

Athenische

Abteilung

Mitteilungen

des Deutschen Archäologischen Instituts



Band 126 · 2011



MITTEILUNGEN  
DES DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTS  
ATHENISCHE ABTEILUNG



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ATHENISCHE ABTEILUNG

BAND 126 · 2011



GEBR. MANN VERLAG · BERLIN

VIII, 302 Seiten mit 213 Abbildungen

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ISSN: 0342-1295

ISBN: 978-3-7861-2720-8

Einbandgestaltung: U. Thaler

Satz: [www.wisa-print.de](http://www.wisa-print.de)

Druck und Verarbeitung: druckhaus köthen GmbH & Co. KG · Köthen

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Printed in Germany

Printed on fade resistant and archival quality paper (PH 7 neutral) · tcf

# Inhalt

- 1 ELENİ PAPADOPOULOU  
Gifts to the goddess. A gold ring from Mylopotamos, Rethymnon  
mit einem Anhang von Nikos Kallithrakas-Kontos und Noni  
Maravelaki-Kalaitzaki
- 29 CHRISTIAN VONHOFF  
Jagddarstellungen in der spätmykenischen Kunst der Palast-  
und Nachpalastzeit
- 63 ALEXANDRA ALEXANDRIDOU  
The Attic black-figured pottery in the collection of the German  
Archaeological Institute at Athens
- 111 BURKHARD EMME  
Die Datierung des Bankettbaus im Heraion von Argos und die  
bauliche Entwicklung des Heiligtums
- 137 CHYSANTHOS KANELLOPOULOS – EROFILI KOLIA  
Ancient Keryneia, Aigialeia. Excavations and architecture in the  
sanctuary of Profitis Elias  
mit einem Anhang von Eleni Psathi
- 177 DIMITRIS GRIGOROPOULOS  
Kaiserzeitliche und spätantike Keramik in der Sammlung des  
Deutschen Archäologischen Instituts Athen. Die Funde des grie-  
chischen Festlandes, der Inseln und Kleinasiens
- 245 OLGA LEKOU  
Rekonstruktion einer römischen Wasserbrücke in Attika
- 261 UWE PELTZ  
»trotz aller Bepinselung mit der [...] empfohlenen Harzlösung«.   
Restaurierungsgeschichte der Bronzen aus dem samischen  
Heraion von 1910 bis 1939
- 299 Hinweise für Autoren

# Contents

- 1 ELENI PAPADOPOULOU  
Gifts to the goddess. A gold ring from Mylopotamos, Rethymnon  
with an appendix by Nikos Kallithrakas-Kontos and Noni  
Maravelaki-Kalaitzaki
- 29 CHRISTIAN VONHOFF  
Hunting depictions in Late Mycenaean art of the Palatial and  
Postpalatial periods
- 63 ALEXANDRA ALEXANDRIDOU  
The Attic black-figured pottery in the collection of the German  
Archaeological Institute at Athens
- 111 BURKHARD EMME  
The date of the West Building in the Argive Heraion and the  
architectural development of the sanctuary
- 137 CHYSANTHOS KANELLOPOULOS – EROFILI KOLIA  
Ancient Keryneia, Aigialeia. Excavations and architecture in the  
sanctuary of Profitis Elias  
with an appendix by Eleni Psathi
- 177 DIMITRIS GRIGOROPOULOS  
Roman pottery in the collection of the German Archaeological  
Institute at Athens. The finds from mainland Greece, the islands  
and Asia Minor
- 245 OLGA LEKOU  
The reconstruction of a Roman water bridge in Attica
- 261 UWE PELTZ  
»despite applying the [...] recommended resin solution«. The restoration history of bronzes from the Heraion of Samos from 1910 to 1939
- 299 Information for authors

# Geleitwort

Seit dem Erscheinen des ersten Bandes im Jahre 1876 präsentieren die *Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung* in kontinuierlicher Folge einem breiten Fachpublikum aktuelle Forschungsergebnisse aus Griechenland und angrenzenden Gebieten, sodass sie mit Recht zu den traditionsreichsten Publikationsorganen der griechischen Altertumswissenschaft gerechnet werden dürfen.

Mit dem vorliegenden 126. Band der *Athenischen Mitteilungen* erscheint die Zeitschrift in veränderter Gestalt. Ebenso wie bei den Bänden der Reihe *Athenaia* und verschiedenen Druckmedien anderer Abteilungen des Deutschen Archäologischen Instituts wird nun ein Format gewählt, das die Integration von Bildern in den Text erlaubt und gleichzeitig deren Abbildungsgrößen variabel gestalten lässt. Auch der großzügigere Abdruck von Farbabbildungen, maßstäblichen Plänen und Architekturzeichnungen wird so vereinfacht.

Peter Baumeister hat als Redaktionsreferent der Abteilung Athen, mit maßgeblicher Unterstützung durch Joachim von Freeden (wisa-print, Frankfurt am Main), die neue Gestaltung der Hauszeitschrift auf den Weg gebracht, Ulrich Thaler konnte als sein Nachfolger diese Arbeit unter steter Mithilfe von Ulrike Schulz zum Abschluss bringen. Die dabei unter Mitwirkung von Julia Engelhardt entwickelte neue Einbandgestaltung soll gleichermaßen die Kontinuität und Tradition der Reihe als auch die Neuerungen nach außen sichtbar machen. So knüpft sie einerseits in ihrer Farbgebung an das bewährte Grün der vorhergehenden Bände an, während andererseits mit einem bildlichen Ausblick auf Beiträge im Band das neue Gewand sowohl auf die neuen Möglichkeiten der Präsentation archäologischer Ergebnisse verweist als auch noch unmittelbar auf das, was weiter im Zentrum steht: vielfältige und ertragreiche Beiträge zur modernen archäologischen Erforschung Griechenlands.

Katja Sporn  
Reinhard Senff





# The Attic black-figured pottery in the collection of the German Archaeological Institute at Athens

ALEXANDRA ALEXANDRIDOU

Die attisch-schwarzfigurige Keramik in der Sammlung des Deutschen Archäologischen Institutes in Athen

**ZUSAMMENFASSUNG** Mit dem vorliegenden Artikel wird erstmals ein ausführlicher Katalog der attisch-schwarzfigurigen Scherben der Sammlung des Deutschen Archäologischen Institutes in Athen vorgelegt. Das fragmentarisch erhaltene Material wurde mehrheitlich von Walther Wrede gesammelt und zum Teil 1972 und 1975 bereits von Frank Brommer publiziert. Die Fragmente umfassen eine Reihe von Formen, unter denen Kylikes und Lekythen dominieren, die einer Anzahl von Malern aus dem Athener Kerameikos zugewiesen werden können. Die Mehrzahl der Gefäße datiert in die letzten Jahrzehnte des 6. und die ersten Jahrzehnte des 5. Jh. v. Chr. Vielfach ist die Herkunft der Fragmente bekannt, oftmals kamen sie in Athen (Athener Akropolis) und Attika zutage, wohingegen wenige Objekte von anderen Fundorten des griechischen Festlandes (Thessaloniki, Tiryns) und den Inseln (Kythnos, Paros) stammen. Außer dem Katalog der Fragmente beinhaltet der Artikel eine Gesamtdiskussion der Gefäßformen, Maler und ikonographischen Themen des untersuchten Materials sowie ein Verzeichnis der Herkunftsorte.

**Schlagwörter** Schwarzfigurig; Attika; Formen; Maler; Verbreitung.

**ABSTRACT** This article presents the first detailed catalogue of the black-figured pottery fragments in the collection of the German Archaeological Institute at Athens. Most of this fragmentary material was collected by Walther Wrede and published in part by Frank Brommer in 1972 and 1975. The material derives from a variety of shapes, predominantly cups and lekythoi, that can be attributed to a number of painters from the Athenian Kerameikos. A majority of the pieces date from the last decades of the sixth and the first decades of the fifth century B.C. Many of the fragments are of known provenance; most were found in Athens (Athenian Acropolis) and Attica, while few come from other sites on the Greek mainland (Thessaloniki, Tiryns) or from the islands (Kythnos, Paros). In addition to the catalogue of fragments, the article also gives an overview of the shapes, painters and iconographic themes of the material, as well as a catalogue of find sites.

**Keywords** Black-figure; Attica; pottery shapes; painters; distribution.

Η αττική μελανόμορφη κεραμική της συλλογής του Γερμανικού Αρχαιολογικού Ινστιτούτου Αθηνών

**ΠΕΡΙΛΗΨΗ** Στο παρόν άρθρο δημοσιεύεται για πρώτη φορά αναλυτικός κατάλογος των θραυσμάτων αττικών μελανόμορφων αγγείων της συλλογής του Γερμανικού Αρχαιολογικού Ινστιτούτου Αθηνών. Τα θραύσματα προέρχονται ως επί το πλείστον από περισυλλογές του Walther Wrede και τμήμα τους είχε αρχικά δημοσιευθεί από τον Frank Brommer το 1972 και 1975. Το μελανόμορφο υλικό περιλαμβάνει ποικιλία σχημάτων με τις κύλικες και τις ληκύθους να κυριαρχούν. Πολλά από τα θραύσματα μπορούν να αποδοθούν σε συγκεκριμένους ζωγράφους του αθηναϊκού Κεραμείου. Η πλειονότητα των αγγείων ανήκει στις τελευταίες δεκαετίες του 6<sup>ου</sup> και τις πρώτες του 5<sup>ου</sup> αι. π. Χ. Σε πολλές περιπτώσεις δηλώνεται η προέλευση των αγγείων. Πολλά έχουν βρεθεί στην Αθήνα (Ακρόπολη) και την Αττική, ενώ λίγα αναφέρονται ως προερχόμενα από θέσεις του ελλαδικού χώρου (Θεσσαλονίκη, Τίρυνθα) και των νησιών (Κύθνος, Πάρος). Εκτός από τον κατάλογο των θραυσμάτων, το άρθρο περιλαμβάνει μια συνολική διαπραγμάτευση των σχημάτων, ζωγράφων, αλλά και της εικονογραφίας του εξεταζόμενου υλικού, καθώς και κατάλογο των θέσεων προέλευσής του.

**Λέξεις-κλειδιά** Μελανόμορφα. Αττική. Σχήματα. Ζωγράφοι. Διασπορά.

The Attic black-figured fragments, presented here in a detailed catalogue, form part of the pottery collection in possession of the German Archaeological Institute at Athens, which includes material from a large number of sites of the Greek mainland and the islands, spanning chronologically from the prehistoric era to Roman and Byzantine times.

Part of this collection was first published by Frank Brommer in 1972, with the majority of the catalogued fragments coming from a number of sites within Attica<sup>1</sup>. Brommer provided a catalogue of the sites with a brief description of the finds, but he discussed more extensively the finds from the Athenian Acropolis, mostly focusing on the sixth- and fifth-century Attic black- and red-figured sherds, as well as the Geometric pottery from the Areopagos and the Dipylon area. In a second article, which appeared in 1975, he presented the collection's fragments from the Peloponnese. In addition, he discussed fragments of an Attic black-figured skyphos and an amphora with interesting figural decoration<sup>2</sup>.

The present article aims at presenting in detail the Attic black-figured fragments of the collection, offering an overview of the find spots, the chronology and the shapes of the collected pottery. The studied material is organized according to shapes, with the fragments of each shape placed in chronological order. Since most of the fragments come from a known context, this classification aims at providing an overview of the shapes in association with their find spot. The fragments published below have been given a new catalogue number, but their previous inventory number is also listed. The catalogue of the fragments is followed by a catalogue of the sites where the pottery was found. Except for the listed pottery, information is provided on the chronology and the type of pottery found together.

The majority of the sherds included in the catalogue were collected by Walther Wrede, the first secretary (director) of the German Archaeological Institute at Athens (1937–1944). He was particularly interested in Classical fortifications and while exploring a number of sites in Attica, he collected pottery sherds, which he organized in a catalogue according to their find spot. In his catalogue, Wrede provided a short description of the material collected from each site, often with a geographic landmark that corresponds to the information of Kaupert's *Karten von Attika*<sup>3</sup>.

The majority of the fragments, published below, were collected from Athens and Attica, with a large number coming from the Athenian Acropolis. Some were found during the excavation conducted by W. Kolbe, but were never published, while others are simply accidental finds<sup>4</sup>. In his article, F. Brommer publishes some of the most characteristic Attic black- and red-figured sherds<sup>5</sup>. In the cases of two fragments of unidentified open vessels, which are also associated with the Acropolis, more detailed information is provided for their exact find spot. The first (cat. no. 61), according to Möbius, is associated with the »Dionysos-Bezirk« and the Athenian wall. According to Wrede's notes, the second (cat. no. 63) was found on the north-east slope of the Acropolis, between the main groups of votive

I would like to warmly thank Prof. Wolf-Dietrich Nie-meier and Dr. Konstantinos Kopanias for entrusting me the study of this material, as well as Dr. Jutta Stroszcek for her kind assistance throughout the study. I am more than grateful to Dr. Bettina Kreuzer for her valuable corrections on the catalogue and her suggestions. I would also like to thank Professors Anna Lemos and Panos Valavanis as well as Dr. Alexandra Zampiti for sharing their views on particular fragments of the catalogue. The manuscript was submitted in 2011; more recent bibliographic references could not be incorporated.

The following abbreviations supplement DAI standard usage:

Add<sup>2</sup>. . . T. H. Carpenter (ed.), *Beazley Addenda*<sup>2</sup>(Oxford 1989)

Para . . . J. D. Beazley, *Paralipomena. Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters*<sup>2</sup>(Oxford 1971).

<sup>1</sup> Brommer 1972.

<sup>2</sup> Brommer 1975.

<sup>3</sup> Curtius – Kaupert 1881–1903; Brommer 1972, 255. For Wrede, see in particular: Krumme 2012.

<sup>4</sup> For the excavations of Kolbe: Kolbe 1936; 1937.

<sup>5</sup> Brommer 1972, 281 and pl. 94–95.

niches<sup>6</sup>. A fragmentary early sixth-century tripod-pyxis (cat. no. 54) came to light during the excavation of the Dionysos theatre, probably in 1925<sup>7</sup>. The fragments from the Acropolis represent a variety of shapes, dedicated to the goddess and spanning the sixth century. The fragment of a sixth-century Panathenaic amphora (cat. no. 3) can be brought more closely in association with the goddess and the Panathenaic Games, held in her honour.

Most of the remaining fragments come from various sites around Attica (Trachones, Glyphada, Vari, Thorikos, Marousi). With the exception of Vari, these sites mostly revealed isolated black-figure evidence. In most cases, the pottery comes from funerary contexts<sup>8</sup>.

In particular the fragment of the black-figured support from Trachones, published here (cat. no. 60), has been collected together with Geometric, sixth-century and much later material, as well as fragments of figurines. However, Brommer does not provide specific details concerning their exact find spot<sup>9</sup>. Some miniature vessels and a fragment of a lamp are mentioned to have been found at an area between Trachones and Agios Kosmas (»Kleines Pani«)<sup>10</sup>, where a sanctuary has been located. The latter might be associated with the Thesmophorion of the ancient demos of Alimos mentioned by Pausanias (1, 31, 1). The presence of a figurine in the sample suggests that the support fragments could be then associated with the sanctuary rather than a burial ground<sup>11</sup>.

The fragments from Glyphada were found in association with a destroyed grave, south-west of the church of Agios Nikolaos (cat. no. 41). A tumulus is reported to have been located close to Agios Nikolaos, which contained piles of stones instead of graves. The collected material included Late Helladic, Geometric, Corinthian and Attic black-figured pottery and has been seen as an indication for the existence of a settlement nearby<sup>12</sup>.

According to Wrede's notes and the tags associated with the finds, the sherds from Vari are mentioned as coming from graves of the »Gräberstraße« (cat. nos. 11, 12, 13, 15, 19, 21, 25, 39). The extensive North and South-East necropoleis, in use from the late eighth to the fifth century B.C., as well as a group of Late Geometric graves were explored in the area<sup>13</sup>. Some fragments are mentioned to have been found in association with Tumulus II. It is then possible that they have been collected from the North necropolis, where five large tumuli have been detected, four of which have been extensively excavated. The fragments belong either to common sixth-century grave offerings (lekythoi) or to offerings in offering trenches and places (pyre plates, lekanai).

The fragments collected from Thorikos come from the settlement area, while some fragments were discovered in association with an oval construction in the proximity of a Mycenaean tholos tomb<sup>14</sup>. The ancient settlement of Thorikos, situated on the south-east coast of Attica, the metal-working center of Laurion, lies on Velatouri hill. The excavations brought to light remains of the settlement as well as graves<sup>15</sup>.

<sup>6</sup> Brommer 1972, 289 pl. 96, 5; 96, 4.

<sup>7</sup> Brommer 1972, 288 f.

<sup>8</sup> For details on the exact find spots, see the catalogue of sites below.

<sup>9</sup> Brommer 1972, 263 no. 137.

<sup>10</sup> Brommer 1972, 263 no. 138.

<sup>11</sup> Mersch 1996, 21. 100–101.

<sup>12</sup> For the excavation of the tumulus: Prakt 1919, 32. For the archaeological evidence from Glyphada and in particular Agios Nikolaos: Mersch 1996, 130.

<sup>13</sup> On Vari and the finds from the area: Mersch 1996, 208–217. For the excavations conducted by Georgios Oikonomou and Phoivos Stavropoulos at the North necropolis from 1936 to 1939, cf. AA 1936, 123;

AA 1940, 176; BCH 61, 1937, 451; AA 1937, 122–123; Alexandridou 2012. For the early black-figured finds from this necropolis cf. Karouzou 1963; Karouzou 1982; Karouzou 1985. For the South-East necropolis excavated 800 m south-east of the North necropolis by V. Kallipolitis: ADelt 17, 1961/1962, 37–39; Kallipolitis 1963; Callipolitis-Feytmans 1984; Callipolitis-Feytmans 1985. For the Late Geometric graves excavated by Papadimitriou: BCH 82, 1958, 672–673 fig. 7–8.

<sup>14</sup> Brommer 1972, 272, nos. 302 and 306.

<sup>15</sup> For Thorikos: Mersch 1996, 199–208, with further detailed bibliography.

A fragmentary pattern lekythos comes north of Marousi, in north Attica (cat. no. 27)<sup>16</sup>. A number of Attic fragments are included in Brommer's catalogue as coming from Marousi<sup>17</sup> and they most probably come from graves<sup>18</sup>. An Archaic tumulus has been excavated in the area. Four Attic fragments of the collection are mentioned as having been found in association with the tumulus<sup>19</sup>.

Only a few black-figured fragments of the collection were found outside Attica. Examples from Gyphtokastro at Eleutherai, Kythnos, Thessaloniki, Tiryns as well as Paros are published here. According to Brommer, the Attic material from Gyphtokastro comes from the foot of a tumulus in an area used as a burial ground<sup>20</sup>. The fragments from Paros are, according to the tag attached to them, associated with the Delion, the sanctuary of Apollo, situated north of the city, facing Delos. The fragments from Kythnos must have been collected from the ancient capital of Kythnos, located on the northwest coast of the island at the modern site of Vryokastro, which has been under excavation since 2002, after prior intensive surveys (1990–1995)<sup>21</sup>. In the other cases, there are no details of their exact find spot.

The work of the first generation of black-figure painters, active during the last quarter of the seventh century is not attested among the collected fragments. A tripod-pyxis by the Gorgon Painter is the earliest vessel, dating to the early sixth century B.C. (cat. no. 54). The shape of the tripod-pyxis is rare in the early black-figure workshops<sup>22</sup>. Only a few examples date to the late first quarter of the century<sup>23</sup>. Most known examples date to the second quarter of the sixth century and have been attributed to the Swan Group<sup>24</sup>. This is the first and only known example of the shape which can be assigned to the Gorgon Painter, who has however decorated an exaleiptron of the tripod type, found on the Acropolis<sup>25</sup>, as well as an example of the type with a central support and a flaring foot attached to the bottom of the receptacle found at the North necropolis of Vari<sup>26</sup>. More importantly, this fragmentary pyxis can be considered the earliest extant Attic black-figure example of the shape.

