



NEW LIBRARY

738  
B77  
2

Library of

Mellesley



College.

Purchased from  
The Horsford Fund.

Nº 76676





CATALOGUE  
OF THE  
GREEK AND ETRUSCAN VASES  
IN THE  
BRITISH MUSEUM.

VOL. II.  
BLACK-FIGURED VASES.

BY  
H. B. WALTERS, M.A.,  
ASSISTANT IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.

LONDON :  
PRINTED BY ORDER OF THE TRUSTEES.

Sold at the BRITISH MUSEUM, and by Messrs. LONGMANS & Co., 39, Paternoster Row ;  
Mr. QUARITCH, 15, Piccadilly ; Messrs. ASHER & Co., 13, Bedford Street, Covent Garden ;  
Messrs. KEGAN PAUL, TRENCH, TRÜBNER & Co., Paternoster House, Charing Cross Road ;  
and Mr. HENRY FROWDE, OXFORD UNIVERSITY PRESS, Amen Corner.

1893.

LONDON :  
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,  
STAMFORD STREET AND CHARING CROSS.

76676

## P R E F A C E.

IN preparing a new Catalogue of the Vases it has been found convenient to classify the collection into separate sections, each representing a definite phase in the art of vase painting and each having its own enumeration. Section B, comprising the black-figured vases, has been the first to be completed. The other sections are in hand and will be issued in the order in which they are finished.

In the present volume the actual catalogue is preceded by an Introduction, in which Mr. Walters has discussed several important questions connected with the black-figured vases in general and with those of the Museum collection in particular. One of these questions is the persistency with which certain types of subject were repeated with little or no variation, as if the imaginative faculty which was so active in the subsequent red-figured stage had been still under severe restraint. Mr. Walters has collected these types and given illustrations of them. The opportunity has also been taken to include illustrations of a number of vases hitherto unpublished.

The proof-sheets have been read and revised by Mr. Cecil Smith and Mr. Arthur Smith, Assistants in the Department of Greek and Roman Antiquities, and by myself.

A. S. MURRAY.

*May*, 1893.

## LIST OF ILLUSTRATIONS.

### PLATES.

- I. (1) CORINTHIAN LEKYTHOS : Heracles pursuing Nessos. (2) ETRUSCAN HYDRIA : Naval Fight.
- II. 'CAERETAN' HYDRIA : Combat of warriors, and youths on horseback.
- III. PANATHENAIC AMPHORA : Athenè.
- IV. ATHENIAN AMPHORA : Combat of Heracles and Geryon.
- V. ATHENIAN AMPHORA (obverse) : Nuptials of Zeus and Hera.
- VI. The same (reverse) : Combat of Heracles and Kyknos.
- VII. (1) KYATHOS with white figures on black ground : Dionysos with vine. (2) ALABASTRON with black figures on white ground : Maenads.

### ILLUSTRATIONS IN TEXT.

	PAGE
1-18. SHAPES OF VASES . . . . .	3-5
19. GIGANTOMACHIA . . . . .	9
20. " . . . . .	10
21. BIRTH OF ATHENE . . . . .	11
22. HERACLES AND NEMEAN LION . . . . .	13
23. " " . . . . .	14
24. " ERYMANTHIAN BOAR . . . . .	15
25. " CRETAN BULL . . . . .	16
26. " GERVON . . . . .	17
27. " KYKNOS . . . . .	18
28. " AMAZONS . . . . .	19
29. " TRITON . . . . .	21
30. CONTEST OF HERACLES AND APOLLO FOR TRIPOD . . . . .	22
31. APOTHEOSIS OF HERACLES (in chariot) . . . . .	23
32. " " (Reception by Zeus) . . . . .	24
33. PELEUS SEIZING THETIS . . . . .	25
34. JUDGMENT OF PARIS . . . . .	26
35. HEROES CASTING LOTS . . . . .	27
36. ACHILLES LYING IN WAIT FOR TROÏLOS . . . . .	28
37. THESEUS AND THE MINOTAUR . . . . .	30
38. HYDROPHORIA . . . . .	31
39-40. SHAPES OF VASES . . . . .	36 and 46



## INTRODUCTION.



THE vases catalogued in this volume belong to what is known as the black-figured style. They fall mainly into two divisions, of which the earlier comprises fabrics from many parts of Greece (with a few from Athens itself), together with imitations of the same produced in Etruria and probably also in Asia Minor. These various local fabrics appear to have died out gradually, or to have coalesced into one style, thus forming the later division, the centre of which was Athens.

The term "black-figured" as applied to vases of the kind here catalogued is in several respects inadequate as a definition. It was introduced at a time when the Greek vases in public museums consisted mainly of two classes, the one having figured subjects painted in black silhouettes on the red ground of the vase, the other—a later phase—having the figures drawn in outline and surrounded with black colour, so that the figures stand out in red. Between these two classes the term "black-figured" or "red-figured" offered, and still offers, an obvious and useful distinction. The distinction is best seen when we compare the series of amphorae in the east side of the Second Room with the vases in the Third Room. In the former the whole vase stands out in the natural red colour of the clay of which it is made, with only the addition of a glaze to give it brilliancy, whereas the vases in the Third Room are covered with black colour so as to conceal the whole of the red of the clay except where the red is left to fill in the contours of the figures, which are drawn in upon it. If we turn to the west side of the Second Room, we shall see a large number of black-figured vases in which the whole body of the vase is covered with black colour except a more or less large panel, which is left in the red colour of the clay on which the figures are painted as black silhouettes. This class of black-figured vases obviously approaches in general aspect more nearly than the other to the red-figured vases in the Third Room. Yet from an artistic point of view it seems impossible to distinguish them as later products. More probably they represent only a contemporary difference of taste.

But within a comparatively recent period there have been found in the island of Rhodes, on the Greek site of Naucratis in the Delta of Egypt, in Corinth, and many places of Greece proper, large numbers of vases having designs which include figures painted in black silhouettes on a cream ground, but in a manner which clearly shows that they had been executed in a ruder and earlier stage of the art. Strictly speaking, these vases should all be reckoned in the "black-figured" class. That, however, would involve several disadvantages.

The terms "black-" and "red-figured" would then cease to imply, as they now do, an exact contrast of black figures on red ground and red figures on black ground. Still worse, the name of "black-figured vases," if the class were enlarged to that extent, would cease to represent, as it now does, a limited period of vase painting immediately preceding the introduction of the red-figured style.

At the same time there is among these vases with black figures on a cream ground a certain number from Daphnae and Naucratis in Egypt, with others which have been assigned to Cyrenè on the North Coast of Africa, on which the drawing of the human figure may fairly be compared with that of the black-figured vases, usually so called. They may be regarded as representing the climax of one period or the beginning of another. It is difficult to class them exhaustively one way or the other. We have decided to include most of them in the present volume, placing them at the beginning. It will be seen that the vases of the so-called Cyrenè class frequently have the body covered with black colour outside the space where the figures are painted. In that respect they may be regarded as the immediate predecessors of the second class of black-figured vases mentioned above. On the other hand the vases from Daphnae present a continuous surface of cream colour, on which the designs are painted and fired. They in their turn may be regarded as the immediate predecessors of the first class of black-figured amphorae, mentioned above.

We may assign 600 B.C. as, roughly speaking, the earliest limit for the vases in this volume. To the first half of the 6th cent. B.C. belong most of those from Naucratis and Daphnae, together with the class which has been assigned conjecturally to Cyrenè. In the two former places fragments have been found dating perhaps as late as 520 B.C. But the typical ware of these sites belongs to the earlier period; the later remains are almost entirely Athenian. Among the earlier classes the Corinthian attained to the greatest popularity, and its development can be clearly traced from a comparatively early period until the latter half of the sixth century. About this time a great impetus was given to vase-painting, as to all other branches of art, at Athens, and the aid of celebrated Corinthian potters was invoked to meet the demand. While owing much and in fact almost everything to the influence of Corinth, the Athenians yet exercised to some extent a counter-influence on the former place, which may be traced in the forms and method of decoration of later Corinthian vases. From this time forward Corinth sinks into insignificance, and it is to Athens that we have to turn for the further development of the art to its highest perfection under the masters of the red-figured style. With regard to the date of this style a change of opinion has been brought about in recent years, owing chiefly to excavations on the Acropolis of Athens; it is now pushed back to the time of the Peisistratidae. For some fifty years it would seem that the two methods of painting were contemporaneous, but the red figures gradually proved their superiority, and finally reigned supreme

in popular favour throughout the two following centuries. After about 450 B.C. the black-figured style is only represented in Italian or other imitations, and on the Panathenaic amphorae, which for ceremonial reasons retained this style down to the end of the fourth century.

From this question of dates we may now return to some of the other characteristics of the black-figured vases. In the first place the figures are not always purely and entirely black, though black is their prevalent aspect. They are mostly enriched with accessory pigments of white and purple for details of features, dress, etc., and of incised lines both for the outlines and the inner markings of figures. It is true that the use of accessory purples or whites and of incised lines was not unknown on vases of an earlier time. The well-known pinax from Camiros in the British Museum (A 268), representing the combat of Menelaos and Hector over the body of Euphorbos, not only has rudely-incised lines, but a purple pigment is employed for the details. There is, however, this difference, that there the purple is not laid upon the black after the first firing, as on the regular black-figured vases, but directly upon the clay ground. White is not employed, but instead the design is rendered in outline on the drab ground of the clay (*e.g.* for the cuirass of Menelaos).

As regards the subjects painted on the black-figured vases, it may here be noted that they consist mainly of scenes from mythology or legend. In the older art, scenes from daily life had been not uncommon, as in the Geometric style, with its funeral processions and combats by land or sea. Next came a passion for long narrow bands of animals, due to the influence of Assyrian and Phoenician industries. These narrow bands of animals lingered on into the black-figured style, where they were retained in the subordinate position of borders employed to set off the larger designs from mythology or legend, which had now usurped the first place. But the larger question of mythological and legendary subjects on the black-figured vases will be discussed later, with reference to type-forms. Meantime we may re-state certain characteristics of the black-figured vases: (1) black varnish entirely filling in the contours of the figures; (2) red, or sometimes white, glaze employed as background; (3) details indicated by accessory pigments and incised lines; (4) purely decorative patterns replaced by human or mythological figures. In the red-figured style (1) and (2) are reversed.

A certain measure of development in the black-figured style can be traced in the shapes and secondary ornamentation of the vases. In the earlier stages, as represented by the Cyrenè (so-called) and Corinthian fabrics, the favourite shapes are: (1) the *kylix*, obviously imitated both in its shape and secondary ornamentation from vases in metal. Among the so-called Cyrenè vases this is the prevalent shape. (2) In the earlier Corinthian style, the *skyphos*, *oinochoè*, *lekythos*, and

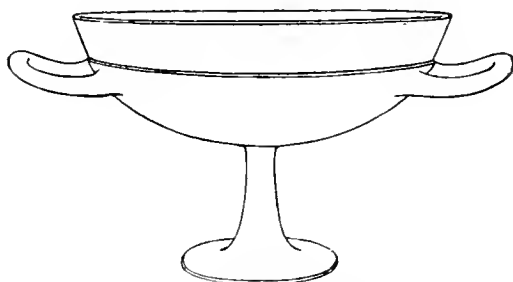


Fig. 1. CYRENAIC KYLIX.

*amphora* prevail. Of these the two former are not new to this style. They had been common in the older stages, when Oriental designs were imitated.

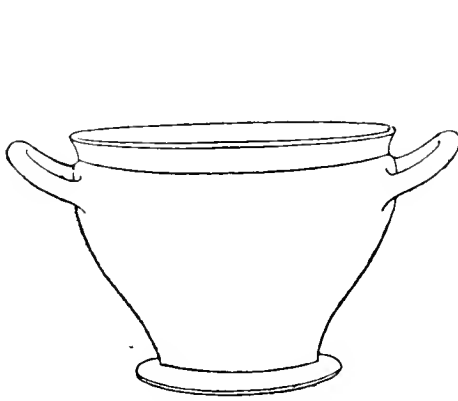


Fig. 2. SKYPHOS.

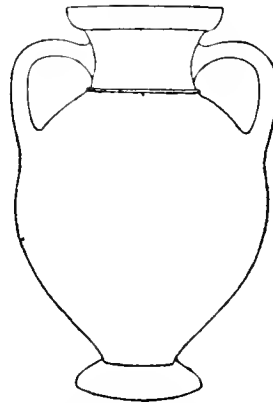


Fig. 5. AMPHORA.

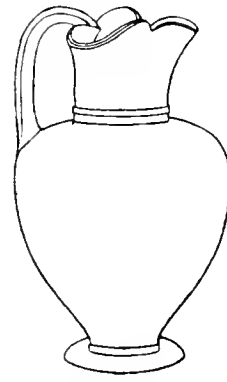


Fig. 3. OINOCHOË.

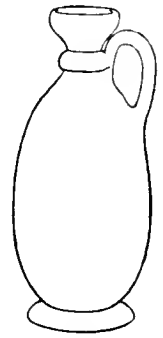


Fig. 4. LEKYTHOS.

The lekythos is usually shaped like an alabastron, with no marked separation of shoulder and body, but characterized by a moulded ring below the neck. The amphora is at first small, but in later instances of larger size, and is often covered with a black varnish, except for a small panel on which the subject is painted, and which accordingly is left red. In the oinochoë and its variant the *olpè*, the same development is visible; at first the whole field is covered with the design, as in the Oriental style, but later it is confined to a panel either in front or on the right-hand side of the handle. A favourite shape in the later Corinthian fabrics, together with imitations of the same, is the *kelebè* or *amphora à colonnette*, which is the earliest form



Fig. 6. ALABASTRON.

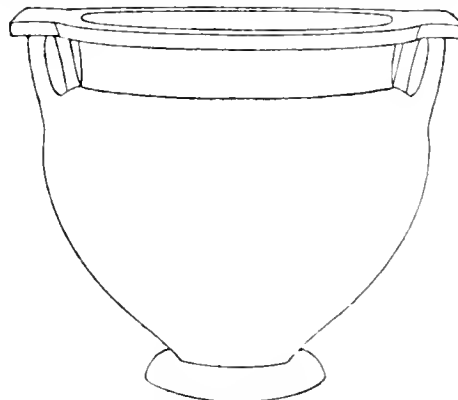


Fig. 7. KELEBÈ.

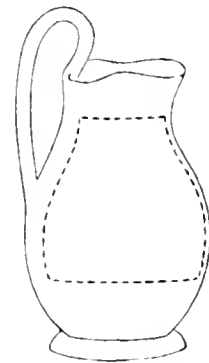


Fig. 8. OLPÈ.

of the *crater*. (3) The early form of *hydria* is chiefly found among the so-called Caeretan vases; it is large, usually with an almost globular body, and with a characteristic scheme of decoration. It rarely has its painted subjects confined, as in the Attic hydriae, to panels in front. (4) The *lebes* occurs mostly in the early stage of the black-figured period; it is frequently found at Naucratis. (5) At Daphnae the shapes of the vases owed their origin to Egyptian influence, and are almost entirely confined to

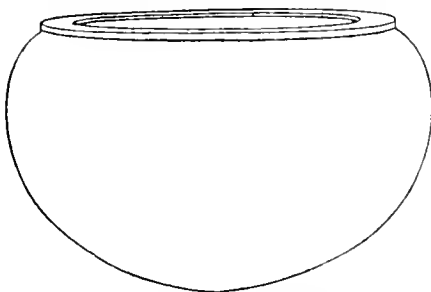


Fig. 9. LEBES.

three varieties, two forms of the *situla*, and a two-handled vase known for convenience as a *stamnos* (though differing much from the form common in the red-figured style). The *situla* in one of its forms (Fig. 10) is a direct copy of an Egyptian bronze vessel; the other form (Fig. 12) is more Greek, nor are the designs confined to the neck as in the first case.

Turning to the Attic black-figured vases which, as we have said, represent

a later stage of that style of vase-painting, we find five varieties predominating: *amphora*, *hydria*, *kylix*, *oinochoè*, and *lekythos*. In the *amphora* (for its evolu-

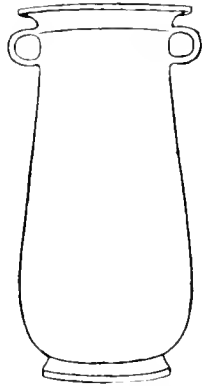


Fig. 10. SITULÀ.

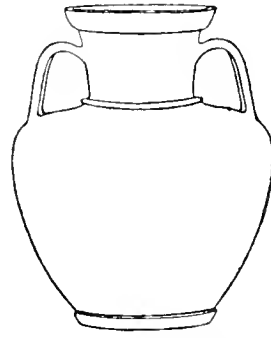


Fig. 11. STAMNOS.

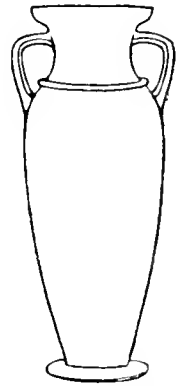


Fig. 12. SITULA.

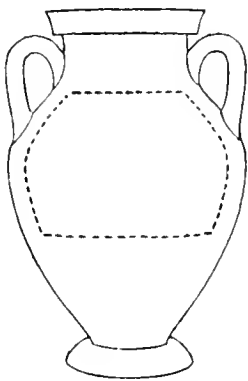


Fig. 13. AMPHORA.

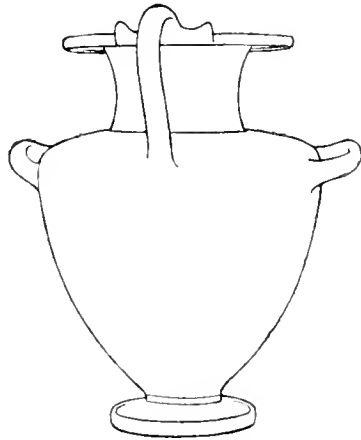


Fig. 14. HYDRIA.

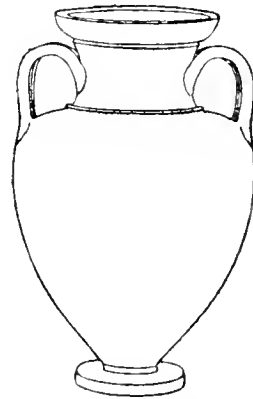


Fig. 15. AMPHORA.

tion see p. 1973 of Baumeister's *Denkmaeler*), the designs are either confined to panels (Fig. 13) or else the whole body of the vase is left in red as a field for

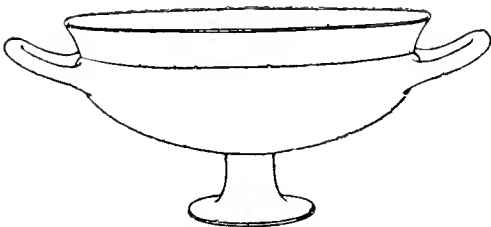


Fig. 16. KYLIX.

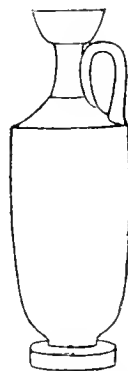


Fig. 17. LEKYTHOS.



Fig. 18. KYLIX.

the painter. On this point we have already remarked. The *hydria* appears chiefly in the later stage of this period, and the designs are invariably in panels on the shoulder and front of the body. The design on the *oinochoè*

is always confined to a panel in front ; in the lekythos the whole of the body is left in the red colour of the clay so as to form a ground for painted decoration. The kylix shows a gradual process of evolution, both in shape and decoration, which is discussed at length later, p. 45.

It should here be stated that many of the names of vases which have been handed down by ancient writers—especially Athenaeus (xi. 466–504)—have not been identified, and that such terms as *kelebè*, *olpè*, and *calpis*, when used to indicate certain varieties of the crater, *oinochoè*, and *hydria* respectively, are used conjecturally. On the shapes of vases generally, see Birch, *Anct. Pottery*, ch. ix. ; Krause, *Angeiologie* ; Dennis, *Cities and Cem. of Etruria*<sup>2</sup>, vol. i., app. to Introd. ; Jahn, *Vasens. zu München (Einleitung)*.

The secondary ornamentation of vases, such as borders round the neck or shoulders, under the handles, or under the main design, was subject to change, like the shapes ; at first great variety is to be noticed, but in the Attic vases there is always a tendency to settle down into a fixed scheme. In the earlier examples great prominence is frequently given to purely decorative designs, whether figures of animals or merely ornamental patterns, as on the Caeretan *hydriae*, where the importance of such methods of decoration is unduly exaggerated. The characteristic ornaments of the various styles are treated of under their respective heads.

With fixed methods of disposing the main design, the secondary ornaments became stereotyped ; the neck of an amphora is almost always decorated with a palmette and lotos-pattern ; the tongue-pattern finds its place unflinchingly on the shoulder of a *hydria* or amphora, as do lotos-buds on the shoulder of a *lekythos* ; the ornaments of a *kylix* are almost confined to palmettes on either side of the handle, and on all the larger vases the Rhodian invention of rays shooting upwards from the stem is adopted.

Much of the interest of vases is derived from the inscriptions which are so frequently found on them, and on the earlier vases this interest is mainly palaeographical. Of such inscriptions three divisions may be indicated : (1) artists' signatures, (2) 'pet-names,' (3) descriptive names, having reference to the designs on the vases.

Of these the most important are the signatures of artists, the earliest of which go back as far as the beginning of the black-figured style proper. Those belonging to this period may be divided into four groups, the chief names in which are as follows :—

- (a.) Early non-Athenian artists : (Boeotia), Gamedes and Theozotos. (Corinth), Chares and Timonidas. (Uncertain locality), Aristonofos.
- (b.) Early Athenian artists : Amasis, Exekias, Clitias, Ergotimos, Taleides, Nearchos, Colchos.
- (c.) Athenian minor artists (whose names are frequently the only decoration of a *kylix*) : Glaukytes, Archicles, Eucheiros, Hermogenes, Tleson, Phrynos, Xenocles.

(d.) Later Athenian artists who combined on their vases both the black- and the red-figure methods: Andokides, Nicosthenes, Pamphaios, Pasiades, Charinos, Kittos.

Of these the following are represented in the British Museum:—

(a.) GAMEDES: A 189\*.

(b.) AMASIS: B 471.

EXEKIAS: B 209-210. In his style: B 170, B 211, B 600<sub>46</sub>?

CLITIAS and ERGOTIMOS: B 601<sub>4-5</sub>?

(c.) GLAUKYTES: B 400. In his style: B 401, B 402, B 402<sub>1</sub>, B 601<sub>15</sub>?

ARCHICLES: B 398, B 418. In his style: B 419, B 600<sub>7</sub>?

EUCHEIROS: B 417. In his style: B 419, B 601<sub>7</sub>?

HERMOGENES: B 412-3.

TLESON: B 410-1, B 420-1. In his style: B 416, B 422-3?

PHRYNOS: B 424.

XENOCLES: B 425. In his style: B 600<sub>33</sub>?

PRIAPOS?: B 395.

SONDROS: B 601<sub>6</sub>.

PSOIEAS?: B 600<sub>40</sub>.

(d.) NICOSTHENES: B 295-7, B 364, B 368, B 600<sub>55</sub>. In his style: B 403, B 601<sub>3-15-37</sub>?

PAMPHAIOS: B 300. In his style: B 301-2.

ANDOKIDES: In his style: B 193, B 524?

EPICTETOS: In his style: B 304-5?

CHARINOS: B 631.

PASIADES: B 668.

KITTOS: B 604.

The occurrence of the name of the painter or potter on a Greek vase has long been a subject of interest and importance to students of ancient art. Among the writers who have distinguished themselves in the endeavour to bring the large mass of materials into something like scientific order, the first was Brunn in his *Probleme der Vasenmalerei*. His work has now been superseded by Prof. Klein's *Vasen mit Meistersignaturen*, 2nd ed., which furnishes not only an admirable compendium of the vases in question, but is also one of the best possible guides for the student, because the practice of learning to distinguish between the peculiarities of the various masters is the best training for a true appreciation of Greek vase painting as a whole. But along with this work of Prof. Klein's should be studied also his *Euphronios*, 2nd ed., and his most recent book, *Vasen mit Lieblingsinschriften*. In the last mentioned he deals fully with the vases which are inscribed with "pet-names," not a few of which are believed to be names of historical persons, and therefore of the

highest importance in determining the dates of the vases on which they occur. But that is more a question for subsequent consideration when the red-figured vases come to be discussed.

With regard to inscriptions which consist of names of heroes accompanying scenes of combats, setting-out of warriors, etc., it is only necessary to say that this habit of inscribing names had been handed down from earlier art. The addition of names serves no doubt as an explanation of the scene, but it seems also to have been part of the artistic conception. As a rule the writing of the names is in perfect harmony with the drawing of the figures. Hence perhaps the frequency of inscriptions which, though quite unintelligible, yet convey the general appearance of names.

The subjects on black-figured vases, whether mythological or scenes of daily life, present many and varied interests. The most noticeable feature of these paintings is that a scheme of design for any given subject once adopted becomes conventionalised, and is adhered to with only minor variations, which do not affect the main design. Unfortunately in a catalogue it is impossible to class the vases according to these type-forms, for the obvious reason that many vases contain more than one subject, and each subject may represent an important type-form. Hence these type-forms can only be collected in the form of an introduction, to which passing references will be made throughout the catalogue. It must be borne in mind that these remarks apply only to the later vases, those of the Attic style; for not only are representations of an action (as opposed to merely decorative figures) comparatively rare on the earlier vases, but it is only in a very few cases that there is any approach to the definite type-forms of the more advanced style.

The subjects represented may be roughly divided into six classes, exclusive of single decorative figures, and friezes of animals. They are as follows:—

1. Representations of deities, chiefly Olympian.
2. Representations of Dionysos and kindred subjects.
3. Representations of Heracles.
4. Representations of subjects connected with the Trojan cycle.
5. Representations of other myths (such as those of Perseus and Theseus)
6. Subjects taken from daily life.

In some cases it is hard to distinguish between mythological subjects and those of ordinary life, as for instance in the representations of marriage-processions (whether of Zeus and Hera or of ordinary individuals), departure of warriors (whether Hector or not), and combats of warriors (whether or not to be referred to the Trojan cycle). In such cases it is possible that even where the names of deities or heroes are added, the intention was to produce a sort of parable of events in ordinary life, and it is conceivable that when names are omitted the purpose was to give simply an idealized picture of ordinary events. In fact heroic names are often given to what apparently were ordinary scenes of battle, etc., in order to lend more interest to them; as a probable instance, see B 76.



It by no means follows that the simpler type-forms are the earlier. The representations of the birth of Athenè seem to indicate the contrary, as the greatest number of figures is found on the two earliest vases with this subject (B 147 and Berlin No. 1704). The number of figures was regulated by the available space for the design; and where the design takes the form of a frieze, as on the shoulder of a hydria, or the exterior of a kylix, it will generally be found that a larger number of spectators of the scene, or other subsidiary motives, have been introduced; whereas a panel, in imitation of a metope, frequently contains the figures immediately concerned in the action, and no more. Illustrations of this principle may be seen in type-form N.

A list of the principal type-forms is here appended, showing in each case the variations from the normal type.

**A. GIGANTOMACHIA**—FOR SIMPLE TYPE SEE FIG. 20.

Here the simple type is that of a god or goddess in combat with a giant, and usually victorious; the most common representation is that of Athenè and Enkelados. This type-form is extended by multiplication of the single combats.

*a.* B 208. Amphora. In a quadriga to r. **Zeus** (with thunderbolt) and **Heracles** (shooting

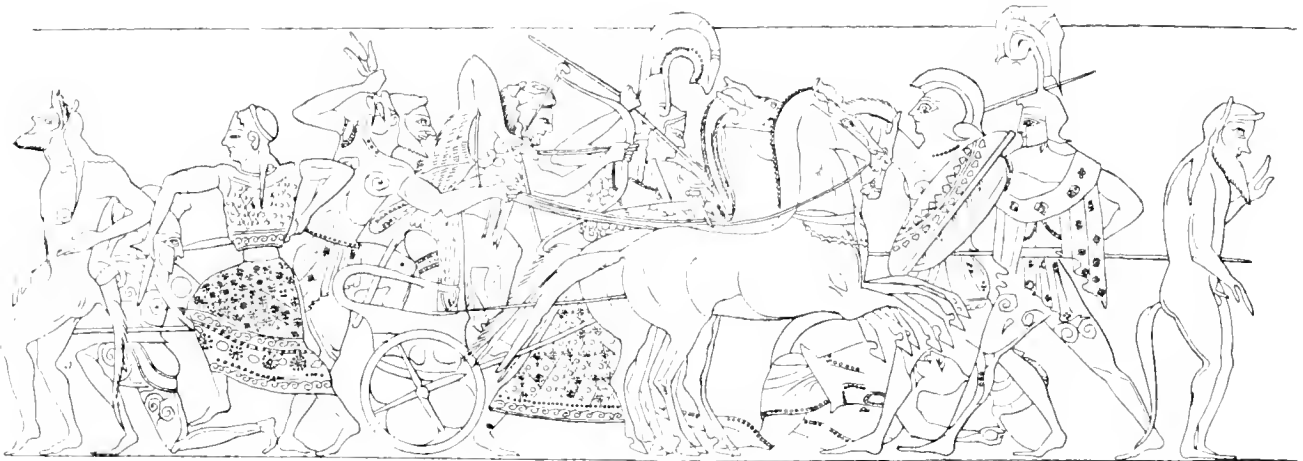


Fig. 19. = B 208.

arrow). At the further side, **Athenè** to r. (with spear) and **Enkelados** fallen under the horses, defended by **Hyperbios** and **Ephialtes** (?) with spears. On l. **Hera** stabbing **Harpolykos** (?), holding his helmet, r. foot on his r. leg.

- b.* B 338. Hydria. Three groups, each with same motive, slightly varied: (1) **Athenè** to r. trampling on prostrate **Enkelados**; *another giant* defends him. (2) On r. **Hera** transfixing giant, grasping shoulder with r. hand. (3) On l. **Artemis** transfixing giant fallen to r.; *another giant* defends him with spear.
- c.* B 250. Amphora. **Athenè** to r. transfixing **Enkelados** fallen to l.; behind him is **Porphyrion** (?) defending him with spear.
- d.* B 251. Amphora. A quadriga to r., with **Zeus** as charioteer, and **Ares** hurling spear. By its side, **Athenè** to r.; beneath the horses **Enkelados** fallen back to l.
- e.* B 145. Amphora. Identical with *d.*

- f. B 252. Amphora. A quadriga to r., with **Athenè** as charioteer; beneath the horses **Enkelados** lies prostrate.
- g. B 370. Skyphos. **Athenè** advancing to r. in combat with **Enkelados**. (Design twice repeated.)
- h. B 432. Kylix. **Athenè** advancing to r. with spear, over prostrate **Enkelados**; on either side, *eyes*. (Design twice repeated.)
- i. B 434. Kylix. **Athenè** to r. transfixing with spear **Enkelados** fallen to l. On either side, *eyes*.
- k. B 483. Oinochoè. In centre **Athenè** about to transfix with spear **Enkelados** fallen to l. Behind him *another giant* defending him; on l. **Hermes**.

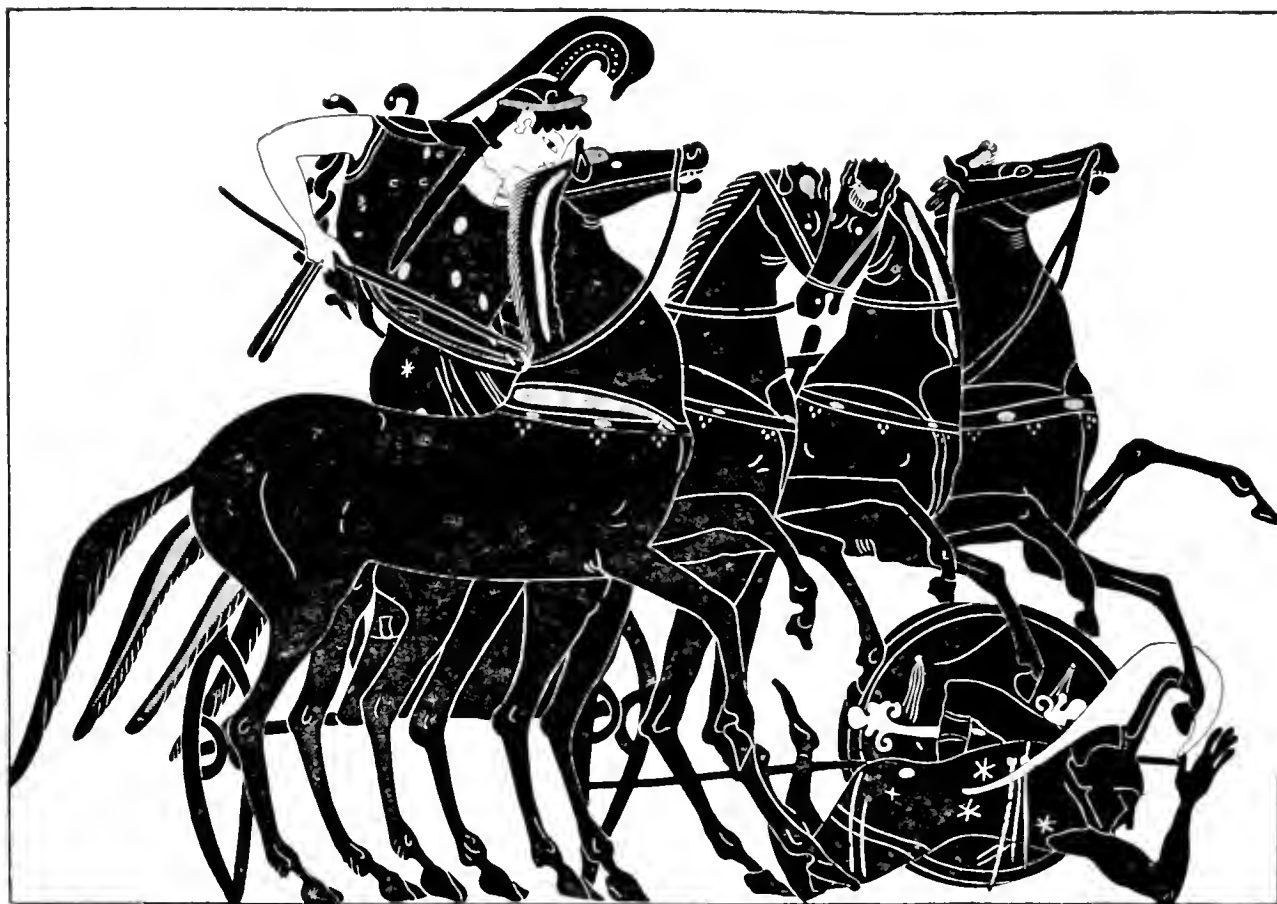


Fig. 20.=B 252.

- l. B 484. Oinochoè. **Poseidon** springing forward to l. to slay **Polybotes** with trident or spear (on l. shoulder the rock **Nisyros**); **Polybotes** falls on l. knee. On l. *another giant* retreating.
- m. B 526. Lekythos. On l. **Athenè** rushing to r. thrusting with spear at **Enkelados**, who retreats to r. and turns back to thrust with spear. On r. **Poseidon** to r. about to hurl the rock **Nisyros** on the prostrate **Polybotes**.
- n. B 599<sub>2</sub>. Frag. of kylix. **Athenè** to r. thrusts with spear at **Enkelados** beaten down to l. On r., legs of *departing figure*. On l., *another giant* kneeling to l., with stone.
- o. B 617. Oinochoè. **Ares** to r. about to transfix **Mimas** with spear; **Mimas** fallen to r., looking back, endeavours to thrust with spear; wounds indicated. In field, *eagle with snake* in claws.
- p. B 676. Alabastron. A quadriga to r., with *charioteer* and **Athenè** thrusting with spear. Beneath the horses, **Enkelados** prostrate to l.

Abnormal representations of the subject :—

- a.* B 62. Etruscan hydria. **Typhon** (?) attacked by *two beardless figures*, probably deities, one on either side.
- β.* B 253. Amphora. **Dionysos** attacking **Eurytos**, with *six attendant animals* which have seized on different parts of the giant.

**B. BIRTH OF ATHENÈ.**—FOR NORMAL TYPE SEE B 424.

Here the constant figures are Zeus, Athenè, and Hephaestos.

- a.* B 424. Kylix. **Zeus** in centre seated on throne to r. **Athenè** springs from his head. On the r. is **Hephaestos** departing.
- b.* B 218. Amphora. **Zeus** in centre seated on throne to r. **Athenè** springs from his head. On either side is an **Eileithyia**, moving hands up and down. On r. **Hephaestos** retreating. Under Zeus' throne, **Iris** to r.
- c.* B 244. Amphora. **Zeus** in centre seated on *okladias* to r. **Athenè** springs from his head. On either side, an **Eileithyia**. On l. **Hermes**. On r. **Hephaestos** retreating.



Fig. 21. = B 244.

- d.* B 147. Amphora. **Zeus** in centre seated on throne to r. **Athenè** springs from his head. Under his throne, two small figures of *athletes* (?) confronted. On l. **Eileithyia**, **Heracles** and **Ares**. On r. **Apollo Citharoedos**, **Hera** and **Poseidon**, **Hephaestos** retreating. All names inscribed.

[According to Loeschke, this is the prototype of Attic representations of the subject; next in point of date is Berlin No. 1704.]

In the two following examples the 'birth of Athenè' type has been adopted :—

- a.* B 157. Amphora. **Zeus** (?) in centre seated to r. Facing him, **Hermes**. On either side, *two bearded male figures* looking on.
- β.* B 341. Hydria. In centre, *seated figure* to r.; confronting him, *male figure* crowning him with wreath; behind the latter, *two female figures* and a *male figure*; on l. *three similar figures*.

C. MARRIAGE OF ZEUS AND HERA.—FOR NORMAL TYPE SEE B 340.

There are ten vases with representations of marriage-processions included in this catalogue, but only two can with certainty be referred to the nuptials of Zeus and Hera by means of the attributes of the figures; the rest however adhere closely to the type-form, with one exception (B 257). A similar type is that of Heracles conducted to Olympos, which will be treated of under the heading E. (see p. 23) in connection with the myths of Heracles. Here the only constant figures are the bridal pair in the chariot. For illustration see plate VI.

(1) Zeus and Hera with attendant deities.

- a.* B 197. Amphora. In a quadriga to r. **Zeus** (laurel-wreath, holding reins) and **Hera** (veiled). Behind, **Apollo Citharoedos** (chelys); before him a **Siren**. On further side of chariot, **Dionysos** (ivy-branch), **Aphroditè** (lebes), and **Poseidon** (trident), all to r. At the horses' heads, **Artemis** to l. (torches), and **Hermes** as *proagetes* to r. looking back.
- b.* B 298. Calpis. **Zeus** (no wreath) and **Hera** (only face visible) as *a.* On further side of quadriga, **Apollo Citharoedos** to r. (chelys), and **Dionysos** (looking back, with vine). At the horses' heads, **Artemis** to r. holding torch, with her fawn.

(2) Ordinary marriage-procession.

- a.* B 160. Amphora. *Bridal pair* standing in quadriga to r., the female veiled; on the further side, two *sieve-bearers*.
- β.* B 174. Amphora. *Bridal pair* as *a* (the bridegroom beardless); behind, the *parochos*. On the further side, a *canephoros* (or sieve-bearer as *a*) between two *bearers of vannai*; in front, the *proagetes* (with attributes of Hermes).
- γ.* B 339. Hydria. *Bridal pair* as *β*, the female not veiled. On the further side, the *pronuba* (?) clapping her hands, and a *citharist*. In front, the *proagetes* (as *β*).
- δ.* B 340. Hydria. *Bridal pair* as *a.* On further side, *citharist* and *female figure* with flower. In front, the *proagetes* as *β*. [Possibly Zeus and Hera, Apollo, Aphroditè and Hermes.]
- ε.* B 485. Oinochoè. *Bridal pair* seated in car drawn by two mules (male beardless, female wrapped in himation); at the back, the *parochos*.
- ζ.* B 381. Kylix. *Bridal pair* as *a.* On further side, *female figure*; behind, *male and female figures*.
- η.* B 647. Lekythos. *Bridal pair* in quadriga; on further side, *citharist*; facing him, a *draped figure* holding a branch. In front, the *proagetes* moving to r. (chlamys, endromides, and wreath).

(3) Bridal pair walking, not in quadriga.

- B 257. Amphora. **Apollo Citharoedos** to r. (chelys); by his side, a hind. Following him **Artemis**; behind her, the *bridal pair* (male figure bearded).

D. RETURN OF HEPHAESTOS TO OLYMPOS.—NORMAL TYPE: HEPHAESTOS ON MULE, AS IN B 264.

- a.* B 42. Kelebe. On the l. two **Seileni** (of Corinthian type) to r., one with askos, the other with oinochoè; **Dionysos** to r. (keras). In front of him **Hephaestos** on mule to r. looking back (keras). **Seilenos** running to r. (spear?); two **Seileni** conversing (one with keras). [Cf. *Mon. dell' Inst.* iv. 55.]

- b.* B 264. Amphora. Obv. **Dionysos** to r. (vine and cantharos); facing him a *lion* seated. On either side, *eyes*. Rev. **Hephaestos** on ithyphallic mule to r. (vine and axe); on the phallos of the mule, an oinochoè. *Eyes*. Under each handle, a **Satyr**, one with askos, the other playing flutes.
- c.* B 265. Amphora. In centre **Hephaestos**, as *b*, with cantharos in l. hand; by his side a goat; behind him, an ithyphallic **Satyr** with askos.

**E. I. HERACLES AND THE NEMEAN LION.—TWO TYPES.\***

(1) Heracles in an erect position, see Fig. 22.

- a.* B 160. Amphora. **Heracles** plunges sword into lion's neck; l. hand tears its mouth open. *The lion* stands on r. hind-leg, with l. paw on Heracles' l. arm. On r. **Iolaos**; on l. **Athenè**.

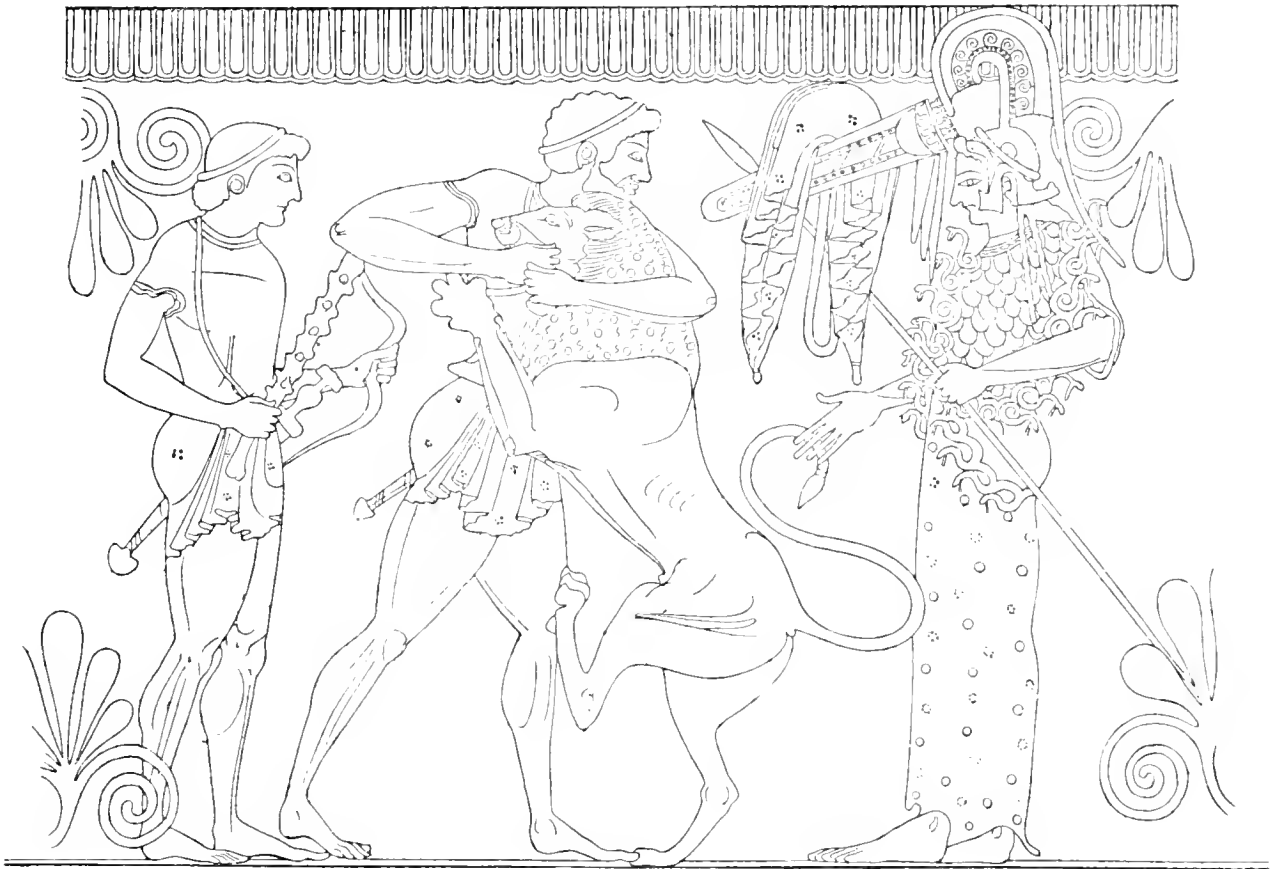


Fig. 22.=B 232.

- b.* B 232. Amphora. **Heracles** grasps lion round neck, and tears its jaws open. *Lion* as *a*, seizing Heracles' l. thigh. On r. **Athenè**; on l. **Iolaos**.
- c.* B 234. Amphora. **Heracles** (with sword) grasps lion round neck, and with r. hand seizes its l. forepaw. *Lion* stands on hind-legs. On r. **Athenè**; on l. **Iolaos**.
- d.* B 233. Amphora. **Heracles** (with sword) as *b*; *lion* as *b*. On r. **Iolaos**; on l. a *youth* departing.
- e.* B 530. Lekythos. **Heracles** strides to r. and grasps lion round neck with l. hand, plunging sword into its side. *Lion* as *b*. On r. **Athenè** and *bearded figure*; on l. **Iolaos** and *warrior*.

\* See Reisch, *Athen. Mittheil.* xii. (1887), p. 121.

- f. B 621. Oinochoè. **Heracles** to l., face to r., holds lion's head under l. arm, and forces its jaws open with r. hand. *Lion* on one leg to r., with head twisted back, r. fore-paw on Heracles' arm, endeavours to get free. On r. **Athenè**; on l. **Iolaos**.
- g. B 129<sup>7</sup>. Fragment of amphora. **Heracles** as a. *Lion* has l. hind-leg against Heracles' l. leg.
- h. B 600<sub>15</sub>. Fragment. **Heracles** and *lion* as B 160. On r. **Athenè**.



Fig. 23. = B 318.

- (2) Heracles in stooping position : see Fig. 23. Heracles stoops forward and strangles lion, with arms round its neck; lion raises l. hind-paw against Heracles' forehead to push him off. This type is more common on the shoulder of hydriae and exterior of kylikes, where a frieze-like treatment is required; the other or metope-like treatment is found chiefly on amphorae.
- a. B 159. Amphora. **Heracles** (armed with sword) kneeling to r., with arms clasped round lion's neck. *Lion* raises l. hind-paw against his head. On r. **Athenè**; on l. **Iolaos**.
- β. B 301. Hydria. As a; inscribed with names of Athenè, Heracles, and Iolaos.
- γ. B 306. Hydria. **Heracles** kneeling on one knee, strangling lion, and seizing its l. fore-leg with r. hand. *Lion* as a. On l. **Athenè** and **Hermes** (seated); on r. **Iolaos**.
- δ. B 318. Hydria. **Heracles** and *lion* as a. On l. **Athenè**. On either side, *eyes*.
- ε. B 319. Hydria. **Heracles** and *lion* as a. On r. the nymph **Nemea** seated, and **Iolaos**; on l. **Athenè** and a *youth* advancing.
- ζ. B 307. Hydria. **Heracles** and *lion* as γ. In centre, **Athenè**; on l. **Hermes**; on r. **Iolaos**.
- η. B 308. Hydria. **Heracles** and *lion* as γ. In centre, **Athenè**; on l. **Iolaos**.
- θ. B 303. Hydria. **Heracles** and *lion* as γ. On l. **Athenè**; on r. **Iolaos**.
- ι. B 330. Hydria. **Heracles** and *lion* as a. On r. **Hermes**; on l. **Iolaos** and **Athenè**, all seated. On either side of the scene. *Doric columns*.
- κ. B 305. Hydria. **Heracles** and *lion* as a. On r. **Athenè** advancing and **Hermes** seated; on l. **Iolaos** kneeling.
- λ. B 348. Hydria. **Heracles** and *lion* as a. In centre, **Athenè**.
- μ. B 216. Amphora. **Heracles** and *lion* as a. On l. **Iolaos**. On either side, *eyes*.
- ν. B 217. Amphora. **Heracles** and *lion* as a. In centre, **Athenè**; on l. **Iolaos**.
- ξ. B 276. Amphora. **Heracles**, *lion*, and **Athenè**, as λ.
- ο. B 199. Amphora (round neck). **Heracles** and *lion* as a. On r. **Hermes** stooping; on l., **Iolaos** rushing to r. On either side a *boar*.
- π. B 434. Kylix. **Heracles** and *lion* as a. In field, a *tree with doves*; *eyes*.
- ρ. B 443. Kylix. **Heracles** and *lion* as γ. On either side, *youth* on horseback and *warrior*, all to r.

- σ. B 489. Oinochoè. **Heracles** and *lion* as *a*; Heracles thrusts away lion's hind-leg from head with r. hand. In centre, **Athenè**; on either side, a *tree*.
- τ. B 490. Oinochoè. **Heracles** and *lion* as *a*; on further side of lion, **Athenè**.
- υ. B 491. Oinochoè. **Heracles** and *lion* as *a*.

(3) Abnormal type :

- B 193. Amphora (red-figured). **Heracles** kneeling holds lion's head downwards over l. shoulder, r. hand grasping its fore-paws; *lion* has hind-claws inserted in his l. shoulder; he is about to fling it on the ground. On l. **Athenè**; on r. **Iolaos**.  
[This type resembles that of Heracles with the Erymanthian boar, E. 2 (1).]

**E. 2. HERACLES AND THE ERYMANTHIAN BOAR.—THREE TYPES.**

(1) Heracles bringing the boar to Eurystheus, as in Fig. 24 :

- a.* B 161. Amphora. **Heracles** to r. (lion's skin, bow and quiver), holding *boar* upside down over **Eurystheus**, who is hiding in a *pithos*, head and hands visible. On r. **Athenè** advancing; on l. **Iolaos**, with Heracles' club; *deer* by his side.

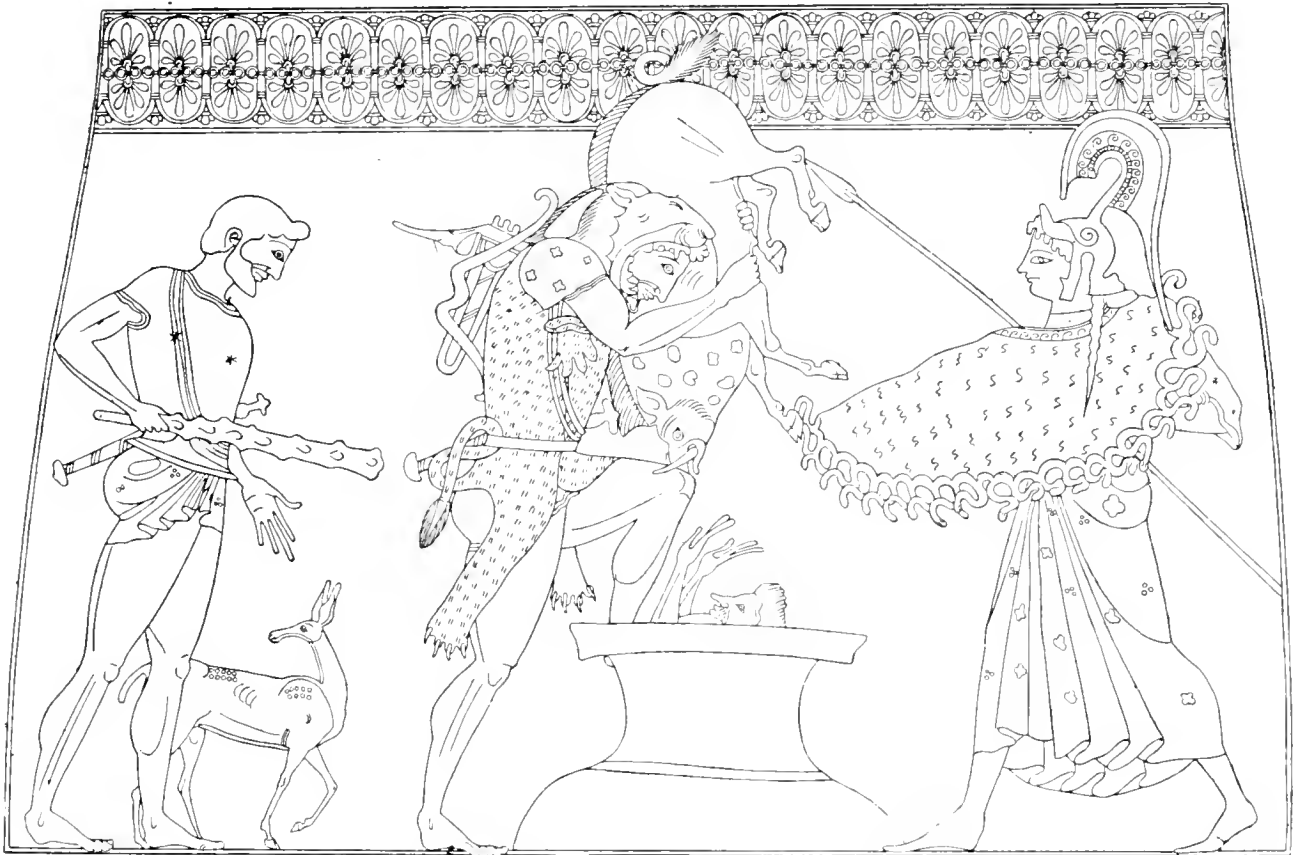


Fig. 24. = B 161.

