 cm, without lid 11.6 cm, diam. rim 10 cm, diam. lid 12 cm, diam. base 9.5 cm, width of feet 6 cm.

It survives complete with lid but is joined from many fragments, especially the body. Missing small sections of the rim, of one foot and a small part of the lower body. The black glaze on the body in and out and on the knob, is worn, thin and greyish from uneven firing. A small amount of restoration with plaster between the joins of the mended fragments.

The stepped knob with a convex upper surface is hollowed above with a projection at its centre. The top of the lid is flat with a ledge around its edge with a deep groove. The sides of the body are tall, almost cylindrical and widen out towards the base to form a ledge. The base is formed from three tall rectangular feet and which curve outwards.

The low raised projection in the knob is reserved with a reserved groove around the edge. On the lid are egg ornaments, between two reserved circles. A zone of tongue

ornaments follows and around the edge egg ornaments. On the upper part of the body is a reserved line and on the lower part of the body, egg ornaments between thin black lines. On the underside of the base is a thick black circle and a thinner one with a dot in the centre. Black bands on the inside and outside of the feet. The design is quite careful but with hasty brush strokes on the decoration of the chests and on the kalathos. Traces of added white have been preserved in places, and the use of a wash can be observed in the reserved areas of the vase.

On the body are depicted five female figures. One woman is seated on a solid seat facing right. She wears a sleeveless chiton belted at the waist and a himation which covers her legs. Her hair is gathered in a high bun. In her left hand she holds a tympanum, decorated with a wreath and a floral ornament or star (?) in the centre, which she bangs with her right hand. Behind her stands a chiton-wearing female figure facing right, with hair tightly gathered at the back of her neck. In her left hand she holds a distaff and in her right a spindle, the thread from which was delineated with added colour which has worn away. A woman with her chiton belted at her waist and her hair gathered at her neck approaches the seated woman on the right. She holds an alabastron in her right hand and in her left a snood and a half open chest decorated with circular nails. Next follow women wearing chitons who are striding to the right, with their heads turned back. The first holds a kalathos decorated with geometric motifs in her left hand, and a mirror in her right. The second woman holds a chest in her left hand decorated with groups of vertical lines on a panel and a sash and in her right hand a wide sash or snood.

Close to the manner of the Painter of London E 106 [E. Vivliodetis]. Ca. 410–400 BC.

For the 'Koine class', to which pyxis 13028 is ascribed, see Roberts, *Pyxis* 110–115 and for typological parallels see above, text to Pls. 36 and 38. For the shape of the knob on the lid, which is thought to be a late variant of pyxides from the workshop of the Penthesilea Painter, see Roberts, *Pyxis* 114–115.

The design of the figures on the pyxis is close to that of the figures on vases by the Painter of London E 106. Comparable stylistic elements are the rendering of the hair, as a bun gathered high on the neck, the movements and poses of the figures as well as the execution of the design on the folds of the clothing with its thick and hesitant lines. See cups by the painter in Ullastret (CVA 1, pl. 23, 5–6) and in Villa Giulia (ARV² 1392, 10; *BAPD* 250010). See also the women on the tondo of a cup in Bologna (CVA 5, pl. 134, 1) in Zurich (Prof. Mikro Ros), where the women are holding objects similar to those on 13028 (ARV² 1397, 11; *BAPD* 25014), but also the

female figure holding an alabastron on a body fragment of a type A pyxis in Tübingen, which is attributed by Beazley as close to the manner of the painter (CVA 4, pl. 46, 5). A similar artistic style to that on pyxis 13028 can be seen on the figures on type C pyxides by the painter from the Art Market in Lucerne (ARV² 1395, 79; BAPD 250079) in the Noble Collection, Tampa (ARV² 1397, 12; BAPD 25015) and in Amsterdam (CVA 1, pls. 59–60). The Painter of London E 106, is attributed by Beazley to the Sub-Median Cup-Group at the end of the 5th century BC (ARV² 1391–1397, 1704; *Para* 487; *Add*² 373 and J. M. Hemerlijk, CVA Amsterdam, *op. cit.* text to pls. 59–60 and 61, 1, 3).

The theme of the scene with the presence of five women is inspired by the cycle of scenes in the women's quarters, see above, text to Pls. 30 and 31.

The objects which the figures hold, such as the chests, the mirrors, the alabastron and the sashes are typical elements for female adornment which are present in scenes of wedding preparations. The kalathoi and the distaff are associated with weaving and emphasise female virtues in this art (see above, text to Pls. 30 and 31). These elements in the case of pyxis 13028 coexist and mix, without making it clear if it is a scene of wedding preparation or a typical scene in the women's quarters with an emphasis on female activities which are associated with beauty and consequently with the expectation of marriage and on another level with female industriousness as a guarantee of the wellbeing of the household. The presence of the seated figure with a tympanum recalls more the depictions on vases from the 4th century BC. This woman with her noisy drum provided the rhythm for the others, in order for them to carry out their various activities with musical accompaniment (see above, text to Pl. 38 and for the iconography of women with musical instruments, Killet, *Frau* 216–217 and J. H. Oakley in *ΕΓΡΑΦΣΕΝ ΚΑΙ ΕΠΟΙΕΣΕΝ* 271–276. For the tympanum, a musical instrument with a loud sound, known mostly through the worship of Rhea and Cybele in Phrygia and in Attic vase painting until the end of the 5th century BC, as an accompaniment for the Maenads, Nymphs and in many cases used by Ariadne in Dionysiac scenes, see J. Landels, *Music in Ancient Greece and Rome* (1999) 81–82; M. Tsihli, *Archaïognosia* 15 (2007–2009) 196–197, 207–208. In addition to its depiction in Dionysiac scenes the tympanum is frequently depicted in komos and symposium scenes from the middle of the 5th century BC and into the 4th century BC (Bundrick, *Music* 46–48).

PLATE 40

19636. From the Olympieion, Athens. Excavation by M. Mitsos in 1937–1938.

Para 479, 91 bis; BAPD 202344; O. Walter, AA (1942) 106; Burn, *Meidias* 57, 116, no. MM 133 (referred to as a lekanis); Brommer, *Vasenlisten* 509, no. 9; SEG 37 (1987) 18–19, no. 59; B. Philippaki in J. H. Betts, J. T. Hooker and J. R. Green (eds.), *Studies in Honour of T. B. L. Webster* II (1988), 89–95, pl. 10, 1–7; A. Queyrel, *AntK* 31 (1988) 90, fn. 1; Oakley, *Phiale*, 21, fn. 117; LIMC VI (1992) s.v. Mousa, Mousai 668, no. 96 (A. Queyrel) and s.v. Mousaios, 686–687, no. 11 (A. Kauffmann-Samaras); LIMC VII (1994) s.v. Thamyris, Thamyras, 903, no. 9 (A. Necessian); H. Zervoudaki, *ADelt* 49 (1994–1995) B, 6, pl. 4 a; P. E. Arias in M. Gigante *et al.* (eds.), *Modi e funzioni del racconto mitico nella ceramica Greca, Italiota ed Etrusca dal VI al IV secolo A.C. Atti del Convegno Internazionale, 1994* (1995) 68–71, figs. 19–22; Tsiafakis, *Θράκη* 357, pl. 35 a; Goulaki-Voutira, *Mythos* 44–45, fig. 5 (A.); Zarkadas, *Σκηνές* 323, fig. 11; CAVI no. 939; M. X. Gareizou, *Η «φωνή» του Ορφέα. Προσεγγίσεις στη μουσική εικονογραφία και την πολιτισμική ιστορία της κλασικής Αθήνας* (unpublished doctoral dissertation, Athens University 2011) 194, fn. 1020.

Preserved height 13.7 cm and surviving diam. 19.2 cm.

Fragment of the body, joined from four large pieces, with the rest restored with painted plaster. The black glaze on the background of the scene is dull and grey-green from uneven firing. Small chips and flaking can be seen on the body in the area of the scene and in places on the preserved parts of the reserved rim.

The design is very careful. The use of relief lines can be seen in the anatomical details of the figures, in the thick and flowing brush strokes on the clothing, in the decorative details and in the jewellery the figures wear. In places a wash is used on the reserved parts of the scene. A thin dilute glaze is used for the hair of the figures and for rendering some details of the clothing, such as the folds of the himatia, which hang down between the legs. Traces of added white on the head of the male figure to the left of the scene, on the earrings and necklaces the women wear, on Thamyris' kithara, as well as on the outline of the rocks on which the figures sit. Added red has been used for the strings of the harp and the plectrum used on the kithara.

On the upper part of the body is preserved a zone of egg ornaments between reserved bands.

Eight figures have survived from the scene, all of whom are identified by dipinti. On the left of the composition in three quarter view is a beardless man seated facing right with a laurel wreath on his head, who is playing a 14 string harp with both hands. The sides of the musical instrument were decorated with tendrils and spirals. Almost all of his back and part of his body is missing. Behind his head, horizontally placed are four letters [...]*ΑΙΟ*ς, which can be securely restored as the name *ΜΟΥΣΑΙΟΣ* (Mousaios).

On a lower level Apollo is depicted, according to the inscription ΑΠΟΛΛΩΝ which is written horizontally to the right of Mousaios' harp. The god is depicted seated facing left with a lowered head and is beardless with a laurel wreath in his long wavy hair. Thrown over his left shoulder he wears a himation decorated with cruciform motifs, leaving the surviving part of his body bare. He props a large laurel branch on his right shoulder, the fruits of which can be clearly made out in added white, while in his left hand he carries a bow. Behind Apollo and a little higher up, stands a female figure, facing right, who on the basis of the inscription ΚΑΛΛΙΟΠΙΑ (Calliope) is identified as the well-known Muse. She wears a thin, heavily folded chiton with apoxygma belted at the waist and a himation which she lifts away from her shoulder with her left hand and holds with her right. She wears bracelets, necklace and earrings as well as a diadem with leaves. Her curly hair is gathered high on her neck. Directly opposite and on the same level as Calliope is ΟΡΑΝΙΑ (Ourania) who is seated on a rock facing left, whose head is turned to the figures who are depicted to the right of the composition. Her left hand is resting between her legs and her left arm rests indolently on the edge of the rock, and her legs are crossed at the feet. She wears a thin sleeved chiton and himation, bracelets, disc earrings and a necklace and a wreath. Bands hold back her hair which is gathered high on her neck. Below Ourania, at a lower level two Muses are depicted seated on a rock, facing away from each other. Polymnia, whose name is written twice as ΠΟΛΥΜΝΙΑ and ΠΟΛΥΜΝΕ is turned to the left and holds a scroll open with both hands. She wears a chiton and himation which covers her legs and bands in her hair which hold her hair up at the back of her head, as well as bracelets, earrings and necklace. The other Muse is depicted facing right, playing a barbiton. She wears a diadem on her head and her long hair falls in ringlets down her back and over her shoulder. She wears a sleeved chiton and a himation which covers her legs, bracelets, necklace and long earrings. In front of her face is written vertically the name ΣΟΦΙΑ (Sophia). To the right of the composition, according to the inscription ΘΑΜΥΡΙΣ, is depicted the well-known musician Thamyris, with a wreath in his long curly hair, who sits in three quarter profile on a rock, facing right. He wears a short chiton belted with a wide black belt, a chlamys which is fastened with a brooch at the neck and decorated on the edges with floral ornaments and boots on his feet. He plays the seven strings of his kithara with his left hand and in his right holds a plectrum. To his right part of the face of the fifth Muse survives, Terpsichore, according to the inscription ΤΕΡΨΙΧΟΡΑ which runs horizontally from the level of her head. This figure, as with the others, wears a diadem of leaves on her head.

The manner of the Meidias Painter [J. D. Beazley]. Ca. 410 BC.

The fragment 19636 belongs to a type A pyxis with a rounded body and vertical sides which widen out towards the base (Roberts, *Pyxis* 45–142). It is the second largest pyxis of this type, after Acropolis 569 in Athens, by the Penthesilea Painter, which dates to the middle of the 5th century BC (Philippaki, *op. cit.* 89 and for the pyxis Acropolis 569, see ARV² 890, 172; *Add*² 302; Graef – Langlotz II, 52, pl. 43 and Roberts, *Pyxis* 84, pls. 56–57; 58, 2).

The vase has been attributed by Beazley to the manner of the Meidias Painter, while Philippaki (*op. cit.* 93) finds more similarities with the Eretria Painter. However, several design details in the rendering of the figures and the clothing, the development of the composition across different levels with the indication of an idyllic outdoor space with the use of white relief lines for the rocks, the long fingers of the figures, particularly in the case of the two musicians, the preference for the poses of the figures to be in three quarter profile, as well as the identification of the figures in mythological multi-figured compositions with inscriptions, are elements which can be seen in many of the works by the Meidias Painter and painters in his circle around 410 BC. The exceptional quality of the linework on the pyxis could lead to the attribution of 19636 to the works of this painter. For the Meidias Painter, to whom 40 works are attributed, see ARV² 1312–1314; 1690 and for a catalogue of ca. 120 vases which are attributed to his manner, 1321–1329 and 1690; *Para* 478–479; *Add*² 361–365; J. Neils, *BClevMus* 70 (1983) 274–289 especially, 284–285; Burn, *Meidias* 104–119 (including older bibliography). For the shapes of vessels which he created and their decorative themes see *Agora* XXX, 126–127; A. Schöne, *AM* 105 (1990) 163–178, pl. 25–30.

The zone of egg ornaments between bands which decorate the upper part of the pyxis, is adopted by the vase painter in many of his works, such as, for example, a small lekanis in Ruvo (ARV² 1314, 18; *BAPD* 220510), on a type A pyxis in Sarajevo (*CVA* pl. 39, 9 and *BAPD* 9286) and on a lid of a type C pyxis in Baltimore (*CVA* 3, pl. 12, 6). The parallels for the figures on pyxis 19636 with figures on works by the Meidias Painter and the painters in his circle are numerous. Here we will mainly focus on the works of the painter, which exude the tranquillity of the figures in an idyllic atmosphere, such as on a lekythos from the Sanctuary of Apollo Maleatas in Epidauros (G. Kokkorou-Alevra in *Πρακτικά XII Συνεδρίου* 103–114), a lekythos in Cleveland (Neils, *op. cit.* figs. 13–16, 24) and a lekythos in Ruvo (ARV² 1314, 16 and Arias, *op. cit.* 37–38, figs. 10–13) and on a pelike, with a similar theme in New York (ARV² 1321, 1 and Tsiafakis, *Θράκη* 102, pl. 31). Similar execution of the figures, and hair and jewellery of the

Muses on the pyxis can be seen in the female figures on a hydria from the Kerameikos in Athens (Schöne, *op. cit.* pls. 25–30, especially pls. 26, 1 and 27, 2) and a hydria in the British Museum (ARV² 1313, 5 and Neils, *op. cit.* figs. 19, 20). Close in style to Mousaios and Apollo on the pyxis is a male head on a fragmentary pyxis from Sarajevo (CVA pl. 39, 9) and the figures on a chous in the Vlastos Collection in Athens (ARV² 1323, 36). For the pose of Thamyras' head see the head of Agamemnon on a fragment of a vase from Paestum (Burn, *Meidias* pl. 38 e) Dionysos on a pyxis in London (ARV² 1328, 92; Burn, *Meidias* pl. 19 A), as well as the head of Pentheus on the lower zone of a hydria from the Kerameikos (Schöne, *op. cit.* pl. 28, 2). For parallels for Sophia who is depicted with long curly hair see the figure of Gaia on a lekythos in Cleveland (Neils, *op. cit.* fig. 8), a lekythos in Epidaurus (Kokkorou-Alevra, *op. cit.* pl. 22, 3) and a female figure on a hydria in Florence (Burn, *Meidias* pl. 22 B [M 1]). The figure of the Muse Calliope who is depicted standing and lifting her himation away from her shoulder with her left hand, copies a statue type, possibly Aphrodite Frejus, and is comparable to a similar figure on a lekythos in Cleveland, no. 82.142 (Neils *op. cit.* 281, fig. 15; 282, fig. 18). See also Philippaki, *op. cit.* 90.

The scene on pyxis 19636 is of particular interest as it depicts for the first time together the two Thracian musicians Thamyras and Mousaios, with the Muses and Apollo (Philippaki, *op. cit.* 90, 93). Generally for the myths which link the two musicians, for the musical contest of Thamyras with the Muses and his punishment, after his defeat, with blindness, as well as the commentary on all the scenes depicting this theme, see Arias, *op. cit.* 33–52; Tsiafakis, *Θράκη* 94–134; *LIMC* VII *op. cit.* 902–904 (A. Nercessian) and *LIMC* VI (1992) s.v. Mousaios, 686–687 (A. Kauffmann-Samaras). The theme appears to have been favoured by the Meidias Painter and his circle, since, besides this pyxis 19636 it is depicted on a lekythos in Basel (CVA 3, pls. 35–36), on a lekythos in Ruvo (ARV² 1314, 1; *Add²* 362) and on two pelikai in New York (ARV² 1313, 7; 1321, 1; Tsiafakis, *Θράκη* 102, pl. 31).

The idyllic atmosphere of the scene and even more the layout and serenity of the figures does not adequately support the interpretation of it as the musical competition between the Muses and Thamyras, in the presence of Apollo. For the iconography of the episode see *LIMC* VII *op. cit.*

Philippaki (*op. cit.* 93) has already interpreted the scene as a musical symphony-hymn, dedicated to Pythian Apollo, who appears as the leader of the Muses, without taking part in the activity of the scene. His presence probably indicates that the scene took place at one of his sanctuaries, perhaps the Pythion in Athens, south of the Olympeion from where the vase came. This vase, according to Philippaki was ordered after a victory in a musical competition or as a dedication to the god of music himself, see also, Tsiafakis, *Θράκη* 102; Oakley, *Phiale* 21, fn. 117 and Gareizou, *op. cit.* 194–197.

For the iconographic details, already known from literary sources, which the painter of the pyxis followed in his presentation of Thamyras, such as the abundant hair and the eyes of different colour (*δίκωρος*), see Philippaki, *op. cit.* 92 and Tsiafakis, *Θράκη* 94, 101, and for the type of his kithara with its rounded twisted arms, perhaps of ivory, which is conventionally known as the 'kithara of Thamyras', see Goulaki-Voutira, *Mythos*.

A further iconographic element on the pyxis is the appearance of the fifth Muse, Sophia, who personifies a concept that was widely disseminated during the Peloponnesian War. For personifications in the works of the Meidias Painter see generally Burn, *Meidias* 32–40; Neils, *op. cit.* 282–283; H. A. Shapiro, *Personifications in Greek Art. The Representation of Abstract Concepts 600–400 B.C.* (1993) and Tsiafakis, *op. cit.* 110–114, while for Sophia see Philippaki, *op. cit.* 91; B. Papadaki-Aggelidou, *Ανθρωποποιήσεις εις την αρχαίαν ελληνικήν τέχνην* (1960) 11, 65–66; A. C. Smith, *Polis and Personification in Classical Athenian Art* (2011) 23, 62. On the missing parts of the vase are possibly depicted Muses or other personifications (e.g. Peitho, Harmonia, Eunomia), see Philippaki, *op. cit.* 92, or Orpheus, who would complete the group of musicians from Thrace (Tsiafakis, *Θράκη* 113).

For the musical instruments which the figures hold on the vase see D. Themelis in *Geschenke der Musen* 81–87 and for the scroll from which Polymnia recites, as an indication of the link between literary and musical education, see Goulaki-Voutira, *Mythos* 41–47; A. Queyrel, *AntK* 31 (1988) 90–102; Ch. Avronidaki, *AntK* 51 (2008) 17–18, fn. 55–56 (including bibliography for scenes of musicians with scrolls) and Walter-Karydi, *Μουσική τέχνη* 419–432.

II.2. TYPE B

Type B pyxides were not particularly popular amongst vase painters of the 5th century BC and are represented by a few examples from the workshop of the Penthesilea Painter (Painter of London D 12 and of Brussels R 330) and later towards the end of the century by groups who were not characterised for their high artistic quality (Long-Chin-Group, Oppenheimer Group, Athena-Head Group). The type seems to have continued to be produced until the second quarter of the 4th century BC (Chalki Group).

In terms of its shape it is essentially a later variant of the 'powder' type of the Archaic period, since the lid covers the whole body of the vase and the base is usually a ring. Characteristic of the type is the bronze ring handle on the lid. However, there are also individual examples with three-footed bases, just like type A pyxides and the clay ring on the knob of the lid, see Steinhauer, *Μουσείο* 126, no. 186.

On the lid is usually a woman's head in profile, wearing a sakkos and more rarely floral ornaments, and there are pictorial scenes which run around the sides of the lid and in several cases on the body as on pyxis 12465 (see below). For the type see *Agora* XII, 174–175, pl. 43; *Agora* XXX, 52–53, nos. 1022–1038, pls. 99–100; Mercati, *Le pissidi* 131–133; Schmidt, *Toy Box* 113–114 and M. F. Vos, *CVA Leiden* 4, text to pl. 200, 4.

PLATE 41

Fig. 35.

12465. Unknown provenance. Formerly in the Lambros Collection.

ARV² 958, 73; BAPD 212993.

Surviving height 7.3 cm, height of the body 5.7 cm, height of the lid 6.6 cm, diam. lid 11.6 cm, diam. rim 9.4 cm, diam. base 11.5 cm.

It is joined from fragments and the lid is restored with plaster in a few places. The glossy black glaze under the lid and on the body in and out, is worn in places and thin from uneven firing. There is chipping and cracking in many places on the body.

The top of the lid is flat and the outline of the sides and the body is convex. The body has a flat, not a ring base.

The top of the lid has stepped grooves and a red painted projection in the centre. There are also grooves highlighted with red paint on the lower section of the base. The scenes on the lid and on the body of the vase are bordered with reserved bands. The design is hasty and the execution of the clothing and hair is repetitive. The added colour has worn away, as have many of the details from the anatomical features of the figures. A wash has been used on the reserved areas of the scene.

On the side of the lid is depicted a female figure seated on a chair facing right wearing a chiton and himation. The details of the face and the lower part of the body are missing. In her right outstretched hand she may have held an object which is now missing. In front of her is a tall tree with bare branches. To the right of the tree stands a woman, facing right with her head turned in the opposite direction, wearing a chiton and himation and her hair in a sakkos. With her

arm bent she holds in her left hand a kalathoid vessel with linear decoration, while her right arm is stretched out in the direction of the seated figure. A woman with long hair follows, dressed in the same way. In her left hand she holds a distaff and in her right a spindle. Her hair is gathered high on her neck. Behind this figure hangs a wreath and in front of it a sash. The details of her face and clothing have disappeared and only the outline remains. Further to the right are depicted two women, one in a chiton and himation seated on a chair facing right and another similarly dressed, who is moving to the right with her head turned back. In front of each figure on the ground is a tall kalathos with linear decoration and above the first hang fillets or ribbons. The women stretch out their hands above the kalathoi holding unidentifiable objects, perhaps skeins of wool.

On the body, to the right of a baseless Doric column, is a woman wearing a chiton, himation, and earring with her hair in a sakkos. She stands facing right with her head turned back, holding a mirror in her left hand. In front of her is a female figure similarly dressed, with long hair and earrings, seated on a chair facing right with her hand stretched out over a large kalathos which is on the ground. She probably held wool or a sash which has now disappeared. Above the kalathos hangs a sash. Opposite her leaning on a staff is a young man wearing a himation which leaves his right shoulder uncovered, with his right arm bent to rest on his waist. Further to the right is another woman wearing a himation and chiton and with her hair in a sakkos seated on a chair facing right. In both hands, which are stretched out to the front she held an object which is now missing. In front of her an upright female with long hair moves to the right with her head turned back. In her left arm, which is bent, she holds a kalathos with linear decoration and from her right

hand, which extends to the back, hangs a flute case which is decorated with thick, black, vertical dashes.

The Comacchio Painter [J. D. Beazley]. Ca. 450 BC.

Pyxis 12465 is one of the few examples of this type which has a scene on the lid and the body. In the earliest examples of type B, which come from the workshop of the Penthesilea Painter the sides of the lid and the body have a slight curve in the middle and a lesser one towards the transition to the upper flat surface of the lid and the lower outer surface of the body respectively. For the characteristics of this type see pyxides by the Painter of London D 12 from the Antiquities Market in Basel and Bochum (ARV² 963, 97–98; *Add²* 308 and *BAPD* 213098), a pyxis by the Painter of Brussels 330 in Laon (CVA 1, pl. 39, 9–11) and a white-ground pyxis by the Splanchnopt Painter in London (ARV² 899, 146; *BAPD* 211904).

The peculiar configuration of the top surface of the lid with grooves has parallels in black-figure pyxides (*Agora* XII, pl. 43) and on a type C lid in Heidelberg dating to 430 BC, see Hampe, *Katalog* pl. 56, no. 80.

Pyxis 12465 has been attributed by Beazley to a productive painter in the workshop of the Penthesilea Painter, the Comacchio Painter, who owes his name to an Italian town, see ARV² 955–958; *Para* 433–434; *Add²* 307 and von Bothmer, *Berne* 43. For reference to this painter and his repertoire of themes see M. Catucci in A. Martina – A. T. Cozzoli (eds.), *La tragedia Greca. Testimonianze archeologiche e iconografiche. Atti del Convegno, Roma 2004* (2009) 63–69. Besides cups, he created a series of column kraters, hydriai, pelikai, lekythoi but only two pyxides, type A and B.

The male and female figures are depicted almost identically in most of his works. The male figures with staffs and the same pose, as on pyxis 12465 are repeated on a cup in the Vatican (ARV² 955, 1; *BAPD* 212933) on a fragment of a cup in Florence (ARV² 956, 20; CVA 1 III I, pl. 20, B 75), as well as on a cup tondo in Prague (ARV² 956, 30; *BAPD* 212964). See also a fragment of a cup from Gravisca with a male figure, who has the same characteristics as that on pyxis 12465 (*Gravisca* VI, 94, no. 395). Very close in style to the female figures on pyxis 12465, in both the execution of the clothing and the facial characteristics are those on a hydria by the painter in Paris (ARV² 958, 66; *Add²* 307), a Maenad on a pelike in Würzburg (Langlotz, *Vasen* pl. 211, no. 513) as well as the head of a Siren wearing a snood in her hair on a pelike in Bologna (Hofstetter, *Sirenen* 123, no. A 180, pl. 26, 3). For parallels see also a pelike in London with a scene of Io and Tithonos: *LIMC* III (1986) s.v. Eos, pl. 573, no. 165 (C. Weiß) a woman on a lekythos from the Agora (*Agora* XXX, pl. 88, no. 875), as well as the figures on a column krater in Melbourne: P. Connor – H. Jackson, *A Catalogue of Greek Vases in the Collection of the University of Melbourne* (2000) 140–141, no. 48.

However, the closest parallel is a type A pyxis by the Comacchio Painter in the Vlastos Collection in Athens (ARV² 958, 72), with small differences in the number and poses of the figures.

The theme of the scenes on the lid and on the body of the pyxis are associated with scenes of daily life in the women's quarters. The repetition of women in both scenes engaged in various activities, as well as the motifs, such as the kalathoi, sashes, materials etc., underlines their contribution to the smooth running of the household. See above, text to Pls. 30 and 31 and Tsoukala, *Εικόνα* 189–197.

For the presence of a man in scenes with similar content see above, text to Pls. 30 and 31. For the difficulties which his identification as a 'client' who is visiting a 'hetaira' presents, see above, comments on pyxis 1588 (text to Pl. 31) and the view of Tsakni, *Επίσκεψη* especially 94–95, that the male figures who are crowned and hold staffs are preparing to take part in a symposium or erotic action.

For the presence of a tree with or without fruits, as an element which indicated the transition from the inside to the outside space of the home, see above, commentary on pyxis 1591 (text to Pl. 22), while the presence of a female figure with a kalathos, which should be filled with fruits (?), often depicted close to the tree, enhances the exterior space. For the shape of the kalathos see above, text to Pl. 28, 1–3.

Figs. 36 and 59.

1620. From excavations at Vari, Attica. Accessioned into the General Ephorate in 1851 with no. ΓΕ 1880.

Previously unpublished.

Height of lid 6.7 cm, diam. lid 13.4 cm.

The lid is joined from many fragments and restored on the top and sides with painted plaster. It is completely burnt with the result that the colour has gone and only the outlines of the figures from the scene can be made out.

The slightly convex top of the lid has a three-stepped surface with relief rings. The edges of the upper surface where they meet the vertical sides are rounded while the profile is slightly hollow.

The centre of the top surface, where the knob or a metal ring would have been, is black-glazed. This is followed by a zone of tongue ornaments, with double outline, where the inner core is highlighted in black and next a zone of upright, nine-leaved palmettes which are encircled with tendrils.

On the side is depicted a seated woman wearing a chiton and himation facing right, between a double door with jambs, lintel and horizontal bands with black dots and a Doric column with a base. In her outstretched hand she held

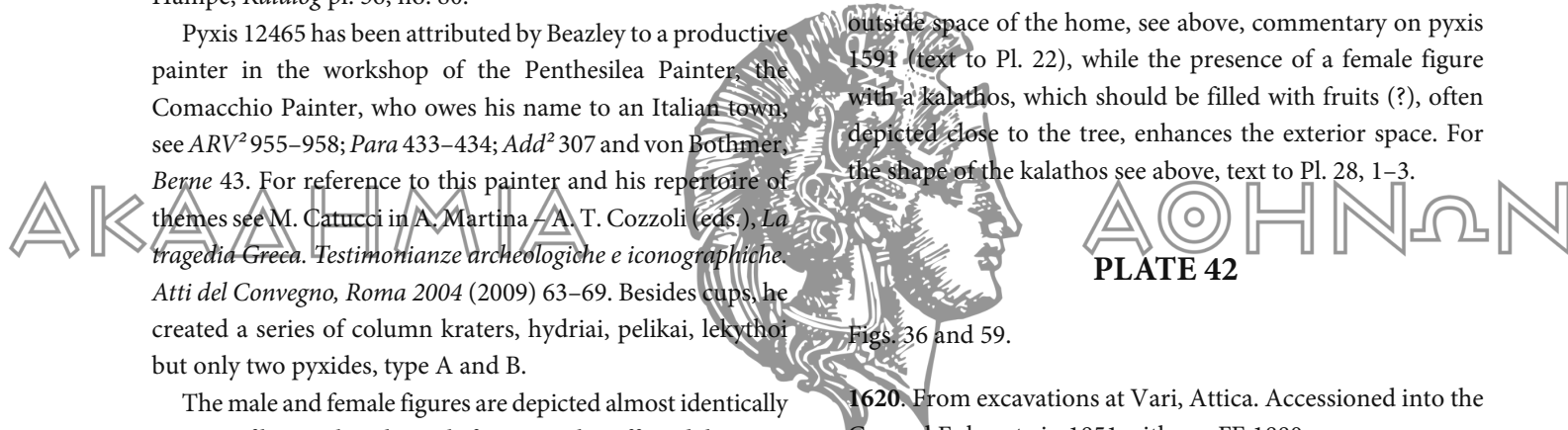


PLATE 42

an object, perhaps a distaff or a flower. Opposite her stands a young male in a himation, leaning on a staff which goes under his left armpit, while his right hand rests on his waist. Between the figures is a kalathos on the ground, and behind the man is a chair with a cushion, decorated with clusters of vertical and wavy lines. To the right of the column are depicted three female figures. The first stands facing right wearing a chiton, himation and with her hair in a snood, probably with a sash in her hand. She is followed by a female figure seated on a chair facing right with her head turned back. In her left hand she holds a mirror, while her right hand extends backwards. Opposite her, moving with a broad stride to the right is another female figure. She wears a chiton, himation and has her hair in a sakkos and holds a sash in both hands. On the 'wall' between the figures, hang sashes and a snood, which are decorated with linear motifs.

The Workshop of the Penthesilea Painter [E. Vivliodetis].
Ca. 440 BC.

The typological characteristics of 1620 are similar to those of pyxis 12465 (see above, Pl. 41). For the floral ornaments, rather than female heads as the decoration of the top of the lid, see pyxides nos. 12465 and 20562 (text to Pls. 41, 43). Amongst the vase painters who worked in the workshop of the Penthesilea Painter, it was the Veii Painter who preferred to decorate the lids of type A pyxides with a series of outlined upright palmettes in different variations and combinations, see a white-ground lekythos in Berlin (ARV² 906, 116; Roberts, *Pyxis* 48, no. 10, pls. 26 and 30, 20), a pyxis in a private collection in Athens (Roberts, *Pyxis* 78, no. 4, pl. 32, 1), as well as a pyxis from the Agora (Roberts, *Pyxis* 61, no. 3, pl. 36, 1). For a lid of a pyxis with similar palmettes see CVA Marathon Museum 1, pl. 38, 4; CVA Mannheim 2, pl. 26, 4.

In addition to the floral ornaments on the lids by the Veii Painter, further similarities can be observed in the execution of the male and female figures, in their movements and poses. Generally for the production of this painter and his stylistic characteristics see above, text to Pl. 19.

The iconographic theme of this pyxis is the women's quarters, in a known and repeated form, with seated and upright figures who move around a woman's chamber, holding different objects of daily use or objects associated with their adornment. For these scenes see commentary on 1587 and 1588 (Pls. 30 and 31). An additional element in the iconography of the theme is the seated female holding a flower which the man, who stands opposite her, has given her. For the female who holds a tendril with a lotus flower and its association with female beauty and femininity before adulthood, see pyxis 1741, text to Pl. 19.

For the presence of the male figure, see above, text to Pls. 25, 31 and 41.

PLATE 43

20562. Unknown provenance.

Previously unpublished.

Height of the lid 7.2 cm, height of the metal ring 2.7 cm, diam. lid 12.5 cm.

The lid survives, which is joined from two large fragments, along with its metal ring. The black glaze inside and out is in places worn and thin from uneven firing. Substantial chipping and encrustation can be seen in places on the surface of the vase. The design of the scene has in many places been destroyed.

The flat lid has two shallow grooves where it meets the sides.

Around the base of the metal ring are egg ornaments, similar to those on the edge of the lid. The rest of the surface is decorated with a laurel branch with fruits between the leaves. On the upper part of the sides is a thin reserved line and a similar line below the scene. Where the design survives it is carefully executed with simple lines used to highlight the details of the clothing.

On the sides are depicted six female figures and two Erotes. In the centre is a female figure seated on a chair, facing right. She wears a chiton and himation and has her hair gathered high on her neck. Her bent right arm rests on the back of the chair, while in her left hand she holds a large unidentifiable ovoid object, perhaps a tympanum. Towards this figure from the right comes an Eros, who holds a chest in his hands which he is offering to the seated figure. The details of his face have disappeared. Behind the Eros stands a woman wearing a chiton and himation. In the hand of her left bent arm she holds a chest and in her right an unidentified object, possibly a distaff or a mirror. This woman approaches a figure, who is dressed in the same way as the others, with a sash in her right hand. Next follows a woman, dressed in the same manner, facing right with a kalathos in her right hand. The composition ends with another two female figures who are moving towards the left and right respectively, the first with a chest in one hand and the second with a sash. Both of them have their hands turned in the opposite direction. Between these figures moving with a broad stride to the left is an Eros with a chest in his hands. His hair is short and curly and his wings are delineated with thick lines and dots.

The Drouot Painter [E. Vivliodetis]. Ca. 430–420 BC.

Typologically the lid 20562 is close to 20563 and 22108 by the Painter of Florence 4217, as well as the lids of pyxides in the Group with the head of Athena (see below). See Brehm, 150–151, no. 11, pl. 36, 15.

The figures on pyxis 20562, with their characteristic hairstyles, standardised clothing and the movement of

figures in the space, indicate the Drouot Painter, to whom type A pyxides have been attributed. For the painter and his work see above, text to Pl. 33. The painter did not choose a female head for the decoration of the lid as occurs on many examples of pyxides of this type, but the decorative style of lids form type A pyxides, see the lids of 1590 and 20691 (see above, Pls. 33; 34, 4–8), the lid of a pyxis in Leiden (ARV² 1223; CVA 4, pl. 198) as well as a lid in London (Roberts, *Pyxis* 74, no. 9, pl. 47, 2).

The presence of female figures and Erotes with chests in their hands, in a woman's chamber, despite no definitive architectural elements, fits with the preparation for a wedding and the offering of gifts to the bride, a theme which was popular on pyxides by this painter (see above, text to Pl. 33). The closest iconographic and stylistic parallel for 20562, is a type A pyxis, from the collection of the heirs of V. Phalireas (Ph. Zafeiropoulou, *ADelt* 35 [1980] B, 588, pl. 371 c).

PLATE 44

Fig. 37.

20563. Unknown provenance.

Previously unpublished.

Height 8.5 cm, height of lid 6.2 cm, diam. lid 12 cm, diam. rim 9.9 cm, diam. base 7 cm.

The lid is mended and the metal ring handle and a small part of the edge of the top are missing. The black glaze on the underside of the lid and the body in and out has worn away in places and is thin from uneven firing. There are incrustations and salty deposits across almost all the surface. In places there is severe chipping, such as under the lid and inside the body of the vase.

The top of the lid is almost flat and the sides concave in slightly in the middle to form a wide ledge at the bottom.

The top of the lid, around the hole for the fitting of the metal ring, is a reserved circle. This is followed by five upright multi-leafed palmettes encircled with tendrils. The gap between the palmettes is filled with the upper parts of smaller palmettes, and in one case a core. Below is a zone of egg ornaments which is bordered by black lines. On the side of the lid, above and below the scene are reserved bands. On the underside of the base are two concentric circles with a dot in the middle, while the ring base is reserved underneath, as is the edge of the lid and the ledge around the lower body. The design is quite carefully executed with some failures in rendering the fingers of the figures. One of the three Erotes is drawn with greater care with thin brown lines of thinner glaze. A wash has been used in the reserved areas of the vase.

On the side of the lid are depicted four female figures and three Erotes. Three of the women, wearing chitons with highlighted edges, are running to the right, with their heads turned back. Their hair is gathered high on their neck in a bun. The first two each hold a mirror in their outstretched right hand and a kalathos in the left, decorated with wavy lines. The third figure has her right hand outstretched but holds no object, and with her left hand lifts part of her clothing. The fourth figure wears a himation and is turned to the left holding a kalathos horizontally in front of her feet. Between these figures Erotes fly towards the left. The first holds a sash in his raised right hand, while the second has a piece of folded material in his hands. The third points with his right hand with one raised finger and in his left holds tendrils. Their hair ends at the back in thin curls, which are rendered with thin brown lines. Between the figures on the wall hang sashes.

The Manner of the Drouot Painter [E. Vivliodetis]. Ca. 430–420 BC.

Typologically pyxis 20563 is similar to pyxis 19606, 1432 and 2387 (see below, Pls. 47, 49 and 51). See also CVA Leiden 4, pl. 200, 1–3 and Brehm, 150–151, no. 11, pl. 36, 15. The closest typological and stylistic parallel is a type B pyxis in the Schloss Fasanerie (CVA 1, pl. 42, 4–6).

The painter of 20563, as occurred in the case of 1620, 12465 and 20562 (see above, Pls. 41–43) decorated the top of the lid, not with a female head but with a palmette arrangement in combination with egg ornaments. For other examples see Roberts, *Pyxis* pls. 30, 2; 31, 1; 32, 1; 74, 2 and 75, 2 and P. Valavanis, CVA Marathon 1, text to pl. 38, 4). For similar ornaments see a pyxis in Berlin (CVA Berlin 1 [DDR] pls. 43, 1–5; 44, 1–3 and *BAPD* 41251) which is assigned to the Drouot Painter, as well as a fragment of the lid of a pyxis from the Acropolis with the same decorative arrangement (Graef – Langlotz II, pl. 44, no. 598).

Stylistic similarities to the figures on pyxis 20563 can be seen on the figures on pyxides in Leiden (CVA 4, *op. cit.*) which have been attributed to the manner of the painter and to that of Schloss Fasanerie (CVA 1, *op. cit.*). See also the figures and the execution of the clothing on a miniature type A pyxis from the Agora, which is attributed to the Group of the Drouot Painter (Roberts, *Pyxis* pl. 75, 4).

The theme of the scene is the world of women. For scenes with this content see vases by the Drouot Painter and his manner, above, text to Pls. 33 and 34, 1–3. For Erotes who hold folded pieces of cloth in their hands see below, text to Pl. 51 and also a pyxis by the Drouot Painter in Ghent (ARV² 1223, 3; *BAPD* 216659). For female figures holding tendrils in their hands, just like the Eros in 20563, as a symbol of youth and female beauty, see above, text to Pl. 19. In any case the theme of an Eros with flowers and tendrils in hands is

popular on squat lekythoi from the middle of the 5th century BC onwards (E. Trinkl, CVA Wien 5, text to pl. 44, 1–3).

For the art of textiles which the kalathos symbolises, the women's sashes and the material in the hands of the Erotes see above, text to Pl. 43, and Tsoukala, *Εικόνα* 189–197 (including bibliography).