Two more fragments belong to painters of the first quarter of the sixth century: a fragment of an open vessel, with its style of decoration sharing common elements with that of Sophilos and his circle (cat. no. 60)<sup>27</sup>, and a fragment of a closed shape, most likely decorated with Hermes flanked by sphinxes, which points to the KX Painter or painters of the circle of Sophilos (cat. no. 69).

A fragment of a closed shape (neck-amphora, hydria or loutrophoros) by the Polos Painter belongs to the second quarter of the sixth century (cat. no. 5). These shapes were common in the painter's repertory<sup>28</sup>. The middle of the century is better represented in the collection. A number of fragments belong to painters of the circle of Lydos or contemporary painters whose style is closely related to that of Lydos. In particular, the handle-plate of a column-krater from Kythnos (cat. no. 9), a fragment of a lekane (cat. no. 14) and a fragment

<sup>16</sup> Brommer 1972, 260 no. 75.

<sup>17</sup> Brommer 1972, 259 f. nos. 72–74.

<sup>18</sup> Mersch 1996, 103.

<sup>19</sup> Brommer 1972, 260 no. 82.

<sup>20</sup> Brommer 1972, 256 no. 2.

<sup>21</sup> On the finds from the surveys, cf. Μαζαράκης Αιωνίαν 1995; Μαζαράκης Αιωνίαν 1998; Μητσοπούλου 2005. On the excavations: Μαζαράκης Αιωνίαν – Μητσοπούλου 2007, with further bibliography.

<sup>22</sup> Although early black-figured tripod-pyxis are often mentioned as exaleiptra, a distinction is made here, due to the different formation of the rim of the vessel. For a study on early black-figured exaleiptra, where also the contemporary tripod-pyxis are included, cf. Kreuzer 2009.

<sup>23</sup> Athens, National Museum, Acropolis Collection

1.510, ABV 22, 10; Graef – Langlotz 1925 pl. 21, 510. – Athens, National Museum, Acropolis Collection 1.505, D-DAI-ATH-Akropolis Vasen-87. – Athens, National Museum, Acropolis Collection 1.507, D-DAI-ATH-Akropolis Vasen-190. – Athens, National Museum Acropolis Collection 1.511, D-DAI-ATH-Akropolis Vasen-89. – Athens, Kerameikos Museum 44, Kübler 1970 pl. 100.

<sup>24</sup> Moore – Philippides 1986, 49 f.

<sup>25</sup> Athens, National Museum, Acropolis Collection 1.506, ABV 9, 10; Graef – Langlotz 1925, pl. 19, 506.

<sup>26</sup> Athens, National Museum 19172, Para 7; Scheibler 1964, fig. 18. 19.

<sup>27</sup> For Sophilos, see basically: Bakır 1981.

<sup>28</sup> ABV 43–50; Para 19–22.



of a closed shape, possibly an amphora (cat. no. 68) belong to the circle of Lydos<sup>29</sup>. The fragments of another lekane can be associated with the circle of the Painter of Louvre F6 (cat. no. 15)<sup>30</sup>, while a fragment of a dinos can be assigned to the Painter of London B76 (cat. no. 8)<sup>31</sup>. The mid sixth-century production of cups is only represented by a fragment of a Siana cup by the Heidelberg Painter (cat. no. 37). An early shoulder lekythos, dating to the middle of the sixth century, can be assigned to the Taleides Painter (cat. no. 16). Two fragments of band-cups (cat. nos. 38, 39), two unattributed fragments of open vessels (cat. nos. 62, 63), a fragment of a closed shape (cat. no. 69) and one of a lebes gamikos (cat. no. 61) date to the middle or the third quarter of the sixth century.

The large majority of the studied material belongs to the late sixth and the early fifth century B.C. (cat. nos. 1–3, 6, 7, 10–13, 17–36, 40–53, 56, 57, 62, 64–67, 70, 71). A number of painters or groups active in this period could be distinguished.

An amphora fragment preserving the figures of Herakles and Hermes dates to the late fifth century (cat. no. 1). The figures can be compared with examples by the Rycroft and the Priam Painters. The Theseus Painter, active during the transition from the sixth to the fifth century, is represented by a fragment of an open vessel (cat. no. 66)<sup>32</sup>. He has been assigned a large number of vases of a variety of shapes, with skyphoi and lekythoi occupying a prominent position in his repertory. The male figure on the fragmentary skyphos (cat. no. 29) is close to figures by the painter, but can be brought closer to the Athena Painter.

Two skyphoi of the CHC Group also belong to the early fifth century (cat. nos. 30, 31)<sup>33</sup>, while the later production is represented by two miniature skyphoi of the Lindos Group (cat. nos. 35, 36). The Leafless Group is well-represented in the catalogue with a number of sub-A cups (cat. nos. 42–47)<sup>34</sup>. A number of groups of painters decorating late black-figured lekythoi are attested. The lekythos of the Cock Group (cat. no. 17) dates to the last decade of the sixth century, while the examples assigned to the Class of Athens 581, ii (cat. no. 18) and the Haimon Group (cat. no. 19) are slightly later and belong to the early fifth century. Pattern white-ground lekythoi of the second quarter of the fifth century, decorated with ivy-leaves, like a partly preserved example in the catalogue (cat. no. 27), were produced in large numbers by the painters of the Beldam Workshop and were widely distributed.

The pyre plates (cat. nos. 11–13) are the latest black-figured finds, dating to the third or last quarter of the fifth century B.C., while a fragment of a Panathenaic amphora belongs to the middle of the fourth century (cat. no. 4).

The best-represented shape of the studied material is the cup, with many of its variants. The earliest fragment belongs to a Siana Cup by the Heidelberg Painter (cat. no. 37). There are a number of fragments of band-cups with figural decoration (cat. nos. 38, 39), while a few floral band-cups are also attested (cat. nos. 40, 41). There are four examples of cups of type sub-A of the Leafless Group (cat. nos. 42–48). Since the lekythos predominates among the shapes produced in the black-figure technique by the Attic workshops during the last decades of the sixth and the first of the fifth century, with many groups of painters specializing in it, it is not a surprise that a large number of lekythoi are represented among the collected material. The earliest example is a fragment of an early shoulder lekythos by the Taleides Painter dating to 540–530 B.C. (cat. no. 16). The majority belongs to the early fifth century. Apart from the examples with figural decoration, assigned to various painters and groups, there are three pattern lekythoi (cat. nos. 25–27). Skyphoi are also numerous among

<sup>29</sup> For the painter and his circle, see below cat. no. 9.

<sup>30</sup> ABV 123–129; Para 50–53. See also below cat. no. 10.

<sup>31</sup> ABV 85–88; Para 32 f.

<sup>32</sup> For the Theseus Painter, see below cat. no. 29.

<sup>33</sup> For the Group, see below cat. no. 30.

<sup>34</sup> For the Group, see below cat. no. 46.

Source of illustrations: D-DAI-ATH-2014-624–649 (K.-V. von Eickstedt).

the finds. The earliest example, from the last third of the sixth century, belongs to Ure's Class A1 (cat. no. 28). A number of the fragments are of the Heron Class, named after the white heron often depicted under the handles of the skyphoi. One of these skyphoi, preserving large part of the body and decorated with an interesting figural scene, can be assigned to the Theseus Painter (cat. no. 29). The rest retains small parts of the rim or foot (cat. nos. 32, 33). Among the finds, there are two miniature skyphoi of the Lindos Group, discovered in Attica, probably in the same context (cat. nos. 35, 36). Although isolated, the shapes of the amphora, loutrophoros, olpe, column-krater, dinos, lebes-gamikos, plate, lekane, tripod-pyxis and lid are represented in the catalogue. A number of fragments of open or closed shapes could not be determined.

## CATALOGUE OF FRAGMENTS

### One-piece amphora

- 1 Previous context no. 53. Wall fragment of the lower part of the neck and the upper part of the body of a one-piece amphora of type A or B.

H. 9.2 cm; W. 8 cm; Th. 1.6 cm. Munsell 5YR 6/8.

Provenance: Athens.

Brommer 1975, 184 f. pl. 62, 2.

Herakles (head and upper part of the body) in profile to the right, wearing his lion skin. In front of

him, Hermes, long-haired, bearded, in profile to the right, wearing a vertical petasos. He must have held his *kerykeion* with his outstretched right arm. In front of Hermes, edge of a branch with schematized ivy leaves. Above the lower part of the lotus palmette chain, followed by two black lines. Added red: figures' beards and hair, leaves of the branch.

Brommer interpreted the fragmentary scene as a depiction of Herakles' labour to fetch Kerberos from

Cat. no. 1. – Scale 1 : 1



the Underworld, while assisted by Hermes. This theme, which appears in the Attic repertory in the middle of the sixth century, becomes very popular during its last quarter. According to the most common composition, Herakles and Hermes are striding to the right with their heads turned back towards the Kerberos dragged by the hero. Only in very few cases, their heads are directed to the right and there is a larger distance between them. See, for example: Cracow, Czartoryski Museum 1322, Para 167, 223ter; CVA Cracow pl. 7, 4; BAPD 351234. – Paris, Musée du Louvre F228, CVA Paris, Musée du Louvre (4) pl. 43, 1; BAPD 320056. – Naples, Museo Archeologico Nazionale 81102, ABV 477, 9; CVA Napoli (1) pl. 34, 3; BAPD 303385.

It seems more likely that the figures belong to a scene with Herakles on a chariot. Some such scenes allude to his introduction to Olympus. In the introduction scenes, either Herakles or Athena or both are shown mounting or driving a chariot accompanied by other deities, with Hermes almost always present. Iolaos is seen as a charioteer in the early scenes. The theme seems to have been favoured by Attic painters towards the last decades of the sixth century.

The arrangement of the figures on this amphora suggests that both figures must have stood next to the chariot and not on it. The scene must have shown the harnessing of the chariot for Athena and Herakles, and although the heads of Herakles and Hermes are turned towards the other direction, it can be compared to that on an amphora in Boston: Boston, Museum of Fine Arts 98.919, ABV 335, 4; CVA Boston (1) pl. 14, 1–3; BAPD 301826. Albeit with the figures further apart and different directions of their heads, compare also to: Madison, Elvehjem Museum of Art 68.14.1, Para 146, 26bis; BAPD 351082. – Munich, Antikensammlungen J159, ABV 281, 9; CVA Munich Antikensammlungen (8) pl. 380, 4; BAPD 320229. – Hamburg, Museum für Kunst und Gewerbe 1917.476, ABV 337, 25; CVA Hamburg (1) pl. 24, 1. 2.

Stylistically the figures can be placed at the very end of the sixth century. They present common features with some by the Rycroft Painter, as for example, Copenhagen, NY Carlsberg Glyptothek 2655, ABV 336, 17; CVA Copenhagen, NY Carlsberg Glyptothek (1) pl. 10, 1–4; BAPD 301841, as well as with some by the Priam Painter: Chiusi, Museo Archeologico Nazionale 1794, ABV 330, 1; Para 146; CVA Chiusi, Museo Archeologico Nazionale (1) pl. 18, 2; BAPD 301779.

For the introduction of Herakles to Mount Olympus, cf. LIMC V (1990) 121–132 s.v. Herakles, nos. 2847–2938 (J. Boardman); Herakles-Herkules, 242 f. (B. Kaeser); 282–286 (V. Brinkmann); 295–301. 391 (F. Knauss); Μανακίδου 1994, 202–210. 510–500 B.C.

2 Previous context no. 53. Neck fragment of a neck-amphora.

H. 2.5 cm; W. 2.2 cm; Th. 0.4 cm. Munsell 7.5YR 6/4.

Provenance: Athenian Acropolis.

Brommer 1972, 284 pl. 94, 15.



Cat. no. 2. – Scale 1 : 1

Upper part of a chain of double lotus flowers and five-leaved palmettes, which would have been united with a row of circles in the middle.

From the middle of the sixth century, this type of chain appears on Athenian black-figured neck- and more rarely on one-piece amphorae. The most elegant examples on neck-amphorae date to around 530 B.C. The absence of added red on the lotus flowers or the palmettes' leaves (the non-preserved palmette heart might have been red), as well as the hastily made incision point to a later date. On one-piece amphorae the chain is found above the decorated panel. See for example: Metzger 1972, pl. 37, 170. – Athens, Agora Museum P 12669, Moore – Philippides 1986, pl. 7, 52; BAPD 31526.

There is a large number of neck-amphorae with a comparable neck decoration. Characteristically cf. Moore 1987, pl. 8, 30. – Iacobazzi 2004, 420 no. 1199. – Munich, Antikensammlungen 1515, ABV 278, 32; CVA Munich, Antikensammlungen (14) pl. 7, 2; BAPD 320194. – Munich, Antikensammlungen 1512, CVA Munich, Antikensammlungen (14) pl. 15, 2; BAPD 45349. – Boston, Museum of Fine Arts 97.205, CVA Boston (1) pl. 41, 1. 2; BAPD 2197. – Boston, Museum of Fine Arts 86.155, CVA Boston (1) pl. 48, 1. 2; BAPD 595.

Late sixth century B.C.

#### Panathenaic amphora

3 Previous context no. 53. Wall fragment of the lower body of a Panathenaic amphora.

H. 4.1 cm; W. 3.5 cm; Th. 0.65 cm. Munsell 10YR 6/4. Secondarily burnt.

Provenance: Athenian Acropolis.

Brommer 1972, 284 pl. 95, 26.



Cat. no. 3. – Scale 1 : 1

Foot of a runner moving to the right. Vertical and horizontal band forming the frame of the decorated panel. Below band serving as ground line. Lower part of the body glazed.

The style of the drawing points to the last decades of the sixth century and can be compared to: Erlangen Universität I 517a, ABV 406; Bentz 1998, pl. 38 no. 6.134; BAPD 303079 and more closely to Copenhagen, National Museum VIII 797, ABV 403, 1; Bentz 1998, pl. 14 no. 6.055. The rendering of the toes is also close to: Geneva, Musée d'Art et d'Histoire MF150, Bentz 1998, pl. 37 b; BAPD 5687.

The fragment belongs to the back side of a sixth-century Panathenaic amphora, depicting a foot race. It was found on the Acropolis, where around 100 fragments of this type of amphorae dating from the sixth to the fourth centuries have come to light. For the dedication of Panathenaic amphorae in sanctuaries: Bentz 1998, 103–106.

Last decades of the sixth century B.C.

**4** Previous inv. no. 53. Wall fragment of a Panathenaic amphora.

H. 6.4 cm; W. 6.3 cm; Th. 0.5 cm. Munsell 5YR 6/6. Part of the head and upper body of a runner moving to the right. Left arm raised, hand extended with the fingers open. The figure is hastily drawn with the black paint flaked off in parts.

The fragment belongs to a fourth-century Panathenaic amphora.

For comparable facial characteristics, cf. Athens, National Museum 20044, Βαλαβάνης 1991, pl. 49; BAPD 31660. The runner can be also compared to those on the back side of an amphora, now in Alexandria: Alexandria Museum 18238, ABV 414, 1; Βαλαβάνης 1991, pl. 79; BAPD 303147, dating to 341/340 B.C. (archon Nikomachos). Both amphorae have been assigned to the Marsyas Painter. In-

deed, the drawing of the hair, eyebrows and the use of limited lines for muscles are found in the work of this painter. On the other hand, the inability to carefully draw the hand and the fingers of the figure of the fragment can be compared to those of the wrestlers by the Painter of the Wedding Procession: Athens, National Museum 20049, Βαλαβάνης 1991, pl. 58; BAPD 8011, dating to 360/359 B.C. (archon Kallimedes).

The fragment of the Panathenaic amphora preserves part of a sprinter pointing to the depiction of a short-distance foot-race. There are 69 known representations of this type of race on Panathenaic amphorae, the earliest of which belong to Lydos.

For running, cf. Gardiner 1930, 136–140; Harris 1964, 64–72; Neils 1992, 82 f.; Bentz 1998, 63–66.

Middle of the fourth century B.C.

#### Amphora or hydria or loutrophoros

**5** Previous context no. 53. Part of the flaring mouth of a neck-amphora, a hydria or a loutrophoros.

H. 3.8 cm; W. 4 cm; Th. 0.4 cm. Munsell 7.5YR 7/4.

On the vertical side of the rim, vertical strokes. On the exterior, three incised rosettes, framed by black bands above and below. Added red: petals of rosettes.

The fragment can be assigned to the Polos Painter and could belong to a neck-amphora, a hydria or a loutrophoros, since the mouth of these shapes is made in a comparable way. Compare characteristically to: Athens, Fetiche Tjami 1957-Aa 3146, Παπαδοπούλου-Κανελλοπούλου 1997, pl. 41, 210 (loutrophoros). – Boston, Museum of Fine Arts 76.34, ABV 44, 19; CVA Boston (2) pl. 69, 1; BAPD 305131

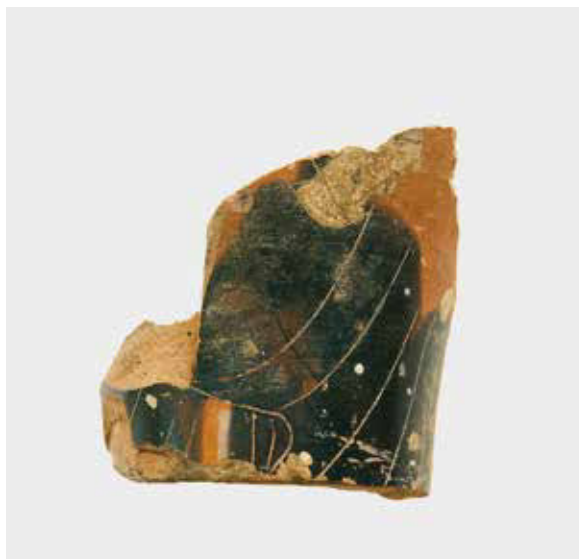
Cat. no. 4. – Scale 1 : 1







Cat. no. 5. – Scale 1 : 1



Cat. no. 6. – Scale 1 : 1

(hydria). – Würzburg, Universität, Martin von Wagner Museum H5046, CVA Würzburg (1) fig. 20 pl. 37, 1. 2; BAPD 62 (neck-amphora), albeit with different use of incision.

The poor quality of drawing is the main characteristic of the Polos Painter, named after the cross-hatched poloi worn by most of his figures. He has been assigned a variety of shapes, mostly decorated with animal friezes. Human figures, like pairs of women, are rare. The field is filled with rosettes. His vases are widely distributed outside Attica.

On the Polos Painter, cf. Payne 1931, 190 f.; ABV 43–50. 681; Para 19–22; Add<sup>2</sup> 12 f.; Hemelrijk 1971, 105–110; Callipolitis-Feytmans 1974, 166 f.; Moore – Philippides 1986, 82. For the chronological extent of his work: Boardman – Hayes 1966, 97.

Polos Painter. Second quarter of the sixth century B.C.

### Loutrophoros

6 Previous context no. 75. Part of the neck of a loutrophoros.

H. 4.65 cm; Th. 0.75 cm. Munsell 5YR 6/6.

Procession of women. Part of the head, upper part of the body and one hand of a female figure with short hair in profile to the right, wearing a long chiton and a himation. Part of the garments of the following female figure. Added white: woman's flesh, dots on garments.

The fragment belongs to the neck of a loutrophoros dating to the late sixth century. Compare to: Athens, Fetiche Tjami 1957-Aa 2557, Παπαδοπούλου-Κανελλοπούλου 1997, pl. 99, 487. – Athens, Fetiche

Tjami 1957-Aa 276, Παπαδοπούλου-Κανελλοπούλου 1997, pl. 99, 490.

Processions of women are a common theme for the necks of loutrophoroi since the third quarter of the seventh century, as indicated by the evidence from the sanctuary of the Nymphe on the south slope of the Acropolis, which revealed a large number of examples. The shape, whose name suggests a carrier of water for bathing, is closely associated with marriage and nuptial rites. The scenes of women in procession are of festive character and probably point to the *loutrophoria*, the carrying of water from the Kallirhoe spring for the nuptial bath of the couple on the day of the wedding.

For the *loutrophoria*: Oakley – Sinos 1993, 5. 15; Παπαδοπούλου-Κανελλοπούλου 1997, 20–22.