- b.* B 162. Amphora. **Heracles** (nude), *boar*, and **Eurystheus**, as *a*. On r. **Athenè**; on l. *old man* and nude *youth*.
- c.* B 213. Amphora. **Heracles** (lion's skin and sword), *boar*, and **Eurystheus** as *a*.

(2) Heracles bringing the boar to Athenè :

- a.* B 447. Kylix. **Heracles** to r. (nude and beardless) seizing from behind the *boar*, which moves to r. On r. **Athenè** seated to r., looking back. [Design twice repeated.]

β. B 492. Oinochoè. **Heracles** advances to r. (lion's skin, sword, bow, quiver), and seizes the *boar* by r. hind-leg, as it endeavours to escape. On r. **Athenè**.

(3) Heracles capturing the boar :

B 462. Kyathos. **Heracles** (nude and beardless) stoops to r. and grasps the boar round shoulders. In background, a *tree*. On either side, a mounted **Amazon** ; on r. another Amazon turned to r.

**E. 3. HERACLES AND THE CRETAN BULL.—FOR NORMAL TYPE SEE FIG. 25.**

- a. B 309. Hydria. **Heracles** to r. (lion's skin, bow, and quiver) seizes *bull's* horn with l. hand, and its shoulder with r., to arrest its course. On l. **Athenè** seated to r. ; behind her, **Hermes** to r. On r. **Britomartis** (?) seated to r. and **Iolaos** departing.
- b. B 277. Amphora. The *bull* falls forward to l. **Heracles** to r. (nude, with sword) leaps on its back, with l. knee on its neck.
- c. B 441. Kylix. *Bull* as b. **Heracles** to r. (nude and beardless) grasps it round neck, pressing with knee against its head. On l. **Athenè** seated to r. ; on r. **Iolaos** stooping to r. [Design twice repeated.]
- d. B 447. Kylix. **Heracles** (as c) grasps *bull* round body, with l. knee against neck ; the bull endeavours to butt him. On l. **Athenè** seated to r. (*vide supra*).
- e. B 474. Oinochoé. **Heracles** to r. (nude) stands at further side of *bull*, drawing its head to the ground by a noose fastened round its nose ; the bull kneels to r.
- f. B 488. Oinochoé. **Heracles** to r. (nude) stoops forward with rope in r. hand, which passes round the bull's hind-legs, and with which he is about to bind it ; the *bull* is fallen forward to l.

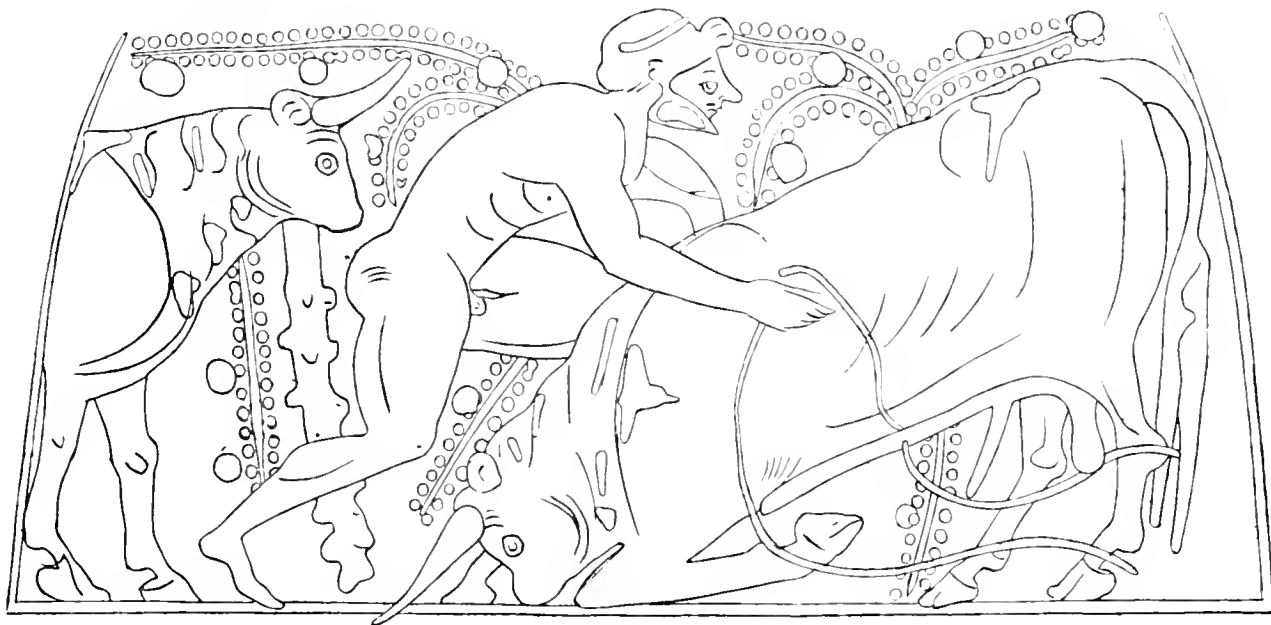


Fig. 25. = B 488.

- g. B 487. Oinochoè. **Heracles** (nude and beardless) stoops forward to r., grasping the bull round the shoulders ; the *bull* as f.
- h. B 531. Lekythos. **Heracles** (nude, with sword) stoops forward and grasps bull round body to fasten it with rope ; the *bull* as f. On r. **Hermes**.
- i. B 532. Lekythos. **Heracles** (nude, with sword and club) grasps *bull* round shoulders ; *bull* as f. On either side, *trees*.
- k. B 636. Lekythos. **Heracles** and *bull* as c.
- l. B 600. Fragment. Part of the *bull* fallen forward on its face to l.



**E. 4. HERACLES AND GERYON.**—FOR NORMAL TYPE SEE B 221.

- a.* B 155. Amphora. **Heracles** (sword) seizes centre head of **Geryon**, who is winged and triple only from waist upwards; first and second bodies wounded (one full face). On l. **Athenè** (no helmet) holding out cup to **Heracles**. Inscribed.
- b.* B 156. Amphora. **Heracles** (club) and **Geryon** (triple-bodied); one body wounded. **Eurytion** dead in centre. On l. **Athenè**; on r. **Erytheia**.
- c.* B 157. Amphora. **Heracles** (sword) and **Geryon** as *b*. In centre **Eurytion** dead; on l. **Athenè**.
- d.* B 310. Hydria. **Heracles** (sword) seizes one head of **Geryon** (as *b*; middle body wounded). In centre **Eurytion** wounded. On l. **Athenè** and **Hermes**.
- e.* B 220. Amphora. **Heracles** (sword) and **Geryon** (all three bodies thrusting with spears). Between them, **Eurytion** dead.

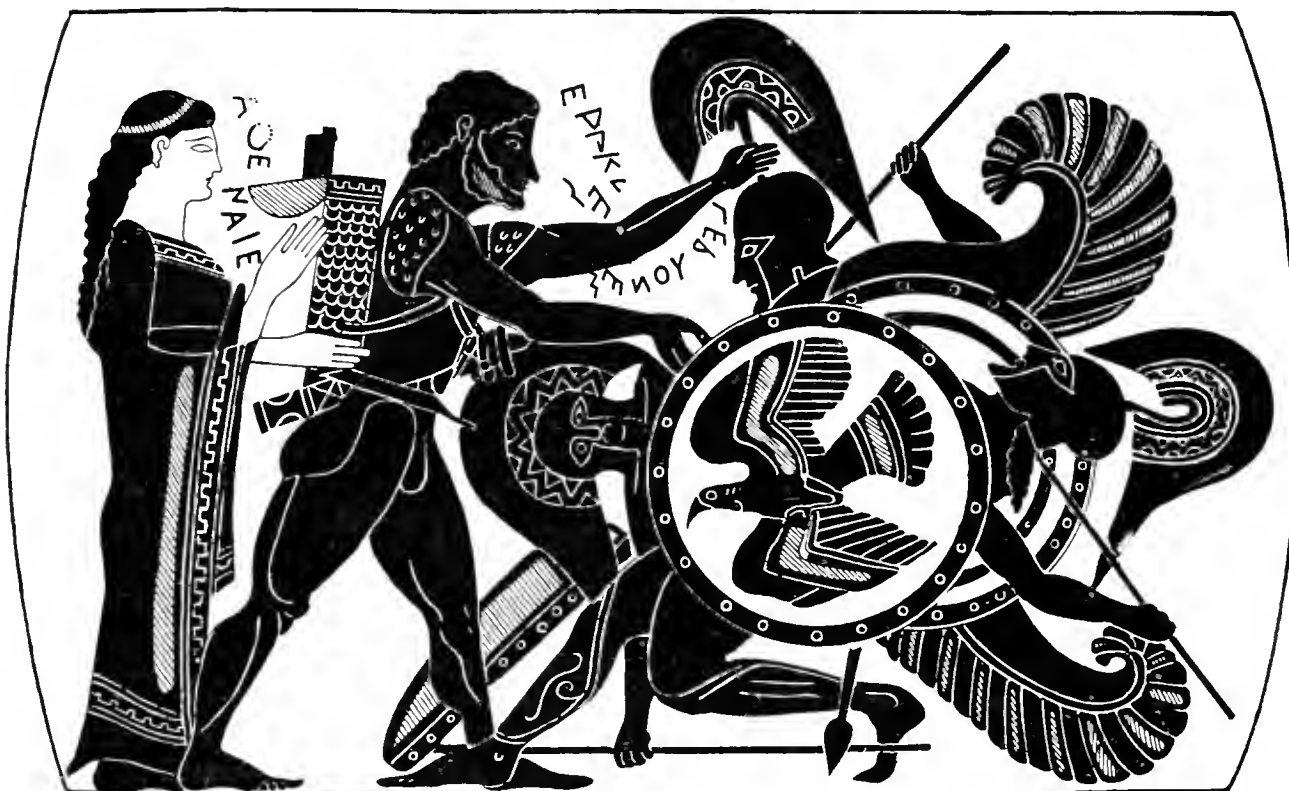


Fig. 26. = B 155.

- f.* B 221. Amphora. **Heracles** (sword) attacks **Geryon** (as *d*). Between them, **Eurytion** in a sitting posture.
- g.* B 194. Amphora. **Heracles** and **Geryon** as *f*. Between them, **Eurytion** and the dog **Orthros**, both fallen wounded. [See Plate IV.]
- h.* B 426. Kylix. **Heracles** (sword) attacks **Geryon** (triple-bodied; further one wounded). Between them, **Erytheia** and **Athenè**; on r. **Orthros** wounded.
- i.* B 442. Kylix. **Heracles** shoots with bow at **Geryon** (as *d*). Between them, **Orthros**, behind Heracles, **Eurytion**, both wounded. Under the handles and on rev. *five of Geryon's cattle*.

**E. 5. HERACLES AND KYKNOS.**—FOR NORMAL TYPE SEE PL. V. = B 197.

- a.* B 156. Amphora. **Heracles** to r. (sword) attacking **Kyknos**; **Zeus** interposing. On l. **Athenè** advancing; on r. **Ares**, thrusting with spear.

- b. B 158. Amphora. **Heracles** attacking **Kyknos** with club, planting l. foot on his hip; **Kyknos** fallen on knee to r. **Athenè** and **Ares** as *a*.
- c. B 197. Amphora. **Heracles** as *a*; **Kyknos** retreats to r., looking back. **Zeus** interposes. On l. **Athenè** to r., thrusting with spear; on r. **Ares** as *a*.
- d. B 202. Amphora. **Heracles** attacks **Kyknos** with spear; the latter fallen to l. On l. **Athenè** thrusting with spear; on r. **Ares** defending **Kyknos**, with spear.
- e. B 212. Amphora. **Heracles** to l. with club attacking **Kyknos**; **Zeus** interposing. On r. *quadriga* driving away; by its side, **Athenè** to l. hurling spear; in front, *warrior* retreating. On l. *similar scene*; by the chariot, **Ares** advancing to r. hurling spear.
- f. B 364. Crater. On l. *two youths* to r. **Hermes** (?) running away to r. *Quadriga* to r. with **Iolaos** as charioteer, and **Heracles** hurling spear; on further side **Eris** moving to r. In front, **Athenè** to r. in combat with **Ares**; between them, **Zeus** interposing. On r. *quadriga* retreating, with **Phobos** as charioteer and **Kyknos** turning back to hurl spear; by its side, *female figure*. On extreme r. *bearded figure* confronting *youth*.



Fig. 27. = B 364.

- g. B 365. Frag. of crater. **Heracles** and **Kyknos** in combat with spears; **Zeus** interposing. On l. **Athenè** (?); *quadriga* to l., with **Iolaos** as charioteer; by its side an *old man*; in front, a seated *warrior* and *bearded figure*. On r. *female figure* looking back to l.; *quadriga* to r., with **Phobos** as charioteer; facing him, an *old man*.
- h. B 333. Hydria. *Two fully-armed warriors* in combat; *bearded figure* interposing; on either side, a *female figure* departing.  
[An ordinary combat, the figures having no attributes; the type-form *a-c* is here adopted.]
- i. B 529. Lekythos. **Heracles** to r. (sword); **Kyknos** (?) retreating, turning back to thrust with spear; on either side a *rock*, indicating a cave.  
[This is a doubtful example, and may represent some other adventure of Heracles.]
- k. B. 329. Hydria. **Heracles** and **Iolaos** advancing to r. to attack two armed figures who may be **Kyknos** and **Ares**; in the centre **Athenè** interposing.  
[This does not resemble the ordinary type, but it is the most satisfactory explanation of the scene.]

#### E. 6. HERACLES AND THE AMAZONS.—FOR SIMPLE TYPE SEE B 472.

- a. B 164. Amphora. On l. an **Amazon** attacking **Heracles** from behind. **Heracles** is about to stab **Andromache**, who is beaten down on one knee; he seizes her shield. On r. **Telamon** is about to transfix an **Amazon** to l.
- b. B 154. Amphora. **Heracles** is about to stab **Andromache**, and seizes her helmet. On l. **Iolaos** hurling spear, but no opponent. On r. **Telamon** thrusting with spear at another **Amazon**.
- c. B 315. Hydria. **Heracles** and **Andromachè** as *b*; she is fallen to r. On r. **Alkaia** defending her; on l. another **Amazon** (clad as archer) departing.
- d. B 217. Amphora. **Heracles** (club), and **Andromachè** as *b*. On r. **Alkaia** thrusting with spear; on l. **Amazon** as *c*.

- e.* B 218. Amphora. As *c*; **Andromachè** retreats to r., looking back.
- f.* B 219. Amphora. **Heracles** (sword) tramples on **Andromachè** fallen to r.; **Alkaia** defends her. On l. **Amazon** (as archer) kneeling to l. and looking back.
- g.* B 426. Kylix. In the centre, **Heracles** to r. (sword) attacking two **Amazons**, who thrust with spears. Between them, **Amazon** fallen back to l. On l. **Amazon** kneeling to r. in combat with **Greek**, and seizing his shield. On either side, *eyes*. Under handle on l. another **Greek** advancing to defend a **Greek** kneeling to r. On l. **Amazon** attacking with spear.

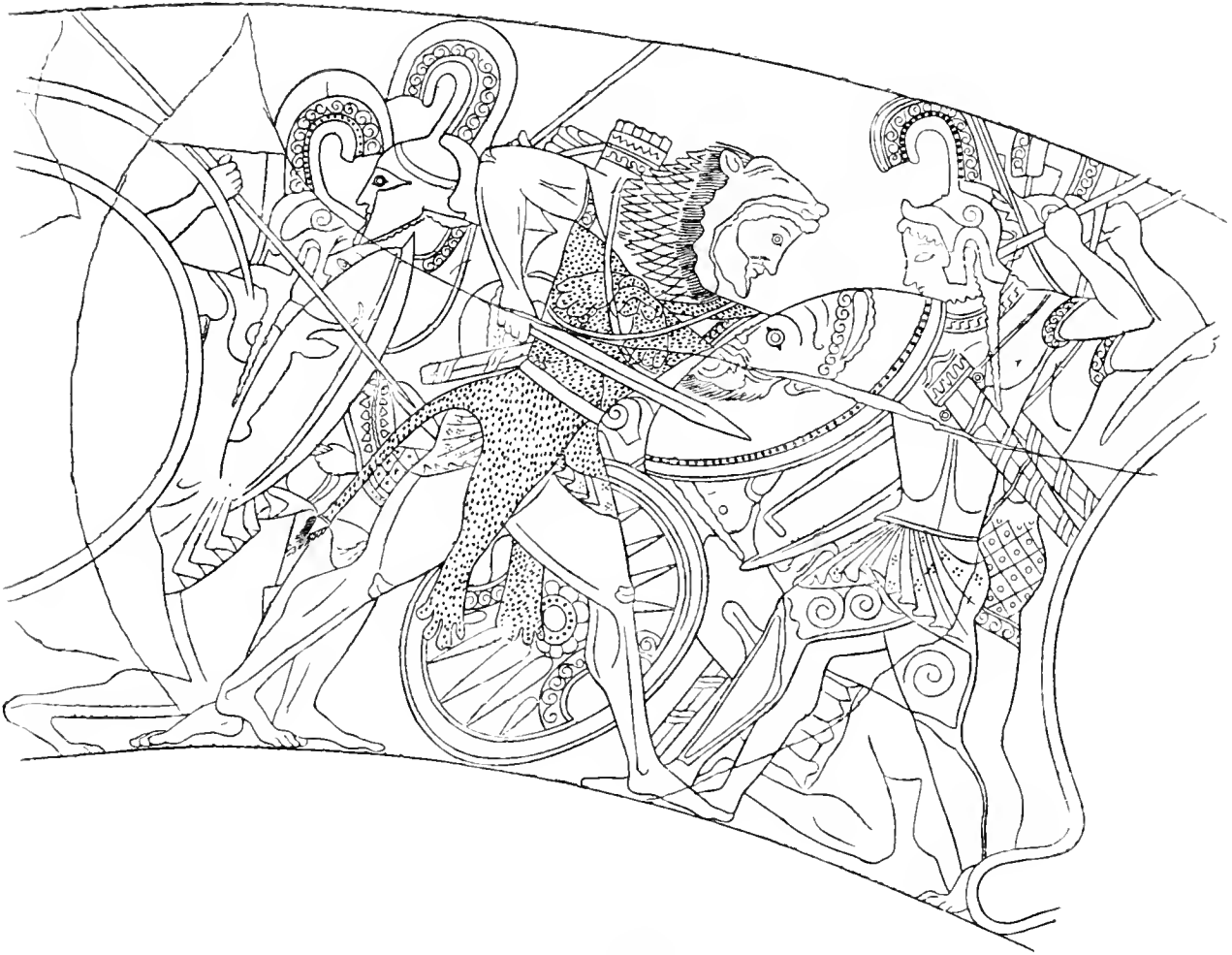


Fig. 28. = B 426.

- h.* B 463. Kyathos. **Heracles** (club) about to slay an **Amazon** fallen on knee to l. On either side, *eyes*; *lions*.
- i.* B 472. Oinochoè. **Heracles** (club) attacks **Andromachè**, who is fallen to r., looking back; **Alkaia** defends her.
- k.* B 495. Oinochoè. **Heracles** advances to r. and thrusts spear into **Andromachè**, beaten down to l. Behind her **Telamon** (or **Iolaos**) to l. thrusting with spear.
- l.* B 496. Oinochoè. **Heracles** and **Amazon** as *h*. On one side **Iolaos**, on the other **Telamon**, attacking with spears.
- m.* B 535. Lekythos. **Heracles** (club) seizes shoulder of **Amazon**, who retreats to r., looking back. On l. an **Amazon** retreats, turning back to thrust with spear. On either side, an **Amazon** on horseback.
- n.* B 534. Lekythos. **Heracles** (sword) seizes **Andromachè** with l. hand; she kneels to l. Behind her is **Alkaia** defending. On l. an **Amazon** advancing.

- a.* B 600<sub>43</sub>. Fragment. **Heracles** to r. seizes **Amazon** round neck with l. hand; she retreats to r., looking back.
- p.* B 601<sub>13</sub>. Fragment of hydria. On l. **Telamon** to r. On r. **Lycopis** fallen to r.; a *warrior* is trampling on her (his r. leg only visible). Inscribed.
- q.* B 634. Lekythos. **Heracles** grasps helmet of **Andromachè** and springs forward to stab her; she is fallen to r. and thrusts with spear. On l. is **Telamon** thrusting with spear; on r. **Alkaia** defending **Andromachè** with spear. On extreme r., a third **Amazon** retreating and looking back.
- r.* B 635. Lekythos. **Heracles** brandishes club over **Andromachè**, who kneels to l. Behind her **Alkaia** advances to her defence. On l. **Amazon** as in *q.*
- s.* B 533. Lekythos. **Heracles** to r. (sword) has beaten down **Hippolytè** on one knee to r., and holds her *girdle* in l. hand; she turns back to thrust with spear. On l. *bearded figure*; on r. *youth* looking back.

#### E. 7. HERACLES AND CENTAURS.—TWO TYPES.\*

##### (1) Heracles received by Pholos.

- a.* B 226. Amphora. On the l. **Pholos** to r. (tree over l. shoulder, with fox, hare and bird), laying his hand in that of **Heracles**; by his side a hind. **Heracles** confronts him (sword and quiver, club over l. shoulder, lion's skin hanging from it). Behind him **Hermes** (with attributes).
- b.* B 464. Kyathos. In the centre **Heracles** to r. (lion's skin and sword) has just lifted lid off *pitthos* buried in the earth. Facing him is **Pholos** (human body with horse's body attached at hips), holding pine-branch. Behind **Heracles** is **Athenè** to r., l. hand extended. On either side: *eyes*; *Satyrs*.
- c.* B 536. Lekythos. **Heracles** as *b* (no sword) stands with one foot on neck of *pitthos*, having just pushed away the lid. **Pholos** confronts him, holding out simpulum, r. fore-leg raised, in l. hand staff. On l. **Athenè**.
- d.* B 51. Hydria. **Heracles** (?) on extreme l. (beardless, sword in r. hand) pursuing *four Centaurs* to r., seizing the last by the arm. [Cf. *J. H. S.* i. pl. 1.]

There are three progressive incidents in these scenes: (*a*) **Pholos** welcoming **Heracles**; (*b* and *c*) the opening of the cask of wine; (*d*) **Heracles** putting to flight the **Centaurs** who came to taste the wine.

##### (2) Heracles and Nessos (or Dexamenos).

- a.* B 30. Lekythos (Corinthian). **Nessos** gallops off to r. with **Deianeira** in his arms. **Heracles** pursues him (sword and club). On r. a panther to l.
- β.* B 227. Amphora. On l., **Heracles** to r. (lion's skin and sword) attacks **Nessos** with club. **Nessos** retreats to r., looking back (piebald body). On r. **Deianeira** to l.
- γ.* B 278. Amphora. **Nessos** to r. with **Deianeira** on his back. Behind them **Heracles** advances to r. (chlamys), attacking **Nessos** with spear. On r. **Oineus** seated to l. [This identification is not certain.]
- δ.* B 537. Lekythos. **Heracles** to r. (nude and beardless, sword and club) seizes wrist of **Centaur** with l. hand. The **Centaur** is beaten down on his forelegs to r., with stone in either hand. On either side, a *youth* draped, with spear.
- ε.* B 538. Lekythos. **Centaur** to r., looking back. **Heracles** (?) advances to slay him (chlamys). On either side, a *female figure*. [Identification uncertain.]

\* See *J. H. S.* i. p. 107 ff.

**E. 8. HERACLES AND TRITON.**—FOR NORMAL TYPE SEE FIG. 29.=B 223.

- a.* B 311. Hydria. **Heracles** kneels to r., seizing Triton's l. arm, and grasping him round neck with l. hand; Triton ends in long scaly tail to l. On r. **Nereus** and departing **Nereid**; on l. **Nereid**.
- b.* B 312. Hydria. **Heracles** seizes Triton from behind; **Triton** as *a*, with fimbriated tail. On l. **Nereus**; on r. **Nereid** holding a flower.
- c.* B 223. Amphora. **Heracles** and **Triton** as *b*. On l. **Nereus**. Inscribed.



Fig. 29.=B 223.

- d.* B 224. Amphora. **Heracles** as *b*. **Triton** as *b*, but endeavouring to free himself by seizing Heracles' arms. On r. **Nereus**; on l. a **Nereid**.
- e.* B 201. Amphora. **Heracles** and **Triton** as *d*. On one side, **Nereus**; on the other, **Proteus**.
- f.* B 493. Oinochoè. **Heracles** and **Triton** as *d*. On l. a **Nereid**.
- g.* B 494. Oinochoè. **Heracles** and **Triton** as *d*. On l. two dolphins diving down.

**E. 9. HERACLES AND ANTAIOS.**—TWO TYPES.

(1) Earlier type; both upright.

- a.* B 196. Amphora. In centre **Heracles** to r. seizes Antaios by l. arm with l. hand, the r. drawn back to strike him. **Antaios** crouches down on one knee, l. hand

grasping Heracles' waist. On l. **Athenè** and **Hermes**. On r. a Doric portico, under which are **Poseidon** (petasos, endromides, and two spears) and **Gè** (supplicating).

(2) Later type ; composition resembling E 1 (1).

- a. B 322. Hydria. In centre **Heracles** (nude and beardless) stoops down to r., endeavouring to raise **Antaios** from the earth, grasping him by r. arm. **Antaios** seizes his l. foot. On l. **Athenè**, and **Hermes** seated looking back at **Iolaos**. On r. **Gè** (or Iphinoè) moves away to r. ; facing her, *bearded figure* (Poseidon?) with spear.
- β. B 222. Amphora. **Heracles** (bearded) grasps **Antaios** round upper part of body ; **Antaios** crouches to l., touching the earth. On l. **Athenè** ; on r. **Hermes**.
- γ. B 596. Cover of vase. **Heracles** (nude and bearded) seizes **Antaios** round waist ; **Antaios** as β. On l. **Iolaos** running up ; on r. *two bearded figures*.

**E. 10. CONTEST OF HERACLES AND APOLLO FOR THE TRIPOD.—FOR NORMAL TYPE SEE FIG. 30.**

- a. B 316. Hydria. **Heracles** moves away to r., looking back (quiver and club), grasping *tripod* with r. hand. On the l. **Apollo** to r. (laurel-wreath, bow and quiver) takes hold of tripod with both hands. Between them **Zeus** to l. interposing, with sceptre in r. hand. Behind Apollo, **Artemis** (mitra and quiver). On r. **Athenè** and **Hermes**.

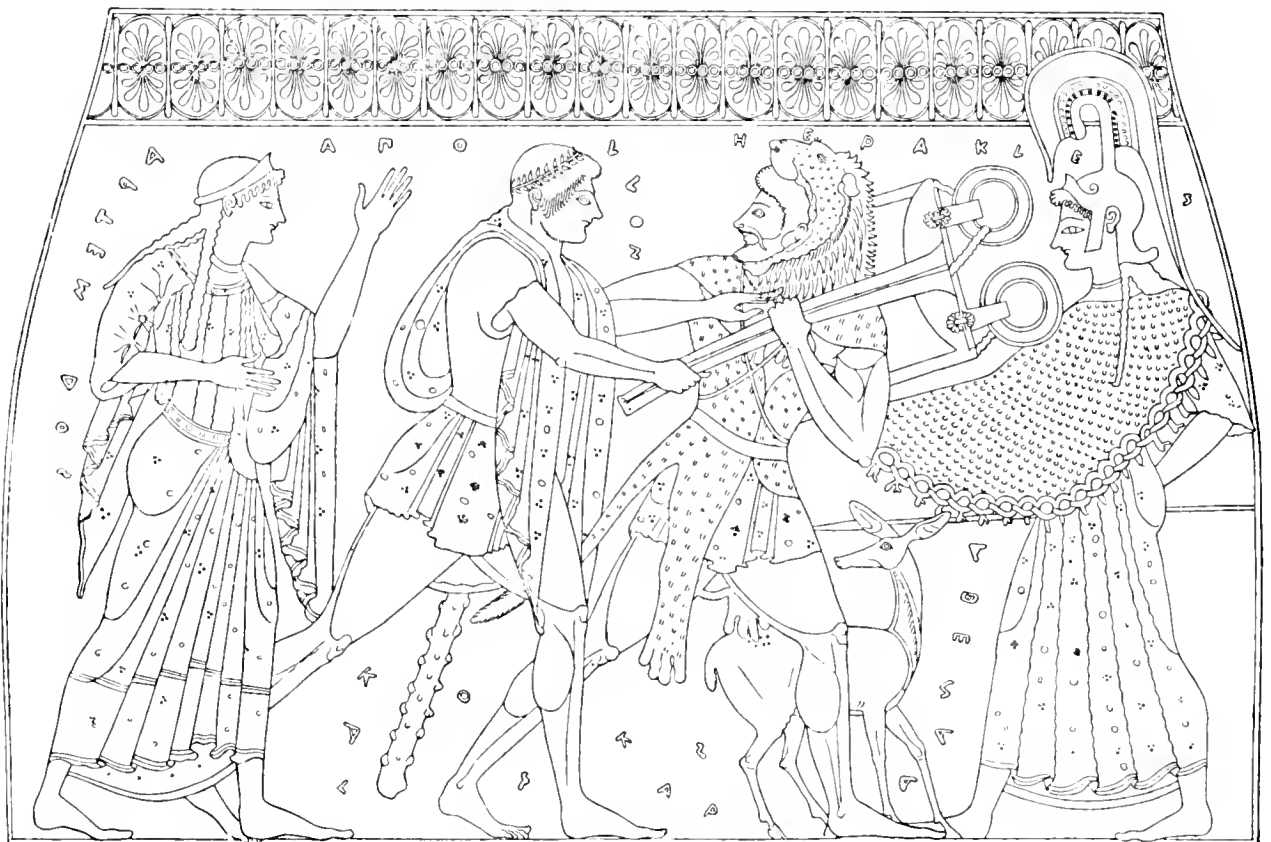


Fig. 30. = B 195.

- b. B 115. Amphora. **Heracles** as a (unarmed), carrying *tripod* over l. shoulder. **Apollo** as a (unarmed), seizing a leg of the tripod with r. hand. On r. **Athenè** to l. : in front of her a hind. On l. **Artemis** to r. (sphenonè). Inscribed.

- c.* B 233. Amphora. **Heracles** as *a* (club), carrying *tripod* in l. hand. **Apollo** (laurel-wreath) seizes legs of tripod. Inscribed.
- d.* B 190. Pelike. Obv. **Heraeles** as *c* (*tripod* in l. hand). On either side, *Doric column* with cock. Rev. **Apollo** pursuing (talaria and bow). *Doric columns* as obv.
- e.* B 527. Lekythos. In centre **Heracles** as *a* (nude and beardless), *tripod* in l. hand. On r. **Athenè** moving to r., looking back. On l. **Apollo** pursuing, as *a* (quiver). Behind him, **Artemis** (hood?, quiver, and torch?).
- f.* B 528. Lekythos. **Heraeles** (nude, quiver, sword, club) as *a*; before him, **Iolaos**. On l. **Apollo** (quiver, sword) as *b*. Between them, the *Delphic altar*; behind Apollo, a *Doric column*.

### E. 11. APOTHEOSIS OF HERACLES.—TWO TYPES. SEE FIGS. 31, 32.

#### (1) Heracles conducted to Olympos.

- a.* B 317. Hydria. **Athenè** stepping into quadriga (holding goad and reins). On further side, **Heracles** to r. looking back (club and sword). On further side of horses, **Hebe** (?).
- b.* B 318. Hydria. **Athenè** as *a*. **Heracles** as *a* (not looking back, (club only)). On further side of horses, **Dionysos** to r. looking back (vine and kera). In front of horses, **Hermes** to r. looking back.



Fig. 31.=B 318.

- a.* B 319. Hydria. **Heracles** in quadriga (club); **Athenè** as *a* (holding reins). On further side, **Apollo Citharoedos** to r. and **Dionysos** as *b* (no vine or kera). **Hermes** as *b*.
- d.* B 320. Hydria. **Heracles** as *c* (spear, no lion's skin or club); *charioteer* stepping in. On further side, **Athenè** to r. looking back; **Dionysos** as *b* (vine-branches). At horses' heads, **Artemis** to l., r. hand held out to a doe by her side.
- e.* B 321. Hydria. **Heracles** stepping into quadriga (lion's skin, sword and quiver, holding goad and reins). On further side, **Athenè** to l.; behind her, **Dionysos** to l.

- (cantharos), and **Apollo Citharoedos** to r. (laurel-wreath). At horses' heads, **Hermes** to l.
- f.* B 230. Amphora. In the quadriga, **Athenè** (holding reins) and **Heracles**. Behind, **Hyllos** (?) to r., nude. On further side, **Apollo Citharoedos** (laurel-wreath) and **Artemis** (?) to r. looking to l. In advance of her, **Hermes** to r. (upper part hidden by horses). At horses' heads, **Dionysos** to l. (vine).
- g.* B 211. Amphora. **Athenè** and **Heracles** as *f.* On further side, **Dionysos** looking back (vine and cantharos), and **Apollo** (laurel-wreath). At horses' heads, **Hermes** to l.
- h.* B 197. Amphora. **Athenè** and **Heracles** (club) as *f.* On further side, **Apollo** to r. as *f.* At horses' heads, **Hermes** kneeling to l. Inscribed.
- i.* B 200. Amphora. **Athenè** (goad and reins) and **Heracles** (lion's skin and club) as *f.* **Apollo** as *h.*, and **Dionysos** as *d.* At horses' heads, **Hebè** (?) to l.
- k.* B 201. Amphora. **Athenè** as *i.* and **Heracles** as *f.* Behind, **Amphitryon** (?) to r. (sceptre). **Apollo** as *h.*; facing him, **Dionysos**. At horses' heads, **Hermes** to r. (head hidden); confronting him, **Alcmenè** (or **Artemis**), with laurel-wreath. Facing them, a *warrior*; at horses' heads, **Iolaos**.
- l.* B 499. Oinochoè. Quadriga three-quarters to r., at full speed. **Athenè** and **Heracles** (lion's skin) as *f.* Behind, **Amphitryon** or **Zeus** (?) departing; in front of the horses, **Hermes** to l.

This type is found extended to scenes representing merely the chariot of **Athenè**, without **Heracles** :

- a.* B 203. Amphora. **Athenè** stepping into quadriga (holding goad and reins). On further side, **Dionysos** to r. looking back (keras), and **Apollo Citharoedos** to r. confronted by **Artemis** (head hidden). At the horses' heads, **Aphroditè** to r., and **Hermes** departing, looking back.

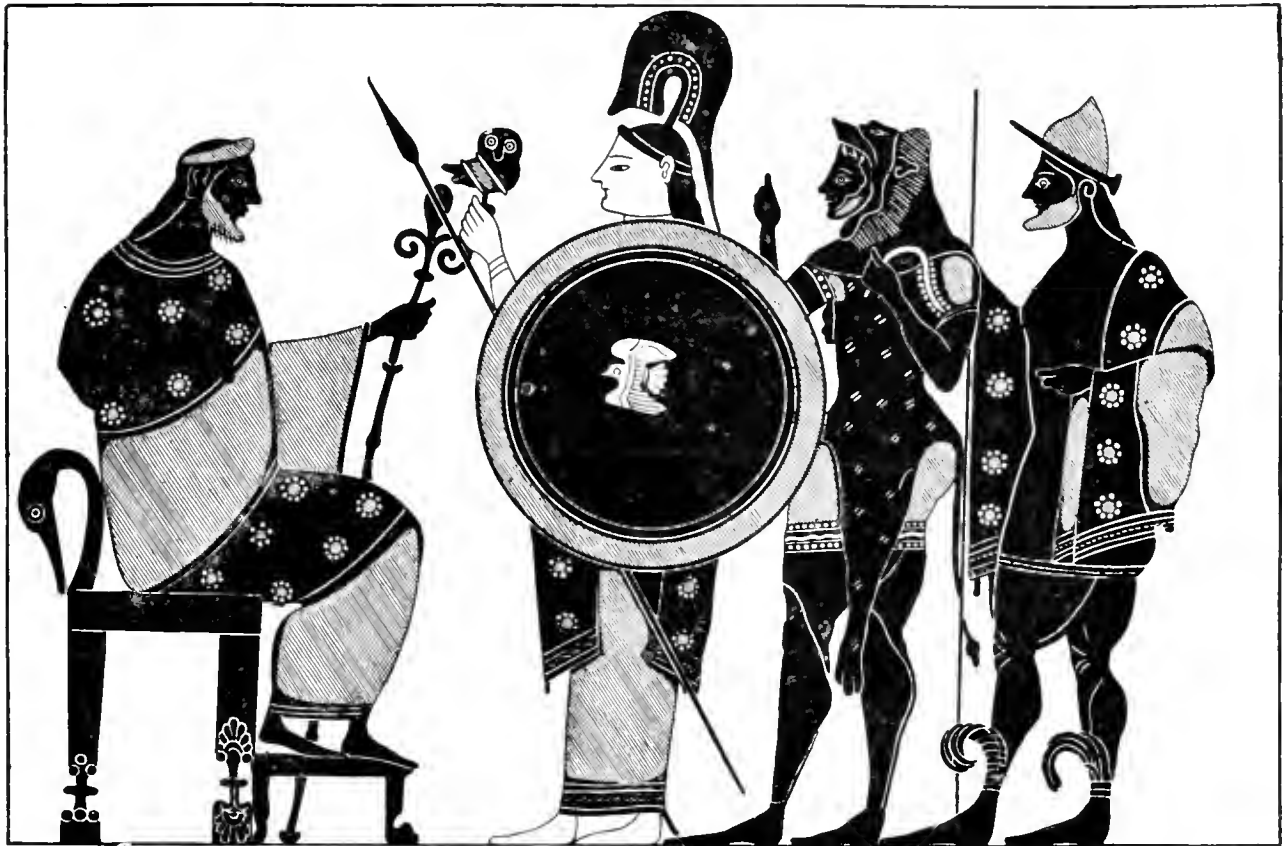


Fig. 32 = B 166 (rev.).



- $\beta$ . B 545. Lekythos. **Athenè** (?) as *a*. On further side, *female citharist* and **Dionysos** to r., the latter looking back. At the horses' heads, **Hermes** (only part of the figure left).
- $\gamma$ . B 547. Lekythos. *Female figure* as  $\beta$ , in quadriga. *Female citharist* and **Dionysos** (?) as  $\beta$ . At horses' heads, **Hermes** to r. [See also B 544 and B 546.]
- (2) Heracles received into the presence of Zeus.
- a*. B 166. Amphora. (Obv.) On l. **Zeus** seated to r. on throne (sceptre); facing him is **Athenè**; behind her, **Heracles** moving to r., looking back (lion's skin and club). On r. **Poseidon** (?) (or **Palaemon**) to l. (beardless, with trident).
- b*. id. (Rev.) On l. **Zeus** as *a*, with feet on stool; facing him **Athenè**, with owl perched on r. hand. Behind her, **Heracles** to l. (lion's skin, greaves, twig in l. hand), and **Hermes** to l.
- c*. B 424. Kylix. On r. **Zeus** seated to l. (sceptre) on throne. **Athenè** advances towards him, leading up **Heracles** by the l. arm. Heracles has lion's skin, club, bow, and arrows.
- d*. B 379. Kylix. On l. **Zeus** seated on throne to r. (thunderbolt, sandalled feet resting on stool). Behind, **Hera** seated on throne to r. (veiled in himation, feet as Zeus); before her **Hebè** standing on footstool to l., supplicating. Before Zeus advance **Hermes** (winged) and **Athenè** (shield with Gorgoneion), leading up **Heracles** (lion's skin). Behind them, **Artemis** (bow and arrows) and **Ares** (helmet, skin, kibisis, and endromides, as if for Perseus).

**F. PELEUS SEIZING THETIS.**—FOR SIMPLE TYPE SEE FIG. 33.

- a*. B 349. Hydria. On r. **Peleus** to r. (nude and beardless, with sword), stooping forward and



Fig. 33.=B 215.

- seizing **Thetis** round waist. Behind her, *wings* (indicating metamorphosis). On l. an *altar*.
- b.* B 215. Amphora. **Peleus** to r. (bearded, chiton and cuirass) seizes **Thetis** round waist with l. hand, grasps drapery with r. **Thetis** moves to r., looking to l.; transformations indicated by *lion* and *panther*. On r. **Siren**; on l. *bearded Siren* (flesh white): over them, *eyes*.
- c.* B 293. Calpis. **Peleus** as *a*, with chiton and cuirass, but no sword. Behind **Thetis** are wings (?) or *flames*, indicating transformation; she holds out l. hand to a **Nereid** moving away to l. On r. a similar **Nereid**.
- d.* B 465. Kyathos. **Peleus** as *a* (no sword). **Thetis** stands to r., looking to l.; transformation indicated by *lion* on **Peleus**' back. On either side, *eyes* and *cocks*.
- e.* B 500. Oinochoè. **Peleus** (bearded, myrtle-wreath, loin-cloth) seizes **Thetis** round waist; she is as in *b*. On r. an *altar*; on l. a **Nereid** departing.
- f.* B 540. Lekythos. **Peleus** and **Thetis** as *d*. On either side, a **Nereid** to r.
- g.* B 449. Kylix. **Peleus** (bearded, in himation) embraces **Thetis**, who is as in *d*.
- h.* B 619. Oinochoè. **Peleus** as in *a* (loin-cloth, but no sword). **Thetis** as in *b*. On l. a **Nereid** running away.
- Cf. also **Heracles** seizing **Nereus**, B 225.

#### G. JUDGMENT OF PARIS.—THREE TYPES.\*

(1) Includes a figure of Paris.

- a.* B 171. Amphora. **Paris** on rock to l. with lyre; **Hermes** leads up the goddesses to him: **Hera**, **Athenè** (helmet, aegis, spear), **Aphroditè**.



Fig. 34. = B 312.

- b.* B 312. Hydria. **Paris** running away to r.; **Hermes** as *a*. **Hera** (sceptre and fillet), **Athenè** (helmet and spear), **Aphroditè** (sceptre, no fillet).
- c.* B 236. Amphora. **Paris** and **Hermes** as *b*. **Hera**, **Athenè** (spear), and **Aphroditè**.
- (2) **Hermes** leading the goddesses.
- a.* B 237. Amphora. **Hermes** as *a*. **Aphroditè** (sceptre and flower), **Athenè** (helmet, aegis, spear), **Hera** (sceptre).
- β.* B 239. Amphora. **Hermes** on l. saluting **Athenè** (?) **Athenè** as *a*, and **Aphroditè** (with branch).

\* See Miss Harrison in *J. H. S.* vii. p. 196 ff.

- γ. B 238. Amphora. **Hermes** as *a*, with goat by his side. **Aphroditè** with apple-branch **Athenè** (helmet and spear) with hind by her side, **Hera** (sceptre).

(3) Extension of type.

- B 230. Amphora. **Hermes** leading *five nymphs* or female deities, advancing two, one, and two; the middle one holds *crotala*.

#### H. HEROES WITH PESSI OR DICE.—TWO TYPES.

(1) Heroes playing *pessi*.

- a. B 211. Amphora. On r. **Achilles**, on l. **Ajax** seated over a table on which are seven *pessi*; both armed, with shields behind them. Ajax is about to move a *pessos*. Inscribed.
- b. B 193. Amphora. **Achilles** and **Ajax** as *a*, each stretching out r. hand to the table, on which are six *pessi*; Achilles holds another between his fingers. [Not inscribed, but closely resembling *a*.]
- c. B 438. Kylix (*bis*). Obv. *Two heroes* as *a*, with r. hands extended over the table. On either side a *warrior* to r. looking back. On r. a *female figure* seated to r. Rev. The same; on l. a *female figure* seated to r.

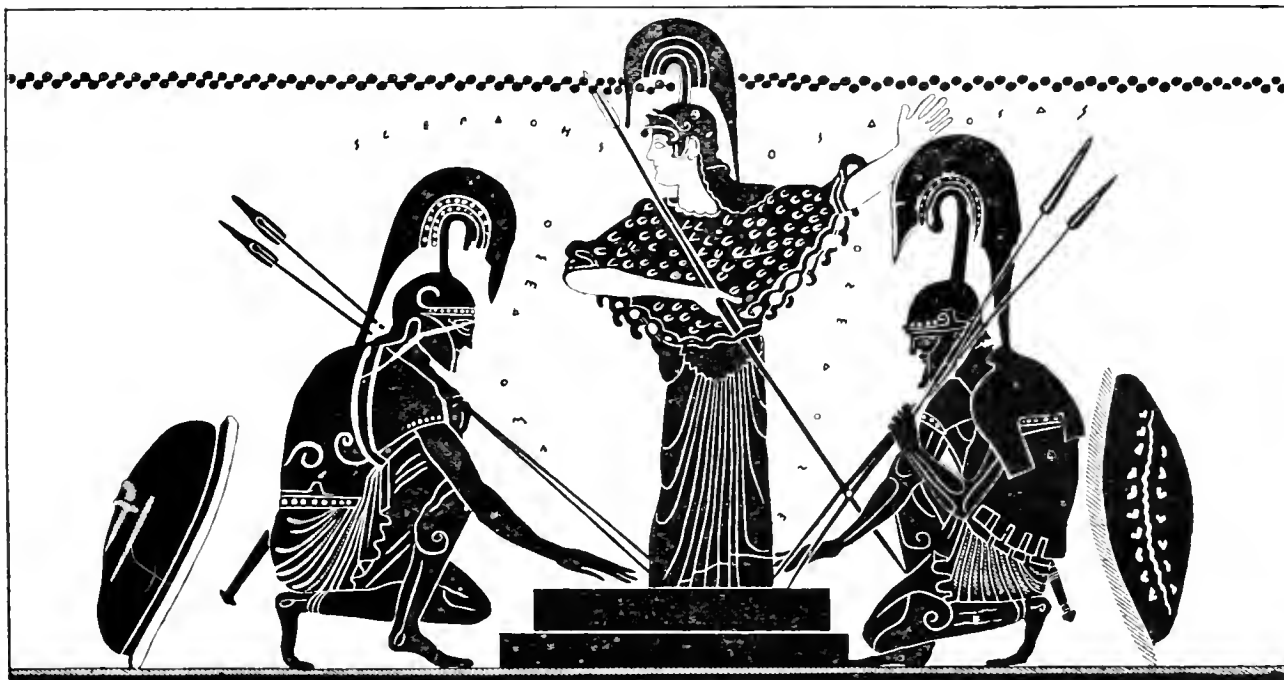


Fig. 35.=B 541.

- d. B 466. Kyathos. *Two heroes* kneeling on opposite sides of a table, on which are six *pessi*, to which they put out their hands. In background, a palm-tree. Behind each, a *female figure*; on l. a *bearded figure* seated to l., towards whom a *female figure* advances, holding wreath. On r. a *bearded figure* seated to r. (holding *keras*?); before him, *male figure* departing.
- e. B 501. Oinochoè. *Two elderly heroes* as *c*; on the table four *pessi*. Behind each, helmet and shield.

(2) Heroes casting lots before the statue of Athenè.

- a. B 541. Lekythos. In the centre, *statue of Athenè* looking to l. On either side, a *hero* crouching down on one knee, fully armed, r. hand extended to throw the dice. Behind each is his shield.

- $\beta$ . B 637. Lekythos. **Athenè** and *heroes* as *a*.  
 $\gamma$ . B 638. Lekythos. **Athenè** as *a*; behind her, a table on either side of which is a *hero* as *a*; the one on the r. stretches out r. hand to the table.

### I. ACHILLES, POLYXENA, AND TROILOS.— TWO TYPES.

(1) Achilles lying in wait behind the fountain.

- a* B 324. Hydria. In centre a *rock* (water pouring from lion's head into hydria), with crow on top. On l. **Polyxena** looking to l. towards **Troilos**, who is on horseback to r. (second horse at side, only front parts visible). On r. **Achilles** crouching down on one knee to l. (fully armed).



Fig. 36.=B 324.

- b*. B 325. Hydria. On r. *fountain* (Doric column, panther's head from which water pours into hydria), behind which is **Achilles** as *a*. On l. **Polyxena** to l., and **Troilos** approaching as *a*; behind him, nude *male figure* to r.  
*c*. B 542. Lekythos. In centre, *rock* as *a*, with raven on top. On l. **Polyxena** moving to l., looking back. On r. **Achilles** as *a*.  
*d*. B 640. Lekythos. On l. **Troilos** to r. (second horse); in front, *warrior* to r. looking back, and **Polyxena** to r. She is inside the building, in which is the spring (two columns and panther's head). On r. **Achilles** as *a*; in front of him, a tree.

(2) Flight and death of Troilos.

- a*. B 326. Hydria. In centre, **Achilles** to r. pursuing **Troilos**, who gallops away with second horse at side; beneath the horses, a broken hydria. **Polyxena** flees to r. On l. *female figure*; in front of her, a hydria; behind her, a *warrior* to r.  
 $\beta$ . B 327. Hydria. On l. the quadriga of **Achilles**; **Achilles** mounts steps of altar, with head of **Troilos** in r. hand; the body lies on the altar, defended by *two warriors* (Aeneas and Hector?).

**K. COMBAT OF GREEKS AND AMAZONS.—ACHILLES, PENTHESILEA, &C.**

- a.* B 209. Amphora. **Achilles** to r. thrusts with spear at **Penthesilea**, who retreats to r., defending herself with spear and shield.
- b.* B 210. Amphora. **Achilles** to r. plunges spear into throat of **Penthesilea**, whom he has beaten down on one knee to r. ; she looks back and thrusts with spear.
- c.* B 322. Hydria. A quadriga driven to r. by an **Amazon**, by the side of which is **Achilles** to r. thrusting with spear at **Penthesilea**, who retreats to r., looking back, and defending herself with spear. Beneath the horses, a fallen **Amazon** lying on back to r. ; in front of the horses, another **Amazon** to l. hurling spear.
- d.* B 323. Hydria. In centre, **Achilles** moving to r. carrying body of **Penthesilea** over l. shoulder. In front of him are a *warrior* and *archer* departing. On l. is a fallen **Amazon** lying on back ; over her strides a *warrior* to l. [According to some authorities, Theseus and Antiopè.]

**L. AITHRA BROUGHT BACK FROM TROY.—FOR NORMAL TYPE SEE B 173.**

- a.* B 173. Amphora. In centre, **Aithra** to r. (veiled). On r. **Demophon** moving to r., looking back at her ; on l. **Acamas** departing to l., looking back.
- b.* B 243. Amphora. In centre, **Aithra** (veiled) ; on r. **Demophon** looking back at her ; on l. **Acamas** ; all three to r. On extreme r., a *youth* to l. and *old man* to r. ; on l. an *old man* to r.
- c.* B 244. Amphora. In centre, **Aithra** as *a* ; in advance of her, **Demophon** looking back at her, and taking hold of her himation. On l. **Acamas** to r. ; on r. beardless *male figure* to l.
- d.* B 245. Amphora. In centre, **Aithra** to r. turning towards **Demophon**, who takes hold of her himation. On l. **Acamas** departs, looking back.

**M. ODYSSEUS AND POLYPHEMOS.—TWO TYPES.**

(1) The blinding of Polyphemos.

- B 154. Amphora. **Odysseus** and *two companions* advance to r., holding aloft the pine-tree, which they thrust into the eye of **Polyphemos**, who is seated to l. against the wall of the cave ; Odysseus' l. foot is raised against his chest.

(2) The escape of Odysseus.

- a.* B 502. Oinochoè. On r. **Polyphemos** as (1), blindness indicated. On l. **Odysseus** at entrance of cave, tied under the *ram*. In background, a tree.
- b.* B 407. Kylix. The *ram* walks to r. with **Odysseus** fastened under it by a rope. [Design twice repeated.]
- c.* B 687. Lekythos. **Odysseus** (beardless, with sword), and *ram* as *b*.

**N. THESEUS AND THE MINOTAUR.—FOR SIMPLE TYPE SEE B 403.**

- a.* B 148. Psycter. **Theseus** to r. plunges sword into neck of Minotaur, holding l. arm with l. hand. The **Minotaur** (bull's head with mane, body stippled) is fallen on l. knee ; r. hand grasps Theseus' r. arm, in l. a stone. Beneath Theseus, a conical stone. On either side, a youthful male and female figure = *Athenian victims*.
- b.* B 174. Amphora. **Theseus** as *a*, grasping Minotaur by the neck ; the **Minotaur** as *a* (body not stippled). On either side, two *Athenian victims* (on extreme l., female, next a male ; on extreme r., male, next a female).