PLATE 45

Fig. 38.

1289 (CC 1569). From Attica. Accessioned into the Archaeological Society after purchase (without accession date) with no. AE 813.

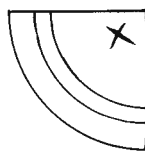
ARV² 1222, 4; BAPD 216644.

Height with lid 9.3 cm, height of lid 7 cm, diam. rim 10.2 cm, diam. lid 12.7 cm, diam. base 5.4 cm.

It survives almost complete, apart from a piece of the lid which is mended. Missing the metal ring handle, with the exception of its base which is set into the middle. Chipping can be seen in places, especially on the sides of the body, the sides of the base and in the area of the scene on the lid. The black glaze on the underside of the lid, on the body in and out, is worn and thin from uneven firing.

The top of the lid rises slightly towards the centre and forms a ledge with convex sides which are reserved where it meets the sides. The body forms a ledge towards the bottom which extends further out than the rest of the body, to support the lid. The low ring base has a smaller diameter than that of the body.

On the edge of the rim and the upper part of the sides are reserved lines, similar to that which runs beneath the scene. On the underside of the base are two concentric circles with a dot in the centre and black bands on the inside walls. A random X-shaped incision can be seen in the same place.



Added white, mostly worn away, can be seen on the bands which decorate the columns, the sashes which the figures hold, in places on the clothing, on the sakkos on the woman's head on the top of the lid and the laurel leaves. A wash has been used for the clothing on the figures, on the columns and the door. The rendering of the anatomical details is in several places casual and vague, and hasty in the execution of the decoration of the clothing and objects.

On the lid is depicted a woman's head facing left in a sakkos, which is decorated with black, irregular dots, vertical

'z'-shaped lines in zones and wavy lines. Her hair can be seen on her temple below the sakkos. Behind her neck the upper part of a six-leaved palmette can be made out. The head is encircled with a black line between two reserved bands and part of a laurel branch with leaves.

On the sides are depicted three female figures in the women's quarters, which is defined by a door and two Doric columns with capital but no base, decorated with bands of added white. To the right of the double door with its lintel and horizontal elements with black nail-heads, a female figure moves to the left with her head turned back. She wears a chiton, which is decorated with asymmetrical black dashes and a himation. In her outstretched hands she holds sashes on which can be seen traces of added white. Behind her is a kalathos on the ground, decorated with bands of 'z'-shaped lines. Next, between the two columns is a woman, moving in the same direction as the first, but with her head facing forwards. The edges of her himation are highlighted with a thick black line and toothed ornaments. In both her outstretched hands she holds white bands. Behind her on the ground is a kalathos decorated with asymmetrical black lines and on either side of the woman on the wall hangs a sash and a wreath. The third female figure, dressed in a similar manner as the other two, strides to the left with one outstretched hand in which she probably held a white sash which has now worn away.

The Long-Chin Group [J. D. Beazley]. End of the 5th century BC.

In addition to two type A pyxides (see above, text to Pl. 32) three type B pyxides have been attributed to the Long-Chin Group, which are the closest parallels to pyxis 1289. These are pyxides in Copenhagen (ARV² 1222, 5), in Tübingen, without a ring base (ARV² 1222, 3; CVA 4, pl. 46, 3) and in Prague (ARV² 1222). Typological similarities can be seen also with a type B pyxis by the Painter of Florence 4217 (ARV² 1222, 2; CVA 2, pls. 71, 14 and 72, 5 and ARV² 1222, 1; CVA Bonn 1, pl. 27, 4–5). See also pyxides of the same type by the Oppenheimer Group in Brussels (ARV² 1224; BAPD 216669) and those in the Group of the Athena-head Pyxides in Leiden (CVA 4, pl. 200, 1–3. 5) and in Athens (see below, Pl. 47).

For the group with the conventional name Long-Chin and its particular stylistic elements, see above, text to Pl. 32. The figures on pyxis 1289 are repeated, almost identically on a pyxis by the Group in Copenhagen (Ferrari, *Figures of Speech* figs. 54–55, with some minor variations in the arrangement and movements of the figures) in Tübingen (CVA 4, pl. 46, 3, on which palmettes are depicted between the figures) and in Prague (ARV² 1222). Similar figures as those on pyxis 1289 are depicted by the Painter on a type A pyxis in Belgrade

(CVA 1, pl. 17). Toothed edges highlighted with thick black lines are also used for the clothing painted by the Painter of Athens 1585, who is roughly contemporary with the Long-Chin Group (Roberts, *Pyxis* 110, no. 2, pl. 69, 1 and above Pls. 36 and 37).

For scenes in the women's quarters see pyxides 1587, 1588 and pyxis 1661 (Pls. 30–32) by the same group.

The decorative theme of women's heads on the top of the lid of pyxides is very common. Women's heads wearing a sakkos are frequent on lekythoi, lekanides and hydriskai from 450 to 375 BC. For a catalogue of type B pyxides decorated with women's heads see Ch. Karouzos, *JHS* 71 (1951) 100, fn. 13. These figures are usually interpreted as depictions of a deity, such as Persephone, Artemis or Aphrodite or figures from myth, such as Pandora or as a bride-to-be, and are associated with the rituals of the Athenian wedding (Lewis, *Woman* 166–170; *APP, Catalogue* 39–41, no. 27 [V. Sabetai] and V. Sabetai, *CVA Athens, Benaki Museum* 1, 50). See also Sgouropoulou, *Εικονογραφία* 213–234, especially 227–229; S. Pingiatoglou in D. Iakov – E. Papazoglou (eds.), *Θυμέλη. Μελέτες χαρισμένες στον Καθηγητή Ν. Χ. Χουρμουζιάδη* (2004) 369–388; Sabetai, *Μικρά αγγεία* I, 27–28, no. 8 and Breitsfeld-von Eickstedt, 107–108. For women's heads on Boeotian vases which are rendered in almost exactly the same way as the Attic ones see A. D. Ure, *AJA* 57 (1953) 245–249. Similar women's heads as that on type B pyxides appear also on epinetra where they are more elaborately and carefully executed, see C. Mercati, *Epinetron: storia di una forma ceramica fra archeologia e cultura* (2003) pls. 27, 2, 28, 3; 31, 2.

PLATE 46

Figs. 39 and 60.

22108. Unknown provenance (found in a box together with a lead strip).

Previously unpublished.

Height with the lid 8.2 cm, without lid 6.2 cm, height of lid 6.1 cm, diam. lid 11 cm, diam. rim 9.5 cm, diam. base 5.5 cm.

In the centre of the top of the lid is the hole for fitting the metal ring handle, which is missing. The vase survives almost complete with the exception of a small part of the side of the base, which has been restored with plaster. Small chips can be seen in places on the sides of the lid and the body. The black glaze underneath the lid and on the inside of the body and underside of the base is dull and in some places thin from uneven firing. In some places it is significantly worn. A wash has been used on many of the reserved areas of the vase. Many details of the figures on the scene have disappeared, with the result that only the outline is visible.

The top of the lid is flat with a slight rise towards the middle. The edges of the lid, where they meet its sides form a slightly rounded lip. A wide ledge is formed at where the body meets the ring base.

The edges of the lid, the underside of the lid, the transition to the base, the upper part of the body and the outside of the ledge on the body are all reserved. Around the edge is a reserved band. A poorly drawn reserved band runs around the upper part of the lid. Underneath, the sides of the base are decorated with a black band and in the centre with a poorly drawn circle with a dot in the middle. The design is clumsy and hasty and the incision is sparing and crude. No added colour has been preserved.

On the top of the lid is a woman's head facing left, with her hair in a sakkos. Below the sakkos at her temple a short curl hangs down, while around the hole for the attachments of the metal ring handle is a black circle not unlike an earring. Uneven black lines decorate the sakkos.

On the sides of the lid are depicted two female figures with chiton and himation who are running towards the right with their heads turned back. In their right hands they hold chests, and in their outstretched left hands sashes or cloth. Between the figures flying in the same direction are two Erotes with long hair, who hold chests in their hands. Between the figures are suspended objects indicated as spots and a large snood behind one of the women.

The Painter of Florence 4217 [E. Vivliodetis]. Last quarter of the 5th century BC.

Pyxis 22108 shares typological similarities with 1432 by the Painter of Athens 17191 (see below, Pl. 49) and with the Group of the Athena-head Pyxides, with the difference that the sides of the body where they join with the ring vase are not completely level, but curve outwards (see pyxis 19606 [Pl. 47] and CVA Leiden 4, pl. 200, 1–3). Identical to 22108 are the pyxides by the Painter of Florence 4217 in Florence (ARV² 1222, 2; CVA 2, pls. 71, 14 and 72, 5) and in Bonn (ARV² 1222, 1; CVA 1, pl. 27, 4–5). See also, Brehm, 150–151, no. 11, pl. 36, 15.

The rough and hasty drawing, the absence of added colour, the abbreviated execution of the details, lead to an attribution to the painter with the conventional name the Painter of Florence 4217, whose work, especially type A and B pyxides is placed by Beazley in the last decades of the 5th century BC (ARV² 1222–1223; *Add²* 349 and Roberts, *Pyxis* 113).

The figures on pyxis 22108 are repeated, almost identically on the pyxis in Florence (*op. cit.*), with some variation in the iconography with the absence of Erotes and the addition of more architectural elements, and on a pyxis in Bonn (*op. cit.*), where Nikai are rendered like the Erotes on 22108.

Female figures with the same characteristics are depicted by the artist on type A pyxides in London and Cambridge (ARV² 1223, 4,5; Add² 349; Roberts, *Pyxis* pls. 70; 72, 3).

The presence of Eros between female figures with chests and material in their hands provides a wedding content to the scene (see above, text to Pl. 33). For parallels in the number and arrangement of the figures see CVA Schloss Fasanerie 1, pl. 42, 2 by a different painter. For the female head on the top of the lids of pyxides of this type, see above, text to Pl. 45, while for the cases, such as 22108, where the female head is not surrounded by the usual decorative zones, see *Agora* XXX, pl. 99, nos. 1023–1026. For the hole for the ring handle, which is placed into the ear of a female figure as an ‘earring’, see E Böhr, CVA Tübingen 4, text to pl. 46, 4.

PLATE 47

19606. From the excavations of Ar. Kourouniotis at Plato’s Academy in 1932.

Previously unpublished.

Height with lid 9 cm, without lid 6.4 cm, height of lid 7.5 cm, diam. lid 14 cm, diam. rim 10.8 cm, diam. base 8.2 cm.

Missing a small part of the edge of the lid, the side and the metal ring handle, as well as parts of the ledge on the body. The vase is joined from many fragments with gaps in the joints and the missing sections have been restored with painted plaster. There is chipping and flaking on all of the surfaces of the vase. The black glaze under the lid and on the body in and out is worn and in places thin from uneven firing.

In the centre of the top of the lid is the hole for fitting the metal ring handle. The top of the lid is flat with a groove at the edge. The sides are vertical and concave out slightly, while the sides of the body curve inwards at the rim. Low ring base.

The head on the lid is surrounded by thin reserved lines and a zone with a laurel branch. Above and below the scene are reserved bands, and on the underside of the base are three concentric circles with a dot in the middle. In places in the scene float casual black dots. The design is crude and in many places unclear and detail is limited. No added colour has been preserved except for a wash which has been used on the reserved parts of the vase.

The top of the lid is decorated with the head of Athena facing left. She wears a helmet which is decorated with black tendrils and a dotted band round the edge. The peak is rendered schematically, as are the raised sidepieces. Beneath the helmet about neck height, are thin curls and a small bunch of hair on the forehead.

On the sides of the lid is depicted a double door with threshold, jambs and lintel and black nail-heads in vertical

and horizontal zones. In each of the four spaces which are bordered by the door and three fluted Doric columns with base and capital, is a female figure wearing a chiton and himation which covers part of her chest diagonally. All four women face left and hold bands in their right outstretched hands. In front of the third figure is a kalathos on the ground decorated with patterns and sashes on the wall, which are decorated with black dots and lines. Similar sashes or snoods hang behind the last female in the scene.

The Group of the Athena-head Pyxides [E. Vivliodetis]. Last quarter of the 5th century BC.

For the shape characteristics of type B pyxides, which belong to the group of pyxides with a head of Athena on the lid, see a pyxis in Leiden (CVA 4, pl. 200, 1–3. 5). For more typological parallels see Brehm, 150–151, no. 11, pl. 36, 15; ARV² 1222, 3; CVA Tübingen 4, pl. 46, 3), pyxis 1289 (see above, text to Pl. 45) as well as 22108 by the Painter of Florence 4217 (mentioned above) with minor variations in the lower part of the body with curved walls at the transition to the ring base.

Pyxis 19606 can be placed among the few examples of type C and B pyxides which make up the Group with the head of Athena on the lid (ARV² 1224; *Para* 466 and *Add*² 350). It is worth noting that the heads of Athena on the lids, are better executed than the scenes on the body, which are characterised by their hasty and rough execution, factors which are justified either by being the work of different painters on the same vase, or by the importance which was given to the depiction of the head of a goddess as the patroness of the city and hence as a trademark of the workshop. It is not accidental that the goddess on these vases is similar to her depiction on Athenian coinage, see H. Frøning in E. Simon (ed.), *Führer durch die Antikenabteilung des Martin-von-Wagner-Museums der Universität Würzburg* (1975) 150; Kurtz, *AWL* 109 and C. Starr, *Athenian Coinage 480–449 B.C.* (1970) especially pls. XXV–XXVI.

Athena on pyxis 19606 shares many similarities with the goddess on a pyxis in Leiden (CVA 4, *op. cit.*) and with that on a type C pyxis in the same Group in Copenhagen (CVA 4, pl. 163, 7 b). The head of the goddess on a type C pyxis in New York (ARV² 1224, 2; *BAPD* 216672) and in Würzburg (CVA 2, pl. 33, 1–3) should be attributed to a different painter’s hand than that of pyxis 19606.

The female figures on the sides of the lid are stylistically close to women painted by the Drouot Painter, see above, text to Pl. 22 and Brehm, 150–151, no. 11.

The theme on the pyxis is a typical scene in a woman’s quarters with the women depicted individually between the architectural features of the space, an arrangement which was popular also for the Group of Athens 1591 (see above, text to Pls. 22–24) with conventional and schematic poses and

simplified design, without care for the details. For scenes in the women's quarters see above, text to Pls. 30. 31 and scenes with similar content with open or closed doors see Roberts, *Pyxis* 189, fn. 41 (24 pyxides).

PLATE 48

30567. From Athens. Excavation of the Royal Stables, 1926–1928.

Previously unpublished.

Height of lid 8 cm, diam. lid 16 cm.

Only the lid of the pyxis survives and it is joined from many fragments and is missing parts of the top and sides. The missing parts of the vessel have been restored in painted plaster. Flaking and chipping can be seen over the entire surface of the vessel. The black glaze on the top and underneath is worn in places and thin from uneven firing. Traces of burning can be seen in places on the scene and on the top of the lid.

The edges of the flat lid slope slightly inwards to form a shallow groove which is painted black. In the centre where there was a metal ring handle, is a zone of upright ten-leafed palmettes, which are encircled with tendrils. One survives entirely while only fragments of the others remain. The edge of the lid is decorated with laurel leaves between reserved lines. The design is crude and hastily executed. In several places, such as on the columns and on the sashes which the figures hold there are preserved traces of added white, as well as on the palmettes on the top of the lid.

On the sides in each of five spaces created by five Doric columns with base and capital is depicted a figure. In the first space an Eros with long hair moves to the right holding an unidentifiable object, perhaps a vase or pyxis, in his right hand. Large parts of his wings have been destroyed, and the details of his body have disappeared. Next is a female figure, facing left, wearing a chiton and himation, and holding a sash in her right hand. Many of the design details of the figure, particularly of her face, have disappeared. In the third space is a woman seated on a chair facing left, wearing a chiton and himation with her hair gathered on her neck. In her right hand she holds a closed chest. In the remaining spaces are depicted women wearing chitons and himatia facing right. In their outstretched hands they hold sashes. One of the figures has been destroyed from the level of her chest and below. In the background hang wreaths or sashes.

The Oppenheimer Group [E. Vivliodetis]. Last quarter of the 5th century BC.

The shape of the top of the lid of the pyxis with its hollowed curved edges recalls more the lids of type C pyxides, see particularly Roberts, *Pyxis* pls. 86, 4; 87, 1; 88–89 and

below, Pls. 57 and 58. For typological parallels see pyxides by the Oppenheimer Group in San Simeon (CA), Hearst Corporation (ARV² 1224, 1; *Para* 466; *BAPD* 216667) and a lid of a pyxis in the Agora (ARV² 1224; *Agora* XXX, pl. 98, no. 1015) which amongst other things has almost the same arrangement of the decoration on the lid, with a difference in the way the palmettes grow out of tendrils. For a similar decorative arrangement with palmettes and laurel leaves see a type B pyxis in Brussels (ARV² 1224, 2; *BAPD* 216669) and a pyxis in Houston dating to 420–410 BC (Hoffmann, *Centuries* 427, no. 192).

For the Oppenheimer Group, to which Beazley assigns only four type A and B pyxides from the last quarter of the 5th century BC, see ARV² 1224; *Para* 466 and *Add*² 350.

Stylistically the figures on pyxis 30567, with their characteristic single outline of the nose, mouth and chin and also the hair of the Erotes, recall the figures on a pyxis in San Simeon (CA), Hearst Corporation (mentioned above) with the difference here that the painter of this vase is not so sparing in the rendering of the details as that of pyxis 30567. For Eros with long ringlets see a type C pyxis from the area of the Evangelismos in Athens: *City beneath the City* 216–217, no. 190 (E. Lygouri-Tolia). Similarities in the facial features and in the clothing can be identified in the better executed figures on pyxides by the Oppenheimer Group in Brussels (mentioned above) and in Mainz (ARV² 1224, 2; *BAPD* 216668 and *Mythos und Lebenswelt* 83–84, figs. 53–56) with the interesting representation of a seated goddess-bride with torches in her hands and a procession of four women with wedding gifts.

Pyxis 30567, as on 19606 (Pl. 47) and the Group of Athens 1591, follows the design where the figures are represented individually between architectural elements of a woman's chamber (see above). The presence of Erotes with gifts in their hands provides a wedding content to the scene, in combination with the women who stand holding sashes or material in their hands with which to adorn the bride-to-be. The seated woman with the chest in her hands should be identified as the young bride. For an analysis of these iconographic elements see above, text to Pl. 33. For the Erotes with different objects in their hands see, text to Pl. 33; Pellegrini, *Eros* especially 302–402 (catalogue of vases) and Breitfeld-von Eickstedt, 101–102.

PLATE 49

Fig. 40.

1432 (CC 1965). From the area of Agioi Theodoroi Attica. Purchased from Aug. Stogiannos and accessioned into the Archaeological Society in 1891 with no. AE 5871.

BAPD 9016829; *Prakt* (1891) 62–63.

Height with lid and ring 10.6 cm, diam. rim 11.2 cm, diam. lid 13.4 cm, diam. base 8.3 cm.

It survives complete with the metal ring handle on the lid. The black glaze on the underneath of the lid as well as on the body in and out is worn in places, dull and thin from uneven firing. Chipping and flaking can be seen in places on the surface of the vase and especially on the outer surface of the base.

The top of the lid is flat, and the sides are slightly concave. The sides of the body curve in towards the rim. Low ring base.

On the top of the lid, around the area for the ring handle is a relief ring and a reserved groove on the edge. The area around the plastic ring is decorated with laurel leaves and a reserved circle in the centre. On the underside of the base are circles of uneven thickness and a dot in the centre. The design is somewhat hasty but rich in details. Abundant use of wash on the reserved surfaces of the vase and added white, in many places fugitive, is used for the highlighting of details. The top of the rim and the edge of the base on which it rests are reserved.

On the lid are depicted two bearded Satyrs with long hair and hair bands in added white, on either side of a kalyx krater, which is decorated with a black ivy branch and ribbons which hang from the handles. Above the vase can be seen part of a written inscription KAΛ. The Satyrs balance their bodies, which hover above the ground, horizontally with both their hands flat on the ground and their legs bent upward at the knees. On the opposite side is a panther with a dotted body which runs towards the right poised to pounce. Between the figures are branches with fruits in added white and below them white dots.

On the sides of the lid are depicted three female figures and an Eros in between Doric columns with base and capital, which are decorated with white bands. The Eros has a wreath in his long hair and moves to the right with a *kanoun* in both hands which contains three domed cakes. Further to the right is a woman wearing a chiton and a himation which covers her legs. She is seated on a rock which is decorated with sprigs facing right and with her head turned back. She supports herself on the rock with her right hand and her left rests on her left leg. Her hair is gathered in a high bun and bound with white bands. Next are two female figures, the first wears a chiton and stands face on with her head turned to the left. In her right hand she holds a kalathos, and in her left a fold of her clothing. The second figure runs towards the right with her head turned back. She wears a chiton, open at the side, which exposes her right leg. Her himation covers her shoulders and her outstretched hands extend in both directions. Above the head of the figure can be seen the letters KAΛ presumably

from the word KAΛΗ. Next and to the right of a Doric column is a seated female figure facing right. She wears a chiton and a himation covering her legs and a white wreath on her head. In her right hand she holds a large kalathos filled with wool. Opposite her stands a woman wearing a chiton and a wreath in her hair. She holds a kalathos in her right hand and with her left lifts a fold of her clothing. Between the figures are depicted branches and flowers which grow out of the ground and on the walls hang sashes.

The Oppenheimer Group [E. Vivliodetis]. Last quarter of the 5th century BC.

Pyxis 1432 shares similarities with pyxides 22108, 19606, 2387 (see above, Pls. 46, 47 and 51) and in Brussels by the Oppenheimer Group (ARV² 1224; BAPD 216669).

Stylistically the figures on pyxis 1432 are similar in the rendition of their anatomical detail, the hasty and careless design, their clothing and accompanying ornaments to those on pyxis 30567 (see above, Pl. 48) by the Oppenheimer Group (ARV² 1224; *Para* 466 and *Add*² 350).

The seated female figure on 1432 is similar to the seated figure of Artemis or a bride with torches on a pyxis in Mainz (ARV² 1224, 2; *Mythos und Lebenswelt* 83–84, figs. 53–56; Oakley – Sinos, *Wedding* 54–55, figs. 6–8). The blooming branches which flood the area of the scene are repeated in the same manner on a pyxis in Brussels (mentioned above) in a scene of a wedding procession with the newlyweds on a cart, while columns adorned with ribbons and also several facial characteristics of the figures can be seen on a type A pyxis 17191 in Athens, which is attributed by Beazley to the painter with the conventional name Painter of Athens 17191 (ARV² 1222, 1 and CVA Athens 2, pl. 29, 1–6).

The Satyrs with symposium vases and animals are not as common a theme on the lids of pyxides, as on askoi and other shapes of vessels. However, for these cases see above, text to Pl. 24. Generally for askoi with two Satyrs with drinking vessels see Hoffmann, *Sexual* 12, nos. 101–109. For a similar arrangement of Satyrs see an askos in Warsaw from the end of the 5th century BC (CVA 3, pl. 45, 4), while for Satyrs who hold amphorae or kalyx kraters see CVA Oxford 1, pl. 45, 2; CVA Tübingen 5, pl. 23, 7–10. For Satyrs on either side of an amphora and krater see a phiale from the Circle of the Marlay Painter in Kiel (CVA 1, pl. 49).

For the relationship of Satyrs with wine and the iconographic elements which mark this see Schöne, *Thiasos* 121–128. F. Lissarrague in *Proceedings 3rd Symposium* 341–342 and Lissarrague, *Satyres* especially 67–71, 131–147. Satyrs with animals, especially panthers and lions, is a popular theme on askoi (E. Trinkl, CVA Wien 5, text to pl. 3, 3–4). For the depiction of Satyrs on scenes which are associated with the world of women see Lissarrague, *Intrusions* 179–198

and generally, *LIMC* VIII (1997) s.v. Silenoi, 1108–1133 (E. Simon). For the depiction of vases on vases, such as the kalyx krater in the scene on the pyxis, see J. Neils in P. G. Warden (ed.), *Greek Vase Painting: Form, Figure, and Narrative* (2004) 28–34.

The presence of standing and seated figures with sashes and kalathoi in their hands inside a chamber provides a typical scene in a women's quarters. However, the presence of Eros with gifts, but also the adorned seated figures gives a clear wedding content to the scene (see above, text to Pl. 33). The seated figures should be identified as brides, while the kalathos in their hands emphasises their skill in weaving which contributes to the household economy. For the presence of Eros, who approaches with a *kanoun* decorated with bands and three domed cakes, a symbol of fertility and the transition of the woman to her new life and new identity as a wife, see A. Brumfield, *Hesperia* 66 (1997) especially 151–152; Oakley – Sinos, *Wedding* 39–40, 44. For the *kanoun*, see Schelp, *Kanoun* 45–46, pl. 11, 13, no. K50.

PLATE 50

Fig. 41.

1589 (CC 1567). Unknown provenance. According to information provided by Ath. St. Koumanoudis accessioned into the Archaeological Society in 1877 with no. AE 2418.

BAPD 9016833; K. Romaios, *AEphem* 45 (1906) 108 (simple reference).

Height with lid 9.6 cm, diam. rim 12.2 cm, diam. lid 15.2 cm, diam. base 8.6 cm.

Missing a few fragments of the rim of the body and the metal ring handle from the lid. Joined from many fragments especially on the body and lid. Some restoration in places in the joins between mended fragments. The black glaze on the underneath of the lid, on the main part of the body inside and out is worn in places and on the body is dull and thin from uneven firing. Inside the body the glaze is a deep red in places.

The top of the lid is flat and has a small rise to the middle. Where it joins the concave sides, it forms a torus. The sides of the body are slightly convex towards the bottom, to form a ledge to support the lid. Low ring base with a diameter smaller than that of the body.

At the base of the metal ring handle is a reserved circle and around that in a circle are upright palmettes with sixteen open leaves encircled by tendrils. Only the upper part of the palmette is depicted from the centre with the black arch and above. Between the palmettes are the stems and upper parts of schematic lotus flowers. Around the edge of the lid

between reserved circles is a laurel branch. On the upper part of the sides is a reserved line and on the underside of the base are two black circles with no dot in the centre. A wash has been used on the reserved areas of the vase. The design is careful in the execution of the details of the clothing and the objects. Abundant use of added white on the objects that the figures hold and on the wreaths on their heads. Relief lines have been used to render the outlines of the bodies and in some case for the folds of their clothing.

Between vertical laurel branches with fruits in added white are depicted four female figures and two Erotes. A woman with long hair which falls in ringlets over her shoulders is represented seated on a stool facing right, wearing a thin sleeveless chiton and a himation which covers her legs. She holds in her outstretched hands a thread which she pulls from the kalathos located in front of her. Above the kalathos, which is decorated with zigzags in zones, hangs a snood decorated with white bands. Opposite her stands an Eros with a white headband. His left hand rests on his waist and his right is propped on the knee of his right leg which is balanced on a rock. Further to the right is a female figure seated on a chair, who probably holds a necklace. In front of her striding to the right is a woman wearing a chiton and in her hair a band with flowery ends. In her right hand she holds a chest decorated with dots between vertical lines and with her left she gently lifts her garment. In front of her is a woman facing left, wearing a chiton and himation and with a wreath in her hair. She holds a kalathos in her right hand and a chest in her left. Between these figures is a solid object with a base on which folded material has been placed. Above this object hangs a mirror. The scene ends at the right with an Eros who is running to the left with an open chest held in both hands. In front of his feet on the ground is a bird facing left. The plumage is rendered with vertical black lines.

Above the heads of the figures, repeated four times, is the written inscription ΚΑΛΟΗ.

Ca. 430–420 BC.

For parallels for the shape of the body and the base, with variations, however in the top of the lid, which on 1589 is flatter, see pyxides 19609, 1432 and 2387 (Pls. 47, 49 and 51).

For the decoration of the lid with an arrangement of upright palmettes see the smaller palmettes on pyxis 20563 (above, Pl. 44).

The stylistic characteristics of this pyxis recall, in some details of the rendering of the bodies of the Erotes, the figures on vases by Aison and the Shuvalov Painter, without, however, achieving the same quality in drawing as those painters. See especially the figures of Theseus and Athena on the tondo of a cup in Madrid by Aison: R. Olmos (ed.), *Coloquio sobre Teseo y la copa de Aison* (1992) 1–55, the

Erotes on a kantharos in the Getty Museum: CVA 8, pl. 387, as well as those on a chous in the British Museum: ARV² 1175, 17; *Add²* 339, and on a hydria in Heidelberg: ARV² 1175, 20; BAPD 215576. Generally for Aison see ARV² 1174–1178; D. Cramers, *Aison en de Meidias-Schilder* (1980); A. Avramidou, *The Codrus Painter. Iconography and Reception of Athenian Vases in the Age of Pericles* (2011) 28–30. For stylistic similarities, especially in terms of the poses of the figures and the rendering of the hairstyles and clothing, see the works by the Shuvalov Painter, cf. the male figures on an oinochoe in Vienna and the female figures with long flowing hair on a hydria, once in Lucerne (Lezzi-Hafter, *Schuwalow*, pls. 80 c–d; 94, no. S 24). Also close to the figures on pyxis 1589, is the Eros on an oinochoe in the Louvre and the women on an oinochoe in Bologna (Lezzi-Hafter, *Schuwalow* pls. 105, no. S 40; 116, no. S 58). Generally for the painter see pyxides 12399 and 17674, text to Pls. 59 and 66, 1–2.

On the sides of the lid are depicted four women and two Erotes in a chamber which is defined not with architectural elements but with fruit-laden branches placed vertically, in the same way as on the type C pyxis 1290 (see below, Pl. 58). Laurels as a frame for the scene have also been used by the Shuvalov Painter on an oinochoe in a private collection (Lezzi-Hafter, *Schuwalow* pl. 106, no. S 42). The presence of Erotes provides a wedding content to the scene, which is probably associated with the preparation for the wedding as Eros was a popular motif from the second half of the 5th century BC in scenes of adorning the bride or of bringing gifts to the bride (Sutton, *Interaction* 186–189; LIMC III [1986] s.v. Eros, 905–907, nos. 639–652, 935–936 [A. Hermay]; Sabetai, *Washing Painter* 92–93, 171; Sabetai, *Μικρά αγγεία* I, 31–32, no. 13; 33–34, no. 15; Oakley – Sinos, *Wedding* 45; Lissarrague, *Women* 98–100; Sabetai, *Aspects* 319–335). For Erotes with chests in their hands see above, text to Pls. 33 and 43, while for the pose of an Eros leaning on a rock with one foot and a hand at his waist see figures by the Eretria Painter, A. Lezzi-Hafter, *Der Eretria-Maler. Werke und Weggefährten* (1988) pls. 161 d; 163 d; 165 m. The same pose was popular with the Shuvalov Painter for several figures (Lezzi-Hafter, *Schuwalow* pls. 80 c; 180, no. S 61 bis).

The erotic element of the scene is enforced by the bird on the ground between the figures, which besides its domestic character is associated with the harmony and prosperity of the household and with various deities such as Aphrodite. For scenes with birds see above, text to Pl. 30.

The central figures of the scene must be the seated women, possibly brides, one with a necklace in her hands and the other with a thread which she pulls from the kalathos, emphasising her virtues and skill in weaving (see above, text to Pl. 26). For the necklace and its links with a mythological context see above, text to Pl. 36.

The remaining, standing women with the chests and other types of adornment in their hands and the Erotes take part in the adornment of the bride and in the preparation for her marriage. For the objects which these secondary figures hold in such types of scenes see Oakley – Sinos, *Wedding* 15; Reilly, *Brides* 418, fn. 37 and 420, fn. 52–53 and Lissarrague, *Women* 98–100. For the hanging mirror see above, text to Pl. 36, and for the folded wedding garments which are either held by Erotes or to be found placed on furniture, see above and below, text to Pls. 26 and 51.

For the inscription KAΛOH or in several cases KAΛOE, instead of KAΛH, see CAVI nos. 798, 767 and 768. Generally for the use of the term KAΛH see M. Guarducci, *L'epigrafi greca dalle origini al tardo impero* (1987) 433–435 and for the repetition of the term see Steiner, RGV 83–86.

PLATE 51

2387. Possibly from Eretria.

Previously unpublished.

Height with lid 9.7 cm, without lid 7.7 cm, diam. rim 10.7 cm, diam. lid 13.2 cm, diam. base 6.8 cm.

It survives almost complete, with the exception of the metal ring handle, of which only the metal base survives. Small sections around the edge of the lid are restored. The black glaze under the lid and on the body in and out is worn in places and on the body is thin from uneven firing.

The top of the lid is flat with a slight curve towards the transition to the metal ring. At the transition to the sides there is a slight concave to form a torus edge. The sides of the body are slightly concave forming a ledge at the bottom to support the lid. Low ring base with a diameter smaller than that of the body.

On the underside of the base are two black circles with a dot in the centre. The design is quite hasty and the details are repetitive and simplified. Widespread use of added white for the contents of the kalathoi and the wreaths and headbands in the heads of the figures. A wash has been used on the reserved parts of the vase.

On the tondo on the lid, encircled by two reserved bands is depicted a woman's head facing left with her hair in a sakkos decorated with zones of circles, cruciform ornaments and a schematic ray star ornament on the lower section. A bundle of her hair can be seen under it on her temple. The details of the face and the sakkos are rendered in relief black lines. Around the edge of the lid is a laurel branch and a reserved groove.

On the sides is a scene of the women's quarters. A female is depicted seated on a chair facing right, wearing a chiton and himation and headband. Her left hand rests on her left leg and her right on the back of the chair. Opposite her is

a woman wearing a chiton and headband, facing right with her head turned back. In her left hand she holds a sash and in her right a kalathos containing yarn, which is decorated with three horizontal lines. Next, flying to the left, is an Eros with a wreath in his hair and who has a folded garment in his hands. Behind him, dressed in the same manner as the previous woman is a woman hastening to the right with her head turned back. In her left hand she holds a kalathos and in her right a mirror. Next follow two Erotes in similar poses to the first and between them women, of whom the first moves to the right with her head turned back, lifting her garment with her left hand and the second stands facing left with a kalathos in her right hand. The edges of their garments are highlighted with a thick black line.

Close to the Manner of the Montlaure Painter [E. Vivliodetis]. Ca. 420–410 BC.

Typologically pyxis 2387 belongs to the pyxides from the last quarter of the 5th century BC with characteristics in common with the pyxides of the Group of the Athena-head Pyxides and the Long-Chin Group, see above, Pls. 45 and 47. See also, CVA Schloss Fasanerie 1, pl. 42, 2. 4–6, from the same period.

The female head in profile on the top of the lid recalls the head on pyxis 1289 (see above, Pl. 45). However, for a similar head of a female see a lekythos from the Agora (Agora XXX, pl. 89, no. 885), from the Kerameikos (Knigge, *Eridanos-Nekropole* 129, no. 9, pl. 72, 8) and the head on a pyxis from Giatrakou St. in Athens, with rich decoration on the snood and in the hair (O. Alexandri, *ADelt* 27 [1972] B, pl. 47 b).

For female heads in snoods, which are frequently to be found on lekythoi, lekanides and hydriskai from 450–375 BC see above, Pl. 45.

The execution of the figures on pyxis 2387 and generally the artistic quality recall the Montlaure Painter, despite the fact that the design on most of the painter's works, especially on skyphoi and type A pyxides is more sophisticated and elaborate. For the Painter and his manner see above, text to Pl. 35. However, the poses and the arrangement of the figures, the execution of the clothing with highlighted edges, the use of wreaths on the heads with added white is close in style to the figures on pyxides by him in Munich and Heidelberg (CVA München 2, pl. 97, 2. 5–6; Roberts, *Pyxis* 75, no. 2, pl. 53, 2 and Hampe, *Katalog* pls. 60–61, no. 84) and the figures on a pyxis from the Art Market in London (ARV² 1296, 25; BAPD 217408). See also, the young men on a cup in Todi (CVA Umbria 1, pl. 8, 3–7), a fragment of a cup in Vienna (ARV² 1295, 24; BAPD 217407) and the figures on a pyxis in Würzburg (ARV² 1296, 3; *Add²* 359). Almost identical, with the exception of some minor variations in the clothing, are the figures on a type A pyxis in Leiden, which is not attributed to a particular painter, but could be assigned to the Manner of the Montlaure Painter (CVA Leiden 4, pl. 199).

The seated female figure in the centre of the scene, the women who approach her with sashes and kalathoi in their hands, and especially the presence of Erotes approaching with folded garments, provide a clear wedding content to this scene which is associated with the adornment of the bride and the preparation for her marriage (see above, text to Pls. 26 and 35). For Erotes with folded material in their hands see the lid of a lekanis or a pyxis from the end of the 5th century BC (CVA Copenhagen 8, pl. 354, 6) and a type A pyxis with the inscription ΤΑΛΑΟΣ ΕΠΟΙΗΣΕ (CVA Baltimore, Robinson Collection 3, pl. 11, 1 a–b). For the mirror see above, text to Pl. 36.

II.3. TYPE C

Attic pyxides of type C make an appearance around the middle of the 5th century BC with the white-ground pyxis P 244 by the Sotheby Painter in the University of Mississippi and the red-figure pyxis 1907.5-19.1 in London and were widely distributed from the last quarter of the 5th century BC to the middle of the 4th century BC. The characteristics of the shape are the shallow proportions and large diameter of the lid in relation to the rest of the vase. The body is short with strongly concave or cylindrical sides and the base is usually a ring and only rarely takes the form of three feet. In the centre of the lid is a hole for the attachment of a metal ring handle or a clay knob, as occurs on type A pyxides. The decoration is confined to the lid and the sides are black-glazed or have linear or floral decoration and only rarely figured scenes. For pyxides of this type with scenes on the body see a pyxis by the Circle of the Meidias Painter which was found in a pyre outside the Acharnian Gates: *Worshipping Women* 180–181, no. 76 (M. Zafeiropoulou).

Painters of type A pyxides also decorated this type, such as the Lip Painter, the Painter of London E 777, the Marlay Painter, the Painter of Athens 1585, as well as many vase painters from the Circle of the Meidias Painter. Examples of this type have survived in marble, glass and wood. Generally for pyxides of this type see the study by Roberts, *Pyxis* 143–176, which follows the development of the shape and distinguishes different typological groups. See also, Mercati, *Le pissidi* 130–131; *Agora* XII, 176–177, 327–328 and *Agora* XXX, 53, pls. 100–101.

PLATE 52

Fig. 42.

15264. From Athens. Excavation of the Royal Stables, 1926–1928. (Found in a grave with spindlewhorls and a needle).

Previously unpublished.

Height with lid 8.6 cm, without lid 6.4 cm, diam. rim 16.7 cm, diam. lid 20.2 cm, diam. base 8.5 cm.

It survives complete with lid, but without the metal ring handle, of which only the hole for its attachment survives. Significant chipping can be seen on the rim of the body and on the top of the lid. The black glaze underneath the lid and on the body in and out is worn in places and dull from uneven firing.

The top of the lid is slightly convex and forms a flat ledge around the edge with a raised ring. The sides of the body are concave and widen out towards the base forming a hollowed concave ledge. Low ring base with a diameter smaller than that of the body.

Around the base of the handle, between reserved lines, are egg ornaments with a double outline and a dot below, and around the edge a black 'line' ornament.

The body of the vase is decorated with laurel leaves and on the underside of the base are two black circles with a dot in the centre. A wash has been used on the reserved areas. The rim, the vertical face of the ledge on the body and the bottom of the base are reserved. The design is hasty and the clothing and poses repetitious. Relief lines have been used for the anatomical details of the figures and the clothing. No added colour survives.

On the lid is depicted a female figure seated on a chair facing right wearing a chiton and a himation and with her hair gathered in a high bun. In her outstretched left hand she probably held a sceptre or distaff, while her right rests on the back of the chair. In front stands a woman facing left, wearing a chiton. In her right hand she holds a chest and a sash. She is followed by a woman dressed in the same way, who is moving to the right with her head turned back. In her left hand she holds an oinochoe. Further to the right, face on, is a woman wearing a peplos, belted at the waist, who is lifting the edge of her garment in her right hand, while the left is stretched out in the opposite direction. Beside her is another woman moving to the right with her head turned back. She is dressed in the same way with a wreath in her hair. In her left hand she holds a chest. Next follow four women, who are dressed in the same way. The first points with a finger of her left hand towards the figure in front of her and who holds a snood or wide sash in her right hand. Of the other two, one holds a tendril and the other a distaff. Between them is a kalathos on the ground.

The Painter of London E 777 [E. Vivliodetis]. Ca. 440 BC.