Due to their ceremonial character, loutrophoroi are extremely rare outside Attica. It could therefore be suggested that this fragment could have been collected from the area around the Acropolis – where many fragments of the collection were found – in close proximity to the sanctuary of the Nymphe.

For the shape, its function and distribution: Ginouvès 1962, 257 f. 421; Mösch-Klingele 1999; Mösch-Klingele 2006; Sabetai 1993, 129–146; Sabetai 2009; Alexandridou 2011, 24–26.

Last quarter of the sixth century B.C.

### Olpe

7 Previous context no. 53. Body fragment of an olpe.

H. 3 cm; W. 4.6 cm; Th. 0.5 cm. Munsell 2.5YR 6/6.

Provenance: Athenian Acropolis.

Brommer 1972, 283 pl. 94, 4.





Cat. no. 7. – Scale 1 : 1



Cat. no. 8. – Scale 1 : 1

Part of the glazed line defining the side of the panel of the olpe, bearing the figural decoration. Part of a dotted branch in the background. The rest of the preserved fragment is glazed.

The fragment most probably belongs to an olpe without a trefoil mouth. This new type of olpe, with a thickened rim was introduced in the Attic workshops at around 530–520 B.C. The figure decoration appears in a panel, above which there is a zone decorated with a combination of ivy, net and key patterns, varying according to painters. The decorated panel can be framed at the sides by decorated vertical zones. Comparable branches are used as background decorative elements on a large number of olpai of this type, whose panel is framed by a single glazed line.

From a large number of parallels, characteristically cf. Palo 1987, 209. – Baltimore, Walters Art Gallery 42.2, BAPD 351397. – Athens, Agora Museum P 2646, Para 191, 9; Moore – Philippides 1986, pl. 66, 688, BAPD 351395. – Athens, Agora Museum P 1557, Moore – Philippides 1986, pl. 67, 689; BAPD 31143. – Paris, Musée du Louvre F 331, ABV 378, 248; Fournier-Christol 1990, pl. 13. 18. – Paris, Musée du Louvre Cp 12675, Fournier-Christol 1990, pl. 17. – Paris, Musée du Louvre Cp 12670, Fournier-Christol 1990, pl. 21. 25. – Paris, Musée du Louvre Cp 12671, Fournier-Christol 1990, pl. 21. 25.

For the shape cf.: Moore – Philippides 1986, 40 f.; Fournier-Christol 1990, 14–16. 28–41; Clark 1992. 510–500 B.C.

#### Dinos

- 8 Previous context no. 418. Two joining rim fragments of a dinos.

H. 2.2 cm; Th. 0.45 cm. Munsell 7.5YR 7/4.

On the upper side of the rim, part of a frieze of hanging lotus buds. Black line on its edge. Limited use of incision for details of the drawing. Black paint misfired brownish in parts.

The fragment most probably belongs to a dinos and

can be assigned to the Painter of London B76, who applied friezes of lotus buds and flowers alternatively on the rims of his dinoi. Compare to: Athens, Agora Museum P 3468, ABV 87, 19; Moore – Philippides 1986, pl. 57, 611; BAPD 300808. – Boston, Museum of Fine Arts 34.212, ABV 87, 18; CVA Boston (2) pl. 65, 1; BAPD 300807. Although no incision has been used, see also: Moore 1987, pl. 23, 118. Comparable chains can be also found on the rim of mid sixth-century column-kraters. See for example: Athens, Agora Museum P 24956, Moore – Philippides 1986, pl. 44, 459; BAPD 31245. – Amsterdam, Allard Pierson Museum 6445-21, CVA Amsterdam (5) pl. 266, 6. 7. – Basel, Collection E. Borowski, Τιβέριος 1981, pl. 27 (Painter of Louvre F6), as well as on the internal side of the lip of a hydria, Copenhagen, National Museum 13536, ABV 714; Para 32, 2bis; BAPD 306980 (Painter of London B76).

The Painter of London B76 decorated a large variety of shapes, mostly of large dimensions, like amphorae, kraters, dinoi and loutrophoroi. On the painter, cf.: ABV 85–88; Para 32 f.; Moore – Philippides 1986, 82.

Painter of London B76. 570–550 B.C.

#### Column-krater

- 9 Previous context no. 250. Handle-plate of a column-krater.

Length 7.1 cm; W. 4.9 cm; Th. 1.2 cm. Munsell 5YR 7/6.

Provenance: Kythnos.

Water bird in profile to the right. The head is not preserved. Extensive use of incision for the details of wings and tail. Glaze flaked off and misfired brown in parts. Added red: tail of bird.

Birds, as well as human protomes, were common decorative choices for the handle-plates of column-kraters during the second and third quarters of the sixth century. Lydos and his circle have been assigned a large number of examples. The shape of the handle-plates and their development can be used as



Cat. no. 9. – Scale 1 : 1

chronological criteria. The square shape with a concave underside points to a late date (Τιβέριος 1981, 91; Παπαδοπούλου-Κανελλοπούλου 1972, 288 f. fig. 12).

Although stylistically different, for a number of contemporary handle-plates decorated with birds, cf. Παπαδοπούλου-Κανελλοπούλου 1972, pl. 129, 245 γ. – Athens, Agora Museum P24943, Para 47; BAPD 350361. – Paris, Musée du Louvre E623, ABV 83, 1; CVA Paris, Musée du Louvre (12) pl. 160, 2; BAPD 300775. – Paris, Musée du Louvre CP11253, ABV 117, 29; CVA Paris, Musée du Louvre (12) pl. 161, 3. 5, BAPD 310256. – Metzger 1972, pl. 46, 195. 196. – Thessaloniki, Archaeological Museum 2971, Zappeiropoulou 1970, fig. 19. 20; BAPD 3968. – Thessaloniki, Archaeological Museum 9374, 14287, 14306, 14894, CVA Thessaloniki (1) pl. 26, 1–4. In particular the use of incision can be compared to

Felten 1982, pl. 16, 206 and to the bird on the body of a column-krater, Metzger 1972, pl. 46, 198.

The earliest extant Attic column-krater, without handle-plates, dates to the last quarter of the seventh century and belongs to the Nessos Painter (Athens National Museum 16388, Τιβέριος 1981, pl. 44). Whether it follows Corinthian prototypes or is an independent invention is a matter of controversy (Τιβέριος 1981, 126 f.; Harrison 1993, 38–43). On the other hand, the examples of the late first quarter of the sixth century by Sophilos and the Komast Group follow Early and Middle Corinthian prototypes. Most of the Attic black-figured column-kraters date to the middle of the sixth century and belong to Lydos and his circle. For the shape of the column-krater and its development: Bakır 1974; Τιβέριος 1981, 120–133; Moore – Philippides 1986, 23–25; Harrison 1993, 38–43; Alexandridou 2011, 9–11.

On Lydos and his companions: ABV 107–132. 685 f.; Para 43–54; Add<sup>2</sup> 29–32; Τιβέριος 1976; Τιβέριος 1981.

Circle of Lydos. 560–550 B.C.

**10** Previous context no.76 OM 302. Neck and shoulder fragment of a column-krater.

H. 5.6 cm; W. 8.15 cm; Th. 0.5 cm. Munsell 5YR 7/6. Provenance: Attica, Thorikos (»Stadtberg allgem.«). Brommer 1972, 272 no. 302.

The interior is glazed, except for a wide reserved band at the beginning of the shoulder. The neck is glazed. The figural decoration appears on a panel, bordered by a pattern of vine leaves arranged vertically between thick black lines. The head of a male figure, most probably a satyr, as indicated by the rendering of his nose, is preserved in profile to the left. Above, at the junction with the neck, tongue pattern. On the left, two vertical rows of black dots.

Cat. no. 10. – Scale 1 : 1



The surface is badly worn and the glaze flaked off in parts of the decoration.

The framing of the figure-decorated panel of the column-kraters with ivy at the sides appears at around 540 B.C. The tongues on the shoulder at the junction with the neck are common from the middle of the century. For comparable arrangement of the decoration, cf. Thessaloniki, Archaeological Museum 9652, CVA Thessaloniki (1) pl. 33, 1. 2; BAPD 1003114. – Paris, Musée du Louvre CP11260, CVA Paris, Musée du Louvre (12) pl. 166, 5. 7; BAPD 10568. – Paris, Musée du Louvre CP11263A, Para 155, 1; CVA Paris, Musée du Louvre (12) pl. 169, 1. 2; BAPD 351153.

The facial characteristics of the satyr are reminiscent of figures by the Painter of Bologna 48: Paris, Musée du Louvre CP11263A, Para 155, 1; CVA Paris, Musée du Louvre (12) pl. 167, 4; 169, 1; BAPD 351153.

Satyrs appear for the first time in Attic iconography in the form of confronted protomes on ring-collared oinochoai in the manner of the Gorgon Painter in the early sixth century B.C. (Athens, Agora Museum P 24945, Para 8, 1bis; Moore – Philippides 1986, pl. 69, 723; BAPD 350312. – Iacobazzi 2004, 23 fig. 1). As followers of Dionysos, they play a prominent role in the sixth-century black-figured iconography. For early satyrs see Alexandridou 2011, 65–67.

The column-krater could have been decorated with a Dionysian scene. A number of contemporary column-kraters bear depictions of the Dionysian thiasos, e.g. Thessaloniki, Archaeological Museum 13433, CVA Thessaloniki (1) pl. 30, 1–4; BAPD 1003113. – Thessaloniki, Archaeological Museum 14294, CVA Thessaloniki (1) pl. 31, 1; BAPD 17711. – Thessaloniki, Archaeological Museum 9652, CVA Thessaloniki (1) pl. 33, 1; BAPD 1003114. – Paris, Musée du Louvre CP11278A, Para 149, 23quater; CVA Paris, Musée du Louvre (12) pl. 178, 2; BAPD 351103. – Paris, Musée du Louvre CP11285, CVA Paris, Musée du Louvre (12) pl. 184, 2; BAPD 12218. For an overview of the iconography of satyrs on sixth-century vases, cf. Isler-Kerényi 2004. See also Hedreen 1992.

520–510 B.C.

### Pyre plate

**11** Previous context no. 75 OM 249. Rim and wall fragment of a pyre plate.

Est. diam. 38 cm; W. 10.8 cm; Th. 1 cm. Munsell 5YR 6/4.

Provenance: Attica, Vari.

Brommer 1972, 269 no. 249.

On the upper side of the rim, a row of dotted circles surrounding a circle with a dot at the centre, separated by a vertical row of three black dots. On the interior, the body is decorated with black horizontal bands of different thickness. On the exterior, two black bands, one at the junction of the rim and the body and the second on the lower part of the body.



Cat. no. 11. – Scale 1 : 2

For comparable examples: Marathon Museum K 785, CVA Marathon pl. 28, 1. 2. – Athens, Agora Museum P 10354, Sparkes – Talcott 1970, pl. 37, 1081, although the circles of the rim are not dotted. Rosettes can also appear instead of dotted circles: Knigge 1976, 184 pl. 87, E 78A.

The shape of the pyre plate served funerary purposes. During the late fifth and the first half of the fourth century, pyre plates are commonly found in offering trenches or offering places at the Kerameikos and elsewhere in Attica (examples come from the Attic necropoleis of Mesogeia: Τσαραβόπουλος – Παπαθανασίου 2009; Κακαβογιάννη – Γαλιατσάτου 2009, 406 f.), as well as in domestic pyres. They are mostly found together with black-glazed drinking shapes, like skyphoi and saltcellars, as well as pyxides and undecorated plain vessels, which were used in an after-burial service. The finds underline the role of the deceased as a bride, a respectful wife or a warrior. Interestingly, the Late Classical offering places are associated with child burials. It is therefore possible that this pyre plate could have been found in a trench or an offering place.

For pyre plates and their use, cf. Sparkes – Talcott 1970, 149. 199; Knigge 1976, 55; Rotroff 1997, 214 f. For the funerary ceremonies in association with offering trenches and places in the Late Classical period, cf. Houby-Nielsen 1996.

Third quarter of the fifth century B.C.

**12** Previous context no. 75 OM 243. Rim, body and handle fragments of a pyre plate.

Est. rim diam. 35 cm; Est. foot diam. 11 cm; Th. 0.85 cm. Munsell 7.5YR 7/6.

Provenance: Attica, Vari (»Gräberstraße vor [westl.] Vari, geplündertes Grab«).

Brommer 1972, 269 no. 243.

Eight rim, body and foot fragments of a pyre plate, five of which join. Part of the glazed ribbon handles preserved. Ring foot. The interior is glazed, except





Cat. no. 12. – Scale 1 : 2

for a thin reserved band, 2.2 cm below the rim, at the junction with the body. The exterior of the body is decorated with thick black bands. On the rim, rosettes.

Compare to: Knigge 1976, 106 pl. 15, 3. 4 no. 2; 184 pl. 87, 5, albeit with circular handles; AA 1964, 433 fig. 24. – Μυλωνάς 1975, 41 pl. 200, 53.

For the shape and its use, see above cat. no. 11.

Third quarter of the fifth century B.C.

**13** Previous context no. 75 OM 248. Three fragments, two of which joining, of a plate with overhanging rim.

Est. diam. 28 cm; Th. 0.7 cm. Munsell 7.5YR 6/3.

Provenance: Attica, Vari («Gräberstraße, anderes Grab»).

Brommer 1972, 269 no. 248.

On the interior, the rim zone is reserved and decorated with vertical zig-zag. On the body, three reserved lines. The central tondo is decorated with a star, of which only rays are preserved. Moulding below the rim, at the junction with the body. The overhanging rim is glazed with a central ridge. The exterior is decorated with alternate black and reserved bands.

Cat. no. 13. – Scale 1 : 2



The shape can be compared to an example from the Agora: Athens, Agora Museum P 9822, Sparkes – Talcott 1970, 312 fig. 10 pl. 37, 1096, dating to the fourth century B.C. This type of plate has been categorized by Sparkes and Talcott as »miscellaneous«, closely related to the pyre plates, albeit with a thicker and more elaborate profile. The star decorating the tondo, traditionally used for plates during the sixth and fifth centuries, suggests that the DAI example is earlier than that from the Agora. For the use of this motif, cf. Sparkes – Talcott 1970, 311 no. 1081. For the shape and its use, see above no. 11. Late fifth century B.C.

### Lekane

**14** Previous context no. 252. Wall fragment of a lekane.

H. 4.2 cm; W. 4.2 cm; Th. 0.5 cm. Munsell 5YR 6/4.

Provenance: Athenian Acropolis.

On the interior, flaked black glaze. On the exterior, lower part of vertical tongue pattern. Below, part of the tail and body of a siren in profile to the left. The siren must have been shown with her wings out-



Cat. no. 14. – Scale 1 : 1

stretched. Added red: bar on the siren's tail.

The tail of the siren can be compared to examples by painters of the circle of Lydos. In particular compare to those on the lid of a lekane by a painter near Lydos: Brussels, Musées Royaux A70, ABV 118, 43; Lioutas 1987, pl. 22, 1. 2; BAPD 310270.

The shape of the lekane, descendant of the Late Geometric bowl, appears in the Attic workshops by the late first quarter of the seventh century. The earliest examples belong to the Nessos Painter and they are only found in the trenches of the North necropolis of Vari at that time (Καρούζου 1963).

For the development of the shape, cf. Lioutas 1987, 69–87; Alexandridou 2011, 26 f. On Lydos and his circle see above cat. no. 9. Circle of Lydos. 560 B.C.

**15** Previous context no. 75 OM 249. Rim and wall fragments of a lekane.

Est. diam. 29 cm; W. 5.2 cm; Th. 0.6 cm. Munsell 5YR 7/6.

Provenance: Attica, Vari.

Brommer 1972, 269 no. 249.

Two non-joining rim and wall fragments of a lekane. On the top side of the rim, blob rosettes. On the rim, simple horizontal meander to the left. On wall frag-



Cat. no. 15. – Scale 1 : 1

ment a, a siren to the left with her wing outstretched (part of the head and the wing preserved). On b, the head, part of the body and the wing of a siren in profile to the right with the head turned left. No incision and no added colours used. The interior is glazed. Black paint flaked off in parts.

The meander is found on the exterior of the rims of lekanai from the second quarter of the sixth century, e.g. Leningrad, Ermitage, ABV 657, 100; Lioutas 1987, pl. 26, 2; 27, 1. 2, as well as on later examples, as this from the sanctuary of Brauron: Kahil 1963, pl. 1, 5. 6, dating to the third quarter of the sixth century B.C.

The sirens can be compared with female figures of the middle of the sixth century. In particular, compare to the female figures of Group P, stylisti-



cally related to the Painter of Louvre F6: Heidelberg, Ruprecht-Karls-Universität L56, CVA Heidelberg (4) pl. 168, 1. 2; BAPD 3247 and the sirens on an amphora of the circle of the Painter of Louvre F6: Moscow, Pushkin State Museum of Fine Arts 65, CVA Moscow (1) pl. 1, 1. 2; BAPD 19350, although incision is used for the contour of the wings. The hair of the siren is reminiscent of a figure on a plate of the circle of Lydos: Athens, National Museum, Acropolis Collection 1.2399, Callipolitis-Feytmans 1974, pl. 29 no. 28; BAPD 8269. Comparisons can also be drawn with sphinxes on vases assigned to the Painter of Louvre F6 himself: Leiden, Rijksmuseum van Oudheden I1954.12.1, ABV 128, 85; CVA Leiden (1) pl. 21, 1. 2; BAPD 300981. – Athens, Agora Museum P 6106, Moore – Philippides 1986, pl. 48, 510.

The Painter of Louvre F6 must have worked in the same workshop as Lydos, with whom he is closely related, largely copying his work. He has been assigned a variety of shapes, while his iconographic choices include battles, riders, centauromachies, Dionysian scenes and heroic labours. His drawing can be hasty and with no interest in the rendering of anatomic details.

On the painter, cf. ABV 123–129. 685 f. 714; Para 50–53; Τιβέριος 1981, 94–119; Moore – Philippides 1987, 85 f. For Lydos and his circle, see above cat. no. 9.

For the shape of lekane and its distribution in Attica, see above cat. no. 14.

Circle of the Painter of Louvre F6. Middle of the sixth century B.C.

#### Shoulder lekythos

**16** Previous context no. 53. Shoulder and body fragment of a shoulder lekythos.

H. 3.8 cm; W. 4 cm; Th. 0.4 cm. Munsell 5YR 6/8.

Provenance: Athenian Acropolis.

Brommer 1972, 283 pl. 94, 7.

On the shoulder, a folding stool (*diphros-okladias*) and the lower part of the seated figure, shown in profile to the right. Brown dot in the background. Single brown line at the junction of the shoulder with the body. On the body, part of the *kerykeion* and a raised hand, probably of Hermes. On the left, tip of his hat. Added white: dots on stool and edge of Hermes' hat. Added red: seated figure's garment. The fragment belongs to an early shoulder lekythos, a purely Attic shape, which was introduced in the workshops during the second quarter of the sixth century and was produced until the end of the third. The earliest examples have been assigned to the C Painter. For the shape: Haspels 1936, 7–19; Sparkes – Talcott 1970, 152 f.; Moore – Philippides 198, 44. On the origin of the Attic shoulder type and its association with Samian prototypes closely



Cat. no. 16. – Scale 1 : 1

connected with the *lydion*, see: De la Genière 1984, 91–98.

The preserved raised hand of Hermes on the body of the lekythos is reminiscent of gestures and characteristics of figures by the Taleides Painter or near him. In particular compare to: Los Angeles (CA), County Museum 50.9.43, CVA Los Angeles (1) pl. 20, 1. 2; BAPD 4631. – Turin, Museo di Antichità 4109, CVA Turin (2) pl. 15, 5–7; BAPD 10402, albeit with no use of added white on the stool. The shoulder of both lekythoi is decorated with a comparable scene of a seated figure flanked by others. Depictions of seated male figures, often holding a spear and flanked by male or female onlookers with raised arms, seem to have been common in the repertory of the painter. Although stylistically different, see for example the scenes on the lekythoi: Rhodes, Archaeological Museum 12217, CVA Rhodes (1) pl. 74, 1–4. – Malibu (CA), The J. Paul Getty Museum 76.AE.48; BAPD 7989 (signed by Amasis as potter), as well as the amphora Texas, San Antonio Museum of Art 86.119.1, Para 73, 1bis; Shapiro et al. 1995, 90–92 no. 42; BAPD 350507.