- c. B 313. Hydria. **Theseus** as *a*, grasping horn of **Minotaur**; the **Minotaur** has bull's head and tail, and stone in l. hand. On either side, seated *female figure*, beardless *male figure*, and *female figure* (on l. standing, on r. seated).
- d. B 246. Amphora. **Theseus** plunges sword into **Minotaur's** breast, grasping his horn. The **Minotaur** as *b*. On l. *Athenian maiden*, on r. *Athenian youth*.
- e. B 247. Amphora. **Theseus** (hair looped up, cuirass), about to plunge sword into **Minotaur**, grasping his l. horn. The **Minotaur** (bull's head and tail) kneels to r., looking back, in l. hand a stone. *Athenian maiden* and *youth* as *d*.
- f. B 175. Amphora. **Theseus** as *e*, seizing horn of **Minotaur** with r. hand, and grasping him round neck with l. **Minotaur** as *c*. *Athenian victims* as *a*.
- g. B 205. Amphora. **Theseus** (bearded, with cuirass) as *b*. **Minotaur** as *e*. *Athenian victims* as *a*.
- h. B 403. Kylix (*bis*). **Theseus** as *c*. **Minotaur** as *e*.



Fig. 37. = B 313.

- i. B 593. Pyxis. **Theseus** (with skin) as *a*. **Minotaur** falls to r., with stone in either hand. On either side, a *female figure*; on l. a nude *youth*.
- k. B 596. Cover of vase. **Theseus** (with endromides) grasps head of **Minotaur** with l. hand and plunges sword into his body. **Minotaur** retreats to r., looking back, stone in l. hand. On l. *Ariadnè*; behind her, *three bearded figures*. On r. *female* and *two bearded figures*.
- l. B 600<sub>47</sub>. Fragment. **Theseus** (with skin) seizes **Minotaur** with l. hand, and plunges sword into him. **Minotaur** as *a*.
- m. B 642. Lekythos. **Theseus** seizes horn with l. hand, drawn sword in r. **Minotaur** crouches to r., l. leg doubled under him, looking back, wounded, stone in each hand. On either side, *Athenian maiden*.

#### O. CENTAUROMACHIA.—VARIOUS TYPES.

- a. B 50. Hydria. **Lapith** to r. slaying **Centaur** with sword, seizing him with l. hand by a long forelock. On either side, a *female figure* with himation over her head.
- b. B 176. Amphora. **Centaur** to l. tramples on a **Lapith**, raising a rock in his arms to hurl at him. The **Lapith** is fallen back to l. (fully armed, stone in l. hand).
- c. B 504. Oinochoè. **Lapith** fully armed attacks with spear a **Centaur**, who retreats turning back to hurl a stone. In the field, a rock and a tree.
- d. B 622. Oinochoè. **Lapith** fully armed rushes with sword to r. on a **Centaur**, who kneels to l. and with l. arm seizes sword, pushing him away with r. hand. On l. a rock; on r. a pine-tree.

- e.* B 623. Oinochoè. **Centaur** (Petraios) as *b*, with pine-tree in both hands; **Lapith** (Hoplon), fallen back, defends himself with spear.

**P. PERSEUS AND THE GORGONS.—TWO TYPES.**

(1) Perseus slaying Medusa.

- a.* B 471. Olpè. On l. **Perseus** to r. looking back (petasos, endromides, kibisis); he grasps Medusa round neck with l. hand and plunges sword into her neck. **Medusa** moves away to r. (face to front). On r. **Hermes** to l.

(2) Perseus fleeing from the Gorgons.

- a.* B 248. Amphora. Obv. **Perseus** flying to r. over mountains (*κυνῆ Αἴδου*, talaria, kibisis, sword at side, *harpè* in r. hand). Behind him **Athenè** to r., turned towards **Hermes**, who stands to r. Rev. **Two Gorgons** (Stheno and Euryalè) flying to r. (archaic running attitude, faces to front; one has four wings).
- β.* B 281. Amphora. Obv. **Medusa** fallen to r., beheaded. On l. a **Gorgon** (as *a*). Rev. **Perseus** as *a*, and **Athenè** fleeing to r. in archaic running attitude.
- γ.* B 380. Kylix. On l. **Medusa** (horse's head to r., four wings); behind her, **Chrysaor** to r. (as a nude youth). **Stheno** and **Euryalè** (faces to front, four wings) as *a*; between them Chrysaor repeated. On r. **Athenè**, **Hermes**, and **Perseus** (as *a*, with skin) fleeing in archaic running attitude to r.

**Q. HYDROPHORIA.—FOR THIS TYPE SEE FIG. 38.**



Fig. 38. = B 331.

- B 331. Hydria. Maidens drawing water at a fountain. This subject is of frequent occurrence on hydriae.

We now proceed to notice more fully the characteristics of the various fabrics included in this volume, beginning with the so-called

### CYRENAIC STYLE (B 1-7).

Vases of this class owe their present designation principally to the fact that on the two most important of them are represented scenes which peculiarly belong to Cyrenè. The first is a kylix, in the Cabinet des Médailles at Paris, on which we see a picture of Arkesilaos, king of Cyrenè, superintending the weighing of silphium, a valuable source of his revenue. Apparently this was the Arkesilaos who reigned about 580-550 B.C. On the other vase here referred to (B 4 of this catalogue) the subject has been explained as the Nymph Cyrenè holding out a plant of silphium and branches of fruit-bearing trees. This also is a kylix. Up to the present no vases of this style—nor indeed any remains of the early colony of Cyrenè, have been found there. On the other hand, several examples have been obtained from excavations at Naucratis in Egypt, and this has suggested the possibility that Naucratis may have been the centre of this manufacture (C. Smith in *Naukratis*, I. p. 53). In any case there must have been close connection between the two settlements in the early part of the sixth century B.C., when the queen of Amasis was a princess of Cyrenè.

On these vases subjects taken from Greek legend first become common; we have representations of Pelops, Atlas and Prometheus, Cadmos, and other legends characteristic of archaic art.

The favourite form of the kylix\* shows a great advance or development of what was destined to be the most popular and beautiful product of Greek pottery. It obviously owes much to contemporary metal vases. The thinness of the clay, the lustrous black varnish on the stem, the palmettes on either side of the handles, and the favourite ornaments of lotos and pomegranate-buds, recall vases of metal where the palmettes would be made in relief and would serve for the attachment of the handles.† The firmly-incised lines of the drawing are also characteristic of metal work.

The designs are painted in black on a light ground covered with a slip varying in tint from deep buff to the palest cream-colour, purple accessories being employed for details of drapery, etc. The drawing is as a rule spirited, and can hardly be dated later than the first half of the sixth century B.C.

Literature: Puchstein, in *Arch. Zeit.* 1881, p. 215 ff.; Milchhoefer, *Anfänge der Kunst*, p. 171; Loeschcke, *Dorpat. Progr.* 1879, p. 12 ff.; Dumont and Chaplain, p. 293 ff.; Rayet and Collignon, p. 80 ff.; Baumeister, *Denkmaeler*, p. 1958; and above all Studniczka, *Kyrene* (1890).

---

\* We do not include in this class the hydria B 58 which, though long considered to be Cyrenaic, can hardly be other than an imitation of that style, comparable in several aspects to the Caeretan hydriae (p. 35).

† A fringe (*θύσανος*) of silver pomegranates may be seen attached to a Phoenician girdle from Cyprus in the Gold Ornament Room.



## CORINTHIAN STYLE (B 8-41).

There are three periods of archaic Corinthian pottery. They are known as Protocorinthian, Oriental, and Late, or black-figured, Corinthian. It is almost entirely with the last-named that we have to deal; and if among these we find specimens which yet retain the older, Oriental, class of subjects, viz., figures of animals, to the exclusion of human and mythological beings, these are exceptions. As instances we may refer to B 9-14, B 18, and B 22.

On the Corinthian vases with which we are now concerned subjects drawn from mythology or from daily life continue to gain ground; animals, whether in groups or friezes, are gradually relegated to subordinate positions, and the rosettes and other ornaments which completely filled every available space in the earlier vases, slowly disappear. The vases B 15-17, 20-35 are apparently of a transitional epoch, some bearing traces of the older Oriental influence, others being of more advanced type, while human figures and even mythological subjects (Perseus, Hermes, Heracles and Nessos) are of frequent occurrence.

A new impetus had been given to Corinthian pottery by painters like Timonidas and Chares, as we see from the Corinthian pinakes in the Berlin Museum (Nos. 347-955). Inscriptions fix the date of that impetus between 650-550 B.C. The chief characteristic is the introduction of a white pigment, applied directly to the ground, and used for the nude parts of women, as also for dogs, horses, etc., the outlines being frequently rendered in black. This phase of the art is represented by the six vases, B 36-41.

Vases of this class are frequently inscribed; indeed it is largely to them that we are indebted for our knowledge of the Corinthian alphabet. Not only are the personages in mythological scenes carefully designated, but even in such scenes as the boar-hunt (B 37), banquets, combats, etc., the figures are inscribed with names, some of which, like Charon (B 40) and Dion, occur more than once. Apparently the vase-painter adopted names in common use at Corinth, in order to lend more interest to a scene of every-day life.

On these vases, where subjects consisting of animals or monsters such as the Sphinx have been retained from the older Oriental style, these are most commonly grouped heraldically. The next step was the introduction of single mythological figures, such as Perseus (B 16), or Hermes (B 32). The lekythos B 30 (Plate I.) is interesting as having been actually found at Corinth; and though partly indebted to the Oriental style, as the rosettes and leaves scattered over the field indicate, the principal subject, Nessos carrying off Deianeira, with Heracles pursuing, is of definite mythological import.

While mythological subjects become more common, scenes from daily life on the whole find most favour, especially in such scenes as the departure of warriors (*Berlin Cat.* 1655, where the figures are given mythological names to add to the interest of the design), banqueting-scenes (B 41), hunting-scenes (B 37), and burlesque dances of nude male and female figures (the

former being the Corinthian substitutes for the Ionic Satyr ; cf. B 36 and *Berlin Cat.* 1662). Another favourite subject is a youth walking by the further side of, or riding, a horse, with a bird flying above him, as in B 8 and B 15.

The most common shapes are, first, the oinochoè, pinax, alabastron, and aryballos ; the three latter, however, soon disappear, though in the first stage they were the most popular of all ; next, the skyphos, amphora (generally rather small), and lekythos, with short neck and oval-shaped body. Later on we find the amphora, oinochoè, and above all the large kelebè, as in numerous imitations of the style.

The necks of amphorae (except where the design is on a panel) are generally occupied with an alternating pattern of palmettes and lotos-flowers (B 16, B 17, etc.) ; otherwise with rosettes formed of white dots round a purple centre, painted on the black varnish, as B 20, B 36, with maeander round the lip. Other favourite ornaments, especially in the group B 36-41, are the tongue-pattern, and a system of dots with connecting lines forming network (as B 19). The former is at first merely painted in black ; afterwards it is usually polychrome, as in B 38. These two kinds of ornament are mostly found on the shoulder as a border above the design. Characteristic of Corinthian vases, particularly the lekythi, is a moulded ring round the bottom of the neck, painted in purple, as in B 30 and B 40.

Literature : Dumont and Chaplain, p. 231 ff. ; Rayet and Collignon, p. 55 ff. ; Baumeister, p. 1959 ff. ; Loeschke in *Ann. dell' Inst.* 1878, p. 301 ff. ; Wilisch, *Altcorinthische Thonindustrie*, p. 35 ff.

#### IMITATIONS OF THE CORINTHIAN STYLE (B 42-53).

We have here to consider two separate groups of vases, the one consisting of four specimens (B 42-45), the other of eight (B 46-53). Of the former group, three of the vases are craters (or rather *kelebae*) and have subjects painted on a white ground, with accessories of purple. So far as shape and secondary ornamentation are concerned, these vases might be regarded as true Corinthian. But the use of a white ground is a serious objection, because that appears to be unknown at Corinth after 600 B.C. Nor is the style of drawing exactly that of the Corinthian *kelebae*. The Satyrs in B 42 are of the Corinthian type, *i.e.* with ordinary human forms (cf. also B 44), and the arming of the warriors in B 42, with helmet, shield, and spear, and nude bodies, is another Corinthian characteristic, cf. B 24-5, B 40. The practice of painting faces purple is Corinthian (cf. B 42 with B 30). But in its technical aspects the vase B 42 seems to point in another direction, namely to Naucratis ; the crested birds (B 43) and Sirens (B 44) may be compared with the Naucratis lebes B 101 ; again, the manner in which the under-chiton of Dionysos is represented on B 42 recalls a Corinthian fragment found at Naucratis (B 102<sub>20</sub>). Moreover

fragments of kelebae have been found at Naucratis with designs on the tops of the handles, like those of B 45, (cf. B 102<sub>21</sub>). The fact, however, that the vase B 42 was found at Nola is unfavourable to this attribution; and since the representation of Hephaestos' return, as seen on the obverse of B 42, was mainly an Attic idea (cf. Paus. i. 20, 3, and the François vase), it would seem that the Corinthian style in this case must have been imitated, if at all, by an Athenian artist. This particular subject does indeed occur on a Caeretan hydria (*Vienna Cat.* 218), but not in its Attic form as here.

The fourth vase of this group we are now considering has the usual red ground, and is of Athenian technique, though the shape and secondary ornamentation are Corinthian. And thus it would seem to be an open question whether these are Attic imitations of the Corinthian style, or Corinthian vases manufactured under Athenian influence (see below, and Dumont and Chaplain, p. 254, note 4).

The second group, B 46-53, consists of vases apparently of Athenian manufacture, with the usual red-ground technique. B 46 may be compared with the late or imitative Corinthian kelebè representing the banquet of Eurytos and Heracles, *Mon. dell' Inst.* vi. 32. The next two, B 47-8, have been fully discussed by Holwerda in the *Jahrbuch* for 1890, p. 237 ff. Though they are not actually similar in technique, there seems good reason for accepting his view that they are both Attic imitations. The shape is that of the so-called Tyrrhenian amphorae. B 48 bears inscriptions in early Attic characters, mostly unintelligible; friezes of animals are common on both. The Berlin vase with the birth of Athenè (*Cat.* 1704) appears to belong to this class. B 49 is a vase with no special characteristics, but probably Attic. The next four are forerunners of the Corintho-Attic or 'affected' style as illustrated in B 148-153, and later in the vases of Amasis and Exekias; also in a bronze cuirass found at Olympia (Murray, *Handbook of Greek Archaeology*, p. 122). While free from the mannerisms and stiff drawing of the later vases, they show the characteristic late Corinthian rosette of white dots with purple centre. B 53 has the typical shape of the Corinthian olpè. Compare, for this group, Loeschcke in *Arch. Zeit.* 1876, p. 108 ff.

It has already been said that the Corinthian style, while it exercised so strong an influence on the early Athenian vase-painters, was at the same time itself indebted to Athens to some extent for its further development. For example, we find that particular shapes of vases which had been common in the old Athenian Geometrical style, now reappear in the Corinthian, more especially in the amphorae and oinochoae which are covered with a black glaze and have a small panel for the design, as B 19, B 23-4, and perhaps also B 44. Cf. Furtwaengler in *Athen. Mittheil.* vi. (1881), p. 110.

It was moreover at the time of contact with Athens that the practice grew up of distinguishing female figures by means of white pigment, and Pliny may therefore be right in saying that the innovation of Eumaros (*marem a femina discernere*) came from Athens (*N. H.* xxxv. 56). On this question, and on the

subject of painting in connection with archaic pottery, see Studniczka in *Jahrbuch* ii. (1887), p. 135 ff., and Smith, *Dict. Ant.*<sup>3</sup>, Art. *Pictura*.

### IONIC OR ASIATIC STYLE (B 54-57).

The four vases included under this title, together with a number of specimens in other collections, which previously had been thought to be Etruscan, Duemmler (*Römische Mittheilungen*, 1887, p. 171 ff.) regards as having been manufactured in Asia Minor, though not necessarily in the Ionian colonies. Three of them

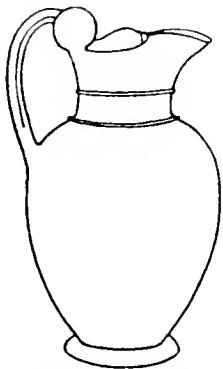


Fig. 39. RHODIAN  
OINOCHOË.

are oinochoae of Rhodian shape (for the cross-piece at the end of the handle, B 54, and the incised eyes on the lip, B 55, see Rayet and Collignon, p. 49; and for the traces of Corinthian influence, see Duemmler *loc. cit.*). The fourth, an amphora, is of the class formerly known as Tyrrhenian, with oval-shaped body and several bands of design. On B 54 occurs the characteristic pattern of maeander alternating with stars (cf. Baumeister, p. 1968), which also occurs on the Clazomenae sarcophagus, *Mon. dell' Inst.* xi. 54. The designs are rudely drawn; accessories of purple and white are freely used; the chief scene is placed on the shoulder. On the neck is commonly a heraldic group of animals, or one animal, such as a panther, with both sides shown together, to give the idea of perspective (see Duemmler, *l. c.* p. 172, and Murray in *J. H. S.* ii. p. 318 ff.).

On some of these vases are represented barbarians of Scythian, not Asiatic type, which causes Duemmler to think that the vases come from Pontus; thence they would be conveyed to Italy through the agency of Phocaea or Kymè. See also Baumeister, p. 1968, Dumont and Chaplain, p. 272, and *Arch. Anzeiger*, 1889, p. 51.

### 'CAERETAN' HYDRIAE (B 58-59).

The 'Caeretan' hydriae, so called from the fact that almost all of them have been found at Caere (Cervetri), in Etruria, form in many respects the most remarkable group of all the early black-figured vases. They show Ionic, Rhodian, and Egyptian influence, and have many points in common with those remarkable examples of early Ionic art, the painted sarcophagi from Clazomenae. Brunn, Arndt, and formerly Helbig, have regarded these vases as Etruscan imitations of Corinthian art, but they have little or nothing in common with the Corinthian style, and were, as we shall see, themselves the subject of imitation in the undoubtedly Etruscan vases of the

class to be next discussed (B 60-74). The most natural explanation seems to be Duemmler's, that they are the product of Asiatic Greeks, most probably the Phocaeans, who would have introduced Egyptian characteristics from their association with Naucratis, and who would have imported the fabric into Italy. Of this style of pottery B 59 is a fairly typical example. B 58 is, however, not quite in the same style, still its peculiarities of ornamentation are sufficient to justify its being included in this class. It is in technique an imitation of the Cyrenaic vases, but the shape is ugly, and the designs awkwardly arranged, while the drawing, as in the Sphinxes and Gorgoneion, is very rude. The exaggerated tongue-pattern on the lip, shoulder, and foot, is exactly characteristic of the Caeretan hydriae. Instances of a connection with the Cyrenaic group are seen on vases from Asia Minor on the one hand, while on the other hand the Etruscans must have been familiar with the Cyrenaic ware; moreover they have left us striking evidence of their skill in painting on terracotta, in the panels from Caere in the Etruscan Saloon.

See Helbig in *Ann. dell' Inst.* 1863, p. 210 ff., and *Bull. dell' Inst.* 1883, p. 4; Brunn, *Probleme*, p. 28 ff.; Arndt, *Studien*, p. 11; Dumont, *Cér. Grecques*, p. 264 ff.; Duemmler, *Röm. Mittheil.* 1888, p. 165 ff.; E. A. Gardner in *J. H. S.* x. p. 131; *Bull. de Corr. Hell.* 1892, p. 240 ff.; and Baumeister, p. 1969.

#### ETRUSCAN IMITATIONS (B 60-74).

Without going so far as Brunn and Arndt, it is possible to attribute a fair number of vases to an Etruscan origin. In this group the favourite subjects are Pegasos (generally between two youths), and Dionysiac scenes (with Satyrs of Ionic type); other mythological subjects are rare (see the Gigantomachia of B 62). With regard to secondary ornamentation, the tongue-pattern, so common on the Caeretan hydriae, is almost unknown; ivy-leaves and sprigs shooting up from the ground, and meander and chevron patterns are very common. A fondness for white accessories is noticeable; and a special peculiarity of the group is the emphasizing of the lines on the backs and legs of animals, *eg.* on the Pegasos, B 62 and B 65. The hair is generally wavy and floating behind; the faces are rudely drawn, with receding foreheads. B 60-63 are direct imitations of the Caeretan hydriae; B 64 is a remarkable amphora, with the characteristic Caeretan band of large palmettes and lotos-flowers round the body; the drawing of the figures resembles that of the later Panathenaic amphorae, and the lines of the drapery are freely rendered. B 65 and 73-4 are typical examples of this group; the rest are extremely rude, and probably late.

These vases are of the type discussed by Duemmler in *Röm. Mittheil.* 1888, p. 174 ff., and several designs are there repeated (*cf.* B 62 with fig. 3 on plate facing p. 180, and B 73 with fig. 9 *ibid.*).

## CHALCIDIAN (?) STYLE (B 75-76).

The two vases included under this heading bear inscriptions in the Chalcidian alphabet and like most of the existing vases so inscribed belong to a particular fabric. It is open to question, however, whether this particular fabric was of a purely Chalcidian origin, as at one time was supposed, there being vases of this fabric which have inscriptions other than Chalcidian, and on the other hand vases with Chalcidian inscriptions which are not of this fabric. For instance the vase B 155, which Klein (*Euphronios*<sup>2</sup>, p. 65 ff.) ranks as Chalcidian, is of the fully-developed black-figured style, though it is closely connected with a series of amphorae (cf. the vase in Gerhard, *A. V.* 105-6), mostly bearing inscriptions, and with characteristic ornaments of palmettes and lotos-buds.

A more descriptive term would be 'metallic style,' which would include all the vases with Chalcidian inscriptions, and others which in shape and ornament give evidence of imitation from metal work. As instances may be cited: B 51, in the Corintho-Attic manner; B 382 and the Rhodian kylikes B 379-381, which have the typical lotos-bud ornament, and are of metallic shape, with a spike beneath the bowl in imitation of the nail which fastened bowl and stem in a vase of metal. To these vases of metallic appearance may be added B 155 above mentioned. Though the shape is not metallic, the inscriptions are Chalcidian, and there are two other points of resemblance with the vase in Gerhard, *A. V.* 105-6: firstly, Geryon is represented as winged; secondly, one face is turned to the front, a characteristic of all vases of this class. We may also include B 154, which in style resembles a vase in *Mon. dell' Inst.* i. 51, with Chalcidian inscriptions, but is probably of early Athenian manufacture.

Both these vases, B 75 and B 76, bear remarkable evidences of imitation of metal; the shape of the second is singular, and according to Loeschcke *Arch. Zeit.* 1881, p. 39, n. 31, is the old Attic form of the hydria (cf. also *Vienna Cat.* 220).

[For the literature of the subject, cf. Klein, *l. c.*; Studniczka in *Jahrbuch*, i. (1886), p. 87 ff.; C. Smith, in *J. H. S.* v. p. 220 ff.]

## MISCELLANEOUS EARLY FABRICS.

## I. BOEOTIAN (B 77-78).

Besides the aryballos of Gamedes (A 189\*), the Museum possesses two interesting examples of Boeotian pottery. They are skyphi with small ring-shaped handles and large deep bodies, and were found on the site of the temple of the Cabiri at Thebes. A series of similar vases from the same site has been published in the *Athenische Mittheilungen*, 1888, pls. ix.-xii., and

discussed by Winnefeld, pp. 415 ff.; also by Otto Kern in *Hermes*, 1890, p. 1 ff. According to the former, there is a connection between the cult of the Cabiri and the subjects of these vase-paintings. The worship of the Cabiri at Thebes was due to Orphic influences emanating from Athens about 500 B.C., which mingled with an earlier local cult of Dionysos, and introduced the Oriental Cabiric myth which had become part of the Orphic theogony. Hence the mixed burlesque and serious character of the Orphic mysteries was transmitted to the Cabiric religion, and found vent in their art-representations (cf. C. Smith, in *J. H. S.* xi. p. 346). These vases, though rude in style, appear to date from the fifth century B.C., and probably, like the Panathenaic amphorae, retained the older technique from ceremonial motives.

## 2. EARLY ATTIC VASES (B 79-82).

A group of three vases and part of a pinax, with designs rudely drawn and painted in plain black on a (with one exception) red ground. B 79 gives an Athenian Dionysiac myth, B 80 was found at Athens, and is interesting from its representation of the Athenian games, B 81 was also found at Athens, and B 82 is probably Athenian, from its white-ground technique, though found in the island of Melos.

## 3. VASES FROM THE TROAD (B 83-95).

A series of small skyphi and phialae, with an oinochoè and a pinax, most of which were found in the Troad. The designs consist mainly of figures of animals rudely painted in black on a red ground; they recall to a certain extent the early Rhodian vases, and the shapes, too, are Rhodian. Cf. for earlier vases a skyphos from Cameiros, A 145, and for later vases of Rhodian style from the Troad, B 683-5.

## 4. TWO ROOF-TILES FROM CARPATHOS (B 96-97).

On the subject of roof-tiles see Boetticher, *Tektonik*, i. p. 251, Studniczka in *Jahrbuch*, ii. (1887), p. 69, Rayet and Collignon, p. 389. These are different in shape from the later ones B 597-8, which are of cylindrical, not as these, of conical form. Though rude in design, the ornamentation seems to be rather late.

## 5. PINAX FROM CYPRUS, B 98.

Of Naucratic style, see *J. H. S.* xi. p. 41. Mr. J. A. R. Munro regards it as an attempt of a native potter to combine the features of Naucratic and ordinary black-figured ware.

## 6. FRAGMENT FROM MYTILENE, B 99.

Also of Naucratic style; cf. B 103<sub>11</sub>, and the Daphnae vase B 121. This fragment seems to illustrate the close connection between these Egyptian

## CHALCIDIAN (?) STYLE (B 75-76).

The two vases included under this heading bear inscriptions in the Chalcidian alphabet and like most of the existing vases so inscribed belong to a particular fabric. It is open to question, however, whether this particular fabric was of a purely Chalcidian origin, as at one time was supposed, there being vases of this fabric which have inscriptions other than Chalcidian, and on the other hand vases with Chalcidian inscriptions which are not of this fabric. For instance the vase B 155, which Klein (*Euphronios*<sup>2</sup>, p. 65 ff.) ranks as Chalcidian, is of the fully-developed black-figured style, though it is closely connected with a series of amphorae (cf. the vase in Gerhard, *A. V.* 105-6), mostly bearing inscriptions, and with characteristic ornaments of palmettes and lotos-buds.

A more descriptive term would be 'metallic style,' which would include all the vases with Chalcidian inscriptions, and others which in shape and ornament give evidence of imitation from metal work. As instances may be cited: B 51, in the Corintho-Attic manner; B 382 and the Rhodian kylikes B 379-381, which have the typical lotos-bud ornament, and are of metallic shape, with a spike beneath the bowl in imitation of the nail which fastened bowl and stem in a vase of metal. To these vases of metallic appearance may be added B 155 above mentioned. Though the shape is not metallic, the inscriptions are Chalcidian, and there are two other points of resemblance with the vase in Gerhard, *A. V.* 105-6: firstly, Geryon is represented as winged; secondly, one face is turned to the front, a characteristic of all vases of this class. We may also include B 154, which in style resembles a vase in *Mon. dell' Inst.* i. 51, with Chalcidian inscriptions, but is probably of early Athenian manufacture.

Both these vases, B 75 and B 76, bear remarkable evidences of imitation of metal; the shape of the second is singular, and according to Loeschke *Arch. Zeit.* 1881, p. 39, n. 31, is the old Attic form of the hydria (cf. also *Vienna Cat.* 220).

[For the literature of the subject, cf. Klein, *l. c.*; Studniczka in *Jahrbuch*, i. (1886), p. 87 ff.; C. Smith, in *J. H. S.* v. p. 220 ff.]

## MISCELLANEOUS EARLY FABRICS.

## I. BOEOTIAN (B 77-78).

Besides the aryballos of Gamedes (A 189\*), the Museum possesses two interesting examples of Boeotian pottery. They are skyphi with small ring-shaped handles and large deep bodies, and were found on the site of the temple of the Cabiri at Thebes. A series of similar vases from the same site has been published in the *Athenische Mittheilungen*, 1888, pls. ix.-xii., and



discussed by Winnefeld, pp. 415 ff.; also by Otto Kern in *Hermes*, 1890, p. 1 ff. According to the former, there is a connection between the cult of the Cabiri and the subjects of these vase-paintings. The worship of the Cabiri at Thebes was due to Orphic influences emanating from Athens about 500 B.C., which mingled with an earlier local cult of Dionysos, and introduced the Oriental Cabiric myth which had become part of the Orphic theogony. Hence the mixed burlesque and serious character of the Orphic mysteries was transmitted to the Cabiric religion, and found vent in their art-representations (cf. C. Smith, in *J. H. S.* xi. p. 346). These vases, though rude in style, appear to date from the fifth century B.C., and probably, like the Panathenaic amphorae, retained the older technique from ceremonial motives.

## 2. EARLY ATTIC VASES (B 79-82).

A group of three vases and part of a pinax, with designs rudely drawn and painted in plain black on a (with one exception) red ground. B 79 gives an Athenian Dionysiac myth, B 80 was found at Athens, and is interesting from its representation of the Athenian games, B 81 was also found at Athens, and B 82 is probably Athenian, from its white-ground technique, though found in the island of Melos.

## 3. VASES FROM THE TROAD (B 83-95).

A series of small skyphi and phialae, with an oinochoè and a pinax, most of which were found in the Troad. The designs consist mainly of figures of animals rudely painted in black on a red ground; they recall to a certain extent the early Rhodian vases, and the shapes, too, are Rhodian. Cf. for earlier vases a skyphos from Cameiros, A 145, and for later vases of Rhodian style from the Troad, B 683-5.

## 4. TWO ROOF-TILES FROM CARPATHOS (B 96-97).

On the subject of roof-tiles see Boetticher, *Tektonik*, i. p. 251, Studniczka in *Jahrbuch*, ii. (1887), p. 69, Rayet and Collignon, p. 389. These are different in shape from the later ones B 597-8, which are of cylindrical, not as these, of conical form. Though rude in design, the ornamentation seems to be rather late.

## 5. PINAX FROM CYPRUS, B 98.

Of Naucratic style, see *J. H. S.* xi. p. 41. Mr. J. A. R. Munro regards it as an attempt of a native potter to combine the features of Naucratic and ordinary black-figured ware.

## 6. FRAGMENT FROM MYTILENE, B 99.

Also of Naucratic style; cf. B 103<sub>11</sub>, and the Daphnae vase B 121. This fragment seems to illustrate the close connection between these Egyptian

settlements and Asia Minor. Moreover, fragments of early pottery with Lesbian inscriptions were found at Naucratis by Mr. E. A. Gardner (*Naucratis*, II. p. 47, and *J. H. S.* x. p. 127).

#### VASES AND FRAGMENTS FROM NAUCRATIS (B 100-103).

The pottery found at Naucratis by Messrs. W. M. Flinders Petrie and E. A. Gardner in the years 1884-6 was almost entirely of local manufacture, dating from about 600-550 B.C. It is illustrated in this part of the Museum Collection by some sixty-eight fragments with designs, but only two vases which are anything like complete. In addition, four kylikes and fragments of five other kylikes of Cyrenaic style were found at Naucratis. The subject of Naucratic pottery has been discussed by Messrs. C. Smith and E. A. Gardner in the third and sixth memoirs of the Egypt Exploration Fund (referred to as *Naucratis*, I., II.), and to a less extent by M. Pottier in *Les Céramiques de la Grèce propre*, p. 308 ff.; on the inscriptions, see also G. Hirschfeld, in *Rhein. Mus.* N. F. xlii. (1887), p. 209, and xliv. (1889), p. 461.

The greater part of the remains found in the first season (1884-5) was obtained from the site of the temple of Apollo, and consists of vases dedicated in that temple to the use of the god, and afterwards thrown into *favissae* (cf. C. Smith, *loc. cit.*, and Furtwaengler, *Berlin Cat.* p. 47); the earlier ones are incised with inscriptions denoting dedication or possession. The excavations of 1885-6 were on the sites of the temples of Aphrodite and the Dioscuri, and similar inscriptions occur on many of the fragments. The whole of the collection was presented by the Egypt Exploration Fund, which conducted the excavations.

Naucratis was a settlement of Greeks, engaged in trade in Egypt. It is situated to the west of the most westerly or Canopic mouth of the Nile, nearly midway between Cairo and Alexandria. The date of its foundation has been a subject of much controversy. It is known that the settlement owed much to Amasis, King of Egypt (564-526 B.C.). According to the statement of Herodotos (ii. 178), Amasis showed his friendship to the Greeks by giving to those who came to Egypt, the city of Naucratis to live in (*Φιλέλλην δὲ γενόμενος ὁ Ἀμασις ἄλλα τε εἰς Ἑλλήνων μετεξετέρους ἀπεδείξατο, καὶ διὰ καὶ τοῖσι ἀπικνευμένοισι εἰς Ἀίγυπτον ἔδωκε Ναύκρατιν πόλιν ἐνοικῆσαι, κ.τ.λ.*). The question has been discussed whether the words of Herodotos prove that Amasis was the first to allow the Greeks to live at Naucratis, or whether it may be supposed that Naucratis was already occupied by Greeks, especially by Greeks of Miletos, to whom Strabo (p. 801) assigns the foundation of the city, c. 620 B.C. But the words of Herodotos seem to imply that the city already existed; otherwise he would have said that Amasis gave them the privilege of founding a city, which they named Naucratis. If, however, Amasis introduced the Greeks to Naucratis, no Hellenic remains can be older than 570 B.C. If an earlier settlement

is assumed, it may have dated from the middle of the seventh century. It may be added that Herodotos states that by permission of Amasis the Milesians independently founded a temenos of Apollo (*χωρὶς δὲ . . . ἐπ' ἐωντῶν ἰδρύσαντο τέμενος . . . Μιλήσιοι Ἀπόλλωνος*). Messrs. Petrie and Gardner place the foundation of the city shortly after the middle of the seventh century.

The series of fragments B 102<sub>1-39</sub> belong to the first season's results, B 103<sub>1-29</sub> to the second, as do the two lebetes, B 100-101. They form a transitional stage from the earlier local and Oriental styles to those of the black-figured style proper, which is well represented in the series of fragments B 600-601. The designs are for the most part in black on a rich buff or pale drab ground, and accessories of white and purple are freely used; the technique is not unlike that of the Daphnae fragments, which are contemporaneous. The favourite shape is the lebes, or large bowl with flat rim, and the kelebè also occurs, but as a rule the fragments are too small to allow of the shapes being ascertained. Among the subjects, Sphinxes, Sirens, waterfowl and other animals are very popular, mostly arranged in friezes or heraldic groups. The only mythological subjects are an Amazonomachia (B 102<sub>2</sub>) and Odysseus passing the Sirens (B 103<sub>19</sub>); B 102<sub>33</sub> is interesting as representing a negro.

#### VASES AND FRAGMENTS FROM DAPHNAE (B 104-129).

This interesting series of vases was discovered by Mr. Flinders Petrie in 1886 on the site of the ancient Daphnae or Tahpanhes, now Tell Defenneh, and has been discussed by him and Mr. Murray in the fourth memoir of the Egypt Exploration Fund. In many ways these vases arouse even greater interest than those of Naucratis; the majority are almost unique in type, and probably of local manufacture.

Daphnae lies near the Pelusiac mouth of the Nile, on the opposite side of the Delta to Naucratis, and was an old frontier fortress guarding the highway into Syria. It is twice mentioned by Herodotos (ii. 107, *Σέσωστριν . . . ἔπειτε ἐγένετο ἀνακομιζόμενος ἐν Δάφνησι τῆσι Πηλουσίησι, τὸν ἀδελφῆον ἐωντοῦ . . . ἐπὶ ξείνια αὐτὸν καλέσαντα . . . ὑποπρῆσαι*, and in a very important passage, ii. 30, *ἐπὶ Ψαμμιτίχου βασιλέος φυλακαὶ κατέστασαν . . . ἐν Δάφνησι τῆσι Πηλουσίησι . . . ἔτι δὲ ἐπ' ἐμεῦ . . . Πέρσαι φρουρέουσι . . . ἐν Δάφνησι*). From the latter passage we learn that a fort was founded here by Psammetichos I., and the excavations bear out this statement, as the earliest remains go back to the twenty-sixth dynasty. The remains of pottery are sufficient to shew that Daphnae was peopled by Greeks rather than Egyptians. Mr. Petrie seeks to identify it with the *Στρατόπεδα*, the camps mentioned by Herodotos (ii. 154) as garrisoned by Ionian and Carian troops; the garrison was removed by

Amasis not later than 560 B.C., and the camp desolated. If such is the case, the date he gives for the pottery (595–565 B.C.) may be accepted as fairly certain, but the style of the fragments seems to indicate that they belong to a slightly later period, viz., about 550 B.C.

The Daphnae pottery has little in common with that of Naucratis although both have points of contact with other centres of vase manufacture such as Rhodes and Athens. Where, however, any particular fabric is common to both, the evidence of Naucratis confirms the date given above for the Daphnae pottery. Egyptian influence made itself felt far more at Daphnae than at Naucratis, both in the shapes and the subjects of the vases. The only fabric that occurs in any quantity at both places is the so-called Fikellura ware, but even this is far commoner here than at Naucratis. Most of the other classes in this volume are unrepresented, *e.g.* there are no remains of Corinthian or Cyrenaic ware; but there are some fragments of Attic vases (B 129<sub>1-20</sub>).

Two important points may be here noted, to show that the inhabitants of Daphnae were by no means unacquainted with older Greek pottery. (1.) On the fragment B 115<sub>2</sub> is the figure of a man holding a cup with two handles and a tall stem, which recalls in a measure the shape of the Mycenaean kylikes. (2.) The situla B 104 is decorated with patterns of squares and other devices which are evidently imitated from the Geometrical style (*cf.*, for instance, A 36 in the British Museum); the manner in which the body of the vase is covered with a dark brown varnish with bands of buff glaze is also characteristic of that style.

Further evidence of a local fabric is afforded by the remarkable shape of the vases B 104–5, hitherto unknown, but plainly imitated from the Egyptian bronze situlae; in B 106<sub>1-20</sub> we have a series of fragments of similar vases, some of which have designs of undoubted Egyptian origin, such as the combatants on B 106, or the hawk on B 106<sub>2</sub>. There are two varieties of the situla shape, of which the first usually has a design in a panel on either side of the neck, below which is a pattern of lotos-flowers and fan-shaped half-rosettes, of Egyptian type; the handles are small and ribbed. The other form of situla marks the distinction between neck and body by a moulded ring with a band of tongue-pattern below it; the designs are painted in panels on the body, and single figures, such as Sirens or cocks, on the neck. The first shape of situla may be called for convenience the Egyptian, the latter the Greek situla. The technique in each case is different; in the one the designs are laid on in black and purple on a white slip; in the other they are painted in black on the ground of the clay, with a lavish use of purple and white accessories.

A third shape is the stamnos (to adopt Mr. Petrie's nomenclature),\* in

---

\* This shape must be distinguished from that commonly known as the stamnos in the red-figured style, which has a short neck and almost spherical body, with two side handles.

which neck, shoulder, and body are sharply distinguished; the shape is something between an amphora and a hydria, with ribbed handles running straight up from the edge of the shoulder. This is the characteristic shape of the Fikellura vases (B 117-120), so named from their resemblance in style to the Rhodian ware of that provenance. They are of more advanced style than the Rhodian vases, and the drawing is generally good, while the ornaments, such as the honeysuckle pattern on B 117, are quite those of the black-figured style. The designs are painted in black or reddish-brown on the clay, which is covered with a highly-polished buff glaze; the figures are frequently drawn in outline. The favourite ornaments are the maeander, honeysuckle, and a band of crescents between the shoulder and body.

This shape is imitated in some vases of the same technique as the Greek situlae (B 116, 121-3). Of other shapes the hydria alone is found (B 126-7), except among the fragments of Athenian ware.

The subjects comprise several mythological designs of interest: Belleophon and the Chimæra, Oedipus, Boreas and one of his sons, the hunt of the Calydonian boar, Menelaos and Helena (?), Heracles and the Nemean lion. Besides the Egyptian designs mentioned above, Oriental influence is seen in the winged figures of B 106<sub>3</sub> and B 125<sub>2</sub>; also in the series B 116<sub>1-4</sub>, where a nude female figure is represented on horseback (in one case, B 125<sub>3</sub>, in a chariot). Such figures are rare in early Greek art (on the subject, see *Jahrbuch*, 1886, p. 101), and seem to be derived from the East (cf. the legend of Ishtar going down nude into Hades, *Records of the Past*, i. p. 141, and the Clazomenae sarcophagus in the Brit. Mus.); the saddle-cloths are of distinctly Oriental type, as on the sarcophagus above-mentioned, and the Xanthos reliefs (*Brit. Mus. Cat. of Sculpture*, 1892, No. 86); on the sarcophagus also the figures are represented nude. On the Greek situlae two types of Satyr are found; on B 108-9 they are of the Corinthian type, bearded figures dancing, cf. B 42 and B 44; on B 111 and B 113, of the Ionic type, with horses' hoofs, as on the Clazomenae sarcophagus (see *J. H. S.* iv. p. 20).

This series of vases was also presented by the Egypt Exploration Fund.

### ATTIC BLACK-FIGURED VASES (B 130-612).

The accession of the Peisistratidae to power in 566 B.C. gave a new impetus to this, as to other branches of art in Athens. This was the time when the Corinthian ware began to exercise such a marked influence, and most of the earlier Athenian vases bear the impress of that or of the 'metallic' group in their shape or method of decoration.

But a city like Athens could not long remain content with dependence on an outside influence, and the peculiarly Attic black-figured style was soon established on a firm basis.

We observe two stages in its development, but as these stages seem to have followed rapidly one on the other, it is not always easy to distinguish between them. To the earlier class, which must be placed about 550 B.C., may belong most of the amphorae with designs in panels, and those kylikes which have off-set lips, and bowls not perfectly convex; to the later the hydriae, the amphorae with red bodies, the kylikes decorated with eyes (with shallow bowls, the lip not set off), and most of the oinochoae and lekythi.

The treatment of drapery may be regarded as a fair indication of date. The chiton is at first straight with rigid stripes of purple on black; then patterns are incised or painted in white on the black ground; the waist is very small and bound tightly with a broad girdle in the earlier figures, as for example the Athenè on B 130. By degrees the lines which indicate the folds of the skirt take an oblique direction, as if to indicate motion, while more noticeable is the himation which female figures adopted later on to wear over the chiton in long points or pteryges, which the vase-painters liked to render with effect. On the red amphorae the chiton is most frequently covered by this upper shawl or himation with its oblique flowing lines. The exceptions where the chiton preserves the narrow waist and rigid upright skirt (as frequently on the panel amphorae) seem to show how nearly contemporary both methods of drawing must have been. The hydriae, which strictly belong to the class of vases with designs in panels, appear to extend all through the Attic black-figured style, presenting as they do a wide variety of treatment, from rigid severity to comparative freedom of drawing.

Generally speaking, purple is commoner in the earlier vases, white in the later. White is used invariably for the nude parts of female figures, and in the later vases for the hair of old men, and the long chiton of charioteers. The eyes of men are large and round, those of women oval and small. There is a tendency, as always in archaic art, to give human figures tapering extremities; this is especially noticeable in the 'affected' style. There is no attempt at perspective, and landscape is only indicated in a purely conventional manner.

In the amphorae with red bodies there is as a rule a marked advance in the drawing, and especially in the composition, over the panel amphorae. A beautiful example is B 208 (see Fig. 19, p. 9), with the representation of a Gigantomachia. But the panel amphorae are by no means all of one distinct period. It will be sufficient to compare the smaller specimens in the upper part of case G (B 155, 163, 175, 205) with the larger amphorae in the same case (B 158, 159, 161, 195, 198, 199), to see that in the latter the advance towards artistic freedom has been very considerable, though it may be questioned whether the vases have as a whole gained in beauty thereby.

In this period, as observed above, ornaments become practically stereotyped. On the neck of an amphora is a pattern of lotos and palmettes, on the shoulder above the design, a tongue-pattern (or if the design is in a panel, lotos-buds); below, when the design is not in a panel, meander, lotos-buds, and rays pointing

upwards from the foot, and under the handles a pattern of two large palmettes and two large lotos-flowers, with tendrils. For a red-bodied amphora we have as a rule a broad flat handle with three vertical ribs. For an amphora with panels most frequently the handles are round and plain, except in the larger examples (B 193-205), in which they are broad and flat, with a wide groove. On the hydriac the tongue-pattern again appears; the panel on the body is generally bordered with palmettes, ivy, network, or other patterns, and sometimes also has a frieze with designs below. The same decoration is generally applied to oinochoae; on the lekythos, decoration is confined to a pattern of lotos-buds on the shoulder, and a band of some ornament immediately below.

An interesting feature is the development of the kylix, the older form of which, with off-set lip, was derived from a Rhodian and Corinthian type. This earlier form, having a deep bowl, is decorated externally with a frieze, only one band, however, being utilised. Later the band for the design on the lip was left almost entirely in the colour of the clay, and decorated with small groups or single figures, or merely with an ornamental design, while on the lower band was inscribed the name of the artist, or some such phrase as *χαίρε καὶ πίει εὔ*. The artists whose names appear on this group of kylikes are known as 'minor painters.' The artists Exekias and Nicosthenes are considered to have introduced the kylikes decorated with eyes; these are shallower, and the bowl is convex, without off-set lip. Gradually the field for decoration was widened, and the whole space under the handles utilised. The interior was not at first decorated, or if so, only with a small medallion; occasionally in the later vases the whole of the inside is painted, but a more usual practice is to paint a Gorgoneion in a medallion. This, according to Klein (*Euphronios*<sup>2</sup>, p. 31 ff.), suggested the technique of the red-figured style, as the whole of the interior was covered with the black varnish except the fleshy parts of the Gorgoneion.

The artists whose signatures are found on black-figured vases have been enumerated above, p. 7. The most remarkable among them is perhaps Nicosthenes (see Loeschke in *Arch. Zeit.* 1881, p. 33 ff., and von Rohden in Baumeister's *Denkmaeler*, p. 1983; also *Wiener Vorlegeblätter*, 1890-1, pls. i-vi). It is indeed by no means certain that he was an Athenian, and an attempt has been made to connect him with Naucratis (C. Smith in *Naukratis*, I. p. 52), where a fragment signed by him was found. Wherever his home may have been, he was at least a painter of some originality, as the style of his amphorae (B 295-7) shows, and he is supposed, not without reason, to have introduced the white-ground method into Athens (see below). Together with Andokides, Epictetos, and others, he illustrates the transition from the black- to the red-figured style.

Closely connected with artists' signatures are the inscriptions consisting of a male or female name with *καλός* or *καλή*. These have for long been a subject of discussion, but the most generally accepted theory now is that

they in many cases refer to certain popular characters of the day, and this theory is borne out by the occurrence of such well-known names as Hipparchos, Miltiades, and Alcibiades. At the same time the frequent recurrence of the legendary name of *Μέμνων καλός* reminds us of the line of the *Odyssey* (xi. 522) where Memnon is cited as a type of the highest beauty, and suggests that the idea of personal beauty was generally associated with these names. This question, however, is more appropriately dealt with under the red-figured style. The works of Klein and Wernicke, and the article of Studniczka in the *Jahrbuch* of 1887 contain all the information on the subject.

A peculiarly Athenian class of vases is formed by the Panathenaic amphorae, which fall into two groups, the genuinely archaic (B 130-146), and the archaistic (B 602-612). These vases contained the olive-oil which was the prize of the victors in some of the Panathenaic games. Cf. Simonides, Frag. 152, 3, Schol. in *Ar. Nub.* 1005, and Pindar, *Nem.* x. 35: *γαία δὲ καυθείσα πυρὶ καρπὸς ἐλαίας ἔμολεν Ἥρας τὸν εὐάνορα λαὸν ἐν ἀγγέων ἔρκεσιν παμποικίλοις*. These vases were carried away by the victors to their respective homes, and have been found in many different places, though most come from Italy. The later examples in the Museum are chiefly from the Cyrenaica.

The design on the obverse is always the same, Athenè in her attitude of Promachos, striding forward, and brandishing a lance in her right hand while her left arm bears a shield with some device; the nude parts are invariably painted white. On the earlier vases she stands to left, on the later frequently to right (*e.g.* B 607-611); her figure is at first squat, but later on becomes taller and thinner, to excess. On either side of her are columns surmounted usually by cocks, later by Nikè, Triptolemos, and other figures; the inscriptions are written down the side of these columns, at first with letters at right angles to the columns, afterwards with letters one above the other, parallel to the column.

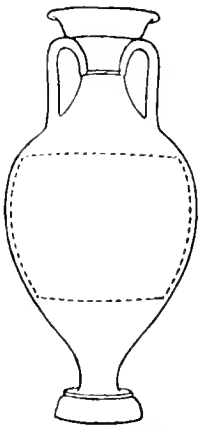


Fig. 40. LATE  
PANATHENAIC  
AMPHORA.

On the reverse are represented various contests, such as chariot-races, foot-races, the pentathlon, boxing, and musical competitions.

The earliest of these vases is B 130, but it cannot be older than 566 B.C., when the Panathenaic games were re-instituted. According to Roberts (*Greek Epigraphy*, i. p. 100), the form  $\odot$  for  $\Theta$ , which occurs on this vase, is not older than 510 B.C. The style is certainly more archaic than in any of the others.

The majority of the later vases of the class can be dated, owing to the practice of inscribing them with the name of the archon of the current year; nine such instances are known, of which six are in the British Museum. The dates of our series range from the archonship of Polyzelos in 367 B.C. to that of Euthycritos in 328 B.C.; but one of 313 B.C. has also been found. On the



obverse, the composition of the older vases is to a great extent preserved, presumably from ceremonial motives; the drawing is always archaistic in style, but the differences mentioned above are sufficient to indicate the later date. The designs on the reverse are the same in character as before (chariot- and foot-races, boxing contests, etc.), but the drawing is clearly that of the fourth century. The technique on both sides is that of the black-figured style, but whereas buff is frequently used as an additional accessory on the obverse, the designs on the reverse are as a rule merely painted in black, with incised lines.

On the subject of Panathenaic amphorae, see De Witte in *Ann. dell' Inst.* 1877, p. 294 ff., and 1878, p. 276 ff., (twenty-one plates in *Mon. dell' Inst.* x. 47, 48); Rayet and Collignon, p. 129 ff.; Jahn, *Vasens. zu München*, p. ci; Stephani, *Compte-Rendu*, 1876, p. 9 ff.; Schömann, *Griech. Altert.* ii. p. 446 ff.; Boeckh, *Staatshaush.* i. 61, 106, 300.

### VASES WITH BLACK FIGURES ON A WHITE GROUND (B 613-681).

This interesting group of vases belongs for the most part to the later black-figured style; in fact several of them (B 663, 668, 673-4) may be dated considerably later, the technique being that of the polychrome lekythi of the fifth and fourth centuries B.C. In the majority, however, the style is that of the vases with red ground, with the exception that white accessories are avoided, that colour having been used for the slip on which the designs are painted.

Of signed vases in this style the Museum possesses two, an oinochoë (B 631) by Charinos, and an alabastron (B 668) by Pasiades.

For vases with black figures on a white ground, see Loeschke in *Arch. Zeit.* 1881, p. 33 ff.

### VASES WITH OPAQUE DESIGNS ON BLACK GROUND (B 682-700).

This series of vases is important as forming a link between the black- and red-figured styles. Similar vases are indeed found, which cannot be earlier than the fifth century, and can only be classed with the red-figured style (cf. Furtwaengler, *Berlin Cat.* 4029). But the group here discussed, though in some respects resembling the later technique, is for the most part earlier in character. Such designs as those of B 687, B 693, are altogether characteristic of black-figured vases; B 692 and B 694 on the other hand are more like the later style.

In all cases the vase is covered throughout with black varnish, and the designs are applied in a slip or engobe, sometimes of white, sometimes of red or buff, on the black ground. Hence the technique is more like that of the black-figured style, though the appearance of the vases is that of the red-

figured. Purple and red accessories are employed, and occasionally also black ; incised lines are fairly common.

The first four phialae, B 682-5, form a class by themselves, and may be compared with a series of fragments found on the Acropolis of Athens in 1886, also with *Naukratis*, I. pl. v, 1. As the fragments from the Acropolis are earlier than the Persian war, these phialae must also be older than that date. B 683-5 were found in the Troad, and may be compared with earlier Rhodian phialae from that source in the Museum ; the ornamentation is the same, but in the earlier ones the designs are painted in black on a pale red ground.

The technique of these vases reappears in the late Apulian style of the third century B.C., of which numerous examples are known, painted with a white slip on a black ground.

For vases of this style, see Six, in *Gaz. Arch.* 1888, pp. 193-210, 281-294.