Typologically pyxis 15264 shares similarities with 1907.5-19.1 in London (Roberts, *Pyxis* 144, pl. 85, 3) and 2723 in Munich, which are attributed to the Painter of London E 777 (ARV² 944, 85; CVA München 2, pl. 98, 1). The above examples, including pyxis 15264, preserve some features of the shape of type A pyxides, such as the concave walls of the body or the shape of the low ring base, but also the decoration of the body with a laurel branch, a motif popular with the painters of the workshop of the Penthesilea Painter (Roberts, *Pyxis* 144–145).

This pyxis, on the basis of its stylistic similarities with the work of the Painter of London E 777 and especially type A pyxides, should be attributed to this vase painter (see above, Pls. 26–27). Comparable parallels with the female figures on pyxis 15264, are the figures on a pyxis in Yale, with a scene of wedding preparation (CVA 1, pl. 40) and those on a pyxis in London, on which is depicted a similar theme (Roberts, *Pyxis* pl. 45). For the frontal position of the young girl on 15264, see CVA Tübingen 5, pl. 16, 2; CVA Sarajevo 1, pl. 36, 2; CVA München 2, pl. 98, 1; Roberts, *Pyxis*, 151, fig. 16 b.

The theme of the pyxis is associated with the world of women with a mixture of elements from the women's quarters, such as is indicated by the distaff and the kalathos held by some of the figures, but also those which indicate the wedding setting of the scene. One of the central figures of the scene is the young woman who is represented face on and is lifting a fold of her peplos. She should be considered the young bride-to-be whose adornment is in the care of the other women who approach her with sashes and chests in their hands (see above, text to Pl. 26). The woman with her index finger raised, an instruction to the figures who follow, is repeated in an identical manner on a pyxis in Munich (CVA 2, pl. 98, 1). For this gesture which is used by gods and heroes, especially at the beginning or end of a procession, see *Athens-Sparta*, 234–235, no. 122 (E. Vivliodetis) and E. Serbeti in E. Simantoni-Bournia *et al.* (eds.), *ἀμύμονα ἔργα. Τιμητικός τόμος για τον Καθ. Βασίλη Κ. Λαμπρινουδάκη* (2007) 244. Also typical in this type of scene is the presence of figures who hold tendrils, symbols of youth and beauty (for similar figures see above, text to Pl. 19) as well as the figures with vases in their hands, see Oakley – Sinos, *Wedding* 6.

For the type of seated figure see above, text to Pl. 35. This particular figure on the pyxis perhaps held a sceptre with a spear tip, an element which leads in similar cases to an identification as Hera or Hestia who is present at the weddings of gods and heroes (Oakley – Sinos, *Wedding* 34–35, figs. 97–99, pyxides by the Splachnapt Painter). Also see the pyxis by the Washing Painter in Würzburg, where the

seated female figure holding a sceptre has been identified as Aphrodite (Sabetai, *Washing Painter* 104, fn. 405). There are, however, cases in wedding scenes where the parents of the bride or the groom hold sceptres, see Oakley – Sinos, *Wedding* figs. 1, 73, 90 and Reinsberg, *Ehe* 64, fig. 18.

PLATE 53

1594 (CC 1546). Unknown provenance. According to information from A. S. Koumanoudis it was accessioned into the Archaeological Society after purchase in February 1877 with no. AE 2419.

BAPD 2087; Ph. Bruneaux, *BCH* 89 (1965) 99–100, no. 47, figs. 8–9; Roberts, *Pyxis* 158, no. 1, pl. 90, 2; *Mind and Body* 300, no. 189 (R. Proskynitopoulou); N. Kaltsas (ed.), *Agon. The Spirit of Competition in Ancient Greece, Exhibition Catalogue Beijing* (2008) 151, no. 51 (R. Proskynitopoulou).

Height with lid 5.8 cm, without lid 5.2 cm, diam. rim 12.5 cm, diam. lid 14.5 cm, diam. base 8.6 cm.

Joined from many fragments and areas of the lid and body are restored with painted plaster, especially in the scenes and around the ledge on the body. Significant chipping in places and cracking can be seen across the entire surface of the vessel. The black glaze on the lid and body is worn and in areas thin from uneven firing. The figures on the scenes on the lid and on the body have suffered badly.

The top of the lid is convex and forms a ledge with hollowed concave sides at the edge. The sides of the body are slightly concave, widening out towards the base, forming a ledge with curved edge. Low ring base with diameter smaller than that of the body.

In the tondo around the metal ring handle are depicted two heraldic cockerels with heads down poised to fight. Missing parts of their heads and bodies. Next is a zone of tongue ornaments and a reserved circle. Around the edge of the lid is a zone of well executed tongue ornaments with centres emphasised in black and on the sides egg ornaments which are similar to those which decorate the ledge on the body. Inside at the transition to the base is a wide black band. The design is careful and relief lines have been used to render the details of the bodies of the animals. No added colour is preserved, with the exception of a wash on the reserved areas of the vase.

A horse race is depicted in the main scene on the lid. To the right of the turning point for the contest is depicted a male figure, a crowned, naked youth who is moving with a broad stride to the right with his arms stretched wide on either side and head turned back. With both hands he stretches out his himation which drapes down to the level of his waist and it appears he is giving the signal for the start of the race. To the left of the stele three naked youths on horses

are galloping to the right. The head is missing from the first horseman and details of his horse's head. He grips the reins of the horse in his left hand and with the goad he holds in his right hand he beats the horse's flank. The other two riders hold their horse's reins tight in both hands. The speed with which the horses are galloping is emphasised by the riders' hair which is blowing in the wind.

On the body are depicted a single lion, a pair of opposing panthers with one paw raised and two lion and panther pairs. One of the two lions is depicted ready to spring, while both of the panthers are represented with their heads face on and their right paw slightly raised. The fur of the panthers is rendered with thick dots and the rich mane of the lion with thick clusters of lines.

Ca. 430–420 BC.

Pyxis 1594 has been assigned by Roberts (*Pyxis* 158) to a category which has been classed as 'odd', on account of the morphological characteristics such as the cylindrical body, the domed lid with the wide ledges and the uninterrupted profile of the lower body where it meets the low ring base, features which are to be found in pyxides by the Class of Athens 1234. Typologically close to pyxis 1594, are pyxides in the Louvre by the Shuvalov Painter (ARV² 1210, 68; Roberts, *Pyxis* 158, no. 2, pl. 90, 3), in London (Roberts, *Pyxis* 154, no. 7, pl. 90, 1) and in Toronto (ARV² 1328, 96; Roberts, *Pyxis* 155, no. 10, pl. 89, 1).

It is not possible to identify the painter of the vase with certainty, even though he is an artist capable of rendering figures and animals. However, certain stylistic similarities such as the drawing of the features of the figures on the pyxis are similar to those of a youth on side B of a krater by the Naples Painter (ARV² 1096, 4; CVA Wien, 2, pl. 95, 1–2 and ARV² 1098, 29; CVA Baltimore, Walters Art Gallery 1, pl. 14, 1–3).

See the windswept hair of the figure on a krater in Bologna (ARV² 1101, 1; CVA 1, pl. 36, 1–2), as well as the similarities with the horses on a krater in Vienna (ARV² 1097, 18; CVA 2, pl. 96, 1–2). The young riders on pyxis 1594 are similar to the young man on an oinochoe from the Agora, which dates to 430–420 BC (*Agora XXX*, 241 no. 692, pl. 73).

The theme of heraldic cockerels, ready to fight, is not particularly common on pyxides of the period. However, cockerels represent the fighting spirit and are models of the ideal fighter and athlete which are consistent with the competitive spirit and the endeavours of the young riders to achieve victory on the main scene of the pyxis. For cockerels and generally cockfighting as a paradigm of exemplary character which inspires competitiveness and self-denial in young men, see Ael. VH 2.28; Bruneau, *op. cit.* 107–108; K. Kathariou, *NumAntCl* 35 (2006) 105–108, 112–113; E. Grabow, *Der Hahn – Haustier oder Dämon? Studien zu*

griechischen Vasenbildern (2015) 51–54 and Ch. Avronidaki – V. Sabetai in M. Giannopoulou – C. Kallini (eds.), *ἡχάδιον I. Τιμητικός τόμος για τη Στέλλα Δρούγου* (2016) 6–50.

The horse race is relatively rare on red-figure pyxides of this period. Usually in these types of games the winner proclaimed was the owner of the horse, and for this reason they used paid riders and the owner or close family member rarely rode themselves, see R. Patrucco, *Lo sport nella Grecia antica* (1972) 373–402; Kefalidou, *Νικητής* 34–35, 96, 152–153; *Mind and Body* 101–102 and Kyle, *Panathenaic Games* 91; *Mythen und Menschen* 52–54, no. 14 (C. Weiß); S. Miller in D. Phillips – D. Pritchard (eds.), *Sport and Festival in the Ancient Greek World* (2003) 13–14 and F. Canali de Rossi, *Hippiká. Corse di cavalli e di carri in Grecia, Etruria e Roma II. Le corse al galoppo montato nell'antica Grecia, Nikephoros* Beih. 22 (2016) 13–17. The riders ride naked and bareback and hold only a goad and the reins of the horse, in the same way as the first rider on the pyxis. Perhaps the choice of this theme on a shape on which scenes of wedding and the women's quarters dominate from one period to the next, it is not unrelated to the fact that in horse races such as these we find female victors, such Kyniska, the sister of the Spartan King Agesilaos, as we know from literary sources (Patrucco, *op. cit.* 388; Decker, *Sport* 108 and Kefalidou, *Νικητής* 34, fn. 37).

The scenes of equestrian games on pyxides become rare in the red-figure style, in contrast to those on black-figure (Manakidou, *Αρματα* 93; 296, no. 1, pl. 19 a).

For the existence of the pillar or column, known as the end marker or as the turning point which was the turning point for the course where the most accidents occurred in the attempt by riders to pass on the inside and where there was usually an observer to judge if the turn has been accomplished according to the rules of the contest, see Patrucco, *op. cit.* 396–399; Kefalidou, *Νικητής* 35 and *Mind and Body* 294–295, no. 183 (E. Kakarouga-Stasinopoulou). It is likely that the young man wearing a wreath and himation is some official of the contest, who supervises the turning point of the race track or announces the start. For official supervisors of the contests, their age and the identifying objects they carry, see Kefalidou, *Νικητής* 44–51.

The same competitive spirit is present in the other scenes on the pyxis and on the pairs of animals depicted on the body, most poised for battle (see above and below, Pls. 26, 33 and 64, 1–4; for the battles between panthers and lions, Sgouropoulou, 232–233).

PLATE 54

1291 (CC 1956). From Attica. Formerly in the Tim. Philemon Collection. Accessioned into the Archaeological Society in 1885 with no. AE 2977.

BAPD 16083; J. Böhlau, *AM* 11 (1886) 365–371, pl. X; L. Séchan, *Études sur la tragédie grecque dans ses rapports avec la céramique* (1926) 111; J. Woodward, *Perseus. A Study in Greek Art and Legend* (1937) 80–81, fig. 27 a–b; J. D. Beazley, *JHS* 67 (1947) 9; T. Ph. Howe, *AJA* 57 (1953) 270–271; S. Papaspyridi-Karouzou, *AEphem* 96 (1957) 72, fig. 4–5; EAA III (1960) s.v. Graiai, 998–999 (A. Comotti); K. Schauenburg, *Perseus in der Kunst des Altertums* (1960) 14–15, pl. 5; N. Kunisch, *AM* 89 (1974) 89, no. 36; J. H. Oakley, *AJA* 92 (1988) 386–387, fig. 6; Schefold – Jung, *Urkönige* 101, fig. 119; *LIMC* IV (1988) s.v. Graiai 363, no. 2 (Ch. Kanellopoulou); *LIMC* V (1990) s.v. Hermes, 326, no. 482 (G. Siebert).

Height with lid 6.7 cm, without lid 5 cm, diam. rim 15 cm, diam. lid 18.5 cm, diam. base 10.2 cm.

It survives together with the lid and joined from a few fragments. Restored with plaster on the top of the lid, and in places on the body. Missing the metal ring handle, although the hole for attaching it is preserved. The black glaze on the underneath of the lid and the body in and out is worn in places and thin from uneven firing in many places.

The top of the lid is slightly convex, forming a wide ledge around the edge with grooves. The body is almost cylindrical and widens out towards the bottom, forming a flat ledge where it meets the ring base.

Around the base of the metal ring handle, between grooves, is a black tongue ornament with black dots below each tongue. Below the scene is a reserved groove, and around the edge are egg ornaments with double outline. The body is decorated with myrtle leaves between reserved bands. On the underside of the reserved base are black circles with a dot in the middle.

The design is carefully executed as are the details of the clothing and the symbols held by the gods. A wash is used on the reserved areas of the vase.

On the lid Perseus is depicted facing left, with winged sandals and wearing a short chiton belted at the waist, chlamys and hat on his head. In his left hand he holds two spears and his right is stretched out upwards, attempting to grasp the eye which is depicted in the hand of one of the Graiai as a small dot inside a circle. Possibly a sickle can be seen on the left side of the hero's body. One Graia, facing left, is depicted seated on a rock. She wears a chiton and himation and has her hair in a snood. She holds a sceptre in her left hand, while in her right hand she holds the eye out to another who is seated on a rock opposite her with her head turned away. She also wears a chiton and a himation and holds a sceptre in her left hand, while her right hand is stretched out, palm up, to receive the eye her sister is holding. Behind the eye-holding Graia is the third Graia seated on a rock facing right, with legs crossed. In her right hand she holds a sceptre, while her left is stretched out to

grasp the eye. She wears a chiton with vertical black lines on the edges and a himation. Missing the back of her head and body. On the other side of the scene is depicted a bearded Poseidon turning to the left, wearing a chiton and himation which covers his left shoulder, leaving the right bare. In his right hand he holds a trident. In front of him stands Hermes with his body face on and head turned to the right. The short-haired god wears his petasos hanging down his back and a short himation which hangs from his left arm. In his outstretched left hand he holds the caduceus. Below his right hand is a dolphin facing left and a pair of facing dolphins are depicted between him and Poseidon. Behind Poseidon, Athena moves to the right with a spear in her right hand and a Corinthian-type helmet in her left. She wears a peplos belted at the waist with an apotygmata and a toothed edge and her aegis on her chest and a band in her hair. Between a Graia and Hermes, seated facing right on a rock is the father of the Graiai, Phorcys, with beard and a band in his white hair. He wears a chiton and himation and holds a sceptre in his left hand. With his right hand he props himself on the rock with his right leg crossed over the left.

Ca. 430–425 BC.

Pyxis 1291 has been assigned to the same category as the previous (see above, Pl. 53). Typological parallels include a pyxis by the Painter of London E 776 (Roberts, *Pyxis* 154, no. 7, pl. 90, 1) as the latest example which has been assigned to the Class of Athens 1243.

The vase painter is difficult to identify, although he is a skilled painter with a clear and clean line in drawing, careful with anatomical details, especially in the execution of the closed eyes to indicate the blindness of the Graiai, and also in the details of the clothing. Stylistically the figures on 1291, are close to the artists who are part of the wider circle of Polygnotos, despite the fact that pyxides as a shape are not particularly popular with the vase painter and his group. Very similar to the figure of Phorcys is the old man on an amphora in Geneva by Polygnotos (*Para* 445; CVA 1, pl. 15, 1–5) and a hydria in Malibu, see S. Matheson, *Polygnotos and Vase Painting in Classical Athens* (1995) pl. 80. Close in style to the figure of Poseidon and the female figures on 1291, are the figures on a hydria in Syracuse (CVA 1, pl. 25) and a male figure on a hydria in London (Matheson, *op. cit.* pl. 72). For more similarities with Perseus see the youths on a krater by Polygnotos in Paris (Matheson, *op. cit.* pl. 96 A) and a hydria in Ferrara (Matheson, *op. cit.* pl. 28). For similarities in the execution of the clothing, especially the toothed edges and the thick highlighted bands in the women's hair, see a hydria in London (CVA 6, pl. 86, 1; Matheson, *op. cit.* 480, no. PGU 174).

The scene on the pyxis is of particular interest as it is one of those rare occasions, where for the first time the entire episode of Perseus is depicted, where he is trying to steal the sole eye from the Graiai in the presence of their father Phorcys and Poseidon, with the help of Hermes and Athena. Hesiod (*Th.* 270–274) mentions two Graiai, Pemphredo and Enyo, while Pherecydes (*FGrHist* I, Fr. 11), Scholia on Apollonius Rhodius (4.1515) and Apollodorus (*Bibliotheca* 2.4.2) mention a third, Deino. The scene on the vase is perhaps influenced by a lost drama of Aeschylus, *Phorcides*, according to which Perseus, with the help of Hermes and Athena stole the only eye of the blind Graiai, who were sisters and custodians of the Gorgon. By blinding the Graiai in this way he was able to behead the Gorgon Medusa. For the theme in literary tradition and art see Böhlau, *op. cit.* 365–371; Schauenburg, *op. cit.*; LIMC IV, *op. cit.* 362–364; Oakley, *op. cit.* 383–391 and especially 387, fn. 28 and M. H. Jameson, *Cults and Rites in Ancient Greece. Essays on Religion and Society* (2014) 22–40. The Graiai on pyxis 1291 are depicted as young women and not aged, an iconographic detail which responds to the description of them as *ῥαίαὶ καλλίπαροι* (fair-cheeked Graiai) in Hesiod (*Th.* 270).

The depiction of Phorcys on 1291 appears to be unique. For his possible identification see ARV² 1683, 48 bis; *Para* 452; *Add*² 330 and H. A. Shapiro, *Greek Vases from Southern Collections* (1981) 99, no. 38. Generally for the depiction of older figures see S. Matheson in *APP* II, 192–200.

For the important role Athena and Hermes played in assisting Perseus see Schauenburg, *op. cit.* 16–19 and LIMC VII (1994) s.v. Perseus, 341–342 (L. Jones Roccas).

For the presence of Poseidon between dolphins in these scenes and his involvement in the myth of Perseus and the Gorgons (Böhlau, *op. cit.* 367–368 and Séchan, *op. cit.* 110). See also, Oakley, *op. cit.* 385–387, figs. 3–5 and Wehgartner, *AWK* pls. 10–11, 1–2. For the depiction of Perseus with two spears instead of the sickle, with which he beheaded the Gorgon Medusa, see a pelike in the Louvre (ARV² 581, 4; *Add*² 263 and Schauenburg, *op. cit.* pl. 13, 1).

PLATE 55

Fig. 43.

17983. Unknown provenance. Possibly from Markopoulo, Attica. Confiscated in Corfu harbour by the Ephor I. Papadimitriou in 1935 or 1936 from the steamer 'Macedonia', along with two lekythoi (inv. no. 17915, 17916), a red-figure hydria (inv. no. 17918) and a red-figure alabastron (inv. no. 17917).

ARV² 1282, 2; *Add*² 358; BAPD 216270; K. Schauenburg, *AntK* 5 (1962) 53; K. Braun, *AM* 85 (1970) 264, pl. 93, 3; L.

Lacroix, *Études d'archéologie numismatique* (1974) pl. 32, 2; Ch. and S. Karouzou, 'Ανθολόγημα Θησαυρῶν τοῦ Ἑθνικοῦ Μουσείου (1981) 73, pl. 83 a–c; Roberts, *Pyxis* 146, no. 1, pl. 87, 1; *LIMC* II (1984) s.v. Astra, 907, no. 7; 912, no. 38 (S. Karuzu); *LIMC* III (1986) s.v. Eos, 753, no. 28 (C. Weiß); *LIMC* V (1990) s.v. Helios, 1016, no. 107 (N. Yalouris); Ehrhardt, *Darstellung* 18–19, fig. 11; B. Kratzmueller in *APP* II, 114, fn. 40.

Height of lid and metal ring handle 10 cm, diam. rim 14.9 cm, diam. lid 18.5 cm, diam. base 11.7 cm.

It survives together with the lid and the metal ring handle, but missing part of the rim on the body. It is joined from fragments and restored with plaster in several places on the lid, as well as on a few places on the rim of the body. Significant chipping on the body and damage on almost the entire surface. The black glaze inside the lid and on the body inside and out is worn in places and in many areas thin from uneven firing.

The top of the lid is slightly convex with a wide ledge around the edge with thin raised rings. The sides of the body are strongly concave and widen out towards the bottom where it meets the ring base.

Around the base of the metal ring handle is a tongue or leaf and dart ornament and well executed leaves of myrtle around the edge. Inside the lid is a reserved circle with a black band in the centre, while on the underside of the base is a reserved circle with a red centre. The flat top of the rim, the inside walls of the lid, the zone in the lower part of the body, where it is in contact with the inner internal walls and the area of the base on which it rests are all reserved. The design is very careful in the execution of the facial features and other details. A wash has been used on the reserved areas of the vase.

On the lid, behind a rainbow which marks the boundary of Oceanos, the rear end of a horse is depicted with its tail raised, which appears to be sinking into Oceanos to the left. Above the horse is a crescent moon surrounded by small dotted stars which indicate that this is perhaps the horse of Selene. In the remainder of the scene the space is dominated by the figures of Helios and Eos. Winged Eos wearing a chiton belted at the waist and a snood in her hair drives the chariot which rises from Oceanos to the right, turning her head back in the opposite direction. The horses are at full gallop to the right, and the wheels of the chariot are still on the ground and not visible. The figure holds a goad in her right hand and the horses' reins in her left. Above the figures the moon is depicted in red. In the background dotted vines and floral motifs are rendered in a pale added colour. In front of Eos' chariot and rising in the same direction is the chariot of Helios, who is depicted as a young man with a band in his hair and a himation thrown across his shoulders. With his body bent forwards slightly he holds the horses' reins and the

goad in both hands. Above his head is the sun depicted as a disc with a red sun and rays of added white. The ground is indicated with dots and flowers in added colour. The manes of the horses are rendered with simple lines, while ribbons with bell-shaped ends hang from the harness at their necks. On the haunch of one of the horses pulling Helios' chariot the symbol 'X' can be seen.

The Lid Painter [J. D. Beazley]. Ca. 430–420 BC.

Pyxis 17983 has been assigned by Roberts (*Pyxis* 146–149) to the class A–C, which dates from 430 to 400 BC. Usually the body of this category of pyxis is black-glazed but undecorated, with decoration confined to the lid. Into the catalogue of pyxides in this category of Roberts, should also be placed pyxides 1290, 1593 and 1597 (see below, Pls. 56–58).

The vase is attributed by Beazley to the vase painter with the conventional name the Lid Painter who was a co-worker of the Marlay Painter and who created mostly cups and pyxides of type A and C (*ARV*² 1282–1284; *Para* 473; *Add*² 358; *Agora* XXX, 125, no. 1374, pl. 127 and *EAA* II [1959] 803–804, s.v. Coperchio, Pittore del [E. Paribeni]).

Pyxis 17983, is artistically the finest work of the vase painter with careful execution of the figures and details in the iconography of the astral bodies. The closest iconographic parallel is the lid on a type A pyxis by the Lid Painter (the scene on the body is attributed to the Marlay Painter) in the British Museum, where the figures of Helios, Eos and Selene are almost identical to those on pyxis 17983, without, however, such a detailed rendering of the celestial location and the secondary decorative details (*ARV*² 1277, 23; 1282, 1; 1689; Ehrhardt, *Darstellung* 15, fig. 8; Lacroix, *op. cit.* 103, pl. 32, 1 and *LIMC* II, *op. cit.* 906, no. 4 (=21).

For further stylistic similarities with the figure of Eos see the female figure on a cup in Altenburg (*CVA* 2, pl. 72, 2) as well as the figures on a cup in Vienna (*CVA* 1, pl. 25) and in the University of Uppsala (*ARV*² 1704, 28 bis; *BAPD* 275673). Close to the figure of Helios are the symposiasts on a cup in Naples (*ARV*² 1282, 3), in the Acropolis Museum (*ARV*² 1283, 22; *BAPD* 216290) and the figures on a cup in Leipzig (*CVA* 3, pl. 77, 1–3).

For similar floral ornaments see a pyxis in Karlsruhe, close to the manner of the Meidias Painter (*CVA* 1, pl. 29, 3–4).

The triad of Helios, Eos and Selene is not depicted frequently on vases of this type, except on two lids of pyxides by the Lid Painter and on three pyxides from the same period in the British Museum, in Oxford (perhaps from a Boeotian workshop) and in Berlin (Saburoff) with parallels in the arrangement and number of figures depicted (see Lacroix, *op. cit.* pls. 31, 1–2; 32, 1; *LIMC* II, *op. cit.* 906–907; Roberts, *Pyxis* 147, no. 5; 154, no. 7; Ehrhardt, *Darstellung* 16, fig. 9).

For the depiction of Helios' and Selene's chariots from the middle of the 5th century BC and on see K. Schauenburg, *Helios. Archäologisch-mythologische Studien über den antiken Sonnengott* (1955) 52, 59 and D. Williams, *The East Pediment of the Parthenon from Perikles to Nero* (2013) 27–37 and 27, fn. 63. For the philosophical thoughts and ideas of the Presocratic philosophers for the universe as a 'circle' or 'sphere', in coexistence with the religious ideas and poetic texts which were reflected in the art of the 6th and 5th century BC, see N. Yalouris, *Ἀρχαιολογία* 3 (1982) 44–53; *idem*, *AJA* 84 (1980) 313–318 and Manakidou, *Ἀρματα* 201 (with examples). It is possible that the choice of the 'domed' lid for this pyxis on which to depict the celestial deities was not fortuitous, as it is reminiscent of the celestial firmament with the alternation of the sun, the stars, the moon and the earth (*LIMC* II, *op. cit.* 909 and Manakidou, *Ἀρματα* 200). For an analysis of the iconography of the celestial deities and the details such as the horse which is sinking into Oceanos and the rider, usually Selene, see Kratzmueller, *op. cit.* 108–115. For the absence of literary or archaeological evidence for the worship of the celestial deities with the exception of Helios in Rhodes, see H. Zervoudaki, *ADelt* (1975) A, 1–20. For the symbols on the haunches of horses see Braun, *op. cit.* 264, pl. 93, 3.

For the cases where Eos is depicted after Selene and clearly foreshadowing the rise of Helios (sunrise), as occurs on pyxis 17983, with her head turned back, see Manakidou, *Ἀρματα* 197–199.

This choice of theme on pyxides is no surprise, since the three deities are associated with weddings as divine guarantors. Most wedding rituals, such as the unveiling and the leading of the bride to her husband's home were carried out in the evening, while the first night for the couple was significant for the fertility and the continuity of the household. Furthermore Selene also exercises strong erotic feelings, while playing a role in pregnancy and the regularity of the monthly cycle. The appearance of Eos announces the new day and the rising of Helios symbolically seals the acceptance of the new bride into her home and the resumption of life and by extension the new family status in the presence of Helios (see particularly, Manakidou, *Ἀρματα* 199–200 and fn. 34; *LIMC* II, *op. cit.* 906 and *LIMC* III, *op. cit.* 749, 756, 787, no. 334).

PLATE 56

1597. From a tomb in the area of Metaxourgeio in Athens. Accessioned into the General Ephorate in 1888 with no. ΓΕ 415.

BAPD 2082; Roberts, *Pyxis* 146, no. 2, pl. 86, 1; Pellegrini, *Eros* 315, no. 621.

Height with lid 7.3 cm, diam. rim 17 cm, diam. lid 20 cm, diam. base 9.8 cm.

It survives together with the lid but without the metal ring handle, the hole for the attachment of which survives in the centre. Restored in a few places around the edge and inside the lid. The inside and lower outside of the body are also restored. The black glaze on the lid survives in a good condition in contrast to the inside of the body where it is very worn. Chipping and flaking can be seen on the outside of the body. Inside the lid a Δ has been incised.

The top of the lid is gently convex forming a flat ledge around the edge with thin raised rings. The sides of the body are strongly concave and widen out near to the low ring base.

The inside of the lid is decorated with four reserved circles with a thin black line in the centre. The surface on which the base rests is reserved as inside, where it joins the lower part of the body, while there are two black circles and a dot in the centre on the underside of the base.

Around the base of the metal ring handle are schematic black lines, similar to those around the edge. The execution of the clothing is quite hasty. Between the figures hang sashes and wreaths, while on the floor there are branches with flowers which are rendered in added white. Added white can also be seen on the sashes which the figures hold as well as in the wreaths in their hair.

On the lid, between reserved circles, is a Doric column with base and capital, and Nike wearing a chiton and himation and her hair in a snood, moving towards the right with a sash in her hands. In front of her is a young, short-haired, male figure who is seated on a rock facing right, wearing a himation which leaves the upper part of his body bare. Behind him on the ground is a kalathos. Approaching the young man from the right is an Eros with long hair, holding a short himation in his hands which he appears to be offering to the young man. Between the figures on the wall hang sashes and wreaths of flowers and behind the Eros there is a kalathos on the ground. Next follow two women wearing chitons and himatia, whose bodies are depicted face on and their heads turned to the left. The first holds a wreath in her right hand, and in the left, an unidentifiable object. Her hair is worn in a snood with some hair visible on the top of her head and temple. The second figure is posed in the identical way as the first, holding a kalathos in her right hand and perhaps some object in her left which is now missing. Her hair is gathered high on her head, bound with bands which end in flowers.

The Lid Painter [E. Vivliodetis]. Ca. 430–420 BC.

Pyxis 1597 has been assigned to Robert's class A–C (see previous entry). The closest typological parallel to 1597 is

pyxis 15532 from a grave in the area of the Evangelismos in Athens, see *City beneath the City* 216–217, no. 190 (E. Lygouri-Tolia).

For the painter, see above, text to Pl. 55. The figures on 1597 are similar to those on the lid of a type A pyxis by the painter in the British Museum, see ARV² 1277, 23; 1282, 1; 1689 and Ehrhardt, *Darstellung* 15, fig. 8 and less so with the figures on pyxis 17983, where the quality of the drawing is clearly higher (see above, Pl. 55).

The figure of Eros on 1597 is almost identical with the figure of Helios on a pyxis in the British Museum 1920.12.-21.1 (mentioned above), while the young man on the rock is similar to the young symposiasts on a cup in Naples (ARV² 1282, 3; K. Schauenburg, *JdI* 103 [1988] 82, figs. 25–26), in Altenburg (CVA 2, pl. 72, 1–2) as well as with the youth on cup 1569 in Athens (ARV² 1284, 31; BAPD 216300). Very close in style to the figure of Nike and the other female figures are the women on cups in the British Museum (ARV² 1282, 10; BAPD 216278), in Vienna (ARV² 1282, 11; CVA 1, pl. 25), in Uppsala (ARV² 1704, 28 bis; BAPD 275673) and cups in the Vatican (ARV² 1284, 30; BAPD 216299).

The theme on the pyxis is particularly interesting, since it departs from the established iconographic fashion showing the adornment of the bride and gives emphasis to the seated male figure, who can be identified as the future bridegroom, and his adornment with sashes held by Nike and Eros. For the theme in the Aegean Bronze Age see A. Vlachopoulos in E. Alram-Stern *et al.* (eds.), *METAPHYSIS. Ritual, Myth and Symbolism in the Aegean Bronze Age*, *Aegaeum* 39 (2016) 375–386. See also Roberts, *Pyxis* 184. Generally for Erotes who hold different objects in their hands, see Pellegrini, *Eros* 302–402 (catalogue of vases); Breifeld-von Eickstedt, 101–102, while for Erotes with sashes, *LIMC* III (1986) s.v. Eros, 894, nos. 512–513; 900, nos. 586–587; 905, no. 639a (A. Hermay). For the presence of Eros and Nike as intermediaries between lovers and as guarantors for the protection of marriage see *LIMC* III, *op. cit.* 883 and comment to 13676a (see below Pl. 37). For the presence of Nike in wedding scenes see V. Sabetai, CVA Athens, Benaki Museum 1, text to pls. 23, 24 and 31. For the seated male figure, who in scenes with similar content has been identified as the future bridegroom and its reference to the iconography of Paris or Adonis, see I. Wehgartner, *JdI* 102 (1987) 185–197; M. Söldner in *Proceedings XVth Congress* 393–397, especially 395–396. For the seated bridegroom who receives his bride in the presence of Eros see a krater in the Biscari Collection: *Vasi attici* 107–108, no. 87, the lid of a pyxis in New York (ARV² 1503, 1, 5 and *LIMC* III, *op. cit.* 905, no. 633, pl. 645) as well as the lid of a pyxis from the sanctuary of Artemis Mounichia: Palaiokrassa, *Mouvixia* 140, no. Ka 50, pl. 35 a. See also, the scene on a loutrophoros-hydria in Boston, where the seated

bridegroom is depicted alongside Eros who is holding a sash: ARV² 1017, 44; J. H. Oakley, *AA* (1982) 113–118, the lid of a lekane in the Benaki Museum, Athens (CVA 1, pl. 37, 1. 3) and N. Eschbach, CVA Dresden 3, text to pl. 28.

For the incised mark Δ on the inside of the lid see A. W. Johnston, *Trademarks on Greek Vases* (1979) 177–181, and Johnston, *Addenda* 179–183.

PLATE 57

1593 (CC 1548). Unknown provenance. Accessioned into the Archaeological Society (without accession date) with no. AE 841.

BAPD 9017640; Roberts, *Pyxis* 197, no. 1; H. R. Immerwahr, *Corpus of Attic Vase Inscriptions, Preliminary Edition* (1993) no. 799.

Height with lid 5.3 cm, diam. rim 13.7 cm, diam. lid 16.6 cm, diam. base 10 cm.

It survives together with the lid but without the metal ring handle, only the base of which, where it attaches to the hole, survives. The lid is mended from fragments and parts of the edge are restored. There is also restoration of various parts of the scene. The black glaze which covers the inside of the lid and the body inside and out is worn in places and at several points is greyish from uneven firing.

The top of the lid is slightly convex and forms a flat ledge around the edge. The sides of the body concave strongly and flare outwards towards the bottom, forming a groove and raised ring. Low ring base. Reserved groove around the base of the handle. Around this, the area is decorated in black with a tongue ornament with dots between the tongues. Around the edge of the lid is a laurel branch. On the underside of the base, on a reserved background, are black, uneven circles and exactly in the centre are two brown circles with a dot in the middle. The upper and lower surfaces of the body, as well as the surface on which the base rests are reserved, as is the outer side of the thin ledge around the body. The anatomical details of the figures are carefully executed, while the clothing is somewhat repetitious and hastily drawn. The added colour, especially on the sashes and on the objects that the figures hold, is worn away.

On the lid, between reserved circles, is a scene of three female figures and Eros. To the right of a Doric column with base and capital adorned with white bands, is depicted a female wearing a chiton with deep fold, who is moving towards the right with her head turned back. Her hair is gathered high on her neck with bands of faded white. In her left hand she is holding a skein of wool and in her right a small kalathos decorated with dots and a wavy line. In front of her is a woman who is dressed and is moving in the same way. In her left hand she holds a chest and in her

right a necklace highlighted in added white. These figures wear bracelets and earrings which are indicated with thin black lines. Behind the head of the figure is an inscription $\text{KA}\Lambda\text{O}[\Sigma]$ written horizontally. Between the two women slanting slightly is a reserved line with white dots on the side (perhaps some architectural element). Further to the right an Eros with long hair and a white wreath is flying to the right. In both hands he probably held a necklace rendered in added white. Level with his face is an inscription, $\text{KA}\Lambda[\text{O}]\Sigma$, written horizontally. Behind him, on the ground, is a kalathos and in front a wreath of flowers. In front of the Eros is a woman, turned to the left, in a sleeved chiton and himation worn diagonally. Her hair is adorned with white bands and gathered in a high bun. In her right hand she held an object, now missing (wreath?).

The Marlay Group [E. Vivliodetis]. Ca. 430–420 BC.

For class A–C, to which 1593 is assigned, see previous entry. For a similarly shaped pyxis see *Kerameikos* VII.2, pl. 74, 6; *ARV*² 1277, 25; C. Rescigno, *MEFRA* 122 (2010) 351, fig. 8.

1593, on the basis of its stylistic similarities with the work of the Marlay Painter and the Lid Painter should be included in the Group of the Marlay Painter, to which the Fauvel Painter and the Painter of Orvieto 1047 belong (*ARV*² 1276–1286; *Para* 472–473, 518, 522; *Add*² 357–358; *Agora* XXX, 125). For the association of the Marlay Painter and the Lid Painter with the Karlsruhe Painter and their preference for shapes used by the Sotades Painter, such as rhyta, see H. Hoffmann, *Attic Red-figured Rhyta* (1962) 25.

The Eros on pyxis 1593, shares many similarities with that on 1597 (see above, Pl. 56) and with young figures by the Marlay Painter, on a chous in Copenhagen (*ARV*² 1277, 19; *CVA* 4, pl. 157, 6 A–B), the youth on a cup in Barcelona (G. Trias de Arribas, *Ceramicas griegas de la Peninsula Iberica* [1968] 144, no. 436, pl. LXXVIII, 9) and to Apollo on a cup in Marathon (*CVA* 1, pl. 39, 3–4). Very close in style to the female figures on 1593 is a woman on a cup by the Lid Painter in Gravisca (*Gravisca* VI, 106, no. 493) and those on cups by the Marlay Painter in Vienna (*ARV*² 1278, 37, 38; *CVA* 1, pls. 23–24), in Los Angeles (*CVA* 1, pl. 39, 5), in the Agora (*Agora* XXX, pl. 24, no. 152) and in the Benaki Museum, Athens (*ARV*² 1277, 17 and *Worshipping Women* 320, no. 143 [E. Papageorgiou]). For further parallels see a type A pyxis by the Lid Painter and Marlay Painter in the British Museum (Oakley – Sinos, *Wedding* figs. 75–78 and *Pandora* 68, fig. 11 [J. H. Oakley]) and on a type C pyxis in New York with a scene of Danaids (*ARV*² 1277, 24 and *BAPD* 216211).

The presence of female figures and an Eros, inside a woman's chamber is associated with the preparation for the wedding and the dressing of the bride, without certainty in the identity of the bride. She may be the woman standing in

front of Eros, who is holding a necklace as a gift, while the other two figures hold objects which are linked to the skills and virtue of the bride-to-be. See pyxides 1585 and 1709 (see above and below, text to Pls. 36 and 61). See also, *Worshipping Women* 318, no. 142 (A. Gadolou), while for cases where the gift is given by the husband see above, text to Pl. 31. For the theme and the significance of the necklace as a seal for the forthcoming marriage see above, text to Pl. 36.

For the wreaths and their significance in wedding scenes see M. Blech, *Studien zum Kranz bei den Griechen* (1982) 75–81 and Sutton, *Interaction* 308–315.

For the inscription $\text{KA}\Lambda\text{O}\Sigma$ on the vases by the Marlay Painter see Immerwahr, *op. cit.* no. 799 and A. D'Amicis *et al.*, *Catalogo del Museo Nazionale Archeologico di Taranto I.3. Atleti e Guerrieri. Tradizioni aristocratiche a Taranto tra VI e V sec. a.c.* (1994) 353, no. 125.12, while for the repeated invocation $\text{KA}\Lambda\text{O}\Sigma$ – $\text{KA}\Lambda\text{H}$ see Steiner, *RGV* 83–86.

PLATE 58

Fig. 44

1290. From Attica. Accessioned into the Archaeological Society after purchase (without accession date) with no. AE 812.

Previously unpublished.

Height with lid 5.5 cm, without lid 3.6 cm, diam. rim 14 cm, diam. lid 15.5 cm, diam. base 10.3 cm.

It survives together with its lid, but without the metal ring handle. However, the hole for its attachment survives. It is joined from fragments and restored in places on the lid, and several parts of the lower body. The black glaze on the inside of the lid and the outside of the body is worn in places and thin from uneven firing. The inside of the body and the underside of the base are covered with a brownish-red glaze. Significant chipping can be seen on the laurel branches in the scene around the edge of the lid and on the bottom of the base. Chipping and flaking can be seen in places over the entire surface of the vase.

The top of the lid is convex and forms a flat ledge with a groove around the edge. The sides of the body are gently concave and shallow, widening out towards the bottom. Low ring base with diameter smaller than that of the body. The lid does not fit the body of the vase exactly.

The edge of the lid, directly below the scene, is decorated with a laurel branch with one row of leaves and the inside of the base with brown uneven circles with a dot in the centre. The scene is grounded on a thin reserved line. A wash has been used to cover the reserved parts of the vase. The design is hasty, especially in the execution of the facial characteristics and the hairstyles and somewhat

more careful for the figure of Nike, on whose wings can be seen the traces of preliminary sketches. The added colour, especially the white used for the leaves and the flowers has worn away, while some traces of colour can be seen on the wreath held by one of the figures and on the leaves on the vertical branches in the scene.