The Taleides Painter, named after the potter's signatures on a number of vases, mostly decorated small shapes, although amphorae and hydriai are not absent from his repertory. His iconographic choices are varied. On the Taleides Painter, cf. Haspels 1936, 33–35; ABV 174–177. 688; Para 72–74; Add<sup>2</sup> 49 f.; Bothmer – Milne 1946/1947, 221–228. For the collaboration of the Taleides Painter with Amasis: Legakis 1983, 73–76.

The Taleides Painter or near him. 540–530 B.C.

**17** Previous context no. 53. Part of the lower body of a shoulder lekythos.

H. 3.9 cm; W. 3.6 cm; Th. 0.5 cm. Munsell 5YR 6/6.

Provenance: Athenian Acropolis.

Brommer 1972, 283 pl. 94, 3.

Legs of a naked male figure in profile, shown walking to the right, holding a spear, only the edge of which is preserved. On the left, a lotus (?) flower. On



Cat. no. 17. – Scale 1 : 1

the right, unidentified object, maybe part of a second figure and the edge of a long stick, probably intended to be a spear. Black band serving as ground line. Below, a reserved band. The lower body is glazed. Added red: flower. Limited use of incision. White deposits on the interior.

The preserved figure stylistically points to the Cock Group. In particular, compare to the male figures: Rhodos, Archaeological Museum 12332, ABV 469, 80; CVA Rhodos (1) pl. 83, 5. – Leiden, Rijksmuseum van Oudheden ROIC7, CVA Leiden (2) pl. 86, 1. 2; BAPD 1236. – Ann Arbor (MI), University of Michigan, Kelsey Museum 2597, CVA Michigan (1) pl. 14, 5 a; BAPD 330490.

Naked youths with chlamys and spears moving to the right towards a draped male figure with spear appear on a number of lekythoi of the Group. See characteristically: Gela, Navarra-Salonia 210B, CVA Gela (4) pl. 19, 2; BAPD 5208. – Laon, Musée Archéologique Municipal 37.896, ABV 699, 41ter; CVA Laon pl. 14, 12; BAPD 306683. – Reading, University 34.VIII.8, ABV 699, 41quin; CVA Reading (1) pl. 12, 4; BAPD 306685.

The Cock Group has been assigned more than 200 shoulder lekythoi with a slightly swelling contour, a disc foot and a wide, flaring mouth, dating to 510–490/480 B.C. Warriors fighting, scenes of everyday life with naked and mantled, standing and seated youths are among their iconographic choices. On the Group, cf. Haspels 1936, 67 f.; ABV 466–472. 699; Para 208–212; Add<sup>2</sup> 117 f.; Kurtz 1975, 118 f. 145 f.; Moore – Philippides 1986, 45 f.

The Cock Group. 510–500 B.C.

**18** Previous context no. 361. Part of the body of a shoulder lekythos of secondary type.

H. 7.5 cm; Th. 0.8 cm. Munsell 5YR 6/6.

On the body, Dionysian scene. On the left, a mantled figure, probably Dionysos shown in profile to the right, holding a kantharos, from which a branch is shown springing. Above it part of another branch.

Dionysos is facing a female figure (maenad) wearing a long chiton. In her raised hand, an unidentified object. Black band serving as ground line. The lower part of the body is glazed. Simple incised lines for folds. Added red: details of folds of chitons. This lekythos of secondary type can be assigned to the Class of Athens 581, ii. For comparable scenes: Sevres, Musée Céramique 10691.4.1, ABV 504, 14; CVA Sèvres pl. 16, 12; BAPD 305466. – Sevres, Musée Céramique 157, ABV 504, 15; CVA Sèvres pl. 17, 11; BAPD 305467. – Agrigento, Museo Archeologico Regionale C826, Para 240; CVA Agrigento (1) pl. 67, 3. 4; BAPD 361269 (albeit with Dionysos standing to the left of the maenad). – Marathon Museum K 289, CVA Marathon pl. 14, 4–6. Instead of standing, Dionysos can be shown seated among maenads. From a number of examples, see characteristically: Παρλαμά – Σταμπολίδης 2000, 295 no. 286. – Taranto, Museo Archeologico Nazionale 143482, CVA Taranto (4) pl. 11, 3. 4. – Agrigento, Museo Archeologico Regionale C800, Para 240; CVA Agrigento (1) pl. 68, 1, BAPD 361280. – Moscow, Pushkin State Museum of Fine Arts II 1b 171, CVA Moscow (1) pl. 34, 1.

For a comparable object held by a seated maenad, cf. Παρλαμά – Σταμπολίδης 2000, 295 no. 286. It has been interpreted as a vase, possibly an alabastron. Compare also to the object on a lekythos of the Haimon Group, thought to be part of a lyre: Amsterdam, Allard Pierson Museum RALS 663, CVA Amsterdam (3) pl. 172, 7, as well as to that held by a seated woman on a skyphos of the same group of painters: Moscow, Pushkin State Museum of Fine

Cat. no. 18. – Scale 1 : 1





Cat. no. 19. – Scale 1 : 1

Arts II1BDEP25, CVA Moscow (1) pl. 52, 6; BAPD 9007565.

The production of the Group of Athens 581 has been dated to the decades around 490 B.C., due to the fact that many examples were found in the Marathon tumulus. Beazley (ABV 489) divided the group into two subdivisions, based on the shoulder decoration: the first (i) has linked lotus buds and the second (ii) rays. He defined further subdivisions in his *Paralipomena* (Para 222–246). Painters of both subdivision i and ii show a special preference for Dionysian scenes. A bearded Dionysos can be seen seated or standing between satyrs or maenads, a common subject in late black-figure. For these Dionysian scenes: Schöne 1987, 101–115; Carpenter 1986, 76–97; LIMC III 1, 448 f. nos. 253–261; 450–452 nos. 281–308; 453 f. nos. 325–331 s.v. Dionysos (C. Gasparri).

On the Class of Athens 581, ii, cf. Haspels 1936, 93 f. 221; ABV 498–503. 701 f. 716; Para 231–246; Kurtz 1975, 147 f.; Moore – Philippides 1986, 46 f.

The Class of Athens 581, ii. Early fifth century B.C.

**19** Previous context no.75 OM 249. Body of a shoulder lekythos.

H. 5 cm; W. 4.5 cm; Th. 0.55 cm. Munsell 5YR 6/4.

Provenance: Attica, Vari.

Brommer 1972, 269 no. 249.

Part of the body of a long-necked bird confronting a standing mantled figure. Behind the bird, part of a long tail (?). Thin black line serving as ground line. Below, black band framed by two thinner ones above and below. Lower body glazed. Careless design, limited use of incision. Black paint flaked off in parts. Added white: two bands on the body of the bird.

The scene cannot be easily interpreted. For a scene on a shoulder lekythos with a cock between mantled figures, which might be considered as an iconographic parallel cf. Leipzig, Antikenmuseum der

Karl-Marx-Universität T 61, CVA Leipzig (2) pl. 38, 8; BAPD 660. The mantled figure points to the style of the Haimon Group.

The Haimon Painter, named by Haspels after the son of Kreon, victim of the Theban sphinx (Haspels 1936, 130), and his workshop have been assigned a large number of figure-decorated as well as pattern lekythoi, dating to the first quarters of the fifth century and largely distributed in Greece and the Mediterranean. On the Haimon Painter and his Group, cf. Haspels 1936, 130–141. 241–246; ABV 538–571. 705–708. 716; Para 269–287; Add<sup>2</sup> 133–137; Kurtz 1975, 150–153; Malagardis-Psachoulia 1986, 311–318; Jubier-Galinier 2003, 79–89.

The Haimon Group. Early fifth century B.C.

**20** Previous context no. 421. Upper body fragment of a shoulder lekythos (?).

H. 2.3 cm; W. 3.8 cm; Th. 0.4 cm. Munsell 5YR 6/6.

Provenance: Thessaloniki.

Head of an aged male figure in profile to the right wearing a *tainia*. Above, black line. Added white: man's hair, beard, moustache, eyebrow. Added red: *tainia*.

The facial characteristics of the man can be compared with those of figures by the Edinburgh Painter or painters working in his style. In particular compare to the aged man shown on a neck amphora: London, British Museum B189, CVA London, British Museum (3) pl. 45, 7 b; BAPD 11913. See also the male figures: Cleveland (OH), Museum of Art 29.135, CVA Cleveland (1) pl. 19, 2; BAPD 759. – Fiesole, A. Costantini, CVA Fiesole (1) pl. 31, 3–5, BAPD 6793.

500 B.C.

**21** Previous context no.75 OM 244. Part of the body of a lekythos.

H. 5.85 cm; W. 3 cm; Th. 0.55 cm. Clay 5YR 7/6.

Amazon leading a horse. Part of the mane, the body, two front and one hind leg of a horse moving to the right. There is a glazed line crossing the horse's belly and a drop of black paint under his left hoof.

Cat. no. 20. – Scale 1 : 1







Cat. no. 21. – Scale 1 : 1

The Amazon is walking to the right with her head turned backwards. Below, black band or the glazed lower part of the lekythos. Hasty use of incision for the details of the horse. Added white: Amazon's flesh.

For iconographic comparanda of Amazons leading horses in this way, cf. Agrigento, Museo Archeologico Regionale C812, ABV 499, 12; CVA Agrigento (1) pl. 70, 1. 2; BAPD 305339 (Class of Athens 581, ii). – Palermo, Mormino Collection 27, CVA Palermo (1) pl. 12, 9. 10; BAPD 3183 (Haimon Group). – Oslo, Private, Para 278; CVA Norway, Public and Private Collections (1) pl. 31, 3; BAPD 351885 (Haimon Group). – Delphi, Archaeological Museum 4717, Para 278; BAPD 351886 (Manner of the Haimon Painter). In all cases, white paint has been used for the flesh of the Amazons. The drawing of the hoofs of the horse is quite close to that of the example on the lekythos, now in Norway.

For Amazons leading horses, cf. Bothmer 1957, 97–100; LIMC I 1, 624 f. nos. 575–583; 630 f. nos. 709–720 s.v. Amazones (P. Devambez; A. Kaufmann-Samaras [catalogue]). Early fifth century B.C.

**22** Previous context no. 75. Wall fragment of a closed vessel, probably a shoulder lekythos. H. 2.6 cm; W. 4 cm; Th. 0.3 cm. Munsell 7.5YR 7/6. Part of the snout of a horse, of the upper part of the head of a second and of the neck (?) of a third horse of a chariot.

The eye of the horse is circular and a short line is used to indicate the tear duct. This type of tear ducts, although not absent, it is not commonly found on Attic examples after the middle of the sixth century (Moore 1972, 229) and they are hasty. The mane is upright and solid, a type which first appeared in the work of the C Painter (Moore 1972, 266 f.).

The horses share common characteristics with examples by the Diosphos Painter. In particular compare to: Heidelberg, Ruprecht-Karls-Universität L60, CVA Heidelberg (4) pl. 171, 5; BAPD 741. – Tübingen, Eberhard-Karls-Universität, Arch. Inst. S101291, CVA Tübingen (3) pl. 39, 1. 2; BAPD 6127. Although slightly different, the horse can also be placed close to: Lecce, Museo Provinciale ›Sigismondo Castromediciano‹ 565, CVA Lecce (1) pl. 4, 6. 7; BAPD 13162. For a chariot with three horses on a lekythos by a companion of the Diosphos or the Sappho Painter, see: Boston, Museum of Fine Arts 98.922, Haspels 1936, pl. 40, 4.

The Diosphos Painter, closely related to the Sappho Painter, with whom he must have worked in the same workshop, decorated a number of lekythoi as well as alabaster and a number of small amphorae dating to the early fifth century. On the Diosphos Painter, cf. Haspels 1936, 94–130. 232–241; Haspels 1972; ABV 508–511. 702 f.; Para 248–250; Add<sup>2</sup> 127 f.; Kurtz 1975, 96–102; Jubier-Galinier 2003.

The Diosphos Painter. Early fifth century B.C.



Cat. no. 22. – Scale 1 : 1

**23** No previous context no. Wall fragment, probably of a shoulder lekythos.

H. 3.1 cm; W. 1.25 cm; Th. 0.5 cm. Clay 5YR 6/6

Part of the head and the shoulder of a figure with a garment in profile to the right. In the field, branches. Head drawn in outline, hastily drawn garment.

The style points to Group P, distinguished by Beazley from the wider Group of Athens 581. All the lekythoi of this group were found in the Athenian Agora. Compare to: Athens, Agora Museum P 24357, Para 231; Moore – Philippides 1986, pl. 81, 918; BAPD 361061. – Athens, Agora Museum P 24519, Para 231; Moore – Philippides 1986, pl. 81, 919; BAPD 361066. – Athens, Agora Museum P 24316, Para 231; Moore – Philippides 1986, pl. 82, 950; BAPD 361054. – Athens, Agora Museum P 24358, Para. 231; Moore – Philippides 1986, pl. 82, 957; BAPD 361062.

For Group P, cf. Para 230 f.

Group P. Early fifth century B.C.

**24** Previous context no. 76 OM 306. Shoulder fragment of a shoulder lekythos.

Est. diam. 6 cm; Th. 0.4 cm. Munsell 5YR 7/6.

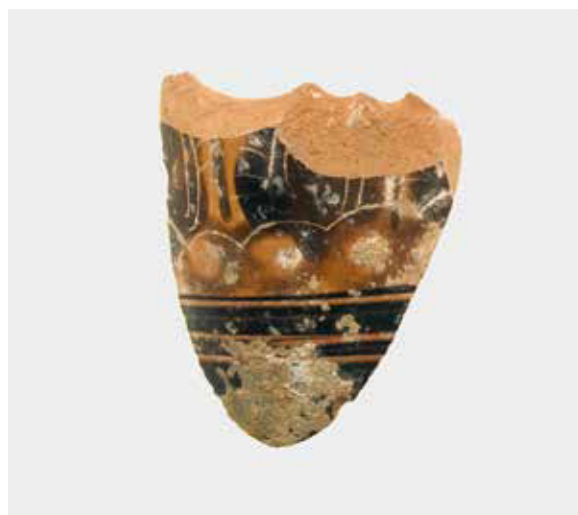
Provenance: Attica, Thorikos (»kleiner Ovalbau vom ovalen Kuppelgrab«).

Brommer 1972, 272 no. 306.

Two rows of rays, the upper shorter than the lower, framed below by a thin black band.

The fragment might belong to a figure-decorated or a pattern lekythos. The use of rays for the decoration of the shoulder of a lekythos is very common. It is used by the Class of Athens 581, ii, but most commonly by the painters of the Haimon and Beldam workshops.

Early fifth century B.C.



Pattern lekythos

Cat. no. 25. – Scale 1 : 1

**25** Previous context no. 75 OM 249. Part of the lower body of a pattern lekythos (secondary shape).

H. 5 cm; W. 3.9 cm; Th. 0.8 cm. Munsell 5YR 6/8.

Provenance: Attica, Vari.

Brommer 1972, 269 no. 249.

On the body, chain of upright palmettes with double incised hearts, alternating with stalks rising from a chain of circles, two beneath each palmette. Below, alternate reserved and black bands of different width. The lower body is glazed. Added white: dots on the leaves of palmettes and stalks.

The earliest examples of pattern lekythoi belong to the shoulder shape, with a number of examples assigned to the Dolphin, Phanyllis and Cock Groups. The motif of palmettes first becomes common on lekythoi of the late Class of Athens 581. These lekythoi are produced in large numbers during the first half of the fifth century. Many belong to the Haimon Group, active during the last years of the first and during the second quarter of the fifth century. The Beldam workshop has been assigned a considerable part of the production of this type of lekythos. The shape served as a grave offering and therefore it is largely found in a number of necropoleis in Attica and elsewhere. Many lekythoi of this type come from the Kerameikos, but also from the North Cemetery of Corinth.

On pattern lekythoi, see Haspels 1936, 185–189; Kurtz 1975, 131–155; Blegen et al. 1964, groups I, II, III, 141–143 fig. 15; Knigge 1976, 35. For their provenances: Kurtz 1975, 136–143.

There is often a difficulty in distinguishing the differences between the lekythoi of the Haimon and Beldam workshops. The palmettes of this particular lekythos are Haimonian. The white dots on the arcs are found on lekythoi of this Group. Moreover, the decoration of the body below the chain of circles with alternate reserved and black bands is found

on Haimonian lekythoi. Those of the Beldam workshop prefer incised lines.

From a large number of preserved examples, see characteristically: Oxford, Ashmolean Museum 1940.148, Kurtz 1975, pl. 69, 5; BAPD 4009. – Knigge 1976, pl. 27, 4; 38, 3, 1–6; 42, 5; 52, 3, 1. – Γραμμέ-  
νος – Τιβερίος 1984, pl. 10στ. – Blegen et al. 1964, pl. 45, 307-4. 307-5. – Brownlee 1995, pl. 78, 206–213; 79, 214–217.

Second quarter of the fifth century B.C.

**26** Previous context no. 485. Part of the shoulder and body of a pattern lekythos.

H. 3.4 cm; Th. 0.3 cm. Munsell 10YR 6/4.

On the shoulder, chain of inverted lotus buds with interstices. On the body, upper parts of three upright palmettes with arcs around them, alternating with upright stalks. Above the preserved stalk, a careless dot rosette. Added white: arcs. Mended from two fragments, bearing heavy signs of secondary burning.

Unlike the vast majority of the pattern lekythoi, whose shoulder is decorated with a double row of rays, this example combines palmettes on the body with lotus buds on the shoulder. This motif is mostly found on figure-decorated lekythoi, e.g. examples of the Class of Athens 581, i. The combination on this particular example is also found on a lekythos by the Diosphos Painter: Athens, National Museum 12714, ABV 497, 195; Kurtz 1975, pl. 68, 5; BAPD 305315. Although stylistically different, compare also to: Thessaloniki, Archaeological Museum 16490, CVA Thessaloniki (1) pl. 54, 1. 2; BAPD 24858. The body of this lekythos is decorated with a double row of palmettes. Due to the fragmentary state of our example, it cannot be said whether there was a single or a double row of palmettes. The carefully drawn palmettes could be better compared to those





Cat. no. 26. – Scale 1 : 1

on a lekythos from the Kerameikos: Knigge 1976, pl. 77, 3 no. 200, 4.

For the shape and the development of the pattern lekythoi, see above no. 25.

Since pattern lekythoi were commonly used as grave goods, this example, based on its condition, must have come from a cremation burial.

First quarter of the fifth century B.C.

**27** Previous context no. 51 OM 75. Part of the body of a pattern white-ground shoulder lekythos (secondary shape).

Max. body diam. 4.3 cm; H. 7.1 cm. Munsell 5YR 7/6. Provenance: Attica, Marousi (»Nö. Marusi, östlich des Hohlweges in dem Höhe 335 herabkommenden Rhevma [hart östlich des Wortes »Marusi« der K. v. A] im Acker.«).

Brommer 1972, 260 no. 75.

On the cylindrical body, ivy branch with berries, composed of heart-shaped leaves, alternated with dotted berries. Below, black ground line followed by two bands of crosshatching. The lower part of the body is glazed, with the black glaze misfired brown. The glaze is flaked in parts.

This pattern lekythos is a characteristic product of the Beldam Workshop. The shape has now become more slender. Compare to type iii according

to Blegen's classification (Blegen et al. 1964, 163 f. 141 fig. 15). According to Kurtz (Kurtz 1975, 154), the motif of the ivy-berry becomes common in the late phase of the production of this type of lekythos. They are very commonly used as grave offerings and a large number of examples are known from Attica and elsewhere.