## CATALOGUE.

---

### CYRENAIC STYLE (see p. 32).

**B 1.** KYLIX. Old No. 686. Ht.  $4\frac{1}{2}$  in. Diam. 7 in. *Arch. Zeit.* 1881, pl. 13, 2, p. 217 ; Dumont and Chaplain, p. 298 ; Sikes, *Nike of Archermos*, p. 10. Designs in black on buff ground, with incised lines and purple accessories. Shape Fig. 1.

Interior: A nude male figure on horseback to r. with a floral ornament on his head, as on other vases of this style (cf. *Arch. Zeit.*, 1881, pl. 13, 3, 6, and p. 232). He has long hair, and holds a goad in r. hand and reins in l. Behind him is a winged female figure (somewhat resembling those on the Naucratis kylix, B 4), flying towards him, with long hair, short fringed chiton, and a wreath in either hand ; the wings start from the breast. On the horse's neck is perched a water-bird, and in front is an eagle flying to l. ; between the horse's legs are three water-fowl of varying size, and in the exergue is a pattern of lotos-flowers.

[A similar representation in *Arch. Zeit.* 1881, pl. 13, 3. This scene may represent Nikè crowning a victor in a horse-race, though it would thus be an early instance of a winged representation of the goddess ; a similar figure is seen crowning Europa on the bull, in Jahn, *Die Entführung der Europa*, pl. Va (on a Caeretan hydria, see Duemmler in *Röm. Mittheil.* iii. (1888), p. 167) : cf. also the Daphnae fragment, B 106<sub>3</sub>, and Micali, *Storia*, pl. 87, 3 ; for another view, see Loeschcke in *Jahrbuch*, ii. (1887), p. 277, n. 5.]

Exterior: On either side of the handles are horizontal palmettes ; below, pomegranates, tongue-pattern and rays.

**B 2.** KYLIX Old No. 686\*. Ht. 4 in. Diam.  $5\frac{3}{10}$  in. S. Maria di Capua, 1847. Millingen Coll. *Bull. Arch. Nap.* i. pl. xi. fig. 8, p. 190 ; *Bonner Studien*, p. 250 ; *Arch. Zeit.* 1881, p. 218 ; Dumont and Chaplain, p. 301. Colours as last.

Interior: Between two horses, with recurved wings, rearing against one another, is a half-kneeling figure to r. looking to l., with long hair, and short fringed chiton, holding the horses by their bridles. The scene probably represents Pelops with the horses given him by Poseidon for his race with Oinomaos (cf. Pind. *Ol.* i. 88, and Paus. v. 17, 7 : of a similar type is the Rhesos in B 234-5).

Exterior: Palmettes round the ends of the handles, rudely painted in black.

- B 3.** KYLIX. Ht.  $4\frac{3}{4}$  in. Diam. 7 in. 1854. *Arch. Zeit.* 1881, pl. 13, 1; Murray, *Hand-book of Gk. Archaeol.* p. 70; Daremberg and Saglio, i. p. 1555; Dumont and Chaplain, p. 299. Design black on pale drab ground, with incised lines and purple accessories.

Interior: **Sacrifice:** In the centre, a stand with lion's claws for feet, supporting a *crater*, which has a small *oinochoè* on the top; on the stand two pigeons are perched, facing opposite ways. On the l. is a nude beardless *auletes* to r., with long hair, playing the double flute (cf. Paus. v. 15, 6); on the r., a similar figure to l., with a *keras* in r. hand, and in l. a *phialeè*, his hair tied behind his ears. Above on the l. is an eagle (?) flying downwards, and in the exergue a lotos-flower with tendrils.

Exterior: Palmettes on each side of the handles.

- B 4.** KYLIX. Ht. 6 in. Diam.  $10\frac{1}{2}$  in. Naucratis, 1886. *Naucratis I.*, pls. viii., ix., and p. 53; Studniczka, *Kyrene*, p. 17 ff.; Dumont and Chaplain, pp. 312, 400; *J. H. S.*, x. p. 133; Sikes, *Nike of Archermos*, p. 11. Much injured; a large part lost. Designs black on buff ground, with purple accessories and incised lines.

Interior, within a double border of lotos-buds and pomegranates: The nymph **Cyrenè** standing to r., the ends of her hair and folds of her dress being visible, also both feet, but the rest of her figure obliterated; she holds in her hand a large branch of silphium, and another branch with pomegranates, or perhaps apples from the garden of the Hesperides (cf. Plin. *N. H.* xix. 41). Around her are flying winged figures, on the l. four Harpies (?), on the r. three Boreades (?), all with long streaming hair and short fringed chitons; the male figures are bearded, and wear *eudromides*. In the field are three large birds, one flying to l.

[The Harpies, according to Philodemos (*περὶ εὐσεβείας*, p. 43), guarded the garden of the Hesperides, which was localized at Cyrenè; the nymph Cyrenè was a Hesperid (see Studniczka, pp. 20-26). The Boreades are introduced as the winds bringing the fruit, and prospering the land (Studniczka, p. 26); cf. the figure on the Daphnae vase, B 104 (rev.), representing one of the sons of Boreas with various animals.]

Exterior: (a) Two cocks confronted; between them, a palmette- and lotos-pattern. (b) Two seated Sphinxes confronted (one obliterated), with long hair tied behind and wings recurved. Under each handle a bird with crest and wings spread, one to r., the other to l. regardant. In the field, rosettes and leaves.

- B 5.** KYLIX. Ht. 4 in. Diam.  $7\frac{3}{4}$  in. Naucratis, 1888. Fragments joined together and restored. Design black and purple on drab ground, with incised lines.

Interior, within a border of pomegranates: Gorgoneion surrounded by serpents; teeth and tongue protruding; under the chin a fringe of hair; eyelids and eyebrows indicated.

Exterior: On either side of the handles, palmettes; below, rays, tongue-pattern and pomegranates.

**B 6.** KYLIX. Ht.  $3\frac{5}{8}$  in. Diam. 7 in. Naucratis, 1888. Studniczka, *Kyrene*, p. 23. Fragments joined together and restored. Colours as last.

Interior, within a border of pomegranates: Remains of a group which has represented the Nymph **Cyrenè** standing to r., in long purple chiton, with a pomegranate (or apple, cf. B 4) in her r. hand, which she offers to **Apollo** (?), who is seated before her, bearded, in long purple chiton. In the exergue, a lion to r., open-mouthed (possibly with a reference to Cyrenè *λεοντοφόνος*, cf. Studniczka, *op. cit.*, p. 28).

[Apollo was the husband of Cyrenè (Callim. ii. 90). A similar scene in *Arch. Zeit.* 1881, pl. 13, 5.]

Exterior as last vase.

**B 7<sub>1</sub>.**

KYLIX. Ht.  $3\frac{5}{8}$  in. Diam.  $7\frac{1}{4}$  in. Naucratis, 1888. Fragments joined together and restored. Designs black on drab ground, with incised lines.

Interior: Centre design obliterated; round it, two dogs pursuing a wolf to r., of which part of the first dog, the tail of the second, and the head of the wolf are visible. Above the design, pomegranate-buds.

Exterior: Palmettes on each side of the handles; below, rays and tongue-pattern.

**B 7<sub>2</sub>.**

FRAGMENT of kylix.  $1\frac{5}{8} \times 1$  in. Naucratis, 1888. *Naucratis II.*, pl. xxi. 765.

Interior: Pattern of pomegranates in black and purple on a white ground.

Exterior: Incised: ΑΒΡΟ . . . Ἀ(φ)ρο[δίτη?]

**B 7<sub>3</sub>.**

FRAGMENT of kylix.  $1\frac{1}{4} \times \frac{7}{8}$  in. Naucratis, 1888. Design black on drab ground.

Incised: N.

**B 7<sub>4</sub>.**

FRAGMENTS of kylix, twenty in number. Naucratis, 1888. Design black and purple on drab ground, with incised lines.

Interior: Unintelligible design.

**B 7<sub>5</sub>.**

FRAGMENTS of kylix, two in number. (1)  $1\frac{3}{8} \times 1\frac{1}{8}$  in. (2)  $\frac{3}{4} \times 1\frac{1}{4}$  in. Naucratis, 1888. *Naucratis II.*, pl. xxi. 767. Design black on drab ground.

Interior: Pattern of buds.

Exterior: Pomegranate-pattern. Incised: ΙΤΗΙΟΦ . . . ΜΝ . . . ὁ δέϊνα ὑνέθηκεν Ἀφροδ[ίτη] ὁ Φ[ιλία]μμ[ωνος] (?).

**B 7<sub>6</sub>.**

FRAGMENT of kylix.  $1\frac{3}{4} \times 1\frac{1}{8}$  in. Naucratis, 1888. Design black on drab ground, with incised lines.

Interior: Part of the body and r. arm of a winged giant (?).

## CORINTHIAN STYLE (see p. 33).

- B 8.** KYLIX. Ht. 3 in. Diam.  $7\frac{1}{4}$  in. Aegina, 1852. Deep bowl, with flat rim and short stem. Designs black on drab ground, with incised lines; purple and (on the outside) white accessories. Shape Fig. 16.

Interior, in a medallion with border of tongue-pattern (purple and black): Gorgoneion with protruding tongue, curls, and a fringe of hair round the chin, the eyebrows indicated. Round the rim is a network-pattern of pomegranate-buds.

Exterior: (*a*) In the centre, a double lotos-flower; on either side an eagle (?), with curved beak, regardant; behind each is a gryphon seated on hind legs, with crest and wings addorsed. Under the handle on the r., an owl to r., with face to the front. (*b*) A youthful horseman to r., with long hair, long chiton, and spear; the horse's tail is plaited. Next, a group of a Sphinx and a swan confronting a Sphinx and a swan; the swans with wings addorsed, the Sphinxes with long hair, fillets, and wings recurved. Below, zigzag lines. In the field, rosettes.

- B 9.** KYLIX. Ht.  $2\frac{3}{8}$  in. Diam. 6 in. Nola, 1867. Blacas Coll. Imperfectly fired; coarse style. Shape as last vase. Designs black on buff ground, with incised lines.

Exterior: (*a*) A peahen (?) to l. regardant; on either side, a peacock (?) with wings recurved. (*b*) The same design.

- B 10.** KYLIX. Ht.  $2\frac{1}{2}$  in. Diam.  $6\frac{1}{2}$  in. 1851.

Same as last, but of coarser execution.

- B 11.** SKYPHOS. Ht.  $4\frac{5}{8}$  in. Diam. 6 in. Nola, 1867. Blacas Coll. Designs black on buff ground, with purple accessories and incised lines. Shape Fig. 2.

(*a*) Fox and duck to r.; in the field, rosettes. (*b*) Panther and duck to r.; in the field, rosettes. Under each handle, a Siren to r. looking back, with long hair, fillet, and face painted purple; on each side of the handles, palmettes.

- B 12.** OINOCHOË. Ht.  $8\frac{1}{4}$  in. 1867. Blacas Coll. Design black on a buff panel, with purple accessories. Shape Fig. 3.

On the shoulder: A swan to r. between two cocks; in the field, rosettes.

- B 13.** SKYPHOS. Ht.  $2\frac{1}{2}$  in. Diam. 4 in. Corinth, 1865. Much injured. Designs black on red ground, with accessories of purple. Shape Fig. 2.

(a) Two panthers confronted, with faces turned to front. (b) Two Sirens confronted, with long hair confined at the back, fillets, and wings recurved. Under each handle, a swan pluming itself, one to r., the other to l. Field *semé* with rosettes of various sizes. Below, a band of dots.

- B 14.** LEKANÈ. Ht. 12 in. Diam.  $10\frac{3}{8}$  in. Athens, 1837. Designs black on red ground, with incised lines and purple accessories; coarse execution.

High cover, with handle in form of a truncated cone terminating in a mouth, and hollowed out. Round this handle are three swans to r., pluming themselves; field *semé* with leaves. Below, a frieze of animals: (a) A large bird flying to l.; on each side a Sphinx and Siren with long hair and zigzag diadems on their heads, wings recurved. (b) A Siren to r. with wings outspread, long hair, and zigzag diadem, between two lions; field *semé* with leaves and rosettes.

On the vase are two friezes: (1) A bird flying to r. between two Sirens confronted, as on cover; under one handle, two similar Sirens confronted; Siren to r. between panthers. (2) Two Sirens confronted and two lions confronted; between these groups a Siren on one side and a lion and Siren on the other. Field on both sides *semé* with leaves.

- B 15.** CRATER, with cover. Old No. 562. Ht. 18 in. (with cover). Diam.  $11\frac{3}{5}$  in. From Vulci. Canino Coll. 1111. Shape as Fig. 7, with handles curving downwards. Designs black on red ground, with incised lines and accessories of purple and white, the latter faded. Round the mouth, on the top, zigzag lines; outside, meander; round the neck below, purple and white rosettes. On the shoulder, tongue-pattern in purple and black, above each design. Below the designs, lotos-buds and zigzag lines.

On the cover: Rays; lotos-buds; frieze of animals: a swan to r. with wings addorsed, pluming itself; ram and panther to r.; swan to r. as before, between two birds with crests and wings recurved; panther and ram to l.; field *semé* with leaves and rosettes.

On the body: (a) A quadriga seen from the front, in which is a charioteer, beardless, looking to l. On the l. is a youth on horseback advancing to r., in short purple chiton; on the r. is a nude youth, walking by the farther side of his horse to l.; the horse's tail is plaited. Above each of the two latter is an eagle flying to r.; all three have long hair with fillets. In the field above, two rosettes.

(b) Two youths confronted, with purple chlamydes, and spears. On the l. is a youth in short purple chiton on horseback to r.; on the r. is a female figure in long purple chiton, by the side of a horse to l.; her face is painted white. All the figures have long hair with fillets. By the side of each horse is a hound; in the field each side is a lotos-bud.

**B 16.** AMPHORA. Old No. 425. Ht.  $12\frac{1}{5}$  in. Panofka in *Abhandl. d. k. Akad. d. Wiss.*, Berlin, 1846, p. 211, pl. 1. Shape Fig. 5. Designs black on red ground, with incised lines and purple accessories; much worn. On the neck, large pattern of lotos-buds and flowers; above the designs, tongue-pattern.

(a) **Perseus** flying to r. and looking back: he is bearded and wears a fillet short chiton with wavy borders, and winged *endromides*; he has four wings, one pair of which are recurved, and his l. hand is extended. On the l. is **Hermes** to r., with long hair, short embroidered chiton, *petasos*, and *endromides*, hands extended, in l. the *caduceus*. On the r. is a Siren to l., with long tresses, fillet, and wings addorsed. Under the handle on the l. is an eagle(?) to r. (b) Two youths on horseback advancing towards one another, each nude and beardless, with long hair and fillet, carrying a spear; between them a swan to r. pluming itself. In the field on both sides, large lotos-buds and rosettes.

**B 17.** AMPHORA. Old No. 424. Ht.  $10\frac{2}{3}$  in. Hamilton Coll. D'Hancarville, i. pls. 91-94; Inghirami, *Mon. Etr.* v., pl. 57; Dubois-Maisonneuve, *Introd.*, pl. ii., fig. 3 (only shape and obverse); Moses, *Antique Vases*, pl. 4. Shape Fig. 5. Colours as last. On the neck, each side, alternating lotos and honeysuckle pattern.

(a) A biga to r., drawn by mules, with wheels of the archaic pattern (as in B 130); in it a charioteer is seated bearded, with long hair, fillet, long chiton and purple himation, two-thonged whip in l. hand. In the field above, a rosette, and a small bird flying to l. Behind and in front, beardless male figures to r., the one in front looking back, the one behind with a spear; each has long hair and a purple himation. Underneath the handle on the r. is a swan to l. pluming itself. (b) Two youths on horseback, galloping to l., nude and beardless, with long hair. In the field, rosettes; behind the second one, a bird flying to l., about to seize a snake. Underneath the first horse and behind the second, two dogs running to l.

[On the coins of Olynthus the usual type is: Obv. a man with a whip in a chariot; Rev. a bird with a snake. The similarity of these types to the designs on this vase is remarkable, especially as Olynthus was a Chalcidian city, while the style and technique of the vase are Corinthian.]

**B 18.** AMPHORA. Ht.  $10\frac{1}{2}$  in. Cervetri, 1867. Blacas Coll. *Mémoires de l'Acad. des Inscr.*, xvii., pl. 8.; Conze, *Melische Thongef.*, pl. v. 4. Shape Fig. 13. Designs black on red ground, with incised lines and purple accessories; rudely drawn. Round the neck, rosettes.

On the shoulder: (a) Two Sphinxes to r. confronting one, with wings recurved, *calathi* on their heads, and tresses in front of the ears. Field *semé* with rosettes. (b) The same design.

On the body: (a) Two lions confronted; between them apparently a rude elongated double lotos-flower. Behind them Sphinxes as above. Field *semé* with rosettes. (b) Similar design; no Sphinx on l.



**B 19.** AMPHORA. Ht.  $10\frac{3}{8}$  in. Nola, 1867. Blacas Coll. Slightly injured. Designs black on red panels, with pattern of network and dots in black, purple, and white, along the top. Cf. *Mon. dell' Inst.* x. 52, 1-3.

(a) A cock to r., with wings outspread, the left one advanced to give an idea of perspective (cf. Siren and owl in B 130); in the field, a rosette. (b) Two panthers heraldically grouped, regardant; between them, a leaf or rosette.

**B 20.** AMPHORA. Ht.  $16\frac{1}{8}$  in. Nola, 1867. Blacas Coll. Dumont and Chaplain, p. 317, n. 4. Imperfectly fired. Designs black on buff panels, with tongue-pattern above (black, purple, and white); incised lines and accessories of white and purple. On the lip a chequer pattern of pellets and lozenges; below are painted circles of dots in white on the black varnish.

(a) A lion's head to l., with open mouth. (b) The same design. Below, a band of maeander pattern.

[Cf. the following vase, and Berlin No. 1654; also *Ephem. Archaeol.* 1838, p. 130, note 18.]

**B 21.** AMPHORA. Ht.  $11\frac{1}{2}$  in. Cameiros, 1867. Dumont and Chaplain, p. 317, n. 4. Style apparently as last, but rudely painted. Imperfectly fired. Designs black on buff panels, with incised lines for inner markings only; borders of maeander and rude tongue-pattern above.

(a) A horseman to l., bearded, with chlamys flying behind and short chiton; his saddle has an ornamental border. (b) A lion rushing to l., with open mouth, the hide indicated by incised markings.

**B 22.** AMPHORA. Ht.  $10\frac{3}{4}$  in. Santa Maria di Capua, 1856. Temple Coll. Style rather coarse. Purple and white accessories.

On the shoulder: (a) Two owls confronted; between them a pattern of four palmettes meeting in the middle, with ivy-leaves; in the field, rosettes. (b) The same design. Below: (a) Siren to r. regardant, with long hair and wings outspread, between two panthers. (b) Siren, as the last. In the field, rosettes.

**B 23.** AMPHORA. Ht.  $12\frac{5}{8}$  in. Rhodes, 1856. Coarse style; possibly of Rhodian or Attic manufacture, but the shape is Corinthian. Designs black on red panels, with accessories of white and purple.

(a) On l., a male figure to r., bearded, with long hair, in a himation with purple and white spots. In front of him is a beardless male figure to r., similarly draped, wearing a purple fillet. Next, a nude bearded male figure advancing to r., holding out l. hand to a bearded male figure in a himation with white spots and purple stripes. (b) Similar design, except that the figure on the r. is beardless.

- B 24.** AMPHORA. Old No. 576. Ht.  $15\frac{3}{10}$  in. From Vulci. Durand Coll., 830. Coarse style. Shape Fig. 5. Designs black on red panels, with accessories of white and purple. On the neck, palmette- and lotos-pattern ; above the designs, tongue-pattern.

(a) Four warriors marching to l., the first and third bearded ; all have helmets, greaves, spears, and shields ; that of the second has device of a snake, the third a tripod ; the shields of the first and fourth are painted purple with black and white *antyx* ; on those of the second and third the colours are reversed. (b) Two cocks confronted ; between them another to l. on a smaller scale. In the field, two lotos-buds and a sprig with four pomegranate flowers.

On the bottom is incised :  $\Phi$ .

- B 25.** AMPHORA. Ht. 14 in. Cameiros, 1862. Designs black on red ground, with purple accessories and incised lines. On the neck, a design of lotos-flowers and palmettes, on each side, as last ; on the shoulder, tongue-pattern (purple and black). Shape Fig. 5.

(a) Two warriors in combat : the one on the l. has a visored helmet, greaves, and shield, and is attacking with his spear : the one on the r. moves away to r. looking back ; he is similarly armed, and is hurling his spear with l. hand. On the r. a Centaur gallops up to his defence, with a stone in l. hand. In the field, patterns of dots and a star of eight points. (b) Two Sirens confronted, with long hair and wings addorsed ; between them, a palmette.

- B 26.** LEKYTHOS. Ht.  $8\frac{3}{4}$  in. Cameiros, 1860. Neck injured. Style as last. Designs black on red ground, with incised lines and purple and white accessories, the latter faded. Shape Fig. 4.

Departure of a warrior : In the centre, a warrior running to l. fully armed, with short purple chiton, and shield with concentric rings, purple and black. He looks back at a female figure who stands to l., with long purple chiton and *diploïdion*, veiled in a himation ; behind her is a bearded male figure to l., with long hair, long chiton, and purple himation. On the other side of the warrior is a similar male figure to r. ; behind him a nude beardless male figure running to r., with long hair tied in a club and a tress in front of his ear, embroidered himation over l. arm, which is raised.

- B 27.** LEKYTHOS. Old No. 379. Ht.  $11\frac{1}{2}$  in. Hamilton Coll. D'Hancarville, i., pls. 80-81 ; *Archæologia*, xlviii., p. 366. Design in black on a drab panel, with incised lines and purple accessories. On the neck, a purple moulded ring. Above the design, tongue-pattern.

A swan to r. between two seated Gryphons with crests and wings recurved.

- B 28.** LEKYTHOS. Ht.  $10\frac{1}{4}$  in. Nola, 1867. Blacas Coll. Colours as last.

Two cocks confronted ; between them, large palmette- and lotos-pattern.

- B 29.** LEKYTHOS. Old No. 627. Ht.  $5\frac{1}{2}$  in. Payne-Knight Coll. Handle broken off. Design black on a buff panel, incised, with purple accessories. On the shoulder, large tongue-pattern, purple and black.  
Two cocks fighting; on either side a nude youth, crouching down, and urging them on by clapping hands. On the back is incised: **EV**.
- B 30.** LEKYTHOS. Ht.  $10\frac{3}{4}$  in. Corinth, 1883. Designs black on red ground, with incised **PLATE I.** lines and accessories of white and purple. On the neck, a moulded ring.  
On the shoulder: Two hounds at full speed to r. pursuing a hare which looks back at them. In the field, leaves.  
On the body, **Nessos carrying off Deianeira** (type-form E. 7): The **Centaur** gallops to r., looking back: he has long hair, and carries **Deianeira** in his arms; she has long hair with a fillet, long purple chiton, and arms extended; her flesh is painted white. Behind Nessos runs **Heracles** pursuing, bearded, with a fillet, short purple chiton with chevron border, sword and double cross-belt, l. hand raised, in r. his club; his face is painted purple. Confronting the Centaur is a panther rearing to l., with face turned to the front. In the field, rosettes and leaves.
- B 31.** LEKYTHOS. Ht.  $9\frac{1}{2}$  in. Gela, 1863. One side much injured. Purple accessories.  
On the shoulder: Two cocks confronted, as if about to fight; between them, a rosette. On the body: Two bearded male figures confronted, in long chitons and purple himatia; the one on the r. wears a fillet. Between them, a panther to r. In the field, rosettes.
- B 32.** OLPÈ. Ht.  $10\frac{1}{4}$  in. Nola, 1867. Blacas Coll. Panofka, *Musée Blacas*, pl. xxv., p. 74; *Él. Cér.* iii. 77. Grooved handle. Design in black on a red panel, with rosettes above; accessories of white and purple. Shape Fig. 8.  
Two Sphinxes crouching confronted, with long tresses, curly in front, confined with a fillet and a band at the nape of the neck; wings recurved. Between them is **Hermes** standing to r. on a *helix*, beardless, with long hair (as that of the Sphinxes), short purple chiton with *pardalis* over it, *caduceus* in r. hand; he is looking back, with l. hand extended. In the field, rosettes; behind each Sphinx, a lotos-flower.
- B 33.** OLPÈ. Ht.  $10\frac{3}{8}$  in. Nola, 1867. Blacas Coll. Handle formed of two ribs; trefoil mouth. Design in black on a red panel, on the r. side of the handle, with four rosettes above; accessories of white and purple.  
A lion to r., with teeth showing, and tail curled on his back. On the r. is a large palmette with tendrils; in the field, rosettes and leaves.
- B 34.** OINOCHOÈ. Old No. 438. Ht.  $10\frac{1}{2}$  in. 1843. Canino Coll. Ribbed handle and trefoil mouth. Designs in black on red panels, separated by a black border, with accessories of white and purple. Shape Fig. 3.  
On the shoulder, lotos-buds inverted. On the body: Two Sirens confronted; they have long hair, fillets and necklaces, and wings outspread, one

advanced. Between them is a pattern of palmettes and lotos-buds and flowers. In the field, rosettes.

- B 35.** OINOCHOË. Old No. 439. Ht. 11 in. 1843. Canino Coll. Ribbed handle and trefoil mouth. Design in black on a red panel, with accessories of white and purple.

On the shoulder, a large ivy-wreath with leaves and berries. On the body: Two Sirens confronted, with a pattern between them, as on the last vase; their wings are recurved. Behind each is a swan to l. pluming itself, with wings addorsed. In the field, bits of maeander and rosettes.

- B 36.** AMPHORA with cover. Old No. 426. Ht. 12 $\frac{3}{4}$  in. Originally in Vatican. Passeri, *Pict. Etr.* iii., pl. 228. Much injured; both handles broken off. Designs black on red panels, with incised lines and purple and white accessories. Shape Fig. 5.

The cover has an acorn-shaped knob, round which are rays and dots; tongue-pattern (black, purple, and white); dots as before. The mouth has tongue-pattern inside (as on the cover), and black and white network pattern outside. On the neck are purple discs surrounded with white dots. Below the designs, network-pattern, as on the lip.

On the body: (a) Dance of five male and three female figures: the dancers fall into two groups, the one on the l. of two females with males on either side; the other of a female between two males. All have hands extended; the males have long hair with fillets and short chitons (the three on the left with purple spots, the other two plain purple). The females are nude, with long hair and fillets; their bodies painted white, outlined in black.

(b) Two youths galloping to r.: they are beardless, with long hair and short purple chitons; the first looks round at the second, who is on a white horse (outlined in black); each carries a spear. Behind the second one is a bird flying to r.; below him a rosette.

- B 37.** CRATER. Old No. 559. Ht. 11 $\frac{1}{2}$  in. Diam. 13 $\frac{1}{5}$  in. From Capua. Hamilton Coll. D'Hancarville, i. pls. 1-4, and p. 152; Inghirami, *Mon. Etr.*, v. pl. 56; Mueller-Wieseler, *Denkmaeler*, i. xviii. 93; Moses, *Antique Vases*, pl. 6; Dubois-Maisonneuve, *Introd.*, pl. 27; Dumont and Chaplain, p. 251; Wilisch, *Alt-korinthische Thonindustrie*, pp. 28, 76, 98; Blass, *Dialekt-Inschriften*, 3126; Rose, *I. Gr. V.*, i. p. 26, pl. iv. fig. 2; *C. I. Gr.* 7373. Designs black and white on red ground, with border of tongue-pattern above; incised lines and purple accessories. Round the mouth, inside, tongue-pattern; outside, net-work pattern (black, purple, and white); the neck is black, with rosettes as last vase. Shape as B 15.

(a) **Boar-hunt:** In the centre is the boar to r., with a hound seizing its hind quarters, and another attacking it from the front; the hounds are white, with black outlines. Above the boar is a bird flying to l. On either side is a nude huntsman, with long hair, fillet, and white chlamys on l. arm, attacking the boar with a spear; it is already wounded with four spears (on which are *amenta*). In front of the huntsman on the l. is inscribed: ΠΟΛΥΦΑΜ, Πολύφας; in front of the other: ΜΟΡΟΔΥΣ, Εὐδωρος. Behind, on the r.

one, on the l. two, similar huntsmen advancing and thrusting with spears; in front of the first on the l. is inscribed: ΑΝΤΞΦΑΤΑΜ, Ἄντιφάτας; below the second: ΜΑΔΥΛΟΠ, Πολύδας. All are bearded, except the front one on the r.

(b) Three horsemen galloping to l., each beardless, with hair in a club, fillet, short chiton, and spear; the middle one has a white horse, its outlines marked in black. Behind the first: ΜΟΠΠΙΤΙΑΠ, Πάν(θ)ιππος; behind the second, ΜΟΡΟΔΥΛΟΠ, Πολύδωρος. Behind the last is a bird flying to l.; below each horse, a rosette.

Under each handle a swan to r. with wings addorsed, pluming itself; in front of one of them, a smaller bird to r., also pluming itself.

- B 38.** OLPÈ. Old No. 436. Ht. 11 $\frac{3}{8}$  in. From Magna Graecia. Durand Coll. 698. Mouth trefoil; handle formed of two ribs, with black lines on a drab ground. Design in black on a red panel on the r. side, with tongue-pattern above; accessories of white and purple. Shape Fig. 8.

Two youths on horseback galloping to r., beardless, with long hair and short purple chitons, each carrying a spear. Behind the second one is a lotos-bud.

- B 39.** OINOCHOÈ. Ht. 9 in. Corinth, 1884. Design black on a red panel, with border of tongue-pattern above; accessories of purple and white, the latter laid on the clay and outlined with black. Shape Fig. 3, with globular body.

On the handle is a spotted snake with a head on either side of the mouth (black on buff, partly broken away); inside the mouth at the back, a lion's head in relief, black on deep buff; on either side of the mouth, which is trefoil, a purple and white rosette.

**Combat** of two fully-armed warriors: The one on the l. (white cuirass, with volutes in black, greaves with purple markings, shield covered with scales inside) thrusts with spear at the other, who is beaten down on one knee, and looks back at him; he has no chiton, but white greaves, and shield with Gorgoneion in black and purple on white; both have long hair and are bearded. On either side, looking on, is a youthful attendant on horseback, with long hair, fillet, and short purple chiton; the horses are white and have top-knots; each leads a second black horse; behind each is an eagle flying towards the scene. In the field, imitation inscriptions.

- B 40.** LEKYTHOS. Ht. 6 in. 1884. Shape Fig. 4. Design in colours, as last, with accessories painted on the clay. Above, a border of tongue-pattern.

**Amazonomachia:** On the l. a Greek warrior to r., with long hair, visored helmet, greaves, and shield with scales, plunges his spear into the l. thigh of an Amazon, who is similarly armed, with white helmet and shield, and falls forward to r., looking back at him. Behind her is a Greek to l., armed as the other, hurling his spear; his shield has a red ground, with a border of purple and white dots. Above is inscribed: ΧΑΡΟΝ. On the r. are two warriors in

combat thrusting with their spears, armed as before ; the shield of the one on the r. is red, with border of dots, as the last. At their feet is an Amazon fallen on her face to r., with white helmet, white greaves, and spear ; behind the last warrior is another Amazon, nude, kneeling to l., and discharging an arrow ; a quiver is slung at her back. The Amazons' bodies are all white, outlined in black.

- B 41.** AMPHORISKOS. Ht.  $3\frac{3}{4}$  in. Corinth (?), 1884. Colours as last. Shoulder flat ; small body. On the shoulder, tongue-pattern and guilloche.

**Symposion:** A male and female figure (Dionysos and Ariadne?) reclining on a couch, looking at each other ; the male is bearded, with long hair, fillet and purple himation ; his r. arm is round the neck of the female, who has long hair and a purple himation ; her flesh is painted white. The legs of the couch are inlaid with patterns ; in front, a table and a footstool. On the r. is a beardless male figure to l. in white chiton reaching to the knees, playing the double flute with *phorbeia* ; the flute-case, *sybenè*, hangs from his l. arm. The rest of the design is occupied by eleven figures dancing, seven male and four female : on the l. is a female to r. confronted by a male ; behind him is an unintelligible inscription, incised. Next, a male to r. and female to l., side by side ; a male to l. ; a male to r. embracing a female to l. ; a male to l., with one hand raised ; male to r. confronted by a female, and a male to l. looking back. All have long hair, with fillets ; the females are nude, the males have short purple chitons. On the l. of the couch is a nude male figure to r., with long hair and fillet, standing over a *lebes* with one handle on a stand ; above are two objects suspended ; on the r. of the *lebes* is an unintelligible inscription incised, and above it another.

[This vase, though similar to the last two, is evidently a later imitation of the style, as is indicated by the guilloche-pattern on the neck, which is not otherwise found on vases of this kind ; the technique, too, is slightly different.]

---

### IMITATIONS OF CORINTHIAN STYLE (see p. 34).

- B 42.** KELEBÈ. Ht.  $12\frac{3}{4}$  in. Diam.  $11\frac{3}{8}$  in. Nola, 1867. Blacas Coll. Designs black on drab ground, with incised lines and purple accessories. Shape Fig. 7.

On the rim, zigzag lines ; on the top of each handle, a cock to l. On the body, two bands of design :

1. (a) **Hephaestos' return to Olympos** (type-form D.) : On the l. two **Seileni** to r., the front one carrying an *askos* over his shoulder, and an *oinochoè* in r. hand ; next, **Dionysos** to r., bearded, in long white sleeved chiton, over which is a purple chiton *heteromaschalos*, and himation, in l. hand a *keras*. In front of

him is **Hephaestos** riding on a mule to r., looking back; he is bearded, with a short purple chiton, and *keras* in r. hand. Next, a **Seilenos** in the archaic running attitude to r., looking to l., with spear (?) in l. hand; above his head, a *keras*; he is preceded by two **Seileni** conversing, in short purple chitons, the first holding a *keras*. All have long hair and fillets; the faces are painted purple, with the exception of Hephaestos, and the last figure on the r.

[Cf. a similar representation of the scene on the François vase (*Mon. dell' Inst.* iv. 55).]

(*b*) **Combat** of two warriors, armed with helmet, shield, and spear: The one on the r. has been beaten down on one knee to r., and wounded in the l. thigh; purple drops of blood are visible; he looks back at his opponent. On the r. is a charioteer in a quadriga to r., with long hair, fillet, and long purple chiton; at his back is slung a shield, and he holds the reins and a goad. On the reins is perched an owl to l., with face to the front (cf. B 601<sub>24</sub>); above a lizard to l.; in front a swan to l. Under each handle is a Siren to l., with wings addorsed, long hair, and fillet.

[Cf. Berlin No. 1655.]

2. Frieze of animals: Cretan goat to r. between panthers; goat and panther confronted; and a large bird to l., apparently an owl.

**B 43.** KELEBÈ. Old No. 330. Ht.  $11\frac{1}{4}$  in. Diam.  $10\frac{3}{4}$  in. Durand Coll., 950. Style and design as last.

On the rim, zigzags; on the top of the handles, birds with crests, one to r., the other to l., with wings addorsed. On the body, two friezes:

1. (*a*) Swan to r., with wings addorsed, between two birds as on handles, with wings recurved. (*b*) Swan to r. between panthers. In the field, rosettes. Under each handle, two pigeons regardant confronted.

2. Panther and goat confronted, repeated four times.

**B 44.** STAMNOS. Ht. 9 in. Diam.  $8\frac{1}{4}$  in. Nola, 1867. Blacas Coll. Dumont and Chaplain, p. 254, note 4. Designs black on drab panels on the shoulders, with incised lines and purple accessories. Round the rim are zigzag lines.

(*a*) Three male figures to r., bearded, with long hair, fillets, and close-fitting purple chitons; they are apparently dancing, with hands joined. These figures have been much repainted. Such figures take the place of Satyrs on Corinthian vases (cf. B 42, Berlin No. 1662, and Baumeister, p. 1963). (*b*) Two Sirens confronted, each with long hair and diadem; between them a lotos-flower inverted. In the field, leaves.

**B 45.** KELEBÈ. Ht.  $10\frac{7}{8}$  in. Diam.  $11\frac{1}{2}$  in. Gela, 1863. Much injured. Shape Fig. 7. Designs in black on red ground, with incised lines and purple and white accessories. On the rim, zigzags; on each handle, a bearded head to l., with long hair and fillet.

(*a*) **Pegasos** galloping to r., his mane white; beneath his feet a swallow flying to r. In front, a male and a female figure, each in a long chiton and

goat to l. (2) Sphinx to r., with one wing advanced, flanked by a cock and panther on either side; at the back a panther and ram confronting a similar pair. (3) Goat to r., on either side a lion; at the back a panther to r., on either side a ram; before the panther, a rosette.

- B 49.** PELIKÈ, with cover. Ht. with cover,  $15\frac{1}{4}$  in. 1856. Rogers Coll. Gerhard, *A. V.* iv. 241; *Ann. dell' Inst.* 1831, p. 155, no. 429. Repaired. Designs black on red panels, with incised lines and purple accessories; borders of rosettes down the sides. Round the neck double honeysuckle and lotos-pattern.

(a) A lofty statue of a goddess (Artemis or Cybelè?) in a temple, represented by two Ionic columns with architrave, partly coloured purple. The goddess has a long chiton with diaper border, and purple himation, and holds her himation with r. hand before her breast; her face is turned to the front. On the architrave is a figure of a lion rushing to r., and on either side of the temple, a tripod with a small bird perched on each ring at the top, those on the l. having long necks, like swans. In the field imitation inscriptions. (b) Two bearded male figures side by side on horseback to l., with short chitons and chlamydes flying behind. A bearded warrior walks behind them, in lofty double-crested helmet and greaves, carrying a shield painted purple, and two spears.

- B 50.** HYDRIA. Old No. 445. Ht.  $11\frac{1}{2}$  in. 1839. Much restored. Corintho-Attic style (?). Shape Fig. 14. Designs black on red panels, with incised lines, and purple and white accessories.

On the shoulder: Two swans confronted with wings spread; rosettes in the field. On the body, **Centauromachia** (type-form O.): A Lapith, bearded, in a short chiton, is slaying with his sword a Centaur whom he has seized with l. hand by a long forelock. The Centaur has long hair, and the middle of his body is painted in purple. On either side is a female figure looking on, with long chiton, and embroidered himation over her head, drawn forward in the r. hand.

[Underneath the foot, incised characters, see old Cat. pl. A. 445.]

- B 51.** HYDRIA. Old No. 446. Ht. 16 in. 1846. Imperfectly fired. The handles have a metallic form. Round the bottom of the neck a row of rosettes between two purple moulded rings. Designs in black on red panels, with borders of ivy down the sides; accessories of white and purple; embroideries of purple discs within white dots.

On the shoulder, **Heracles** (?) pursuing four **Centaur**s to r. (type-form E. 7): On the extreme l. is **Heracles** (?), beardless, in short purple chiton, sword in r. hand; he has seized by the arm the last Centaur, who turns round with a stone in l. hand, to hurl it at him. The next Centaur has a stone in r. hand; his l. is extended to the second, who has both arms raised.

[Cf. Stephani, *Compte-Rendu*, 1873, p. 102, and *J. H. S.* i. p. 115.]

On the body: **Crowning of a warrior**: The warrior stands in the centre to r., fully armed, with short embroidered chiton, spear, and shield. On either



side of him is a female figure turned towards him; they have long tresses with fillets, confined at the nape of the neck, and long embroidered chitons with purple *diploïdia* falling to the waist; each holds up a *taenia* in one hand, and carries a branch in the other. Behind each, looking on, is a male attendant, nude and beardless, with long hair; each carries a spear.

- B 52.** OLPÈ. Ht.  $10\frac{1}{5}$  in. Rhodes, 1867. Handle and mouth as last. Design in black on a red panel on the r. side of the handle, with a border of lotos-buds along the top; accessories of white and purple. Corintho-Attic style. Shape Fig. 8.

A hunter to r., bearded, with *pilos* and short embroidered chiton, holding a stick over l. shoulder, from which hang a fox and a hare tied by the forepaws; by his side is a dog to r. On either side facing him is a bearded figure in an embroidered himation with purple lining, holding a staff; the one on the l. wears a fillet.

[Cf. for the hunter, B 421, signed by Tleson].

- B 53.** LEKYTHOS. Old No. 611. Ht.  $8\frac{4}{5}$  in. From Vulci. Durand Coll. 39. Style as last. Shape Fig. 4. Design black on a red panel; accessories of white and purple.

Two female figures confronted, with long hair, fillets, and long purple chitons with *diploïdia*. They are wrapped in a large embroidered *chlaina*, which passes over their backs, and hangs between them as a curtain (cf. B 163 and B 409). Above is a wreath suspended.

IONIC STYLE (see p. 36).

- B 54.** OINOCHOË. Ht.  $11\frac{1}{2}$  in. Duemmler in *Röm. Mittheil.* 1887, p. 176. Designs black on red ground, with white and purple accessories, and incised lines. The handle has three ribs, the upper part ending in a cross-piece on the lip, terminating in round disks; the lip is trefoil. On the neck, maeander, with white and purple star-patterns. Shape Fig. 39.

On the shoulder, frieze of animals, all to l.: A Gryphon, with wings recurved, one advanced, to give the idea of perspective; before him is a duck (?) to l., and between his legs another to r.; panther with r. foreleg raised, and two ducks as before; lion with open jaws, below him a duck to l.; Sphinx, with birds confronted below, and panther seated, with raised paw. Below: maeander- and star-pattern, as above.

On the body, another frieze of animals to l.: Sphinx, long-tailed dog, browsing deer, roaring lion, browsing Cretan goat, panther, Gryphon with mouth open and wings addorsed; panther and lion. Below, maeander- and star-pattern, and pomegranates.

[For the shape of the handle and the friezes of animals, also for the incised eyes on the lip of the following vase, cf. the Rhodian oinochoè in Rayet, *Cér. Grecq.* p. 49, and others of the same style.]

- B 55.** OINOCHOË. Old No. 423. Ht. 10½ in. 1839. *Röm. Mittheil.* 1887, p. 177. Imperfectly fired. Design black on a red ground, with purple and white accessories, and incised lines. Mouth trefoil, with an eye incised on each side of the spout (see last vase); handle terminating in snake-heads, along the rim.

On the shoulder, frieze of animals: Lion, panther, and Sphinx with long hair and wings recurved, all to l. Before the lion, a stork pluming itself, on a much smaller scale, also a shrub; before the panther a shrub, and before the Sphinx, a tree. Below, maeander, lotos-buds, rude palmettes alternately upright and inverted, and maeander.

- B 56.** OINOCHOË. Ht. 11 in. *Röm. Mittheil.* 1887, p. 177; Dumont and Chaplain, p. 273. Designs black on buff ground, with incised lines, and purple and white accessories. The lip is trefoil, the handle as B 54, with stars painted on the disks. On the neck, flowers and buds, with volutes, inverted.

1. On the shoulder, frieze of animals: a swan with wings spread, and a panther, both to r.; a beardless male figure (Heracles?) in short white chiton, with quiver at back, running to r., and looking round, about to draw a sword; lion to l. with r. paw raised, and mouth open; Siren to l., with long hair and wings recurved. Below, patterns of leaves and double volutes.

2. Frieze of animals: Boar, ram, dog, panther, and Cretan goat, all to l.

- B 57.** AMPHORA. Old No. 427. Ht. 12½ in. Cervetri, 1839. Gerhard, *A. V.* ii. 127, pp. 150-1; *Archaeologia*, xxx. pl. xviii. p. 342; *Röm. Mittheil.* 1887, p. 174; Roscher, p. 2221; *Encycl. Brit.*⁹ xix. p. 616. Designs black on buff ground, with modern purple and white accessories. Shape Fig. 5.

Round the rim, a wreath of leaves; on the neck, each side, a panther in perspective, showing both sides of the body at once; that on the reverse has two of the forelegs raised and crossed.

[Cf. Murray in *J. H. S.* ii. p. 318; other examples in *Röm. Mittheil.* 1887, p. 172, and Salzmänn, *Necr. Camir.* pl. 41.]

(a) **Heracles** to r., bearded, with lion's skin, sword at side, and club brandished in r. hand, confronting **Hera**, who has a long chiton, goat-skin over her head, with goat's horns, and shield, and brandishes a spear. Between them is a *kylix* with four figures of snakes attached to the edges, and another behind the goddess (see Duemmler, *l.c.* p. 184). She is held back by **Poseidon**, who is long-haired and bearded, with short chiton, and trident of peculiar form in r. hand, the lower end of which forms a spear. Behind Heracles is **Athenè** (?) to r., with long hair and long chiton.

[Hera is probably represented in her character of Lanuvina or Sospita. At Sparta there was a Hera *αἰγόφαγος*, cf. Paus. iii. 15, 9; Müller, *Denkm.* i. 299 B.; Frazer, *Golden Bough*, i. p. 328. See also Furtwaengler in Roscher's Lexicon, *loc. cit.*; he points to Kymè as the probable provenance of the vase; hence its connection with Southern Italy and Juno Lanuvina or Sospita as she appears on Roman coins; cf. *Ber. d. Berl. Arch. Ges.* 1 Nov. 1887.]

(b) **Combat** of two fully-armed warriors, perhaps Achilles and Hector : The one on the l. has a short chiton ; each has a visored helmet, shield, sheathed sword and spear. Beneath the feet of each is a quail to l. ; on the r. is a shrub. On the l. is a female figure to r., in long chiton and himation veiling her head, holding up her dress with r. hand, in l. a flower, perhaps Athenè.

[Cf. Schneider, *Tro. Sagenkr.* p. 46, n. 3.]

Below : (1) A frieze of quails to l. ; (2) A frieze of animals to l. : Two boars confronted with a tree between ; panther and lion regardant ; Gryphon with paw raised and mouth open, wings recurved, one being advanced in front to give the idea of perspective ; Sphinx with r. paw advanced, long hair with fillet, and wings recurved.

[For the frieze of quails, cf. a similar vase in the Fitzwilliam Museum, Cambridge, where two are also represented under the feet of warriors in the upper design.]

---

'CAERETAN' HYDRIAE (see p. 36).

**B 58.** HYDRIA. Old No. 422. Ht. 15½ in. Vulci, 1849. Pizzati Coll. Presented by John Henderson, Esq. Inghirami, *Vasi Fitt.* iv. 302, 303 ; Conze, *Melische Thongefässe*, pl. 5, fig. 9 ; *Arch. Zeit.* 1881, pls. 10, 2 and 11, 3 ; Roscher, p. 1714 ; Dumont and Chaplain, p. 304. Designs in black on drab ground, with incised lines and purple accessories. Round the neck a pattern of lotos buds ; on the shoulder, a large tongue-pattern, alternately two purple stripes and two black, with macander beneath. Round the mouth inside is a large tongue-pattern, purple and black stripes alternately.

(a) Grotesque Gorgoneion with curly hair from which project snakes, protruding tongue and teeth, and fringe of hair round the chin, the features outlined in black ; on either side a Sphinx crouching down with long hair and wings recurved ; beneath the Sphinxes are ravens pecking at their hind feet. (b) A cock confronting a swan (?) with wings addorsed ; between them a floral ornament ; behind the swan another cock to l., behind the cock, a water-bird to l. with r. leg raised. Below each handle a lotos-flower.

Below : A frieze of birds to l., probably guinea-fowl (cf. B 57 and Gerhard, *A. V.* iii. 185). Next, a myrtle-wreath, vertical zigzag lines, rays pointing upwards, with pomegranates on stems between, and round the foot tongue-pattern, purple and black alternately.

**B 59.** HYDRIA. Ht. 17¼ in. Cervetri, 1887. Cf. *Bull. dell' Inst.* 1881, p. 161, and *Bull. de* **PLATE** *Corr. Hell.* 1892, p. 255. Much repaired, and slightly restored. Designs black on red ground, with purple and white accessories and incised lines. On the lip and shoulder, tongue-pattern in purple on black, and on the neck four rosettes, in black, faded white, and purple. Round the

junctions of the side-handles is a tongue-pattern, purple on black ; below the other handle a large palmette in purple and white on black. Round the body is a very wide band of palmettes and lotos-flowers, and on the foot is a tongue-pattern, purple on black, with rays above, pointing up the vase.

On the shoulder : (a) **Four warriors in combat**, two on either side, fully



Fig. 41.—B 59.

armed, with shields, spears, and high-crested helmets. The one on the r. has the forepart of a boar rampant to l. as device on his shield ; he has a short purple chiton and white linen cuirass ; the next has long hair, short purple chiton, and shield with device of a purple pellet ; his flesh is painted white. The next has a short white chiton, and the fourth a linen cuirass, as the first ; his flesh is painted purple. On the cuirasses of the two in the centre are volutes, and in one case also a palmette. (b) On either side of the handle is a nude youth on horseback ; they are riding in opposite directions. They carry two-thonged whips ; their flesh is painted purple and their hair black, as are the horses ; the one on the l. has his

hair tied in a bunch at the back.

[This vase clearly belongs to the group of "Caeretan" hydriae, as is shown by its ornamentation. Moreover, it is almost identical with No. xii. in the list given by Duemmler, *Röm. Mittheil.* 1888, p. 168, which is now at Karlsruhe. The resemblance of the design on the reverse to the Naucratis fragment B 103<sub>14(3)</sub> is remarkable, and bears out Duemmler's arguments. The tomb in which this vase was found belongs at the latest to the end of the sixth century B.C. (see Helbig, *das Homerische Epos*<sup>2</sup>, p. 298). The helmets of the warriors are of a peculiar but distinctly Greek type ; so on other vases of the group, and on the Clazomenae sarcophagus, *J. H. S.* iv. pl. 31.]

## ETRUSCAN IMITATIONS (see p. 37).

**B 60.** HYDRIA. Old No. 444. Ht.  $20\frac{1}{2}$  in. From Vulci. Durand Coll. 868. *Jahrbuch*, vii. **PLATE I.** (1892), p. 48. Repaired and restored; black glaze much worn. Designs black on red panels, with white accessories. On the neck, band of palmettes and dots, round the rim inside is a maeander. Shape Fig. 41.

On the shoulder: Two Centaurs crouching, confronted, with outstretched arms, as if about to wrestle.

On the body, **naval fight**: A bireme galley among waves to l. with eighteen oars, and prow in form of a boar's head; along the sides of the foredeck are *cancelli* of open woodwork (cf. B 436), and on the stern *parablemata*, or cushions for purposes of defence (see *Jahrbuch*, l. c.). On the foredeck are two archers kneeling to l. on one knee and shooting; they have pointed caps, jerkins, *anaxyrides*, and quivers; opposite in the air are visible the points of hostile spears and arrows. Behind them are two warriors with hair in a tuft behind (cf. B 59), *pilei*, greaves, and linen cuirasses, that of the second originally white; the first leads the second by the r. arm, their other arms being raised. They are followed by another warrior with helmet, linen cuirass, shield and sword. In the stern are another archer shooting, as before, and a steersman with *pedalion*, of whom only the arms now remain, both to l. Possibly the second warrior who is being led by the arm is **Protesilaos**, and the scene represents the landing of the Greeks at Troy.

The handle has two ribs, and was restored as terminating below in a head of fourth-century style, representing a youthful unbarbed Satyr (or Dionysos?), with flowing hair and ivy-wreath. This restoration has been removed.

[For the naval fight, cf. Eur. *Ion*, 1160 ff., βαρβάρων ὑφάσματα, ἐνὸν ἑρέτμοις ναῖς ἀντίως Ἑλληνίσσω; also the rev. of the Aristonofos vase (*Mon. dell' Inst.* ix. 4) and *Gaz. Arch.* 1881-2, pl. 28.]

**B 61.** HYDRIA. Old No. 441. Ht.  $16\frac{1}{2}$  in. From Vulci. Durand Coll. 396. Design in black on a red panel, with white accessories and incised lines. Round the rim inside are large ivy-leaves with tendrils, and outside, smaller ones, touched up with white. The handle has three ribs.

**Combat** of four warriors, three fully armed. The warrior on the l. has a linen cuirass and shield with projecting wings, and is about to strike with his sword one of his opponents, represented on a much smaller scale, who has sprung up into the air, spear in hand, against his shield; behind on the r. stands his other opponent, who is bearded, with linen cuirass and spear; on the boss of his shield is a Satyric mask in relief. The fourth warrior is fallen back to r.

in the centre, and a bird is pecking at his face ; above him another bird stands on the edge of the shield of the warrior on the l., looking up. All four warriors have long hair and helmets with long crests ; the two in the middle have short chitons. In the field are ivy-branches.

**B 62.** HYDRIA. Old No. 443. Ht. 17 $\frac{1}{4}$  in. From Vulci. Micali, *Mon. Ined.* pl. 37, 2, p. 227-8 ; Overbeck, *Kunstmyth. (Zeus)*, p. 395 ; Heydemann, *Zeus in Gigantenkampf*, p. 14 ; Max. Mayer, *Gig. u. Titan.*, p. 278. Designs black on red panels, with incised lines. Handle of two ribs ; on the neck, a chevron pattern ; round the rim inside, a pattern of semicircles and dots.

On the body : **Gigantomachia** (see type A.) : In the centre a giant, probably **Typhon**, with face to the front, upper part human, with wings starting from the waist ; his body ends in four bearded snakes issuing intertwined from below the waist, and diverging two each side ; each has a small dorsal fin. Both hands are raised, holding a mass of rock above his head. On either side is a beardless male figure attacking him, with long hair looped up, short chiton, spear and shield ; the one on the r. has greaves and cuirass.