Around the base of the metal handle are tongue ornaments with a dot at the 'head' of each tongue and reserved circles below. The scene is divided with vertical laurel branches bearing white fruits, between which are represented three female figures, Nike and Eros. Eros, facing right, supports himself with both hands on a rock with the tips of his toes touching the ground. The rock is decorated with a thick black band. At face level is a written inscription KAΛO[Σ]. To the right of the vertical branch is a woman wearing a chiton and himation moving to the right, with her head turned back. Her hair, shown as a solid mass, is gathered high on her neck. Her left arm is covered by her himation and a white wreath hangs from her hand. Vertically behind the figure is the inscription KAΛO[Σ] and in front of her the remains of an inscription of which the letters KA are visible. In front of this figure, is depicted Nike, dressed in the same way, who is moving with wings unfurled to the right, with her head turned back. The wings are rendered in thick black lines and dots. Further to the right a female figure wearing a thin sleeveless chiton and himation which covers her legs, is seated on a rock facing right. Behind this figure is a written inscription KAΛ[O]Σ and directly in front of her the inscription KAΛ[H]. Opposite her is a peplos-wearing female standing with her figure face on and her head to the left. She holds her himation which drapes over her shoulder. Between the female figures are vertical branches from which grow twigs and flowers, which are rendered in added white which has worn away. In places in the background of the scene are flowery branches.

Close to the Manner of the Painter of London E 122 [E. Vivliodetis]. Ca. 420 BC.

Pyxis 1290 has been assigned to Roberts' class A-C (see above, text to Pls. 56 and 57). For a similarly posed Eros who supports himself with both hands on a rock see a pyxis from the area of the Evangelismos: *City beneath the City* 216-217, no. 190 (E. Lygouri-Tolia) and the fragment of a pyxis from the Pnyx: Talcott - Philippaki, *Pnyx* pl. 10, no. 134.

Stylistic similarities of the figures on 1290 with the female figures by the Painter of London E 122, but also some variations in the execution of the Erotes, suggests the manner of this Painter who mostly created cups and a single type C pyxis, see ARV² 1297-1298, 1689; *Para* 474; *Add²* 360 and S. Matheson, CVA Yale University Art Gallery 1, pl. 54.

For the typological and stylistic similarities in the execution of the female figures and Nike see a pyxis in Erlangen (ARV² 1297, 14; LIMC VI [1992] s.v. Nike 880, no. 357 pl. 587 [A. Goulaki-Voutira]) and cups in Florence (CVA 4, pl. 150, 1), Reading (*Add²* 360; W. B. Lockwood, *JHS* 88 [1968] 140-141, pl. 6 a-c) and Warsaw (ARV² 1297, 3; CVA Goluchow, pl. 39).

The presence of Eros and Nike provides a wedding content to the scene, despite being presented in an abbreviated manner. For the figure of Nike in the role of a *nymphokomos* in wedding scenes see above, text to Pl. 37 and for the significance generally of winged figures, above text to Pl. 37. For the presence of Eros and Nike as intermediaries and guarantors for the protection of marriage see above, text to Pl. 56.

For the branches which are to be found placed vertically between the figures and the possibility that they suggest an open space, see pyxis text to Pl. 50.

For the repeated invocation KAΛOΣ-KAΛH see Steiner, *RGV* 83-86.

PLATE 59

12399. From Eretria. Excavation by Ar. Kourouniotis in 1900-1901 in the Axiotis plot.

Previously unpublished.

Height with lid 3.7 cm, diam. rim 9.6 cm, diam. lid 11.6 cm, diam. base 12 cm.

It survives almost complete but without the metal ring handle, the hole for the attachment of which is visible. Chipping can be seen on the top of the body and on the thin ledge which supports the lid. The black glaze is worn in places, especially in the area of the scene and the floral ornament on the lid and is duller and thinner on the inside of the body from imperfect firing.

The top of the lid is completely flat with a wide ledge, creating a single outline with the concave sides of the body, without forming a base.

The edge of the lid is decorated with tendrils and the underside of the body with uneven black concentric circles with a dot in the middle on a reserved background. The vase does not have a base and has a raised ring on the inside of the body. The rim and parts of the edge of the lid are reserved. A wash has been used in the reserved areas of the vase. The body is decorated with a laurel branch and the ledge with thick black vertical rays.

On the lid is depicted a small Eros with short, curly hair, who is crouching on his right leg, facing right, holding a flower or garland in both hands. In front a tendril grows out of the ground. The upper part of his wings is decorated with irregular black dots. Further to the right are depicted

two young girls wearing chitons belted at the waist and with their hair gathered at the back of their neck, one in front of the other, who are trying to catch the goose which is depicted between them, facing right. The wings of the bird are rendered using lines and dots. In the background of the scene and between the figures tendrils grow from the ground horizontally and vertically, perhaps indicating an outdoor space.

From the Circle of the Shuvalov Painter [E. Vivliodetis]. Ca. 420–410 BC.

Pyxis 12399, like 1594 (see above, Pl. 53) has been assigned to the category of pyxides which have been characterised by Roberts (*Pyxis* 158) as 'odd'. The closest typological parallel is a pyxis from the Louvre by the Shuvalov Painter (Roberts, *Pyxis* 158, no. 2, pl. 90, 3 and Lezzi-Hafter, *Schuwalow* pl. 127, no. S 78) as well as pyxis 1594 from roughly the same period (see above, Pl. 53). See also, a pyxis by Aison in Boston (ARV² 1177, 48; Lezzi-Hafter, *Schuwalow* pl. 27 b).

Our vase, besides the typological similarities it shares with the pyxis by the Shuvalov Painter, also has stylistic similarities, particularly in the execution of the features of the figures. For the painter and his circle see ARV² 1206–1213; *Para* 463–464, 518; *Add²* 344–347 and Lezzi-Hafter, *Schuwalow*. The crouching Eros with narrow facial features and the short hair is reminiscent of the youth on an amphora in the Louvre and those on a pelike in Naples (Lezzi-Hafter, *Schuwalow* pls. 92 c–d; and 86, no. S 10). The details of the musculature of the Eros and the head are also close to the Eros on an oinochoe in the Louvre and a female figure on a hydria in Leningrad (Lezzi-Hafter, *Schuwalow* pls. 105, no. S 40; 113 a, no. S 52). The young female figures on 12399 are close in style to those on a pelike in Oxford by the Painter of Munich 2364 and the figures on a pyxis in Madrid by the Circle of the Shuvalov Painter (Cabrera Bonet, *Várez Fisa* 331–333, no. 117). See also the figures on an oinochoe from the Agora (*Agora XXX*, pl. 82, no. 808).

Erotes, standing or kneeling in front of tendrils are frequently depicted on squat lekythoi from the second half of the 5th century BC, on vases from the Circle of the Meidias Painter and on askoi from the 5th century BC. The theme is associated with the adornment of the bride or the offering of a wreath to the bride (Sabetai, *Μικρά αγγεία* I, 30, no. 12, figs. 23–24; CVA Tübingen 4, pl. 45, 4 and CVA Oxford, 1, pl. 45, 8). The theme of two young girls who are attempting to catch a goose is particularly popular in scenes of a domestic nature, since birds, usually ducks and geese emphasise the erotic element and symbolise the harmony and prosperity of the home, in which women play a leading role (see above, text to Pls. 30 and 33). See an earlier pyxis by the Aberdeen Painter (CVA Tübingen *op. cit.* pl. 45, 4). For birds generally

in scenes with wedding and domestic content, CVA Athens, Benaki Museum 1, pls. 12–16 and 39–40 ; Lewis, *Woman* 139, fig. 4.5; 159–166.

PLATE 60

Fig. 45.

1243 (CC 1960). From Athens. Purchased by the Philarchaion Committee. Accessioned into the Archaeological Society in 1868 with no. AE 975.

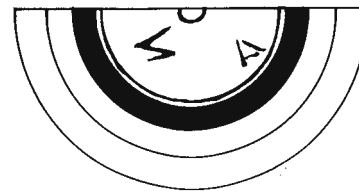
ARV² 1319, 2; *Add²* 363; BAPD 220539; Burn, *Meidias* 103; Roberts, *Pyxis* 152, no. 1, pl. 88, 1; *Worshipping Women* 116–117, no. 50 (A. Gadolou); Pellegrini, *Eros* 349, no. 915.

Height with lid 8 cm, without lid 6.2 cm, diam. rim 12 cm, diam. lid 15.4 cm, diam. base 7 cm.

It survives together with the lid, but without the metal ring handle. Joined from many fragments, especially the lid, with some restoration. The black glaze which covers the lid and the body in and out, is in places worn and in several areas greyish from uneven firing. Damage and significant chipping can be seen on the inside of the body.

The top of the lid is curved and forms a wide ledge with a groove. The sides of the body are almost cylindrical and flare out towards the bottom. Low ring base.

Around the base of the metal ring handle is a reserved circle and tongue ornaments around the edge. The body is decorated with a myrtle branch, while on the ledge on the lower part of the body is a tongue ornament, similar to that on the ledge of the lid. On the underside of the base are two incised letters, A N, which is possibly an abbreviation of a



name or some trading mark. Black circle in the centre of the base below and a band around the inside. The execution of the characteristics, the poses and the clothing of the figures is careful. Relief lines are used for the facial features and clothing of the figures. The body of one of the Erotes is rendered in added white as is the wreath on his head with some added details with golden-brown brushstrokes.

On the lid are depicted two Erotes with curly hair and wreaths on their heads, on either side of an altar, which is decorated with 'z'-shaped ornaments in a zone and floral ornaments on the upper parts. The Eros on the left of the altar holds a tympanum in both hands, while the other plays a double flute. On the other side, are depicted two female figures. One moves to the right wearing a chiton belted at

waist with an apoxygma and her hair gathered in a bun on her neck and a wreath on her head. In her left hand she holds perhaps a phiale or a tray with offerings, which she presents to Aphrodite who is seated opposite on a rock, facing left. The goddess is wearing a thin chiton and a himation which covers her legs. She wears a diadem on her head and holds a sceptre in her left hand. A fawn approaches the goddess with a raised head and left hoof. Between the figures hangs a wreath, and branches and tendrils grow over the whole area of the space.

The Painter of Athens 1243 [J. D. Beazley]. Ca. 410–400 BC.

The morphological elements of pyxis 1243 determine it as Roberts' Class of Athens 1243 (*Pyxis* 152–158) to which have been assigned pyxides by the Painter of Athens 1243 and Athens 1585 and the vase painters working in the Manner of the Meidias Painter, from 410 to 390 BC. To Roberts' catalogue, which numbers roughly eleven pyxides must also be added pyxis 1709 (see below, Pl. 61). The nearest typological parallels to pyxis 1243 are a black-figure example from the Agora (*Agora* XII, 176, 327, pl. 43, no. 1301), pyxis 1242 by the Painter of Athens 1585 (see above, Pl. 36) with variations, however, in the decoration of the body, a pyxis in Toronto (Roberts, *Pyxis*, 155, no. 10, pl. 89, 1), as well as pyxides in London (Roberts, *Pyxis* 153, no. 4; 154, no. 7: pls. 88, 2 and 90, 1). For typological parallels of this category with pyxides in the Chalki Group see ARV² 1503, 3 and CVA München 2, pls. 98, 2; 102, 4.

The vase is attributed by Beazley to the vase painter with the conventional name the Painter of Athens 1243, who clearly was influenced by or learned from the Meidias Painter, without, however, achieving the same quality as him (ARV² 1319–1320; *Add*² 363 and Burn, *Meidias* 103, with a catalogue of his works, which include type C and B pyxides).

The figures on pyxis 1243 are stylistically close to those on a type B pyxis in Berlin (ARV² 1319, 1; CVA 1 [DDR] pl. 45; LIMC III [1986] s.v. Eros, 915, no. 770 [A. Hermay]). Similarities can be seen, amongst other things in the secondary decorative themes, such as the egg ornaments with dots. The attractive small Erotes with their chubby bodies engaged in different activities are depicted in the same way on a lid from a lekanis in Geneva (CVA 1, pl. 12, 1–2). For similarities in the execution of the female figures see also the fragment of a pyxis from the Agora (ARV² 1320, 2; *Agora* XXX, pl. 99, no. 1027), a lid from Sarajevo (CVA 1, pl. 40, 1) and a fragment of a type C pyxis in Tübingen (ARV² 1320, 1; *Add*² 363; CVA 4, pl. 48, 6), which had been attributed as close to the Painter of Athens 1243 and on which the deer on pyxis 1243 is repeated at the same time. See also a deer on the lid of a lekanis in the Pushkin Museum, (CVA 9, pl. 23).

The theme of the scene on this vase is far removed from the standard repertoire of the women's quarters and the wedding. However, the presence of Aphrodite and Erotes on 1243 is associated with it, as the goddess of love and beauty is the protectress of fertility in women and harmony in married life, see LIMC II (1984) s.v. Aphrodite, 1–151 (A. Delivorrias) and A. Delivorrias in *Worshipping Women* 107–113 and for her worship in Athens together with Eros, Shapiro, *Art* 118–124. For the iconography of the goddess accompanied by Eros on votive reliefs from the Classical period which echo the ritual landscape of the sanctuaries, see I. Leventi, *Archaiognosia* 13 (2005) 105–117. The altar in the scene, the rock on which the goddess sits, which perhaps reflects a statue type (see commentary to Pl. 35) and the idyllic setting which is created with the deer, the branches and the tendrils highlights, amongst other things, the relationship of the goddess with vegetation and transports us to a sanctuary in Athens, perhaps the sanctuary of Aphrodite Ourania 'in the Gardens' (ἐν Κήποις), in the area of Ilissos, a verdant area in antiquity, or that on the north slope of the Acropolis where she was worshipped alongside Eros. For the sanctuaries of Aphrodite in Athens and Attica see N. Robertson in E. Greco (ed.), *Teseo e Romolo. Le origini di Atene e Roma a confronto. Atti del Convegno Internazionale di Studi, Scuola Archeologica di Atene, 30 giugno–1 luglio 2003* (2005) 43–112; V. Machaira, *Το ἱερό Ἀφροδίτης καὶ Ἐρωτος στὴν Ἱερὰ Οὐδὴ* (2008) 105–138 and Pala, *Acropolis* 148–159.

For the depiction of altars on red-figure vases, which together with the depiction of the deity are part of the narration and indicative of her sanctuary (Ekroth, *Altar* 89–114 and especially 97–98).

Eros as a companion to the Muses and Graces is directly associated with music and songs and for this reason, in the 5th century BC particularly, was depicted with a variety of musical instruments, predominantly the barbiton and the flute and more rarely the tympanum, an instrument which is associated with the worship of Dionysos and ritual events in honour of Aphrodite, see D. Castaldo, *Il Pantheon Musicale. Iconografia nella Ceramica attica tra VI e IV secolo* (2000) 67–78 and *Eros* 115–123 (Eros musician-actor).

PLATE 61

1709. Unknown provenance. Purchased from K. Polychronopoulos and accessioned into the General Ephorate in 1867 with no. ΓΕ 232.

Previously unpublished.

Height with lid 7.3 cm, diam. rim 10.1 cm, diam. lid 12.8 cm, diam. base 6.8 cm.

It survives almost complete with the lid, without the metal ring handle. There is some chipping of the surface of the

vase. In the centre of the lid the hole for the attachment of the ring is preserved. The black glaze inside the lid and on the lower interior of the body is worn in places and thin from uneven firing.

The top of the lid is slightly convex, and has a ledge formed with a raised ring with curved edges. The body is cylindrical with gently concave sides, which flare out towards the bottom of the body to form a wide ledge with curved edges. Low ring base with a diameter smaller than that of the body.

Around the base of the metal ring of the lid is a circle and around the edge a zone of egg ornaments with double outline and a dot below, similar to that on the ledge of the body. Around the body of the vase runs a laurel branch the fruits of which was rendered with added clay with touches of white. Inside of the base and the sides of the rim are reserved. A wash has been used abundantly on the reserved areas. Relief lines have been used to render the features and clothing of the figures and added white has been used to highlight the women's jewellery and Eros' wreath.

On the lid an Eros is depicted with a wreath in his hair, trying with a slightly stooped body and outstretched hands to catch a hare which is running to the right. Further to the right a female figure is seated on a rock facing right. She is wearing a chiton, a wreath in her hair and bracelets. Her hair is gathered in a high bun. In front of her is a woman wearing a thin chiton belted at the waist, who is running to the right with her head turned in the opposite direction. In her outstretched right hand she holds an alabastron and in her other hand tendrils. Next is a female figure seated on a rock facing left with her head turned back. She is wearing a thin chiton and a wreath in her hair, executed in added clay. Her right arm rests on the corresponding leg and her left supports her on the rock. In front of this figure is a woman facing left, dressed in the same way, who has her right foot on a rock and the other on the ground. Her hair is gathered in a loose knot at the back of her head. In her right hand, which rests on her right knee, she holds a white necklace, while the other hand rests on her waist. Between the latter figures a tendril grows horizontally along the circular edge of the scene.

The Manner of the Meidias Painter [E. Vivliodetis]. Ca. 410–400 BC.

Pyxis 1709, on the basis of typological similarities with pyxis 1243, should be assigned to Roberts' Class of Athens 1243 (see above, text to Pl. 60). For more typological parallels see CVA Karlsruhe 1, pl. 29, 3–4; CVA München 2, pl. 98, 2 and Roberts, *Pyxis* 163, no. 1, pl. 91, 2.

The stylistic execution of the figures, the pose and their arrangement in the space, the use of relief lines and added

white for the details are all characteristic elements of the painters who fall into the large category of the circle of the Meidias Painter and his manner (ARV² 1312–1314, 1690 and especially, 1321–1329; *Para* 478–479; *Add*² 361–365 and Burn, *Meidias* 104–119). For the use of added clay for the execution of decorative details, see Lezzi-Hafter, *Schuwalow* 4; Avronidaki, *Εύκλεια* 114 and B. Sparkes in K. Lapatin (ed.), *Papers on Special Techniques in Athenian Vases* (2008) 23–34, especially 27. There are many stylistic parallels for the figures on pyxis 1709. See particularly a pyxis in Würzburg (Langlotz, *Vasen* 112, pl. 202, no. 543 and Roberts, *Pyxis*, 155, no. 11), a pyxis from the excavations of the Herian Gates in Athens (*Para* 479, 96 bis; D. Schilardi, *AEphem* 107 [1968] 17–19, pl. Z b–c), a pyxis in Toronto (D. Robinson, C. Harcum and J. Iliffe, *A Catalogue of the Greek Vases in the Royal Ontario Museum of Archaeology Toronto* [1930] 80, no. 370, pl. 58) and a pyxis in Baltimore (CVA 3, pl. 12, 6). For the Eros chasing a hare see a hydria from Florence (ARV² 1312, 1; Burn, *Meidias* no. M1, pls. 22–25 a), a squat lekythos from Taranto (Burn, *Meidias* no. MM 98, pl. 17) and on an oinochoe from the Agora (Agora XXX, pl. 77, no. 726).

The theme of the scene, on the basis of the presence of the Eros must be associated with the preparation for marriage, and the adornment of the bride (see above, text to Pl. 33) and for similar scenes on works by the Meidias Painter and his circle, see Burn, *Meidias* 81–86. For the necklace see above, text to Pl. 36 and for the female figure holding tendrils see above, text to Pl. 19.

The Eros with a hare, an animal sacred to Aphrodite, gives the scene a sexual element, as it is well known that the hare is a very fertile animal, see Pellegrini, *Eros* 138–140; Eros 173–176 and E. Manakidou in *ΦΥΤΑ ΚΑΙ ΖΩΙΑ* 129–138. Furthermore, in scenes of hunting and at the palaistra this animal is an erotic symbol, which is depicted in the hands of a suitor who is offering it as a gift to his lover, see G. Koch-Harnack, *Knabenliebe und Tiergeschenke. Ihre Bedeutung im pädagogischen Erziehungssystem Athens* (1983) 221–227; Schnapp, *Chasseur* 345–354, 417–424 and Pala, *Acropoli* 162–163.

PLATE 62

19622. From Athens. Excavations by Ar. Kourouniotis at Plato's Academy, probably in 1932.

Previously unpublished.

Height with lid 7.5 cm, without lid 5.8 cm, diam. rim 13.7 cm, diam. lid 17.1 cm, diam. base 9.1 cm.

It survives together with the lid but without the metal ring handle. It is joined from fragments and small sections of the lid and parts of the inside of the body are restored with plaster. Significant chipping can be seen on the body and

particularly the base of the vase, and especially in the joins. Significant chipping of the edge of the ledge on lower part of the body. The black glaze is worn in many places, and the inside of the lid is deep red from uneven firing and is greyish-green inside and outside the body for the same reason.

The top of the rim is domed and there is a groove where the ledge begins. The rim of the body has short vertical sides and a ledge to support the lid. The sides of the body are shallow and vertical and widen out towards the bottom, forming a flat ledge towards the low ring base.

The base of the metal ring handle on the lid is decorated with tongue ornaments, which are surrounded by a reserved band. On the ledge are egg ornaments with double outline and a dot below, similar to that on the body. Inside, on the centre of the base is a circle with a dot and around the inside edge irregular thin concentric circles. The execution of the details of the clothing, the movement and poses of the figures are careful. No added colour is preserved.

On the lid is depicted a female figure with a thin chiton and snood in her hair, seated on a chair, facing left. Her left hand rests on the back of her chair, and in her right hand she holds a fold of her clothing, which she is lifting away from her shoulder. At her feet is a naked boy with long hair, part of whose face and right hand is missing. The boy is moving to the left with his head and left hand turned to the seated figure. With his right foot he steps on a plant which is in front of him. A woman approaches from the left wearing a chiton with her hair in a sakkos and her left arm extending forwards. Behind the seated figure is a young naked man wearing a himation on his shoulder, facing to the left. His right hand stretches forwards and his left rests on his waist. His right foot rests on a tendril and his left on the ground. Behind him the leg of a seat can be made out, as well as the head and part of the back of a female figure with long hair, facing left. Further to the right is a woman, facing right, wearing a chiton and a himation, part of whose body is missing. Her hair is gathered in a high bun. She has one hand raised to the level of her face. At her feet is the front part of a seat. Opposite this figure is depicted a woman seated on a rock, facing right with her head turned back, wearing a himation. Her hair is worn in a snood, and with her left hand she pulls or holds her himation to her shoulder. Behind her tendrils and a lotus flower grow from the ground. In front of her is an Eros, who stands with his right foot on a tendril and his left on the ground. His right arm rests on the corresponding leg, while his left hand rests on his waist. Behind him is a tendril.

On the body, between reserved bands is depicted a row of animals. On either side of a palmette stand facing ducks, a pair of facing hare, a pair of fawn and two crouching lions facing right with a fawn between them. The skin of the animals and birds is indicated with dots and black lines. The

heads and front left paws of the lions are raised, as is the right leg of the fawns.

Manner of the Meidias Painter [E. Vivliodetis]. Ca. 410–400 BC.

19622 should be assigned to Roberts' Class of Athens 1243 (see above, Pl. 60). The closest typological parallels from the same period are pyxides London E 782, Karlsruhe 296 and Dresden 385, which are close to the manner of the Meidias Painter (ARV² 1328, 94–95. 97; Roberts, *Pyxis* 153, no. 4–6).

Stylistically the execution of the figures of the multi-figured scene on 19622, can be placed in the spirit of Meidian' compositions, especially on pyxides and lekanides. However, the hasty execution of the facial features, the simplification of the decoration on the clothing, the absence of identifying objects or inscriptions, is removed from the vase painter himself and places the vase in the wider circle of painters working in the last decades of the 5th century BC. See ARV² 1321–1330, 1690, 1704; *Para* 477–480; *Add*² 363–365; *Agora* XXX, 126–127; Burn, *Meidias* 104–119 and O. Tugusheva in *APP* II, 291–296. The fleshy body of the Eros and the youth recall those by the Meidias Painter on the lid of a pyxis in Baltimore (CVA 3, pl. 12, 6), on a lekanis in Geneva (CVA 1, pl. 12, 2), on an oinochoe in Ferrara (ARV² 1324, 42; *Add*² 364) and on a lekanis in Bonn (ARV² 1327, 79; CVA 1, pl. 27, 3). The female figures on pyxis 19622 are close in style to those on a lekanis in Ruvo (ARV² 1314, 18; *BAPD* 220510) on a fragment of a pyxis in Heidelberg (ARV² 1328, 91; *BAPD* 220647) and to those on a pyxis in Göttingen (CVA 4, pl. 27, 3–4).

The decoration of the body with animals continues in some way the tradition of the earliest vase painters in the Workshop of the Penthesilea Painter (see above, text to Pls. 26, 33 and 38). For the depiction of animals see pyxides 1594 and 13676b, text to Pls. 53 above and 64, 1–4 below.

The figures on the scene are associated with the world of women and although they take up the entire pictorial area of the lid, they can be divided into two groups with the richly dressed seated women as the central figures. The first group with the female figure seated on a rock in the presence of an Eros and one other woman, is associated with the preparation for the wedding, which takes place in the natural environment, as is indicated by the rock and tendrils which surround the figures. Also typical is the gesture made by the seated figure who is lifting her garment away from her shoulder and represents the ritual of unveiling, a gesture which typifies married women and potential brides (see above, text to Pls. 26, 33 and 35). The other group with the seated female figure who is gesturing in the same way, in the presence of a young man, a woman and with a naked boy at her feet, leads us to a moment which follows the wedding and is associated with the home environment and

marital life. The presence of a young boy, as the fruit of the marriage, emphasises the primary role of the mother-wife in the raising of children, and in parallel reflects the ideology of the time for the prosperity and continuity of the home with legitimate descendants, who ensure the wellbeing of the city itself. For scenes with similar content see above, text to Pl. 31 and Avronidaki, *Εύκλεια* especially 114–116.

PLATE 63

Fig. 46.

1242 (CC 1958). Found in a grave during work for the construction of a poorhouse near the Rizareion School. Gift of the Charitable Society of Athens. Accessioned into the Archaeological Society in 1874 with no. AE 1443.

ARV² 1360, 5; *Add*² 370; BAPD 230032; A. Roussopoulos, *AEphem* 21 (1874) 485; S. Charitonidis, *BCH* 86 (1962) 188, fn. 7; Roberts, *Pyxis* 154–155, no. 9, pl. 89, 2; Brümmer, *Truhenbehälter* 143, fig. 35 B.

Height with lid 8.4 cm, without lid 7.4 cm, diam. rim 13.8 cm, diam. lid 17.5 cm diam. base 8 cm.

It survives together with the lid and hole for the attachment of the metal ring handle, which is missing. Minor restoration of the rim and large crack in the lower part of the body. Chipping and flaking of the black glaze can be seen in places, especially on the inside of the lid and the inside of the body. There is a small hole in the wings of an Eros in the scene. The glaze is thin and greyish in places from the uneven firing.

The top of the lid is slightly convex and forms a flat ledge at the edge. The sides of the body are cylindrical and widen towards the bottom to form a wide ledge. Low ring base with a diameter smaller than that of the body.

Around the base of the metal ring handle, is a zone with schematic tongue ornaments with a dot below each tongue and egg ornaments with double outline and dots around the edge of the lid and on the ledge of the body.

The body is decorated with sideways, right facing, antithetic, palmettes linked with tendrils. On the underside of the base is a black circle and two smaller circles with a dot in the centre. The top of the rim, the surface the ring base rests on and the inner ring of the lid are reserved. The design is quite careful in the execution of the anatomical characteristics and the clothing. The details are rendered with a relief line and the decoration of the wreath and the objects uses added clay and colour. A wash has been used on the reserved parts of the vase.

On the lid to the right of a Doric column and a half-concealed altar is a female figure seated on a rock facing right. Her head is turned back and she lifts her garment with her left hand in a gesture of unveiling, while supporting herself with her right

hand on the rock, which is itself decorated with tendrils. She wears a thin chiton belted at the waist and a wreath in her hair, which is gathered in a high bun. In front of her an Eros with a wreath in his hair is striding to the right. In his right hand he holds a white flower and in his left a thick knitted snood or sakkos decorated with geometric motifs. Next is a female figure seated on a chair facing right. She wears a belted chiton and a himation which covers her legs and a wreath in her hair. With her left hand she holds a mirror up to her face, while the right rests on the back of the chair. A woman wearing a chiton with toothed edge highlighted with thick black lines and a snood, approaches her from the right. In her right hand she holds a thick sakkos and in her left a chest, below which hangs a thick sash decorated with geometric motifs. Behind her is a woman wearing a thin chiton which was rendered in white but has worn away, and a wreath in her hair and an Eros with a wreath in his hair, who are playing a game with stick (*kontopaiktes*). A woman, leaning slightly is attempting to balance a stick on the index finger of her right hand, while the Eros crouching on his left foot, and right foot stretched out in front of her is balancing a stick in his left hand and holds a flower in the other. He wears a thick headband, below which hangs a ringlet which reaches his shoulder. Behind the Eros a woman wearing a chiton with toothed edge and a wreath in her hair, is moving to the altar with a chest in her left hand and with her right gently lifting the edge of her garment. All of the women in the scene wear earrings.

The Painter of Athens 1585 [J. D. Beazley]. Ca. 410–400 BC.

For this type of pyxis, which is assigned to Roberts' Class of Athens 1243, see above, text to Pl. 60 and for typological parallels from the end of the 5th century BC, Roberts, *Pyxis* 152–158. However, the 'twin' pyxis of 1242, located in Berlin, has the same decoration on the body and in the secondary zones of decoration on the lid and body. The only difference is in the arrangement and number of figures in the scene (ARV² 1360, 4; *Add*² 370; CVA Berlin 1 [DDR] pls. 46, 8; 47, 1).

For the Painter of Athens 1585 see above, text to Pl. 36.

The multi-figured scene on 1242, relates to the world of women and particularly to the popular artistic theme of preparation for a wedding. The figures on 1242 are identical to those on pyxides 1585 and 13676a (see above, Pls. 36–37). In several cases the painter prefers the figure of a Nike rather than an Eros in the role of the *nymphokomos* (bridal attendant), such as on no. 13676a (Pl. 37).

For the game which the Eros and the young woman play, see above, text to Pl. 37.

For the depiction of altars and their place in the house, see above, text to Pl. 38 and Ekroth, *Altar* 89–114.

PLATE 64

1–4. Fig. 47.

13676b. From Athens. Found in the foundations of the Giavasis house opposite Polytechnio together with pyxis 13676a by the Painter of Athens 1585.

Roberts, *Pyxis* 122–123, no. 7.

Height with lid 5.2 cm, without lid 3.8 cm, diam. rim 6.2 cm, diam. lid 7.7 cm, diam. base 4.2 cm.

It survives together with lid, but without the metal ring handle, the hole for the attachment of which is preserved. A few chips on the body and lid of the vase. The black glaze on the inside of the lid and on the body inside and out is worn in places.

The top of the lid is convex with a flat ledge with a groove around the edge. The body of the vase is cylindrical with slightly concave sides which widen out towards the bottom to form a flat ledge. Low ring base with a diameter smaller than that of the body.

Around the base of the metal ring handle are black schematic ray ornaments with black dots between. Around the edge of the lid are egg ornaments with double outline and a dot below, similar to that which decorates the flat ledge on the body. The flat top of the rim and the section of base on which it rests are reserved. On the underside of the base is a black circle with a dot in the centre. Below the scene where it meets the ledge is a reserved line. A wash has been used for the reserved surfaces of the vase. A relief line has been used to render the details of the animals. The execution of the animals on the body, in contrast to the design on the lid, is more hasty.

On the lid are depicted three female heads in profile, two facing each other and the third facing right. They wear round earrings and one has her hair in a sakkos while the other two in a wide snood decorated with dots in zones. Between the figures are tendrils and in one case a tendril and lotus flower.

On the body on either side of a tendril which is growing from the ground are two facing swans, whose wings are rendered with black lines and dots. To the right of the birds, two hare run towards the right and between them a crouching panther facing left, head lowered, right paw slightly raised and tail arched. The skin of the animals, especially that of the panther, is executed with irregular black dots.

The workshop of the Mina Painter (?) [E. Vivliodetis]. Ca. 400 BC.

The pyxis has been assigned to the category of type C miniature pyxides from the end of the 5th century BC (Roberts, *Pyxis* 121–123, no. 7). However, the shape is similar to that of pyxides in Roberts' Class of Athens 1243 (see above, Pl. 60)

and pyxides in the Chalki Group (see following entry). The closest typological parallels for pyxis 13676b, are pyxides in London (Roberts, *Pyxis* 153, no. 4; 154, no. 7, pls. 88, 2 and 90, 1) and a pyxis in Munich (ARV² 1503, 3; Roberts, *Pyxis* 163, no. 1, pl. 91, 2; CVA 2, pl. 98, 2 and 102, 4) in the Chalki Group from the same period.

Although no pyxides have been attributed to the Mina Painter until now, except two squat lekythoi, the stylistic similarities of the women's heads, the birds and the animals on 13676b, lead to this painter and his workshop, see ARV² 1366–1367, 1691; *Para* 484; J. D. Beazley, *JHS* 59 (1939) 26–27, nos. 64–76, fig. 70 and V. Sabetai, CVA Athens, Benaki Museum 1, text to pl. 19, 1.

For similarities in the execution of the women's heads on squat lekythoi by the painter with those on 13676b, see CVA Kiel 1, pl. 46, 8; CVA Mainz Universität 2, pl. 19, 1–3; *City beneath the City* 240, no. 223 (O. Zachariadou); Sabetai, *Μικρά αγγεία* I, 28, figs. 15–16 (in the manner of the painter, with many examples); CVA Hoppin and Gallatin Collection 1, pl. 26, 2 (with variations in the hairstyles and the execution of the snood); CVA Varsovie 3, pl. 43, 2.

For heads of women wearing snoods in their hair and jewellery see a series of vases from the Agora: *Agora XXX*, pl. 94, nos. 969–971, 107, nos. 1119–1124 (especially lekanides from the 5th–4th century BC) and pyxides and lekanides from the end of the 5th and 4th century BC from the Sanctuary of Artemis Mounichia (Palaiokrassa, *Μουνυχία* pls. 31, nos. Ka 45, Ka 46, 33; 34, nos. Ka 49, Ka 73. For a combination of women's heads with an infant see a pyxis in Yale (CVA I, pl. 41, 4–6) and for women's heads together with Erotes and young male figures on a pyxis in the Chalki Group (see below, text to Pl. 64, 5–7 and Breitfeld-von Eickstedt, 107–108). For the combination of female heads and Erotes on the lid of a lekanis from the 4th century BC see S. Charitonides, *AEphem* 97 (1958) 80, fig. 138, 4, while for female and male heads on Boeotian vases, A. D. Ure, *AJA* 57 (1953) 245–249, pls. 66–70.

For facing women's heads on vases and their significance see J. Burns in *Πρακτικά XII Συνεδρίου* especially 39–41, 1289; N. Akamatis, *Ερυθρόμορφη κεραμική από την Πέλλα, το τοπικό εργαστήριο* (2013) 39–41 and K. E. Heuer in *APP* III, 63–71.

The animals, particularly panthers and birds, predominate on the vases by the painter and his workshop, while their depiction on pyxides appears to continue the tradition of earlier painters from the workshop of the Penthesilea Painter (see above, text to Pls. 26 and 38). For a similarly posed panther see CVA Moscow 6, pls. 44, 5–6; 57, 4–5; CVA Gotha 2, pl. 63, 3; CVA Cambridge, Fogg and Gallatin, pl. 60, 4 and CVA Marathon 1, pl. 37, 3–4. For similar swans see *Eretria* IX, pl. 46, no. S 106 (Mina Painter);

K. Kokkou-Viridi, *AEphem* 119 (1980) Ἀρχαιολογικά χρονικά 52, no. 94, pl. KΘ, and Sabetai, *Μικρά αγγεία* I, 36–37, figs. 52–53.

For the significance of animals and particularly the panther see Sgouropoulou, 221–222. For the swan and its association with Aphrodite see *LIMC* II (1984) s.v. Aphrodite, 96–98 (A. Delivorrias) and Sabetai, *Μικρά αγγεία* I, 37 no. 19. For the dating of pyxis 13676b see above, text to Pl. 37.

5–7. Fig. 48.

1359. From the excavations by the Archaeological Society at Tanagra in 1881 directed by P. Stamatakis. Found in the same grave as vessels nos. 2253, 2254, 1333, 1329, 1356, 1341, 2059, 2060. Accessioned into the Archaeological Society in 1881 with no. AE 2213.

BAPD 2085; Roberts, *Pyxis* pls. 94, 1; 96, 1.

Height with lid 4.8 cm, without lid 4 cm, diam. base 4.5 cm, diam. rim 6.2 cm, diam. lid 9 cm

It survives complete with lid, which is joined from fragments and restored in places with painted plaster. The body has survived almost intact except for some chips on the inside surface of the ledge, and small chips inside the lid. The black glaze on the inside of the lid, on the inside of the body and the lower outer surface is thin from uneven firing. Flaking can be seen in places between the legs of the seated Eros and the standing figures.

The top of the lid is domed and forms a narrow ledge. The sides of the body are short and cylindrical and form a ledge at the transition to the base.

In the centre of the top of the lid there is no hole for the attachment of a metal ring handle, but only a small black circle and a slightly larger one around it. Inside, where it joins the ledge is a reserved circle, and on the underside of the base a black circle and two red-brown circles. There is a reserved circle where the body joins the ring base. The edge of the lid is decorated with continuous black wave pattern, and the ledge of the lid and that on the body with egg ornament with double outline and dots between. On the body is a well executed myrtle wreath with thin lines for the veins on each leaf. Reserved the rim of the body and the underside of the base. A wash has been used for the reserved areas of the vase. The design is hasty and not particularly careful and there is no added colour or added clay.

On the lid are depicted three female figures and two Erotes. One woman is depicted facing right sitting on a seat with no outline, possibly a rock, rendered in black. She wears a chiton belted at the waist and a snood in her hair. Her left hand is stretched out, with open palm. The figure has her head turned back towards a small Eros with short curly hair who is moving to the right with his hands above a box which

is on the ground. He probably held a wreath or a necklace. Further to the right is another female figure, dressed in the same way, standing facing right with her left foot on a rock, which is rendered in black with no outline. Her left hand rests on the corresponding leg and in her right hand she held some object which is now missing. In front of this figure is an Eros, who is represented crouching on his heels, with the index finger of his right hand raised. In front of him a woman, who is dressed in the same manner as the other two, stands in three quarter profile to the right with her head turned back to the Eros behind her. In her raised left hand she perhaps held a fold of her clothing away from her shoulder. The belts the women wear are highlighted with a thick black line, while the wings of the Erotes are rendered using irregular lines.

Chalki Group [S. R. Roberts]. End of the 5th – beginning of the 4th century BC.

Pyxis 1359 has been assigned by Roberts (*Pyxis* 163–168, pls. 94, 1; 96, 1) to the Chalki Group, which dates to the end of the 5th and beginning of the 4th century BC. The shape characteristics of the pyxides in this class are the domed lid with a wide ledge around its edge and on the lower part of the body, the short body and the low ring base, while a characteristic element of 1359 is the abrupt transition of the sides of the body to the base. The closest typological parallels for pyxis 1359, are a pyxis in Munich (CVA 2, pl. 98, 2; Roberts, *Pyxis* 163, no. 1, pl. 91, 2) and a pyxis in Glasgow (CVA 1, pl. 31, 6–7) with the only difference being the taller ring base. See also, pyxides in Vienna (ARV² 1503, 1; CVA 1, pl. 50, 1–2) and in the Birmingham Museum and Art Gallery (ARV² 1503, 4; Roberts, *Pyxis* 165, no. 5 and Pellegrini, *Eros* 345, no. 880, pl. 30).

For the Chalki Group which took its name from an epinetron, 13886, from Chalki in the museum of Rhodes, see ARV² 1503; *Para* 499; *Add*² 383; Roberts, *Pyxis* 163–168 and F. Heinrich, *Das Epinetron. Aspekte der weiblichen Lebenswelt im Spiegel eines Arbeitsgeräts* (2006) 182, no. RF 41, pl. 21, 3–5.

The vase painters in the Group drew figures in similar poses, such as seated on chests or figures who rest one foot on a rock, crouching Erotes, usually with naked white bodies, while frequently between these figures are women's heads or naked, crowned male figures who are represented leaning on their stick, see Sgouropoulou, *Εικονογραφία* 215. For the stylistic similarities in the design elements of the Erotes see above, pyxides in Vienna and Birmingham. The iconographic type of crouching Eros is known from Attic vase painting from the beginning of the 5th century BC on a lekythos by Douris in Vienna (A. Greifenhagen, *Griechische Erosen* [1957] 65, fig. 49) and was prevalent in scenes of the women's quarters and weddings in the last 20 years of the 5th century BC (Kyriakou-Zafeiropoulou, *Λήκυθος* 129, fn. 8).

The movements of the women with their characteristic clothing, which are highlighted with thick black lines are repeated almost identically on epinetron 13886 in Rhodes (ARV² 1503, 6 and Heinrich, *op. cit.*) and on a type B pyxis in London (ARV² 1503, 5) with a variation that in this specific example added white and added clay was used on the wings of the Erotes.