The Beldam workshop has been assigned a very large number of similarly decorated white-ground lekythoi, widely distributed. For some comparable examples, cf. Γραμμένος – Τιβέριος 1984, pl. 7 α. δ. – Παρλαμά – Σταμπολίδης 2000, 345 no. 372. – Μυλωνάς 1975, pl. 204 α, B17–56. – Zurich, University 2496, CVA Zurich pl. 20, 19. 20; BAPD 1512. – Geneva, Musée d'Art et d'Histoire 2757.1905, CVA Geneva (2) pl. 78, 9. 10; BAPD 5628. – Leiden, Rijksmuseum van Oudheden ROII53, CVA Leiden (3) pl. 112, 14; BAPD 8086. – Moscow, Pushkin State Museum of Fine Arts II1B83, CVA Moscow (1) pl. 44, 4; BAPD 9007355. – Moscow, Pushkin State Museum of Fine Arts II1B448, CVA Moscow (1) pl. 44, 7; BAPD 9007346.

For the Beldam Group, cf. Haspels 1936, 170–191; ABV 586 f. 709; Para 292–294; Add<sup>2</sup> 139; Kurtz 1975, 19. 153–155.

The Beldam Group. Second quarter of the fifth century B.C.



Cat. no. 28. – Scale 1 : 1

## Skyphos

**28** Previous context no. 361. Part of the foot and the lower body of a skyphos of Ure's Class A1. H. 4.1 cm; Foot diam. 6.6 cm; Th. 0.4 cm. Munsell 5YR 6/6.

Provenance: Attica.

Large fragment of the disc foot and the lower wall of a skyphos of Ure's Class A1. The interior is glazed. On the exterior, the lower body and foot are glazed. Above, horizontal black band serving as ground line and parts of the body decoration, probably of the large horizontal palmettes and the inverted lotus flower below the handle. Resting surface and underside of the foot reserved. The surface is scratched.

Skyphoi of this type have a deep bowl and a rounded rim separated from the body by a reserved groove. They are decorated with large horizontal palmettes by the handles and an inverted lotus flower below a palmette or an ivy leaf under each handle. Compare the shape to: Athens, National Museum 20096, CVA Athens, National Museum (4) pl. 19, 1. 2; 21, 3; BAPD 46498. For this type of skyphos, cf. Ure 1927, 58; Para 83–86; Moore – Philippides 1986, 60; CVA Athens, National Museum (4) 26 with previous bibliography. 530–520 B.C.

**29** Previous context no. 53. Joining rim and body fragments of a skyphos of the Heron Class.

H. 9.5 cm; Th. 0.4 cm. Munsell 5YR 7/6.

Brommer 1975, 185 pl. 62, 1.

On the interior, glossy black glaze, except for a reserved band on the rim. On the exterior of the rim, two rows of dot ivy. On the body, a partly preserved warrior eagerly moving to the right, his left knee bent, his right arm stretched forward. He is wearing a Corinthian helmet, which leaves uncovered a small part of his beard. With his shield on his back, he is holding a spear with his left hand, of which only one end is visible. In front of him, a tree. Added white: dots on the tree.

The skyphos belongs to the Heron Class, named after the white heron shown under the handles. The production of the shape begins at around 500 B.C., with the earliest examples decorated by the Krokotos Painter and his circle. It is however the Theseus Painter who has been assigned the best examples. For the skyphoi by the Theseus Painter: Φριζίλας 2006, 5–85; Borgers 2004, 29–40.

According to Brommer, the warrior is part of a scene showing two heroes playing a board game in the Trojan plain, a theme thought to have been introduced in the Attic repertory by Exekias and depicted on his amphora, now in the Vatican. According to Schefold, the scene on a cup, now in the Vatican, predates the amphora by Exekias (Schefold 1978, 245–247). The scene seems to have been favoured by the Attic painters from 540 to 480 B.C., who followed the Exekian prototype. Many examples have been assigned to painters of the Leagros Group. The scene is most common on amphorae, but it also appears on hydriai, lekythoi and cups. At around 530–520 B.C., a new variation is introduced with Athena shown between the two heroes. In some cases, Athena is replaced by a tree. The trees can be deciduous or palm trees. The warriors can be bareheaded with their helmets placed behind them on the top of the shield or helmeted, but with the helmet raised. The helmeted type forms the majority. In a few cases, the heroes wear their helmet, as on this skyphos, being ready to enter battle. For examples, cf. Woodford 1982, pl. 4 b; 5 b. c.

The placement of the weapons can be compared with those on a lekythos: London, British Museum B638, Woodford 1982, pl. 4 c; BAPD 7036, while the warrior and the placement of the tree are closer to those on another lekythos: Manchester Museum 1977.1048, Woodford 1982, pl. 5 b; BAPD 7030.

The tree can be compared with examples on the skyphoi by the Theseus Painter, cf. Gioia del Colle,

Cat. no. 29. – Scale 1 : 2



Museo Archeologico Nazionale, MG 308–315, Φριτζίλας 2006, pl. 16, 37. – Lecce, Museo Provinciale »Sigismondo Castromediciano«, Φριτζίλας 2006, pl. 20, 78.

The rendering of the arm muscles of the figure are reminiscent of that of the male reclining figures on two skyphoi by the Theseus painter: Bologna, Museo Civico Archeologico 28744, ABV 703; Para 255; Φριτζίλας 2006, pl. 7, 12; BAPD 306784. – New York, Gallery André Emmerich, Para 257; Φριτζίλας 2006, pl. 38, 142B. The warrior is closer to the figure of satyr on a lekythos by the Athena Painter: Athens, National Museum 18567, ABV 522; Add<sup>2</sup> 130; Φριτζίλας 2006, pl. 132 α. β; BAPD 330734. The attribution of the skyphos to the Theseus Painter himself is also hindered by the fact that comparable scenes have not been attested yet in the painter's repertory, where themes with warriors are not common. For heroes playing a board game see: LIMC I 1 (1981) 96–99 nos. 391–414; 102 f. s.v. Achilleus (A. Kossatz-Deissmann); Brommer 1973, 334–339; Mommsen 1980; Woodford 1982, with previous bibliography.

On the Theseus painter: Haspels 1936, 141–147. 249–254; ABV 518–521. 703 f.; Para 255–259; Moore – Philippides 1986, 94 f.; Borgers 2004; Φριτζίλας 2006. On the Athena Painter: ABV 522–533. 704 f.; Para 260; Add<sup>2</sup> 130; Φριτζίλας 2006, 274–276, with detailed bibliography.

The Theseus Painter. 500–490 B.C.

- 30** Previous context no. 418. Rim and body fragments of a skyphos of the Heron Class, Ure's Class C2.

Foot diam. 9.5 cm; Th. 0.3 cm. Munsell 5YR 7/6.

The skyphos is partly mended from a number of fragments; part of the foot and lower body, body and rim are preserved. The interior is glazed, except for the reserved tondo, decorated with a central black dot. The rim is glazed. The body fragments preserve parts of sphinxes seated on their haunches and facing outwards, as well as of the upright palmettes at the handles. The figure zone is followed by two black lines and a black band. The lower part of the body is glazed, apart from a zone of black tongues just before the foot. The underside of the floor is reserved. A ridge at the junction of body and foot.

The skyphos belongs to the Ure's Class C, of the general type of the Heron Class. The figural scene occupies a narrow frieze and the rim can be either decorated with ivy (C1) or remain glazed, as in this particular case (C2). The scene is framed by sphinxes facing outwards at the handles. In many cases, they are followed by palmettes. Most of the skyphoi of this type have been assigned to the CHC Group, named after the initials of their favourite subjects: a CHariot wheeling round, flanked by Amazons, and a youth Courting a boy.

On the CHC Group, cf: Ure 1927, 61–63; ABV 617–623; Para 306 f.; Moore – Philippides 1986, 61; CVA Athens, National Museum (4) 53.

Although there is some variation in the rendering of the sphinxes and the palmettes, with the drawing being mostly sketchy, compare to: Rennes, Musée des Beaux Arts D08.2.44, CVA Rennes pl. 17, 1–3; BAPD 4171. – Athens, National Museum 518, CVA Athens, National Museum (4) pl. 45, 4–6; BAPD 46505. – Athens, National Museum 17913, CVA Athens, National Museum (4) pl. 54, 1. 2; BAPD 46531. – Athens, National Museum 22830, CVA Athens, National Museum (4) pl. 54, 3; BAPD 46532. – Thessaloniki, Archaeological Museum 9527, CVA Thessaloniki (1) pl. 58, 1. 2; BAPD 1003146. – Thessaloniki, Archaeological Museum 9459, CVA Thessaloniki (1) pl. 59, 1–4; BAPD 1003148. – Thessaloniki, Archaeological Museum 9484, CVA Thessaloniki (1) pl. 60, 1. 2; BAPD 1003149. – Brownlee 1995, pl. 83, 240. – Tuna-Nörthing 1995, pl. 34, 65. – Iacobazzi 2004, 285 no. 737. On a large number of examples, the palmettes at the handles are omitted, see for example Tarquinia, Museo Nazionale Tarquiniese RC997, Para 306; CVA Tarquinia (2) pl. 37, 3; BAPD 352261. – Leiden, Rijksmuseum van Oudheden K94.9.10, CVA Leiden (2) pl. 65, 1. 2; BAPD 765. – Florence, Museo Archeologico 34990, ABV 711, 76bis; Iozzo 2002, pl. 79.

The CHC Group. 500–490 B.C.

- 31** Previous context no. 361. Part of the foot, lower wall and floor of a skyphos of the Heron Class, Ure's Class of Skyphoi C.

H. 2.9 cm; Th. 0.5 cm. Munsell 5YR 6/6.

Provenance: Attica.

On the underside of the floor, black circle and a glazed dot outside it. Above the foot, tongue pat-

Cat. no. 31. – Scale 1 : 1







Cat. no. 30. – Scale 1 : 2

tern, alternately black and red, bordered by black lines. Above, two thin black bands and glazed part of the body. The ring of the foot is black on the interior and purple on the exterior. The interior glazed, except for a reserved tondo.

This skyphos probably belongs to Ure's class C, where the body below the narrow decorated frieze is glazed, followed by black lines and a zone of alternate black and red tongues. Most of the skyphoi of this type belong to the CHC Group. For the shape and the Group, see above, cat. no. 30. 500 B.C.

32 Previous context no. 67 OM 117. Lip fragment of a skyphos of the Heron Class, Ure's Class B. Est. diam. 18 cm; W. 4 cm; Th. 0.8 cm. Munsell 5YR 7/6.

Provenance: Attica, Rizoupolis (»im Garten des »Weißen Hauses« [ἀσπρο σπίτι an der Ecke der οδός Ελβετίας und des Weges längs der Bahn] und Umgegend«).

Concave lip decorated with two rows of ivy leaves bordered by glaze lines. Below, thin and wider glaze lines.

The lip fragment belongs to a skyphos of the Heron





Cat. no. 32. – Scale 1 : 1

Class, Ure's Class B. Skyphoi of this class have been assigned to the Krokotos and Sub-Krokotos Groups as well as the Theseus Painter and his circle. For the shape, cf. Ure 1927, 59–61; Ure 1955; ABV 205 f. 208 f. 519–522. 617; Para 93–99. 255–259; Moore – Philippides 1986, 60; CVA Athens National Museum (4) 38. 510–500 B.C.

**33** Previous context no. 134. Lip fragment of a skyphos of the Heron Class, Ure's Class B or C. Est. diam. 18 cm; H. 2.8 cm; Th. 0.4 cm. Munsell 5YR 7/6. Provenance: Paros.



Cat. no. 33. – Scale 1 : 1

Concave lip decorated with two rows of ivy leaves, degenerated to dots, bordered by glazed lines. Below black band and thinner line. On the interior, glaze of good quality, except for a reserved band below the rim.

The degenerated ivy leaves can be found on skyphoi of type B and C by the Theseus Painter as well as of the Sub-Krokotos and CHC Groups. For the shape, see above, cat. no. 32. 510–490 B.C.

**34** Previous context no. 121. Skyphos. H. 5.6 cm; Rim diam. 10; Handle diam. 0.8 cm; Th. 0.4 cm. Munsell 5YR 7/6. Almost half of the body preserved, mended from two large fragments. The foot and one handle are missing. Out-turned rim. One horizontal cylindrical

handle rising from the middle of the handle zone, curving slightly upwards. On the interior, black glaze, misfired brown and flaking off in places. White deposits on the interior. The rim is glazed. The decoration occupies a broad zone at handle height. An upright palmette with stems is springing from the handle root. At the centre, a hastily drawn animal moving to the right (lion?). Dots in black or added white around the animal, as filling ornaments. Below, wide black band serving as ground line and a reserved band almost of the same width. The lower part of the body is glazed. Silhouette technique.

The shape has been classified as a cup-skyphos by Sparkes and Talcott (Sparkes – Talcott 1970, 109 f.). It is footless with a convex rim, glazed, almost down to the beginning of the handles, while the figure decoration occupies the handle zone. A thick black band serves as ground line and the lower part of the body is glazed. The majority of skyphoi of this type were produced in the late sixth and early fifth century. The shape can be compared to examples of Ure's Class G (Ure 1927, pl. 21).

The system of decoration is reminiscent of that of skyphoi of class K2 (Moore – Philippides 1986, pl. 104, 1543–1569). In particular compare the shape and the style of decoration of: Thessaloniki, Archaeological Museum 9467, CVA Thessaloniki (1) pl. 62, 3. 4; BAPD 1003155. – Thessaloniki, Archaeological Museum 7605, CVA Thessaloniki (1) pl. 62, 5–8; BAPD 46443. – Nantes, Musée Dobrée D974.2.11, CVA Nantes pl. 18, 1. 2; BAPD 21945 (which has been assigned to the Haimon Group, CVA Nantes, 33). For stylistically comparable decoration on a silhouette skyphos of Class K2, cf. Athens, Agora Museum P 23322, Moore – Philippides 1986, pl. 104, 1555; BAPD 30788. 490–480 B.C.

**35** Previous context no. 361. Miniature skyphos. H. 3.5 cm; Rim diam. 5 cm; Foot diam. 2.8 cm; Th. 0.3 cm. Munsell 7.5YR 7/4. Provenance: Attica.

Part of the body and both handles missing. Out-turned moulded rim. Deep body tapering down to a conical ring foot, with a central convex moulding on the underside. On the interior black glaze, flaking in parts. On the exterior, the rim is glazed. Use of silhouette technique for the body decoration. At each handle, a palmette. On the handle zone, palmettes, two of which have been preserved. Below, a narrow black band and a wider reserved band. The lower part of the body and the foot are glazed. Resting surface and exterior of the foot reserved.

This miniature skyphos is a product of the Lindos Group, which has been assigned a large number of miniature white-ground skyphoi, mostly decorated with a single figure in silhouette between palmettes.



Cat. no. 34. – Scale 1 : 1



Cat. no. 35. – Scale 1 : 1

Seated figures, satyrs, sphinxes and warriors are common. They span the entire fifth century, with their dating mostly depending on their context. Based on their shape development, it seems that the lower body of the earlier examples is wider. The examined skyphos seems to belong to the late examples of the Group. For examples with comparable decoration: Blinkenberg 1931, pl. 125, 2599. – Athens, Agora Museum A.P. 1099, ABV 583, 27; *Hesperia* 7, 1938, 217 fig. 50. – Παπαδοπούλου-Κανελλοπούλου 1972, pl. 92, 102–104. – Knigge 1976, pl. 80, 2 no. 64, 3; pl. 41, 2, 8. – Panvini – Sole 2007, 65. For the Lindos Group, cf. ABV 581–583; Para 290 f.; Add<sup>2</sup> 138; Mertens 1972, 92; Γραμμένος – Τιβέριος 1984, 12 f.; CVA Athens National Museum (4) 66. For their chronology, cf. Πωλογιώργη 1995, 242 f.

The Lindos Group. Third quarter of the fifth century B.C.

**36** Previous context no. 361. Miniature skyphos. H. 3.8 cm; Rim diam. 4.8 cm; Foot diam. 2.6 cm; Handle diam. 0.5 cm; Th. 0.25 cm. Munsell 5YR 6/4. Provenance: Attica.

Mended from two fragments, with a few parts of the body missing. Out-turned rim. Conical foot with a central convex moulding on the underside. Two glazed cylindrical handles rising from the lower part of the body, extending above the rim. The handle zone is reserved. Below, black band and a reserved band of the same width. The lower part of the body is glazed. The resting surface and the underside are reserved.



Cat. no. 36. – Scale 1 : 1

For the shape and the Group, see above, cat. no. 35. The Lindos Group. Third quarter of the fifth century B.C.

#### Cup

**37** Previous context no. 421. Lip fragment of a double-decker Siana Cup.

Est. diam. 20 cm; H. 3.35 cm; W. 2.5 cm; Th. 0.35 cm. Munsell 5YR 6/6.

On the interior, glossy black glaze. On the lip, the upper part of the body of a male figure in profile to the left with an ivy wreath on his hair (Dionysos?). Below, black band at the junction of rim and body. Added red: garment.

Stylistically the figure is close to examples of the late period of the Heidelberg Painter. In particular compare to: Metzger 1972, pl. 41, 370. The figure is also close to: Amsterdam, Allard Pierson Museum 2133, Brijder 1991, pl. 127 g; BAPD 2771. – Taranto, Museo Archeologico Nazionale I.G. 4408, ABV 65,

43; Brijder 1990, pl. 127 h; BAPD 300586, albeit with the absence of incision on the beard. The use of incision for the drawing of the beard appears in the late period of the painter, e.g. Vienna, Kunsthistorisches Museum 1672, ABV 63, 8; Brijder 1991, pl. 142 b; BAPD 300552, or in the figures of painters working in his manner, e.g. Istanbul, Archaeological Museum 9332, Brijder 1991, pl. 144 d. e; BAPD 43947.

The Heidelberg Painter, named after two Siana cups, now in Heidelberg, was active from the late 560s to late 540s. His repertory included cup-skyphoi, kantharoi and amphorae, but Siana cups dominate. He has been attributed more than 135 examples, of which the majority are of overlap type rather than double-deckers. On most of his double-deckers, a main figure occupying the centre of the composition is flanked by onlookers. Arming and athletic scenes appear, while mythological themes with Herakles and Dionysos were favoured by the painter.

The male figure on the fragment could be interpreted as Dionysos. The Heidelberg Painter is the first Attic painter who depicted the god on a large number of vessels with special iconographic features (Carpenter 1986, 83). He can appear standing facing Ariadne or Aphrodite or flanked by mortals. For the depictions of Dionysos on Siana cups by the Heidelberg Painter: Brijder 1991, 377–380; Isler-Kerényi 2007, 43–48.

For the Heidelberg Painter and his Siana cups: ABV 63–66; Para 26 f.; Brijder 1974, 109 f.; Brijder 1991; 2000, 671–679. 727–731.

Heidelberg Painter (late period). 550–540 B.C.

**38** Previous context no. 53. Wall fragment of a band cup.

H. 4.8 cm; W. 6.1 cm; Th. 0.8 cm. Munsell 5YR 6/6.

Provenance: Athenian Acropolis.

Brommer 1972, 283 pl. 94, 1.

Cat. no. 37. – Scale 1 : 1





Cat. no. 38. – Scale 1 : 1

On the interior, flaked black glaze. On the exterior, part of the tail of a cock in profile to the right. Behind it, part of the body of possibly a hen. Added white: hen's neck.

The preserved figures are probably part of a cock fight, a common theme on band cups and skyphoi. The arrangement of the scene includes two confronted cocks ready to attack and flanked by two hens. For examples of band cups with cock fights, cf. Rome, *Musei Capitolini* 195, CVA Rome, *Musei Capitolini* (1) pl. 39, 1. 2; BAPD 13736. – Munich, *Antikensammlungen* 9442, CVA Munich, *Antikensammlungen* (11) pl. 33, 1; BAPD 45106. – New York, Metropolitan Museum 06.1021.157, CVA New York, Metropolitan Museum of Art (2) pl. 15, 23; BAPD 301446. – Göttingen, Archäologisches Institut der Universität K 360a. b, CVA Göttingen (3) pl. 69, 2. – Amsterdam, Allard Pierson Museum 2138, CVA Amsterdam (2) pl. 115, 6; BAPD 18537. For the same scene on band skyphoi: Mainz, Johannes Gutenberg Universität 85, CVA Mainz (1) pl. 44, 4; BAPD 12022. – Frankfurt, Museum für Kunsthandwerk 5704, CVA Frankfurt am Main (2) pl. 53, 4; BAPD 12609. For the subject of the cock fight, cf. Bruneau 1965; Hoffmann 1974. For the use of cock as a contest symbol: Beazley 1951, 91.