Below : A nude male figure running to l. and looking back, with long hair, between two **Pegasi** to l. with wings addorsed ; each Pegasus wears a necklace of *bullae*, as in B 65.

[The scales on the wings and hair on the body of the Pegasi are indicated as usual on vases of this type, cf. B 65, B 71, and *Röm. Mittheil.* 1888, pl. opposite p. 180, fig. 3.]

**B 63.** HYDRIA. Old No. 442. Ht. 16 in. From Vulci. Durand Coll. 576. Micali, *Mon. Ined.* pp. 236-8, pl. 39. Designs black on red panels, with incised lines and white accessories. Inside the rim, a pattern of pear-shaped leaves pointing alternately up and down, white on black ; outside, ivy-leaves touched up with white.

On the neck, **Perseus** running to l., beardless, with long hair, wings springing from his hips, and *talaria*. Between his feet, a lotos-bud ; on either foot a bird, the hinder one larger, with wings addorsed ; behind it, two ivy-branches.

On the shoulder, a *conclamatio* (cf. Berlin Cat. 1811-2, 1887-9, and *Ann. dell' Inst.* 1864, pls. O. P.) : On the l. is the corpse lying on a bier, enveloped in drapery, with the head to r. ; below, on a low stand, a pair of boots and a pair of sandals. Four mourners approach, with short chitons, and chlamydes over their arms, the three first raising their r. hands to their foreheads ; the last has both hands on his head. Behind is a bird walking to l. ; in the field, ivy-branches. Below this design, a band of large ivy-leaves with tendrils, and dots.

On the body, **Pegasos**, with necklace of *bullae*, and wings attached to feet, galloping to l., with wings addorsed, followed by a Centaur, with human forelegs and a horse's body attached behind, long hair and beard. His r. arm is advanced, l. arm drawn back, r. leg raised and pointed out in front ; on his tail is a large bird to l. ; in the field, branches.

**B 64.** AMPHORA. Ht. 18½ in. 1865. Pourtalès Coll. The figures resemble in drawing those on the reverse of the late Panathenaic amphorae, e.g. B 603, and the lines of the drapery are rendered in a free manner. Shape Fig. 15. Designs black on red ground, with incised lines. Round the top, lotos-buds.

On the neck, two similar panels: Three beardless figures to l. with long hair gathered up, long chitons and himatia, holding up their r. hands in beckoning (?) attitudes. Between them are tall branches; below, a band of palmettes and lotos-buds.

On the shoulder: (a) Three similar figures moving swiftly to l., the second looking back and beckoning to the third. Behind the first and third are water-birds to l. (b) Similar figures; behind the first, a quail (?). On each side of the handles are large palmettes; below, maeander.

On the body, a continuous frieze: In the centre, two boxers confronted, nude and beardless, wearing the caestus; beneath the one on the r. a *prochoös*, and between them a branch. On the r. is a nude youth to l., acting as a 'second' with sponge and *aryballos*, behind him two beardless figures to l. (hair looped up, himatia, and sandals), the first as *auletes*, playing the double flute, the second as a *brabeus*, holding a long wand. On the r. are: a boy climbing a pole to r., and a bearded man to l., with r. arm raised, leading by the hand a small bearded figure carrying a branch; both have short chitons and sandals. Next, a *diskobolos* to r., nude and beardless, with hair gathered up, holding the *diskos* in r. hand; an *akontistes* to r., as last, with spear brandished in both hands, and a *hoplitodromos* to l. with long hair, helmet with lofty plume, and greaves, both hands extended. (This costume is noticeable, because in late times shields, but not greaves, were worn in this race, see B 608 and *J. H. S.* vii. p. 190.) Next, on the r. are *carceres*, from which the forepart of four bridled horses and a dog are issuing to r.; above is a garment on a hook. Next, six ithyphallic Satyrs, with long hair and hands raised, walking in pairs to l., followed by six Maenads walking in pairs, in long chitons, himatia, and *tutuli*; one of each hinder pair holds a twig, and one of the last pair has face turned to front; between all these figures are branches. Next, four nude male figures to r. in pairs, with hair bound up, each with *crotala* in either hand; three are looking back, the fourth has head thrown back. Lastly, two beardless male figures to l., with hair bound up, chitons reaching to the knees, and himatia; each has a long knotted staff; between them are branches. Below, a row of large palmettes and lotos-flowers, and two of lotos-buds, an Etruscan imitation of the ornamentation of the Caeretan hydriae.

**B 65.** AMPHORA. Old No. 430. Ht. 12 in. 1849. Pizzati Coll. Designs in black, purple, and white on buff panels. On the neck, honeysuckle-pattern each side.

(a) **Pegasos** to r., with wings addorsed and a row of pendant ornaments probably bells or *bullae*, round his neck. On either side of him is an ivy-plant. (b) Similar design; Pegasos (without collar) is tied by a halter to the shrub in front of him.

**B 66.** AMPHORA. Ht.  $8\frac{3}{8}$  in. Neck broken off above the handles. Designs black on red ground, with occasional incised lines; coarsely painted. On the neck, lotos-flowers and buds; on the shoulder, ivy-leaves.

(*a*) **Heracles** running to r., beardless, with short chiton, club in r. hand, bow in l. He is apparently pursuing (*b*) a beardless warrior running to r., with shield and spear (which he has just dropped), and r. arm extended. Under the handles are large lotos-flowers.

**B 67.** AMPHORA. Old No. 431. Ht.  $9\frac{1}{2}$  in. Designs in black, rudely painted, on drab panels. On the shoulder, each side, ivy-leaves between palmettes.

(*a*) A winged lion walking to l., with one wing advanced; below, an ivy-leaf. (*b*) Three palmettes inverted; in the field, ivy-leaves.

**B 68.** AMPHORA. Old No. 432. Ht.  $8\frac{1}{2}$  in. Payne-Knight Coll. Designs in black on buff panels all down the vase, with accessories of white; rather coarse style. On the neck, lotos-flowers with tendrils; on the shoulder, tongue-pattern.

(*a*) A Hippocamp, or sea-horse to r., with horse's head and fore-paws, long tail, and small pectoral and dorsal fins; scales indicated in white. (*b*) A sea-lion to r., with lion's head and fore-paws, and open mouth; the rest as the sea-horse.

**B 69.** AMPHORA. Old No. 433. Ht.  $8\frac{3}{4}$  in. From Magna Graecia. Durand Coll. 873. Designs in black on red panels, with incised lines and black lines added later; very coarse style. On the neck, maeander; on the shoulder, wave-pattern.

(*a*) A beardless hunter in a chlamys, moving to r. and urging on a hound. (*b*) Two beardless males confronted, each kneeling on one knee; the one on the r. has long chiton, himation, and cross-belt; the other has a chlamys over his r. arm, and cross-belt; his r. hand is extended, and l. drawn back.

**B 70.** AMPHORA. Old No. 434. Ht.  $9\frac{3}{4}$  in. Overbeck, *Her. Bildw.* p. 663. Much restored; handles broken off. Design black on buff ground, very rudely drawn, with occasional incised lines. On the neck, honeysuckle-pattern. On the shoulder, a rude crenelle-pattern interspersed with dots.

On the body, **the sacrifice of Polyxena (?)**: **Odysseus** to l., bearded, with helmet and greaves, carries **Polyxena** to the altar; she is nude, with long hair and *pilos*. On the other side of the altar **Neoptolemos** to r. (helmet and greaves) is about to slay her with his sword. Behind Odysseus is **Hecuba** to l. in a long chiton, tearing her dishevelled hair. On the other side are two Trojan women, in long chitons, the first rushing forward, tearing her dishevelled hair with l. hand, and uncovering her knee with r.; the other one crouches down, tearing her hair with both hands. On the l. is **Polydoros** to r., in long chiton and himation, l. hand raised as if in deprecation.



- B 71.** OINOCHOË. Old No. 437. Ht.  $10\frac{1}{2}$  in. Cervetri, 1839. Handle lost. Shape Fig. 3. Design black on red ground, with incised lines. On the neck is a row of pear-shaped leaves pointing alternately up and down; on the shoulder, an ivy-wreath.

Four **Pegasi** galloping to l.; they have wings recurved, and pendants round their necks; between two of them is a beardless Satyr with long hair, crouching down, and looking to l., with arms extended.

[Cf. *Röm. Mittheil.* 1888, pl. opposite p. 180, fig. 3.]

- B 72.** OINOCHOË. Old No. 435. Ht. 13 in. 1846. *Archaeologia*, xlviii. p. 366; cf. Gargiulo, *Mus. Borb.* 98. Design in black on a red panel, with incised lines and accessories of purple.

Spout in form of a gryphon's head, with open mouth showing the tongue, and erect ears, the neck long and narrow, banded.

Two Sphinxes confronted, each with wings addorsed and one paw raised; the one on the r. wears a *mitra* or *calathos*; between them a lotos-bud. Below is a dog chasing a deer to l., both on a smaller scale.

- B 73.** KYATHOS. Ht.  $5\frac{1}{2}$  in.; with handle,  $9\frac{1}{8}$  in. Diam.  $7\frac{1}{2}$  in. 1865. Christy Coll. Part of handle lost; the rest put together from fragments. Shape as Plate vii. 1, but with high foot. A similar kyathos in *Röm. Mittheil.* 1888, pl. opposite p. 180, fig. 9. Design black on red ground; merely painted. Round the rim, ivy-leaves, as B 61; above the design a chevron-pattern interspersed with dots, as B 62.

Frieze of various figures: On the l. a seated Maenad to r., in long chiton, with flower in l. hand; next, a Satyr with outstretched arms looking back at her; another Maenad to r. with outstretched arms, in long chiton, turning away from a Satyr who looks back and holds out r. hand to her. Next, a tumbler standing on his head, and a *brabeus* to r. in a himation, with a wand in either hand, followed by two nude bearded wrestlers about to engage, and a tumbler standing on his head on a box or stool (?); on the r. another box or stool, and a branch.

- B 74.** KYLIX. Old No. 440. Ht. 4 in. Diam.  $8\frac{3}{5}$  in. 1846. Imperfectly fired. Very flat. Probably Etruscan; the *tutulus*, however, is not an exclusively Etruscan head-dress. Design in black on a red medallion, with accessories of white and incised lines.

A Maenad running to l., looking back, with outstretched arms in long embroidered chiton with short sleeves and stars incised on it, and a close head-dress, or *tutulus*, concealing the hair (cf. the Maenads in B 63). In the field on the l. is an ivy-branch. Round the design are two rows of crenelle-pattern, and a wavy line between, all interspersed with dots.

## 'CHALCIDIAN' OR METALLIC STYLE (see p. 38).

- B 75.** HYDRIA. Ht. 13 $\frac{1}{8}$  in. 1865. Dumont and Chaplain, p. 282; *Arch. Zeit.* 1881, p. 36, n. 23; Studniczka in *Jahrbuch*, i. (1886), p. 89, n. 12. Designs black on red ground, with purple and white accessories. Inside the lip, tongue-pattern, purple and black; on the shoulder, tongue-pattern, lotos-buds and flowers (cf. B 34). Shape Fig. 14.

On the body, two friezes: (1) **Combat** of six warriors, in pairs: In the centre is a warrior fallen to r. on his knees; his face is upturned towards a warrior attacking him with spear, and he endeavours to defend himself with sword. The attacking warrior is inscribed  $\Sigma\text{ΟΙΑΤΙΑ}$ , 'Ανταῖος. On their further side is a similar pair, each thrusting at the other with spear; they are inscribed respectively  $\text{ΑΝΤΙΟΨΟΞ}$ , 'Αντίοχος, and  $\text{ΠΟΝΥΔΟΡΟΞ}$ , Πολύδωρος. On the r. is a warrior kneeling to l. on one knee, looking back at an opponent who is about to transfix him with a spear. These two are inscribed respectively  $\Sigma\text{ΨΥΑΙ}$ , *Faxús*? (cf. *Ann. dell' Inst.* 1878, p. 307), and  $\text{ΜΕΔΟΝ}$ , Μέδων. All have long hair, visored helmets, greaves, swords, shields, and spears. The one on the r. has a short purple chiton, and he and the one defending the fallen warrior have white shields with two black rings round the edge. The rest of the frieze is occupied by animals: Under the handle a Siren to r. regardant, with long hair, fillet, and wings outspread; next to r., a Sphinx seated to l. regardant, with long hair, fillet, and wings recurved; under the handle at the back is a large palmette (purple and black with white centre) with volutes; next, a Sphinx as the last, but to r.; under the other handle a lion passant to r. with tail recurved.

(2) Frieze of animals: A goat and panther confronted (repeated three times), and a swan to r. with wings addorsed.

The handles all have cross-pieces at the junctures, with imitations of rivets on the lip, and the large one ends below in a moulded palmette (see *Arch. Zeit.* l. c.).

[The manner in which the warriors are armed, the name *Faxús*, and the border of lotos-buds on the shoulder seem to point to a Corinthian origin for this vase.]

- B 76.** HYDRIA. Ht. 13 $\frac{3}{8}$  in. Cameiros, 1861. Torr, *Rhodes in Ancient Times*, pl. 6, A; Dumont and Chaplain, p. 281; *Arch. Zeit.* 1881, p. 39; Wulff, *Theseussage*, p. 20. Designs black on red ground, with purple and faded white accessories. Round the lip inside, interlacing lotos- and honeysuckle-pattern; round the neck, lotos-buds and flowers. The body is almost globular (shape Fig. 41); on it are two designs divided by a band of lotos-buds and flowers. According to Loeschcke, *Arch. Zeit.*, l. c., this is the old Attic form of hydria, cf. *op. cit.* 1866, pl. 209. It is not unlikely that the vase is really of Athenian manufacture; the animals on the

lower frieze are of Attic type, and the shape of the vase resembles that of the early Attic hydria, *Vienna Cat.* 220.

(1) **Departure of Hector**: In the centre a quadriga seen from the front; in it the charioteer **Kebriones** looking to r., with long hair, long chiton, and goad. He is inscribed: ΚΕΒΡΙΟΝΕ, Κεβριόνη[ς]. On one side of the horses is a palmette on a stalk, on the other a lotos-bud; the horses' tails are plaited. On the l. is **Hector** to r., bearded, with long hair, fillet, long chiton and purple himation, in r. hand a spear; in front of him ΗΕΚΤΟΡ, "Εκτωρ. Behind him is a warrior to r., with visored helmet, greaves, shield, and spear; behind him an eagle flying to l. On the l., **Troilos** (?) on horseback to r., nude and beardless, with long hair and sword at side; in the field behind him is a lotos-bud. On the r. is **Glaucos** to l., beardless, with long hair, fillet, long chiton, purple himation, and spear in l. hand. In front of him, ΣΟΧΥΑΝ . . . Γ]λαῦκος. Behind him a warrior (as the other) to l., and another similar warrior (but with no spear) walking to l. and leading a horse. On the shield of the former is the forepart of a goat running to l., on that of the latter an eagle flying to l.

(2) Cretan goat to l. between panthers; panther to l. between goats (cf. B 42).

---

MISCELLANEOUS FABRICS (see p. 38).

**B 77.**

SKYPHOS. Ht. 7 in. Diam. 7 $\frac{3}{4}$  in. From the temple of the Cabeiri, Thebes, 1889. Much injured. Designs black on deep buff ground, with incised lines. Of local manufacture. On the top of the handles, a zigzag pattern; below the designs a double wave-pattern.



Fig. 42.—B 77.

(a) Centaur to r., with shaggy hair, beard, and tail, holding a crooked staff in r. hand, and a tree in l., confronts two grotesque beardless male figures in himatia, carrying sticks, that of the front one knotted; behind them, a tree. This scene probably represents Peleus bringing the young Achilles to Cheiron.

(b) Pigmy to l. with hump-back, attacking a crane (cf. *Athen. Mittheil.* 1888, pl. xii.); the crane retreats to l., looking back. Behind, a vine with large bunches of grapes.

**B 78.** SKYPHOS. Ht. 6 in. Diam. 6 in. Temple of the Cabeiri, Thebes, 1889. Partly restored. Designs as last.

(a) Flute-player to l. with puffed-out cheeks, wearing a beaded fillet and himation; in front of him, two grotesque nude figures to l., dancing, the first slightly bearded, holding up a *tympanon* (?), the other beardless, with a wreath in his hand and another on his head, standing on a *thymelè* (?) On the l., a branch. (b) Vine, as on last vase.

**B 79.** SKYPHOS. Old No. 687. Ht.  $6\frac{1}{2}$  in. Diam.  $8\frac{9}{10}$  in. From Acrae in Sicily. Fragments pieced together and restored; has been much painted over. Durand Coll. 197. Judica, *Ant. di Acrae*, pl. 25, 26, p. 137; Inghirami, *Vasi Pitt.* i. pl. 33; Panofka, *Vasi di Premio*, i. pls. 4 b; Harrison and Verrall, p. 253; *Rhein. Mus.* xliii. (1888), p. 357. Cf. a vase in *Mus. Ital.* ii. p. 30, pl. 1, 4. Designs black on red ground, with incised lines and purple accessories. Early Athenian style. Shape Fig. 2. Round the top a wreath.

(a) **Dionysos** in his ship-car, seated to r., with long hair, ivy-wreath, and pointed beard, long chiton and himation, holding in l. hand a vine which spreads over the field. At either end sits a Satyr with *phorbeia*, playing the double flute, of whom hardly anything is now visible. The car is of the shape of a galley, with four wheels, the prow terminating in a boar's head, the stern in a *cheniskos*, or goose's head.

[Cf. the kylix by Exekias, Gerhard. *A. V.* 49.]

(b) **Sacrifice of a bull** (probably the prize of a dithyrambic victory, cf. the following vase): Six bearded male figures,\*the first five wearing himatia; the two on the l. are conversing; the third moves to r., carrying an ivy-branch; the fourth, also to r., plays the double flute, with a *phorbeia*; the fifth stands to r. behind the bull, guiding it by a cord attached to one of its horns; the sixth stands at its head to r., looking to l., with branches in l. hand. Under one handle is a swan to r., nearly obliterated; the space under the other is completely painted over.

**B 80.** PLATE. Ht. 3 in. Diam.  $11\frac{3}{4}$  in. Athens, 1879. *J. H. S.* i. pl. 7, p. 202 (C. Smith); *Class. Rev.* i. (1887), p. 315 (Murray); Harrison and Verrall, pp. 289, 458; Roscher, p. 691; Studniczka, *Kyrene*, p. 14. Repaired. Designs black on buff ground; rudely incised.

Interior, in a medallion with border of tongue-pattern: A nude bearded figure to r. holds the arms of an opponent, bearded, with short chiton and sheath

at side, who attempts to fly to r. and brandishes a sword in r. hand ; in l. hand he holds a cord, to the end of which is fastened an uncertain object resembling a tortoise. On the r. is a third figure, nude and bearded, retreating and looking back. In the field, a branch and *helix*. The scene may represent Theseus and Skiron (cf. E 49, E 53), or Heracles and the Kerkopes.

Exterior: Under the rim, ivy-leaves. Frieze of figures in four scenes, representing various Athenian games:

1. **Panathenaic games and sacrifice to Athenè** (cf. Berlin Cat. 1686): The goddess is represented as on the Panathenaic amphorae, to l., in long chiton with aegis over it, brandishing a spear in r. hand, with shield on l. arm. Behind her is a snake (the *οἰκουρὸς ὄφις*) coiled on a *helix*, and a Doric column (cf. *Jahrbuch*, 1887, p. 151, n. 64, and p. 280). In front is an altar of two steps, with flames rising and a bird on the top to l., either a crow, or a cock (on the analogy of the Panathenaic amphorae). (For the altar, which is of open wood-work, see Studniczka, *l. c.*) On the l. a priestess in long chiton approaches with a tray on her head containing offerings. Further to the right:

2. **Tragic chorus**: A nude male figure, bearded, advancing to r., with a wreath in l. hand, and r. hand on his hip; on his r. leg a swan or crane is perched. In front of him are three similar figures, the first turned towards him, with a wreath in r. hand, the second to r. holding out a wreath over a goat (the tragic prize) which stands to r. looking back; the third stands to l. and holds it by the horns. On the r. are two similar figures approaching with r. hands raised.

3. **Comic chorus**: First, a nude male figure to r., bearded, with a staff in his hands; next, in a two-wheeled cart drawn by two mules to r. are four draped figures; one sits at the back, holding a wreath, and apparently making fun of the first figure. Two others stand in the car to r., and one drives with a two-thonged whip; the wheels are of the archaic pattern, as in B 17 and B 130.

[This probably alludes to the practice of making jokes *ἐξ ἀμαξίης*, which was connected with comic contests.]

4. **Dithyrambic chorus**: Seven figures advance to r., nude and bearded. The first has a wreath and short stick (?), the second a short stick, the third an *oinochos*, the fourth a wreath, the sixth plays the double flute. The fifth holds a cord fastened to the hind-legs of a bull which he is leading up to sacrifice (as the prize of victory), and by it walks the seventh figure holding a halter tied to its r. leg, and a wreath.

[The vase is probably later than 566 B.C., when the Panathenaic games were instituted.]

## B 81.

FRAGMENT of pinax.  $3\frac{5}{8} \times 2\frac{1}{8}$  in. Athens, 1890. Design black, with incised lines, on deep buff ground.

A female figure to r., with hair tied in a bunch behind, long chiton and himation, holding out l. arm over a large vase (perhaps a *crater*). The pinax is pierced for suspension.

- B 82.** OINOCHOË. Ht.  $6\frac{3}{8}$  in. Melos, 1819. Burgon Coll. Rather worn; coarse style. Shape Fig. 3. Design black on a drab panel, with incised lines and accessories of purple.  
Three male figures to r., dancing, in short purple chitons, with l. hands raised.
- B 83.** PHIALÈ. Diam.  $3\frac{1}{2}$  in. Troad, 1856. Design black, rudely painted, on pale red ground. Shape as B 80.  
Exterior: Two swans to r.; behind the second, a rude rosette.
- B 84.** PHIALÈ. Diam.  $3\frac{3}{16}$  in. Thymbra, Troad, 1877. Design black on pale red ground; rudely painted.  
Exterior: Four swans to r.
- B 85.** PHIALÈ. Diam.  $6\frac{3}{8}$  in. Thymbra, 1877. Style and design as last.  
Exterior: Three swans alternating with as many hens, all to r.
- B 86.** PHIALÈ. Diam.  $4\frac{1}{16}$  in. Thymbra, 1877. Style and design as last; the black rather worn.  
Exterior: Four swans to r.
- B 87.** PHIALÈ. Diam.  $6\frac{1}{8}$  in. Troad, 1856. Style as before. Design black, turned to red, on pale red ground.  
Exterior: Four swans to r.
- B 88.** SKYPHOS. Ht.  $1\frac{7}{8}$  in. Diam.  $2\frac{3}{4}$  in. Troad, 1856. Design black, turned to red, on pale red ground. Shape Fig. 2.  
Four swans to r.
- B 89.** SKYPHOS. Ht.  $1\frac{7}{8}$  in. Diam.  $2\frac{3}{4}$  in. Thymbra, 1877. Design black on pale red ground.  
Four swans to r.
- B 90.** SKYPHOS. Ht.  $3\frac{1}{2}$  in. Diam.  $5\frac{1}{8}$  in. Thymbra, 1877. Design black turned to red, on pale red ground; very coarse style.  
(a) A male figure in short chiton moving to r. and looking back, with r. arm raised. On either side a seated Sphinx with wings recurved, turned away from him. (b) The same design. On either side of the handles, palmettes.
- B 91.** SKYPHOS. Ht.  $2\frac{3}{4}$  in. Diam.  $4\frac{3}{4}$  in. Troad, 1856. Much injured. Colours as last, faded.  
Subject as last vase.
- B 92.** SKYPHOS. Ht.  $3\frac{1}{2}$  in. Diam. 5 in. Troad, 1856. Much injured; black nearly all faded.  
Subject as before.
- B 93.** SKYPHOS. Ht.  $3\frac{1}{4}$  in. Diam.  $5\frac{1}{8}$  in. Troad, 1856. Much injured; part broken away.  
Subject as before, but not so faded.

- B 94.** OINOCHOË. Ht.  $11\frac{1}{8}$  in. Thymbra, 1877. Much broken. Rhodian style. Design black on pale red ground. Round the shoulder, lotos-buds inverted. Shape Fig 3.

Frieze of animals: Two panthers, swan, and panther, all to r. In the field, rings.

- B 95.** PINAX. Diam. 8 in. Dardanus, Troas, 1877. Presented by A. W. Franks, Esq. C.B. Slightly injured. Rhodian (?) style. Design black on pale red ground, with incised lines. Round the rim, a myrtle-wreath.

A lion to r. has leapt upon a bull to l., and has his teeth fixed in its hind-quarters; the bull has its head twisted round, and endeavours to escape.

- B 96.** ROOF-TILE. Ht. 12 in. Diam.  $6\frac{1}{8}$  in. Bourgounte, Carpathos, 1886. *Class. Rev.* i. (1887), p. 27. Cf. also Furtwaengler in *Jahrbuch*, 1886, p. 153.

Of nearly cylindrical form, thinning to one end, and terminating in a knob with a spout. Unglazed buff clay painted in black, with tendrils on either side of the opening, a florid palmette in the centre, and a rude geometrical pattern below; the knob black with a border of tongue-pattern.

- B 97.** ROOF-TILE. Ht. 12 in. Diam.  $6\frac{1}{8}$  in. Bourgounte, Carpathos, 1886.

Similar to the last, with a rude bird to r. in place of the palmette, and on one side of the opening an ivy-wreath, on the other, myrtle (?).

- B 98.** PINAX. Diam.  $5\frac{5}{8}$  in. Marion, Cyprus, 1890. Presented by the Cyprus Exploration Fund. *J. H. S.* xi. p. 41. Naucratic style. Design black on a pale red ground, with red and white accessories, and incised lines sparingly used. The rim is pierced with holes for suspension.

A Sphinx seated to r., with long hair and wings recurved. Between its legs is a swan to r. with beak resting on breast.

- B 99.** FRAGMENT. Length  $2\frac{5}{8}$  in. From Mytilenè. Design black on red ground, with white accessories. The style resembles that of some Daphnae and Naucratic fragments, cf. B 103<sub>11</sub>, and B 121.

The lower part of a bird to l.; below, crescent pattern in white on black.

---

## EARLY BLACK-FIGURED VASES AND FRAGMENTS FROM NAUCRATIS (see p. 40).

- B 100.** LEBES. Ht.  $6\frac{1}{2}$  in. Diam.  $7\frac{3}{4}$  in. Naucratis, 1888. *Naucratis II.*, pl. ix. 6. Put together from fragments. Shape Fig. 9. Designs black on red ground, with incised lines and purple accessories. Round the rim, rosettes.

Three friezes: (1) Goat and panther to l.; Siren to l. with long hair and wings recurved and lion to r.; two Sirens confronted, with long hair and wings

recurved; two panthers confronted over a lotos- and honeysuckle-pattern. On the r. the head of a Siren to l. is visible, with long hair, fillet, and necklace.

(2) Two Sirens confronted, as above; between them **Hermes** standing to l., bearded, with long chiton and purple himation, in l. hand a *caduceus*; beyond, two boars confronted, with a rosette between, and a lion to r.

(3) Two Sirens confronted, and part of a panther to l.

**B 101.** LEBES. Ht. 7 in. Diam. 12 in. Naucratis, 1888. *Naucratis II.*, pl. xiii. 2. Only one side remaining. Shape Fig. 9. Design black on a buff panel; imperfectly fired.

In the centre, a large bird to r., with double crest, and wings addorsed, between, two seated Sphinxes with long hair, fillets, and wings recurved. In the field, rosettes.

[For the bird, cf. B 43; for the Sirens, B 44; both vases are imitations of the Corinthian style, while this one had apparently been made at Naucratis; see p. 33.]

**B 102<sub>1</sub>.** FRAGMENT, with base of handle. Naucratis, 1886. Design in black on a buff panel, with purple accessories and incised lines.

Hinder part of a nude male figure to l., with l. leg lifted back, and a club (?) in r. hand. Below the handle is incised: ΑΠΟΝ . . . Ἀπόλλ[ωνος εἰμί.]

**B 102<sub>2</sub>.** FRAGMENTS, seven joined in three. *Naucratis I.*, pls. vi. 1, xxxiii. 219. Design in black on a red panel, with purple accessories and incised lines.

A cock to r.; in the field, black pear-shaped markings.

Incised: √ΞΘΗΚΕΤΩΠΟΝΩΝΙ; below: ΟΛ . . . ΖΙΜΙΝΗΣΙΣ, ὁ δεῖνα ἀν]έθηκε τῶπόλλωνι . . . τῷ Μιλησίῳ.

**B 102<sub>3</sub>.** FRAGMENTS, three in number, of similar vase. Ht. 5 in. *Naucratis I.*, pls. vi. 2, xxxiii. 223. Design black on a red panel, with purple accessories and incised lines.

Part of a Sphinx to r. with long hair, fillet, necklace, *calathos* on the head, and l. wing advanced, to give the idea of perspective.

Incised: Κ . . . ΞΞΤΟΣΜ | ΖΝΑ | Κ . . . εστος μ' ἀνέθηκε[ε] τῷ φροδιτη.  
⊗ ΗΚ  
ΤΑ

**B 102<sub>4</sub>.** FRAGMENTS, six in number. *Naucratis I.*, pl. xxxii. 177. Design black on a drab panel; much faded.

A panther to l., with face to front.

Incised: ΠΡΩΤ . Ρ+ΟΣΔΔ . . . ΩΠΙΝΣ . . . Πρώτ[α]ρχος μ' ἀνέθηκε τῶπόλλωνι.

**B 102<sub>5</sub>.** FRAGMENT.  $2\frac{1}{8} \times 3\frac{1}{2}$  in. *Naucratis I.*, pl. xxxiii. 330; Blass, *Dialckt-Inschr.* 3154. Corinthian style. Design black on buff ground, with incised lines and purple accessories; much worn.

Legs of male figure to l., confronted by a duck. Between these two figures is the painted outline of a human leg to r., probably forming part of an abandoned design.

Inscribed: ΜΟΛΕ , . . . ιλος (?); incised ΜΥ ΑΤΑ, . . . απρυσ (?).

**B 102<sub>6</sub>.** FRAGMENTS of crater, with part of handle.  $3\frac{3}{4} \times 4\frac{3}{4}$  in. From the temenos of Apollo. Design black on drab ground, with incised lines and purple accessories.

A swan to l. pecking at its breast, with wings addorsed.



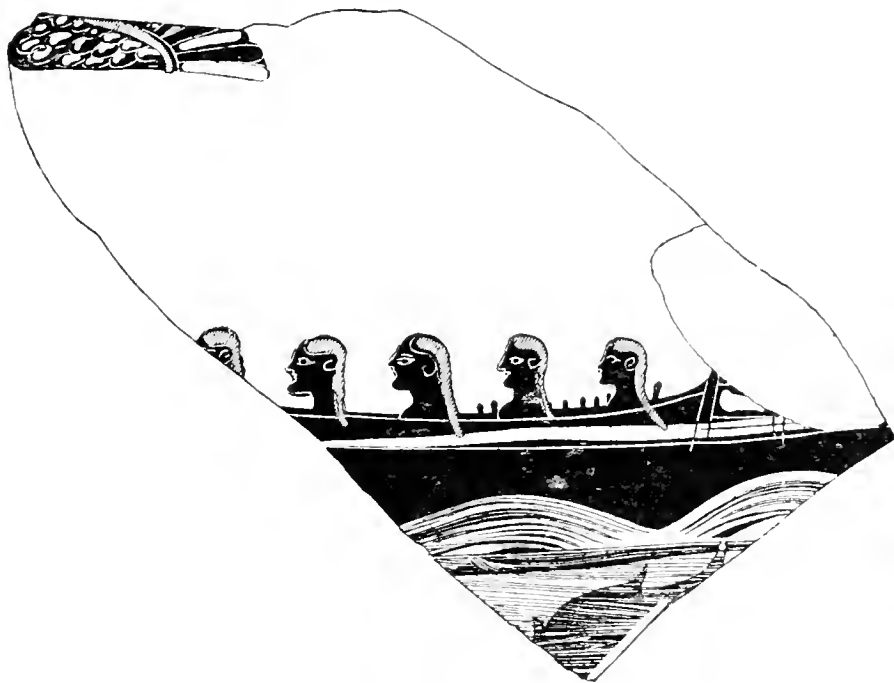
- B 102<sub>7</sub>.** FRAGMENTS, four in number, of large bowl. Designs red on buff ground with incised lines.  
Interior : Part of a large animal to r. ; above, rosettes.  
Exterior : Part of a frieze of animals ; in the field, rosettes.
- B 102<sub>8</sub>.** FRAGMENTS of large bowl, two in number.  $3\frac{3}{4} \times 3\frac{3}{4}$  and  $3 \times 3$  in. From the temenos of Apollo. Designs black on a buff ground, with incised lines and purple accessories.  
Interior : A colossal head of the Gorgon, the features outlined in black ; on the larger fragment, the l. ear and part of the l. eye and eyebrow, and the hair, indicated by stripes of black and purple, with a narrow fillet ; on the other fragment, part of the curls on the forehead, and of the r. eye and eyebrow.  
Exterior : Frieze of browsing deer to r., parts of two visible ; in front of one is an animal seated, perhaps a Sphinx ; the head is lost.
- B 102<sub>9</sub>.** FRAGMENT of a bowl.  $2\frac{1}{4} \times 3$  in. Design red on a drab ground, with incised lines.  
Lower part of a nude male figure, turned to the front ; in the field, a rosette.
- B 102<sub>10</sub>.** FRAGMENT.  $2\frac{5}{8} \times 1\frac{3}{4}$  in. Design black on red ground, with purple accessories, and incised lines.  
Above, part of a Sphinx (?) ; below, the upper part of two figures, one with a head-dress.
- B 102<sub>11</sub>.** FRAGMENTS, nine joined in two. *Naukratis I.*, pl. vi. 6 ; Corey, *de Amaz. ant. figur.* p. 79. Design black on drab ground, with incised lines and purple accessories.  
Fore-part of a horse galloping to r., and part of a swan to r. with wings addorsed ; between them a rosette.  
Incised :  $\text{IOΣΚΟΡΟ} \left\{ \begin{array}{l} \text{ΣΙ}, \text{ὁ δέῖνα τοῖς Δ]μοσκόρο[ι]στ[υ ἀν]έθη[κεν.} \\ \text{ΞΘΗ} \end{array} \right.$   
[In the illustration in *Naukratis I.* the fragment is more complete, with part of a figure riding on the horse ; this additional fragment has not been found in the Museum Collection.]
- B 102<sub>12</sub>.** FRAGMENT.  $3 \times 2\frac{3}{4}$  in. Design black on a drab panel, with incised lines ; much worn.  
Exterior : A water-fowl to l. with long neck, pecking at its breast ; in the field, leaves.
- B 102<sub>13</sub>.** FRAGMENT.  $2\frac{3}{4} \times 2\frac{1}{2}$  in. Design black on buff ground, with accessories of purple and white, and incised lines.  
Part of a frieze of Sirens or large birds to l. ; the tail of one and the legs and breast of another remain.
- B 102<sub>14</sub>.** FRAGMENT of rim of kelebè, with part of handle.  $2\frac{1}{2} \times 3\frac{1}{2}$  in. From the temenos of Apollo. Colours as last.  
A Siren to r. regardant, with long hair.
- B 102<sub>15</sub>.** FRAGMENT of rim of bowl.  $3\frac{3}{8} \times 2\frac{1}{4}$  in. Imperfectly fired. Design black on buff ground, with incised lines.  
Head of a lion to r. ; above and in the field, rosettes.
- B 102<sub>16</sub>.** FRAGMENT of large lebes or kelebè, with part of handle. Imperfectly fired. Design black on buff ground, with incised lines.  
A nude male figure thrown back to l., in a contorted attitude, with his face to the ground ; he is bearded, with long hair and a fillet.

- B 102<sub>17</sub>.** FRAGMENT.  $5 \times 1\frac{1}{2}$  in. Design black on red ground, roughly incised.  
A nude male figure in archaic running attitude to r., with hands folded in front, confronted by a boar ; in the field, a rosette.
- B 102<sub>18</sub>.** FRAGMENT.  $2\frac{7}{8} \times 3$  in. Design black on red ground, with incised lines.  
Part of a frieze of water-fowl to r., one and part of another being visible. In the field, a rosette ; below, a band of dots.
- B 102<sub>19</sub>.** FRAGMENT.  $1\frac{1}{2} \times 4$  in. From the temenos of Apollo. Imperfectly fired. Design black on red ground, with purple and white accessories, and incised lines.  
The back of a chariot-horse to l. with ornamented collar ; the yoke and reins are also visible.
- B 102<sub>2</sub>.** FRAGMENT. From the temenos of Apollo. Imperfectly fired. Design black on drab ground, slightly incised, with purple and white accessories.  
The tails of two cocks back to back ; in the field, a lotos-bud.
- B 102<sub>21</sub>.** FRAGMENT, forming the handle of a kelebè.  $4 \times 2\frac{3}{4}$  in. *Naukratis I*, pl. xiii. 16.  
A male head to l., with pointed beard and long hair tied in a club at the back, with fillet ; the face and neck purple.  
[Probably of Athenian fabric, see p. 34.]
- B 102<sub>22</sub>.** FRAGMENT of shoulder of vase.  $2\frac{5}{8} \times 2\frac{3}{8}$  in. Imperfectly fired. Design black on red ground, with incised lines and purple accessories.  
A Sphinx (?) to r., rudely drawn, with l. wing advanced.
- B 102<sub>23</sub>.** FRAGMENT.  $3 \times 2\frac{1}{2}$  in. Colours as last. Corinthian style, cf. B 30 and B 33.  
Upper part of a panther to r. with face to front, holding a deer upside down in its mouth ; its head and fore-legs are visible behind the panther's head. In the field, a rosette.
- B 102<sub>24</sub>.** FRAGMENT.  $3 \times 2\frac{1}{2}$  in. Design black on red ground, with incised lines and accessories of purple and white.  
Parts of a male and female figure to l., dancing (?), with arms raised ; the female wears a close-fitting purple chiton and himation. Between them is a large bird flying to r.
- B 102<sub>25</sub>.** FRAGMENT. Ht.  $4\frac{1}{8}$  in. Design black on red ground, with incised lines.  
Hind-quarters of lion and fore-leg of deer ; both passant to r. ; the lion's hide indicated by incised lines.
- B 102<sub>26</sub>.** FRAGMENT.  $5\frac{7}{8} \times 4\frac{3}{4}$  in. Design black, turned to red, on red ground, with incised lines and white accessories.  
Part of a frieze of female figures hand-in-hand to l., with long hair and long chitons embroidered with stars ; parts of two figures are visible.
- B 102<sub>27</sub>.** FRAGMENT.  $2\frac{5}{8} \times 2\frac{1}{2}$  in. Design black on red ground, with incised lines, and purple, white, and buff accessories.  
Part of a Siren to r., with long hair and purple fillet fastened with a wheel-like clasp over the ear ; the clasp and the hair on the temple buff. Behind is a palmette on a tendril, purple and white.
- B 102<sub>28</sub>.** FRAGMENT of shoulder of hydria.  $3\frac{7}{8} \times 2\frac{5}{8}$  in. Imperfectly fired. Design black on a red panel, with incised lines and accessories of purple and white.  
Part of an *Amazonomachia*: Two Amazons, each kneeling on one knee to l., one as an archer, with long hair, close cap, jerkin and *anaxyrides*, and quiver, on which are scales, the other in high-crested helmet and short chiton, thrusting with spear ; the nude parts are painted white, the bow and spear black, without incised lines.

- B 102<sub>20</sub>** FRAGMENTS, two in number. Corinthian style. Design black, partly painted, partly outlined, on red ground, with incised lines and purple accessories.  
 (1) Parts of two figures to r. in long chitons; the front one has an embroidered *diploidion*, and his chiton is left in the colour of the clay, the folds indicated by wavy vertical lines. Inscribed: ΜΑΔΣΙ (-ιδας?) and ΘΟΥΑΣ (favoi?).  
 (2) Part of a frieze of water-birds; in the field, rosettes.
- B 102<sub>30</sub>** FRAGMENT. 3 × 3 in. Design light red on coarse drab ground.  
 A tree with spreading branches.
- B 102<sub>31</sub>** FRAGMENTS, joined in two, forming handles and part of rim of a phialè. Shape as B 80. Designs black on red ground, with incised lines and purple accessories, rudely drawn. Corinthian style.  
 Exterior: On either side, two Sirens confronted, with long hair and wings recurved; under each handle a water-fowl to r. with long neck; in the field, rosettes.
- B 102<sub>32</sub>** FRAGMENT. 2½ × 3¾ in. Design black and white on red ground, with incised lines.  
 Part of a nude female figure on horseback to l., the body painted in white on the clay, the breasts only incised.  
 [Cf. the Daphnae fragments, B 116<sub>1-4</sub>.]
- B 102<sub>33</sub>** FRAGMENT. 2¾ × 2½ in. *Naukratis I*, pl. v. 41; Dumont and Chaplain, p. 312, 2. Design black on drab ground, with incised lines and accessories of purple and white.  
 Head and upper part of negro looking to l., the eye painted white with purple pupil.
- B 102<sub>34</sub>** FRAGMENT. 4 × 2¼ in. Design black on buff ground, with incised lines.  
 In the centre a male figure crouching down to r., with long hair and fillet, in l. hand a *keras*; confronting him is a similar figure, bearded, with r. hand raised. On the l. is the l. arm of a third figure.
- B 102<sub>35</sub>** FRAGMENT. 5 × 3¼ in. Design black on buff ground, with incised lines and purple accessories; much worn.  
 Two male figures running to l., in short purple close-fitting chitons; between them, a rosette; below, head of a panther to l., and part of a rosette.
- B 102<sub>36</sub>** FRAGMENT. 1⅞ × 1 in. Design on exterior rudely painted in dark brown on red ground, with slight accessories of purple and white; interior, white painted on dark red-brown glaze, with incised lines.  
 Exterior: Part of a rude bearded face (?) turned to front, and r. arm of nude male figure.  
 Interior: Body and l. arm of nude male figure looking to l.
- B 102<sub>37</sub>** FRAGMENT. 2¼ × 1¼ in. Design black on red ground, with incised lines and purple accessories.  
 Part of wing of large bird or Siren to r.
- B 102<sub>38</sub>** FRAGMENT. 2¾ × 2 in. Design black on red ground, with incised lines.  
 Part of a Satyr to l. with long hair.
- B 102<sub>39</sub>** FRAGMENT. 2½ × 1¼ in. Design black on buff ground, with incised lines and purple accessories; much worn.  
 Bearded head of nude male figure to r.
- B 103<sub>1</sub>** FRAGMENTS, five in number, of rim of large vase. Naucratis, 1888. *Naukratis II*, pl. xxi. 799. Design black on red ground, with incised lines and purple accessories.  
 On the rim, rosettes; below, part of a panther to l. with head turned to front.  
 Incised on the inside: ΩΧΙΛΟΣ Μ' ΑΝΕΘΗΚΕ . . . ωχιλος μ' ανέθηκε.

- B 103<sub>2</sub>.** FRAGMENTS, three in number.  $3\frac{1}{2} \times 2\frac{7}{8}$  in. *Naukratis II.*, pl. xxi. 826 ; *Class. Rev.* ii. (1888), p. 233. Design black on red ground, with incised lines and accessories of white and purple ; style somewhat resembling B 382.  
A nude beardless male figure to r. with long hair, dancing ; confronting him is a female figure dancing, with long hair tied in a club and curls in front of the ears, fillet, necklace, and short purple chiton. Incised : ΑΣΑΙΗΘ.
- B 103<sub>3</sub>.** FRAGMENT.  $3\frac{3}{8} \times 1\frac{5}{8}$  in. Design black on drab ground.  
Four legs of a deer to l.
- B 103<sub>4</sub>.** FRAGMENTS, three in number. Imperfectly fired. Design black on drab ground.  
Four legs of a deer to l. Below, maeander.
- B 103<sub>5</sub>.** FRAGMENT of rim and neck of large lebes or krater. Ht.  $3\frac{1}{2}$  in. Diam.  $13\frac{1}{2}$  in. *Naukratis II.*, pl. xiii. 1. Design black on white ground, with incised lines and purple accessories. On the top of the rim, a guilloche pattern.  
Round the neck, a frieze of female figures standing to l. with hands joined ; they have long purple chitons and himatia, and close-fitting caps on their heads.
- B 103<sub>6</sub>.** FRAGMENT, with part of rim.  $3\frac{1}{4} \times 2\frac{1}{4}$  in. Design black on a drab panel, with incised lines and purple accessories.  
Head of a cow to l. On the rim, maeander.
- B 103<sub>7</sub>.** FRAGMENT.  $4\frac{3}{4} \times 2\frac{1}{4}$  in. Imperfectly fired. Design black on drab ground, with incised lines.  
Two heads of horses to l., the further one turned upwards, the other downwards.
- B 103<sub>8</sub>.** FRAGMENT.  $4 \times 3\frac{1}{4}$  in. Design black on buff ground, with incised lines.  
Three nude male figures to r., dancing ; only one complete.
- B 103<sub>9</sub>.** FRAGMENT.  $3 \times 2$  in. Design black on pale buff ground, with white accessories.  
Two female figures in long chitons moving to l., carrying a large wreath between them ; the first has a girdle, the second white stars embroidered on her chiton.
- B 103<sub>10</sub>.** FRAGMENT of large kelebè, with part of handle.  $5 \times 3\frac{1}{4}$  in. Design black turned to red on drab ground, with incised lines.  
On the top of the handle, a seated Sphinx to l. with r. fore paw raised ; on the l. part of a palmette. Round the edge, zigzags.
- B 103<sub>11</sub>.** FRAGMENT. Ht. 5 in. Design black and white on buff ground, with incised lines and purple accessories.  
A female figure to r. with long embroidered chiton and *diploëdion*, long hair, double fillet, and necklace, playing the double flute. The flutes and nude parts are white, painted on the clay, the face outlined in black. Above, a band of crescents in black and white. [Cf. the Mytilenè fragment, B 99.]
- B 103<sub>12</sub>.** FRAGMENT.  $3 \times 2$  in. Design black on drab ground with incised lines and accessories of purple and white.  
Part of a nude male figure to r., with quiver, in the act of drawing a bow.
- B 103<sub>13</sub>.** FRAGMENT.  $2\frac{3}{4} \times 2$  in. Designs black on buff ground, with incised lines.  
Exterior : Part of a boar to r., with scales and hair indicated by incised lines ; in the field, a rosette.  
Interior : Part of a colossal Gorgoneion (cf. B 102<sub>8</sub>), showing wavy tresses, and part of the coils of a large serpent.

- B 103<sub>14</sub>** FRAGMENTS, four in number, of similar type. *Naukratis II.*, pl. ix. 7. Imperfectly fired. Designs black on red ground, incised, with purple and white accessories.
- (1) Horseman to r. confronting a quadriga (?), of which the heads of two horses and of a bearded charioteer, with long hair and fillet, are visible.
  - (2) Head of horse and hind-quarters of another, both to r.
  - (3) Horseman to r. with hair tied in a bunch at the back; the horse has a collar with pendants. (Cf. B 59, and the Clazomenae sarcophagi, *J. H. S.* iv. p. 1 ff.)
  - (4) Part of horseman and head of horse, to r.
- B 103<sub>15</sub>** FRAGMENT.  $4\frac{1}{2} \times 3\frac{1}{2}$  in. Design black on red ground, with accessories of purple and white.  
Lower part of bull to r.
- B 103<sub>16</sub>** FRAGMENT. Length  $3\frac{1}{4}$  in. From the temenos of the Dioscuri. Design black on drab ground with incised lines and accessories of purple and white.  
Part of a frieze of geese to r. with heads to the ground, one visible, and the head of another. Below is a Satyr to r. with long hair, playing the double flute; in front of him the arm of a Maenad (?), and in the field, a rosette.
- B 103<sub>17</sub>** FRAGMENT of bottom of kylix. Ht.  $2\frac{1}{4}$  in. Design black on pale red ground, with incised lines and purple accessories.  
Parts of two lions confronted, each with one paw raised; between them a rude lotos-flower (?).
- B 103<sub>18</sub>** FRAGMENT.  $4 \times 4$  in. Design black and white on red ground, with incised lines and purple accessories.  
Above, the hinder part of a Siren, white outlined in black.  
Below, the hinder part of a boar, and a duck, both to l.; between them, a four-leaved flower.
- B 103<sub>19</sub>** FRAGMENTS, two in number.  $5\frac{1}{2} \times 4$  in. *Class. Rev.* ii. (1888), p. 233. Design black on buff ground, with incised lines, and accessories of purple and white.  
Odysseus passing the Sirens: The ship is moving to r., and the heads of five rowers are

Fig. 43. = B 103<sub>19</sub>.

visible over the gunwale, beardless, with long hair; above is the wing of a Siren flying to l. The waves are painted white, and in them is a dolphin, left in the colour of the clay.

[Cf. E 156 (*Mon. dell' Inst.* i. 8, Overbeck, *Her. Bildw.* pl. xxxii. 8), and Harrison, *Myths of the Odyssey*, ch. 5.]

- B 103<sub>20</sub>** FRAGMENTS, six in number. Imperfectly fired. Designs black on red ground, with incised lines and accessories of white and purple. Corinthian style.  
On each fragment is a lion's head (two to r., three to l.), with tongue out, except one, which only has part of the mane of a lion to r.
- B 103<sub>21</sub>** FRAGMENTS, two in number. Design black on red ground, with incised lines and purple accessories.  
Parts of two nude male figures to l. dancing.
- B 103<sub>22</sub>** FRAGMENTS, three in number, of large vase. *Naukratis II.*, p. 47. Design white on a black ground; coarse style.  
Lions and swans, in friezes.
- B 103<sub>23</sub>** FRAGMENT.  $2 \times 1\frac{3}{4}$  in. From the Heraion. Design white on black glaze.  
Tail and one leg of Siren to r.
- B 103<sub>24</sub>** FRAGMENT.  $2 \times 1\frac{3}{4}$  in. Design black on buff ground, with incised lines.  
Tail of horse to r., plaited.
- B 103<sub>25</sub>** FRAGMENT of rim of bowl.  $3\frac{1}{8} \times 2\frac{1}{8}$  in. Imperfectly fired. Design black on red ground, with incised lines and accessories of white and purple.  
Part of a frieze of animals to r.; fore-part of lion and hind-part of Siren with wings recurved; between them, a rosette.
- B 103<sub>26</sub>** FRAGMENT.  $2\frac{1}{4} \times 2$  in. Imperfectly fired. Design black on red ground, with roughly incised lines and purple accessories.  
Parts of two draped figures (?), and of Siren with long hair, all to l.
- B 103<sub>27</sub>** FRAGMENT.  $2\frac{1}{2} \times 2\frac{1}{8}$  in. Design black on red ground, with incised lines and white accessories.  
Frieze of ducks to r. Incised below:  $\begin{matrix} \text{E MI} \\ \text{FN} \end{matrix}$ , 'Αφροδίτης] ἐμί' [ὁ δέϊνα ἀνέθηκ]εν.
- B 103<sub>28</sub>** FRAGMENT.  $1\frac{5}{8} \times 1\frac{1}{4}$  in. Design black on red ground, with occasional incised lines, and purple accessories.  
Lower part of nude male figure to r., dancing. In the field, a rosette.
- B 103<sub>29</sub>** FRAGMENT.  $1\frac{3}{8} \times \frac{7}{8}$  in. Perhaps part of the last; colours as last.  
Part of bearded male figure to r., with long hair confined at the neck, and short purple chiton.
-

## VASES AND FRAGMENTS FROM DAPHNAE (see p. 41.)

**B 104.** SITULA. Ht.  $21\frac{1}{4}$  in. Diam.  $10\frac{5}{8}$  in. Daphnae, 1888. *Tanis II.*, pl. xxv. 1-3, and Murray, *ib.* p. 68. Shape Fig. 10. Designs in black on buff panels on the neck, with incised lines and accessories of purple.

(*a*) In the centre, a winged male figure ending in a serpent, bearded, with short purple chiton, the head turned to r., holding a serpent in either hand; the wings start from his breast. The name of Typhon, or (on the authority of Paus. v. 19, 1) Boreas, has been suggested for this figure. At his r. side is a plant with stiff leaves, and in the field crosses and dots.

On either side is a square with borders of rosettes formed of discs surrounded by dots; in each square is a diamond filled in with a diaper-pattern.

(*b*) In the centre, an erect male figure to r. with wings starting from his breast, and short purple chiton (cf. the winged figures in B 4, which are probably Boreades), apparently letting loose two birds of prey upon a hare which stands on its hind-legs to r. in front of him. Behind the hare stands a larger bird to r., and in the field above is a *tettix*, also crosses and dots, as in (*a*). If the figure on the other side is Boreas, this may be one of his two sons, Zetes and Calais (cf. Pind. *Pyth.* iv. 182, and Murray, *l. c.*).

On either side is a square, as on (*a*). The one on the l. has a border of rosettes, as before; in it is a star of four points, shaded, with segments of circles and rows of dots filling up the angles; in the field, crosses and dots. The square on the r. has borders of rosettes above and below, and down each side a chevron-pattern interspersed with dots; in it is a diamond filled in with diaper-pattern; in the field, patterns of crosses and dots, and in the angles of the square, segments of circles and rows of dots.