The theme of the Erotes, between female figures, suggests the adornment of the bride with strong erotic overtones, when between these figures are also depicted naked men (see above, text to Pls. 33, 43 and 48). See also, Sgouropoulou, *Εικονογραφία* 228–229.

II.4. TYPE D

The Attic type D pyxis has relatively small dimensions, a rounded body and a flat lid, on which are depicted human figures, animals, heads and various objects. It appeared in Attica around 510–500 BC, in the red-figure style and continued until the 4th century BC, without any major changes in shape, except for a few minor variations in the body and especially the lid. The greatest number of these pyxides are assigned to the late 5th century BC, until the 4th century BC. They appear to have been the most common type of pyxis after the popular and more widely studied type A pyxis, see Oakley, *Pyxides* 59–76; Wehgartner, *AWK* 217, fn. 6, stresses that in ARV² Beazley only mentions 14 type D pyxides. For a discussion of the type, its uses and its discovery in domestic contexts, graves of women and children see Schmidt, *Toy Box* 113–114; *Agora* XXX, 53–54 and as chance finds, Roberts, *Pyxis* 2, 5, 99, 136; Lissarrague, *Women* 97–98 and Mercati, *Le pissidi* 120–121, 131–134. For black-figure examples from the Agora, see *Agora* XII, 177–178, pl. 43, nos. 1308–1312 and for wooden type D pyxides from the sanctuary of Artemis at Brauron see Pologiorghi, *Τερό* 123–214, especially 172–176.

See also a series of red-figure pyxides of this type decorated with a variety of themes from Olynthos (*Olynthus* V, pls. 108–109) which date to the end of the 5th century and especially the 4th century BC. For reference to the only named potter, Gaurion, on three type D pyxides from the end of the 5th century BC, see ARV² 1360, 1–3 and Roberts, *Pyxis* 99.

Painters of type A pyxides also decorated this type, such as the Lip Painter, the Painter of London E 777, the Marlay Painter, the Painter of Athens 1585, as well as many vase painters from the Circle of the Meidias Painter. Examples of this type have survived in marble, glass and wood. Generally for pyxides of this type see the study by Roberts, *Pyxis* 143–176, which follows the development of the shape and distinguishes different typological groups. See also, Mercati, *Le pissidi* 130–131; *Agora* XII, 176–177, 327–328 and *Agora* XXX, 53, pls. 100–101.

PLATE 65

1–2. Fig. 49.

1710 (CC 1600). From a grave in Megara. Accessioned into the General Ephorate in 1884 with no. ΓΕ 1280.

ARV² 81, 3; BAPD 200659; Heydemann, *Vasenbilder* pl. 4, 2; J. Boardman, *The History of Greek Vases, Potters, Painters and Pictures* (2001) 262 fig. 291; Oakley, *Pyxides* 64, no. 1; CAVI no. 814.

Height with lid 5.1 cm, diam. lid 7.2 cm, diam. rim 6 cm, diam. base 5.7 cm.

It survives together with lid. The body is joined from two fragments, as is the lid. Chipping and cracks can be seen on the rim. The black glossy glaze on the lid and on the inside and outside of the body and on the exterior edges of the base is worn in places. The underside of the base, the bottom edge of the base and the lower flat surface of the lid where it meets the body are reserved. On the back of the body of the figure greyish coloured encrustation can be seen. Part of the rim

and the top of the body are covered with shellac from an old mend to the vase.

The top of the lid is flat and is grooved where it meets the rounded edges. The sides of the body curve outwards to the top and narrow towards the round edged ring base.

The design is careful in the use of relief lines for the execution of the outlines of the figures and of red colour on the ivy leaves on the head.

On the lid is depicted a naked, bearded komast facing right, with short hair and balding head which is wreathed with ivy. In his right outstretched hand he holds a skyphos by its base, while the left hand stretches out underneath. His left foot is slightly bent and raised, while the right rests firmly on the ground. Below the figure is a fallen staff. Around the scene is a reserved groove. Around the figure is a written inscription, ΑΥΣΙΚΑΛΗΣ ΚΑΛΟΣ.

The Thaliarchos Painter [J. D. Beazley]. Ca. 510–500 BC.

The lid of the pyxis is placed in Sparkes – Talcott's category I, since it rests on the ledge of the body, see *Agora* XII, 177–178

and Oakley, *Pyxides* 59, fig. 2 and 4. A similar type, with minor variations in the outline of the body is pyxis 382 in Paris, by the Thaliarchos Painter (CVA Petit Palais 1, pl. 21, 1 and Oakley, *Pyxides* 64, no. 2, fig. 6).

For the painter who took his name from the Thaliarchos which is written on the majority of his vases and who was the first red-figure painter who exclusively crafted this type of pyxis with complete figures on the lid, see ARV² 81 and Add² 169. Five vases of this type have been attributed to this painter, while two more pyxides have been attributed as close to his manner (ARV² 81 and Oakley, *Pyxides* nos. 12, 48). See also the lid of a pyxis by the painter in Boston with the depiction of a crippled male figure (ARV² 81 and Dasen, *Dwarfs* pl. 38, 3).

For the stylistic similarities of the Satyrs and komasts by the Painter with figures by the cup painter Epiktetos see Oakley, *Pyxides* 61; D. Paleothodoros, *Epiktétos* (2004) pls. IX; XII, fig. 3; XIV; XXII–XXIII, fig. 6.

There exist similarities in the execution of the komast on pyxis 1710 with the Satyr on a pyxis in New York (ARV² 81, 4; Richter – Hall, pls. 9, 4; 178, 4), where the heads of the two figures are almost identical. Similarities in the pose of the body can also be seen in a Satyr on a pyxis by the Thaliarchos Painter from the Acropolis in Athens (ARV² 81, 2; Graef – Langlotz II, 53, no. 574, pl. 44 and Oakley, *Pyxides* 66, no. 34) a young man who is making a helmet on the lid of a pyxis in Paris (ARV² 81, 1; Oakley, *Pyxides* 64, no. 2, fig. 6) and a Satyr with a horn on a broken lid of a type D pyxis from Monte Iato in Sicily (C. Isler-Kerényi, *AntK* 49 [2006] 72–75, fig. 4, pl. 17, 8–9). The movement of the komast on the pyxis with one foot on the ground and the other raised, for all that it is not sufficiently clear, as a result of the restricted surface area of the vase, recalls the ‘*eklaktismos*’ movement (Franzius, *Tänzer* 11–12, figs. 2–3, 30, 55, 62, 73, 86, 93). For komasts see Bron, *Comos* 71–79; C. Isler-Kerényi in *Proceedings 3rd Symposium* 269–277 and T. J. Smith in *APP* III, 134–145; see also, Paleothodoros *op. cit.* 95–100. For the komasts who hold a skyphos see Gericke, *Gefäßdarstellungen* 16–19, 186; Batino, *Skyphos* 195–201.

The name Lysikles kalos is also written on pyxis 20253 in New York (ARV² 81, 4). For names on pyxides by the painter see ARV² 1597, 1610. The name Thaliarchos is common in Attica, see PAA 500410–500490 as is that of Lysikles PAA 614780–615150. For the invocation ‘*καλός*’ on Attic vases, T. Mannack in *APP* III, 116–124.

3–4. Fig. 50.

30871. Unknown provenance.

Previously unpublished.

Height with lid 4.8 cm, without lid 4.5 cm, diam. lid 7.8 cm, diam. rim 6.9 cm, diam. base 5.5 cm.

It survives complete. Small chips on the sides of the lid, on the rim and inside the body. The black glaze is thin in places from the uneven firing and in several places significantly worn. The reserved inside of the lid is covered with a wash as is the helmet. The sides of the base are reserved and the reserved underside of the base is decorated with a black circle. The top surface of the rim and the ledge on the body and the bottom of the base are reserved. A reserved groove can be seen on the top of the body outside.

The tondo on the lid is encircled by a reserved line and decorated with a helmet of Attic type which is rendered in profile to the left on a reserved background. The outline of the helmet is emphasised with a thick black line and the crest with thin black lines.

Ca. 470–460 BC.

The shape of the lid places it in Sparkes – Talcott’s category II (see below, Pl. 65, 5–6). The body of the pyxis is similar to 1710, with the difference that in the case of 30871 the sides of the body close sharply towards the ring base (see above, Pl. 65, 1–2), as well as with a pyxis in New York (Richter – Hall, pls. 9, 4 and 178, 4). Almost the same body shape can be seen in lekanides from the beginning of the 5th century BC (Agora XII, pl. 42, nos. 1270–1273 and *Athens-Sparta* 222, no. 116 [E. Banou] and the black-figure pyxides from the same period (*Kerameikos* VII 2, pl. 17, nos. 66, 3–4 and CVA Athens 1, pl. 13, 4).

The theme of the pyxis, on the basis of the examples published to date, is unique and is assigned to the category with depictions of different objects on the lid (Oakley, *Pyxides* 71–72, nos. 104–123). See a pyxis by the Thaliarchos Painter in Paris, with the figure of a young man who is making a Corinthian type helmet (CVA Petit Palais 1, pl. 21, 1–2), as well as the heads of warriors wearing helmets on pyxides in Heidelberg and Vienna (Oakley, *Pyxides* 65, nos. 14–15, fig. 8).

For the type of helmet in Attic vase painting of the early 5th century BC see G. Waurick in H. Pflug (ed.), *Antike Helme. Sammlung Lipperheide und andere Bestände des Antikenmuseums Berlin* (1988) 173–176, figs. 61–63 and for the typological development of the type with various parallels P. Dintsis, *Hellenistische Helme* (1986) 105–115, pls. 44–45, especially pl. 51, 4. See generally, A. M. Snodgrass, *Arms and Armour of the Greeks* (1967) 68–77. A similar helmet is depicted on vases by the Pistoxenos Painter, such as cup 4982 in Berlin (CVA 3, pl. 104) and by the Mannheim Painter on three oinochoai from 470–460 BC (ARV² 1065, 1, 2; *Para* 446, 7 and Lezzi-Hafter, *Schuwalow* pls. 65, 68–69, nos. Ma 6. Ma 9 – Ma 10). There are many similarities between the helmet on 30871 and those by the Mannheim Painter, even in secondary decorative details.

5–6.

20659. From Athens. Found in grave 190 in a plot belonging to A. Karatzas outside the Kerameikos, on Peiraeus St. together with a glass amphoriskos (20661) a black-figure lekanis (20660) a late Corinthian pyxis (20658) and a white alabastron (20657). Accessioned into the General Ephorate in 1892 with no. ΓΕ 2181.

Previously unpublished.

Height with the lid 4.7 cm, diam. lid 7 cm, diam. rim 6.4 cm, diam. base 6.6 cm.

It survives complete with the lid. Significant chipping and flaking of the black glaze can be seen on the sides of the body and the interior. The black glaze on the outside of the vase is preserved in a better condition. There is incrustation inside the body at various places. Small chips in places and particularly on the head of the bird. The bottom of the base and the top of the rim are reserved, as is the inside of the lid. Inside, the base is covered with a wash.

The walls of the body curve gently around the middle, widening out to the flat torus base. Where the body meets the base is a narrow raised reserved ring. The tondo is separated from the ledge of the lid with a groove.

On the tondo on the lid is depicted an owl turned to the right with his head face on. On either side of the bird is a vertical olive branch and a careless horizontal black line on which the bird stands. Its head is rendered with black dots and black dots and lines for the wing. Emphasis has been given to the eyes, an identifying feature of an owl, which are rendered by two abutting circles with a dot in the centre.

Class of the Owl-Skyphoi (?) [E. Vivliodetis]. Mid 5th century BC.

The shape of the lid places it in Sparkes – Talcott's category II, in which the wall of the body narrows, leaving the wider lid to rest directly on the reserved rim of the body (see *Agora* XII, 177–178 and Oakley, *Pyxides* 59, figs. 3 and 4). For a similarly shaped lid see CVA Baltimore 1, pl. 41, 6.

Pyxis 20659 is one of the few examples of this type of pyxis which is decorated with an owl on the lid. The closest typological and iconographic parallel on the lid of a similar type of pyxis comes from Athens (D. Schilardi, *AEphem* 114 [1975] 106, pl. 38 ζ – middle of the 5th century BC).

As a bird sacred to Athena and the city of Athens, the symbol on its coinage with the famous 'glaukes', it was usually depicted as an individual decorative theme on small vases, such as skyphoi, cups and lekythoi and more rarely on larger vases, such as amphorae, pelikai or type VII oinochoai. For such cases see R. Neer, CVA Getty Mus. 7, text to pl. 352; Sabetai, *Μικρά αγγεία* II, 84–85, no. 17 (including bibliography). For a catalogue of images of owls

on Attic vases see B. Kreuzer, *ÖJh* 79 (2010) 119–178. See also the lid of a pyxis Orvieto 573, on which the owl between olive branches is part of a hunting scene (ARV² 984, 1 and Hoffmann, *Sotades* 54, fig. 28). See also a miniature type A pyxis from the end of the 5th century BC, on which two owls are depicted in profile on a rock, between Sirens (Hoffmann, *Centuries* 427–428, no. 192).

Comparable examples with dots on the head and touching circles with dots in the middle to represent the eyes can be seen on skyphoi by the Class of the Owl-Skyphoi, from the second quarter to the end of the 5th century BC, see ARV² 982–984; *Para* 437; *Add*² 311; F. P. Johnson, in G. Mylonas – D. Raymond (eds.), *Studies Presented to D. Moore Robinson* II (1953) 96–105; *idem*, *AJA* 59 (1955) 119–124, pls. 35–38; M. Tiverios in E. Koundoura *et al.* (eds.), *Χρυσάνθος Χρήστου Αφιέρωμα* (2007) 120–123 and Kreuzer, *op. cit.* 137, fn. 110.

For stylistic parallels but with fewer dots on the head of the bird see *Agora* XXX, nos. 1316–1317, pl. 122, from the middle of the 5th century BC.

For the use of dots on the head and especially on the body of owls on Athenian coinage see Tiverios, *op. cit.* 120, fn. 15 including bibliography.

For the significance and relationship of the bird with Athena which was already established by the second quarter of the 6th century BC, see E. M. Douglas, *JHS* 32 (1912) 174–178; Tiverios, *op. cit.* 123, fn. 21; R. Stupperich, *Boreas* 3 (1980) 157–173; C. Bron, *Études de Lettres* 4 (1983) 39–51; CVA Athens, Benaki Museum 1, pl. 59. For owls as emblems on discs in scenes with athletic content, which function as a guarantee of their approval by the Athenian state, see P. Valavanis, *Nikephoros* 18 (2005) 91–101. For the presence of the bird in different mythological episodes, such as the birth of Athena, the Gigantomachy or the Judgement of Paris, see Kreuzer, *op. cit.* 148–176.

For the characteristics of the bird see Arnott, *Birds* 84–85 and for their chthonic significance, R. Laffineur, *Πρακτικά τοῦ Β' Διεθνούς Συνεδρίου Πελοποννησιακῶν Σπουδῶν, Πάτραι 25–31 Μαΐου 1980* (1981) 5–15.

PLATE 66

1–2. Fig. 51.

17674. From Athens. Excavation of the Royal Stables, 1926–1928 (B 112 written on it).

Previously unpublished.

Height with lid 5 cm, diam. lid 6.5 cm, diam. rim 5.7 cm, diam. base 6.8 cm.

It survives complete with a few chips on the rim and lid. The black glaze inside the lid and on the body inside and out, is worn in places and in several areas thin from uneven firing.

The top of the lid is flat with a groove at the transition to the rim, and the sides of the body widen out towards the flat torus base. The flat surface of the lid inside, the flat rim and the base it rests on are reserved. Around the edge of the lid is a reserved circle. A wash has been used on many of the reserved areas of the vase and on the underside of the base, which is decorated with two concentric black circles and a dot in the middle. Black relief lines have been used for the outline of the figure and the execution of the facial characteristics is generally careful.

In the tondo on the lid a young naked male figure with long hair is depicted seated on a rock, facing right. The foot of his slightly extended right leg rests on the ground (reserved) while his left leg is bent back. The figure supports himself on the rock with his left hand while holding a staff or rod, almost vertically, in his right hand. He wears a wreath on his head in added white, most of which has worn away. His long hair falls across his neck in thick ringlets. To the right above him hangs a cruciform instrument with somewhat rounded ends and in the centre a square with a dot.

The Manner of the Shuvalov Painter [E. Vivliodetis]. Ca. 440–430 BC.

The lid of the pyxis is assigned to Sparkes – Talcott's category I (see above, Pl. 65, 1–2). For a similar shape of pyxis see CVA Oxford 1, pls. 4, 6 and 47, 12 and CVA Wien 1, pl. 48, 6.

The way in which the young man is represented on pyxis 17674 recalls, with minor variations in the facial features, the young men by the Shuvalov Painter. Similarities can be seen in the execution of the hair, which is represented as a thick mass on top which ends in long ringlets and in the details of the musculature of the young man's naked body, such as the way the semi-circular muscle at the waist is rendered in seated or bent figures. See the young men on oinochoe E 522 in the British Museum (ARV² 1207, 32; Lezzi-Hafter, *Schuwalow* pl. 119, no. S 63), the Erotes on the lid of pyxis CA 1586 in the Louvre (ARV² 1210, 68; Lezzi-Hafter, *Schuwalow* pl. 127, no. S 78) and the young figures on choes in Leipzig and in Berlin (ARV² 1208, 35, 37, 41; Lezzi-Hafter, *Schuwalow* pls. 110, nos. S 48, S 50; 111, no. S 47). For the Painter see ARV² 1206–1212; *Para* 463; *Add²* 344–347 and Lezzi-Hafter, *Schuwalow*. However, the refined and delicate features of the young man on this pyxis can be seen in the young men by the Phiale Painter, see especially, the figure of Perseus on the fragment of a vase in Oxford or the youth with a lyre on a krater by the Painter in Geneva (Oakley, *Phiale* pls. 57 d; 60). For a similar head of an ephebe see a fragment of a cup from the Agora (*Agora* XXX, pl. 142, no. 1498) and for a similar pose, the Satyr on the lid of a pyxis in Sarajevo (CVA 1, pl. 36, 6) and the naked ephebe seated on a rock on a fragment of a cup from 450 BC

(*Gravisca* VI, 75, no. 296). For similarities in the stylistic details of the musculature see G. Lamagna in F. Giudice – R. Panvini (eds.), *Il greco il barbaro e la ceramica attica. Atti del Convegno Internazionale di studi 14–19 maggio 2001*, II (2003) 46–47, figs. 10–11 and H. Giroux in J. de la Genière (ed.), *Les clients de la céramique grecque. Actes du Colloque de l'Académie des Inscriptions et Belles-Lettres, Cahiers du CVA France* 1 (2006) 57 no. C 10244, pl. 4.

The cruciform instrument which hangs in the background of the scene is frequently present in scenes of school, music and writing lessons, and in scenes of the gymnasium and palaestra. For this reason it has been interpreted as a windmill toy, castanets to ward off birds, a type of torch, a key for tuning the lyre or a ruler for learning writing skills or calligraphy, see Romaios, *Μελετήματα* 10–11; Beck, *Album* 17; F. Harvey, *REG* 79 (1966) 631, fn. 11 and for almost all views, D. Williams, *CVA British Museum* 9, 30 text to pls. 20 and 21. For similar cruciform instruments see Kavvadias, *Sabouroff* pls. 37, 45, 49, 51 and 62–63; *Agora* XXX, pl. 40, no. 292 (referred to as a 'goody-cross'); CVA Altenburg 2, pl. 51, 1. and H. R. W. Smith, *CVA University of California* 1, text to pl. 36, 1. See a pyxis in Munich by the Painter of *Agora* P 14384, in which the female figure holds a similar instrument, while the other figures hold musical instruments, a fact which has strengthened the view that it is a key for tuning the lyre (ARV² 777, 1; *Para* 416 and *Add²* 288).

The wreath on the figure's head, his nudity, the existence of a rod or staff in his hands and generally his young age, permit the interpretation that he is a victor in some school competition for children or young men, without, however, being possible to identify what competition, since there are no objects present which would lead to a secure identification. Perhaps the hanging cruciform instrument suggests music and indicates a victory in some musical competition, see particularly, A. Goulaki-Voutira in N. Kaltsas (ed.), *AGON. Exhibition Catalogue Athens* (2004) 46–51, especially 49, fig. 4; L. Beschi in *Geschenke der Musen* 61–71 and generally M. Tiverios, *Περικλεία Παναθήναια. Ένας κρατήρας του Ζωγράφου του Μονάχου* 2335 (1989) 19–58. For the closest depiction of the scene see chous T 3945 by the Shuvalov Painter in Leipzig (Lezzi-Hafter, *Schuwalow* pl. 110, no. S 48), on which a naked youth is depicted with a lyre and a similar cruciform instrument in the background of the scene.

3–4.

20180. Unknown provenance.

Previously unpublished.

Height with lid 4 cm, diam. lid 5.7 cm, diam. rim 5.2 cm, diam. base 5.9 cm.

Missing a small part of the base and the lower inside surface. The black glaze which covers the surface of the vase is thin in places from uneven firing. Flaking of the glaze can be seen inside and outside the body and on the sides of the lid, and two circular chips can be seen to the left of the torch. The inside edge of the lid is reserved, while the rest is covered with a dull black glaze and a purple circle which splits up the black area to some extent. The top of the rim and the underside of the base are reserved. On the edge of the base inside is an incised circle and on the edge of the lid a reserved band.

The sides of the body widen out towards the flat torus base. The top of the lid slopes towards the edges where there is a shallow groove at the junction with the slightly curved sides.

In the tondo of the lid is depicted part of a lit torch, the flame of which is blowing to the right is rendered using irregular black lines. The outline of the bowl and body of the torch are rendered with thick black lines.

End of the 5th century BC.

The lid of the pyxis can be placed in Sparkes – Talcott's category I (see above, Pl. 65, 1–2). For parallels for the shape see CVA Wien 1, pl. 48, 2–5 and CVA Oxford 1, pl. 47, 11 (5th century BC) and below, text to Pl. 67, 1–2.

Pyxis 20180 has been attributed to the group whose lids bear depictions of different objects, such as chests, vases, musical instruments, without any exact parallel (see Oakley, *Pyxides* 71–72).

It probably depicts a torch used in athletic events and not an ordinary torch, since it has a longer stem with a round bowl which protects the hands from the flames, the heat and the fuel being burned (Kefalidou, *Νίκητής* 87, fn. 34 and drawing 3).

For similar torches see the torch race on a krater in New York (ARV² 1347, 3 and Kefalidou, *Νίκητής* 224, no. Λ18), a krater by Polion in Ferrara (ARV² 1171, 1 and CVA 1, pl. 12, 1–5) as well as the small torches with bowls which the ephebes and young children carry on a chous with a depiction of an athletic event, see van Hoorn, *Choes* figs. 118, 120–121.

5–6.

14797. Possibly from Rhodes. From the collection of Doctor Kakouratos.

Oakley, *Pyxides* 71, no. 104.

Height with lid 5 cm, diam. lid 6.5 cm, diam. rim 5.7 cm, diam. base 7 cm.

Small chips on the lower part of the body and inside on the base. The black glaze inside and out is worn in places and thin from uneven firing.

The top of the lid has a shallow groove where it meets the edge and the sides of the body are vertical and end in a flat torus base.

The underside of the base and the narrow surface where the body meets the lid are reserved.

In the centre of the lid is depicted a short side of a half-open chest, which is decorated in the middle with a horizontal bar with 's'-shaped ornaments above and two black circles below. On the edge of the lid around the chest are schematic egg ornaments.

End of the 5th century BC.

The lid of the pyxis can be placed in Sparkes – Talcott's category I (see above, Pl. 65, 1–2).

On pyxides of this type the chests which decorate the lid are usually rectangular in shape with a flat lid. The closest typological and iconographic parallels are pyxis P 23897 from the Agora, from the end of the 5th century BC (*Agora* XXX, 279, no. 1058, pl. 101, without egg ornament). For parallels with, however, different variations of the chest, see CVA Edinburgh 1, pl. 30, 10–11; CVA München 2, pls. 99, 2 and 100, 3 and a pyxis from the cemetery of ancient Dimitrias-Pagasai, see A. Baziou-Efstathiou – P. Triantafilopoulou, *ADelt* 58–64 (2003–2009) A, 217–218, no. 7, drawing 4. For a similar pyxis from Lebanon with an ornate chest on the lid see C. Clairmont, *Berytus* 11 (1954–1955) 131–132, no. 326, pl. XXX, 14 and from Panticapaeum, I. Vdovichenko – A. Ermolin, "Attic Red-Figure Pottery from Excavation in Panticapaeum", *ДРЕВНОСТИ БОСНОРА* 8 (2005) 51, no. 19 (ca. 420 BC).

The depiction of chests is associated primarily with the world of women since chests full of garments, material, jewellery and scrolls are held by female figures in scenes in the women's quarters and in wedding scenes. For a typology and use of these objects see G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (1966) 72–78; Brümmer, *Truhenbehälter* especially 16–22; Lissarrague, *Women* 98 and Mangieri, *Womanhood* 434.

PLATE 67

1–2. Fig. 52.

17198. From Athens. Found in a grave on Phormionos St. in 1930. Accessioned into the National Archaeological Museum in 1941.

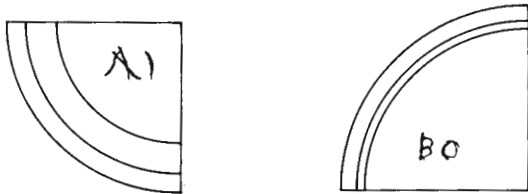
Previously unpublished.

Height with lid 5.3 cm, diam. lid 7 cm, diam. rim 6 cm, diam. base 7 cm.

It survives complete with lid, with the exception of some small chips all over the vase. The black glaze which covers the

inside of the lid, the body inside and out, and the underside of the base is worn in places. Inside the lid, where it meets the body and the corresponding part of the rim as well as the part of the base it rests on are reserved.

The body is cylindrical with almost vertical sides and a ring base, with a wide echinus towards the bottom. On the underside of the base is a mark, AI, and on the inside on the lid are the letters BO.



On the lid is depicted a female figure (Nereid?), facing right. She wears a sleeveless chiton with the side seam highlighted. She has curly hair gathered in a high bun and an earring rendered as a big dot. She is holding a large fish in both hands, which she rests on her bent left leg. The figure crouches on a thick reserved line which is reminiscent of the ram of a ship. The outline of the figure and some of the folds of the chiton are highlighted with a relief line.

The Circle of the Meidias Painter, close to Aristophanes [E. Vrieliou]. Ca. 420–410 BC.

The lid of the pyxis can be placed in Sparkes – Talcott's category I (see above, Pl. 65, 1–2). For the closest typological parallel see below, Pls. 66, 3–4 and 67, 3–4. For a similarly shaped pyxis with a wide echinus at the base of the body see *Agora* XII, pl. 43, no. 1311 and CVA Berlin 3, pl. 150, 6–7.

For the decoration of the pyxis with the depiction of a whole figure on the lid see Oakley, *Pyxides* nos. 1–13, 33–47 and 6 bis, 10 bis, 16 bis, 34 bis, 39 bis.

The stylistic execution of the figure and the clothing with the characteristic emphasis of the side seam, recalls female figures by the Meidias Painter, and his circle, particularly those which are depicted on squat lekythoi (see above, text to Pl. 40). Compare the figures on pyxis E 775 in London with those on a squat lekythos, E 699 by the circle of the Meidias Painter (Burn, *Meidias* pls. 18, no. MM 136; 26 a, no. MM 75). See also, the squat lekythos B 39 in Karlsruhe (CVA 1, pl. 27, 1–4), the female figures on lekythos and an oinochoe in Basel (CVA 3, pls. 37–38 and Lezzi-Hafter, *Schuwallow* pl. 164, no. O 18 bis). The figure on pyxis 17198 shares similarities, particularly in the execution of the hair and the anatomical details, with Artemis in a cup by Aristophanes in Berlin (CVA 3, pl. 120, 1), with the figures on a squat lekythos F 2706 (now lost) in Berlin by the same painter (ARV² 1319, 5; BAPD 220537) as well as with Deianeira on a cup in Boston (ARV² 1319, 3;

Para 478; BAPD 220535). For a similar pose see CVA Wien 1, pl. 43, 1 (400 BC).

The female figure with a fish finds no exact parallel in pyxides of this type. She could, however, be identified as one of the Nereids, the daughters of Nereus, who in various mythological episodes, such as the abduction of Thetis by Peleus, in the struggle between Herakles and Nereus, or on the armour of Achilles, hold fish as identifying symbols, ride dolphins or sea monsters while at the same time protecting seafarers on their voyages, see LIMC VI (1992) s.v. Nereides, 820–824 and nos. 2, 267; LIMC Suppl. (2009) s.v. Nereides, 385–389 (N. Icard-Gianolio – A. V. Szabados); LIMC VI (1992) s.v. Nereus, nos. 76, 82, 122 (M. Pipili). See type A pyxides in the Kerameikos Museum and in Cambridge, close to the manner of Douris, with a scene of Nereids who hold fish (Roberts, *Pyxis* pls. 64, 65). Generally for the type of fish see I. McPhee – A. D. Trendall, *Greek Red-Figured Fish-Plates*, *AntK Beih.* 14 (1987) 172–173; J. Delorme – Ch. Roux, *Guide illustré de la faune aquatique dans l'art grec* (1987) pls. XVIII–XXIV, XXVIII–XXIX. However, Poseidon is very frequently depicted holding a fish which has been identified as a blue tuna with a special role in sacrifice and cult (V. Sabetai in *Κεραμείως παῖδες* 49–59).

For a similar mark AI see Johnston, *Addenda* 180–182 subsidiary list 4 no. 2 and Oakley, *Pyxides* 71, no. 111.

3–4. Fig. 53.

26532. Unknown provenance.

Previously unpublished.

Height with lid 6 cm, without lid 5.6 cm, diam. lid 8.4 cm, diam. rim 7 cm, diam. base 8.4 cm.

It survives complete with lid, joined from four fragments and body joined from five. Missing a large part of the body and base, which has been restored in painted plaster. Also missing part of the top of the lid and its sides. There are traces of burning across the whole surface especially on the underside of the base, where the glaze is uneven and significantly worn. Chipping can be seen over the entire surface of the lid. Where the tondo meets the rest of the lid is a reserved groove. The cylindrical body forms a projecting ledge with rounded edges where it meets the base.

Around the edge of the lid are two raised rings and another around the tondo. No traces of added colour are preserved and the design is very careful.

The tondo on the lid is decorated with a man's head (Apollo?) from the shoulders up, which is represented almost face on with a slight turn to the right. His hair, which is rendered with a thin black colour, falls in thick curls to his shoulders and on his head, just above his forehead, is a laurel wreath. All the details of the face, eyelashes, eye socket, top

and bottom lip are rendered with relief lines, as are the leaves of the wreath. Thin black lines indicate the shoulder blades and the muscle of his neck.

The Circle of the Meidias Painter [E. Vivliodetis]. Ca. 410–400 BC.

The lid of the pyxis can be assigned to Sparkes – Talcott's category I (see above, Pl. 65, 1–2). The closest typological parallels are pyxides in Tübingen (CVA 4, 98, fig. 31 and pl. 44, no. 7), in Vienna (CVA 1, pl. 48, 3 from the third quarter of the 5th century BC) as well as a pyxis from Olynthos with a scene of a lion on the tondo (*Olynthus* V, pl. 108, no. 201). Generally for the characteristics of the shape see Oakley, *Pyxides* 59–60, 74 figs. 1–2 and *Agora* XII, pl. 43, no. 1309.

The exceptional quality and accuracy of the design, the pose of the head and especially the stylistic similarities in the execution of the facial features with those on figures by the Meidias Painter and artists of his circle, permit the attribution of this pyxis to painters in this circle. For the vase painter see above, text to Pl. 40. For type D pyxides which are attributed to the vase painter and his circle, see CVA Berlin 1 (DDR) pl. 46, 1 and a pyxis in New York (ARV² 1328, 99; *Para* 479; *Add*² 364–365). For similarities in the anatomical characteristics of the face, such as the eyes, nose, outline of the lips, see the heads of Philonoe and Pentheus on hydria 2712 from the Kerameikos in Athens (Burn, *Meidias* no. M6, pl. 45 a and A. Schöne, *AM* 105 [1990] pls. 26, 1 and 29, 1) a female head on loutrophoros P 5220 from the Agora (*Agora* XXX, pl. 18, no. 106) as well as the figures of Mousaios on pelike 37.11.23 in New York (Burn, *Meidias* no. M7, pls. 35–37), of Paris on hydria 259 in Karlsruhe (Burn, *Meidias* no. C1, pls. 39–41), of Phaethon and the smaller Eros on hydriai 81947, 81948 in Florence (Burn, *Meidias* nos. M1, M2, pls. 22–25 a, 27–29). For more similarities see above text to Pl. 40.

Male and female heads as a theme on the tondo on the lids of pyxides of this type are quite common (Oakley mentions ten examples, see *Pyxides* 67, nos. 48–54; 73 nos. 16 bis. 48 bis). Generally for the themes on pyxides of this type see also S. Matheson, CVA Yale University Art Gallery 1, text to pl. 41, 2–3. For a catalogue of type D pyxides with male and female heads see C. Karouzos, *JHS* 71 (1951) 100, fn. 13; CVA Tübingen 4, pl. 44, 4 (in the manner of the Pronomos Painter) and pl. 44, 5–6 (by the Cadmos Painter); *Agora* XXX, pl. 101, no. 1055 (unidentified), and for heads of Apollo see Karouzos, *op. cit.* 100–101, fn. 13, fig. 6 (Altamura Painter ?) and CVA Oxford 1, pl. 4, 6. On pyxis 26532, as alternatives to the figure of Apollo could be Orpheus, Mousaios or Thamyris or some other deity popular with the Meidias Painter and his circle (for all these cases see above, text to Pl. 40).

5–6. Fig. 54.

17230. From Athens. Excavation of the Royal Stables, 1926–1928 (it bears the no. Γ 19).

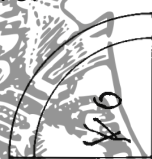
Previously unpublished.

Height with lid 6 cm, diam. lid 5.7 cm, diam. rim 4.7 cm, diam. base 5.4 cm.

It survives complete with the lid but missing a small part of the side of the rim and the body. There is a crack in the outside of the body and chipping on all of the surfaces of the vase, especially the lower part of the body. The black glaze on the inside of the lid and on the body inside and out is worn in places and thin from uneven firing. Encrustation and salting can be seen on the underside of the base, as well as a small hole.

The top of the lid is grooved. The sides of the body are quite tall and concave flaring out towards the top and bottom, forming an echinus bounded above and below with a reserved groove. There is a reserved groove on the vertical sides of the lid.

Inside the lid and on the underside of the base is the same mark: YO.



The execution of the facial characteristics are quite careful. No added colour is preserved.

In the tondo on the lid is depicted a female head from the shoulders up, facing left. She is holding her hand up to her chin as if she is holding a fold of her clothing. She has her hair in a sakkos which is decorated with dots in vertical zones and irregular lines. Bunches of hair, rendered in diluted slip emerges from below her sakkos on her forehead and at the sides. Around her neck is a necklace.

End of the 5th century – beginning of the 4th century BC.

The lid can be placed in Sparkes – Talcott's category I (see above, Pl. 65, 1–2). The closest typological parallels are the pyxides in Baltimore with the head of a dog on the lids (CVA 1, pl. 41, 3–6) and the black-figure pyxis in Leiden (CVA 4, pl. 215, 18). See also, CVA Bucurest 1, pl. 33, 1–2 (with smaller body proportions); CVA München 2, pl. 99, 2; CVA Copenhagen 4, pl. 163, 4. More slender proportions can be seen in similar type black-figure pyxides from Amphipolis, which date from the second half of the 4th century on, see K. Romiopoulou, *AEphem* 152 (2013) 111, fig. 3 b; 169, fig. 83.

Stylistically the representation of the female head on pyxis 17230, is close to the tradition of pyxides by the Chalki Group

from the end of the 5th century BC, on which, apart from the heads of women wearing their hair in sakkos, is frequent the motif of raising a fold of garment with their hand (see especially a pyxis by the group in Birmingham [ARV² 1503, 4; *Para* 499; *BAPD* 230888]), but also close in style are female busts on squat lekythoi by the Mina and Straggly Painters. For the Mina Painter see above, text to Pl. 64, 1–4, and for the Straggly Painter see ARV² 1367–1368 and Sabetai, *Μικρά αγγεία* I, 28–29, figs. 19–20 (with parallels). For almost identical female heads from the same period see Knigge, *Eridanos-Nekropole* 129, no. 9, pl. 72, 8; *Agora* XXX, no. 142, pl. 23; Talcott – Philippaki, *Pyxix* pl. 10, no. 127; CVA Graz 1, pl. 47, 3–8. For almost identical female heads on different shapes of vases from the 4th century BC see Palaiokrassa,

Μουρῖα pl. 31, nos. Ka 45, Ka 46; pl. 33 Ka 47, Ka 48, Ka 56; pl. 34, Ka 49, Ka 73.

For the theme see E. Rohde, CVA Berlin I (DDR) 70–71, text to pl. 46, 1; *Sammlung Kiseleff* 105–106, no. 174, pl. 75 (C. Weiß) and Oakley, *Pyxides* nos. 21–27. See also, text to Pl. 67, 3–4.

For the repetition of the same marks on the inside of the lid and bottom of the body, so as to exactly match the lids with the bodies of the vases, see *Agora* XII, 178, fn. 38; Oakley, *Pyxides* 59–60, nos. 8, 11, 15, 18, 22, 24, 31–32, 39, 39 bis, 45, 49–51, 58, 64–65, 68, 73–74, 78, 85, 87, 89–90, 93, 97, 99, 100 bis, 105, 108, 111, 115, 121, 123 and Johnston, *Addenda* 180–182. For similar cases on type D pyxides, outside of Attica, J. J. Maffre, *BCH* 97 (1973) 571, figs. 59–62 (Thasos) and A. Johnston, *BSA* 70 (1975) 160–161, no. 89, 90, fig. 5 (Rhodes).

II.4.1. TYPE D, HYBRID

PLATE 68

Ca. 440 BC.

1–2. Fig. 55.

17714. From Athens. Excavation of the Royal Stables, 1926–1928.

S. Papaspiridi, *ADelt* (1927–28) 92, fig. 2 and Dasen, *Dwarfs* 300, no. 74, pl. 65, 2.

Height with lid 5.8 cm, diam. lid 6.8 cm, diam. rim 6 cm, diam. base 5.5 cm.

The lid and base of the vase are joined from several fragments. Missing a small part of the lid which is restored with painted plaster, and there is chipping in places, especially the base. The black glossy glaze and the body in and out and the flat part of the base is worn in places. The sides of the base and the top of the rim are reserved.

The top of the lid is flat, and the edges are curved. The sides of the body are gently convex and join a short stem on a disc base.

On the underside of the base is a thick black band and in the centre two thin reserved circles with a dot in the centre. There is a black circle with dot on the underside of the lid. Below the figure is a reserved horizontal line and a reserved line around the edge of the tondo.

A wash has been used in the reserved parts of the scene but there is no added colour. The design is hasty and cursory.

In the tondo on the lid an ithyphallic dwarf-pigmy is depicted with a flabby body, moving with long strides to the right. His chest has been rendered face on while the rest of his body is in profile. From his left elbow hangs an animal hide, while in his bent right hand he holds a club. His hair, which reaches almost to the middle of his neck, is rendered as a mass with dilute brown red brush strokes.

Pyxis 17714 is unique, as it combines, as far as the shape of the lid and body are concerned, features which are typical of type D and the high stem with a disc base from the type C cups. For earlier examples see Roberts, *Pyxis* 37, pls. 17, 3; 18, 1 and *Agora* XII, pls. 19–20. See also a black-figure pyxis 500 in Athens by the Group of Leningrad 1469 (*ABV* 302, 2; CVA 1, pl. 1, 3–4). For typological similarities see CVA Gotha 2, pls. 62, 1–2; 63, 1–2 (with a handle on the lid), CVA Oxford 1, pl. 4, 4; 47, 13 and Cabrera Bonet, *Várez Fisa* 331–333, no. 117. As a parallel for this hybrid type D pyxis, we could mention the marble pyxides with tall stems and kalyn-shaped bodies from the middle of the 5th century BC, see J. Gaunt in R. B. Koehl (ed.), *Amilla. The Quest for Excellence. Studies Presented to Guenter Kopcke in Celebration of His 75th Birthday* (2013) 381–398.