Third quarter of the sixth century B.C.

**39** Previous context no. 75 OM 249. Lip and body fragment of a band cup.

Est. diam. 14 cm; H. 2.7 cm; W. 3.5 cm; Th. 0.25 cm. Munsell 5YR 6/6.

Provenance: Attica, Vari.

Brommer 1972, 269 no. 249.

The interior is glazed, except for a thin reserved band on the edge of the lip. On the exterior, the lip is glazed. On the handle zone, a figure, probably a satyr, in profile is running to the right; only part of

the head and his extended left arm are preserved. Behind him, a second figure must have followed, of which the tip of the hand is visible.

For comparable running satyrs, cf.: Wellington, Victoria University 1964.1, CVA New Zealand (1) pl. 28, 5–9; BAPD 6701. – Tuna-Nörthing 1995, pl. 1, 22. – Iacobazzi 2004, 121 no. 271b. – Amsterdam, Allard Pierson Museum 13.818, Heesen 1996, 170 fig. 128; BAPD 21040.

For band cups, cf. Beazley 1932; ABV 159–197. 688 f.; Para 67–80; Boardman 1974, 58–61; Moore – Philipides 1986, 64 f.

540–530 B.C.



Cat. no. 39. – Scale 1 : 1

**40** Previous context no. 418. Wall fragment of a floral band cup.

H. 1.7 cm; W. 4 cm; Th. 0.3 cm. Munsell 5YR 7/6.

Wall fragment of a floral band cup. On the interior, glossy black glaze. On the exterior, chain of three palmettes with incised details and three stalks springing from a chain of black circles, dotted in the middle, two beneath each palmette. Dots between incisions enclose the palmette hearts. Added red: leaves of palmettes.

The fragment belongs to a floral band cup. These cups, named after the pattern of the handle zone, treated with large variation, form a group with a longer life than the decorated band cups. The drawing is mostly careless. The careful treatment of the florals of this fragment, as well as the use of added colour might suggest an early date.

From a large number of examples, compare to: Maffre 1971, 658 fig. 18. – Ramage 1997, pl. 40, Att 91. 93–95. – Munich, *Antikensammlungen* 9428, CVA Munich, *Antikensammlungen* (10) pl. 47, 1. 7; BAPD 44235. – Brownlee 1995, pl. 90, 279. – New York, Metropolitan Museum 19.192.88, CVA New York, Metropolitan Museum of Art (2) pl. 18, 30a; BAPD 13333.

For floral band cups, cf. Beazley 1932, 187. 189; Para 100–102; Pierro 1984, 143; Vierneisel – Kaeser 1990, 36; Iacobazzi 2004, 168; CVA Munich, *Antikensammlungen* (10) 67–70.

Last quarter of the sixth century B.C.





Cat. no. 40. – Scale 1 : 1

**41** Previous context no. 75 OM 160. Four non-joining lip and body fragments of a floral band cup. Est. diam. 18 cm; Th. 0.3 cm. Munsell 5YR 7/6. Provenance: Attica, Glyphada (»Glyphada-Hag. Nikolaos, zerstörtes Grab sw. von Hag. Nikolaos«). Brommer 1972, 264 no. 160.

On the interior, black glaze, thinly applied in parts. On the exterior, the lip is glazed. On the reserved handle zone, a row of schematized leaf palmettes, separated by upright stalks on a chain. Below, black band.

The type of the leaves of the palmette suggests a late dating, although they are not separated yet, as on later examples. From a large number of comparable examples, cf. Boardman 1958/1959, pl. 36, 72. – Maffre 1971, 658 fig. 19. – Pierro 1984, pl. 51, 36. – Brownlee 1995, pl. 90, 281. 282. – Tuna-Nörthing 1995, pl. 6, 92. 97. 100. 101. – Iacobazzi 2004, 217 nos. 573. 574. – Musée du Louvre 459, CVA Paris, Musée du Louvre (9) pl. 90, 7. – Thessaloniki, Archaeological Museum 15668, CVA Thessaloniki (1) pl. 56, 6; BAPD 1003142. – Heidelberg, Ruprecht-Karls-Universität S79, CVA Heidelberg (4) pl. 178, 3; BAPD 9014748. For floral band cups, see above cat. no. 40. 500–490 B.C.

Cat. no. 41. – Scale 1 : 1



Cat. no. 42. – Scale 1 : 1

**42** Previous context no. 65 OM 2. Wall fragment of the floor and lower body of a sub-A cup. Est. H. 4.2 cm; Th. 0.7 cm. Munsell 5YR 6/8.

Provenance: Eleutherai, Gyphtokastro. Brommer 1972, 256 no. 2 (»Fuß des Hügels; Straßengraben bei der Ruine der Gendarmeriestation [Plattengräber daselbst beim Straßenbau angeschnitten]«).

On the interior, part of the tondo, defined by a brown circle. Single figure with raised left arm, holding an unidentified object, moving to the right with the head turned left. The body was probably shown in frontal view. The figure must have worn a garment, as indicated by the use of incision for folds. On the exterior, black band serving as ground line, with part of the foot of a figure moving to the right. It is followed by a black band. The lower part of the cup is glazed.

The fragment belongs to a sub-A cup, most of which have been assigned to the Leafless Group and date to the first quarter of the fifth century. The Group is named after the use of branches without leaves (ABV 632). Beazley distinguished five different hands. Dionysian themes are very common on the cups of the Group and the drawing is mostly sketchy. The tondos of the cups are occupied by a single figure, often a satyr in various poses or a male komast holding a staff and having a himation hanging from his arm.

For a comparable object held by the tondo figure, which has been interpreted as a wreath, cf. Brussels, Musées Royaux A2188, CVA Brussels (2) pl. 19, 5b; BAPD 331924. The figure seems to have had a himation hanging from his arm, as for example, Bologna, Museo Civico Archeologico C190, ABV 641, 117; CVA Bologna (2) pl. 33, 1–3; BAPD 331885.

For sub-A cups, cf. Bloesch 1940, 20–22; Moore – Philippides 1986, 66 f. On the Leafless Group, cf.

ABV 629. 632–653. 711–713. 716; Para 284. 310–314. 520; Add<sup>2</sup> 145 f.; Pierro 1984, 184–187. The Leafless Group. 500–490 B.C.

**43** Previous context no. 418. Wall fragment of a sub-A cup.

H. 8.1 cm; W. 5.3 cm; Th. 0.4 cm. Munsell 10YR 8/2. On the interior, flaked black glaze. On the exterior, on the right, the lower body of a figure seating on a folding stool (*diphros-okladias*), probably with branches springing from it. On the left, part of a reclining mantled figure. Black band serving as ground line, followed by a wider one.

The fragment probably belongs to a sub-A cup, the majority of which have been assigned to the Leafless Group. The scenes on two cups of the Group can be brought in close connection to: Stuttgart, Württembergisches Landesmuseum KAS71, CVA Stuttgart (1) pl. 18, 4. 5; BAPD 352319. – Tübingen, Eberhard-Karls-Universität, Arch. Inst. S101286, CVA Tübingen (3) pl. 31, 2–4; BAPD 6058. However, the lack of incision for the drawing of the figures points to the Haimon Group and the figures find close parallels in some examples of the Group. In particular, compare to the seated figures on a mastoid cup, Frankfurt am Main VF ß313, CVA Frankfurt am Main (2) pl. 51, 1. 2, as well as to: Iacobazzi 2004, 303 no. 804. The scene must have been Dionysian, with seated maenads probably flanking the god, who can be shown seated or reclining. Dionysos flanked by satyrs or maenads is a common subject on Attic vases of the early fifth century, also favoured by the Leafless and Haimon Groups. For Dionysos and his followers, see above cat. no. 18.

Cat. no. 43. – Scale 1 : 1



Cat. no. 44. – Scale 1 : 1

For the shape of the cup see above, cat. no. 43. The Haimon Group. 500–490 B.C.

**44** Previous context no. 75 OM 160. Wall fragment of a cup of type A or sub-A.

H. 2.3 cm; Length 2.65 cm; Th. 0.45 cm. Munsell 5YR 6/6.

Provenance: Attica, Glyphada (»Glyphada-Hag. Nikolaos, zerstörtes Grab sw. von Hag. Nikolaos«). Brommer 1972, 264 no. 160.

On the interior, glossy black glaze. On the exterior, hind legs of horses of a quadriga moving to the right and vine with grape cluster in front of them. Below the scene, three thin black lines, misfired brown.

For comparable depictions of quadriga: Iacobazzi 2004, 335 no. 1011. – Adria, Museo Archeologico Nazionale 23445, CVA Adria, Museo Archeologico Nazionale (2) pl. 41, 4. 5; BAPD 18497, as well as Adria, Museo Archeologico Nazionale 23472, CVA Adria, Museo Civico (1) pl. 46, 6; BAPD 43682, albeit stylistically different.

The Leafless Group, 500–490 B.C.

**45** Previous context no. 418. Rim fragment of a cup of type A or sub-A.

Est. diam. 22 cm; H. 2.4 cm; Th. 0.35 cm. Munsell 5YR 7/6.

Provenance: Tiryns.

On the interior, glossy black glaze, except for a reserved band on the rim. On the exterior, black band on the rim and, below, vines with grape clusters in field and the extended arm of a figure (?).

The fragment belongs to a cup of type A or sub-A, which must have been decorated with a Dionysian scene, a common iconographic choice for these cups, most of which have been assigned to the Leafless Group. Depictions of a reclining or seated Dionysos followed by satyrs and maenads are favoured by this Group of painters. Grapes and vines fill the background of these scenes.

For some comparable grape clusters: Rome, Museo Nazionale Etrusco di Villa Giulia 1448, CVA Rome, Museo Nazionale di Villa Giulia (3) pl. 42, 1. 4; BAPD 331865. – Dunedin, Otago Museum E48.228,



Cat. no. 45. – Scale 1 : 1



Cat. no. 47. – Scale 1 : 1

ABV 189. 645. 650. 713; CVA New Zealand (1) pl. 30, 1–4; BAPD 331957.

For the Leafless Group, see above cat. no. 44.

The Leafless Group. 500–490 B.C.

**46** Previous context no. 75. Wall fragment and root of the handle of a cup.

H. 4.5 cm; W. 2.5 cm; Th. 0.35 cm. Munsell 10YR 6/3. On the interior, glossy black glaze. On the exterior, hint legs of an animal walking to the right (goat or horse). Added white: band on lower part of the animal's belly.

The fragment probably belongs to a sub-A cup, most of which have been attributed to the Leafless Group. The Group favours Dionysian scenes with satyrs, maenads and Dionysos, often shown riding mules or donkeys. The legs of the partly preserved animal might belong to such an animal. For depictions of mules or donkeys shown close to the handles, see characteristically: Leiden, Rijksmuseum K94.9.15, CVA Leiden (2) pl. 62, 8. 9; BAPD 768. – Amsterdam, Allard Pierson Museum 10888, CVA Amsterdam (2) pl. 141, 2; BAPD 18619. – Amsterdam, Allard Pierson Museum 1864, CVA Amsterdam (2) pl. 135, 2; 136, 1; BAPD 18620. – Boston, Museum of Fine Arts 14.27, ABV 647, 221; CVA Boston (2) pl. 105, 1; BAPD 331991. It could also be compared with the depiction of a goat on a cup: Tübingen, Eberhard-Karls-Universität, Arch. Inst. S101286, CVA Tübingen (3) pl. 31, 1–4; BAPD 6058.

In Archaic Attic vase-painting Dionysos is often depicted alone on a donkey. These scenes might allude to the episode of the return of Hephaistos, with Dionysos either returning from Olympos or being on his way to find Hephaistos. However, it is not always possible to associate the bearded figure on a donkey with Dionysos and the return of Hephaistos. The depictions of satyrs and maenads riding mules have been seen as iconographic variations of the theme of Hephaistos returning to Olympos (Schöne 1987, 30 f.). However, since the early sixth century,

when satyrs are not yet iconographically associated with Dionysos, they are already seen on mules or donkeys (see for example a lekythos now in Buffalo, with the satyr riding a mule and chasing a maenad: Buffalo [NY], Albright Art Gallery, G600, ABV 12, 22; Boardman 1974, fig. 15), with whom they share a semi-equine identity as well as the element of lustiness. For satyrs and their association with Dionysos and donkeys or mules: Carpenter 1986, 76–97; Lissarrague 1988; Lissarrague 1990; Lissarrague 1993; Hedreen 1992; LIMC VIII 1 (1997) 1116 f. nos. 55–68 s.v. Silenoi (E. Simon); Padgett 2000; Padgett 2003, 27–36.

The Leafless Group. Early fifth century B.C.

**47** Previous context no. 75. Wall fragment of an open vessel, probably a cup of type A or sub-A. H. 3.8 cm; W. 2.7 cm; Th. 0.4 cm. Munsell 7.5YR 7/6. Part of the body and the front legs of a mule, donkey or a deer in profile moving to the right. On the left, branch.

The fragment possibly belongs to a cup of type A or sub-A, which can be assigned to the Leafless Group. If not a deer or a goat, the fragmentary figure might be a mule or a donkey, probably ridden by a satyr, a common theme on the cups of the Group. For comparable examples and for this iconographic theme, see above cat. no. 48. If it is a deer, it can be compared to: Vathy Museum K2371, Kreuzer 1998, pl. 55 no. 406; BAPD 23570.

For the Leafless Group, see cat. no. 44.

The Leafless Group. First quarter of the fifth century B.C.

**48** Previous context no. 53. Wall fragment of a cup (?).

H. 3 cm; W. 2.9 cm; Th. 0.3 cm. Munsell 2.5YR 6/6.

Provenance: Athenian Acropolis.

Brommer 1972, 283 pl. 94, 11.

On the interior, glossy black glaze, flaked off in



Cat. no. 48. – Scale 1 : 1

parts. On the exterior, feet of a figure moving to the right. On the left, foot of a second figure (?). Edge of a long stick, maybe intended as a spear. Below, wide black band.

Compare to: Iacobazzi 2004, 331 no. 982. – Iacobazzi 2004, 333 no. 994, where apart from the feet of a figure, there is a tail of a satyr or an animal. There are no diluted brown lines serving as ground lines. The fragment probably belongs to a late black-figured cup. Such cups were mostly decorated with Dionysian themes, satyrs or battles of hoplites or riders. Incision is almost absent. For these cups, cf. Iacobazzi 2004, 307.

500–480 B.C.



Cat. no. 49. – Scale 1 : 1

### Cup-skyphos

**49** Previous context no. 418. Wall fragment of a cup-skyphos, Ure's Class K2.

H. 4.4 cm; W. 1.4 cm; Th. 0.35 cm. Munsell 7.5YR 7/6. The interior is glazed. On the exterior, mantled male figure walking to the right with his head turned back and his right arm extended. On the right, upper part of an upright palmette. Above, part of the glazed wide rim.

The fragment belongs to a cup-skyphos of Ure's Class K2, the majority of which have been assigned to the Haimon Group. They are shallow, with a

glazed outturned rim and a glazed torus foot. The figures appear on the handle zone standing on a broad ground line and there is an upright palmette at each handle. The Haimon Group uses a number of stock subjects for decorating these skyphoi: chariots, groups of standing or seated draped figures, Herakles struggling with the lion.

For comparable style of drawing: Prague, National Museum 4442, CVA Prague, Musée National (1) pl. 37, 3–5; BAPD 21430. – Adria, Museo Archeologico Nazionale 23436, CVA Adria, Museo Archeologico Nazionale (2) pl. 34, 2. 3; BAPD 45164.

For this type of cup-skyphos: Ure 1927, 68 f.; ABV 568–570. 575 f. 579–581. 708; Para 286. 290; Moore – Philippides 1986, 60 f. For the Haimon Group see above cat. no. 19.

The Haimon Group. 490–480 B.C.

**50** Previous context no. 361. Wall fragment probably of a cup-skyphos, Ure's Class K2.

H. 3 cm; W. 8.9 cm; Th. 0.45 cm. Munsell 5YR 6/8.

Figure in profile to the left, shown with both hands and left leg on the ground. He is confronting an unidentified figure. In the field, branch and black dot. Below, wide black band serving as ground line. Lower part of the body glazed. Use of silhouette technique for the figural decoration.

The fragment belongs to a cup-skyphos of Ure's Class K2, the majority of which belong to the Haimon Group. For this type of cup-skyphos, see above cat. no. 50.

The pose of the figure is reminiscent of that of two satyrs on comparable shapes: Athens, National Museum 2301, CVA Athens, National Museum (4) pl. 64, 5. 6; BAPD 46551. – Amsterdam, Allard Pierson Museum 289, ABV 581, 9; CVA Hague (1) pl. 6, 2; BAPD 331134. The unidentified object on the skyphos can be compared to the Cretan bull, with which Herakles is struggling on a skyphos from Corinth: Brownlee 1995, pl. 85, 253.

The subject of Herakles and the Cretan bull appears on a number of mastoids of the Haimon Group. See for example: Oxford, Ashmolean Museum 240, ABV 558, 472; BAPD 331567. – Hamburg, Museum für Kunst und Gewerbe 1917.225, CVA Hamburg (1) pl. 48, 4–6; BAPD 1015. – Capua, Museo Campano 162, CVA Capua (2) pl. 12, 1–3; BAPD 14004. It seems that it is the hero's struggle with the Nemean lion that prevails on cup-skyphoi: Frankfurt, Museum für Vor- und Frühgeschichte B312, CVA Frankfurt am Main (2) pl. 50, 9. 10; BAPD 12538. – Mainz, Johannes Gutenberg Universität 81, CVA Mainz, Universität (1) pl. 40, 4; BAPD 12039. However, in all these scenes Herakles appears on the left side and not to the right as in this particular case. Therefore a secure interpretation of the scene is not possible.

490–480 B.C.





Cat. no. 50. – Scale 1 : 1

- 51** Previous context no.53. Fragment of lower body probably of a cup-skyphos, Ure's Class K2.

H. 1.9 cm; W. 3.8 cm; Th. 0.5 cm. Munsell 5YR 5/8.

Provenance: Athenian Acropolis.

Brommer 1972, 283 pl. 94, 8.

On the interior, shiny black glaze. On the exterior, a pair of feet to the left and parts of other objects or figures (?). Wide black band serving as ground line. Careless drawing with limited use of incision.

The fragment belongs to a cup-skyphos of Ure's Class K2, the majority of which belong to the Haimon Group. The scene cannot be identified.

For the shape, see above cat. no. 50.

Early fifth century B.C.



Cat. no. 52. – Scale 1 : 1

- 52** Previous context no.53. Wall fragment of the lower body of a cup-skyphos, Ure's Class K2.

H. 4 cm; W. 2.4 cm; Th. 0.4 cm. Munsell 5YR 5/8.

Provenance: Athenian Acropolis.

Brommer 1972, 284 pl. 94, 17.

On the interior, shiny black glaze. On the exterior, a partly preserved palmette. Below, black band. The lower part of the bowl is glazed.

Comparable palmettes decorate cup-skyphoi of Ure's Class K2. Compare for example to: Athens, Agora Museum P 1137, Moore – Philippides 1986, pl. 104, 1567; BAPD 30792. The majority of this class of skyphoi has been assigned to the Haimon Group, while a number belong to the Lañcut Group. However, their palmettes have more leaves than this particular example.

For the shape, see above cat. no. 50.

Early fifth century B.C.

On the body, part of the cable preserved. Below, black band, followed by a reserved band. The lower part of the body is glazed. The stem and foot, except for the exterior of the torus and the resting surface, are glazed. On the interior, reserved tondo decorated with a circle and dot at the centre.

The cup belongs to Bloesch's cups C of progressive trend, cf. Bloesch 1940, 113–119 pl. 32, 3a. For comparable shapes, cf. Hesperia 15, 1946, pl. 62 nos. 218–222. – Limoges, Musée Adrien Dubouché, CVA Limoges pl. 8, 8. – Stockholm, National Museum NM Ant 130, CVA Stockholm (2) pl. 28, 2. – Dublin, University College 536, CVA University College, Dublin University pl. 22, 5 (although with different floral decoration).