[These patterns are apparently derived from the vases of geometric style, cf. A 36.]

**B 105.** SITULA. Ht. 18 in. Diam.  $8\frac{1}{4}$  in. Daphnae, 1888. *Tanis II.*, pl. xxvi. 8, and Murray, *ib.* p. 67; Murray, *Handbook of Gk. Archaeol.* p. 81; Goodyear, *Grammar of the Lotus*, pl. 40, 5. Designs originally black, on drab panels on the neck, with purple accessories and incised lines.

(*a*) **Bellerophon** riding on **Pegasos** to r., wearing a short chiton, and seated between the wings of Pegasos, with a long spear in r. hand. His head is wanting. (*b*) The **Chimaera**, with head of lion, body of goat, and tail in form of a serpent, standing to l. Below all round is a large fan-pattern formed of half-rosettes, alternating with lotos-flowers of five pointed leaves, in two bands. The figures have been painted in black on a creamy-white slip, but the black (as in several of the fragments B 106<sub>1,2</sub>) is almost entirely worn away.

- B 106<sub>1</sub>.** FRAGMENTS of neck of situla, five in number. Daphnae, 1888. *Tanis II.*, pls. xxvi. 3, xxix. 2, p. 62. Design black on drab ground, with incised lines and purple accessories.  
 Combat of two nude Egyptians with clubs ; between them, a lotos-flower.  
 [The shaven faces, close-cut hair, circumcision, and the method of fighting, betoken the Egyptian character of the figures ; the lotos too is Egyptian, not Greek in design, and the shape of the vase is copied from Egyptian bronze situlae ; but the vase is, like the following, of Greek fabric.]
- B 106<sub>2</sub>.** FRAGMENTS of neck of large situla, eight in number. *Tanis II.*, pl. xxv. 1. Designs black on deep buff ground, with incised lines and purple accessories.  
 (a) A hawk to r. perched on a tendril springing from a palmette on a stalk with a volute either side. (b) Part of a hawk to l. Below : Part of a rosette-pattern, purple and black.
- B 106<sub>3</sub>.** FRAGMENT of situla.  $4\frac{1}{2} \times 5\frac{3}{4}$  in. *Tanis II.*, pl. xxvi. 4. and Murray, *ib.*, p. 67 ; Sikes, *Nike of Archermos*, p. 12. Design originally black, on drab ground, with incised lines.  
 A winged female figure moving to r., with short purple chiton and *endromides*, the wings starting from the breast ; she holds a flower. Below the handle, maeander.  
 [The figure much resembles the statue by Mikkiades and Archermos (Mrs. Mitchell, *Hist. Ant. Sculpt.*, pp. 196-7), but whether it is to be considered as a Nikè is doubtful ; it may be merely decorative, cf. B 125<sub>2</sub>. On the other hand, it resembles the Nikè crowning Europa on a Caeretan hydria, published by Jahn (*Die Entführung der Europa*, pl. Va).]
- B 106<sub>4</sub>.** FRAGMENTS, eleven in number, forming neck of situla. *Tanis II.*, pl. xxvi. 5, 5a. Designs black on deep buff ground, with incised lines and purple accessories ; much faded.  
 (1) Two lions back to back, regardant, with open mouths. (2) A galloping horse to r., and behind on the ground an owl to r. with face to front ; in the field, two rosettes. Below, a rosette and fan-pattern.
- B 106<sub>5</sub>.** FRAGMENTS of neck of situla, four in number.  $5\frac{1}{8} \times 5$  in. *Tanis II.*, pl. xxvi. 3a. Colours as last.  
 Fore-part of a bull to l. and two rosettes.
- B 106<sub>6</sub>.** FRAGMENTS of situla, eight in number. *Tanis II.*, pl. xxvi. 6. Colours as before.  
 A ram fallen on its knee to l., the fore- and hind-parts remaining. Below, a fan-pattern, originally black, but the colour has faded, and the white slip beneath is visible.
- B 106<sub>7</sub>.** FRAGMENT. Ht. 5 in. *Tanis II.*, pl. xxvi. 7. Colours as before ; the black faded.  
 Two rudely-drawn nude male figures confronted, the one on the l. playing the double flute, the other the *chelys* ; between them is a *lebes* on a tripod.
- B 106<sub>8</sub>.** FRAGMENTS of neck of a situla. *Tanis II.*, pl. xxvi. 9a. Designs in black on drab panels, with purple accessories and incised lines.  
 Two Sphinxes confronted, with long hair and wings recurved ; between them are two interlacing stalks spreading out into a volute above the head of each Sphinx.
- B 106<sub>9</sub>.** FRAGMENTS of neck of situla. Ht.  $3\frac{1}{2}$  in. Diam. c.  $6\frac{1}{2}$  in. *Tanis II.*, pl. xxvi. 10, 10a. Design in panel, as last.  
 (a) Medusa, with face turned to the front, curls and fringe of snakes, protruding tongue.  
 (b) A cock to l. and part of a palmette.
- B 106<sub>10</sub>.** FRAGMENTS of neck of large situla, four in number. *Tanis II.*, pl. xxvi. 9. Design black on a buff panel, with incised lines and purple accessories ; rather worn.  
 Two large birds to r. ; an eagle (?) has leapt on the back of the hinder one ; the heads of all three are lost. In the field, a rosette formed of a ring surrounded by purple and black dots. Below, lotos-flowers and rosettes alternating.



- B 106<sub>11</sub>.** FRAGMENTS of neck of large situla, four in number. *Tanis II*, pl. xxvi. 15. Design in panel, as last.  
The lower part of some quadruped walking to r. Down the side of the panel, maeander (cf. B 106<sub>3</sub>); below, lotos-flowers and rosettes, alternating.
- B 106<sub>12</sub>.** FRAGMENTS, four in number.  $6 \times 2\frac{3}{4}$  in. *Tanis II*, pl. xxvi. 12. Design originally black, on drab ground, with incised lines.  
Part of Sphinx or Siren to l., with long hair confined by a band behind the ear, and wings addorsed.
- B 106<sub>13</sub>.** FRAGMENT.  $5 \times 4$  in. *Tanis II*, pl. xxvi. 12*a*. Design originally black, on drab ground, with incised lines.  
Head of a horse to l.
- B 106<sub>14</sub>.** FRAGMENTS, four joined.  $7\frac{1}{2} \times 4\frac{1}{2}$  in. *Tanis II*, pl. xxvi. 15*a*. Design originally black, on drab ground, with incised lines and purple accessories.  
A panther passant to l., with face to front, holding a hare in its mouth. Below, a lotos-flower.
- B 106<sub>15</sub>.** FRAGMENTS, four joined.  $6 \times 4$  in. Design black and purple, with incised lines, on drab ground.  
Lower parts of two draped female figures, one on each side of a tripod; the one on the r. has a girdle incised with a maeander.
- B 106<sub>16</sub>.** FRAGMENTS, three joined.  $5 \times 4\frac{1}{2}$  in. Colours as last.  
Part of a lion moving to l.
- B 106<sub>17</sub>.** FRAGMENTS, two joined. Ht. 4 in. Design originally black, on drab ground, with incised lines.  
Very indistinct, apparently part of the coils of a snake.
- B 106<sub>18</sub>.** FRAGMENT of situla.  $7\frac{1}{2} \times 4\frac{1}{2}$  in. Design black on buff ground, with incised lines and purple accessories.  
Part of an animal to r., and branch of tree; very indistinct.
- B 106<sub>19</sub>.** FRAGMENT of situla.  $2\frac{3}{4} \times 3$  in. *Tanis II*, pl. xxv. 2. Colours as last.  
Head of an owl to r. with face to front, beside a lion; only the back of the latter's head is visible.
- B 106<sub>20</sub>.** FRAGMENTS, two in number, of neck of situla. Colours as before.  
(1) A lion devouring a deer, both to l.; the teeth and one paw of the lion are visible; the deer is erect on its hind-legs, and blood falls from the wound made by the lion's teeth.  
(2) Fore-leg of lion (?) to l.
- B 107.** SITULA. Ht. 18 in. Diam.  $6\frac{1}{4}$  in. Daphnae, 1888. Shape Fig. 11. Designs black on buff panels, with tongue-pattern above (black, purple, and white); incised lines, and purple and white accessories, the former faded.

On the neck, each side, a Sphinx crouching with l. fore-leg raised, wings addorsed, long hair tied at the back, and a fillet. (*a*) Four draped female figures advancing to r., with long hair tied in a club, curls in front, fillets, long embroidered chitons, and himatia; each takes hold of the hair of the one in front. (*b*) Design destroyed; probably originally the same as (*a*). Below, a band of dots, and a frieze of swans to l. pluming themselves.

**B 108.** SITULA, fragments of. Ht. 11 $\frac{1}{8}$  in. Daphnae, 1888. *Tanis II.*, pl. xxx. 2. Design black on buff round the lower part of the vase; purple and white accessories.

Above, tongue-pattern (purple, white, and black), and two panels of scale-pattern in black and white. Below, a frieze of dancing male figures, confronted in pairs, nude and bearded, hair purple; parts of six figures are visible.

**B 109.** SITULA, fragments of. Ht. 9 $\frac{3}{4}$  in. Daphnae, 1888.

As the last, but rather more of it preserved.

**B 110.** SITULA. Ht. 12 $\frac{3}{4}$  in. Daphnae, 1888. Ten fragments put together. Designs black (turning to red) on buff, with incised lines and accessories of purple and white.

Above, tongue-pattern (black, purple and white); a panel of scale-pattern in red and white (cf. the two last last), with a row of dots below. Round the bottom, a frieze of geese to l., pecking the ground.

**B 111.** SITULA. Ht. 9 in. Daphnae, 1888. Ten fragments put together. Designs black (turned to red) on red panels, with incised lines.

Above, a frieze of dancing Satyrs (with horses' hoofs) and Maenads to l.

Below, a frieze of Sirens to l., with long hair and wings recurved.

[Satyrs with horses' hoofs also occur on the Clazomenae sarcophagi, *J. H. S.* iv. p. 20.]

**B 112.** SITULA. Ht. 9 in. Daphnae, 1888. Put together from fragments; top and bottom wanting. Designs black and white on red panels, with purple accessories.

(a) Four female figures to r. with long hair, fillets, necklaces, long chitons, and himatia. (b) Similar design. Below, a guilloche border and a frieze of Sirens to l., of which parts of four are visible; they have long hair, fillets, and wings addorsed.

**B 113.** SITULA. Ht. 11 in. Daphnae, 1888. Eight fragments put together. Design black (turned to red) on buff panels, with accessories of white and purple.

On the shoulder, tongue-pattern, black, white, and purple. Two ithyphallic Satyrs, with long hair and horses' hoofs, pursuing a Maenad; only one foot and part of the dress of the latter visible. Below, a row of dots, and a frieze of Sphinxes to l. with long hair, necklaces, and wings addorsed.

**B 114.** SITULA. Ht. 8 $\frac{1}{4}$  in. Ten fragments pieced together. Designs black (turned to red) on red panels, with incised lines.

(a) Frieze of dancing Satyrs with horses' hoofs, and Maenads, all to l. (b) Similar designs. Below, a frieze of Sirens to r. with long hair and wings recurved.

**B 115<sub>1</sub>.** FRAGMENTS of situla, five in number. Ht. 5 in. Design black on a red panel, with incised lines and accessories of white and purple. Above, tongue-pattern in black, purple and white.

Combat of two warriors, with helmets, short chitons, shields and spears; on the shield of

the one on the r. is the fore-part of a boar to l., in white with finely incised markings. On the l. is an Amazon to r., clad as an archer, in peaked cap and close-fitting jerkin, shooting off an arrow. The warrior on the r. has a curious projection on the front of his helmet, cf. B 116<sub>3</sub>.

[This projection, which rises perpendicularly like a handle from the ridge of the helmet, may be meant to represent the *phalos*, which held the plume of feathers, or perhaps the *κύμβαχος* of *Il.* xv. 536, unless that is identical with the *phalos*, for which cf. *Il.* iv. 459, xii. 384 (*τετράφαλος*). It occurs on an archaic bronze relief in the Perugia Museum, and on the Clazomenae sarcophagi (*J. H. S.* iv., pl. 31, p. 11), in one case double (cf. *Il.* v. 743, *ἀμφίφαλος κυνέη*).]

**B 115<sub>2</sub>.** FRAGMENT of situla.  $3\frac{1}{4} \times 4\frac{1}{4}$  in. *Tanis II.*, pl. xxix. 3. Design black on buff ground, with incised lines and accessories of white and purple.

Parts of two male figures, the front one wearing an embroidered chlamys, and holding a cup in l. hand, the hinder one nude; they advance to r. towards a seated draped figure.

[The cup is shaped like the Mycenaean cups, and seems to indicate a survival of Mycenaean ware at Daphnae.]

**B 115<sub>3</sub>.** FRAGMENT of situla.  $6\frac{1}{8} \times 4$  in. Imperfectly fired. Design black on a buff panel with incised lines.

The leg of a male figure to r., outstretched behind.

**B 115<sub>4</sub>.** FRAGMENTS of situla, six in number. Imperfectly fired. Design black on buff ground, with incised lines and accessories of white and purple.

On the shoulder, a frieze of Sirens to r., with long hair, necklaces, and wings recurved.

Below, a panel of scale-pattern.

**B 115<sub>5</sub>.** FRAGMENT of situla. Ht. 5 in. Design black on a buff panel, with incised lines and accessories of white and purple.

Parts of two male figures advancing to r., the one bearded, with long hair and long-sleeved embroidered chiton, holding a stick in l. hand, the other in front of him wearing a purple bordered loin-cloth (a distinctly Egyptian form of dress).

**B 115<sub>6</sub>.** FRAGMENTS of situla, two in number. Design black on red ground, with incised lines and purple accessories.

Fore-part of a bull to r.; above, two rows of dots.

**B 115<sub>7</sub>.** FRAGMENTS of situla, two in number. Designs black on drab panels, with incised lines and white accessories.

(a) Horse's hoof to l., evidently the foot of a Satyr; opposite are the foot and tail of a similar Satyr. (b) A square base or seat with border round the top, in the extreme right-hand corner. Below, a row of white dots pierced with black, and a frieze of geese to l., pecking the ground.

**B 115<sub>8</sub>.** FRAGMENT of situla.  $4\frac{1}{8} \times 3$  in. Design black on drab ground.

An ithyphallic Satyr to r., holding out one hand, confronted by a similar Satyr holding a youth in his arms (?); the latter has one hand extended.

**B 115<sub>9</sub>.** FRAGMENT of situla (?). Ht. 2 in. Imperfectly fired. Design black on pale red ground, with incised lines and purple accessories.

Head and fore-leg of lion rampant to r.

**B 115<sub>10</sub>.** FRAGMENTS, five in number, of situla. Designs black on red panels, with incised lines and accessories of white and purple.

Parts of two female figures to r., in long embroidered chitons; one has also a himation.

- B 115<sub>11</sub>.** FRAGMENT of situla.  $2\frac{1}{2} \times 2\frac{1}{2}$  in. Design in a panel, as last. Imperfectly fired. Above, tongue-pattern, black, purple and white.  
Part of female figure to r., with long hair, fillet, necklace, and long purple chiton; behind her, part of a similar figure.
- B 115<sub>12</sub>.** FRAGMENT of neck of situla. Ht.  $4\frac{1}{2}$  in. Design black on buff, with incised lines and accessories of white and purple.  
A Siren to r., with long hair tied behind, necklace, and wings addorsed.
- B 115<sub>13</sub>.** FRAGMENT of similar neck of situla.  $4\frac{3}{8} \times 3\frac{1}{4}$  in. Colours as last.  
The lower part of a cock to r. Below, round the shoulder, tongue-pattern.
- B 115<sub>14</sub>.** FRAGMENT of neck of situla. Ht. 5 in. *Tanis II.*, pl. xxxi. 2. Design black on red ground, with incised lines and purple accessories.  
Part of a cock to r.
- B 115<sub>15</sub>.** FRAGMENT of neck of situla (?). Ht.  $3\frac{3}{4}$  in. *Tanis II.*, pl. xxxi. 3. Colours as last.  
A bearded head to r. with purple fillet.
- B 116<sub>1</sub>.** SITULA. Ht. 8 in. *Tanis II.*, pl. xxix. 4, and p. 70. Only the body of the vase remains; the two sides pieced together separately. Designs black on red ground, with incised lines and accessories of white and purple.  
(a) Nude female figure with long hair on horseback to r., with a dog by her side; both she and the dog are painted white; in advance of her, a nude bearded male figure, looking back and holding a spear. (b) Similar design; no male figure; in the field a large bird flying to l. The horses have ornamented collars with pendants, and saddle-cloths of Oriental type, purple with white border (cf. *Brit. Mus. Cat. of Sculpture*, 1892, No. 86). Below: A frieze of four geese to l., pecking the ground.
- B 116<sub>2</sub>.** FRAGMENT of stamnos.  $4\frac{1}{2} \times 4\frac{3}{4}$  in. Design black and white on red ground, with incised lines and accessories of purple and white.  
A nude female figure, painted white, riding to r., with long hair; the saddle-cloth is like that on the last vase; the horse has pendants from the collar.
- B 116<sub>3</sub>.** FRAGMENTS of shoulder of stamnos, four in number.  $6\frac{1}{2} \times 4\frac{1}{2}$  in. Design black and white on buff ground, with incised lines, and accessories of purple and white.  
A nude female figure riding to l., with long hair, the body in white with black outline. Behind her is the head of a warrior to l. with visored helmet, shield, and spear; the front of his helmet has a projection, as in B 115<sub>1</sub>.
- B 116<sub>4</sub>.** FRAGMENTS of stamnos, two in number. Colours as last.  
Two horses to l. with ornamental trappings and pendants from their collars; on the hinder one is a nude female figure, her leg only visible.
- B 117.** STAMNOS. Ht.  $12\frac{1}{4}$  in. *Tanis II.*, pl. xxvii. 3, 3a. Fragments pieced together; foot and part of one handle wanting. 'Fikellura' ware. Shape Fig. 12. Designs red on buff ground, partly painted, partly in outline.

On the neck, rude chequer and network patterns; on the shoulder, between lotos and macander patterns, a frieze of water-birds to r. On the body, a frieze of ibexes browsing to r.; in the field, dots. Below, maeander, honeysuckle and lotos-patterns.

**B 118.** STAMNOS. Ht.  $9\frac{3}{4}$  in. *Tanis II.*, pl. xxviii. 2, 2a. Fragments pieced together; handles, neck, and foot wanting. 'Fikellura' ware. Design black (turning to red) on drab ground; details indicated by outlines and purple accessories. On the shoulder, tongue-pattern.

(a) Panther to r., boar and lion confronted; in the field, dots. (b) Deer to l. between wolves; in the field, dots. On the body, a band of crescents, and frieze of wolves to r., pursuing a hare.

**B 119.** STAMNOS. Ht.  $11\frac{3}{4}$  in. *Tanis II.*, pl. xxviii. 1. Fragments pieced together; handles lost. 'Fikellura' ware. Design black on buff ground. On the neck, network.

On the shoulder, each side a frieze: (a) Two lions attacking a bull to r., one with teeth fixed in its hind-quarters; deer to r. (b) Two wolves about to attack a deer to r. In the field, crosses and dots. On the body, between borders of guilloche and crescents, a frieze of wolves pursuing hares to r., a wolf and two hares alternately. In the field, dots.

**B 120.** STAMNOS. Ht.  $8\frac{1}{4}$  in. *Tanis II.*, pl. xxviii. 3, 4. Neck and handles lost; much restored. 'Fikellura' ware. Design black on drab ground.

On the shoulder, ivy-leaves on stalks; on the body, each side, a nude male figure in archaic running attitude, one to r., the other to l. On each side of the handles, a palmette with volutes. Below, a band of crescents.

**B 121.** STAMNOS. Ht. 12 in. *Tanis II.*, pls. xxix. 1, xxxi. 5. Twenty fragments pieced together; about half preserved. Shape derived from 'Fikellura' type. Designs black on red ground, with incised lines and accessories of white and purple; imperfectly fired.

On the shoulder: Above, tongue-pattern in purple, black and white. Frieze of Sirens confronted in pairs, with long hair and the ends of fillets hanging down (?), and wings recurved. Below, a band of crescents in white and purple on black.

On the body: Frieze of five female figures to l., hand in hand, with long close-fitting embroidered chitons and *diploïdia*, long hair, fillets, and necklaces; on the drapery are painted white stars.

**B 122.** STAMNOS. Ht.  $7\frac{3}{4}$  in. *Tanis II.*, pl. xxx. 1. Fragments pieced together; neck, handles, and foot wanting. Shape derived from earlier 'Fikellura' vases. Designs black (turning to red) on buff panels, with purple and white accessories and incised lines. On the neck, a volute, forming part of a palmette.

(a) A bearded male figure (Oedipus?) to r., in long white chiton and himation, confronted by a Sphinx with long hair, beaded fillet, and wings addorsed. (b) The same design.

**B 123.** STAMNOS. Ht. 7 in. Fragments joined. Shape as last. Designs black on red panels, with purple and white accessories and incised lines.

(a) Parts of three nude male figures to r., dancing; between them an *auletris* to l., with long hair and long chiton, playing the double flute. (b) Head of a bearded male figure to r., dancing, confronted by an *auletris* as on (a).

**B 124.** STAMNOS (?), fragments of. Ht. 4 in. Diam.  $9\frac{1}{2}$  in. *Tanis II.*, pl. xxx. 3, and Murray, *ibid.* p. 68. Designs black on red ground, with purple accessories and incised lines.

Above, **the hunt of the Calydonian boar**: Part of the boar is visible moving to l.; his hide is incised; a warrior (Antaios, on the analogy of the François vase, *Mon. dell' Inst.* iv. 57) lies prostrate beneath to r. His face is purple, the rest of the figure black; he wears a helmet and short chiton, and holds a spear in l. hand; between his body and the hind-legs of the boar are purple drops of blood. Behind the boar is visible part of a dog which has leapt on him, also the feet of two heroes (Kastor and Polydeukes, according to the François vase).

[Besides the François vase, there are similar vases in the Berlin Museum, Cat. 1705-7; cf. also a vase from Corneto, *Mon. dell' Inst.* xii. pl. 10.]

On a lower band, probably representing the funeral games of some legendary person, are: On the l. two beardless athletes in short purple chitons boxing over a tripod, next to the l. a *brabeus*, bearded, with fillet and purple himation, wand in r. hand; next, a group of two wrestlers, beardless with short purple chitons; the one on the l. has a fillet. Beyond them two tripods, and on the extreme r., part of another figure in a purple himation; the tripods are evidently the prizes for the athletic contests.

[Cf. for this scene the Amphiaraios vase (Berlin No. 1655, *Mon. dell' Inst.* x. 4-5), especially the wrestlers, and the tripods as prizes.]

**B 125<sub>1</sub>.** FRAGMENTS of stamnos, five in number. Ht.  $6\frac{3}{4}$  in. *Tanis II.*, pl. xxxi. 9. Design black on red ground, with incised lines and purple accessories.

Two Sphinxes confronted, with long hair and wings recurved; between them, a tree.

**B 125<sub>2</sub>.** FRAGMENTS of stamnos, eight in number.  $7\frac{1}{2} \times 8\frac{1}{2}$  in. *Tanis II.*, pl. xxxi. 10; Sikes, *Nike of Archermos*, p. 13. Design black on red ground, with incised lines and accessories of white and purple.

A winged female figure to r., in long close-fitting chiton, between two cocks; in the field, lotos-buds; above, tongue-pattern.

[The figure is probably merely decorative, not mythological: cf. B 106<sub>3</sub>.]

**B 125<sub>3</sub>.** FRAGMENTS of stamnos, five in number.  $5 \times 4\frac{3}{8}$  in. *Tanis II.*, pl. xxxi. 15. Colours as last. Above, tongue-pattern.

A female figure running in archaic attitude to r., with long hair, long chiton, and purple *diploidion*, between two Sphinxes with long hair.

**B 125<sub>4</sub>.** FRAGMENTS of stamnos, twenty in number. Ht. 7 in. Imperfectly fired. Designs black on buff panels, with incised lines and accessories of white and purple.

(a) A frieze of four female figures to r., holding hands, with long hair, beaded fillets, necklaces, and long close-fitting chitons. (b) Part of a similar design.

**B 125<sub>5</sub>.** FRAGMENT of stamnos.  $2\frac{1}{4} \times 2$  in. Design black on a buff panel, with incised lines and purple and white accessories.

Head of a horse to r., with large top-knot.

**B 125<sub>6</sub>.** FRAGMENTS of stamnos, five in number.  $7\frac{1}{2} \times 5\frac{1}{4}$  in. Design black on drab ground, with incised lines and accessories of white and purple.

A Maenad to l. with long hair, beaded fillet, necklace, and long embroidered chiton, followed by two ithyphallic Satyrs with horse's hoofs.

- B 125<sub>1</sub>.** FRAGMENT of stamnos.  $2\frac{1}{2} \times 1\frac{7}{8}$  in. Design black on buff ground, with incised lines.  
Three nude figures (parts of) to l., dancing, the centre one bearded.
- B 125<sub>8</sub>.** FRAGMENTS of stamnos, ten in number. Design black on a red panel, with incised lines and accessories of white and purple.  
A chariot to l. drawn by one horse, in which is a female figure, apparently nude, but only a small part of her remains. The horse has an ornamented collar; the wheels of the chariot have eight spokes.  
[Cf. B 116<sub>1-4</sub>; also B 127.]
- B 125<sub>9</sub>.** FRAGMENT of stamnos.  $3\frac{3}{4} \times 2\frac{3}{4}$  in. *Tanis II.*, pl. xxxi. 19. Design black on buff ground, with incised lines and accessories of white and purple.  
Head and neck of panther to r., with face to front.
- B 125<sub>10</sub>.** FRAGMENTS of shoulder of stamnos, two in number. Ht.  $4\frac{1}{2}$  in. *Tanis II.*, pl. xxxi. 21. Colours as last, on a red panel.  
Fore-part of a browsing deer to l.
- B 125<sub>11</sub>.** FRAGMENTS of stamnos, four in number. Ht.  $5\frac{1}{2}$  in. Imperfectly fired. Design black on a red panel, with incised lines and purple accessories.  
A bearded head to r., with long hair and fillet, the face painted purple.
- B 125<sub>12</sub>.** FRAGMENT of shoulder of stamnos or hydria.  $2\frac{1}{2} \times 4\frac{1}{2}$  in. Imperfectly fired. Design black on red ground, with incised lines and accessories of white and purple.  
A cock and hen confronted.
- B 125<sub>13</sub>.** FRAGMENTS of stamnos or amphora, two in number. Ht.  $5\frac{1}{4}$  in. Colours as last, on buff ground.  
Two nude male figures advancing to r.; the front one, with sword in r. hand, is about to attack (?) a female figure holding a vase (?) in l. hand; only her arm is remaining.  
[This may represent Menelaos about to carry off Helena.]
- B 125<sub>14</sub>.** FRAGMENTS, five in number, from different stamni, but similar in type. Designs black on red ground, with incised lines and accessories of white and purple.  
Parts of standing female figures, with long hair, fillets, long chitons and himatia.
- B 126.** HYDRIA. Ht. 9 in. Front half of body and part of one side-handle preserved. Designs black on red panels, that on the shoulder projecting beyond the other on either side; incised lines and accessories of white and purple; imperfectly fired. Shape Fig. 14.  
On the shoulder, a frieze of six Sirens to r., with long hair, fillets, and wings recurved.  
On the body: On the l., a Maenad to r., with long hair, fillet, necklace long close-fitting sleeved chiton, holding up wreath in l. hand, confronted by an ithyphallic Satyr, dancing, with horse's hoofs. On the r., part of a similar Satyr to r. confronted by a Maenad (like the other, no fillet, chiton embroidered).
- B 127.** HYDRIA. Ht.  $4\frac{1}{2}$  in. Diam. 11 in. Eleven fragments joined; neck, two handles, back, and lower part missing. Imperfectly fired. Design black on red ground, with incised lines and accessories of white and purple. On the shoulder, a myrtle-wreath.  
A female deity to r. stepping into a biga, with long hair, beaded fillet, long sleeveless chiton embroidered with white stars, and purple *diploëdion*. The

wheels of the biga have four spokes, between which are shorter spokes, of no apparent use.

[Cf. the marble relief in Athens of the goddess (?) mounting her chariot, Murray, *Hist. Gk. Sculpt.*<sup>2</sup> i. p. 142.]

- B 128<sub>1</sub>.** FRAGMENTS, four in number, of shoulder of hydria.  $1\frac{1}{2} \times 7$  in. Imperfectly fired. Design black on red ground, with incised lines and accessories of white and purple.  
A frieze of cocks to r.; below, the tops of two heads of figures conversing, with beaded fillets.
- B 128<sub>2</sub>.** FRAGMENTS, four in number. Imperfectly fired. Design black on red ground, with incised lines and white accessories.  
Part of a figure in long chiton, warrior with cuirass, diapered chiton and greaves, and another warrior with chlamys (?) and shield. In the field, an imitation inscription.
- B 129<sub>1</sub>.** FRAGMENTS, two in number, of similar amphorae. *Tanis II.*, pl. xxxi. 12. Imperfectly fired. Designs black on red panels, with incised lines and purple accessories.  
In each panel, a horse's head to r.
- B 129<sub>2</sub>.** FRAGMENTS, two in number, of amphora (?).  $5 \times 4\frac{3}{8}$  in. *Tanis II.*, pl. xxxi. 16. Designs black on red ground, with incised lines and accessories of white and purple. Above, tongue-pattern.  
A nude male figure dancing to r., turning back to look at a Sphinx, of which only the head is visible, with long hair.
- B 129<sub>3</sub>.** FRAGMENTS, three in number. Ht.  $3\frac{1}{2}$  in. *Tanis II.*, pl. xxxi. 18. Colours as last.  
A panther to l.
- B 129<sub>4</sub>.** FRAGMENT of amphora. Ht. 5 in. *Tanis II.*, pl. xxxi. 20. Design black on red ground, with incised lines and purple accessories.  
A warrior with sword-belt, spear, and visored helmet, pursuing a horseman (?) to r.
- B 129<sub>5</sub>.** FRAGMENTS of amphora, two in number. Ht. 4 in. Design black on a red panel, with incised lines and accessories of white and purple. Above, tongue-pattern.  
A fully-armed warrior to l. attacking a draped (?) figure; on the r. a palmette and volute.
- B 129<sub>6</sub>.** FRAGMENTS, two in number, of shoulder of hydria.  $3\frac{3}{8} \times 2\frac{1}{2}$  in. Late black-figured style. Design black on red ground, with incised lines and purple accessories. Above, tongue-pattern.  
Upper part of a nude boy to l., and palmette.
- B 129<sub>7</sub>.** FRAGMENTS, three in number. Ht. 5 in. Colours as last.  
Heracles strangling the Nemean lion (type E. 1): The composition is the upright one, as B 160; Heracles to r., nude; the lion's l. hind-leg is pressed against Heracles' l. leg; the heads of both are lost.
- B 129<sub>8</sub>.** FRAGMENTS of amphora, ten in number. Designs black on red ground, with incised lines and accessories of white and purple, much faded.  
(a) 1. Female figure moving to r.; one foot and part of dress visible. 2. A male figure to r. in long chiton and himation; before him an *okladias*, on which another draped figure is seated. (b) Part of a boat. Below, maeander and lotos-buds.
- B 129<sub>9</sub>.** FRAGMENTS, two in number. Ht.  $4\frac{1}{4}$  in. *Tanis II.*, pl. xxxi. 13. Design black on red ground, with incised lines and purple accessories. Above, tongue-pattern.  
A nude boy on horseback, galloping to r.



- B 129<sub>16</sub>.** FRAGMENT of shoulder of vase.  $2 \times 4$  in. *Tanis II*, pl. xxxi. 14. Colours as last. Above, tongue-pattern.  
Two mounted boys galloping to r., pursued by a warrior.
- B 129<sub>11</sub>.** FRAGMENT.  $3 \times 2$  in. Colours as before.  
Part of female figure in long purple chiton, and cock to l. Behind the cock, a lotos-bud.
- B 129<sub>12</sub>.** FRAGMENT.  $2\frac{3}{8} \times 1\frac{7}{8}$  in. Colours as before.  
A warrior to r., with cuirass, short chiton and shield, plunging sword into a fallen warrior, whose helmeted head is visible ; part of a warrior to l., as the first.
- B 129<sub>13</sub>.** FRAGMENT.  $2\frac{1}{2} \times 2\frac{1}{2}$  in. Design black on a red panel, with incised lines and accessories of white and purple.  
Lower part of an Amazon moving to r., in cuirass, greaves, and short chiton, falling in regular folds, striped purple and black.
- B 129<sub>14</sub>.** FRAGMENTS, four in number.  $4\frac{1}{2} \times 6$  in. Colours as last, on a panel.  
Parts of two figures, male and female, to r., in long chitons and striped himatia.  
Below, maeander, and part of a browsing deer to l.
- B 129<sub>15</sub>.** FRAGMENT.  $1\frac{7}{8} \times 1\frac{1}{8}$  in. Design black on red ground with incised lines and purple accessories.  
Heads of a boy and horse to r.
- B 129<sub>16</sub>.** FRAGMENTS, two in number. Design black on a red panel, with incised lines.  
The feet of two draped figures confronted.
- B 129<sub>17</sub>.** FRAGMENT. Ht. 1 in. Design black on red ground, with purple accessories.  
Part of a fully-armed warrior retreating to r. and turning back to hurl spear, and of a male figure to l. with long chiton, himation, and staff.
- B 129<sub>18</sub>.** FRAGMENT.  $2\frac{3}{8} \times 2\frac{1}{2}$  in. Design black, incised, on a grey panel, apparently injured by fire.  
Hands and one leg of draped male figure moving to l.
- B 129<sub>19</sub>.** FRAGMENTS of rim of kylix, three in number. Design black on red ground, with incised lines and accessories of white and purple ; finely executed.  
Part of a frieze of cocks to l.
- B 129<sub>20</sub>.** FRAGMENTS of kylix, seven in number.  $6 \times 5\frac{1}{2}$  in. Colours as last.  
A panther to r., with face to the front ; round the stem, tongue-pattern and lotos-buds.  
[The ornamentation resembles that of the Rhodian kylikes, B 379-380.]

## B 130-146. PANATHENAIC AMPHORAE (see p. 45).

**B 130.** PANATHENAIC AMPHORA. Old No. 569. Ht. 2 ft.  $\frac{1}{10}$  in. Athens, 1813. Burgon Coll. Millingen, *Anc. Uned. Monuments*, i. pls. 1-3; Inghirami, *Mon. Etrusc.* v. pls. 33, 34; Dubois-Maisonneuve, *Introd.* pl. 82; Müller, *Denkm. d. a. Kunst.* pl. 17, fig. 91; *Mon. dell' Inst.* x. pls. 48 *i*, 48 *k*, and *Ann.* 1877, p. 299, 1878, p. 276; Rayet and Collignon, pp. 135, 142; Harrison and Verrall, p. 458; Baumeister, p. 1152; *Encycl. Brit.*<sup>9</sup> xix. p. 612; Brøndsted in *Trans. Roy. Soc. Lit.* ii., p. 103; Gerhard, *Gesammelte Abhandl.* pl. 25, 14; *J. H. S.* ii. pl. 15, fig. 7 (owl on neck); Stephani, *Compte-Rendu*, 1866, p. 59, 1876, pp. 35, 49; *Abhandl. d. Münchener Akad. d. Wiss. Philol.-Hist. Cl.* pt. iv. 1 (1844), p. 66; Dumont and Chaplain, p. 316; Loeschcke, in *Ann. dell' Inst.*, 1878, p. 309 (gives date c. 550 B.C.); Müller, *Handbuch*, § 99, 3; for the inscription, Boeckh, *C. I. Gr.* i. 33, p. 49; Rose, *Inscr. Gr. Vet.* p. 14, pl. 2. Reverse much repaired. Designs black on buff panels, which are separated from the neck of the vase, with incised lines and accessories of white and purple.

(a) On the neck: a Siren to r., with l. wing advanced, to give the idea of perspective.

On the body: **Athenè** to l., standing with r. foot and r. arm drawn back, both feet flat on the ground; she brandishes her spear in r. hand; she has long hair, aegis with a fringe of snakes, long purple sleeveless chiton, with borders of maeander pattern incised on black ground, and girt at the waist with a broad girdle, over which hangs a *diploïdion*; her face and arms are white; she has a high-crested helmet, and her l. arm is advanced, with a shield on which is the device of a dolphin to l. painted in white. In front of her is inscribed: ΙΜΞ: ΝΟΝΘΑΙΝΘΕΝΘΑΙΝΟΤ, τῶν Ἀθηνηῶν[ε]ν ἄθλων ἐμί.

(b) On the neck: an owl to r.; wings as the Siren on the other side (*J. H. S.* ii. pl. 15, fig. 7).

On the body, **chariot-race**: A biga driven to r. by a beardless charioteer, who, as usual in the biga race, sits with his feet hanging on a board in front; he wears a purple sleeveless chiton, and holds a goad in r. hand, and in l. the *kalaurops*, a long rod terminating in a crook, from which hang two pointed objects of metal, to incite the horses by their jingling. The horses are yoked by a purple collar to a transverse bar fastened to the pole. The biga is in shape not unlike a gig; the wheel has no spokes, but a diametrical bar crossed by two at right angles (see Baumeister, pl. i. 13 *a*, *J. H. S.* vi. p. 364 ff., and a bronze wheel in *Olympia*, pt. iv. pl. 25, no. 510).

**B 131.** PANATHENAIC AMPHORA. Old No. 570. Ht. 2 ft. 1 in. Canino Coll. De Witte, *Descr.* No. 161; Stephani, *Compte-Rendu*, 1876, p. 49; *Ann. dell' Inst.*, 1877, p. 300. Repaired and restored. Designs black on red panels, with incised lines and purple and white

accessories. On the obverse the panel is continuous with the neck of the vase; on the reverse it is separated by a black border. On the neck, double honeysuckle pattern.

(a) **Athenè** to l., between two Doric columns, each surmounted by a cock; l. foot advanced, brandishing her lance in r. hand; long hair, long sleeveless chiton with purple spots, and aegis with scales and fringe of snakes, the folds of the chiton being indicated; high-crested helmet with purple fillet, and on l. arm a shield with the device of Pegasos to l., painted white. Inscribed: TONAΘENEΘENAΘVON, τῶν Ἀθηνῆθεν ἄθλων.

(b) **Chariot-race**: A biga driven at full speed to r.; its driver is bearded, with close-fitting white drawers, and bends forward, holding reins in r. hand and goad in l.; his feet rest on a footboard suspended from the pole. The biga is shaped like that on the last vase, with square *antyx*, but the wheels have four spokes.

**B 132.** PANATHENAIC AMPHORA. Old No. 571. Ht.  $24\frac{7}{10}$  in. From Canino. Burgon Coll. Gerhard, *Etr. u. Kamp. Vasenb.*, pl. A, 1, 2; Stephani, *Compte-Rendu*, 1876, p. 49; *Ann. dell' Inst.* 1877, p. 300; *C. I. Gr.* 7774. Designs black on red panels, as last. Neck as last vase.

(a) **Athenè** to l., between two Doric columns, as before and in same attitude, but wearing an upper embroidered chiton with a diaper pattern which reaches to her knees; below this is seen the under-chiton with purple cable-pattern between two wavy purple lines; aegis with scales and fringe of snakes, helmet and shield as on last vase. Inscribed: TONAΘENEΘENAΘVON.

(b) **Chariot-race**: a biga driven at full speed to r. by a bearded driver, with a purple fillet, and close-fitting white drawers, seated, with goad in r. hand and reins in both; the biga as last; wheels with four spokes, and footboard.

**B 133.** PANATHENAIC AMPHORA. Old No. 572. Ht. 2 ft.  $1\frac{7}{10}$  in. From Vulci. Durand Coll. 702. *Mon. dell' Inst.* i. pl. 22, 3 b; De Witte, *Mus. Étr.* p. 112; Dubois, *Us. ant. des fouilles faites en Etr.* 1843, no. 141; *Ann. dell' Inst.* 1830, p. 219, no. 11, and 1877, p. 300; Stephani, *Compte-Rendu*, 1876, p. 51; *C. I. Gr.* 7776. Partly restored. Designs black on red panels, as last.

(a) **Athenè** to l. between two Doric columns as last, and in attitude as last; earrings, bracelets, long embroidered chiton with folds rudely indicated, and aegis with snakes; high-crested helmet with purple fillet, and shield with device of a serpent to l. painted white. Inscribed: TONAΘENEΘENAΘVON.

(b) **Horse-race**: Two nude youths with long hair, the hinder one wearing a fillet with ends floating behind, on horseback to r., riding at full speed. Each has a three-thonged whip, the foremost brandishing his, the hinder holding his downwards; the bridles and bits are marked by incised lines.

**B 134.** PANATHENAIC AMPHORA. Old No. 573. Ht.  $24\frac{3}{5}$  in. From Vulci. *J. H. S.* i. **PLATE** pl. 8, p. 215; Gerhard, *Etr. u. Kamp. Vas.* pl. A, 5, 6; *Rev. Arch.* 1860, ii. p. 211 (for the *amentum*); Braun in *Bull. dell' Inst.* 1841, p. 135; *Ann. dell' Inst.* 1877, p. 300; Stephani, *Compte-Rendu*, 1876, pp. 47, 77; *C. I. Gr.* 7821; Wernicke, *Lieblingsn.* p. 21; Klein, *Lieblingsinschr.* p. 22. Designs on panels as last, but execution more careful.

(a) **Athenè** to l., between two Doric columns, as last, and in attitude as last, with long hair tied in a club and curls in front; necklace, long embroidered

chiton with folds indicating rapid movement, patterns of stars and spiral border down front, aegis with scale-pattern and snake-border on front and back, l. foot raised, on l. arm a bracelet; helmet decorated with border of maeander, and palmette over the ear; shield with device of a wheel in white (of the same type as those of the bigae in B 131-2); inscribed: ΕΥΦΙΛΗΤΟΣ:ΚΑΝΟΣ: Εὐφίλητος καλός (cf. B 316). Inscription in usual place: ΤΟΝΑΘΕΝΕΘΕΝΑΘΥΟΝ.

(b) Four athletes, nude and bearded, engaged in the *pentathlon*, moving to r.; on the l. is one with arms raised, holding *halteres* painted white, about to leap; the next is about to hurl a spear which he holds by the *amentum*, his l. hand raised; next, a *diskobolos*, with *diskos* painted white in r. hand, l. hand raised; lastly, another figure with l. hand raised, holding by the *amentum* in r. hand a spear pointed downwards. [Cf. *Arch. Zeit.* 1881, pl. 9.]

**B 135.** PANATHENAIC AMPHORA. Ht. 24 $\frac{1}{8}$  in. Cameiros, 1863. Designs on red panels as last.

(a) **Athenè** to l., in attitude as before, between two Ionic columns, the volutes rudely indicated; tresses over shoulders, and curls in front; she wears a chiton with purple stars, the folds indicated, aegis with scale-pattern and snake-border, bracelet on r. arm, helmet with high crest; on shield, device of three human legs, or *triquetra*. On each column is a cock turned towards Athenè.

(b) **Chariot-race**: A quadriga to r.; the charioteer, bearded, stands leaning forward with reins in both hands and goad in l.; he wears a long white chiton with black girdle.

**B 136.** PANATHENAIC AMPHORA. Ht. 2 ft. 1 in. 1852. Designs on red panels as before.

(a) **Athenè** to l., as before, between two Doric columns, each surmounted by a cock; attitude as before; long chiton embroidered with stars, folds indicated; aegis with snake-border on front only, lofty helmet, on shield device of forepart of bull to l. Inscribed: ΤΟΝΑΘΕΝΕΘΕΝΑΘΥΟΝ.

(b) *Diskobolos*, nude and bearded, to r., holding the *diskos* in l. hand behind his head (cf. the early sepulchral slab at Athens, Murray, *Hist. Gk. Sculpture*<sup>2</sup>, vol. i. p. 138), r. hand outstretched behind. Behind him is a *brabeus*, to r., bearded, wearing a himation, in r. hand a wand. In front is another athlete, nude and bearded, departing and looking back, with l. hand raised.

**B 137.** PANATHENAIC AMPHORA. Old No. 501. Ht. 14 $\frac{3}{8}$  in. From Magna Graecia. Durand Coll. 675. Krause, *Gymnastik*, pl. vii. 14. Designs on red panels as before; the white much faded.

(a) **Athenè** to l. between two Doric columns, as before, with upper chiton reaching below the knees and having a broad diapered border, aegis with snake-border on front only; lofty helmet, and shield with device of snake to l.

(b) **Foot-race**: Four nude runners running to r.; the two foremost are bearded.

**B 138.** PANATHENAIC AMPHORA. Ht.  $14\frac{3}{4}$  in. 1856. Strachan Coll. Designs on red panels, the whites faded.

(a) **Athenè** to l., as before, between two Ionic columns surmounted by owls, with long chiton, the folds of which are indicated, aegis with snake-border at back only, lofty helmet, and shield with device of the hinder part of a horse.

(b) On the l., a male figure seated to r. on an *okladias*, beardless, with drapery over his knees, binding a fillet round the head of a victorious athlete, who is nude and beardless and bends forward, with fillets hanging from his outstretched arms. Next, on the r., a bearded figure standing to r., with face raised, drapery over lower limbs, r. hand resting on a staff, l. holding a branch; before him a youthful nude figure wearing a fillet, departing and looking back.

**B 139.** PANATHENAIC AMPHORA. Old No. 573\*\*\*. Ht.  $13\frac{1}{5}$  in. 1849. Gerhard, *Etr. u. Kamp. Vasenb.* pl. A, 15; Stephani, *Compte-Rendu*, 1876, p. 52; cf. *ibid.* 1875, p. 109. Much injured. Designs on red panels, both of which are continued up into the neck of the vase.

(a) **Athenè** standing to r., between two Doric columns surmounted by cocks, with long hair, upper chiton diapered down to the knees, and purple bordered *diploïdion*, aegis on her back with snake-borders showing at each side, bracelets, high-crested helmet with cheek-pieces, shield showing inside and spear.

(b) **Citharist**, beardless, in himation with purple stripes and white rosettes, standing to r. and playing on a *chelys*, between two Doric columns, each surmounted by a cock.

**B 140.** PANATHENAIC AMPHORA. Ht.  $15\frac{3}{4}$  in. Nola, 1867. Blacas Coll. Designs on red panels as in B 131-8.

(a) **Athenè** to l. between two Doric columns with cocks, with hair in tresses over shoulders, long embroidered chiton with folds indicated by wavy lines, aegis with scale-pattern and snake-border in front only, lofty helmet, shield with device of lion passant to l.

(b) **Boxing contest**: Two nude athletes, the one on l. bearded, boxing with the *caestus*. On the l. stands a *brabeus* to r., in a himation, with a long wand in r. hand. On the r. is a nude bearded figure to l. with a thong or *taenia* in either hand.

**B 141.** PANATHENAIC AMPHORA. Ht.  $9\frac{7}{8}$  in. 1851. Braun Coll. Much injured. Designs black on red panels which run up into neck of vase; white faded. On the neck, lotos-buds inverted.

(a) **Athenè** to l., with spear; no columns at the sides; long hair with laurel wreath, upper chiton with chequer-pattern and borders, aegis with snake-border in front only, helmet, and shield with star of eight points as device. Inscribed: ΟΙΝΕ[Ν]ΟΕ (Οὐνάθη? cf. E 197).

(b) **Musical contest**: Two male figures confronted on a kind of platform, the one on l. bearded, in long chiton and striped himation; the one on r., beardless, with long white chiton and purple upper garment, plays the double

flute. On the l. is a nude male figure standing on the ground to r., with drapery on his arms and wand in r. hand; on the r. is the *brabeus* seated to l., bearded, with long white chiton and striped himation, and wand in r. hand.

**B 142.** PANATHENAIC AMPHORA. Ht.  $8\frac{3}{8}$  in. 1846. Design on red panels as last; extremely rude.

(a) **Athenè** to l., with spear, high-crested helmet, embroidered chiton and himation; shield with device of three human legs.

(b) Two athletes, nude and beardless, the one on l. departing and looking back; he carries two spears; the other one stands to r., holding a *diskos* in both hands.

**B 143.** PANATHENAIC AMPHORA. Ht.  $17\frac{2}{5}$  in. Gela, 1875. Repaired. Designs black on red panels, as B 140, with white accessories only.

(a) **Athene** to l. between two Doric columns with cocks; long chiton with folds indicated, aegis with scale-pattern, and snake-border in front only, lofty helmet, spear, and shield with device of snake to l. Inscribed: ΤΟΝΑΘΕΝΕ-ΘΕΝΑΘΥΟΝ.

(b) **Race of hoplites**: Three nude bearded warriors running to l., with helmets, greaves, and shields. The second has as his device a leaf resembling that of the horse-chestnut, the third three pellets, and the first a dolphin obliterated.

**B 144.** PANATHENAIC AMPHORA. Old No. 573\*\*. Ht.  $17\frac{3}{5}$  in. Vulci, 1849. Gerhard, *A. V.* iv. 247; Daremberg and Saglio, *Dict. Antiq.* i. p. 1082; Stephani, *Compte-Rendu*, 1876, p. 51. Designs black on red panels, as last, with accessories of white and purple.

(a) **Athenè** in usual attitude to l. between Hermes and Zeus (?): she wears an upper chiton with purple borders, under-chiton with scales, aegis with snake-border on front only, shield with ten-point star as device, and high-crested helmet. On the l. is **Hermes** to r., bearded, with short chiton, embroidered chlamys, *petasos*, and *endromides*, in r. hand the *caduceus*, l. raised. On the r. stands a bearded figure to l. in long chiton and himation, with staff, probably Zeus.

(b) **Winner in horse-race**: A youthful male figure on horseback to r., in a short chiton bordered with dots. Behind is a nude youth to r., bearing a wreath in l. hand and a tripod on his head. In front is a bearded figure to r., probably a herald, wearing a long striped chiton and fillet, with head raised a little, as if announcing the words inscribed before him: ΔΥΝΕΙΚΕΤΥ: ΗΙΠΟΥΣ: ΝΙΚΑΙ, Δυ(σ)νεική(τ)ου ἱπ(π)οῦ νικῆ.

**B 144<sub>1</sub>.** FRAGMENT of Panathenaic Amphora. Old No. 573\*.  $5\frac{1}{2} \times 2\frac{7}{8}$  ins. 1847. Mil-lingen Coll.

Part of a red panel inscribed: VEΘΕΝΑΘΥΟΝ.

**B 145.** PANATHENAIC AMPHORA. Old No. 500. Ht. 16 in. 1842. Canino Coll. Overbeck, *Kunstmyth. (Zeus)*, p. 346; Max. Mayer, *Gig. u. Titan.* p. 298. Designs black on red ground, with incised lines and accessories of white and purple. Shape Fig. 15. Neck as before.

(a) **Athenè** to l. between two Doric columns surmounted by cocks, with long tresses, high-crested helmet, aegis, long diapered chiton, and

purple under-chiton, spear raised in r. hand, on l. arm a shield, with device of a tripod.

(b) **Gigantomachia** (cf. B 251; type A.): A quadriga to r. (the third horse white), with **Zeus** (?) as charioteer, bearded, in long chiton, goad in l. hand. On the further side of the quadriga, with foot on the pole, is **Ares** to r., fully armed, with short purple chiton and Boeotian shield, hurling spear; in advance of him is **Athenè**, with long hair, high-crested helmet, long diapered chiton, and purple under-garment, also hurling spear. Beneath the horses is a giant (**Enkelados**?) fallen on back to l.; he has a visored helmet with fillet, short purple chiton, striped chlamys, sword, and shield with device of three pellets, which he holds over himself.

Under the handles, a pattern of palmettes and lotos-buds and flowers, with volutes. Below the designs, lotos-flowers and buds alternating.

**B 146.** PANATHENAIC AMPHORA. Old No. 499. Ht.  $8\frac{1}{2}$  in. From Vulci. Durand Coll. 703. Designs black on red ground, with accessories of white and purple, the latter faded. On the neck, a chain of three palmettes, each side.

(a) **Athenè** to l. between two Doric columns surmounted by cocks, with high-crested helmet, aegis, long chiton with wavy lines indicating the folds, spear raised aloft, and shield with the body of a chariot as device.

(b) Horseman to r., looking back, beardless, with fillet, white *petasos*, chlamys, and two spears; in front of him a nude youth wearing a fillet, looking back, and holding a spear. On the l. a similar figure to r., holding out l. hand. Under the handles, pattern as last. Below, a band of dots.