The stylistic features of the execution of the figure pose a problem for securely identifying the artist or his circle. However, similarities in the execution of the facial features which can be distinguished in a fragment of a cup in Amsterdam, which is attributed to the Penthesilea Painter, (CVA 1, pl. 45, 2), but also the execution of the phallus and hair on Pan on a skyphos by the same painter in Boston (ARV² 888, 155 and 1673; *Add²* 302; *BAPD* 211718). See also, the facial characteristics of a foreign slave who is carrying a stool on a white-ground lekythos in Berlin by the Bosanquet Painter (CVA 12, pl. 23, 1. 5), as well as negroid figures on a cup in Berlin by the Painter of Louvre G 456 (CVA 3, pl. 131, 1, 5 and CVA Barcelona 1, pls. 26, 3 and 38, 4). For the movements, and generally the height of pygmies in works by the Sotades Painter see Hoffmann, *Sotades* 35–36, 165. See also CVA Dresden 2, pl. 55, 1–2 (caricature of a komast by the Circle of Sotades Painter).

The shape of the body of the figure, with the hanging phallus, the emphasised features of the face, which is not so strongly African and especially the ill-proportioned body suggest a figure of a dwarf-pigmy, which is commonly depicted on vases and in statues of terracotta, bronze, ivory and other materials. The figure on the pyxis with the club and animal skin recalls pygmies, inhabitants of Egypt and India, and known in the iconography of the Classical and late Classical period for their battle with the cranes for the protection of life and the crops, see *LIMC* VII (1994) s.v. Pygmaioi, 594–601 (V. Dasen) and Dasen, *Dwarfs* 182–187. For the depiction of similar figures on vases, see, S. Pfisterer-Haas, *CVA* Leipzig 3, text to pl. 80, 1–2. For the super-sized phallus as a symbol of fertility with apotropaic properties see Aristotle's belief (Arist. *HA* 6.577b, 27–29) and the reference by Theophrastus, 'that dwarves have large private parts', Suid. s.v. *vāvoc* and H. A. Shapiro, *AJA* 88 (1984) 391–392. For the similarities between dwarfs and Satyrs see Dasen, *Dwarfs* 236–241.

The depiction of the figure on the pyxis on his own, without the presence of a bird, lacks those elements which would lead to a specific mythological episode. However, it cannot be excluded that this is a realistic representation of

a person with some form of dwarfism/malformation who mingled among the populations of the great cities and had, according to literary sources (X. *Smp.* 2.17–24), the role of a mime or comic actor especially at symposia, see R. Hunter in P. Easterling – E. Hall (eds.), *Greek and Roman Actors. Aspects of an Ancient Profession* (2002) 196–206 and for dwarves as entertainers, Dasen, *Dwarfs* 230–233 and N. Chr. Stampolidis – Y. Tassoulas, *Hygieia. Health, Illness, Treatment from Homer to Galen, Museum of Cycladic Art* (2014) 127–128, no. 20 (M. Chidioglou) and 128–130 (M. Iozzo).

The gift of an animal skin and club is associated with his mimetic character, and parodies the labours of Herakles, in a similar way the Satyrs mimic Perseus or Herakles, see *LIMC* VII, *op. cit.* 601; Dasen, *Dwarfs* 187–188 and Steinhart, *Nachahmung* 124–127.

For the execution of the facial characteristics of figures who are not Greek see F. Snowden, *Blacks in Antiquity. Ethiopians in the Graeco-Roman Experience* (1971) ; E. Keuls in E. Giudice – R. Panvini (eds.), *Il greco, il barbaro e la ceramica attica. Atti del Convegno Internazionale di studi 14–19 maggio 2001*, IV (2007) 19–25.

ΑΚΑΔΗΜΙΑ

II.4.2. TYPE D, LIDS

ΑΘΗΝΑ

3.

21934. Unknown provenance.

Previously unpublished.

Height 1.5 cm, diam. lid 6.4 cm.

Missing part of the lid. The outer surface is encrusted in places. The black glaze is thin from uneven firing in many places and there is significant chipping in places. Around the top edge of the lid is a reserved line and the inside is also reserved. The tondo is separated from the rest of the lid by a groove. No added colour has been preserved and the execution of the clothing is quite careful.

On the tondo is depicted the right hand side of a stepped altar with spirals. On top of the altar is a round-shaped offering, perhaps fruit. To the right of the altar stands a female figure facing left. She wears a richly folded sleeved chiton with apoxygma and her himation wrapped diagonally around her middle and chest and hanging over the shoulders, covering them. On her head she wears a thin band. Her right hand is raised and her left, in which she would have held some offering is at the level of her waist.

The Painter of Acropolis 24 (?) [E. Vivliodetis]. Ca. 490 BC.

The shape of the lid places it in Sparkes – Talcott's category II (see, Pls. 65, 3–4 and 65, 5–6).

For the depiction of whole figures on the lid, Oakley, *Pyxides* nos. 1–13, 33–47 and 6 bis, 10 bis, 16 bis, 34 bis, 39 bis.

Stylistically the execution of the female figure on 21934 is very close to the figures by the Painter of Acropolis 24. For the painter, to whom four vases have been attributed, of which two are fragments of pyxides, see *ARV²* 22; *Para* 323; *Add²* 154; M. Robertson in *Στήλη εις μνήμην Ν. Κοντολέοντος* (1980) 128, pl. 44 a. Very close to the execution of the richly folded clothing and facial characteristics of the woman on the pyxis are the female figures on a broken pyxis, 562, by this painter from the Acropolis (*ARV²* 22, 3 and Graef – Langlotz II, 562, pl. 42), the seated female figures on a plate, also from the Acropolis (*ARV²* 22, 1 and Graef – Langlotz II, pl. 2, 24) and those on Oxford 1966, 441 (*ARV²* 22, 2 and Robertson, *op. cit.* 128, pl. 44 a who considers it to be a little later). For the similarities in clothing see a female figure on a alabastron in Oxford, which is dated to ca. 500 BC (Lewis, *Woman* 191, fig. 5.13).

The female figure in front of the altar is performing her religious duties, although it is unknown to which deity or with what offering. It could be an ordinary individual, but the richly folded clothing is indicative of the priestess' office

she possibly possessed. For the women's clothing, especially of priestesses at ritual events, see J. B. Connelly, *Portrait of a Priestess. Women and Ritual in Ancient Greece* (2007) 85–115. For sacrifices made by women as part of a religious festival see Lewis, *Woman* 43–54 and Palagia, *Women* 30–37. For the clothing, especially of priestesses and kanephoroi who look like the woman on pyxis 21934, see E. D. Reeder in *Pandora* 185–187; M. Dillon, *Girls and Women in Classical Greek Religion* (2002) especially 39–42 and J. B. Connelly in *Worshipping Women* 187–193. The round object on the altar could be interpreted as some fruit offering, see Kokkou-Viridi, *Πυρὸς* especially 180–182, 193, 195; Van Straten, *Hiera Kalá* 69–70, 162–164; *ThesCRA* I (2004) s.v. Dedications, 376–377 (E. Simon). For a similar round object on an altar see a squat lekythos, P 5262 from the Agora, which dates to the second part of the 5th century BC (D. Palaeothodoros in S. Estienne et al. (eds.), *Image et religion dans l'antiquité gréco-romaine. Actes du colloque de Rome 11–13 décembre 2003* [2008] 237–238, fig. 3). For a typology of altars and an analysis of these scenes see J. Gebauer, *Pompe und Thysia. Attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (2002) 471–478 and 486–488 and Ekroth, *Altar* 89–114.

4.

14559. From Athens. Found in 1909 to the left of the Hiera Odos before the Botanical Garden, in a plot belonging to General I. Demopoulos.

Oakley, *Pyxides* 69, no. 80.

Height 0.6 cm, diam. 5 cm.

Joined from five fragments and restored with plaster around the edge of the rim. Chipping of the edge and inside of the lid, in some places significant. The black glaze is worn in places.

There is a shallow groove where the top of the lid joins the splaying sides.

On the top surface is depicted a bird, perhaps a partridge or quail facing left, which perches on a bare horizontal branch. The body is rendered in irregular black lines, and the plumage in the centre with parallel black lines. The rest of the bird's body is rendered with irregular lines.

End of the 5th century BC [E. Vivliodetis], 4th century BC [J. H. Oakley].

The lid of the pyxis can be placed in Sparkes – Talcott's category I (see above, Pl. 65, 1–2).

The known examples of this type of pyxis with a scene of birds on the lid are numerous, see CVA Adria 1, pl. 28, 14 and H. P. Isler, *AntK* 40 (1997) 60, pl. 11, 6, from a different workshop and hand than that of lid 14559.

The bird on the pyxis has been identified by Oakley (*Pyxides* 69, no. 80) as a quail, but on the basis of iconographic parallels on pyxides from the late 5th century BC and its plumage it should be identified as a partridge. See the partridge on a type B pyxis by the Centaur Painter in the Louvre (ARV² 1094, 104) and that on the lid of a pyxis by the Karlsruhe Painter (CVA Gotha 2, pls. 61–62). Similarities can also be seen with the partridges on an alabastron 1240 in Athens: S. Karouzou, *BCH* 86 (1962) 441, fig. 9, as well as that on a nuptial lebes, MNE 966 in the Louvre: A. Kauffmann-Samaras in B. Schmaltz – M. Söldner (eds.), *Griechische Keramik im kulturellen Kontext. Akten des Internationalen Vasen-Symposion in Kiel 2001* (2003) pl. 16, 4.

The partridge, as with other birds, is associated with Aphrodite and appears in the iconography of the women's quarters and the preparation for the wedding, as a symbol of female beauty and grace (Kauffmann-Samaras, *op. cit.* 90–92, pl. 16 and Vérilhac – Vial, *Mariage* 298, fn. 39). For birds who follow women in scenes of the women's quarters, with domestic and erotic symbolism, see Lewis, *Woman* 159–166.

For the characteristics of the bird see Pollard, *Birds* 60–61 and 138–140; Arnott, *Birds* 254–256.

5.

2510. From Athens (?). Purchased from K. Drakopoulos and accessioned into the Archaeological Society in 1883 with no. AE 2830.

BAPD 43665; *Eros Grec. Amour des Dieux et des Hommes* (1990) 149–150, no. 78 (S. Chryssoulaki); J. Boardman, *RA* (1992) 229, no. 9, fig. 5; M. F. Kilmer, *Greek Erotica on Attic Red-figure Vases* (1993) 194, pl. R1189; G. Kavvadias in *Eros* 200–201, no. 165; Oakley, *Pyxides* 70, no. 94, fig. 17; CAVI no. 857.

Height 1 cm, max. diam. 4.7 cm.

Damage can be seen in places on the surface of the lid. The black glaze inside and outside is worn in places. The surface of the lid inside where it meets the rim of the body is reserved. On the side of the lid, roughly in the middle is a groove.

On the flat top of the lid is depicted a winged phallus which is entering the middle of three *pudenda* which are arranged one beside the other at the top of the lid. Below the phallus incised in the Ionic alphabet is the inscription ΦΙΛΩΝΙΔΗΣ, while around the left *pudendum* is the inscription Η ΑΥΛΗΤΡΙΣ ΑΝΕΜΩΝΗ.

The details of the organs are rendered with small lines.

Ca. 430–420 BC [J. Boardman, G. Kavvadias]; 4th century BC [J. H. Oakley].

The lid of the pyxis can be placed in Sparkes – Talcott's category I (see above, Pl. 65, 1–2).

The theme of the scene, as presented on the lid of the pyxis is unique, much more so when the relationship of those inscribed, possibly real people, is represented by the depiction of the different organs.

For the suggestion that the Philonides of the inscription could be the well-known comic poet, son of Nikocharēs and critic of Aristophanes, see Kavvadias, *op. cit.* 201.

For the suggestion also that the theme is a parody of the Judgement of Paris see G. Vorberg, *Glossarium Eroticum* (1965) 131 and Oakley, *Pyxides* 70, no. 94.

For the name Anemone which most likely refers to the anemones which sprouted, according to the myth, where the blood of Adonis and the tears of Aphrodite fell, after the premature death of her loved one, see Kavvadias, *op. cit.*

201. The name is not testified to in Attica and with some reservations it has been identified on a grave monument from the 4th century BC (PAA 129485).

For the symbolism of the winged phallus see Boardman, *op. cit.* 234–242, while for winged phalloi with apotropaic and protective character see *Eros* nos. 245–246 (P. Chatzidakis – M. Lista). For pyxides with scenes of winged phalloi see CVA Bonn 1, pl. 27, 1–2; Graef – Langlotz II, 52, no. 573, pl. 44 and Oakley, *Pyxides* 70, nos. 92–93, and for a similar theme on other types of vessel, especially skyphoi and pelikai, Kilmer *op. cit.* 194, fn. 8, pl. R1159.

Beside the different symbolism, what is emphasised in the scene is the sexual union of the fertile male element, which is represented by the phallus (Philonides) with the corresponding female part in a cheerful, unusual and comic way.

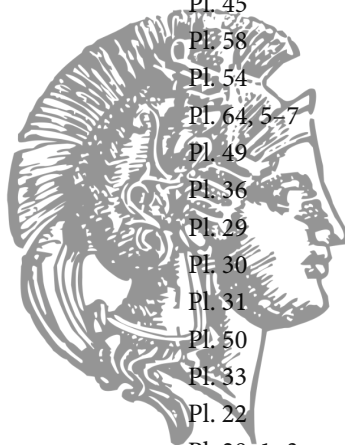
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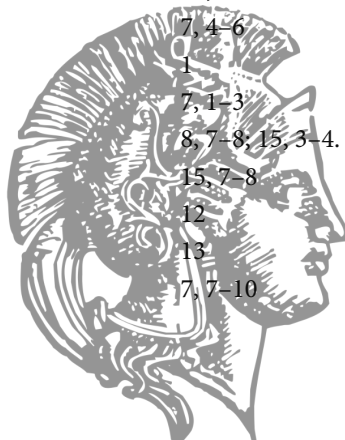
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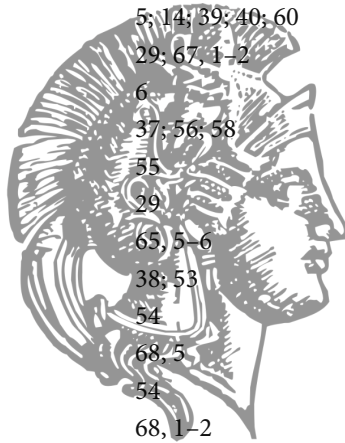


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ΘΑΜΥΡΙΣ
ΚΑΛΛΙΟΠΑ
ΚΛΙΔΡΟ or ΝΙΔΡΟ ΜΕ ΕΔΟΚΕΝ
ΛΥΣΙΚΛΗΣ ΚΑΛΟΣ
ΜΟΥΣΑΙΟΣ
ΟΡΑΝΙΑ
ΠΟΛΥΜΝΙΑ, ΠΟΛΥΜΝΕ
ΣΟΦΙΑ
ΣΟΦΟΝ ΕΡΓΑΣΑΤΟ
ΤΕΡΨΙΧΟΡΑ
ΦΙΛΩΝΙΔΗΣ
[....]ΑΙΟΣ
ΚΑΛ (2)
ΚΑΛΟΗ (4)
ΚΑΛΟ[Σ] (1)
ΚΑΛΟ[Σ] (2)
ΚΑΛ[Ο]Σ
ΚΑΛ[Η]

PLATES

40
68, 5
40
40
12
65, 1-2
40
40
40
12
40
68, 5
40
49
50
57
58
57; 58
58



GRAFFITI

ΑΙ
ΑΝ
ΒΟ
Δ
ΥΟ (2)
Χ

PLATES

67, 1-2
60
67, 1-2
56
67, 5-6
45

ΑΚΑΔΗΜΙΑ

ΑΘΗΝΩΝ

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

FIGURES

AKAΔHMIA



AΘHNΩN

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

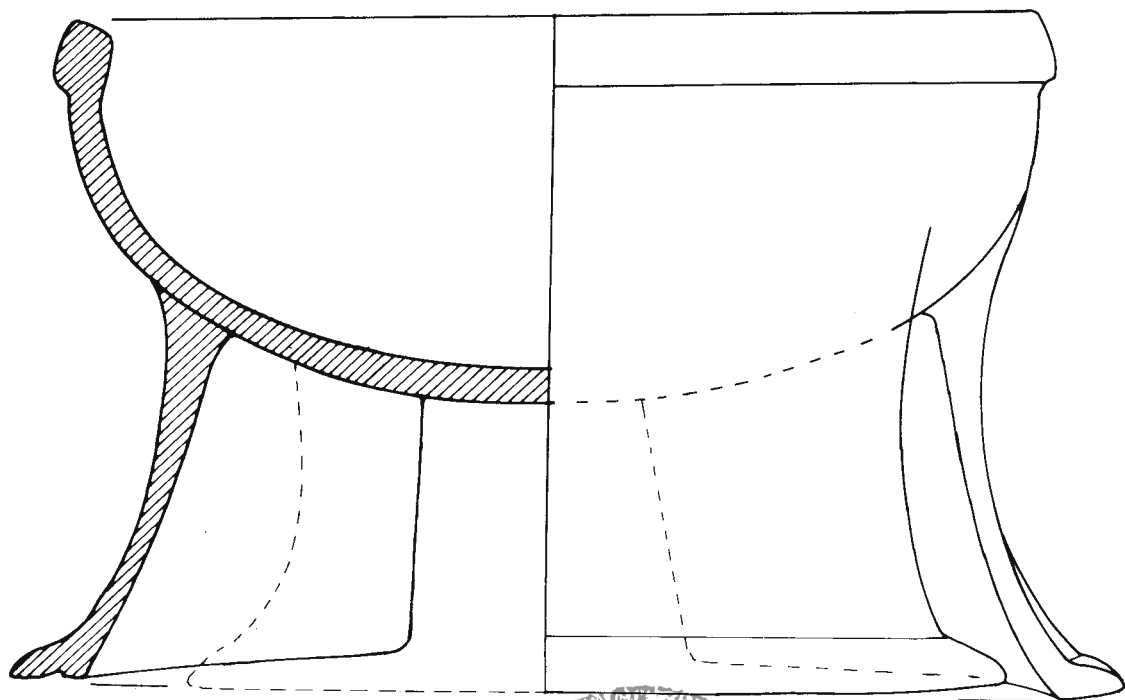


FIGURE 1

(407)

AKAΔHMIA

AΘHNΩN

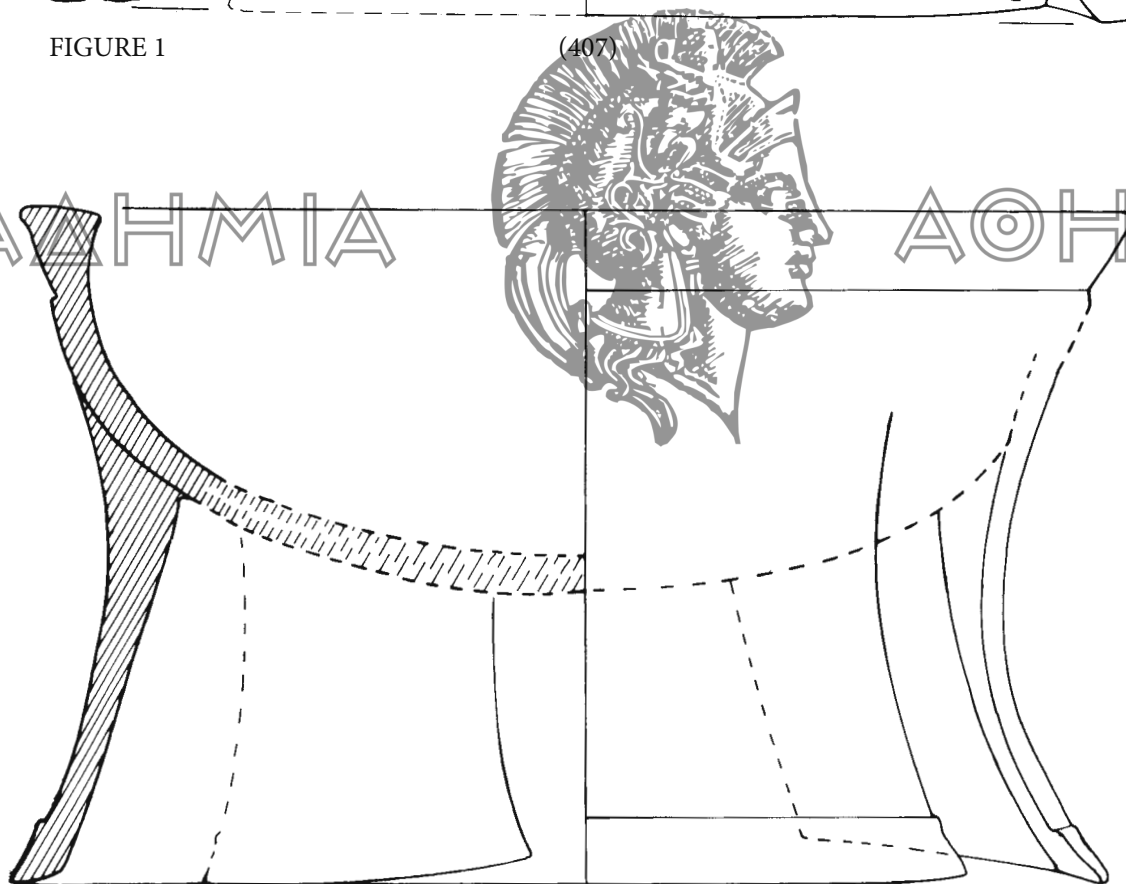


FIGURE 2

(12960)

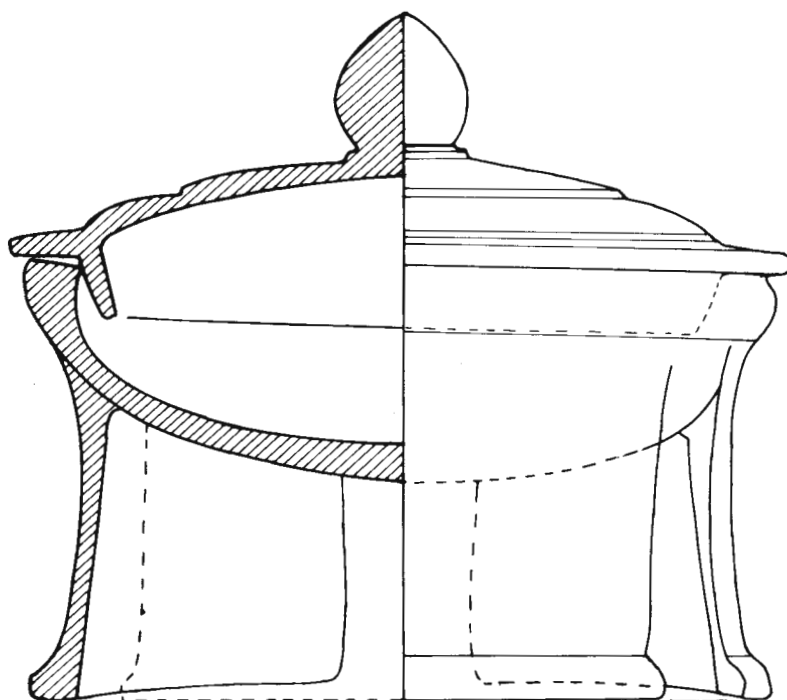


FIGURE 3

(475)

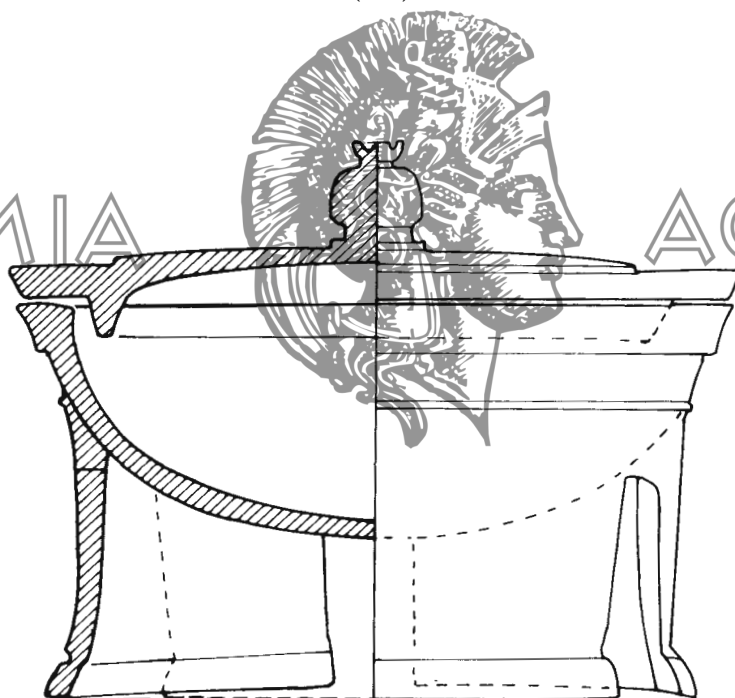


FIGURE 4

(476)

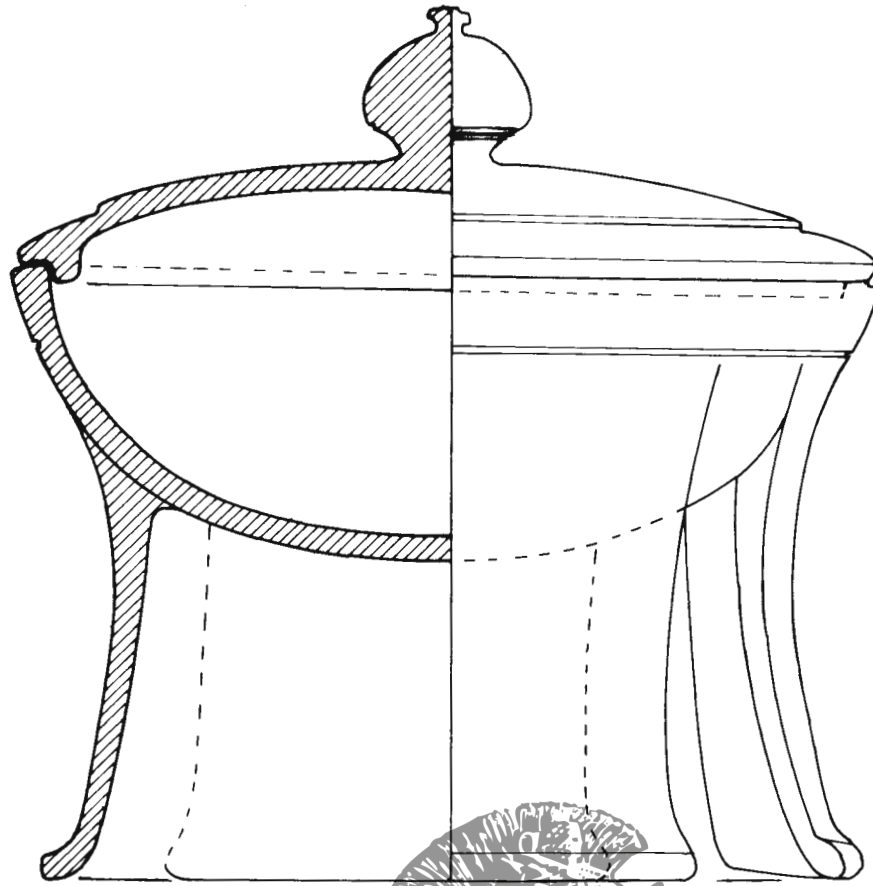


FIGURE 5

(17800)

AKAΔHMIA

ΑΘΗΝΑΙ

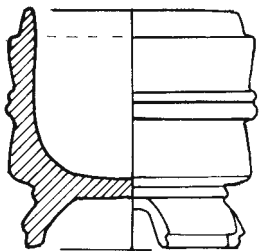


FIGURE 6 (18650)

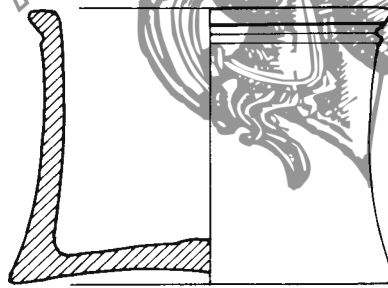


FIGURE 7 (316)

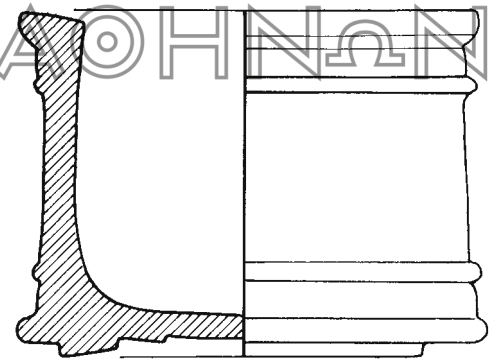


FIGURE 8 (502)

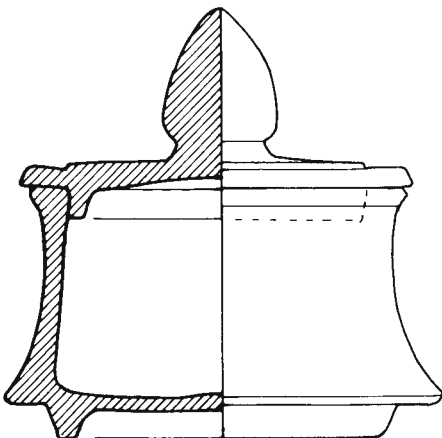


FIGURE 9 (503)

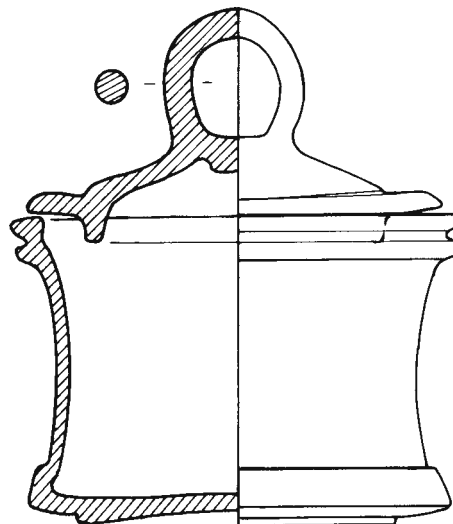


FIGURE 10 (30397)

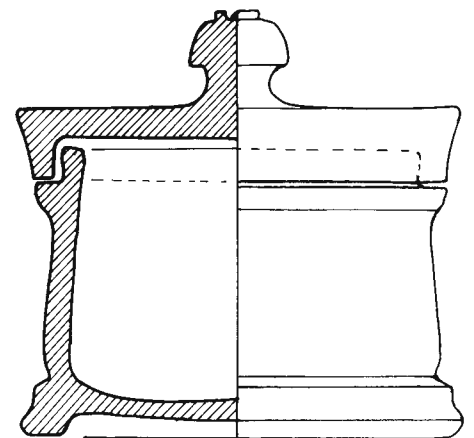


FIGURE 11 (18577)

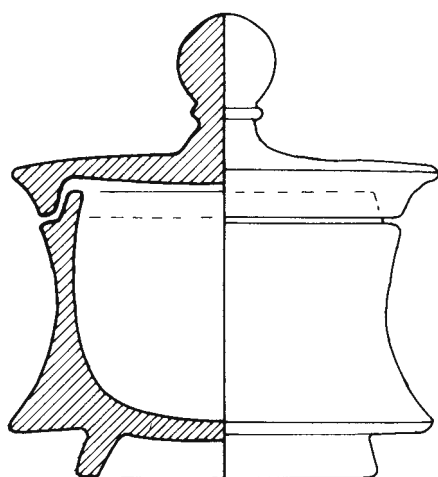


FIGURE 12 (627)

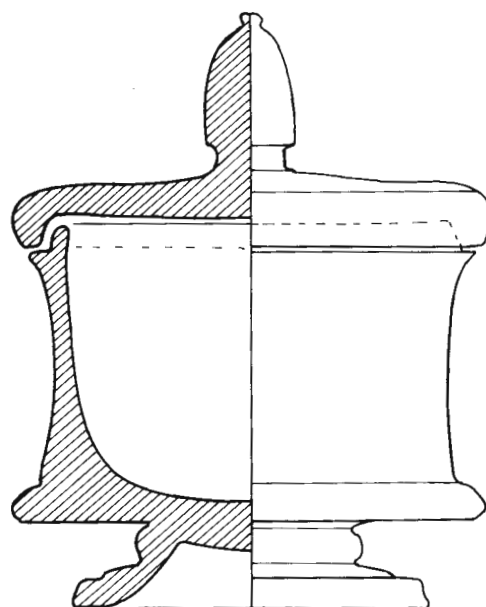


FIGURE 13 (12149)

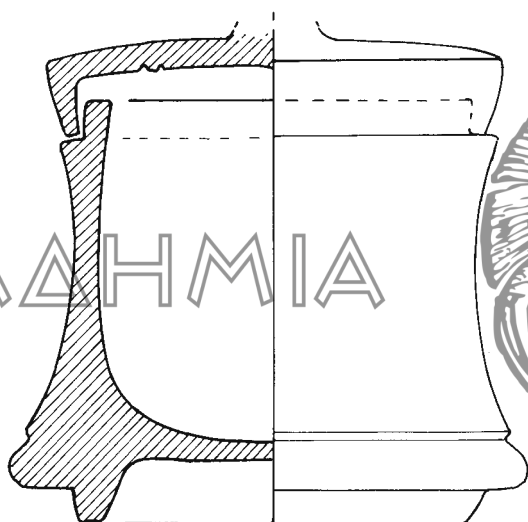


FIGURE 14 (19271)

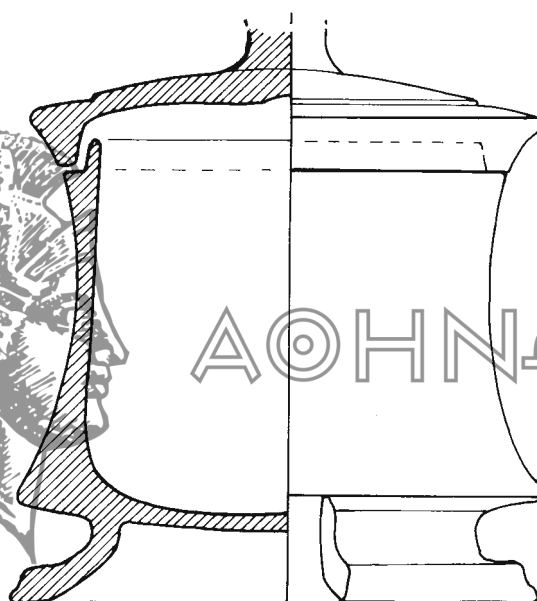


FIGURE 15 (17660)

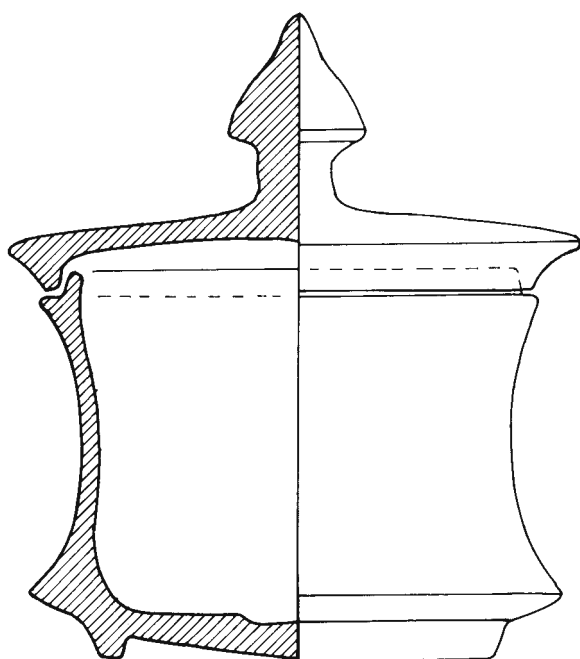


FIGURE 16 (14909)

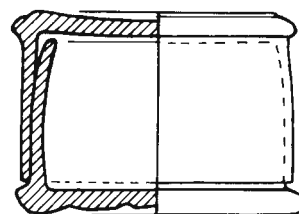


FIGURE 17 (30395)

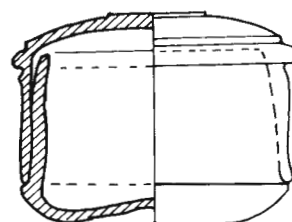


FIGURE 18 (18651)

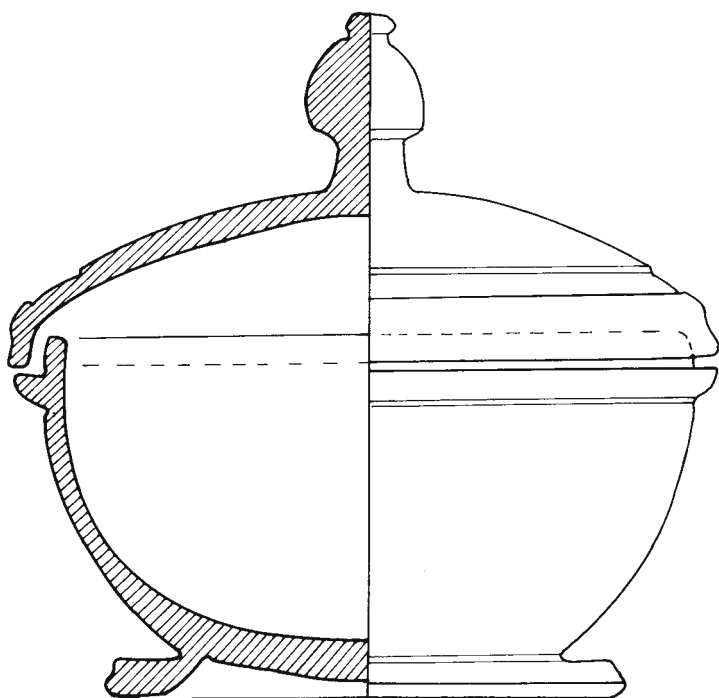


FIGURE 19 (18703)

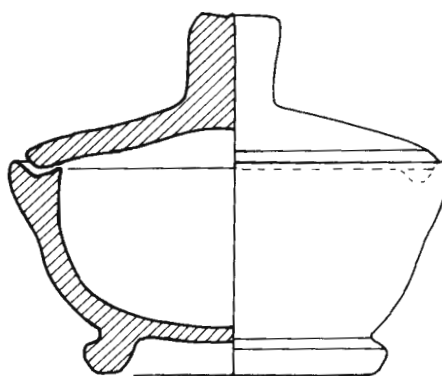


FIGURE 20 (17304)

AKAΔHMIA

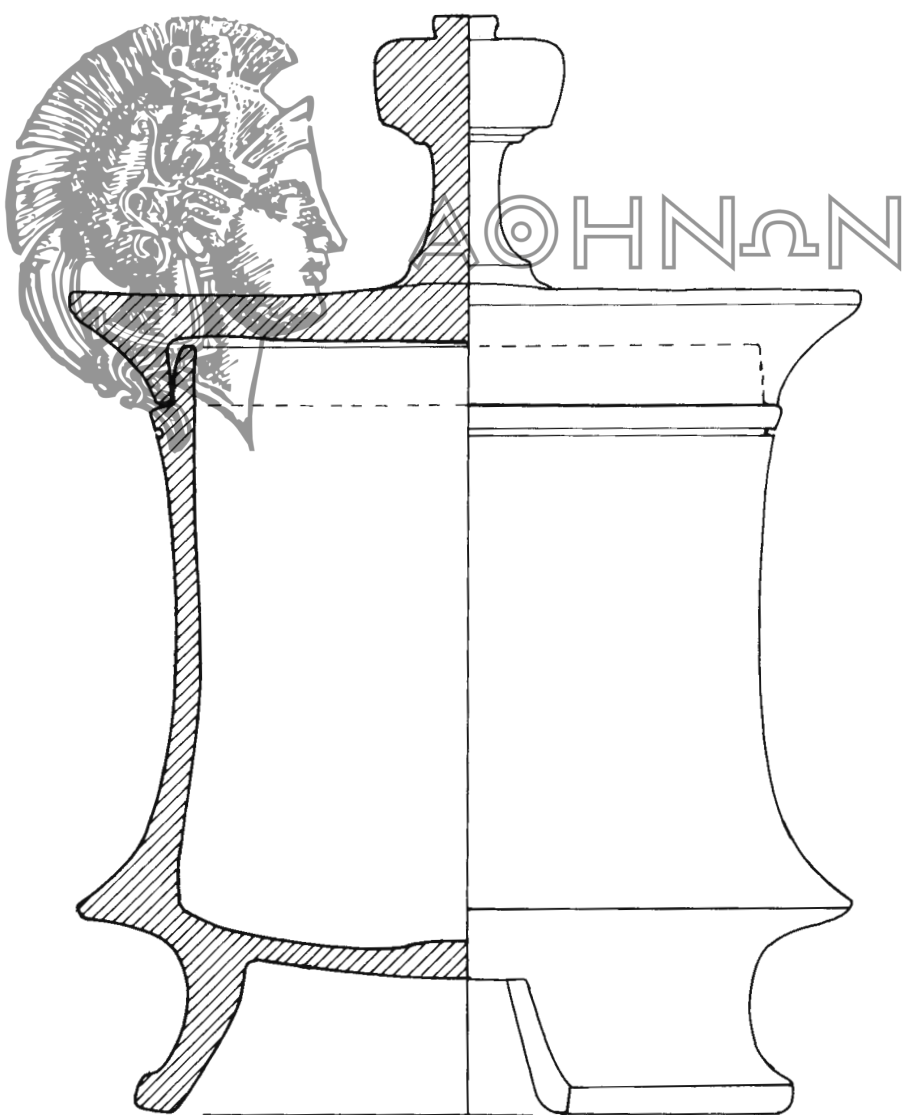


FIGURE 22 (2188)