The class of the floral band cups shows minor variation. For floral band cups, cf. Beazley 1932, 187. 189; Pierro 1984, 143; Iacobazzi 2004, 168; CVA Munich, Antikensammlungen (10) 67–70.

First quarter of the fifth century B.C.

### Tripod pyxis

#### Stemless cup

- 53** Previous context no. 361. Torus foot, stem and lower part of the body of a floral band stemless cup, Bloesch's cup type C.

Foot diam. 6.6 cm; Stem diam. 3.3 cm; H. 4.4 cm; Th. 0.4 cm. Munsell 5YR 6/8.

Provenance: Attica.

- 54** Previous context no. 445. Tripod Pyxis. One half preserved, mended from a number of fragments.

Diam. 8 cm; H. 6.1 cm; Th. 0.8 cm. Munsell 5YR 7/6.

Provenance: Athens, Dionysos Theatre.

Brommer 1972, pl. 97.

The interior is covered with deep brown glaze. On the interior of the preserved foot, two parallel red



Cat. no. 53. – Scale 1 : 1

lines over the glaze. On the top side of the rim, black tongues. Glaze flaked off on the left part of the rim. On the exterior of the body, a row of incised rosettes – four above the leg – are framed by two horizontal black lines above and a thicker black band below. On the preserved leg, a lotus-palmette chain. The rest of the body and the underside of the leg are painted black, misfired brown. Added red: al-

ternate petals of rosettes' hearts, alternate petals of palmettes, links, alternate petals of lotus.

The vase can be assigned to the Gorgon Painter. Comparable rosettes are found framing the panel with the figural decoration appearing on the body of a number of olpai by the painter. In particular, compare to: Mainz, Johannes Gutenberg Universität 29, CVA Mainz Universität (1) pl. 48, 1; BAPD



Cat. no. 54. – Scale 1 : 1

12053. – Hamburg, Museum für Kunst und Gewerbe 1960.6, CVA Hamburg (1), pl. 28, 1; BAPD 350304. – Munich, Antikensammlungen 8757, Para 7, 13quin. – CVA Munich, Antikensammlungen (12) pl. 1, 1; BAPD 350307. – Japan, Faszikel 17, Para 8; CVA Japan (2) pl. 12, 1. The painter combines two elements of the same kind in his chain – palmette with palmette and lotus with lotus –, as on his name vase in the Louvre: Paris, Musée du Louvre, F874, ABV 8, 1; Para 6; Add<sup>2</sup> 2; Τιβέριος 1996, 67 f. fig. 22, 23. Compare the chain to that on a one-piece amphora in the manner of the Gorgon Painter, Athens, Agora Museum P 25417, Moore – Philippides 1986, pl. 1, 4; BAPD 350318, and on loutrophoroi: Athens, Fetiche Tjami 1957-Aa 153 I–II, Παπαδοπούλου-Κανελλοπούλου 1997, pl. 8, 46. – Athens, Fetiche Tjami 1957-Aa 2272, Παπαδοπούλου-Κανελλοπούλου 1997, pl. 8, 48. For a combination of comparable rosettes and chain, cf. Paris, Musée du Louvre E817, ABV 9, 7; CVA Paris, Musée du Louvre (1) pl. 1, 4, 10; BAPD 300061.

The vessel is a tripod pyxis with broad legs rather than an exaleipteron of a tripod type, due to the formation of its rim which is not incurved with a deep overhang. It seems to be the earliest known specimen in the Attic shape repertory. Although the pyxis has a long history in the Attic Geometric production, the early sixth-century shape is a direct copy of Corinthian prototypes and appears in two variants: the cylindrical concave-sided type with two upright cylindrical handles, which was present in

Corinth since the Transitional period, and the tripod pyxis, an Early Corinthian shape, rare in Corinth (Payne 1931, 292; Amyx 1988, 446, 454). The earliest tripod pyxides date to the late first quarter of the sixth century (Athens, National Museum, Acropolis Collection 1.510, ABV 22, 10; Graef – Langlotz 1925, pl. 21, 510. – Athens, National Museum, Acropolis Collection 1.505, D-DAI-ATH-Akropolis Vasen-87. – Athens, National Museum, Acropolis Collection 1.507, D-DAI-ATH-Akropolis Vasen-190. – Athens, National Museum, Acropolis Collection 1.511, D-DAI-ATH-Akropolis Vasen-89. – Athens, Kerameikos Museum 44, Kübler 1970, pl. 100). Their broad legs receive animal decoration and the interior is glazed black. A later lidded example of the mature phase of Sophilos has broader legs, offering more space for decoration, while the interior is made smaller by the addition of a rim (Boston, Museum of Fine Arts F560, ABV 41, 27; Bakır 1981, pl. 26–29). Most known examples date to the second quarter of the sixth century and have been attributed to the Swan Group (Moore – Philippides 1986, 49 f.). Although not common in the Attic shape repertory, there is a concentration on the Acropolis, since it was probably considered an ideal gift for a female deity, like Athena. Epigraphic and literary sources suggest that the ancient name of the vessel, a container for cosmetics or jewellery, was *kylixnis* or *livanotis*. Its connection with women is confirmed by later vase-representations, where the pyxis appears in scenes with women.



Cat. no. 55. – Scale 1 : 1



Cat. no. 56. – Scale 1 : 1

For the shape and the use of the pyxis: Richter – Milne 1935, 20; Milne 1939; Gericke 1970, 86 f.; Sparkes – Talcott 1970, 180 f.; Roberts 1978; Moore – Philippides 1986, 49 f. For the classification of the early black-figured pyxides as exaleiptra and their use in association with men and the palaistra, cf. Kreuzer 2009.

For the Gorgon Painter and the painters working in his manner: ABV 8–13; Para 6–8; Add<sup>2</sup> 3 f.; Scheibler 1961; Moore – Philippides 1986, 75–77; Williams 1986.

Gorgon Painter. Early sixth century B.C.

**55** Previous context no. 361. Rim and wall fragment of a tripod (?) pyxis.

H. 4.2 cm; Est. diam. 8 cm; Th. 0.4 cm. Munsell 5YR 6/6.

The interior is unglazed. On the top side of the rim, rays. On the body, a figure with the body in frontal view and the head turned to the left is shown moving to the left, with a long chiton and one arm bent and brought in front of her chest. On the left, a standing male figure in profile to the left, looking back with one arm bent and his left knee raised.

Despite its unglazed interior, the fragment is reminiscent of a tripod pyxis. Although the shape is produced during the entire period of black-figure it is not common and the majority of the examples belong to the Swan Group.

The preserved figures point to a Dionysian scene, with the god followed by a dancing maenad. He might have been flanked by two maenads, but the fragmentary state of the pyxis does not allow for a secure conclusion. The painters of the Class of Athens favoured Dionysian themes. For this subject see above, cat. no. 17.

The style of the figures points to the Class of Athens 581, i. For comparable figures, cf. Rhodos, Archaeo-

logical Museum Π 23321, ABV 495, 142; CVA Rhodes (1) pl. 86, 1–6. – Warsaw, National Museum 199190, Para 227; CVA Warsaw (1) pl. 27, 1–3; BAPD 360998. – Bucarest, National History Museum 0455, ABV 495, 135; CVA Bucarest (1) pl. 27, 8; BAPD 303649. – Athens, Agora Museum P 24485, Moore – Philippides 1986, pl. 85, 1120; BAPD 31163.

For the painters of the Class of Athens 581, see above cat. no. 18. For the Class of Athens 581, i cf. Haspels 1936, 89–94. 221–225. 369; ABV 489–498. 700 f. 716; Para 222–231. 245. 253. 281. 519; Kurtz 1975, 147 f.; Moore – Philippides 1986, 46 f. 214–239. For the shape of the tripod-pyxis, see above cat. no. 54 and in particular Moore – Philippides 1986, 50.

The Class of Athens 581, i. Early fifth century B.C.

### Pyxis

**56** Previous context no. 75. Wall fragment of a pyxis of type A.

H. 5 cm; W. 4.1 cm; Th. 0.75 cm. Clay 5YR 6/8.

Hind legs of four horses moving to the right. On the left, part of the charioteer and incised reins. Black line serves as the ground line. Below, zone of zigzag.

The fragment belongs to a pyxis of type A, which appears in the Attic repertory early in the sixth century, copying an Early Corinthian shape (Kübler 1970, 183; Roberts 1978, 9). The extant examples are few until around 500 B.C., with a number dating to 540–520 B.C. (Roberts 1978, 9–15 nos. 1–19).

In particular, compare the shape to: CVA Warsaw (1) pl. 43. – CVA Leiden (2) pl. 84, 3. 4.

For the shape and its use, cf. above cat. no. 54.

Stylistically, the legs of the horses point to examples of the Haimon Group: Tuna-Nörthing 1995, pl. 16, 203. – Heidelberg, Ruprecht-Karls-Universität L26,





Cat. no. 57. – Scale 1 : 1

CVA Heidelberg (4) pl. 174, 4–6; BAPD 733. The Group has been assigned pyxides of type A. See characteristically: Mannheim, Reiss-Museum CG65, CVA Mannheim (1) pl. 18, 8–10; BAPD 335. For the Haimon Group, see above cat. no. 19. Early fifth century B.C.

**57** Previous context no. 53. Fragment of the lower body of a pyxis of type A.

H. 3 cm; W. 3.6 cm; Th. 0.45 cm

Provenance: Athenian Acropolis.

Brommer 1972, 283 pl. 94, 14.

Wall fragment of the lower body of a pyxis of type A. Small part of lotus buds connected above with interlaced tendrils. Below, frieze with net pattern followed by a horizontal line.

The fragment probably belongs to a pyxis of type A. The frieze with the net pattern is commonly found on black-figured pyxides framing the main scene. See characteristically Warsaw, National Museum 138535, Para 313; Roberts 1978, pl. 13; BAPD 352362. – Leiden, Rijksmuseum RO II 91, CVA Leiden (2) pl. 84, 3, 4; BAPD 1240. The pattern can also occupy the body of the pyxis, as on an example from the Athenian Agora, cf. Athens, Agora Museum P 27917, Roberts 1978, pl. 17, 1; BAPD 3337. The lotus buds connected with interlaced tendrils can be found on the upper surface of the lids of pyxides, cf. Leiden, Rijksmuseum RO II 92, CVA Leiden (2) pl. 84, 2; BAPD 17985 (last quarter of the sixth century), or on their vertical sides, although with dots between the stems and the buds: Paris, Musée du Louvre CA 3738, Roberts 1978, pl. 12, 2; BAPD 3280. This decorative pattern can also occupy the box of the pyxis and be framed by rows of dots, as for example on CVA Leiden (2) pl. 1a. Early fifth century B.C.

#### Lid

**58** Previous context no. 361. Part of the body and the cylindrical knob of a lid.

H. 2 cm. Munsell 5YR 6/8.

Provenance: Attica.



Cat. no. 58. – Scale 1 : 1

On the brim, a zone of vertical zig-zags framed by thin black lines, followed by a black band and a zone of rays framed by thin black lines. The knob is glazed, except for a thin reserved line close to the junction with the body.

Compare to: Tuna-Nörthing 1996, nos. 190–201. Sixth to fifth centuries B.C.

#### Support

**59** Previous context no. 74 OM 137. Wall and foot fragment of a conical support.

H. 3.2 cm; W. 5.5 cm; Th. 0.8 cm. Munsell 5YR 7/6.

Provenance: Attica, Trachones.

Brommer 1972, 263 no. 137.

Unglazed interior, with the exception of a black band on its lower part. On the exterior, inverted rays. Foot glazed.

Cat. no. 59. – Scale 1 : 1



The fragment may belong to a conical support. These supports have a greater diameter at the bottom than at the top as well as a thick torus foot and are attached directly to the bottom of the vase. They are mostly associated with the shape of *lebes gamikos* and very rarely with *louteria*. They are usually decorated with inverted rays. Comparable examples: Vathy Museum K1588, Kreuzer 1998, pl. 11, 53; BAPD 22702 (Group of Lydos); also those of the late sixth century: Athens, Agora Museum P 7893 / P 7897, Moore – Philippides 1986, pl. 49, 516; BAPD 11043. – Delos Archaeological Museum, Dugas 1928, pl. 48, no. 594; BAPD 30138. – London, British Museum B298, Sgourou 1994, pl. 13; BAPD 513; recently discovered at an Archaic cemetery at Merenda in Attica: Παλαϊοκώστα 2003, 36 fig. 5. The profile of the support is reminiscent of early sixth-century conical supports: Athens, Agora Museum P 13012, Moore – Philippides 1986, pl. 52, 550; BAPD 12626. For conical supports, see Moore – Philippides 1986, 29–31. For the shape of *lebes gamikos*, cf. Sgourou 1994.

Middle to late sixth century B.C.

#### Open shapes

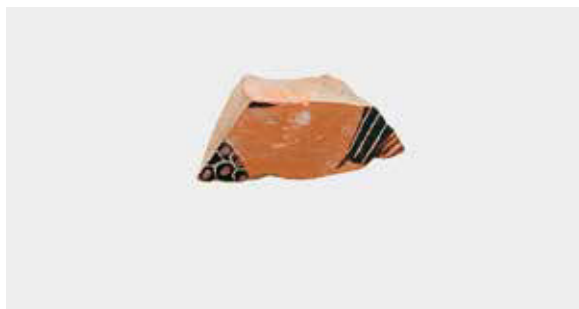
**60** Previous context no. 418. Wall fragment of an open vessel.

H. 2.3 cm; W. 3.2 cm; Th. 0.45 cm. Munsell 5YR 6/6. Provenance: Tiryns.

On the exterior, part of an incised rosette and of the tail of a siren.

The tail and the rosette can be compared with examples by Sophilos and his circle. Characteristically compare to: Boston, Museum of Fine Arts 98.915, ABV 41, 27; Bakır 1981, pl. 28, A22; BAPD 305086. – Athens, National Museum 991, ABV 38, 1; Bakır 1981, pl. 49, A14; BAPD 305060. – Athens, National Museum 19191, Bakır 1981, pl. 75, B15; BAPD 6730. ca. 580–570 B.C.

Cat. no. 60. – Scale 1 : 1



Cat. no. 61. – Scale 1 : 1

**61** Previous context no. 363. Wall fragment of an open vessel.

H. 2.8 cm; W. 1.4 cm; Th. 0.5 cm. Munsell 5YR 7/6.

Provenance: Athenian Acropolis (»Dionysos-Bezirk. Athen. Mauer«).

Brommer 1972, 189 pl. 96, 5.

Scales probably of a Hydra and part of the garments of a figure (?). The fragment might be part of a scene of Herakles fighting against Hydra. Added red: dots on scales.

Although with differences in the rendering of the scales, cf. the skyphos in Athens, CVA Athens, National Museum (4) pl. 32, 1–4, where Athena is also present, wearing her long chiton. The rendering of the scales is closer to that on a fragment from the Athenian Agora: Athens, Agora Museum 8964, Moore – Philippides 1986, pl. 35, 359; BAPD 31462. For the iconography of the fight of Herakles with Hydra, cf. Brommer 1973, 79–82; LIMC V 1 (1990) 34–38. 41–43 nos. 1990–2039 s.v. Herakles (G. Kokkorou-Alewrass) with further bibliography.

Third quarter of the sixth century B.C.

**62** Previous context no. 93. Wall fragment of a large open vessel (krater?).

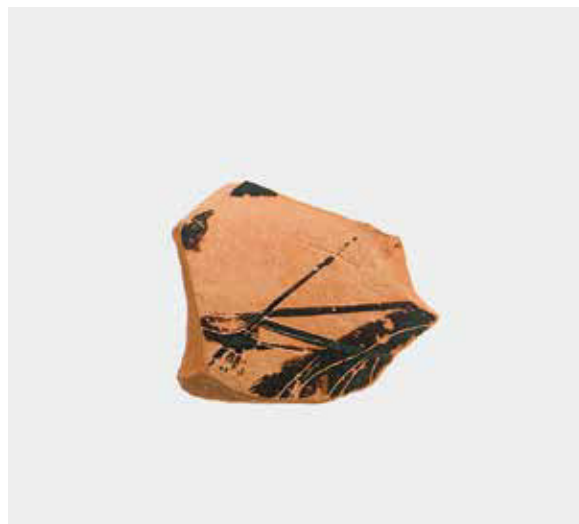
H. 5.75 cm; W. 4.4 cm; Th. 0.7 cm. Munsell 5YR 6/6.

Part of the belly of a horse and one leg of the rider, moving to the right.

The fragment probably belongs to a column-krater. Stylistically, it points to the middle of the sixth century, a period during which most of the examples of this shape have been assigned to Lydos and the Painter of Louvre F6. Riders appear on the panels of the one-piece amphorae by Lydos and painters working in his manner (see for example Naples, Museo Archeologico Nazionale 81292, ABV 109, 23; CVA Napoli [1] pl. 6, 1–3; BAPD 310169. – Paris, Musée du Louvre CP10636, CVA Paris, Musée du Louvre [11] pl. 128, 1. 2; 129, 1; BAPD 12428), but the characteristics of his figures are not easily comparable. The leg of the rider is closer to those of the riders decorating a column-krater by the Painter of Louvre F6: Athens, National Museum 11706, ABV 125, 28; BAPD 300924. The figure can also be compared to



Cat. no. 62. – Scale 1 : 1



Cat. no. 64. – Scale 1 : 1

a number of contemporary examples. See for example, Tuna-Nörthing 2002, 187 no. 73. – Vathy Museum K952, Kreuzer 1998, pl. 12 no. 63; BAPD 22693. – Vathy Museum K6825, Kreuzer 1998, pl. 12 no. 55; BAPD 22701; Athens, Agora Museum P 13387, Moore – Philippides 1986, pl. 5, 36; BAPD 31534, albeit with the incised line on the horse's belly.

By the early sixth century, riders are shown in panels of olpai and amphorae. They usually wear short chitoniskoi, hold the reins with both hands, occasionally carry sticks and have fillets around their heads. Additional figures, such as a sniffing dog under the belly of the horse, can be included.

550–540 B.C.

**63** Previous context no. 363. Wall fragment of a large open vessel.

H. 4 cm; W. 3.8 cm; Th. 0.55 cm. Munsell 5YR 7/6.

Provenance: Athenian Acropolis (»Nordostabhang der Burg zwischen den beiden Hauptgruppen der Votivnischen nördlich vom höchsten Punkt der Burg«).

Cat. no. 63. – Scale 1 : 1



Brommer 1972, pl. 96, 4.

On the interior, flaked black glaze. On the exterior, part of the body of a figure in profile to the left with a long garment. Added red: border on cloak.

The rendering of the garment's folds points to the Antimenes Painter and his circle and to the last decades of the sixth century. For the painter and his vases, cf. Burow 1989. The figure can also be compared to a late sixth-century example from the Athenian Agora: Athens, Agora Museum P 12015, Moore – Philippides 1986, pl. 38, 386; BAPD 31544.

520 B.C.

**64** Previous context no. 485. Wall fragment of a large open vessel (krater).

Length 3.7 cm; W. 2.9 cm; Th. 0.6 cm. Munsell 5YR 7/6.

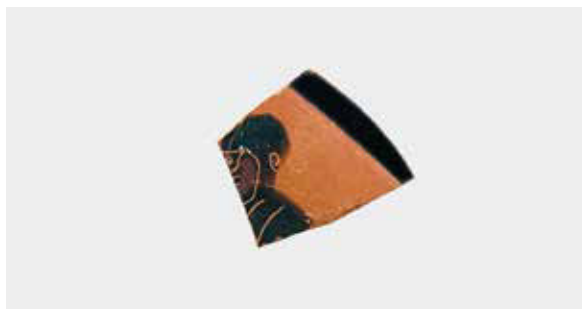
On the interior, black glaze of good quality. On the exterior, part of the head and arms of the agitated charioteer, holding the reins and the goad, as well as the mane of the horse of the chariot. Above, a thick black band.