## B 147-153. ATHENIAN AMPHORAE UNDER PELOPONNESIAN INFLUENCE (see p. 35).

**B 147.** AMPHORA with cover. Old No. 564. Ht.  $18\frac{7}{10}$  in. From Vulci. Canino Coll. *Él. Cér.* i. pl. 65 A; *Mon. dell' Inst.* iii. 44-5, and *Ann.* 1842, pp. 90-103; Benndorf, *ib.* xxxvii. (1865), p. 373; *Bull. dell' Inst.* 1839, p. 70, 1848, p. 125; Gerhard, *A. V.* i. p. 203; Rayet and Collignon, p. 101; Harrison and Verrall, p. 432; Ruskin, *Aratra Pentelici*, pl. iv.; Girard, *La Peinture Antique*, p. 249; Baumeister, p. 96 (Apollo); Roscher, p. 453 (Apollo); Overbeck, *Kunstmyth.* (Zeus, p. 27, Hera, p. 30, Poseidon, p. 212, Apollo, p. 41); *C. I. Gr.* 7402; Klein, *Meistersig.*, p. 47, *Lieblingsinschr.*, p. 17; Schneider, *Geburt der Athena*, p. 9; Loeschke in *Arch. Zeit.* 1876, p. 112. Early black figure style, finely executed; probably an Attic replica of a Peloponnesian type. Shape Fig. 13. Designs round the body of the vase, black on red ground, with finely-incised lines and accessories of white and purple. Round the outside of the lip and along the top of the design, double honeysuckle-pattern.

On the cover, two bands of design. Inner: two hunting-scenes: (1) two hunters on foot, nude and bearded, attacking a boar to r. from either side with

spears; (2) four nude horsemen (two on white horses) advancing two from either side against a deer to r., which is wounded with two spears; one is in act to throw his spear. Outer: frieze of animals: lion to r. between doe and goat, panther to r., doe to l., goat to l. between panthers, panther to r. between does, panther and doe to l., lion to r., doe to l. regardant, goat between panthers.

(a) **Birth of Athenè** (type B.): In the centre, **Zeus** seated to r., with feet on a stool, bearded, with long hair bound by a fillet and tied in a club; he wears a long chiton and purple himation, both embroidered with patterns represented by incised lines; in his r. hand is a thunderbolt, his left is restored holding a sceptre. The legs of the throne are inlaid with palmettes, and out of the back springs the forepart of a horse; beneath it are two small male figures, probably athletes one of them holding a wreath. In front of Zeus is inscribed:  $\Gamma \dots$ , Z[εύς]. From his head springs a small figure of **Athenè** to r., with l. leg advanced, long hair, high-crested helmet, long embroidered chiton, and aegis with fringe of snakes, shield and spear; in front of her is inscribed: ΑΘΕΝΑΙΑ. Facing Zeus is **Eileithyia** to l., of whom only the top of her head, her r. hand and r. leg, and her name, are antique; she wears a *mitra*. Above her is inscribed: ΗΙΒΕΙΘΥΑ, Ἰλειθύα (as on other vases). Behind her stand **Heracles** and **Ares** to l., entirely restored, except tops of heads; Heracles has a club, Ares a high-crested helmet. Behind Zeus is **Apollo Citharoedos** (as in Gerhard, *A. V.* i. 1), to r., with short beard, long tresses, and fillet, wearing a long white chiton *heteromaschalos*, and himation with crenellated border and tassels and purple lining; he plays with a *plectrum* on his *chelys*, which is fastened by a strap to his l. wrist; from it hangs embroidered drapery. In front of him, ΝΟΒΟΠΑ, Ἀπόλλων. Behind him are **Hera** and **Poseidon** side by side to r.; the former has long hair, *mitra*, necklace, earrings, long embroidered chiton with *diploidion*, and himation; the latter is bearded, with long purple chiton and embroidered himation, in l. hand a trident. Above them, ΗΕΡΑ; in front, ΠΟΣΕΙΔΟΝ. Behind them is **Hephaestos** running away to l. and looking back in wonder; he has long hair bound by a fillet and tied in a club, is bearded, and wears a short embroidered chiton; in his r. hand is his double-headed axe. Below him is inscribed: ΖΟΤΖΙΑΦΕΗ; between him and Hera is a small bird flying to r.

[For the subject, cf. Roscher, p. 694, and Baumeister, p. 218; similar vases, E 364, Berlin Cat. 1704. Also cf. Jahn, *Einleitung*, p. clvii, and Brunn, *Probleme*, p. 36.]

(b) **Warriors setting out for battle**: In the centre a quadriga to r. (third horse white) in which stands the charioteer, bearded, with white *petasos*, long chiton and *pardalis*, at his back a Boeotian shield, goad in r. hand, reins in both. On his l. stands a warrior with lofty visored helmet, shield and spear. In front of them is inscribed: ΖΑΙΥΑ; behind:  $\dots$  ΙΥΑΥ (Καλλίας . . . Καλλι[ας]; cf. Klein, *Lieblingsinschr.*, p. 17). In the field above is a Siren flying to r. By the further side of the quadriga is a warrior to l., bearded, with visored helmet with two plumes, greaves, shield, and two spears; behind him is an old



man to l., partly bald, with white hair and beard, fillet, embroidered chiton and himation; l. hand raised, in r. a sceptre. Above him: ΑΝΘΙΓ Δϙ, "Ανθιπ[πος]. In front of the horses is a male figure seated to l. on an *okladias*, bearded, in long embroidered chiton and himation with border of spirals. At his further side stands a warrior to l., bearded, with hair tied in a club, carrying a shield and two spears and holding a high-crested helmet with fillet in r. hand; behind him: ΕΓΓΕΟΡΥΟΛ. In the field, an eagle flying to l. with a snake in its mouth. Round the lower junctions of the handles is an elaborate lotos and honeysuckle pattern.

Below, a frieze of animals, partly restored: A beardless male figure to r., in long chiton and himation; panther to r. between goats, panther and goat to l., swan to l. pluming itself, with wings outspread; goat and panther confronted, swan with wings addorsed and panther confronted; the last two groups repeated; goat and swan to r., the latter pluming itself, with wings outspread; panther and goat confronted; swan to l. with wings addorsed between panthers; goat to l.

**B 148.**

PSYKTER. Old No. 596\*. Ht. 12 $\frac{2}{5}$  in. 1848. Basseggio Coll. Wulff, *Thescussage*, p. 31. Corintho-Attic (formerly Tyrrhenian) style. Designs black on red panels, with palmette and lotos borders along the top; purple and white accessories, much faded.

(a) **Dionysiac group**: On l. a Maenad standing to r. between two Satyrs, with long hair tied in a club, and long bordered chiton, over which is a *nebris*. Under the spout of the vase is a Satyr to l., on a smaller scale, stooping forward to caress a hare on the ground. Next to r. is **Dionysos**, bearded, with long hair, ivy-wreath, long embroidered chiton and himation, *keras* in l. hand. In front of him is a Satyr advancing to r., in a dancing attitude, with l. hand held above his head. All the Satyrs except the smaller one, the body of the hare, and the Maenad's *nebris*, are stippled all over, to indicate hair.

(b) **Theseus slaying the Minotaur** (type N.): In the centre, **Theseus** to r. (long hair, fillet, cuirass and short chiton, on which is a large rosette on his hip), holding the Minotaur's l. arm with l. hand, and plunging sword into his neck; blood falls from the wound. Beneath his legs is a conical stone (cf. *Wien. Vorlegebl.* 1889, pl. v., 1 b), on which he has laid his embroidered chlamys. The Minotaur has a bull's head with mane, and his body is stippled with hair; he has fallen on l. knee, and his r. arm grasps that of Theseus from behind, while in l. he holds a stone. On each side of the centre group are two beardless male figures, representing Athenian victims; the one on the r. and the one behind Theseus wear striped embroidered himatia; the one on the l. is nude, the one behind the Minotaur has an embroidered chlamys over his shoulders, and hair tied in a club. All the figures have a lock of hair in front twisted over a fillet.

[For the subject (b), cf. Jahn, *Arch. Beitr.*, pp. 251-299; Stephani, *Kampf zwisch. Thes. u. Minot.* (Leipzig, 1842); Wulff, *Thescussage*; also the chest of Kypselos, the François vase and another vase, in *Mon. dell' Inst.* iv. 54-59, and Munich No. 333.]

**B 149.** AMPHORA. Old No. 577. Ht.  $15\frac{7}{10}$  in. Canino Coll. De Witte, *Descr.* No. 138. Designs black on red panels, with borders of lotos-buds along the top; accessories of white and purple. Corintho-Attic style, with finely-incised lines; patterns executed with white dots. Shape Fig. 5.

(a) **Dionysos received by Icarios**: In the centre **Dionysos** standing to r., bearded, with long hair, ivy-wreath, long chiton and himation, the former embroidered with purple spots, the latter also with rosettes of white dots, and sandals, in r. hand a vine-branch with bunches of grapes, in l. a *cantharos*. Facing him is **Icarios**, bearded, with long tresses, fillet, long purple chiton, and himation embroidered like that of Dionysos, r. hand raised in greeting, in l. a spear. Behind him is a beardless male figure moving away to r., and looking back; he has long hair with a beaded fillet, long chiton embroidered with rosettes of white dots and himation, both with purple spots; r. hand raised, in l. a spear. On the l. is a Satyr, ithyphallic, advancing to r., with long hair, beaded fillet, and a string of beads over r. shoulder; he waves his hands up and down.

[For the subject, cf. B 153; Micali, *Storia*, pl. 77; Apollod. iii. 14. 7; Jahn, *Arch. Beitr.*, p. 198; Roscher p. 1115; *Museum Marbles*, ii. 4.]

(b) **Agamemnon in council**: In the centre **Agamemnon** seated to r., bearded, with long hair, fillet, long chiton and himation, the former embroidered with white rosettes, and both with purple spots; in r. hand he holds a sceptre terminating in a Gryphon's head, in l. a ball (?). The back of his chair terminates in a swan's head, the legs in lion's claws, and on the crossbar between the legs is the figure of a lion (?) to l. regardant. In front of Agamemnon is **Talthybios** departing to r. and looking back at him. He is bearded, with long tresses, and wears a *petasos*, short chiton, embroidered with white rosettes, chlamys, and *endromides*; his l. hand is raised, in r. he holds a *caduceus*, with which he touches Agamemnon. Behind the latter is **Epeios**, to r., bearded, with long hair, beaded fillet, long chiton and himation, both embroidered, but in a manner the reverse of Agamemnon's; here the patterns of the chiton are purple, those of the himation white; in his r. hand is a sceptre, his l. is extended. Behind Talthybios is a nude figure to l., perhaps **Antilochos**, with long hair, beaded fillet, and necklace round his body, raising r. hand.

[Cf. the Samothracian relief in the Louvre, Overbeck, *Gesch. d. Gr. Plastik.*<sup>3</sup> i. p. 100.]

**B 150.** AMPHORA. Ht.  $14\frac{3}{8}$  in. 1867. Blacas Coll. De Witte, *Descr.* 179. Designs black on red panels, with borders of lotos-buds along the top; accessories of purple and white. Corintho-Attic style. Shape Fig. 5.

(a) In the centre, a male figure standing to r., bearded, with long hair, fillet, long purple chiton and himation embroidered with white rosettes, in l. hand a spear. In front of him is a male figure running to r. and looking back, bearded, with long hair bound by a fillet, and tied in a club, chlamys embroidered with white rosettes, holding up a wreath in r. hand to the first figure; in l. a spear. A similar male figure stands on the extreme left. On the r. is a male figure standing to l., bearded, with long hair, beaded fillet, long purple chiton

and himation embroidered with white rosettes, in r. hand a spear, in l. a wreath.

(*b*) Similar design : In the centre is a male figure to r., bearded, with long hair, beaded fillet, long chiton with purple spots and embroidered himation, in l. hand a spear. Behind him is a male figure to r., bearded, with long hair, beaded fillet, long purple chiton and embroidered himation, in r. hand a staff, l. raised. In front of the first figure is a beardless male figure advancing to r., looking back ; he has long hair tied in a club, fillet, and embroidered chlamys, r. hand raised. On the r. is a male figure standing to l., bearded, with long hair, fillet, long purple chiton and embroidered himation, in r. hand a spear, in l. a wreath.

Below the foot is incised : ΜΧΛ.

**B 151.** AMPHORA. Ht. 16 $\frac{7}{8}$  in. Ialysos, 1856. Designs black on red panels with borders of double honeysuckle along the top ; accessories of purple, and traces of white. In the Corintho-Attic manner ; shape Fig. 13. The tendency of archaic art to make the extremities of figures tapering is here exaggerated.

(*a*) **Departure of warriors:** In the centre, two warriors marching to l., with visored helmets, greaves, spears, and shields ; the shield of the former has the device of a tripod, that of the latter a snake. Between them is a dog walking to r. On the l. is a male figure, to r., with long hair, long chiton and himation ; on the r. a bearded male figure to l., in long chiton and himation ; both carry spears.

(*b*) In the centre a horseman, probably Troilos, beardless, with long hair and short chiton, riding to r., with another horse at his off-side ; beneath the horse is a man on a small scale running to l., nude and beardless. In front of the horseman are two male figures to l., the first one bearded, in a long chiton and himation, caressing the horses with l. hand, the other nude and beardless, with hair tied in a club. Behind the horseman are two male figures to r., the first nude and beardless, with hair in a club, l. hand raised, the second bearded, in a long chiton and himation, with spear in l. hand.

**B 152.** AMPHORA. Old No. 566. Ht. 15 in. From Vulci. Canino Coll. Micali, *Storia d'Ant. Pop. Ital.* iii. pp. 129-131, pls. 75-76. Corintho-Attic style ; dresses richly embroidered with white rosettes, purple spots, and rows of small white dots. Shape Fig. 5. On the shoulder, tongue-pattern and lotos-buds inverted.

On the neck, two designs : (*a*) In the centre, a male figure moving to r., looking back, with arms raised ; he has long hair, with a tress in front of the ear, short purple chiton and embroidered chlamys over his arms. On the l. is a bearded male figure to r. with long purple chiton and embroidered himation, hands raised as if in surprise ; on the r. a similar figure to l., with an embroidered chlamys hanging from r. arm, which is raised. (*b*) Similar design ; the figure on the r. has a short purple chiton ; the central figure none.

Round the body of the vase, two apparently progressive incidents, in which the principal figure is a warrior accompanied by a deer :

(a) In the centre a male figure to r., bearded, with long hair, beaded fillet, long purple chiton and embroidered himation, offers a pomegranate to a warrior who hastens to r., looking back and holding out r. hand as if declining it. The latter has long hair, visored helmet, short purple chiton, cuirass ornamented with patterns with a skin underneath, greaves, sword, and shield on which is coiled a snake in high relief. On either side of the first figure is a dog to l., in front of the warrior a fawn to r., all three regardant. On the l. is a male figure to r. bearded, with long hair, fillet, long purple chiton, and embroidered himation, conversing (?) with a male figure moving to r., who looks back at him, with r. hand raised. The latter has long hair falling in front of his ears, fillet, short embroidered chiton, and embroidered chlamys over his arm. On the r. is a bearded male figure to l., with long hair, fillet, long chiton and himation, both embroidered, and r. hand raised. Behind him a male figure departing to r., looking back, with r. arm raised; he has long hair, fillet, and an embroidered chlamys over r. arm.

(b) Similar scene: In the centre group, the first male figure has l. hand raised, but no pomegranate; the warrior has no shield. The dogs are differently placed, one on the l. to r. with l. forepaw raised and tail curled over his back, the other on the r. regardant. On the l. are figures similar to those on the obverse, the one on the extreme l. a beardless youth with long tresses, beaded fillet, and embroidered chlamys on r. arm. On the r., the first figure has a plain purple chiton, and in l. hand a ring or wreath; the figure behind him is turned to l.

Round the bottom of the handles is a tongue-pattern ending in volutes; below them, on the one side a Sphinx to l. regardant, with long hair, fillet, wings recurved, and r. paw raised. On the other side is a small beardless male figure to r., nude, with long hair and a fillet.

**B 153.** AMPHORA. Old No. 565. Ht. 19 in. From Vulci. Durand Coll. 119. Klein, *Euphronios*<sup>2</sup>, p. 228. Corintho-Attic style, with finely-incised lines, and draperies richly embroidered with rosettes and patterns of white dots. Shape Fig. 5. On the neck, double honeysuckle pattern each side. On the shoulder, tongue-pattern and lotos-buds inverted, all round. Under the junctions of the handles, tongue-pattern ending in volutes. Round the foot, lotos-buds.

(a) **Dionysos received by Icarios** (cf. B 149): In the centre is **Dionysos** advancing to r., bearded, with long tresses, ivy-wreath, short purple chiton, embroidered himation, and sandals, l. hand raised, in r. a *cantharos*. Facing him is **Icarios**, bearded, with long hair, beaded fillet, short purple chiton and embroidered himation, and sandals, both hands extended to welcome him; between them is a hind to r. Behind Dionysos comes a male figure, bearded, with fillet, long tresses, short purple chiton and embroidered himation and sandals, both hands extended, followed by a similar figure with hair looped up under a fillet; behind him, a small bird flying to r. On the r. is a bearded figure with hair looped up and embroidered chlamys over shoulders, conversing with a nude bearded figure who has long tresses with fillet, and wreath in l. hand. Behind

the latter is a bird flying to r. Under the adjoining handle is a bearded male figure to r., on a smaller scale, hair looped up, short chiton and embroidered himation, holding a hare by the jaws in r. hand; facing him is a bearded figure, also on a smaller scale, with long tresses, fillet, short purple chiton and embroidered himation, in r. hand a *taenia* (?). Under the other handle is a male figure moving to r., bearded, with long tresses, fillet and embroidered chlamys; by his side a hind to r.

(b) **Departure of Troilos**: He is on horseback to r., bearded, with long tresses, fillet, and short bordered chiton, a second horse by his side. Facing him is **Priam** seated on a four-legged stool with feet on a footstool; he is bearded and has long hair with fillet, long purple chiton, and embroidered himation, in l. hand a sceptre. Above his head is a bird flying to r. Behind Troilos is a warrior to r., bearded and fully armed, with a skin over his short chiton, and Boeotian shield. Behind him is **Polyxena** to r., with long tresses, fillet, long chiton and himation, both embroidered, in r. hand a *hydria*. Above her head, a bird flying to r.

---

B 154-155. ATHENIAN AMPHORAE UNDER 'CHALCIDIAN'  
INFLUENCE (see p. 38).

**B 154.**

AMPHORA. Ht. 11 $\frac{3}{4}$  in. Vulci, 1866. Presented by T. S. Smith, Esq. *Mon. dell' Inst.* x. 53, 2; *Ann. dell' Inst.* 1878, p. 227; Harrison, *Myths of Odyssey*, pl. 10 a; Schneider, *Tro. Sagenkr.*, p. 53; Corey, *Amaz. Ant. Fig.* p. 3; Roscher, p. 2202; Bolte, *de Monum. ad Odys. pert.*, p. 8. Style rather rude; shape Fig. 15. On the neck, each side, two large eyes, the pupil black surrounded with purple, the rest white with black outlines. On the shoulder, tongue-pattern. On the body of the vase are two designs in black on a red ground, with accessories of white and purple.

(a) **Combat of Heracles and Amazons** (type E. 6): In the centre **Heracles** to r., with short purple chiton and lion's skin over head and tied at the neck, is stooping forward and about to plunge his sword into an Amazon (**Andromachè**), whom he has beaten down on one knee, and whose helmet he grasps with l. hand. She has a lofty visored helmet, with patterns in purple, black, and white, short purple chiton, spear, and shield with a leaf resembling that of the horse-chestnut, as device. Behind Heracles is **Iolaos** to l. hurling his spear, but there is no assailant for him; he has long hair, a visored helmet, short chiton, greaves, and shield with the device of a lion passant regardant to r., with l. paw raised, painted in purple, and with a broad astragalus-border in white. On the r. is **Telamon**, bearded, with helmet, greaves, and shield, thrusting with his spear at an Amazon who is beaten down on one knee, and is of a smaller scale, to fit in under the handle of the vase; she has long hair, a visored helmet,

shield with plain purple face, short purple chiton, and greaves. In the field, beside the handle, is a lotos-bud.

(b) **Blinding of Polyphemos** (type M.): **Odysseus** and two companions advance to r., bearded, with swords and short chitons (two of them purple, the middle one black) holding aloft the pine-tree which they thrust into the eye of **Polyphemos**; Odysseus' l. foot is raised against his chest. The Cyclops is seated to l. on the ground, and grasps with r. hand the end of the pole, to drag it out of his eye; he is nude and bearded, with long hair and fillet, his body partly stippled to indicate hair, especially on the breast and legs; he is of large proportions. Behind him the side of the cave is indicated in black.

[Cf. the Aristonofos vase, *Mon. dell' Inst.* ix. 4, Berlin No. 2123, and an amphora of Ionic fabric in the Fitzwilliam Museum, Cambridge. In style this vase resembles one published in *Mon. dell' Inst.* i. 51, with Chalcidian inscriptions; it is, however, probably of Attic fabric.]

**B 155.** AMPHORA. Old No. 584. Ht.  $18\frac{9}{10}$  in. From Cervetri. Millingen Coll. Gerhard, *A. V.* 323; De Witte, *Descr.* 139, note 2, and *Mém. sur Herc. et Ger.*, p. 13; Klein, *Euphronios*<sup>2</sup>, p. 65, No. 3; *Bonner Studien*, p. 257; *Jahrbuch*, vii. (1892), pp. 32, 58; *C. I. Gr.* 7583. Designs black on red panels, with borders of lotos and honeysuckle along the top; accessories of white and purple. Shape Fig. 13.

**Fig. 26,**  
**p. 17.** (a) **Combat of Heracles and Geryon** (type E. 4): **Heracles** to r. having short chiton with purple spots, cuirass, quiver at back, and sheath at l. side, seizes **Geryon's** centre head with l. hand, while with r. he plunges his sword into his neck. Geryon is triple only from the waist upwards (unusual in archaic art, but cf. Gerhard, *A. V.* 105-6), and has a pair of wings, recurved, at the back (cf. Stesich. *frag.* 6 and Gerhard, *l.c.*); the three bodies have high-crested visored helmets, spears, and shields, the middle one having the device of an eagle flying to l., in black and purple on a red ground; the shield of the third also has a red ground, but the design is not visible; on the legs are greaves. The first body has fallen in front on one knee and lies full face, with both sides of the crest showing, the second has fallen mortally wounded at the back, while the third thrusts at Heracles with his spear. Inscribed in front of each figure: ..ΕΡΑΚΝΕΣ, ΖΞΗΟΝΓΞΥ, 'Ηρακλῆς, Γηρυόνης. On the l. stands **Athenè** to r., without helmet, in long chiton and purple himation, both with maeander-borders, holding out a cup in l. hand to Heracles. Inscribed: ΑΘΕΝΑΙΕ, 'Αθηναίη.

(b) In the centre **Perseus** to l., beardless, with purple chlamys and sword at side, hands extended. Facing him are the three **Naiades** in single file, in long chitons and himatia with maeander borders; the first one brings him the *talaria*, the second a *petasos* with string attached (the *κυνῆ Αΐδου*) and the third the *kibisis*, or wallet (cf. Paus. iii. 17, 3, and Pherec. ii. 4, 3, 7). The head and neck of the second Naiad, the arms and breast of the third, are restored. Behind Perseus is **Athenè** to l. in long chiton, and purple himation drawn over her head, without helmet. The figures are inscribed: ΝΕΙΔΕ .. Νηΐδε[ς] (= *Naiádes*), ΖΛΞΥΞΕΠ, Περσεύς, . . . ΝΞΘΑ, 'Αθηναίη.

## B 156-192. AMPHORAE WITH DESIGNS IN PANELS

(shape generally as Fig. 13).

**B 156.** AMPHORA. Ht. 19 in. Rhodes, 1867. Torr, *Rhodes in Ancient Times*, pl. vi. B; C Smith in *J. H. S.* v. p. 181; Klein, *Euphronios*<sup>2</sup>, p. 58. One small piece chipped out. Designs black on red panels, with incised lines and accessories of white and purple; along the tops of the panels, a border of honeysuckle and lotos (*a*), and a border of lotos buds (*b*).

(*a*) **Combat of Heracles and Geryon** (type E. 4): On l. **Heracles**, with lion's skin over short purple chiton and quiver with open lid fastened round him, attacks **Geryon** on r. with his club. The latter is represented with three separate bodies, joined at the hips (cf. the description in Apollod. ii. 5, 10, and Paus. v. 19, 1, *τρῆϊς ἄνδρες ἀλλήλοις προσεχόμενοι*), and fully armed, the nearer of the shields having a plane-leaf as device, the further one a thunderbolt. One of the bodies is turned backwards, as if wounded, and carries a spear; the figure nearest the front wears a short chiton of scales showing over the hips. Between the combatants **Eurytion** lies prostrate, with head to r. (cf. B 194); he wears a cuirass and short purple chiton, and his r. hand is pressed to his side; the eye is rendered without the pupil, indicating that he is dead. On the l. behind Heracles stands **Athenè**, in a long sleeveless striped chiton, with band of diaper-work down the front and *diploïdion*, and a high-crested helmet, long hair with fillet, on her l. arm a shield, r. hand raised. On the extreme r. is a female figure to l., with long hair, fillet, and long striped chiton with *diploïdion*, probably **Erytheia** (cf. Berlin Cat. 2007 and Munich Cat. 337, also Klein, *Euphronios*<sup>2</sup>, p. 58).

[For the subject, see also Roscher, pp. 1630 ff., 2203 ff.]

(*b*) **Combat of Heracles and Kyknos** (type E. 5): On l. **Heracles**, with lion's skin over short purple chiton as in (*a*), sword and shield, attacks **Kyknos**, who wears a short diapered chiton showing under his cuirass, and is fully armed, with an anchor as device on his shield. Between them is **Zeus** interposing, advancing to r. and looking towards Heracles; he is bearded, with long hair, fillet, long white chiton, and himation. On l., behind Heracles, is **Athenè** advancing, with fillet, long sleeved diapered chiton, high-crested helmet, and shield; on r. **Ares**, with chlamys, greaves, high-crested helmet, and shield with device of a tripod, thrusting with a spear (not seen in the design).

[For the subject, cf. the description in Hesiod, *Scut. Her.*, and Roscher, p. 2210; also Heydemann, *Gr. Vasenb.*, pl. 1, 4, and Berlin Cat. 1732 (Colchos), 1799 (Glaukytes).]

**B 157.** AMPHORA. Old No. 592. Ht.  $11\frac{3}{10}$  in. Canino Coll. De Witte, *Descr.* No. 139. Minute style, with profusion of white embroidered rosettes. Designs black on red panels with borders of lotos and honeysuckle along the top; accessories of white and purple.

(a) Type B. (a): In the centre is **Zeus** (?) seated to r., bearded, with long hair, fillet, long purple chiton and embroidered himation, in l. hand a sceptre; underneath his chair, the back of which is recurved in the form of a swan's head, is a lion passant regardant to r. He is represented on a larger scale than the other figures. Confronting him is **Hermes**, bearded, with hair in a club; he wears a *petasos*, short embroidered chiton, purple chlamys, and *endromides*; in his l. hand is a *caduceus*, his r. is raised as if speaking. Behind him stand two male figures to l. holding spears; the first one is bearded, with long hair, long purple chiton and embroidered himation; the other, beardless, with long hair and a short purple chiton. Behind Zeus are two male figures to r., both beardless, with long hair, holding spears; the first one wears a short embroidered chiton, the second a striped embroidered himation.

[The composition is similar to that of the 'birth of Athenè' vases, see type B.; cf. also B 149.]

(b) **Contest of Heracles and Geryon** (type E. 4): **Heracles** stands to r., in the lion's skin, which is stippled to show the hair, and short embroidered chiton, with quiver at back and sheath at l. side; in his r. hand is a sword with which he attacks **Geryon**. The latter is represented, as in B 156, as three warriors united at the hips, all bearded and fully armed; the shield of the middle one has a star of sixteen points as device, that of the right-hand one is painted purple. The left-hand one falls back wounded; he has a chiton with scale-pattern and shield painted purple inside. Behind him is a hawk flying to l. Between the combatants lies **Eurytion** prostrate to r.; he is bearded, and wears a short purple chiton and greaves, his l. hand is extended; his legs are drawn up in agony, and the eye is rendered without the pupil, as in B 156. On the l. is **Athenè** to r., without helmet, in long chiton with *diploïdion*, embroidered with diaper-pattern, in her l. hand a spear.

**B 158.** AMPHORA, with cover. Old No. 586. Ht. 19 in. Canino Coll. De Witte, *Descr.* No. 90; P. Gardner, *Journ. Philol.* vii. p. 222; Corey, *Amaz. Ant. Fig.* p. 76; Max. Mayer, *Gig. u. Titan.* p. 315. Designs in black on red panels with borders of double palmettes along the top; accessories of white with a little purple.

(a) **Combat of Heracles and Kyknos** (type E. 5): In the centre **Heracles** to r., with lion's skin and short chiton, belt, quiver with wing attached to the mouth, and sword, attacks with his club the half-prostrate **Kyknos**, on whose hip he plants his l. foot; Kyknos falls on one knee to r., looking to l., and defends himself with spear and shield. On the r. is the god **Ares** coming to his defence, thrusting at Heracles with spear; both Kyknos and Ares are fully armed, the shield of the former having the device of an ivy-wreath, the latter a *triquetra*. On the l. is **Athenè** to r., with long tresses, long chiton, the folds indicated by wavy lines, aegis, of which only the fringe of snakes is visible,



spear in l. hand, and shield by her side on which are two pellets. In the field imitation inscriptions.

[This interpretation is confirmed by an inscribed vase in the British Museum, E 79, see Prof. P. Gardner, *l. c.* Cf. Heydemann in *Ann. dell' Inst.* 1880, p. 79 ff., and Max. Mayer, *l. c.*]

(*b*) Two Amazons on horseback, riding to r., with long tresses, cuirasses, short chitons, and high-crested helmets with fillets, that of the first one being much higher than the other; each carries two spears, a sword, and a shield with a Satyric mask in high relief. By the side of the second one is a dog walking to r., and under the first is another to l. regardant. Between the two Amazons is a youthful female head incised in profile to l., with hair in a knot at the back, evidently forming part of an original design abandoned. In the field, imitation inscriptions.

On the bottom of the foot, incised characters; see old Cat. pl. B. 586.

**B 159.** AMPHORA. Ht. 18 $\frac{1}{4}$  in. 1867. Blacas Coll. *Musée Blacas*, pls. 27, 28. Designs on red panels, having along the tops a border of lotos-buds (*a*), and lotos and honeysuckle (*b*).

(*a*) **Heracles and the Nemean lion** (type E. 1): In the centre is **Heracles** kneeling to r. over the lion, which is turned to l.; he has grasped it round the neck with l. arm, and his hands are clasped so as to strangle it. He has elaborate curls, beard and moustache, and wears a sword. The lion has mouth open and l. hind-paw raised against Heracles' head. Behind the lion is **Athenè** to r., looking back to l., with long sleeved chiton, himation, high-crested helmet, shield with ivy-wreath as device, and spear. On the l. is **Iolaos**, with curly hair and beard, himation round hips and over l. arm, sword at side, holding Heracles' club in r. hand, l. hand raised. In the field are Heracles' bow and quiver and a garment suspended.

[For the subject, cf. Roscher, p. 2195; Baumeister, p. 654; *Ann. dell' Inst.* 1859, p. 60; *Athen. Mittheil.* xii. (1887), p. 121 (Reisch). Reisch publishes a relief of about 580 B.C., which may be considered a prototype of this composition. The 'wrestling' type is Ionic, the 'erect' type, in which Heracles usually has a sword, is Peloponnesian. Cf. also the composition of Heracles and Antaios, B 222, B 322.]

(*b*) Two beardless youths in *petasi* and striped himatia, walking to r. at the further sides of their horses, and holding the bridles. The front one has a fillet, the other, curls in front of his ears; each carries two spears.

**B 160.** AMPHORA. Ht. 16 $\frac{1}{8}$  in. 1856. Partly restored. Designs on red panels with double honeysuckle borders along the top; accessories of white and purple.

(*a*) **Heracles and the Nemean lion** (type E. 1): **Heracles** in centre standing to r., nude, with a sword-belt, plunges his sword into the neck of the lion, while his l. hand tears its mouth open. The lion to r. is raised on its r. hind-leg, the l. placed against Heracles' leg, the r. fore-leg extended, the l. paw seizing his l. arm. On the r. is **Iolaos** to l., nude and bearded, r. arm laid on

Heracles' l. to keep off the lion's claw. On the l. is **Athenè** standing to r., without helmet, long hair, fillet, long chiton with girdle, spear in l. hand.

[For the subject, cf. B 159, Berlin Cat. 1713, Gerhard, *A. V.* 93.]

(b) **Marriage procession** (type C.): In a quadriga advancing to r. (the third horse white) stand the bridal pair, a bearded male figure in an embroidered himation holding the goad and reins, and a veiled female figure in a himation; the horses have top-knots. On the further side of the quadriga walk two female figures in long chitons with *diploïdia*, that of the front one purple, each bearing a sieve, which a bride was accustomed to bring with her to her new home as a *σημείον ἀντουργίας* (cf. Gerhard, *A. V.* 310, Pollux, iii. 37, and Hermann, *Lchrh.* iv. p. 275).

B 161.

AMPHORA. Old No. 587. Ht. 20 $\frac{3}{8}$  in. From Vulci. Durand Coll. 276. Designs black on red panels, with borders of double honeysuckle along the top.

Fig. 24,  
p. 15.

(a) **Heracles and the Erymanthian boar** (type E. 2): In the centre is **Heracles** to r., with lion's skin, the tail caught up under a girdle, and short embroidered chiton, bow and open quiver on shoulder, holding the boar upside down in the act of hurling it down upon **Eurystheus**, who had concealed himself in a large *pithos* sunk in the earth, and now holds up his hands beseechingly; only his hands and part of his head are visible. On r. is **Athenè** advancing to l., with tresses over her shoulders, long chiton with purple and white spots, and stippled aegis with border of snakes, high-crested helmet with cheek pieces, and spear. On l. stands Iolaos, bearded, in short chiton and cuirass, with sword at side; in r. hand he holds Heracles' club, his l. is extended to a deer by his side.

[For the subject, cf. Roscher, p. 2199, Klein, *Euphronios*<sup>2</sup>, p. 87 ff., Gerhard, *A. V.* ii. p. 46, n. 34; also Berlin Cat. 1849, 1855.]

(b) **Departure of a warrior**: In the centre a warrior standing to l. and looking back to a female figure whose head and body are enveloped in a thick embroidered himation; the warrior has a visored helmet, greaves, shield with device of a cuttle-fish, and a spear. At his further side, looking to l., is an archer, bearded in short chiton and peaked cap, holding a bow in r. hand, in l. a quiver. On the l. is an old man to r., with white hair and beard, in a striped himation, with r. hand raised, in l. a sceptre. On the extreme r. is a warrior departing to r., looking back; he is fully armed with short chiton, Boeotian shield, cuirass, helmet, greaves, sword and spear.

At the top of this panel is incised: NN.

B 162.

AMPHORA. Old No. 575. Ht. 15 $\frac{1}{2}$  in. From Vulci. Canino Coll. Designs in black on red panels, with borders of lotos-buds along the top; accessories of purple and white.

(a) **Heracles and the Erymanthian boar** (type E. 2): In the centre is **Heracles** to r., nude and bearded, holding the boar upside down in his arms, in the act of hurling it on **Eurystheus**, who had concealed himself in a large

*pithos* sunk in the earth, and now holds up his hands in supplication ; Heracles has his l. foot on the lip of the *pithos*, which has an incised pattern round the shoulder of squares in which are dots. On the r. stands **Athenè** to l., with long chiton and embroidered himation, high-crested helmet, shield with a rosette of thirteen points as device. On the l. is an old man to l. with white hair and beard, long chiton and embroidered himation, r. hand raised, conversing with a nude beardless youth.

(b) **Heracles (?) and the Chimaera** : On the r. is **Heracles** to l., bearded, in a short chiton, aiming a blow at the lion's head of the **Chimaera** with club held in both hands. Behind him is a beardless male figure, perhaps the Lycian King Amisodaros (*Il.* xvi. 328), in a long chiton and embroidered himation. In the centre is the Chimaera to r., with one fore-leg raised against Heracles. The goat's head is turned to l., attacking **Iolaos (?)**, who is bearded and wears a short striped chiton and shoulder-belt ; he attacks the goat with his sword. In the field, a garment suspended.

[There is no trace of any myth connecting Heracles with the Chimaera ; but the characteristics of the two figures are those of Heracles and Iolaos ; and Bellerophon is always represented youthful and with a spear. The vase-painter may have confused two myths, or possibly the scene may have no mythological signification.]

**B 163.**

AMPHORA. Old No. 580. Ht. 16 in. From Vulci. Canino Coll. Gerhard, *A. V.* 324 ; *Ann. dell' Inst.* 1831, p. 134, no. 191 ; *Gaz. Arch.* ii. (1876), pl. 3, for obverse. Designs black on red panels with lotos and honeysuckle borders along the top ; accessories of white and purple.

(a) **Heracles slaying the Stymphalian birds (swans) with sling** : On the l. **Heracles** stands to r., in a short purple chiton with lion's skin over head and body, quiver slung at back ; the swans are sixteen in number, of which one flies away behind him, five forming a lowermost row have not risen, the remaining ten fly about in confusion.

(b) In the centre, two Maenads confronted, with fillets and long purple chitons with *diploïdia* ; both are enveloped in one large *chlaina* embroidered with rosettes, which passes round their backs like a curtain. Between them is a small bird to r. on the ground. On the l. is a Satyr to r., dancing, with an *askos* on l. shoulder ; on the r. are two Satyrs dancing back to back ; all three have long hair.

[This representation may be the explanation of *μῆας ὑπὸ χλαίνης* in Soph. *Tr.* 540. Cf. B 53 and B 409, also Furtwaengler, *Coll. Sabouroff*, pl. 51, and *J. H. S.* vii. p. 205.]

**B 164.**

AMPHORA. Old No. 580\*. Ht. 17 $\frac{2}{3}$  in. Bomarzo near Viterbo, 1848. Basseggio Coll. *Bull. dell' Inst.* 1839, p. 21 ; *Arch. Zeit.* 1847, p. 17, n. 3 ; *Rev. Archéol.* iii., p. 310 ; Engelmann, *de Ione*, Berlin, 1868, p. 23 ; Overbeck, *Kunstmyth. (Zeus)*, p. 476 ; Corey, *Amaz. ant. fig.* p. 26 ; *C. I. Gr.* 7413. Much injured. Designs black on red panels, each with lotos and honeysuckle border along the top.

(a) **Hermes slaying Argos** : **Hermes**, near the centre, with *petasos*, chlamys, and short chiton with a skin over it, plants r. foot on **Argos'** thigh, and

attacks him with sword. Argos has a double head, like Janus (cf. the description given by the author of the *Αἰγίμιος*, quoted by Schol. Eur. *Phoen.* 1116 and Tzetz. *ad Il.* p. 153, 21: *τέτρασιν ὀφθαλμοῖσιν ὀρώμενον ἔνθα καὶ ἔνθα*); he is bearded, and wears a short chiton and over it a skin tied in front. Both these figures are partly restored. Behind Hermes is **Hera** to l. with arms extended; she has long hair and a long chiton. At her near side stands the heifer **Io** to r. The figures are inscribed: ΖΟ[ΛΡΑ], ΖΕΜΡΕΗ, and ΗΕΡΑΣ, [*Ἄργ]ος, Ἑρμῆς, Ἥρας* (sc. *εἰκόν*, cf. B 254).

(b) **Combat of Heracles and Amazons** (type E. 6): On the l. an Amazon, probably **Alkaia**, with short chiton, cuirass, chlamys, *anaxyrides*, lofty helmet, Boeotian shield, and spear, is attacking **Heracles** from behind. He wears the lion's skin over his head and over a short purple chiton, and is about to plunge his sword into the neck of an Amazon (perhaps **Andromachè**, cf. *Mon. dell' Inst.* xii. 9), whom he has beaten down on one knee. She is armed as the last one, with device of a tripod on her shield, and endeavours to defend herself with spear and shield, the latter of which Heracles has seized. On r. is a warrior, perhaps **Telamon** (*Mon. dell' Inst.*, l.c.), bearded, with short chiton, cuirass, greaves, lofty visored helmet, and shield with device of two pellets, about to transfix with spear an Amazon beaten down on one knee to l.; she has long hair, a short chiton and striped chlamys, high-crested helmet, shield and spear. The flesh of the Amazons is painted white, except the legs of the one on the extreme l.

[Cf. Roscher, p. 2202, and Corey. *de Amazonum antiquis figuris* (Berlin, 1890).]

**B 165.** AMPHORA. Ht. 17 in. Cameiros, 1862. Designs in black on red panels, with borders of lotos-buds along the top; accessories of white and purple.

(a) **Heracles carrying off Iolè** (?): In the centre is **Heracles** to r., nude and bearded, with club in r. hand, sword at back, and lion's skin hanging from l. arm, pursuing **Iolè**, who has long hair, fillet, long chiton and striped himation embroidered with white rosettes; she flees to r., looking back at him, with l. arm raised and r. pointing downwards. On the r. is a beardless male figure, probably an attendant, departing and looking back; he wears a striped chlamys, and his l. hand is raised. On the l., behind Heracles, is a bearded male figure to r., in a long white chiton and striped himation (doubtless **Eurytos**, the father of Iolè); behind him an attendant to r., nude and beardless, with long hair.

(b) **Warrior arming**: In the centre is a warrior to r., nude and bearded, stooping to put greave on l. leg, the other greave already on. Facing him is a bearded figure in an embroidered himation, supporting his shield, which is painted white, and holding his spear in r. hand. Behind the latter are two warriors to l.; the further one has a high-crested helmet, greaves, spear, and shield painted white; the other has helmet, greaves, and shield with device of a swan to l. Behind the central warrior is an old man to r., with white hair and beard, fillet, embroidered himation, r. hand raised; behind him again a warrior fully armed, but without a cuirass.

**B 166.** AMPHORA. Old No. 581. Ht. 15 in. Canino Coll. De Witte, *Descr.* 95; Gerhard, *A. V.* ii. 128, p. 152 ff.; Baumeister, p. 1652 (Zeus on obv.); Overbeck, *Kunstmyth. (Zeus)*, p. 27, (*Poseidon*), p. 213. Designs black on red panels, with borders of lotos and honeysuckle along the top; accessories of white and purple.

(a) **Apotheosis of Heracles** (type E. 11): On the l. is **Zeus**, seated to r., bearded, with long hair, fillet, long chiton and himation, both embroidered with rosettes; in his r. hand is a sceptre ending in an anthemion (?), somewhat resembling a trident. The back of his throne is formed by the bust of a Sphinx to l. with long hair and fillet. Facing him is **Athenè**, with long hair, fillet, long purple chiton and embroidered himation; she is armed with a lofty helmet and a shield with device of a star of eight points, between which are dots, in r. hand a spear. Behind her is **Heracles** retreating to r., looking back, in a short purple chiton and the lion's skin, with sword-belt, club in r. hand, the l. raised. On the r. is **Poseidon** (?), or perhaps **Palaemon**, to l., with long hair, beardless, wrapped in a himation with broad stripes, in r. hand a trident (see Overbeck, *l.c.*).

**Fig. 32,**  
**p. 24.**

(b) The same subject, differently treated (type E. 11): On the l. **Zeus**, seated to r., bearded, with long hair and fillet, wrapped in an embroidered himation, and holding in l. hand a sceptre terminating in a bud-like ornament with a volute on either side. His feet rest on a footstool with lion's claws, and the back of the chair is recurved in the form of a swan's head, the legs inlaid with palmettes. Facing him is **Athenè**, with long hair, long purple chiton and embroidered himation, high-crested helmet, spear, and shield with device of a small bird flying to l., r. hand held up with an owl perched upon it. Behind her is **Heracles** to l., with short purple chiton, lion's skin, and greaves, in l. hand a twig; behind him again, **Hermes** to l., bearded, with long hair, *petasos*, short chiton, embroidered chlamys, and *endromides*, in r. hand a spear.

[For the subject, cf. Paus. iii. 18. 11, and Roscher, p. 2217; for a different version, see type E. 11 (1), and Jahn, *Arch. Aufs.* p. 96 ff.]

On the bottom is incised: **F.**

**B 167.** AMPHORA with cover and stand. Old No. 588. Ht. of vase  $19\frac{7}{10}$  in. Ht. of stand  $6\frac{2}{5}$  in., diam.  $7\frac{2}{5}$  in. *Mon. dell' Inst.* iv. 11, and *Ann.* 1844, pp. 213-225. Much injured. Shape as the Panathenaic amphorae. Designs black on red panels, with borders of lotos along the foot; accessories of purple. On the neck, double honeysuckle. At the bottom of the handles are palmettes.

(a) **Procession of deities**: In front, **Hermes** advancing to r., bearded, with long hair looped up behind under a wreath, *petasos*, short chiton, embroidered chlamys, and *endromides*, playing with a *plectrum* on the lyre; his head is thrown back and his lips parted, as if singing; by his further side is a goat to r. Behind him is **Heracles** in a short chiton with the lion's skin over head and girt round the waist, at his back is his quiver with open lid in the form of a wing, at his l. side a sword; he is playing on the double flute, and by his further side is a bull. Behind him is **Iolaos**, bearded, with ivy-wreath and embroidered chlamys. In the field are branches.

(b) The same design; **Iolaos** holds out a *kylix* for **Heracles** to drink from.

On the stand is a frieze of five Seileni: two stand one on each side of a *crater*, the one on the l. with white hair and beard playing on the double flute, the other with arms extended. Next on the r. is a Seilenos dancing and playing on the lyre with a *plectrum*; the sides of the lyre terminate in swans' heads. The next one is running to l. and looking back; he has an embroidered chlamys over l. arm, and a crooked stick in r. hand. The next is dancing to l., with l. leg raised behind. All wear wreaths and are bearded.

**B 168.** AMPHORA. Old No. 578. Ht. 16 $\frac{3}{8}$  in. From Vulci. Durand Coll. 111. Gerhard, *A. V.* i. 55, and p. 182. A small piece chipped out of the rim. Designs black on red panels, having accessories of purple and white, and bands of lotos and honeysuckle patterns interlacing along the top.

(a) **Leto with the infants Apollo and Artemis in her arms:** On the l., **Hermes** to r., bearded, with *petasos*, short chiton, and embroidered chlamys, *caduceus* in r. hand, l. raised. Next, **Dionysos** to r., bearded, with long hair, ivy-wreath, long chiton with purple spots, and purple and black himation with rosettes, in r. hand a vine-branch with three clusters of grapes, in l. a *keras*; next to him is **Leto** to r., looking back at him, with long tresses, fillet, and long embroidered chiton, with *diploïdion*; in her arms are the infant **Apollo** (in the left) and **Artemis** (in the right), the latter in a short chiton, flesh painted black. On r. is a youthful Satyr (?) to l., with ivy-wreath, and an ivy-branch in r. hand.

(b) **Four Satyrs:** In the centre, one with long hair rides on a goat, l. hand holding its horns, in r. hand an ivy-branch. Behind is a Satyr with fillet, belabouring the goat with open r. hand; behind him another, to r., dancing, with l. hand raised. In front of the goat is a fourth Satyr to l., carrying an *askos* on his shoulder.

**B 169.** AMPHORA. Old No. 594. Ht. 15 $\frac{3}{8}$  in. From Vulci. Durand Coll. 668. Gerhard, *A. V.* 100. Designs black on red panels, having border of lotos-buds along the top; accessories in white and purple.

(a) **Apollo seizing a stag:** In the centre, a stag to r., behind it **Apollo** to r., beardless, with long hair, short chiton with purple spots, and quiver slung at back, holding it by the horns; behind him is a bearded figure in a striped himation. In front of the stag, two male figures, the first one beardless, with long white chiton and striped himation, the second bearded, with short chiton and chlamys, both moving to r. and looking back at the stag.

(b) **Combat of six warriors:** On the l. is a warrior in lofty visored helmet with fillet, short purple chiton, cuirass with a skin over it, and purple greave on l. leg, retreating to l., pursued by another with plain greaves, visored helmet with fillet, and shield with device of an eight-point star. In the centre a warrior with short chiton, cuirass with skin over it, purple greave on l. leg, lofty visored helmet with fillet, spear, and shield with a pellet, has brought down on one knee another similarly armed, in an embroidered chiton, but without shield. On the r. two

warriors advance to defend the last with spears, the former having short purple chiton, cuirass, visored helmet with fillet, purple greaves, and shield with a tripod; the hinder warrior has chlamys, greaves, visored helmet, and Boeotian shield with two concentric circles.

**B 170.** AMPHORA, with cover. Old No. 584\*. Ht. 20½ in. 1848. Basseggio Coll. Gerhard, *Arch. Zeit.* 1847, p. 24\*, 1849, p. 55\*; Panoška, *Eigenn. mit Kalós*, p. 64; Robert, *Arch. Anzeig.* 1889, p. 143; *Jahrbuch für Class. Phil.* Suppl. xi. p. 544 (Luckenbach); Klein, *Meistersig.* p. 42; id. *Lieblingsinschr.* p. 18; Wernicke, *Lieblingsn.* p. 26; *C. I. Gr.* 7707 b. Repaired and restored. Designs black on red panels, with borders of double palmettes along the top; slight accessories of white and purple.

(a) In the centre, the **Dioscuri** on horseback, riding side by side to r., beardless, with long hair and curls in front of their ears; they wear short chitons, that of **Polydeukes** embroidered, and striped chlamydes, fastened by *fibulae* at the shoulder; **Castor** also has a *petasos*; each has two spears, and Polydeukes also a sword at his side. Below the horses is inscribed: ΠΟΛΥΔΕΥΚΕΣ, Πολυδεύ[κη]ς; in front of their heads: ΚΑΣΤΟΡ, Κάστωρ. In front of them is **Tyndareus** seated to l. on an *okladias*, with white hair and beard, long chiton and himation, both embroidered, in r. hand a sceptre. Behind him is inscribed: ΤΥΝΔΑΡΕΟΣ, Τυνδαρέως. On the r. is a nude beardless male figure to l., caressing the horses, with fillet and hair falling in curls in front of his ears. Behind the horses is **Philonoè** (Apollod. iii. 10, 6) to r., with long tresses, fillet, long embroidered chiton and himation; in front of her is inscribed: . . . . ΟΕ, [Φιλον]όη. Behind her is a nude beardless male figure to r., his hair looped up behind with a fillet, falling in curls in front of his ears. Above: Ο . . ΕΤΟΡ ΚΑΝΟΣ, Ὀ[ν]ήτωρ καλός.

[Klein attributes this vase to Exekias, both from the style, and from the occurrence of the name Onetor.]

(b) In the centre, a warrior on horseback, riding to r., bearded, with sword, *petasos*, and striped chlamys, holding in r. hand two spears. In front of him is a male figure seated to l. on a four-legged stool, looking back; he wears a fillet and long chiton. On the r. is a warrior to l., fully armed, with spear, and shield with device of a tripod. Behind him is an attendant, nude and beardless, his hair looped up under a fillet, with curls in front of the ears. On the l. is a male figure to r., with long hair, fillet, and striped chlamys, holding a spear. This side is much injured.

**B 171.** AMPHORA. Old No. 582. Ht. 17⅔ in. From Vulci. Durand Coll. 375. Overbeck, *Her. Bildw.* p. 212; Welcker, *Ann. dell' Inst.* 1845, p. 156. Designs black on red panels, with lotos and honeysuckle borders along the top; accessories of white and purple.

(a) **Judgment of Paris** (type G.): On the r. is **Paris** seated to l. on a rock, bearded, with long hair looped up by a fillet, long chiton and himation, both embroidered with white rosettes, in l. hand a lyre. **Hermes**, who is leading the three goddesses to him, is bearded, with long tresses, *petasos*, short white chiton, embroidered chlamys, and *endromides*, *caduceus* in r. hand, l. hand

extended towards Paris. Behind him advance the three goddesses, each raising l. hand. First, **Hera**, wearing long chiton and embroidered himation; next **Athenè**, with high-crested helmet with cheek-pieces, long embroidered chiton with *diploïdion*, and aegis, of which only the borders of snakes are visible, in r. hand a spear; **Aphroditè** comes last, in long chiton and embroidered himation; all three have long hair, fillets, and necklaces.

[For the subject, cf. *Ann. dell' Inst.* 1845, p. 132; Overbeck, *Her. Bildw.* p. 206; Schneider, *Tro. Sagenkr.* p. 91; *J. H. S.* vii. p. 196 (Harrison); and Pausanias, iii. 18, 12, v. 19, 5.]

(b) **Departure of a warrior**: In the centre is the warrior to l., bearded, with visored helmet with fillet, chlamys, greaves, shield with device of a pellet, and two spears; facing him is a nude youth, wearing a fillet, who is receiving a garment (?) from the warrior. On the l. an old man advances to r.; he has a white beard and long white tresses with fillet, long purple chiton and striped himation, embroidered with white rosettes; his r. hand leans on a knotted staff, and his l. is extended to the warrior. On the r. is a female figure to l., in a long chiton and striped embroidered himation drawn over her head; behind her is a youth to l., with fillet, long chiton, and striped himation embroidered with white rosettes.

**B 172.** AMPHORA. Ht. 9 $\frac{3}{8}$  in. Cameiros, 1864. A large part of the sides and one of the handles wanting. Designs black on red panels, with double row of dots along the top; accessories of white and purple.