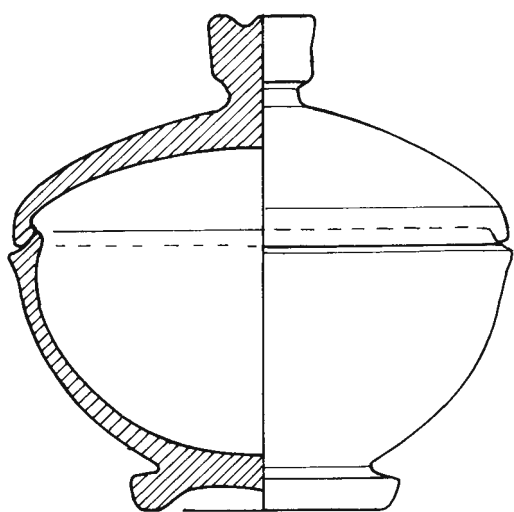


FIGURE 21 (30396)

ΔΙΟΗΝΩΝ

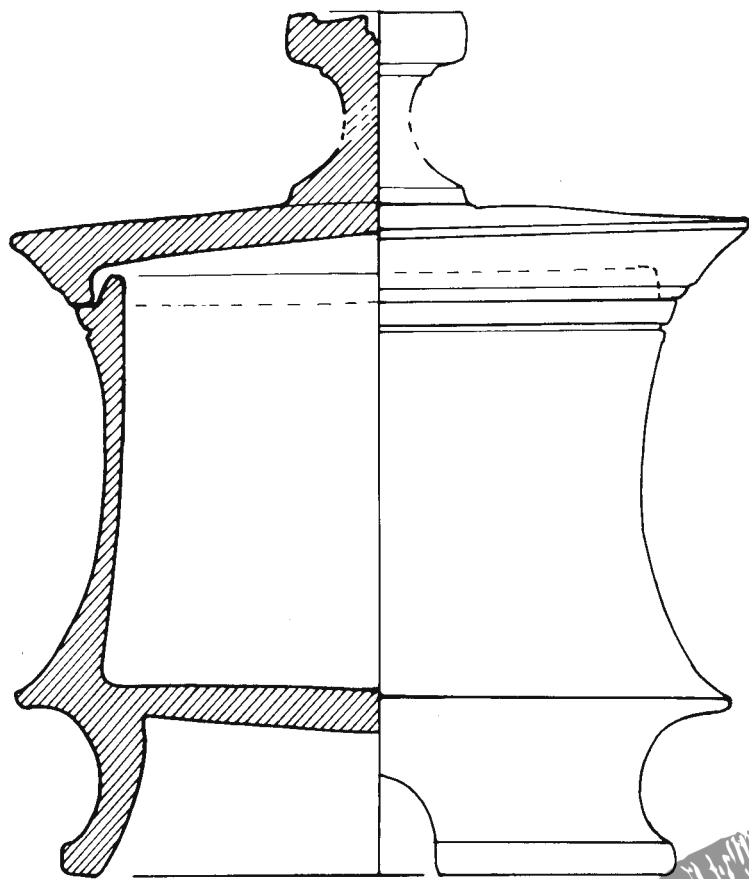


FIGURE 23

(1741)

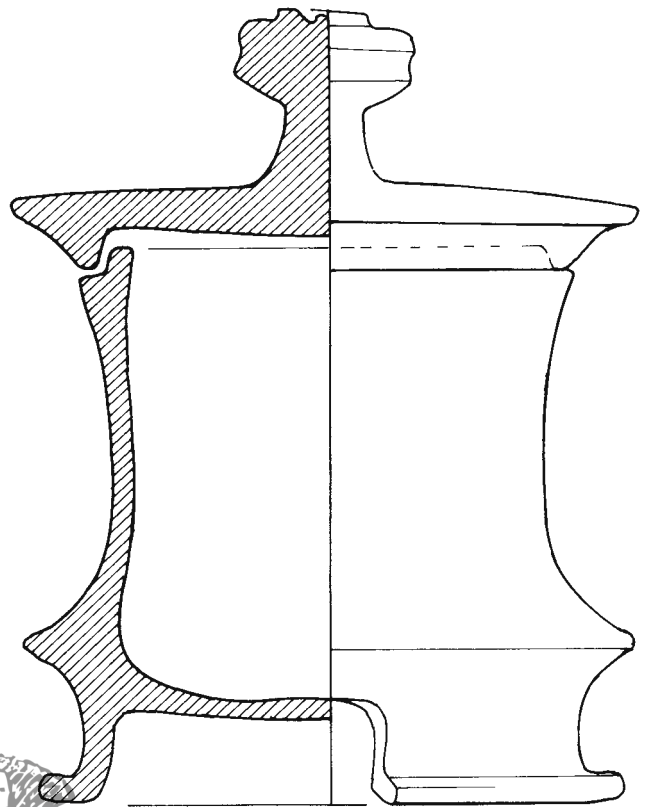


FIGURE 24

(19514)

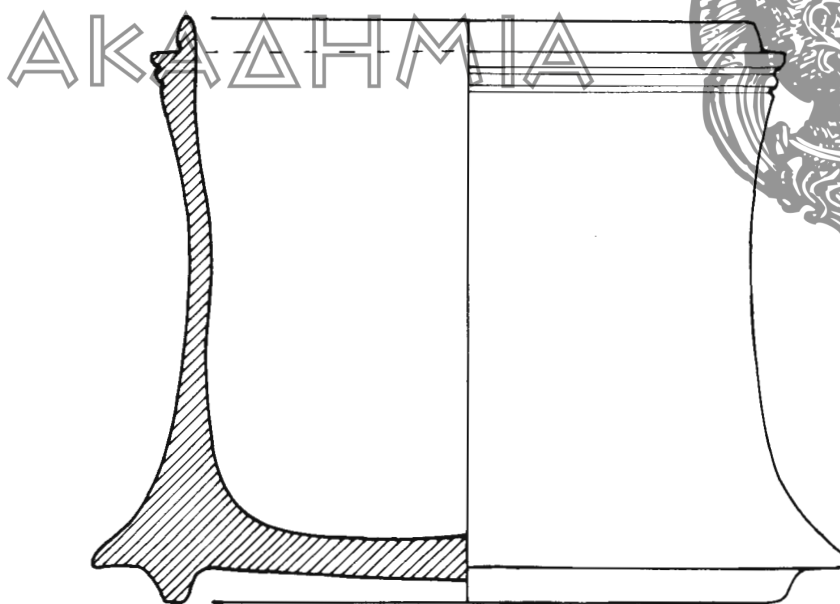


FIGURE 25

(30566)

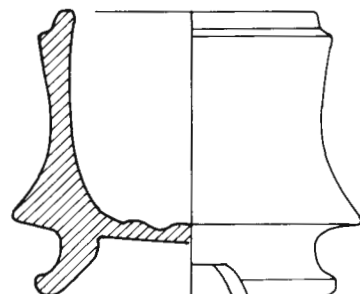


FIGURE 26

(26522)

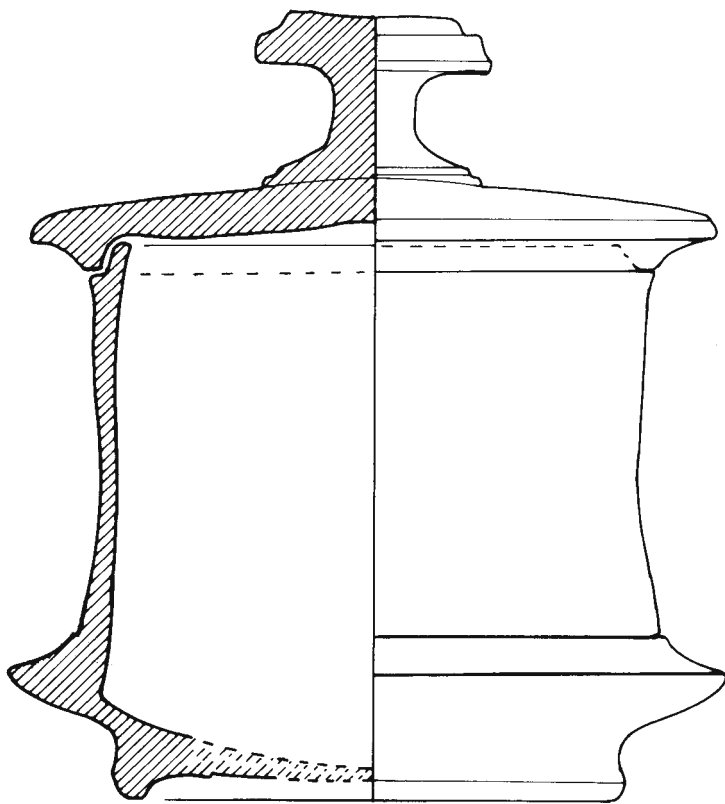


FIGURE 27

(1586)

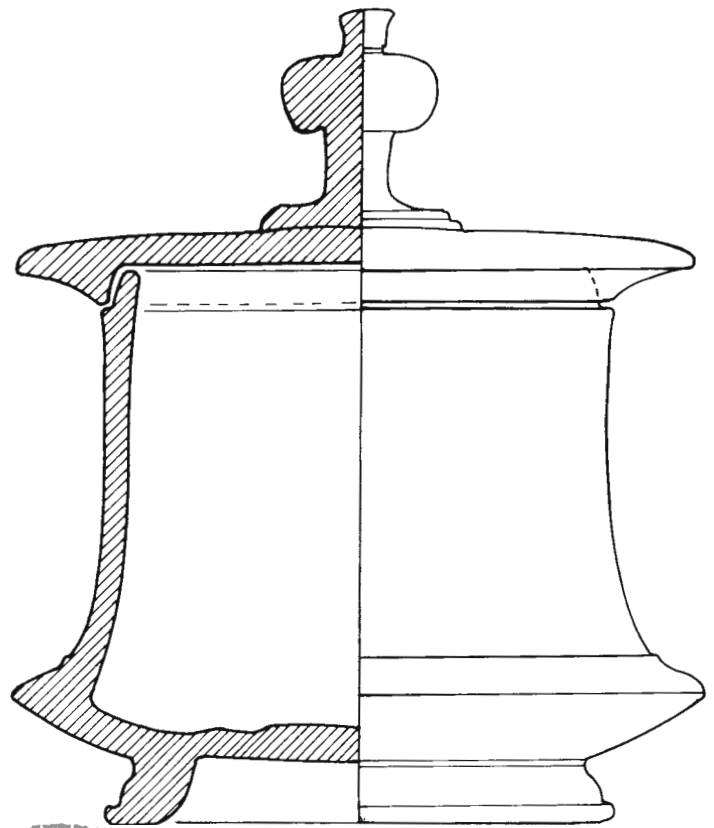


FIGURE 28

(1587)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΑΙΩΝ

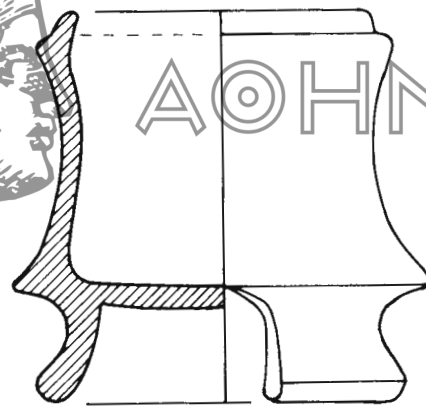


FIGURE 30

(20190)

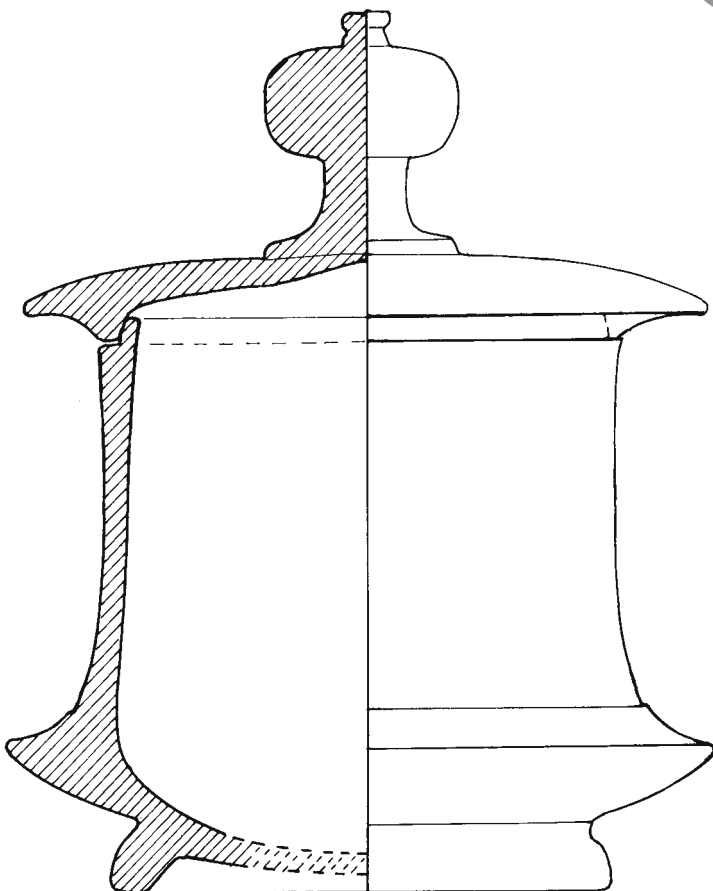


FIGURE 29

(1588)

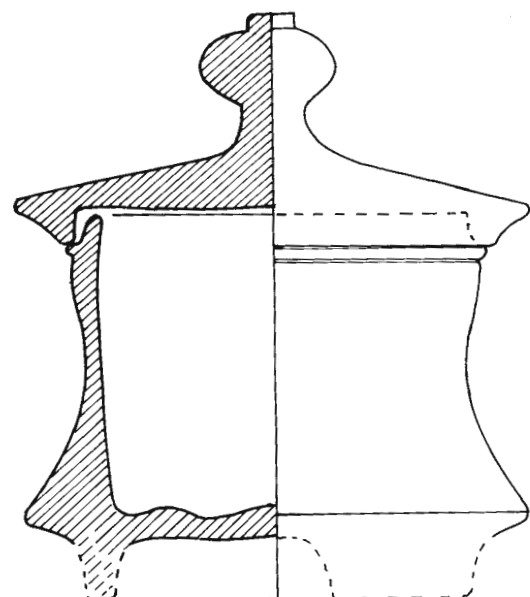


FIGURE 31

(20691)

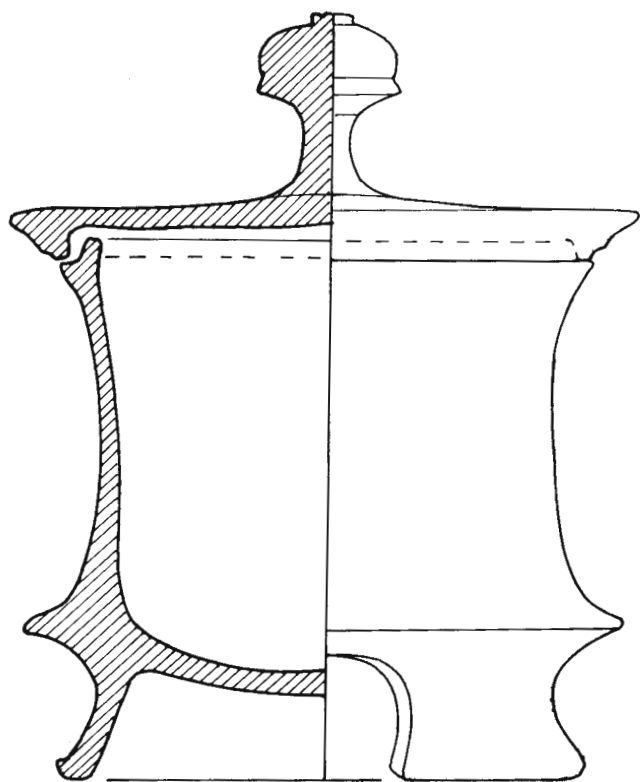


FIGURE 32 (2384)

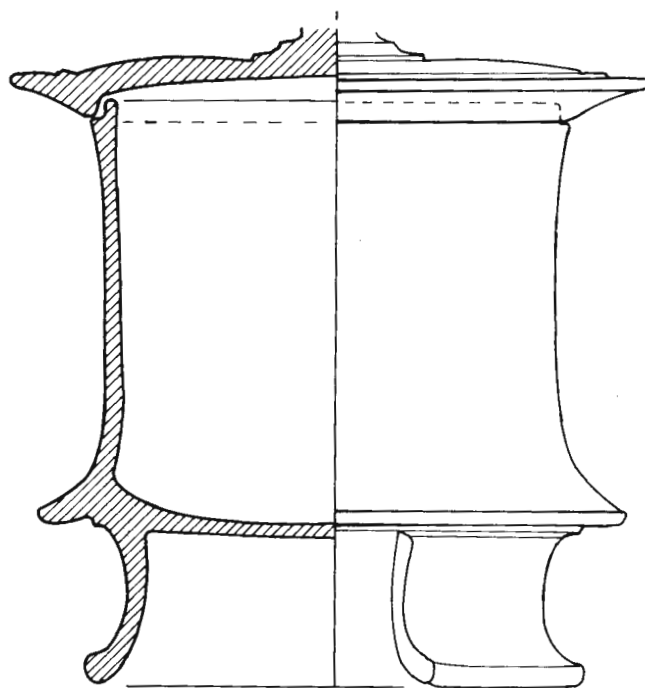


FIGURE 33 (13676a)

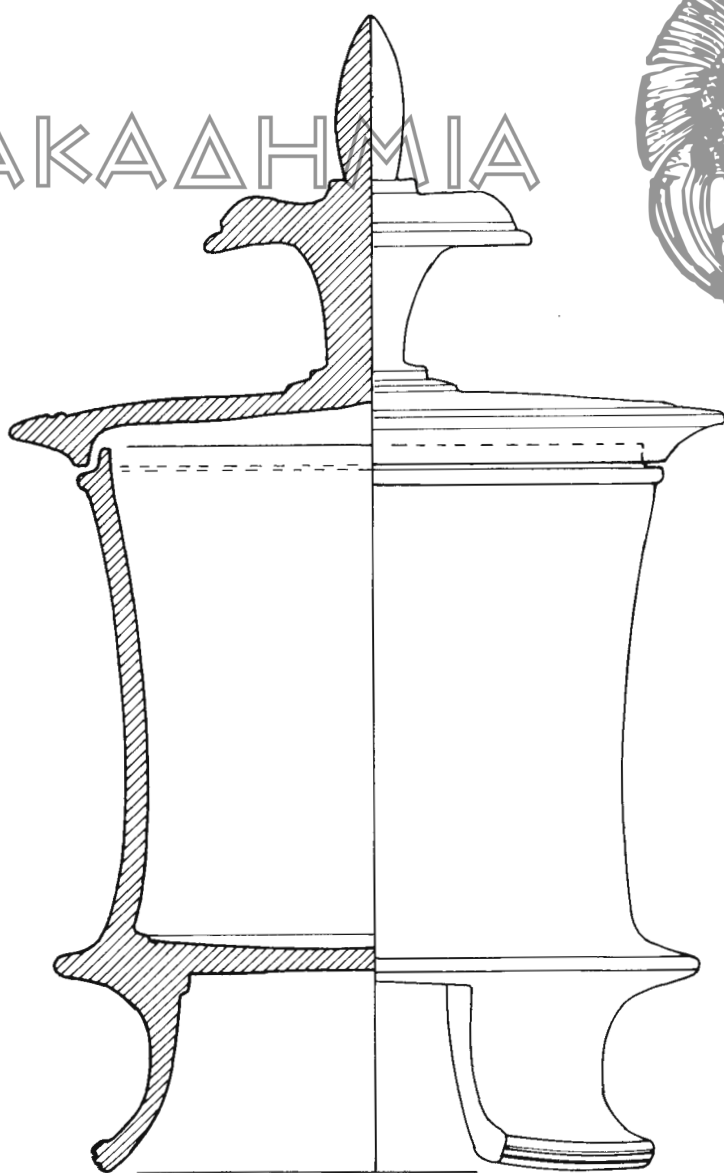


FIGURE 34 (1287)

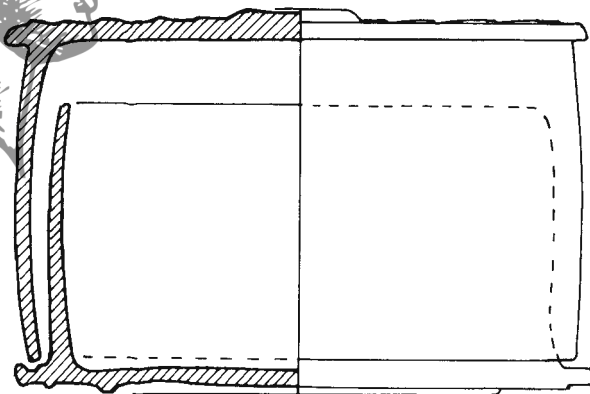


FIGURE 35 (12465)

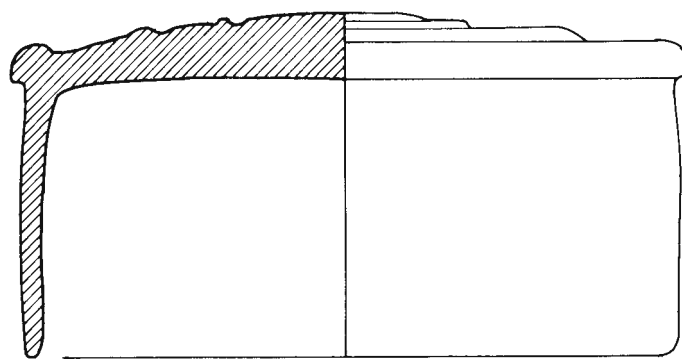


FIGURE 36 (1620)

AKAΔHMIA

ΑΘΗΝΩΝ



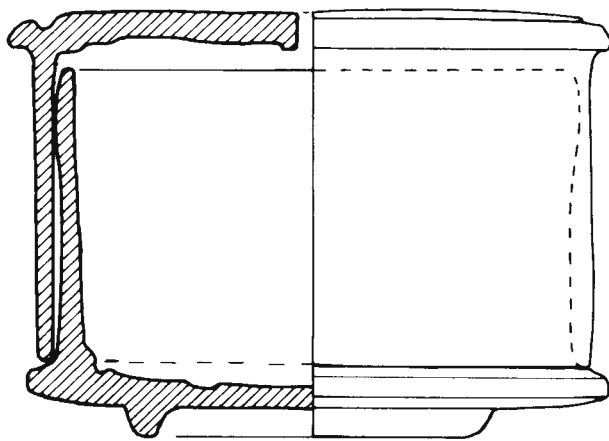


FIGURE 37 (20563)

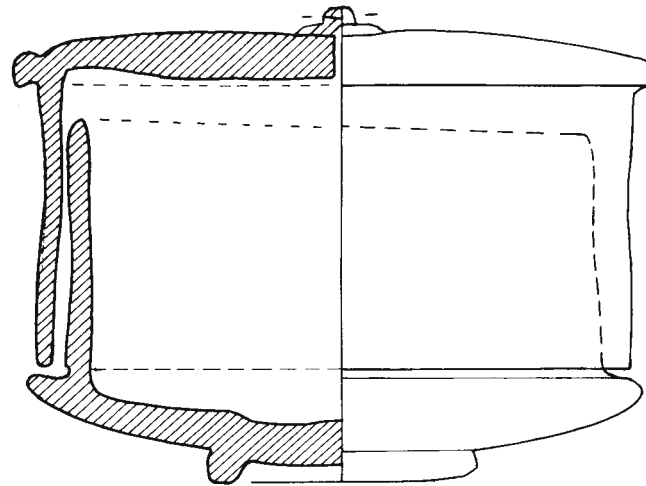


FIGURE 38 (1289)

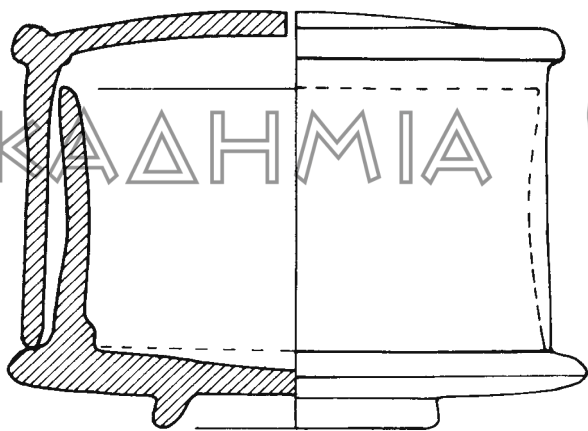


FIGURE 39 (22108)

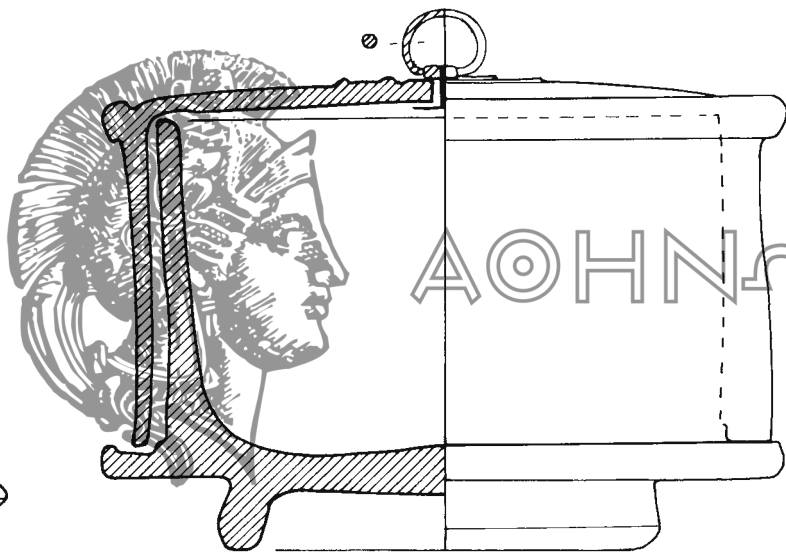


FIGURE 40 (1432)

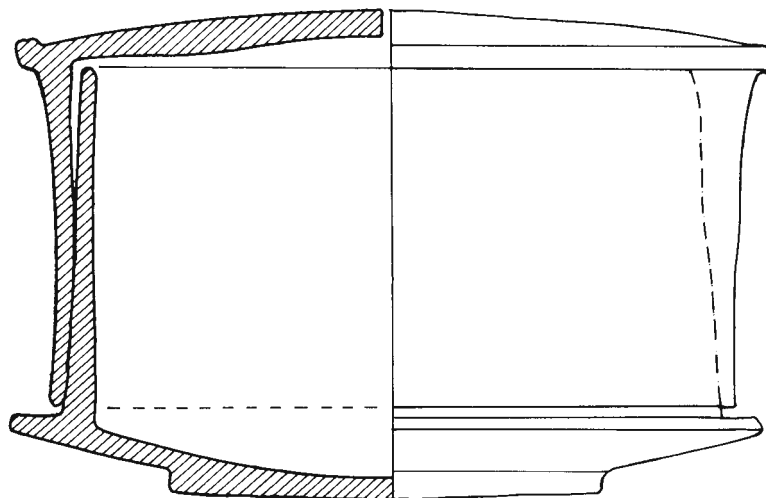


FIGURE 41 (1589)

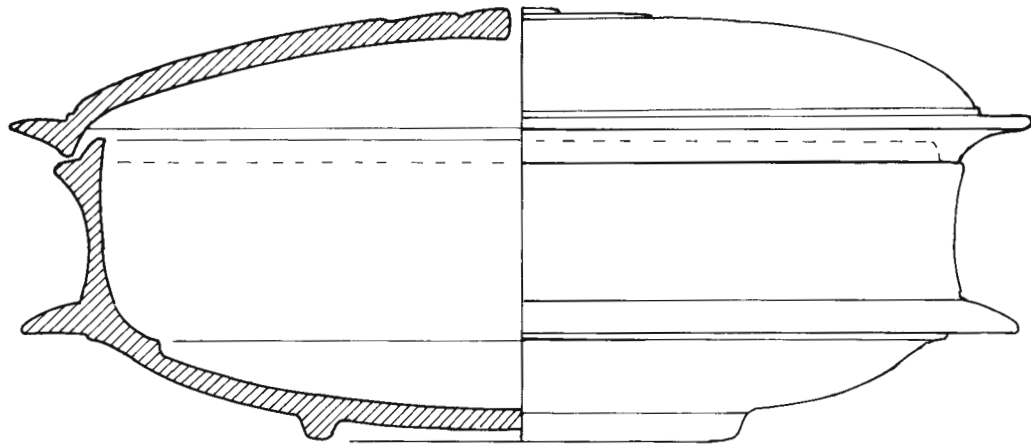


FIGURE 42

(15264)

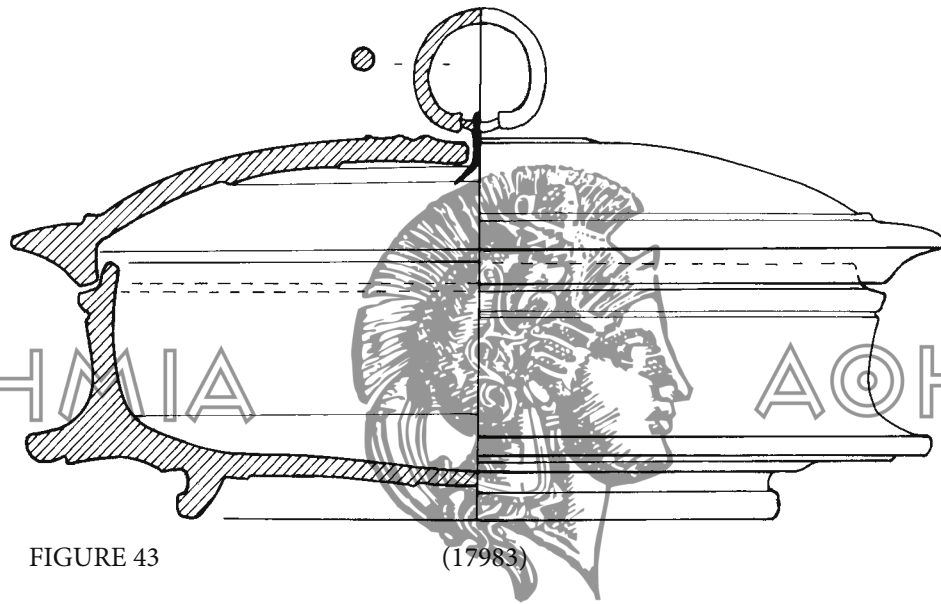


FIGURE 43

(17983)

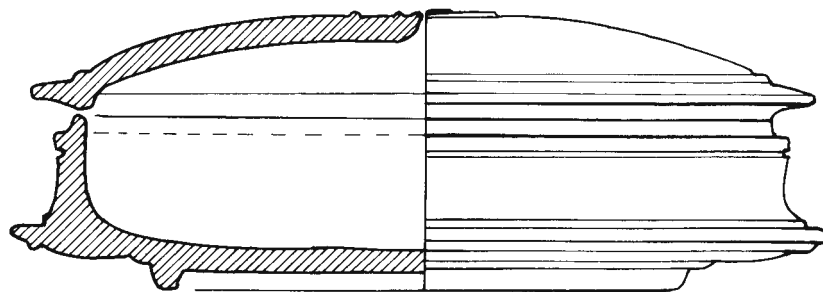


FIGURE 44

(1290)

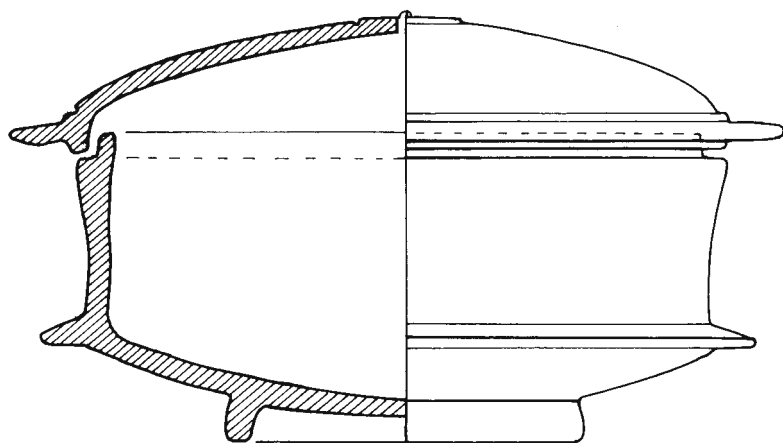


FIGURE 45

(1243)

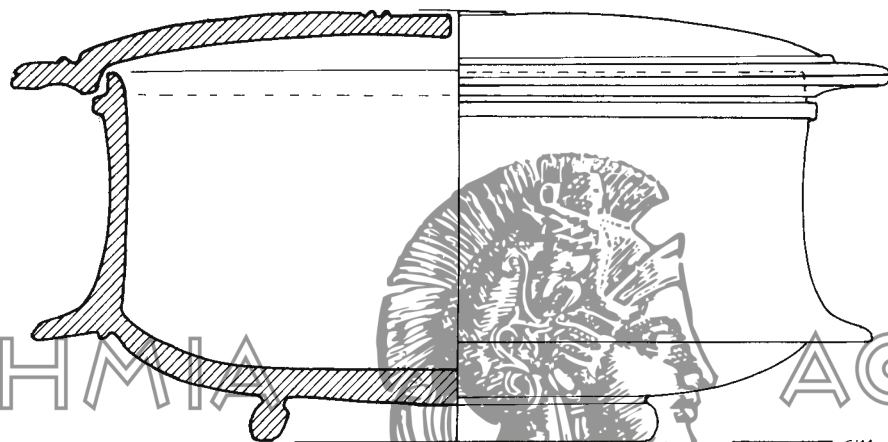


FIGURE 46

(1242)

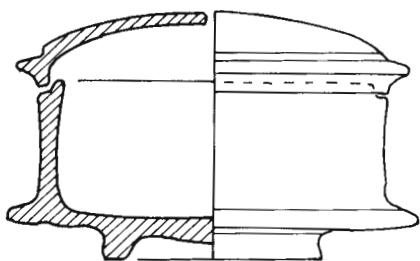


FIGURE 47 (13676b)

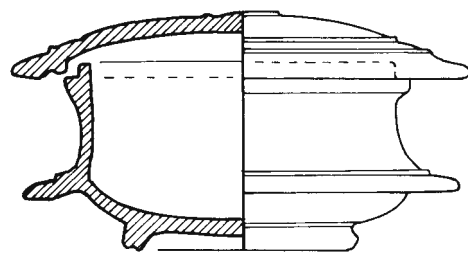


FIGURE 48 (1359)

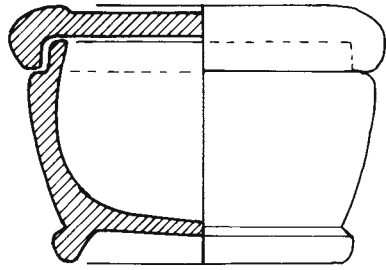


FIGURE 49 (1710)

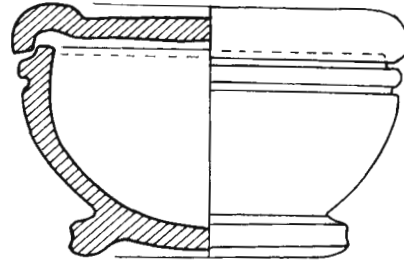


FIGURE 50 (30871)

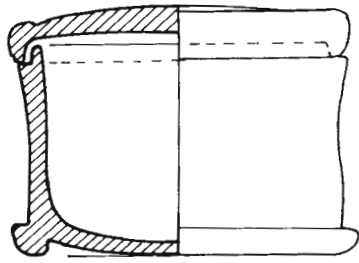


FIGURE 51 (17674)

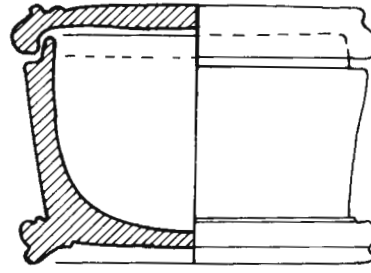


FIGURE 52 (17198)

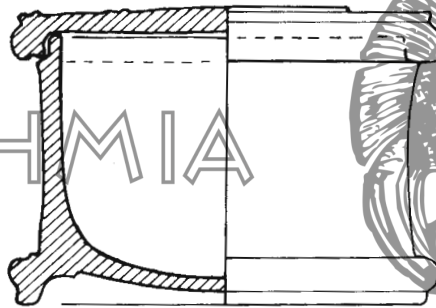


FIGURE 53 (26532)

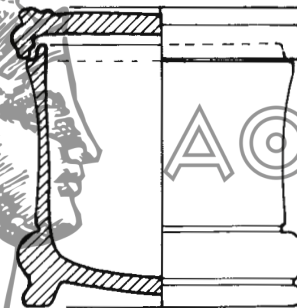


FIGURE 54 (17230)

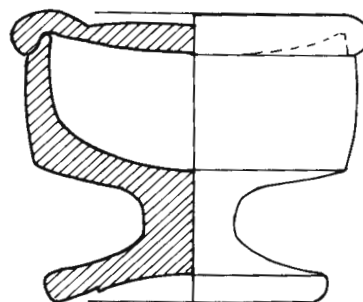


FIGURE 55 (17714)

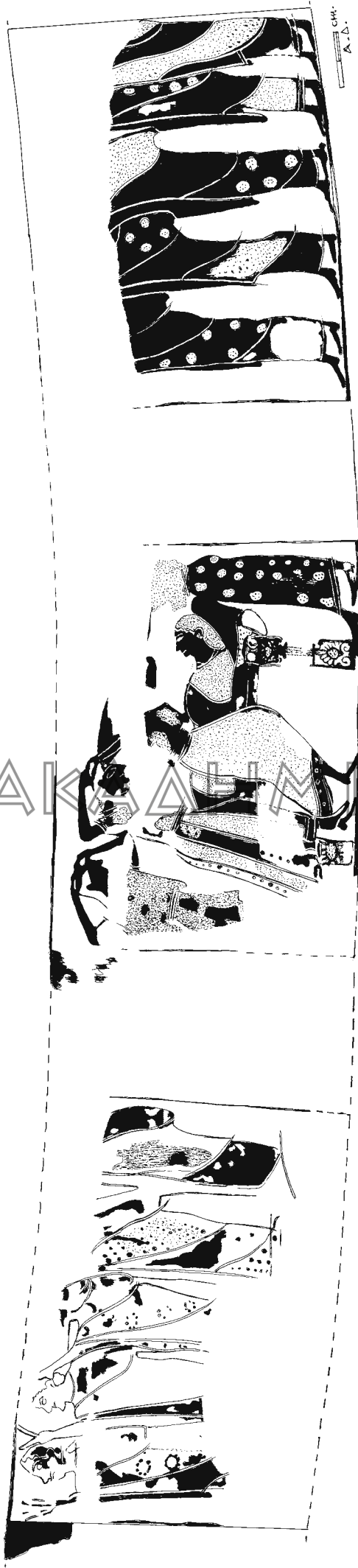


FIGURE 56

(12960)

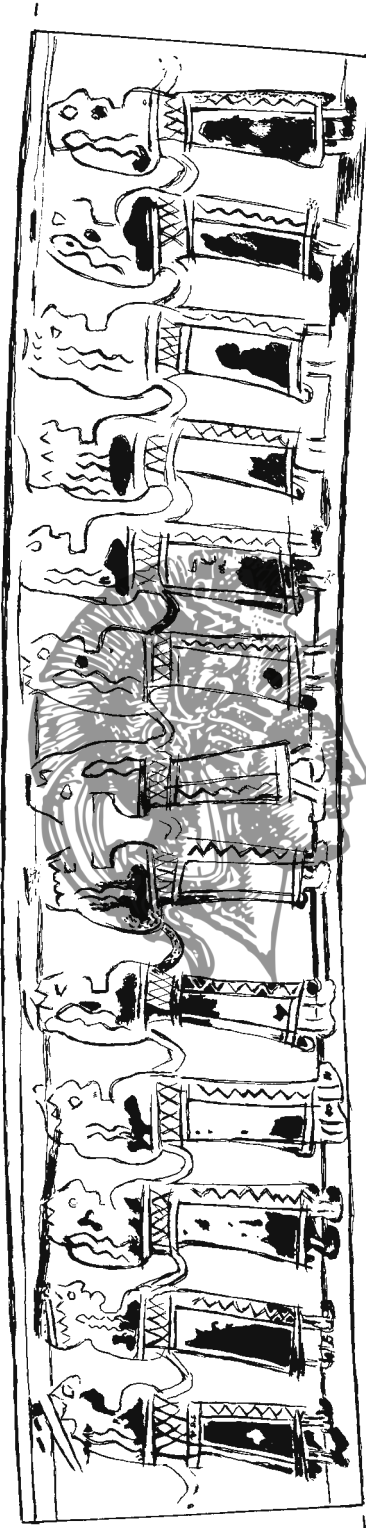


FIGURE 57

(316)



FIGURE 58

(26190)



CM
A.D.