The figure and the horse can be compared to: Tuna-Nörthing 1996, pl. 20, 175 a. b. – Vathy Museum K6839, Kreuzer 1998, pl. 21, 85; BAPD 45440. The lack of incision for the rendering of the facial characteristics is also found on an early fifth-century hydria from the Agora: Athens, Agora Museum P 2642, Moore – Philippides 1986, pl. 63, 660; BAPD 31131. Late sixth to early fifth century B.C.

**65** Previous context no. 418. Wall fragment of an open vessel (cup of type A or sub-A?)

Length 2.3 cm; W. 2.1 cm; Th. 0.3 cm. Munsell 5YR 5/8.

On the interior, glossy black glaze. On the exterior, part of the head and the upper part of the body of a



Cat. no. 65. – Scale 1 : 1

bearded male figure bending slightly to the left. Part of the glazed rim above. Added red: beard.

The use of incision for rendering the facial characteristics of the figure can be compared to that of the Leafless Group. See for example: Leiden, Rijksmuseum PC14, CVA Leiden (2) pl. 62, 4–6; BAPD 769. – Adria, Museo Archeologico Nazionale 22675, CVA Adria, Museo Archeologico Nazionale (2) pl. 40, 5; BAPD 18500.

Late sixth century B.C.

**66** Previous context no. 421. Wall fragment of an open vessel (maybe of a skyphos of the Heron Class, Ure's Class B).

H. 3.3 cm; W. 3 cm; Th. 0.3 cm. Munsell 5YR 6/6.

Provenance: Tiryns.

On the interior, black glaze of good quality. On the exterior, part of the head of a male figure in profile to the right. In the field, branch.

The style of the figure points to the Theseus Painter. Characteristically compare the figure to that of Dionysos on a skyphos, Syracuse, Museo Archeologico Regionale Paolo Orsi KAM 26857, Para 259; Φοιτζίλας 2006, pl. 2 a; BAPD 351582, and the male figures on: Florida, Tampa Museum of Art 86.52, ABV 704, 27ter; Φοιτζίλας 2006, pl. 16 b; BAPD 306792. – Stuttgart, Württembergisches Landesmuseum 4.89, Φοιτζίλας 2006, pl. 17A. – Athens, Agora Museum P 1546, ABV 518, 54; Moore – Philippides 1986, pl. 101, 1490; BAPD 330684.

Cat. no. 66. – Scale 1 : 1



Cat. no. 67. – Scale 1 : 1

For the painter and his skyphoi, see above cat. no. 29. Theseus Painter. 500 B.C.

**67** Previous context no. 53. Wall fragment of an open vessel.

H. 3.3 cm; W. 3.8 cm; Th. 0.6 cm. Munsell 5YR 6/6.

Provenance: Athenian Acropolis.

Brommer 1972, 283 pl. 94, 2.

Chain of lotus buds with dots between the stems. Added white: dots.

The fragment probably belongs to a thick-walled open shape. The floral chain can appear below the figured scene occupying the body of the black-figures lebetes gamikoi or on the shoulder just above the scene and below a tongue pattern. See for example: Athens, Agora Museum P 19597, Moore – Philippides 1986, pl. 49, 514. – Athens, Agora Museum P 11032, Moore – Philippides 1986, pl. 49, 517, albeit with no dots in added white. The floral ornament also appears on the external surface of the rims of black-figure plates. See for example: Athens, National Museum, Acropolis Collection 2443, Callipolitis-Feytmans 1974, pl. 50, 19 a. – Athens, National Museum, Acropolis Collection, Callipolitis-Feytmans 1974, pl. 50, 19 b, albeit with no dots in added white. Lastly, the chain of lotus buds appears on lids or rims of black-figured pyxides of types A of the late sixth and early fifth century: Leiden, Rijksmuseum RO II 92, CVA Leiden (2) pl. 84, 2; BAPD 17985.

Late sixth century B.C.

### Closed Shapes

**68** Previous context no. 53. Wall fragment of a thick-walled closed shape (amphora?).

H. 3.7 cm; W. 3.3 cm; Th. 0.8 cm. Munsell 2.5YR 6/6.

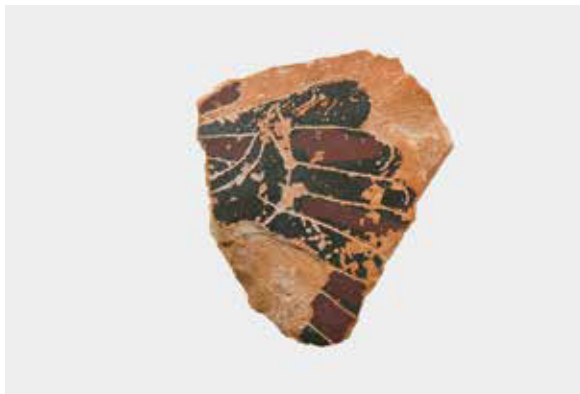
Provenance: Athenian Acropolis.

Brommer 1972, 283 pl. 94, 5.

Part of the tail of a cock. Added red: feathers of the tail.

The fragment belongs to a large thick-walled closed shape, possibly an amphora. Stylistically, the cock





Cat. no. 68. – Scale 1 : 1

can be compared with examples by painters working in the manner of Lydos. In particular compare to: Delos Museum 6095, ABV 118, 49; Callipolitis-Feytmans 1974, pl. 31 no. 36. – Athens, Fetiché Tjami 1957-NAK 1047, Παπαδοπούλου-Κανελλοπούλου 1997, pl. 65, 325.

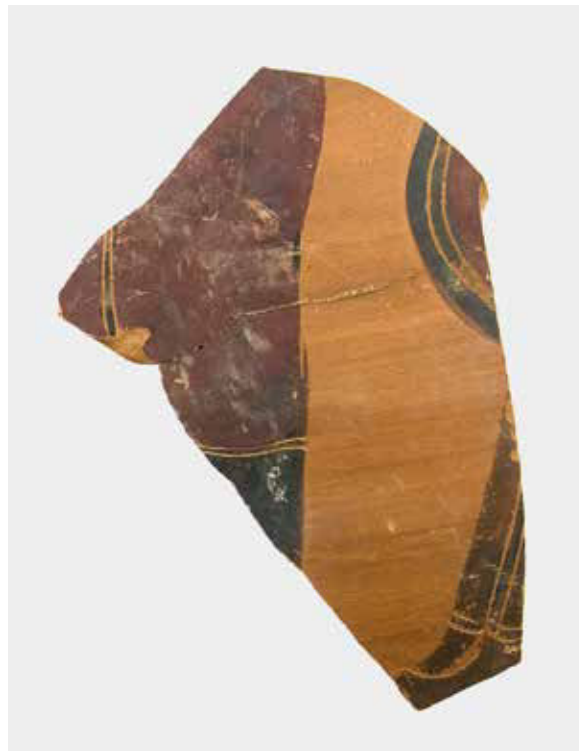
Confronted cocks with a floral ornament between them decorate the bodies of amphorae by painters of the circle of Lydos and a number of his contemporaries, like the Painter of London B76 and the Painter of Vatican 309. For a number of examples with this iconographic theme, see: Toledo (OH), Museum of Art 74.45, CVA Toledo (1) pl. 6, 1, 2; BAPD 702 (manner of Lydos). – Rome, Musei Capitolini 8, ABV 116, 7; CVA Rome, Musei Capitolini (1) pl. 16, 1; BAPD 310244 (near Lydos). – Berlin, Antikensammlung 3361, ABV 116, 6; BAPD 310243 (manner of Lydos). – Paris, Musée du Louvre E809, ABV 117, 23; BAPD 310250 (manner of Lydos). – London, British Museum 1922.6–15.1, ABV 86, 9; CVA London, British Museum (3) pl. 23, 1 b; BAPD 300798 (Painter of London B76). – New York, Metropolitan Museum 56.171.16, ABV 87, 14; CVA New York (4) pl. 12, 2; BAPD 300803 (Painter of London B76). – Amsterdam, Allard Pierson Museum 3374, ABV 116, 8; BAPD 300878 (Painter of Vatican 309). – Toronto, Royal Ontario Museum 972.782.2, CVA Toronto (1) pl. 6, 1, BAPD 6000 (Painter of Vatican 309). – Paris, Musée du Louvre E810, ABV 121, 14; BAPD 300880 (Painter of Vatican 309). – Florence, Museo Archeologico Etrusco 78784, ABV 121, 13; BAPD 300879 (Painter of Vatican 309).

On Lydos and his circle see above cat. no. 9.  
Circle of Lydos. 560–550 B.C.

**69** Previous context no. 359. Wall fragment of the lower body of a closed shape.

H. 8.2 cm; W. 5.7 cm; Th. 0.6 cm. Munsell 5YR 6/6.

On the left, large part of the body of a male figure clad in chiton and himation, shown in profile to the right (Hermes?). He is followed by a sphinx, of which the forepart, the belly and the legs have been



Cat. no. 69. – Scale 1 : 1

preserved. Added red: himation of the figure, belly of a sphinx.

Stylistically, the sphinx points to the late first quarter of the sixth century. It can be compared with some examples by the KX Painter: Athens, Agora Museum P 131223, ABV 26, 30; Moore – Philipides 1986, pl. 50, 523; BAPD 300308. – Vathy Museum K1210, Kreuzer 1998, pl. 15, 72; BAPD 28092. However, the legs of sphinxes by this painter are mostly different. The draped figure can be compared with figures of Hermes by Sophilos: Athens, Fetiché Tjami 1957-Aa 9, Παπαδοπούλου-Κανελλοπούλου 1997, pl. 34, 174. – Athens, Fetiché Tjami 1957-Aa 432; Παπαδοπούλου-Κανελλοπούλου 1997, pl. 35, 175, where flanked by sirens and not sphinxes.

The motif of a male figure flanked by hybrids has often been employed by early black-figure painters. It is known from early sixth-century vases and is found until at least the middle of the sixth century. When holding a *kerykeion*, the male figure can be interpreted as Hermes. The scheme of Hermes flanked by sirens or sphinxes is often found on black-figured shapes of the first quarter of the sixth century. The earliest known belong to the circle of the Gorgon Painter (London, British Museum B32, ABV 11, 16; Para 8; BAPD 300099. – Basel, H. Cahn HC342, Kreuzer 1992, 28, 16), while a number has been assigned to the KX Painter (Athens, National Museum 19159, ABV 14, 11; ABV 28, 4; Para 9; Scheibler 1961, fig. 36. – Athens, Kerameikos Museum 2870 Para 15; Vierneisel 1964, pl. 38 a. – Lon-



Cat. no. 70. – Scale 1 : 1



Cat. no. 71. – Scale 1 : 1

don, British Museum 1905.7-11.4, ABV 24, 3; Liou-  
tas 1987, pl. 9–11) as well as Sophilos and his circle  
(Athens, National Museum 1036, ABV 38, 2; Bakır  
1981, pl. 30–33. – Athens, National Museum 19191,  
Bakır 1981, pl. 72–75. – Athens, National Museum,  
Acropolis Collection 1.757, ABV 39, 10; Bakır 1981,  
pl. 24. – Athens, National Museum, Acropolis Col-  
lection 1.499, 1.500, AP1234, ABV 42, 3; Bakır 1981,  
pl. 88, C7. – Athens, Fetiche Tjami 1957-Aa 9, Παπα-  
δοπούλου-Κανελλοπούλου 1997, pl. 34, 174). An  
amphora, now in Boston (Boston, Museum of Fine  
Arts 1941.913, CVA Boston [1] pl. 18), and an un-  
published fragmentary lekanis from Eleusis (Eleusis  
Museum 2692) dating to 560–550 B.C. are the latest  
Attic examples of the god depicted in this scheme.

Male figures without particular attributes, isolat-  
ed or accompanied by others, flanked by sirens or  
sphinxes, appear in the iconographic repertory of  
painters active in the first quarter of the sixth cen-  
tury (cf. for example Athens, Fetiche Tjami 1957-Aa  
181, Παπαδοπούλου-Κανελλοπούλου 1997, pl. 28,  
142) as well as of Lydos and his contemporaries, see  
characteristically: Thessaloniki, Archaeological Mu-  
seum 10756, CVA Thessaloniki (1) pl. 29, 2; BAPD  
3965. – Athens, Fetiche Tjami 1957-Aa 360, I–IV,  
Παπαδοπούλου-Κανελλοπούλου 1997, pl. 255, I. –  
Polygyros, Archaeological Museum 235, Τιβέριος  
1981, pl. 2, 11–13. – Boston, Museum of Fine Arts  
86.569, CVA Boston (2) pl. 108, 3; BAPD 310261. –  
Leiden, Rijksmuseum van Oudheden 1954/12, 1,  
ABV 116, 2; CVA Leiden (1), pl. 21, 1. – Munich,  
Antikensammlungen 1446, ABV 128, 84; CVA Mu-  
nich, Museum Antiker Kleinkunst (7) pl. 327, 1;  
BAPD 300980. For more examples, cf. Τιβέριος 1981,  
49 n. 161.

For the iconography of men flanked by hybrids,  
their identification and meaning, cf. Τιβέριος 1981,  
49–51, with extended bibliography.

Late first quarter of the sixth century B.C.

**70** Previous context no. 53. Wall fragment of a  
closed vessel (lekythos?).

H. 4.4 cm; W. 3 cm; Th. 0.5 cm. Munsell 5YR 6/6. Sec-  
ondarily burnt.

Provenance: Athenian Acropolis.

Brommer 1972, 285 pl. 95, 31.

Head and part of an arm and the upper body of a  
satyr in profile to the left. In the field, branch and a  
dot in added white. Added red: part of satyr's beard  
and hair.

The use of added red for the beard and the hair,  
the facial characteristics as well as the attempt to  
define anatomic details (elbow) point to figures of  
the Class of Athens 581, i. Compare to: Amsterdam,  
Allard Pierson Museum 8531, ABV 495, 148; CVA  
Amsterdam (3) pl. 158, 1–3; BAPD 9910, albeit with  
different rendering of the elbow. The facial char-  
acteristics of the satyr can be compared to those of  
Dionysos on a lekythos from Rhitsona: Thebes, Ar-  
chaeological Museum 23412, CVA Thebes (1) pl. 66,  
1; BAPD 24464.

The stance of the satyr suggests that the scene might  
have portrayed a maenad on a mule flanked by  
satyrs, a theme which appears in the repertory of  
the Group, as on the lekythos now in Amsterdam.  
See also: Agrigento, Museo Archeologico Regionale  
C840, Para 227; CVA Agrigento (1) pl. 62, 1. 2; BAPD  
360994.

For the Class of Athens 581, see above cat. no. 18.

The Class of Athens 581, i. 500–490 B.C.

**71** Previous context no. 421. Wall fragment of a  
closed vessel.

H. 2.7 cm; W. 2.2 cm; Th. 0.45 cm. Munsell 10YR 6/3.

Head of a male figure to the right, confronting a  
second figure, of which only small part of the head  
is preserved. In the middle, upper part of a stick.  
Added red: figure's hair and beard.

Compare to: Athens, Agora Museum P 25453,

Moore – Philippides 1986, pl. 86, 1153; BAPD 31157. The male figures share common characteristics with those by the Acheloos Painter or painters working near him. In particular, cf. Athens, National Museum 12531, CVA Athens, National Museum (4) pl. 28, 1–4; BAPD 14663. – Paris Market, Koutoula-

kis 351256, Para 169, 9bis; BAPD 351256. – Munich Antikensammlungen 1725, ABV 387; BAPD 302897. Early fifth century B.C.

Athens

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## APPENDIX: CATALOGUE OF SITES

### I. Fragments found in Athens and Attica

#### *Athens. Acropolis*

Collected sherds: cat. nos. 2, 3, 7, 14, 16, 17, 38, 51, 52, 57, 61, 63, 67, 70.

Chronology: Sixth to fifth centuries B.C.

#### *Athens. Dionysos Theatre*

Previous collection number: 445

Collected sherds: cat. no. 54.

Chronology: Early sixth century B.C.

#### *Athens*

Previous collection number: 53

Collected sherds: cat. no. 1.

Chronology: Late sixth century B.C.

#### *Attica*

Previous collection number: 361

Collected sherds: cat. nos. 28, 31, 35, 36, 53, 58. Not in the catalogue: fragments of Attic red-figured open and closed shapes.

Chronology: Sixth to fifth centuries B.C.

#### *Attica. Glyphada* (destroyed grave, southwest of Ag. Nikolaos)

Previous collection number: 75 OM 160

Collected sherds: cat. nos. 41, 44. Not in the catalogue: small fragments of Attic black-figured open vases, mostly cups.

Chronology: Sixth to late fifth century B.C.

#### *Attica. Marousi* (north Marousi, east of the narrow pass at the Reuma at height 335)

Previous collection number: 51 OM 75

Collected sherds: cat. no. 27.

Chronology: Second quarter of the fifth century B.C.

#### *Attica. Thorikos* (hill of the settlement)

Previous collection number: 76 OM 302

Collected sherds: cat. no. 10. Not in the catalogue: Mycenaean, Geometric and Attic Classical black-glazed fragments.

Mycenaean, Geometric, Attic, Obsidian.

Chronology: Mycenaean to fifth century B.C.

#### *Attica. Thorikos* (small tumulus above the oval tholos tomb)

Previous collection number: 76 OM 306

Collected sherds: cat. no. 24.

Chronology: Early fifth century B.C.

#### *Attica. Trachones*

Previous collection number: 74 OM 137

Collected sherds: cat. no. 59. Not in the catalogue: two Geometric decorated, three Attic Classical black-glazed, Roman and one Byzantine fragment.

Chronology: Geometric to Byzantine era.

#### *Attica. Vari* («Gräberstraße»)

Previous collection number: 75 OM 249

Collected sherds: cat. nos. 11, 15, 19, 25, 39. Not in the catalogue: Attic black-glazed cup, rim of a column-krater, fragment of a lekythos decorated with ivy leaves.

Chronology: Sixth to fifth centuries B.C.

*Attica. Vari* (»Gräberstraße«. Looted grave)

Previous collection number: 75 OM 243

Collected sherds: cat. no. 12. Not in the catalogue: Fragment of a sixth-century black-figured closed shape of local probably production.

Chronology: Sixth to fifth centuries B.C.

*Attica. Vari* (»Gräberstraße«. Looted grave immediately east of Grave II, »Vari y«)

Previous collection number: 75 OM 244

Collected sherds: cat. no. 21. Not in the catalogue: fragments of a white lekythos, Attic black-glazed fifth-century plate with impressed decoration, Attic black-glazed fragments.

Chronology: Fifth century B.C.

*Attica. Vari* (grave over Tumulus II)

Previous collection number: 75 OM 248

Collected sherds: cat. no. 13. Not in catalogue: fragments of white lekythoi, fragments of Attic black-glazed open and closed shapes.

Chronology: Fifth century B.C.

## II. Fragments found outside Attica

*Boiotia. Eleutherai, Gyphtokastro* (foot of the hill, area with graves)

Previous collection number: 65 OM 2

Collected sherds: cat. no. 42. Not in the catalogue: Attic black-glazed fragments.

Chronology: Fifth century B.C.

*Kythnos*

Previous collection number: 250

Collected sherds: cat. no. 9 (250). Not in the catalogue: fragments of Attic red-figured closed shapes, Classical and Hellenistic black-glazed drinking vessels and plates, late plain ware, Byzantine fragments, loom weights.

Chronology: Sixth century B.C. to Byzantine era.

*Paros. Delion*

Previous collection number: 34

Collected sherds: cat. no. 32. Not in the catalogue: foot of an Attic black-figured skyphos with a tongue pattern, Attic black-glazed fragments of open shapes, non Attic fragments of different periods.

Chronology: Sixth to fifth centuries B.C.

*Thessaloniki*

Previous collection number: 371

Collected sherds: cat. no. 20. Not in the catalogue: Attic black-figured sixth-century fragment of an open vessel, Attic black-glazed skyphoi, East Greek bird bowl, fragments of Corinthian vessels.

Chronology: Sixth to fifth centuries B.C.

*Tiryns*

Previous collection number: 418

Collected sherds: cat. nos. 33, 45, 60, 66. Not in the catalogue: lip and foot fragments of Attic black-figured skyphoi, fragments of Attic black-figured cups, fragments of Corinthian vases.

Chronology: Sixth to fifth centuries B.C.

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