(1620)

FIGURE 59



CM
A.D.

(22108)

FIGURE 60

PLATES

ΑΚΑΔΗΜΙΑ

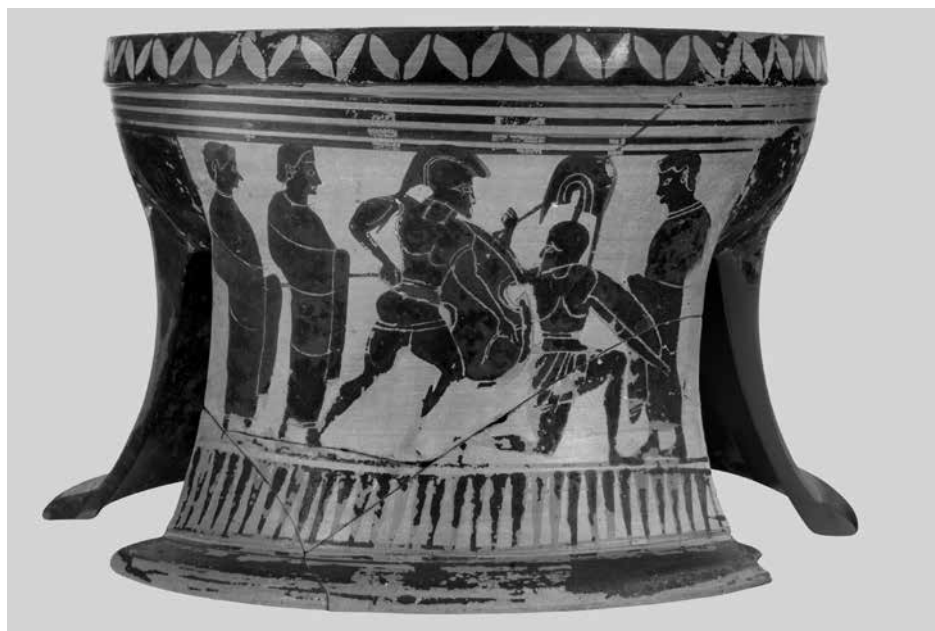


ΑΘΗΝΩΝ

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ



1



2

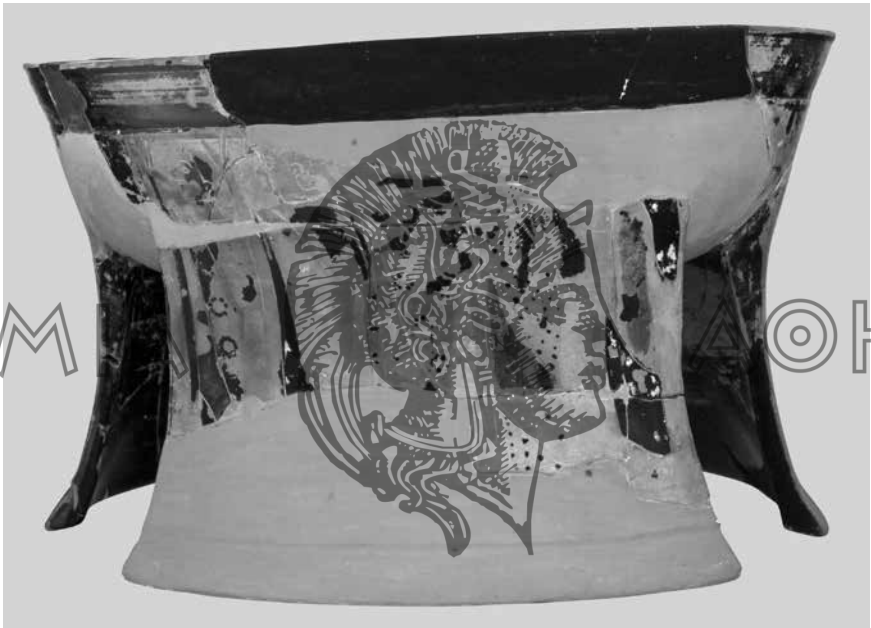


3

(407)



1



2



3



1



3



2



4



5

(475)



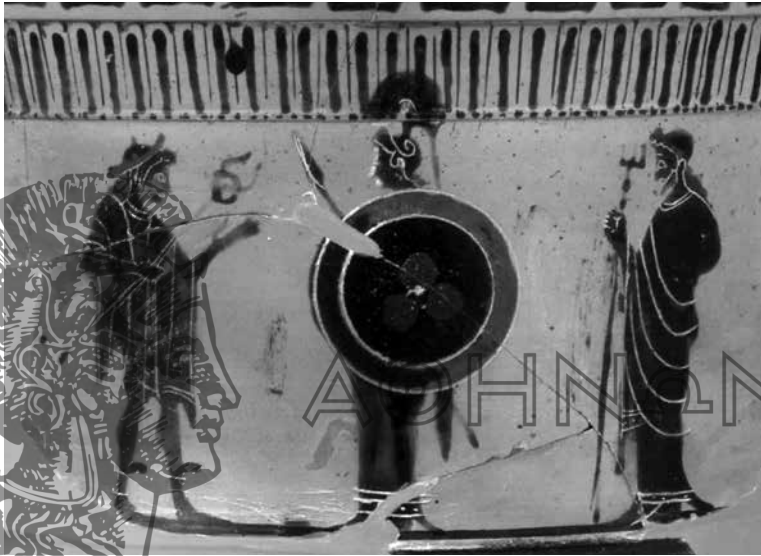
1



3



2

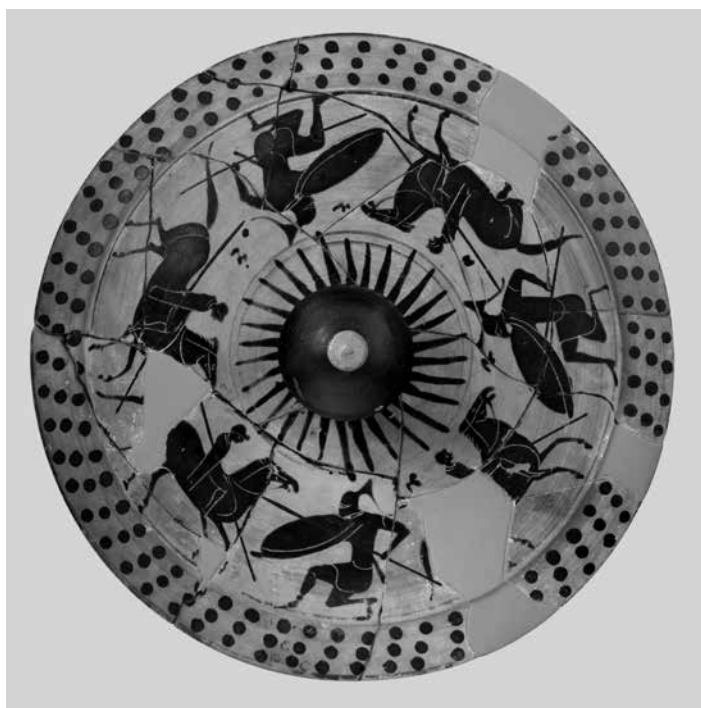


4



5

(476)



1



3



4

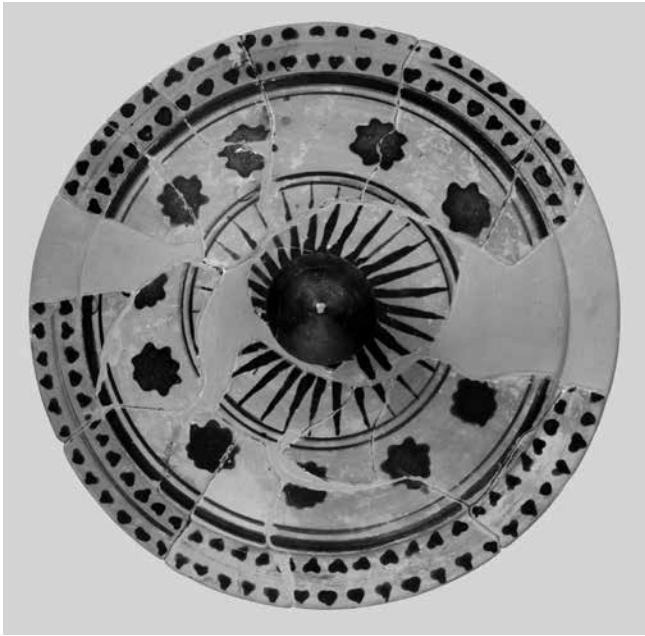


2



5

(17800)



1



3



2



4



5

(17577)



1

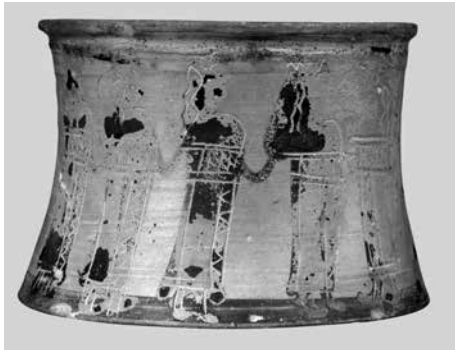


2

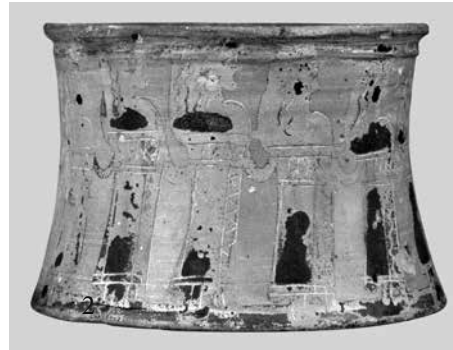
(18650)



3



4



5

(316)



6



7



8



9

(502)



10



1



2



3



4



5



6

(503)



7



8

(30397)



1



2



3



4



5

(18577)

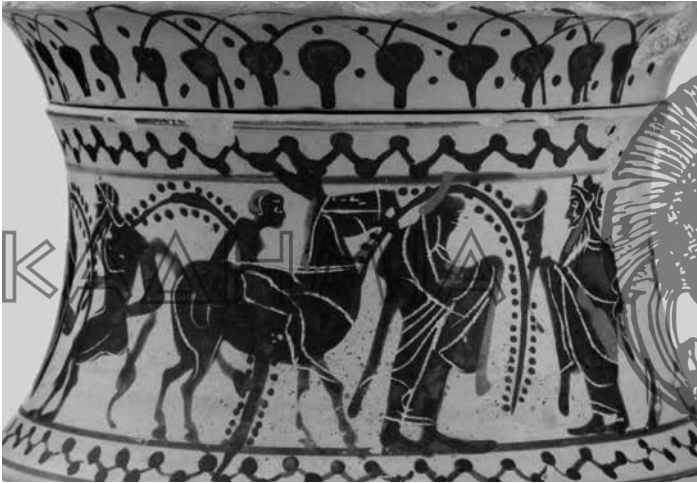
GREECE 1017



1



2



3



4

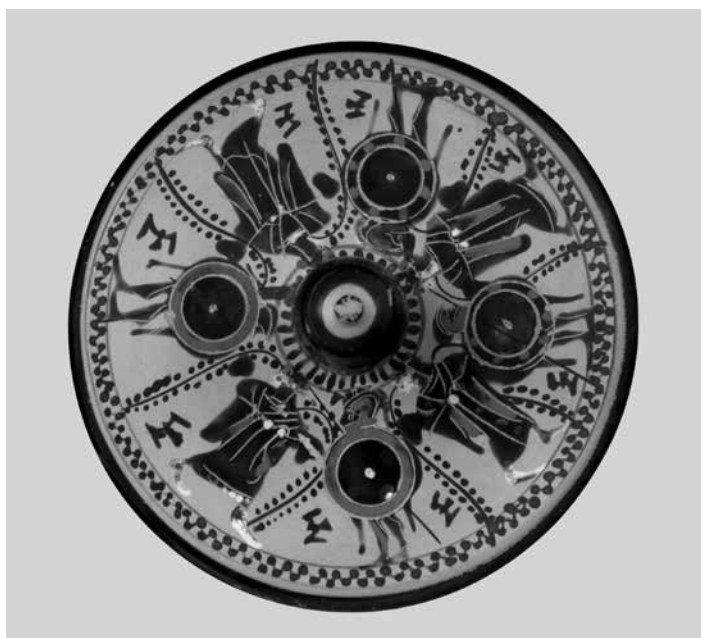


5



6

(627)



1



4



5



2



6



3



7



1



2



3



4



5

(19271)



1



3



4



2



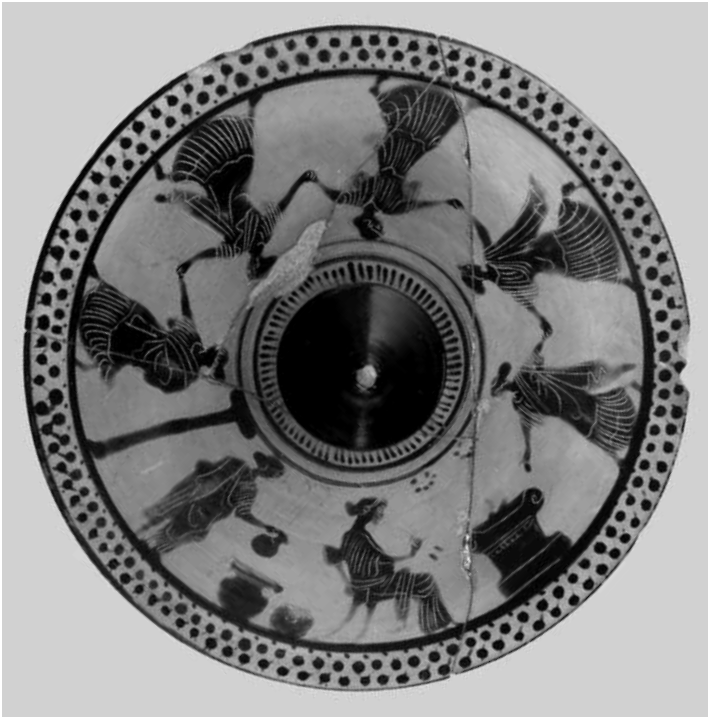
5



6

(17660)

GREECE 1021



1



3



4



2



5



6

(14909)



1

(30395)



2



3

(18651)



4



5

(14716)



6



7

(18596)



8

ΑΚΑΔΗΜΙΑ

ΑΘΗΝΑΝ



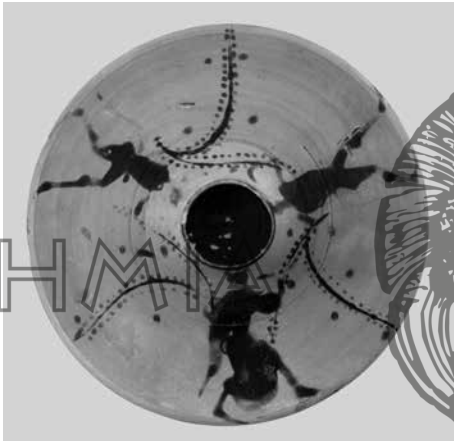


1

(18703)



2

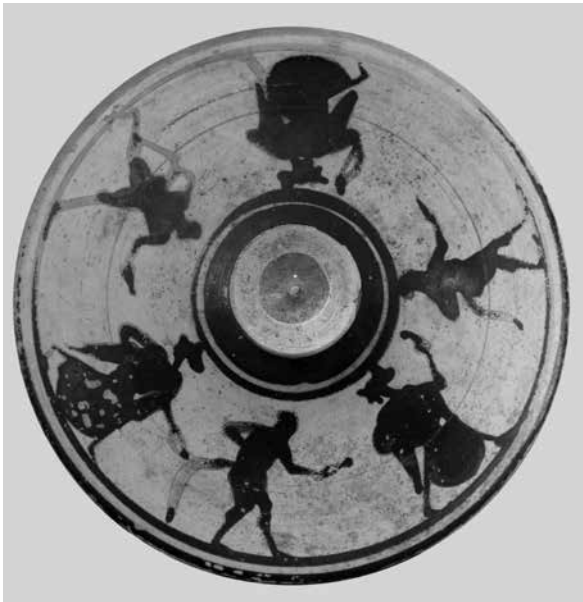


3

(17304)



4



5

(30396)



6



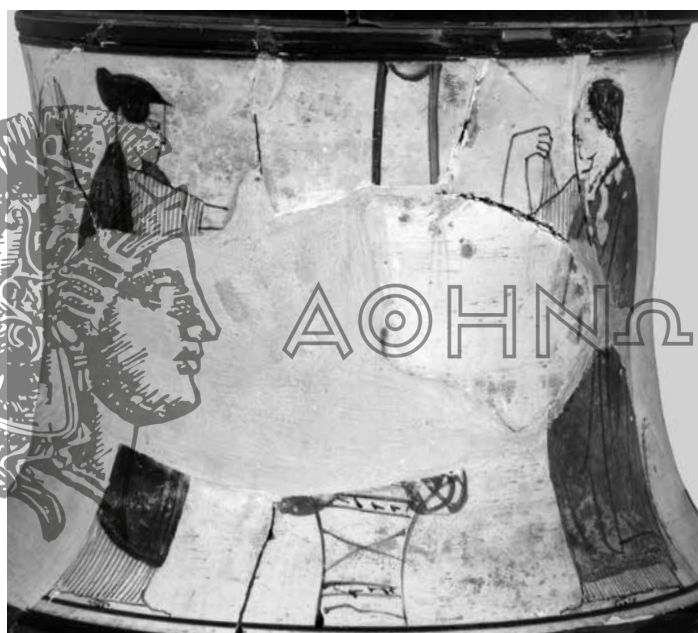
1



3



2



4



5



1



3



4



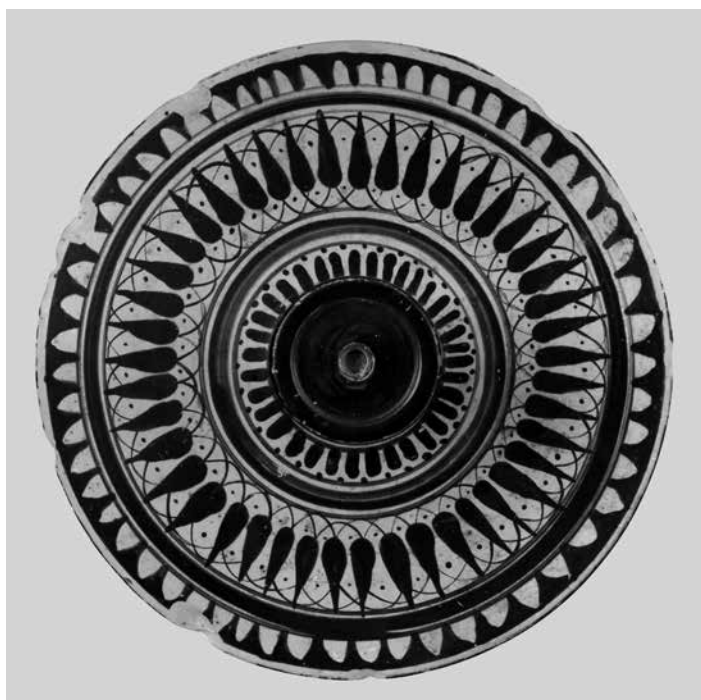
5



6



2



1



3



4



2



5

(1741)



1



3



4



2

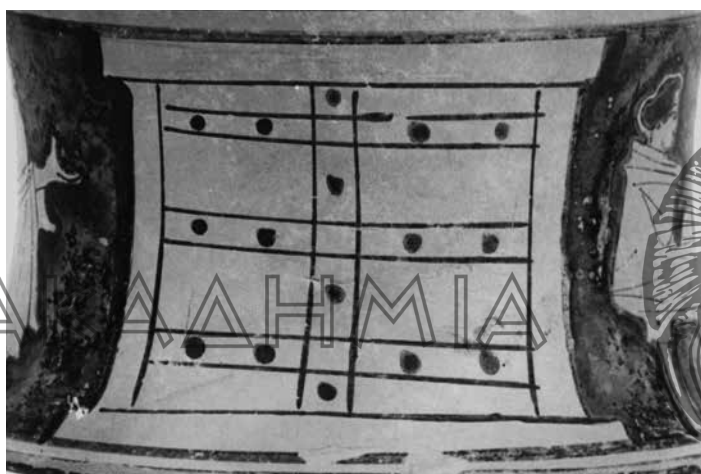


5

(1288)



1



2



3



4



5

(19566)



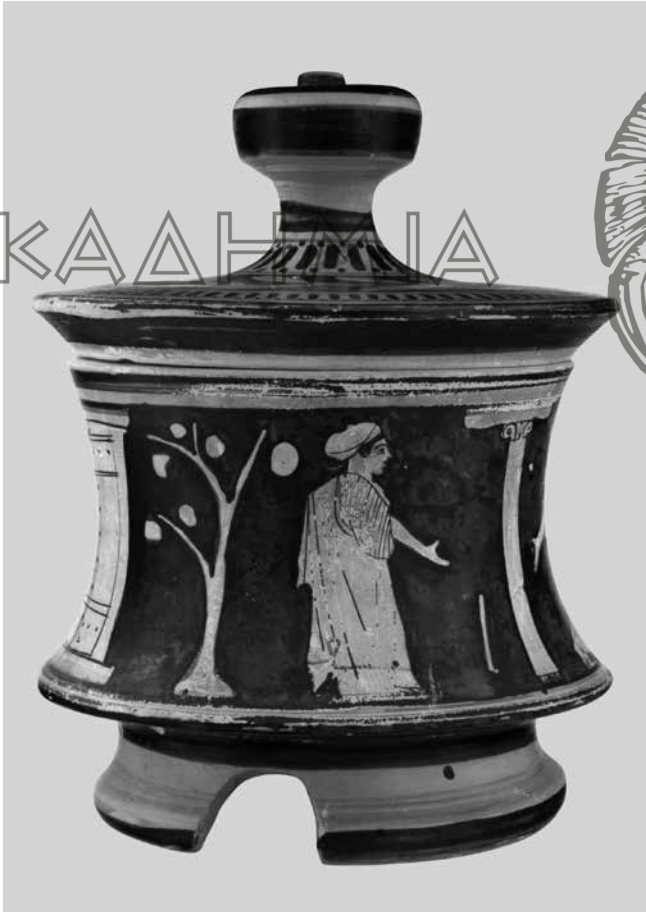
1



3



4



2

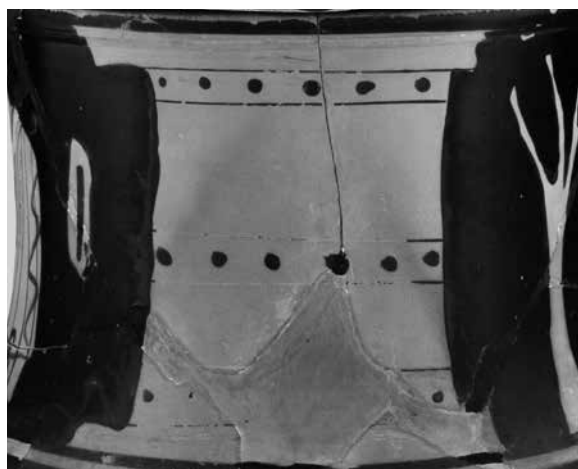


5

(1591)



1



3



4



2



5



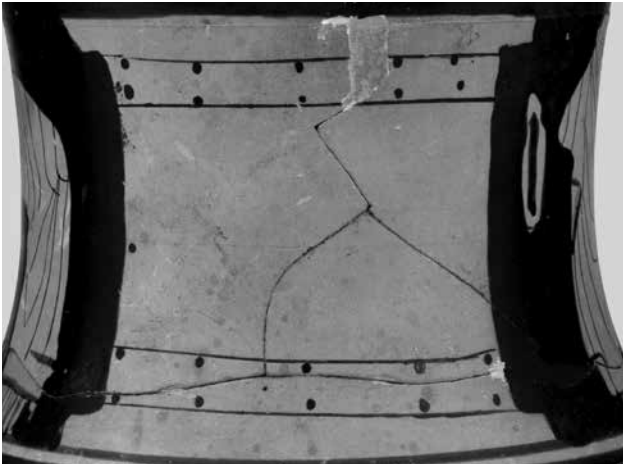
6

(17258)

GREECE 1031



1



3



4



5



6



2



1



3



2



4



5

(19514)



1



3



4



2



5

(30564)



1



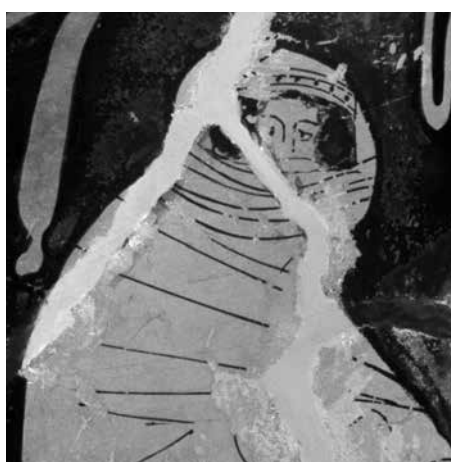
2



3



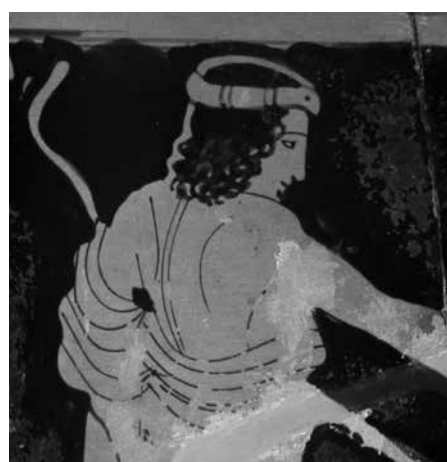
4



5



6
(30566)



7



1



2



3

(1592)



4



5

(26522)



6



1



2



3



4



5



6

(1586)



1



2



3



4



5



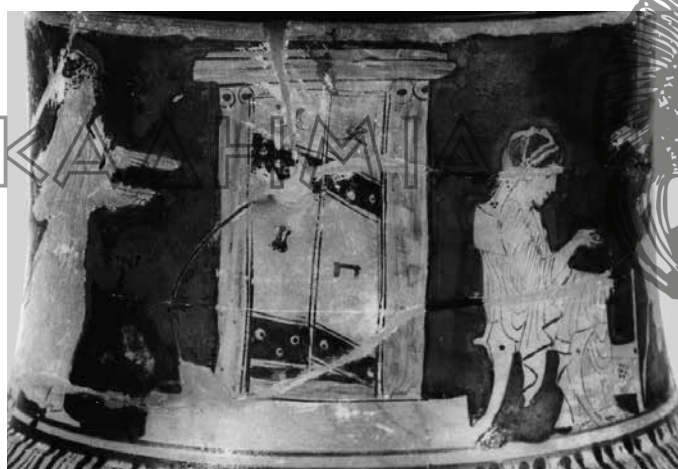
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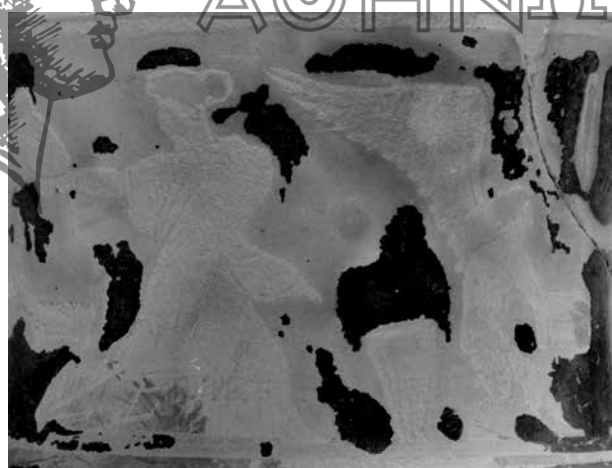
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GREECE 1041



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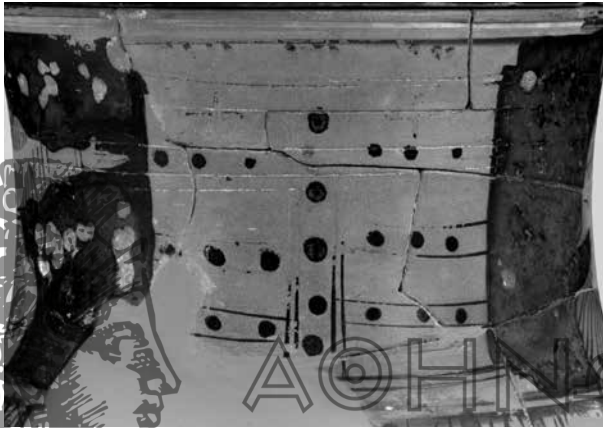


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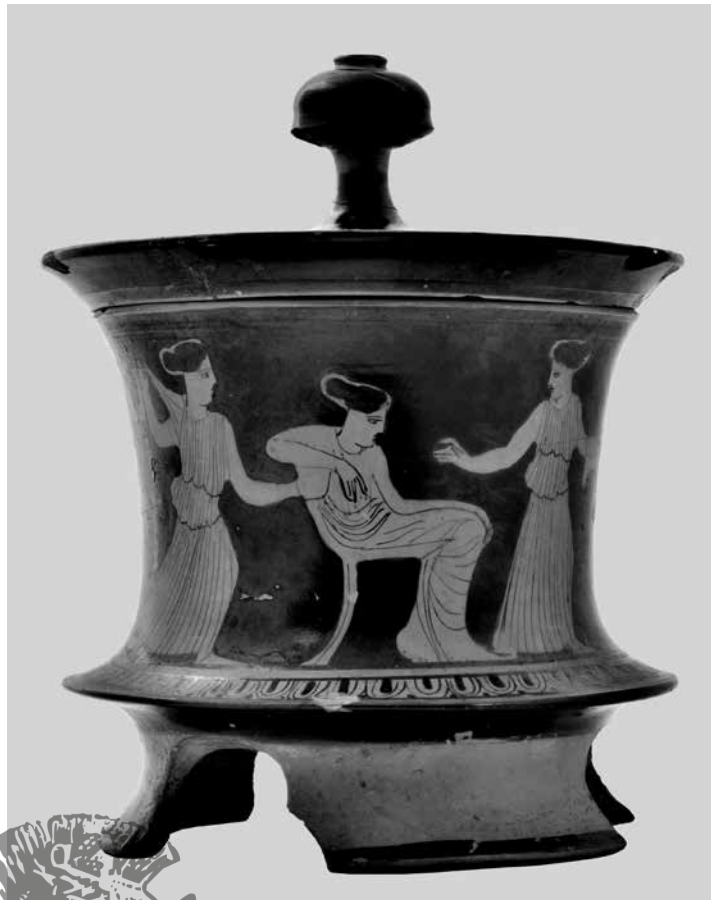


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(20691)



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2



3



4



5



6



7

(2384)



8



1



2



3



4

(1585)



1



3



4



2



5



6

(13676a)

GREECE 1045



1



2



3



4



5



6



7



8



1



2



3



4



5



6

(13028)



7



AKAΔHMIA AΘHNΩN





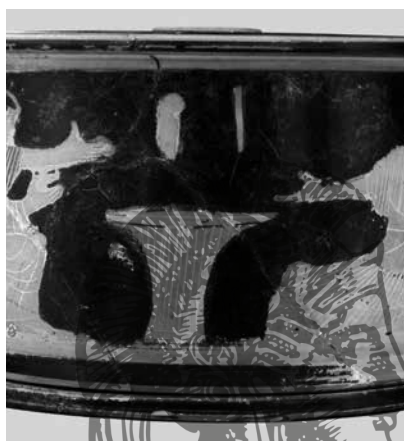
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8

(12465)



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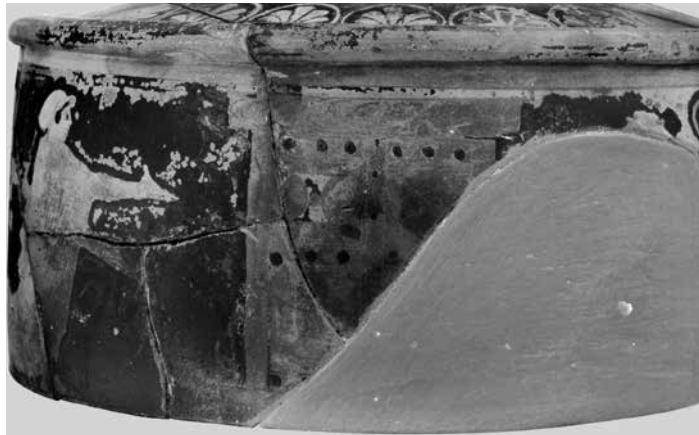
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4



5



6

(1620)



1



2



3



4



5



6

(20562)



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2



3



4



5

(20563)



6



1



2



3



4



5

(1289)



1



2



3



4

(22108)



1



2



3



4



5



6

(19606)



1



2



3



4



5



6

(30567)



1



2



3



4



5



6

(1432)



1



2



3



4



5



6

(1589)



1



2



3



4

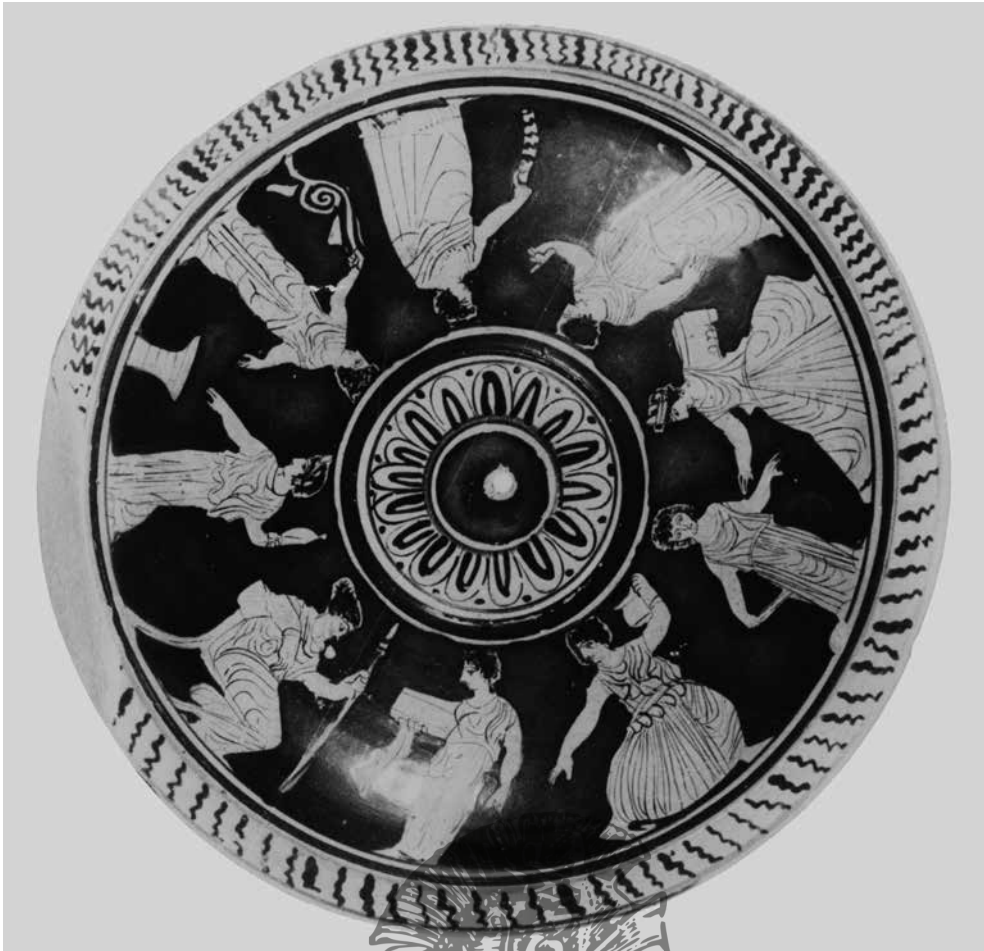


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6

(2387)



ΑΚΑΔΗΜΙΑ ΑΘΗΝΩΝ



2



3



4



5

(15264)



1



2



3



4



5

(1594)

GREECE 1061



1



2



3

(1291)



1



2

(17983)

GREECE 1063



1



2
(1597)



1



2

(1593)



1



2
(1290)



ΑΚΑΔΗΜΙΑ

ΑΘΗΝΑΝ



2
(12399)



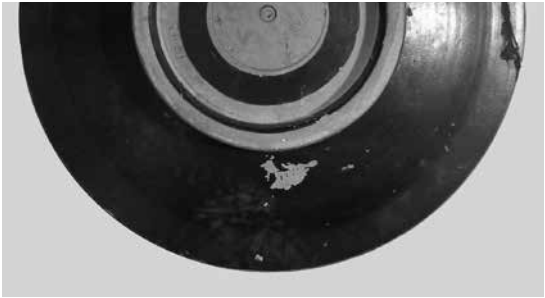
AKAΔHMIA

AΘHNΩN



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(1243)



3



AKAΔHMIA

ΑΘΗΝΑΝ



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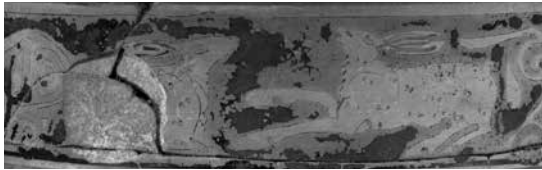


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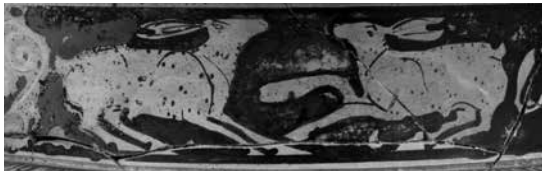


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(19622)



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4



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2

(1242)

GREECE 1071



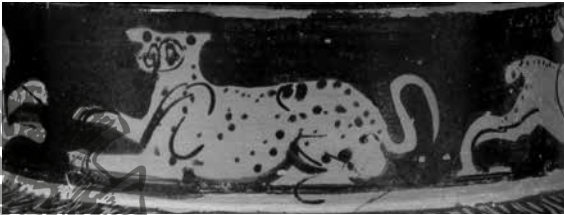
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2



3



4

ΑΚΑΔΗΜΙΑ

(13676b)

ΑΘΗΝΑΝ



5



6



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(1359)



1

(1710)



2



3

(30871)



4



5

(20659)



6



1

(17674)



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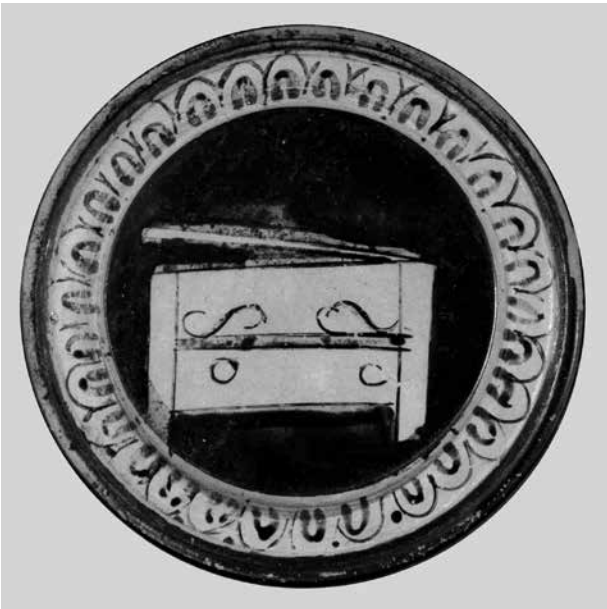


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(20180)



4



5

(14797)



6



1

(17198)



2



3

(26532)



4



5

(17230)



6



1

(17714)



2



3

(21934)



4

(14559)



5

(2510)

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ

ΑΚΑΔΗΜΙΑ



ΑΘΗΝΩΝ