(a) **Ajax carrying off the body of Achilles**: In the centre, **Ajax** moving to l., with helmet, cuirass, *parameridia*, and greaves, two spears and Boeotian shield, with device of one purple and two white pellets, carrying on his shoulder the body of **Achilles**, in a high-crested helmet and short purple chiton; the greater part of their bodies is wanting. In front of them is a female figure (perhaps **Thetis**, or **Briseis**, cf. Propert. ii. 10 (9), 9) moving to l. and looking back, wearing a fillet, long chiton, and himation with incised patterns. On the l. is a bearded male figure to r. in long chiton and himation, with a staff. On the r. is a male figure to r., beardless, with long chiton and himation, and a warrior moving away to r.; of these two, little remains.

[For the subject and references to similar representations, cf. Overbeck, *Her. Bildw.* p. 546, and Roscher, p. 51; also Berlin No. 1802.]

(b) Two warriors marching to l., with visored helmets, greaves, spears, and shields, each with device of two pellets. Facing them is a beardless male figure in himation, with spear in l. hand; on the r. a similar figure moving away to r.

**B 173.** AMPHORA. Old No. 595. Ht. 10 in. From Vulci. Durand Coll. 412. Overbeck, *Her. Bildw.* p. 658, and cf. p. 618; Heydemann, *Iliupersis*, p. 21, note 8 d, p. 31, note 1 n. Designs black on red panels, with borders of lotus-buds along the top; accessories of white and purple.

(a) **Departure of Aeneas from Troy** (cf. B 280, and Gerhard, *A. V.* 231, 1): In the centre is **Aeneas** to r., bearded, with lofty visored helmet



and short chiton, carrying two spears; on his shoulders is **Anchises**, whose legs he supports with his hands. The latter has white beard and tresses, and wears a himation; in l. hand he holds a sceptre. In front of them is a female figure, either **Creusa**, or (according to Overbeck, *l. c.*), **Aphroditè**, hastening to r., and looking back as if encouraging them. She wears a long embroidered chiton and himation with purple stripes; her r. hand holds up her dress, her l. is raised. On the l. is a Trojan archer running to l. and looking back; he wears a pointed cap, close-fitting jerkin and shoulder-belt, his hair is looped up under a fillet, and a quiver, with a wing attached to it, hangs at his l. side.

[For the subject, cf. Roscher, p. 185; Overbeck, *Her. Bildw.* p. 655; Baumeister, p. 31; Berlin No. 1862.]

(*b*) **Acamas and Demophon conducting Aithra** (type L.): In the centre is **Aithra** to r., in long chiton and himation over her head, both embroidered with white rosettes; with l. hand she draws forward the edge of the himation. On the r. is **Demophon**, moving to r., and looking back at her; he has a short embroidered chiton, chlamys, helmet, sword at side, spear, and shield with AΘE painted on it (cf. B 574). On the l. is **Acamas**, departing to l. and looking back; he has a short embroidered chiton, cuirass, visored helmet, sword at l. side, two spears in r. hand, and shield with three crescents painted round the rim.

[For the subject, cf. Paus. x. 25. 7; Roscher, pp. 201, 206, and 990; Overbeck, *Her. Bildw.* pp. 618 ff., 632 ff.; Robert, *Bild und Lied*, p. 75; Berlin No. 2408; an inscribed vase in the Brit. Mus. (E 177, *Mon. dell' Inst.* ii. 25).]

**B 174.**

AMPHORA. Ht. 17 in. From Vulci. Presented by S. Addington, Esq., 1868. Formerly in possession of Samuel Rogers. Designs black on red panels, with double borders of honeysuckle along the top; accessories of white and purple.

(*a*) **Theseus slaying the Minotaur** (type N.): In the centre is **Theseus** to r., slightly bearded, with fillet and short embroidered chiton, girt at waist, grasping the Minotaur by his neck, into which he plunges his sword. The latter kneels on the ground and seizes Theseus by the r. hand, holding in his raised l. hand a white stone which he vainly endeavours to hurl at him; his muzzle is painted white. On the r. is **Ariadnè** (?) to l., in a long embroidered chiton with *diploïdion* and purple himation; behind her an Athenian youth (?), beardless, in long chiton and embroidered himation. On the l., an Athenian youth as last, with fillet; behind him an Athenian maiden (?) with long chiton and embroidered himation.

[For the number of figures, cf. Jahn, *Arch. Beitr.* p. 260.]

(*b*) **Marriage-procession** (type C.): A quadriga moving to r., in which stand the bridal pair; the bridegroom beardless, in an embroidered himation, holding the reins, the bride veiled in an embroidered himation. Behind them is the *parochos* (cf. Phot. *Lex. s. v.*), to r., beardless, in long chiton and embroidered himation. At the further side of the horses walk three female figures in single file, with embroidered chitons and *diploïdia*, carrying

various objects; the first and last bear on their heads baskets closely resembling the *λίκνον* or *vannus* (Vergil, *Geor.* i. 166) used in the worship of Iacchos, and also for carrying offerings at sacrifices. The middle one carries either a basket (as *Canephoros*) or a sieve, the object being similar to that in B 160. In front of the horses is a bearded male figure, probably the *proagetes* (Hermann, *Lehrbuch*, iv. p. 273, n. 2) moving to r. and looking back, in *petasos*, embroidered chlamys, and *endromides*.

[For the *λίκνον*, cf. Callim. *Cer.* 127, and for its shape, a terra-cotta panel in the Brit. Mus. representing the infant Dionysos in a *vannus* (Combe, *Anc. Terra-Cottas*, pl. xxiv. 44); also Brit. Mus. *Cat. of Gems*, No. 1009.]

Beneath is incised thrice : ♀.

**B 175.** AMPHORA. Ht. 10 in. Nola, 1867. Blacas Coll. Coarse style. On the neck, double honeysuckle pattern, very coarse. Designs black on red panels; accessories of purple. Shape Fig. 15.

(a) **Theseus slaying the Minotaur** (type N.): **Theseus** stands to r., beardless, with hair looped up under a fillet, cuirass, short purple chiton, and sword; with r. hand he seizes the horn of the Minotaur, holding him round the neck with l. arm. The Minotaur has a bull's head and tail, and holds up a stone in l. hand; blood flows from his l. arm. On each side are a female figure and nude beardless male figure as spectators. The female figures have long hair with fillets, and long chitons with purple spots; the one on the l. also wears a himation; the youths have fillets and spears.

(b) **Athletes**: Two nude youths to r., the front one looking back; they have fillets, and l. hands raised, and the second one has a spear. On either side is a *paidotribes* (?), beardless, with fillet, wrapped in a himation, holding wand.

**B 176.** AMPHORA. Old No. 558. Ht.  $13\frac{3}{10}$  in. From Vulci. Durand Coll. 363. Designs black on red panels; accessories of white and purple. Shape Fig. 15. Finely executed. On the neck, double honeysuckle-pattern.

(a) **Centauromachia** (type O.): A Centaur to l. tramples on a Lapith, and raises a white rock in his arms to hurl upon him. The Lapith is fallen backwards to l.; he is bearded and fully armed, with high-crested helmet, short embroidered chiton, *parameridia*, and Boeotian shield on r. arm, in l. hand a white stone.

(b) **Departure of a warrior**: A quadriga to r., with third horse white, the charioteer beardless, with long white chiton and stippled skin, goad in r. hand, reins in both. Before him is a warrior to l., with high-crested helmet, shield with device of a bull's head, and spear, followed by a female figure, in long chiton and himation over her head, both embroidered.

**B 177.** AMPHORA. Old No. 579\*. Ht.  $14\frac{2}{5}$  in. From Vulci. Large parts of the reverse wanting. Designs black on red panels, with borders of lotos-buds along the top; accessories of white and purple.

(a) Four male figures stung by bees, all nude and bearded; they are **Laios**, **Keleos**, **Kerberos**, and **Aigolios**, who plundered from the hives the honey on

which the infant Zeus was nourished (cf. Roscher, p. 154 and Antoninus Liberalis, *Transformat.* 19). The one on the l. tries to drive off with a branch the bees which are stinging him on the knees, feet, and back; his l. foot is drawn up in agony. The next to r. is squatting down, full face, raising l. hand to his head; bees are stinging him on the head, r. arm, l. knee and foot, and penis. The next, with a branch, is endeavouring to drive off bees which are stinging him in the breast and l. arm. The last figure is crouching down to r., holding in his hands the disk-shaped stone on which one of the hives had been placed; he is being stung on the head, breast, l. knee and penis. In the field are numerous other bees flying about.

(*b*) **Satyrs and Maenads**: In the centre is a Maenad to l., dancing, with r. arm raised, and another to r. on each side, dancing, the one on r. looking back. All have long hair, fillets, and long embroidered chitons with *diploïdia*. On either side are two Satyrs facing them; of the two on the l., the greater part is lost.

**B 178.** AMPHORA. Old No. 574. Ht. 16 $\frac{1}{4}$  in. From Vulci. Canino Coll. Late black-figured style. Designs black on red panels, having borders of lotos-buds along the top, and ivy down the sides; slight accessories of white, but no purple.

(*a*) **Dionysiac group**: In the centre is **Dionysos** moving to r. and looking back; he has long beard and long ivy-crowned hair, and wears a long chiton and himation; in his r. hand are vine-branches, in his l. a *kantharos*; by his side is a goat walking to r. On the r. is a Satyr to l., bearded, with long hair, holding an *askos* over l. shoulder and a *keras* in r. hand. On the l. is a similar Satyr to r., playing with the *plectrum* on a *chelys*, from which hangs drapery.

(*b*) **Departure of warrior**: In the centre is a male figure standing to r. at the further side of his horse, bearded, with *petasos*, chlamys, shield with a Satyric mask in high relief, and two spears in l. hand, holding his horse by the bridle with r. hand. Confronting him is a female figure, in a long chiton and himation caressing the horse with l. hand; at her side is a dog with a deer's foot in his mouth. Behind the warrior is an old man to r., with white hair and beard, long chiton and himation, in r. hand a sceptre.

On the foot, incised characters, see old Cat. pl. B. 574.

**B 179.** AMPHORA with cover. Old No. 583. Ht. 21 in. From Vulci. Durand Coll. 116. Gerhard *A. V.* 53. Designs black on red panels, with double honeysuckle along the top; accessories of white and purple.

(*a*) Quadriga to r., in which stands **Ariadnè**, holding goad in r. hand, reins in both; she has long hair, with a tress in front of the ear, ivy-wreath, long chiton and himation. Behind her is **Hermes** to r., bearded, with long tresses, *petasos*, chlamys, and *endromides*, *caduceus* in l. hand. At the further side of the horses is **Apollo Citharoedos** to r., beardless, with long hair, laurel-wreath, long chiton, and himation, playing on the *chelys* with a *plectrum*. Underneath the horses is a hind to l., looking upwards to Apollo; in front of them is a youth in a chlamys advancing to r. and looking back.

(*a*) **Dionysiac group**: In the centre is **Dionysos** to r., looking back, with long pointed beard and long tresses wreathed with ivy; he wears a long chiton

and himation, and holds a *cantharos* in each hand, also two vine-branches with bunches of grapes. On the r. is a Maenad to l., with ivy-wreath, long tresses, long embroidered chiton, in r. hand *crotala*; at her near side is a Satyr, bearded, with long tresses, hands extended; both retreat in an attitude of surprise. On the l. is a Maenad to r., with long hair, ivy-wreath, and long-sleeved chiton, playing on the *crotala*; behind her is a Satyr to r. with hands extended.

On the bottom of the foot, incised characters, see old Cat. pl. B. 583.

**B 180.** AMPHORA. Old No. 596. Ht. 11 in. From Vulci. Durand Coll. 71. Designs black on red panels, with borders of lotos-buds along the top; accessories of white and purple.

(a) **Dionysos** to r., bearded, with long hair and ivy-wreath; he wears a long chiton and striped embroidered himation; in his r. hand is a *cantharos*, in l. a vine-branch. On either side is a tall object of the shape of a *caduceus*; these may denote *kamakes* or vine-poles.

(b) Similar to (a), except that **Dionysos** holds the vine-branch in his r. hand, and a *keras* in his l.; his chiton is embroidered with purple spots, his himation with white rosettes.

On the bottom, incised characters, see old Cat. pl. B. 596.

**B 181.** AMPHORA. Old No. 597. Ht.  $12\frac{1}{10}$  in. From Vulci. Canino Coll. De Witte, *Descr.*, No. 37. Designs black on red panels, with borders of lotos-buds along the top; accessories of purple.

(a) **Dionysiac group**: In the centre **Dionysos** to r., bearded, with long hair, ivy-wreath, long purple chiton and himation embroidered with purple spots, in r. hand a vine-branch, in l. a *keras*. Facing him is **Ariadnè**, in a long chiton embroidered with incised patterns, and himation thrown over her head. On each side are two Satyrs turned towards the centre, in various attitudes, with long hair; their breasts indicated in purple.

(b) Warrior on horseback (perhaps **Troilos**) riding to r., beardless, with long hair, purple chlamys, spear in l. hand. At the horse's head is a nude youth to r. looking back, beardless, with fillet. Behind the horse is a nude male figure to r., beardless, with long hair, fillet, in r. hand a spear; towards him is a hawk flying to l.

On the bottom is incised: ⊕.

**B 182.** AMPHORA. Old No. 579. Ht.  $15\frac{3}{5}$  in. De Witte, *Descr.* No. 131. Designs black on red panels, with lotos-bud borders along the top, and accessories of white and purple.

(a) **Athletes playing ball**: On the l. is a bearded figure, probably a *brabeus*, seated on an *okladias*, wearing a fillet, and an embroidered garment round his loins; he holds in both hands a ball, the lower half white, the upper black. Opposite him are three nude figures in single file, the last one bearded, with hands on knees, each carrying on shoulders a boy; the first two boys have long hair, the second wears a fillet; they hold out their hands to catch the ball.

[Cf. F 113, *Roem. Mittheil.* vi. (1891), p. 270, and Krause, *Gymn.* pls. xxvi. 108, and xxviii. 122-3; also a vase at Oxford, obtained by Mr. Arthur Evans, inscribed KEVEVΣOM.]

(b) **Departure of a youth**: He stands in the centre to r. at the further side of his horse, in white chlamys and *petasos*, holding his horse by the bridle; in his l. hand is a spear. On either side of him is an attendant, beardless, in long chiton and embroidered himation; the one on the l. wears a fillet, and holds spear in l. hand.

On the foot is incised:  $\text{Æ}$ .

**B 183.** AMPHORA. Old No. 591. Ht.  $15\frac{3}{10}$  in. Repaired. Designs black on red panels with borders of lotos-buds along the top; profuse accessories of white and purple.

(a) **Departure of a warrior**: In the centre stands the warrior to l., with high-crested visored helmet, spear, shield with device of a bent human leg, and greaves, the left purple, the other plain. Facing him is an old man, with long white tresses and beard, long embroidered chiton and striped himation, l. hand raised, in r. a staff. Behind the warrior is a female figure with long hair, fillet, necklace, long chiton with border, and striped embroidered himation, raising r. hand to mouth.

(b) Three warriors, all fully armed, with *parameridia* and spears, advancing to l.; on the further side of the second one is an archer, bearded, with pointed cap and bow. All three warriors have visored helmets, with central and lofty side-crests, the latter painted white; the shield of the first has the device of a *triquetra*, that of the third a snake to l., while the shield of the middle one is plain white; the r. greave of the middle warrior is black, all the others purple.

**B 184.** AMPHORA with cover. Old No. 590. Ht.  $18\frac{3}{10}$  in. From Vulci. Durand Coll., 687. Designs black on red panels, with borders of lotos-buds along the top; accessories of white and purple.

(a) **Departure of a warrior**: Quadriga to l., in which stand a charioteer, beardless, with fillet, and long white chiton, holding reins and goad, and a warrior with high-crested visored helmet, greaves, two spears, and shield with device of a lion seated to r. regardant, with l. paw raised. Behind is an archer advancing to l., beardless, with high Phrygian cap, close-fitting jerkin and *anaxyrides* in one piece, bow in r. hand, and quiver in l. with open lid. At the further side of the horses is a similar archer to l.; in front of him a warrior to l. looking back, with a lofty double-crested helmet and shield on which two pellets are visible. In front of the horses is an archer advancing to l., in a peaked cap, close-fitting jerkin, and *anaxyrides*, with bow in r. hand, quiver, and sword at l. side. The leather dress of all three archers is indicated by incised lines.

(b) On the l. is an aged man to r., with long white tresses and beard, long chiton and himation, staff in l. hand. Towards him advances a warrior with lofty visored helmet and greaves, two spears, and shield with device of an anchor, followed by another similarly armed, with the forepart of a lion as device on his shield; by the further side of the latter walks an archer, bearded, with Phrygian cap, bow and quiver. Behind them is an old man, also to l., with long white tresses and beard, long chiton and embroidered himation, in r. hand a

staff, and behind him an archer to l., beardless, in tight-fitting jerkin, otherwise as the last.

Beneath the foot is incised : ΓΕ.

**B 185.** AMPHORA. Old No. 585. Ht.  $18\frac{7}{16}$  in. From Vulci. Canino Coll. 1466. Designs black on red panels with borders of lotos and honeysuckle along the top; accessories of white and purple.

(a) **Departure of warrior:** A quadriga to r., in which stands the charioteer, beardless, in long white chiton with purple girdle, holding goad in r. hand, reins in both; behind him is a beardless figure, in long chiton and himation, looking back to l. By the side of the quadriga stands a warrior to r. looking back, fully armed, with short purple chiton and shield. Confronting him is a bearded male figure in long chiton and himation; at the horses' heads a similar figure to l., his himation embroidered.

(b) **Race of hoplites (?)**: Two warriors moving to r., in visored helmets, short purple chitons, and greaves, with spears in r. hands, and shields; the second one wears a cuirass, the first a skin over his chiton. Behind each of them stands a *paidotribes* (?), the first to r. looking back, the second to l., both bearded, in long chitons and striped embroidered himatia, holding wands in their hands.

On the foot, incised characters, old Cat. pl. B. 585.

**B 186.** AMPHORA. Old No. 597\*\*. Ht.  $9\frac{2}{3}$  in. From Magna Graecia. Durand Coll. 835. Imperfectly fired. Coarse style. Designs black on red panels, with borders of maeander and network along the top; accessories of white.

(a) An old man seated to r. on an *okladias*, with long white hair and beard, long chiton and himation, both embroidered with white rosettes, his r. hand raised as if speaking. On either side is a female figure conversing with him; they both wear necklaces, long chitons and himatia, embroidered with white rosettes; r. hands raised.

(b) Warrior to l., with visored helmet, chlamys, greaves, and shield with a pellet and four rings painted on it, standing between two old men with white hair and beards, in long chitons and himatia, who are conversing with him.

**B 187.** AMPHORA. Old No. 593. Ht.  $9\frac{1}{5}$  in. From Vulci. Durand Coll. 850. Designs black on red panels, with borders of lotos-buds along the top, and of ivy down the sides; accessories of white and purple.

(a) Warrior standing to r. at the further side of his horse, armed with visored helmet, cuirass, greaves, and shield, with two spears in r. hand; the horse also to r., with head down. Facing him is a bearded male figure, in long chiton and himation, both embroidered, with a staff in his hand; on the l. is a beardless youth to r., in long chiton and striped himation, holding a staff.

(b) **Combat of four warriors** in two groups: Two in the centre are attacking one another with spears; the one on the l. is armed with lofty visored helmet, short chiton, cuirass, greaves, and shield; the other is similarly armed, but has no cuirass; on his shield is the device of a pellet. Between them is a bird flying to r., below the shields. On the l. is a retreating warrior, looking

back, with short chiton, cuirass, helmet, spear, and sword; on the r. a similar warrior, in a high-crested helmet, cuirass, and short chiton, with sword, spear, and shield.

**B 188.** AMPHORA. Old No. 595\*. Ht. 11 in. Nola, 1849. Campanari Coll. Designs black on red panels, with accessories of white and purple. Shape Fig. 15. On the neck, three palmettes each side.

(a) **Musical contest:** On the r. is a *bema* of three steps, on which stand two youths confronted. The one on the l., with fillet, wreath, and embroidered himation, plays the double flute; the other has a wreath, and long chiton and himation, both embroidered. On the l. stands a *paidotribes* to r., bearded, with fillet, wreath, and embroidered himation, leaning on his staff.

(b) Design as (a) varied: On a *bema* of one step, the two figures side by side to l. Facing them is a *paidotribes*, to r., beardless, as on (a).

**B 189.** AMPHORA. Old No. 597\*. Ht.  $11\frac{1}{10}$  in. From Magna Graecia. Durand Coll. 814. Designs black on red panels, as before. Shape Fig. 15. Neck as last.

(a) Two fully-armed warriors confronted; the one on the l. is beardless, with short chiton and chlamys on l. arm, both embroidered, shield with device of a tripod, helmet raised; the other has a high-crested helmet, short embroidered chiton, chlamys on r. arm, and shield by his side, with device of a bull's head.

(b) **Warrior arming:** He stands to r., bearded, with fillet, cuirass, short purple chiton, and greave on r. leg, putting on the l. greave; at his feet is a high-crested helmet. Facing him is an old man, with white hair and beard, fillet, long chiton and himation, both embroidered, sheathed sword in r. hand, spear in l., and shield at feet, with device of a bull's head.

**B 190.** PELIKÈ. Ht.  $11\frac{3}{8}$  in. Ruvo, 1851. Braun Coll. Designs black on red panels, with borders of lotos-buds above; accessories of white and purple, sparingly used.

(a) **Heracles carrying off the Delphic tripod** (type E. 10): He runs to r., looking to l., with lion's skin, short chiton, sword, in l. hand his club, in r. the tripod. On either side, a Doric column surmounted by a cock.

(b) **Apollo pursuing Heracles:** He is beardless, with hair looped up under a fillet and curls in front of ears, short chiton, over which is a skin with white spots, and *endromides*, in r. hand a bow. On either side, a Doric column surmounted by a cock.

**B 191.** PELIKÈ. Ht. 12 in. From Vulci. Krause, *Gymn.* pl. xii. 34. Much injured. Designs in black (turning to red on rev.) on red panels; accessories of white and purple, faded.

On the neck: (a) Two wrestlers about to engage, nude and bearded; the one on the r. grasps the other's r. arm with both hands. Behind each is a *paidotribes*, bearded, in a striped himation.

(b) Similar design, but instead of the wrestlers, boxers advancing towards each other; *paidotribes* each side, as before.

On the body :

(*a*) Two mounted warriors side by side to l. : the nearer one is dismounting ; he has lofty visored helmet, greaves, and shield with device of a boar springing to l. ; the other one is nearly obliterated ; he carries a spear. In front of them is a nude youth to l. looking back ; behind them, a bearded figure to l. with fillet and chlamys, holding spear.

(*b*) In the centre **Ares** to l., with visored double-crested helmet, greaves, and shield, the device on which is a Centaur to l. with r. foreleg raised, brandishing a pine-tree. Facing him is **Poseidon**, bearded, with long hair, fillet, long chiton and bordered himation, in l. hand a trident. Behind Ares is **Hermes** to l., bearded, with long hair, *petasos*, short chiton, striped chlamys, *endromides*, *caduceus* in l. hand, r. hand raised.

**B 192.** PELIKÈ. Ht. 13 in. Cameiros, 1864. Much worn. Designs in black on red panels, with borders of lotos-buds above ; accessories of white and purple.

(*a*) Bearded figure to r., with fillet and drapery round loins gathered up in l. hand, playing on the lyre with a *plectrum*, and singing, with head raised and lips parted (cf. B 167). Behind him is a nude beardless figure with chlamys over l. arm, holding out r. hand to a dog, which stands to r. looking back at him.

(*b*) Similar scene : A beardless figure as the last ; behind him a nude beardless figure with fillet and chlamys over l. arm, running to r. and looking back.

---

B 193-205. AMPHORAE AS BEFORE, BUT WITH GROOVED HANDLES (shape Fig. 13).

**B 193.** AMPHORA. Old No. 608. Ht.  $21\frac{1}{2}$  in. Overbeck, *Her. Bildw.* p. 312 ; *Encyclopaedia Britannica*<sup>9</sup>, xix. p. 612 ; *Athen. Mittheil.* iv. p. 290 ; Klein, *Euphronios*<sup>2</sup>, p. 36 ; *Jahrbuch*, iv. (1889), p. 196. In the style of Andokides. Designs in two panels, with borders of double honeysuckle above : (*a*) Black on red ground, with purple accessories and finely-incised lines ; (*b*) Red on black ground, with purple accessories, and network borders down the sides in black on red. On the sides of the handles, ivy-wreaths ; below the handles, palmettes with volutes ; all black on red.

(*a*) **Achilles and Ajax** (?) playing with *pepsi* (type H.) : On the r. is **Achilles** seated, bearded, with hair rolled up under fillet, high-crested helmet short chiton richly diapered, cuirass, *parameridia*, and greaves, all ornamented with volutes, and chlamys richly embroidered with stars and other patterns, in l. hand two spears, behind him a Boeotian shield with Satyric mask having short curls and protruding tongue. On the l. is **Ajax**, seated, similarly attired and equipped ; each stretches out r. hand to a table between them, on which six *pepsi* are visible ; Achilles holds another between his fingers.

[Cf. B 211 and the inscribed vase of Exekias in the Mus. Greg., Rome. The warriors here represented may be named Achilles and Ajax, owing to the close resemblance of this vase



to that of Exekias; but according to Eur. *Iph. Aul.* 192 ff., they would be Protesilaos and Palamedes; cf. also Paus. x. 31. 1. The subject is discussed by Welcker, *Alte Denkm.* iii. p. 1 ff.]

(*b*) **Heracles and the Nemean lion** (see type E. 1): He is nude and bearded, with curly hair and fillet, and kneels on both knees, holding the lion head downwards over his l. shoulder, r. hand grasping its forepaws, while its hind-claws are inserted in his r. shoulder; he is about to fling it on the ground with his l. arm. On the l. is **Athenè** to r., with long tresses, high-crested helmet with fillet, ornamented with volutes, and chevron-pattern round crest, aegis with scales, and fringe of snakes in front, long diapered chiton, in r. hand a spear, l. extended to **Heracles**. On the r. is **Iolaos** to r., looking back, nude and bearded, with curly hair and fillet, sword at side, in r. hand Heracles' club.

[The attitude is unusual, and resembles that of Heracles throwing down the boar on Eurystheus (type-forma E. 2).]

**B 194.**

AMPHORA with cover. Old No. 602. Ht.  $16\frac{3}{10}$  in. From Vulci. Durand Coll. 297. **PLATE**  
 Designs in black on red panels with interlacing lotos and honeysuckle pattern above. On the handles double lotos and honeysuckle pattern, black, purple and white; on the sides of the handles, rosettes.

(*a*) **Contest of Heracles and Geryon** (type E. 4): **Heracles** to r., with lion's skin over short purple chiton, sheath at side, club and quiver at back, attacks **Geryon** with sword. The latter is as in B 156, all three bodies fully armed, the one on the r. and the one in the middle having high-crested helmets; they have short embroidered chitons, spears, and shields; the shield of the one on the l. is white with a purple rim, and has the device of an eagle flying to l. with snake in mouth, in black and purple. The middle body falls back mortally wounded. Between the combatants is **Eurytion** fallen to r., full face, bearded, with *pilos*, short chiton and skin over it tied in front; his dog **Orthros**, also wounded, is fallen backwards upon him; blood flows from the wounds of both.

(*b*) Quadriga to front, the horses turning to r., in which are a charioteer with *pilos*, long white chiton and *nebris*, shield at back, and a *parabates* looking to r., with high-crested helmet, cuirass, and spear; on the horses' heads are top-knots.

**B 195.**

AMPHORA with cover. Old No. 599. Ht.  $20\frac{9}{10}$  in. From Vulci. Canino Coll. No. 1890. Overbeck, *Kunstmyth. (Apollo)*, pp. 45, 395; *C. I. Gr.* 7619. Slightly injured and restored. Designs in black on red panels, with double honeysuckle-pattern above. Down the sides of one handle, ivy-wreaths; the other one has been restored. Under the junctions of the handles, palmettes.

**Fig. 30,**  
**p. 22.**

(*a*) **Contest of Heracles and Apollo for the tripod** (type E. 10): In the centre is **Heracles** moving to r., looking to l., with beard and moustache, lion's skin and short embroidered chiton, carrying the tripod over l. shoulder; above him is inscribed **ΗΕΡΑΚΛΕΣ**. On the l. is **Apollo** to r., beardless, wreathed with laurel, in short chiton girt at waist and chlamys, both embroidered, seizing a leg of the tripod with r. hand. Above him: **ΑΓΓΟΝΥΟΝ**,

'Απόλλων. Behind Heracles is **Athenè** to l., with long tresses, high-crested helmet with cheek-pieces, aegis held out on l. arm (incised markings and fringe of snakes), long embroidered chiton, and spear. Below: ΖΑΛΙΕΘΑ, 'Αθηνάας. In front of her is a hind to r. looking back. Behind Apollo is **Artemis** to r., with long tresses, *sphendonè*, long chiton and himation, both embroidered, l. hand raised; behind her: ΖΟΔ..ΜΕΤΡΑ, 'Αρτεμ[ί]δος. Below Heracles is inscribed:  $\begin{array}{ccc} \times & & \times \\ \triangleright & \circ & \triangleright \\ \text{L} & \text{V} & \text{U} \end{array}$  (perhaps *καλὸς Καρ[ύστιος*], cf. Weinicke, *Lieblingsnamen*, p. 94, note 1).

[Cf. Roscher, p. 2213; Stephani, *Compte-Rendu*, 1868, p. 31 ff.; *Ber. d. Sächs. Ges.* 1853, pl. 6; Berlin Cat. 2159.]

(b) **Apollo Citharoedos** to r., beardless, with long tresses wreathed with laurel, long chiton and himation, both embroidered, playing with a *plectrum* on the lyre; by his further side is a bull to r. In advance of him is **Hermes** departing, looking back, bearded, with chlamys, *petasos*, *endromides*, and *caduceus*, r. hand raised. Behind Apollo is **Dionysos** to r., with long beard and tresses, ivy-wreath, long chiton and himation, both embroidered, in r. hand vine-branches with bunch of grapes, in l. a *cantharos*.

## B 196.

AMPHORA. Old No. 603. Ht. 20½ in. From Vulci. Canino Coll. 806. Klein, *Euphronios*<sup>2</sup>, p. 122; Mayer, *Gig. u. Titan.* p. 315. Designs in black on red panels, with double honeysuckle-pattern above. On the sides of the handles, ivy-wreaths; below, palmettes.

(a) **Contest of Heracles and Antaios** (type E. 9): In the centre is **Heracles** to r., bearded, with fillet and embroidered drapery fastened round loins, seizing **Antaios** by the l. arm with l. hand, the r. drawn back to strike him. Antaios crouches down on one knee, nude and bearded, with long hair, r. hand raised above head, l. grasping Heracles' waist. Above him is drapery suspended; in front of him is an imitation inscription. Behind Heracles is **Athenè** to r., with long tresses, high-crested helmet with fillet, aegis with snakes, long embroidered chiton, in r. hand a spear, l. raised, at her feet a shield with device of a tripod. In front of her is inscribed: Α..ΕΝΑ(?). Behind her is **Hermes** to r., bearded, with long hair, fillet, short chiton, embroidered chlamys, *petasos*, *endromides*, and *caduceus*. On the r. is a Doric portico with one column visible, on the further side of which is **Poseidon** (father of Antaios) to r. looking back; he is bearded, with fillet, *petasos*, embroidered chlamys, *endromides*, and two spears, r. hand raised. Under the portico is **Gè** (mother of Antaios, cf. B 322) to l., with long tresses, fillet, long chiton and himation, l. hand extended as if in supplication, r. thrown back.

[This scene represents the early archaic type; later, as in B 222 and B 322, Antaios lies on the ground. For the subject, cf. Roscher, p. 2207; *Arch. Zeit.* 1878, pl. 10; *Mon. dell' Inst.* 1855, pl. 5; Gerhard, *A. V.* 113; and Klein, *l. c.*]

(b) Three horsemen to r., all beardless, with fillets, embroidered chlamydes, and white *petasi*, each carrying two spears; the second, whose horse is piebald, looks back at the third; by the side of the horses two hounds walk to r.

B 197.

AMPHORA. Ht. 2 ft. 4 in. Cameiros, 1861. Designs in black on red panels, with lotos and honeysuckle pattern above. On the sides of the handles, rosettes.

(a) **Nuptials of Zeus and Hera** (type C.): A quadriga to r., in which are **Zeus**, bearded, with short curls in front, laurel-wreath, long chiton, and embroidered himation, holding reins, and at his further side **Hera**, in long purple chiton and embroidered himation veiling her head. Behind them is **Apollo Citharoedos** to r., beardless, with long tresses wreathed with myrtle, long white chiton and striped himation with crenellated border, playing with a *plectrum* on the *chelys*, from which hangs embroidered drapery. In front of his feet is a Siren to r. regardant, with long hair, standing on a tendril. By the further side of the cinariot are three deities to r.: **Dionysos**, bearded, with long hair, ivy-wreath, long embroidered chiton and purple himation, in l. hand an ivy-branch; **Aphroditè**, with long hair, fillet, long diapered chiton with purple *diploïdion*, holding a *lebes* on her head with l. hand; **Poseidon**, bearded, with long hair, fillet, long embroidered chiton and purple himation, in l. hand a trident. At the horses' heads are **Artemis** to l., with long hair, fillet, long chiton, striped embroidered himation, in r. hand the nuptial torches, and **Hermes** as *proegetes*, bearded, with long hair, fillet, short chiton, embroidered chlamys, *petasos*, *endromides*, and *caduceus*, departing to r., looking back.

[Cf. Gerhard, *A. V.* 313, and for the subject see Foerster, *Hochzeit d. Zeus und d. Hera.*]

(b) **Combat of Heracles and Kyknos** (type E. 5): **Heracles** to r., with lion's skin and short purple chiton, quiver at back, draws sword out of sheath to attack **Kyknos**, who retreats to r., looking back, fully armed, with lofty visored helmet bound with a fillet, striped chiton, and shield with device of a tripod. Between them is **Zeus** to r., looking to l., interrupting the combat with both arms raised; he is bearded, with long hair curly in front, fillet, long striped chiton and himation, both embroidered. On the l. is **Athenè** to r., with long tresses, high-crested helmet, fillet, richly embroidered chiton with *diploïdion*, and himation tied in front, shield on l. arm, thrusting with a spear. On the r. is **Ares** in a similar attitude, bearded, with visored helmet, short chiton and chlamys both embroidered, greaves, and a Boeotian shield, the device on which is a star of twelve points, in black and purple on white, between two white lions rampant regardant.

B 198.

AMPHORA with cover. Old No. 604. Ht. 20 $\frac{1}{2}$  in. From Vulci. Canino Coll. 2113. Gerhard, *A. V.* iv. 246. Designs in black on buff panels, with borders of double honeysuckle above; accessories of white, faded. Handles, as the last vase.

(a) **Heracles** to r., with lion's skin, short chiton, quiver and sword, club in r. hand, bow in l., confronts **Athenè**, who has a high-crested helmet with cheek-pieces, aegis, long chiton, spear, and shield with device of a *triquetra*; at her feet is a hind to l., looking up, and on either side of the design a column surmounted by a cock, the column on the l. Doric, the other Ionic.

(b) **Dionysos** to r., with long beard and tresses, ivy-wreath, long chiton and himation, in r. hand vine-branches with bunches of grapes, in l. a *cantharos*. Facing him is **Ariadnè**, with long tresses, ivy-wreath and long chiton,

r. hand raised. On either side of the design, an Ionic column surmounted by a cock.

**B 199.** AMPHORA. Old No. 567. Ht. 2 ft. 1 in. From Vulci. Canino Coll. 2139. Overbeck, *Kunstmyth. (Apollo)*, p. 49; *C. I. Gr.* 7552 b. Designs in black on red panels, with accessories of white and purple, and borders of lotos and honeysuckle pattern above the designs on the body; no accessories on the design on the lip. Handles, as before.

(a) On the lip: **Heracles strangling the Nemean lion** (type E. I): Composition as usual; **Heracles** nude and bearded; above is his sword suspended. On the r. is **Hermes** stooping to l., bearded, with chlamys, *petasos*, and *endromides*, r. hand extended. On the l. is **Iolaos** rushing forward to r., bearded, with short chiton, sword at side, club in r. hand, l. extended. On either side, facing the scene, is a boar.

On the body: **Heracles conducted to Olympos** (type E. II): A quadriga to r., in which are **Athenè** with long tresses, high-crested helmet with check-pieces, aegis, long chiton, spear in r. hand, reins in both, and **Heracles** bearded, with fillet, and club in l. hand. In front of them is inscribed: **ΗΕΡΑΚΛΕΖ, ΑΟΕΝΑ**. By the further side of the horses is **Apollo Citharoedos** to r., beardless, hair bound up with laurel-wreath, long chiton and himation, both embroidered, playing with a *plectrum* on the *chelys*; in front of him: **ΑΓΟΒΟΝ**. At the horses' heads is **Hermes**, kneeling on one knee to l., bearded, with long hair, chlamys, *petasos*, *endromides*, and *caduceus*; in front of him: **ΗΕΡΜΕΖ**. Beneath the horses: **ΡΟΖΙΑΖ**, '*Poσίας*'; and above their heads **ΔΙΟΖ**, which may mean (the chariot) of Zeus (?), or, like Rhosias, it may be a horse's name.

(b) **Combat of five warriors**: All are fully armed, and bearded, with long tresses, two in the centre thrusting at each other with spears; of these, the one on the r. has two dolphins to l. as device on his shield. Between them is a warrior fallen back to r., with stone in l. hand which he endeavours to hurl, defending himself with a shield on which are two pellets. On either side is a warrior departing; the one on the r. has the device of a tripod on his shield, the other a bull's head. Behind the latter is inscribed **ΖΞΔΑΙ . . Α +, Χα[ρ]μάδης**; below the former: **ΝΕΥΚΟΝ, Λεύκων**; in front: **ΔΕ[Υ]ΤΕΡΕ, Δεύτερ(ος?)**; above the centre ones **ΠΥΝΕΖ**, below them **Σ[Ο]ΥΛΥΧ, Πύλης καλός, also ΔΙΚΕΑΙΚΕΖ, Δικ(αι)ά(ρ)κης?**

**B 200.** AMPHORA with cover. Old No. 606. Ht. 24 $\frac{9}{10}$  in. From Vulci. Canino Coll. 1110. Overbeck, *Kunstmyth. (Apollo)*, p. 49. Designs in black on red panels, with borders of lotos and honeysuckle above and lotos-buds below; accessories of white and purple. Handles, as before.

(a) **Heracles conducted to Olympos** (type E. II): A quadriga to r., in which are side by side **Athenè** with high-crested helmet with check-pieces, aegis with scales, long chiton with purple spots, goad in r. hand, reins in both, and **Heracles** with lion's skin, and club over shoulder. By the further side of the chariot is **Apollo Citharoedos** to r., beardless, with long tresses, laurel wreath, long chiton with looped-up sleeves, and striped himation, playing the *chelys*. In

advance of him is **Dionysos** to r., looking back, with long beard and tresses, ivy-wreath, long embroidered chiton, in r. hand a vine-branch. At the horses' heads is **Hebè** (?) to l., with long tresses, fillet, long chiton and himation, both embroidered, r. hand extended.

(b) Quadriga to l., the charioteer beardless, with long white chiton; stepping into it is a warrior with lofty visored helmet, short embroidered chiton, greaves, two spears, and shield with device of a scorpion to l. In the field above the horses, a hawk flying to r., and the inscription  $\Sigma\text{Ο}\text{Υ}\text{Α}\text{Λ}\text{Η}, \text{καλός}$ .

**B 201.**

AMPHORA. Old No. 600. Ht.  $24\frac{3}{10}$  in. From Vulci. Canino Coll. 1613. Overbeck, *Kunstmyth. (Apollo)*, p. 49. Slightly injured. Designs in black on red panels, with double honeysuckle-pattern above; accessories of white and purple. Handles, as before.

(a) **Heracles conducted to Oylmpos** (type E. 11): A quadriga to r., in which are **Athenè**, with long tresses wreathed with laurel, long embroidered chiton and striped himation, goad in l. hand, reins in both, and **Heracles**, bearded, wrapped in a striped himation. Behind them is **Amphitryon** (?) to r., bald, with white tresses and beard, fillet, long embroidered chiton and striped himation, in l. hand a sceptre. By the further side of the chariot is **Apollo Citharoedos** to r., with long tresses, myrtle-wreath, long chiton with looped-up sleeves, and embroidered himation, playing on the *chelys*. Facing him is **Dionysos** with long beard and tresses, ivy-wreath, long white chiton and looking back striped himation. At the horses' heads is **Hermes** to r., his head hidden, with short embroidered chiton, striped chlamys, *petasos*, *endromides*, and *caduceus*; confronting him is **Hebè** (?), with long tresses wreathed with laurel, long embroidered chiton and striped himation. In the field, branches.

(b) **Contest of Heracles and Triton** (type E. 8): **Heracles** to r., in lion's skin and short striped chiton, seizes **Triton** round the neck from behind; the latter endeavours to free himself by seizing Heracles' arms; he has long beard and tresses wreathed with laurel, and is human to the chest, below which is a fish's body and tail to l., fimbriated. On one side is **Nereus**, on the other **Proteus**, looking on; both partly bald, with white hair and beards, fillets, long chitons and striped himatia, wands in their r. hands.

[Cf. *Ann. dell' Inst.* 1832, p. 73 ff., and *Mon. dell' Inst.* xi. 41; also Gerhard, *A. V.* 111.]

**B 202.**

AMPHORA with cover. Old No. 601. Ht.  $23\frac{3}{10}$  in. From Vulci. Canino Coll. 2060. Mayer, *Gig. u. Titan.* p. 315. Designs in black on red panels, with borders of lotos and honeysuckle above; accessories of white and purple, the former faded. Handles, as before.

(a) **Combat of Heracles and Kyknos** (type E. 5); **Heracles** to r., with lion's skin, short chiton, sword, quiver, and bow, thrusts with spear at **Kyknos** who is fallen on one knee to r.; behind the latter stands **Ares**; both he and **Kyknos** are fully armed and have long hair, but **Kyknos** has no cuirass. **Ares** has an ivy-wreath as device on his shield, **Kyknos** a snake; both thrust with spears. Behind Heracles is **Athenè**, with long tresses, high-crested helmet with cheek-pieces, aegis, long embroidered chiton, himation, and shield, thrusting with her spear at **Ares**.

(b) **Dionysos** to r., looking back, with long beard and tresses, ivy-wreath, long chiton and himation, in r. hand vine-branches with bunches of grapes, in l. a *cantharos*. On the l., moving to r. is a Maenad with long hair, ivy-wreath, long chiton and himation, playing on the *chelys*; the white is faded from the nude parts; on the r., a Maenad to l., as the last, playing the double flute.

**B 203.**

AMPHORA with cover. Old No. 598. Ht.  $24\frac{1}{10}$  in. From Vulci. Canino Coll. 642. Overbeck, *Kunstmyth. (Apollo)*, p. 51. Repaired and restored. Designs in black on red panels, with double honeysuckle pattern above; accessories of white and purple.

(a) Type E. II (a): Quadriga to r., into which **Athenè** is stepping; she has long tresses, high-crested helmet with check-pieces and fillet, long embroidered chiton and striped himation, goad in r. hand, reins in both. In advance of her is **Dionysos** to r., looking to l., bearded, with long hair, ivy-wreath, long embroidered chiton and striped himation, in l. hand a *keras*. Before him and at further side of horses is **Apollo Citharoedos** to r., beardless, with long hair, fillet, long embroidered chiton and striped himation, playing on the *chelys*, and confronted with him is **Artemis** in long chiton and himation, both embroidered, her head hidden. At the horses' heads is **Aphroditè** to r., with long hair, fillet, long embroidered chiton and striped himation, and before her is **Hermes**, departing and looking back at her, bearded, with long hair, fillet, striped chlamys, *petasos*, *endromides*, and *caduceus*.

[Cf. a black-figured hydria in the Museum of Practical Geology.]

(b) In the centre **Dionysos** to r., with long beard and hair, ivy-wreath, long chiton and himation, both embroidered, in r. hand vine-branches, in l. a *cantharos*. Facing him is **Ariadnè**, with long tresses, fillet, long embroidered chiton with *diploïdion*, and hands extended. On the l., a Maenad, and behind her a Satyr, to r.; on the r., a Satyr to r., looking back, and a Maenad to l., with r. hand raised; the Maenads have long tresses, ivy-wreaths, and long striped chitons, girt at the waist.

**B 204.**

AMPHORA with cover. Old No. 605. Ht.  $21\frac{3}{10}$  in. From Vulci. Canino Coll. 597. Micali, *Storia*, iii. p. 144, and pl. 86, 1, 2. Designs in black on red panels, with interlacing lotos and honeysuckle pattern above; accessories of white and purple, the former faded. On the sides of the handles, ivy-wreaths.

(a) **Dionysiac thiasos**: In the centre **Dionysos**, bearded, with long hair, long chiton and striped himation, in r. hand a *keras*, and **Ariadnè** in long diapered chiton with purple *diploïdion* and purple himation veiling her head, side by side to r.; facing them a Satyr with fillet. On the r. is a Maenad with long hair, fillet, long purple chiton, and *nebris*; in advance of her, two Satyrs, looking back, with fillets. On the l., a procession of two Satyrs, a Maenad (as the last), and another Satyr, to r.; the Satyrs wear fillets.

(b) Quadriga to r. (the third horse white), in which are a beardless charioteer, with fillet and long white chiton, and a *parabates* fully armed, with high-crested helmet and shield. At the further side of the chariot-group is a

line of figures, beginning on the l. with a beardless male figure, who has fillet, long chiton and striped himation, and a warrior with high-crested visored helmet, greaves, and a shield round which are purple pear-shaped markings, departing to l. Next is a warrior to r., with high-crested helmet, fillet, and striped himation, confronting a female figure with long hair, fillet, and long striped chiton. Behind her are two warriors to l., with lofty visored helmets, greaves and shields; the shield of the first has the device of a tripod in white, and **A** between two pellets in purple. They are followed by a beardless figure with fillet, long purple chiton, and striped himation, and a warrior with high-crested helmet, cuirass, short diapered chiton, and greaves. At the horses' heads is a warrior to l. with high-crested helmet, greaves, and shield with a pellet in purple; behind him a bearded male figure with fillet, long chiton, and striped himation, and a female figure with long hair, fillet, long purple chiton and bordered himation.

**B 205.**

AMPHORA. Old No. 607. Ht.  $18\frac{3}{10}$  in. 1842. Schneider, *Tro. Sagenkr.* p. 196; Overbeck, *Her. Bildw.* p. 623; Heydemann, *Minpersis.*, p. 14, n. 3, and in *Röm. Mittheil.* 1888, p. 109; Wulff, *Theseussage*, p. 30. Much injured. Imperfectly fired. Designs in black on red panels with interlacing lotos and honeysuckle pattern above. The sides of the handles are chequered black and red.

(a) **Death of Priam** (cf. B 241): In the centre is **Priam** fallen to r. on his back on the top of the altar of Zeus Herkeios, with white hair and beard, long purple chiton and embroidered himation, l. hand raised in supplication to **Neoptolemos**, who stands over him to r. The latter is bearded and fully armed, with short embroidered chiton and Boeotian shield, and in r. hand holds **Astyanax** by the r. leg, about to hurl him on the ground; Astyanax is nude, and is represented on a small scale. Behind Priam is **Hecuba** to l., with long hair, fillet, long chiton, and *diploïdion*, r. hand raised to tear her hair, l. extended in supplication. Behind her are two bearded figures, one moving to r., nude, looking back, the other has a fillet, long chiton, and striped himation. On the l. is **Andromachè** to r., with long hair, long striped chiton and *diploïdion*, both arms raised; by her side a nude youth with long hair, running away to l. and looking back (perhaps **Polites**).

(b) **Contest of Theseus and the Minotaur** (type N.): **Theseus** to r., bearded, with long hair, cuirass, short chiton, and sheath at side, holds the Minotaur round the neck with l. hand, and plunges sword into him. The latter has a bull's head, and kneels on one knee to r., looking to l., with stone in l. hand; blood flows from the wound. On either side, looking on, is a female figure with long hair, fillet, long chiton girt at the waist and himation, and a nude youth with hair tied in a club.

B 206-297. AMPHORAE WITH RED BODY  
(shape generally as Fig. 15).

**B 206.** AMPHORA. Old No. 589. Ht.  $20\frac{9}{16}$  in. From Vulci. Durand Coll. 95. Shape as Panathenaic amphorae. Designs round upper part of body of vase representing two successive incidents; black, with accessories of white and purple on the red ground of the vase. On the neck, double honeysuckle.

(a) **Dionysiac group:** In the centre, **Dionysos** driving in a quadriga to r., bearded, with long hair, ivy-wreath, long chiton and himation, goad in r. hand, reins in both. By the further side of the chariot is a Satyr moving to r., playing the *chelys*; in front of him a Maenad also moving to r., looking back, in long chiton and himation, playing on the *crotala*. At the horses' heads is a Satyr to l. crouching down, on whose l. shoulder sits a Maenad to r. in long embroidered chiton with *crotala* in r. hand. Behind them is a Maenad to l., in long embroidered chiton, *pardalis*, and himation, dancing and turning to look at a Satyr who kneels with *keras* and vine-branches in r. hand. Behind Dionysos is a similar Maenad with *crotala* in either hand, following the quadriga; behind her a Satyr crouching down, holding a vine-branch in l. hand. Thus a group of a crouching Satyr and a Maenad closes the composition at each end. All the Maenads have long hair and ivy-wreaths.

(b) **Dionysos** seated on an *okladias* to r., with **Ariadnè** seated at his side; Dionysos has a long pointed beard, ivy-wreath, and a long chiton, and in l. hand a *cantharos*; Ariadnè has long hair, ivy-wreath, and long embroidered chiton and himation. On either side of them is a Satyr to r., each playing with a *plectrum* on a *chelys*, from which hangs drapery. On the l. is a Maenad dancing to r., in long embroidered chiton with sleeves and *pardalis*; in her l. hand is a *keras*, behind her a Satyr to r., with l. arm raised. On the r. is a Maenad to l., looking back, in a long chiton the folds of which are indicated, playing the *crotala*. All the Maenads have long flowing hair, crowned with ivy. In front of Dionysos is a vine, which spreads all over the design, with clusters of grapes.

**B 207.** AMPHORA. Old No. 568. Ht. 2 ft.  $2\frac{1}{16}$  in. From Vulci. Durand Coll. 694. Shape as Panathenaic amphorae. Designs black, round upper part of vase; accessories white and purple. Round the neck, double honeysuckle-pattern; on the shoulder, tongue-pattern. Below the designs, a band of lotus-buds all round.

(a) In the centre a quadriga seen from the front, in which are a charioteer looking to l., bearded, with long white chiton, holding a spear, and a warrior to r., of whom only the helmet and the two spears held in his hand are visible. On



the left is a small beardless figure to r., nude, with l. hand extended. Behind him are a warrior and archer to l., but looking back; the warrior has a high-crested helmet, with fillet, *parameridia*, greaves, spear, and shield with the device of fore-part of lion to l., with raised l. paw; the archer has a peaked cap and embroidered *anaxyrides*. On the extreme l. is a bearded male figure seated on an *okladias* to r., in long chiton and striped himation, with staff in l. hand. On the r. of the quadriga is a small beardless figure to l. in long chiton and himation, both embroidered. Next to him is a warrior with visored helmet, greaves, spear, and shield with device of a bent human leg; at his further side an archer in peaked cap and embroidered *anaxyrides*. The horses of the quadriga have purple collars with white pendants.

(b) Design as last slightly varied: The warrior in the quadriga wears a high-crested helmet, and the one on the l. has two dolphins to l. as device on his shield. On the extreme l. is an old man to r., bald in front, with long white hair and beard, in long chiton and embroidered himation, leaning on his staff. On the r. the youth is looking back, and wears a striped and embroidered chlamys; the warrior has the upper part of a chariot as device on his shield; otherwise the design is as the last.

**B 208.** AMPHORA. Old No. 557. Ht. 10 $\frac{1}{2}$  in. From Vulci. Roscher, p. 1655; Overbeck, *Kunstmyth. (Zeus)*, p. 344, *Atlas*, pl. 4, No. 3; Mayer, *Gig. u. Titan.* pp. 293, 328; *Bull. dell' Inst.* 1839, p. 22. Designs black on the red body of the vase, with rich accessories of white and purple; patterns on the dresses partly incised, partly painted; rows of white dots frequent. Shape as Fig. 13. On the neck, double honeysuckle-pattern. Below the designs, bands of zigzags, lotos-buds, and maeander.

**Fig. 19,**  
**p. 9.**

(a) **Gigantomachia** (type A.): In the centre a quadriga to r., the third horse white, the others black; **Zeus** is stepping into the chariot and holds the reins in l. hand, while brandishing a thunderbolt in r.; he is bearded, and wears a short striped embroidered chiton and cuirass. In the chariot is **Heracles**, on the further side of Zeus, with l. foot put forward on the pole; he wears a short embroidered chiton and the lion's skin, with quiver at his back, hung from a cross-belt, and is in the act of shooting an arrow from his bow. At the further side of the quadriga is **Athenè** to r., with long tresses, high-crested helmet, long diapered chiton, the patterns partly incised, partly painted, aegis with fringe of snakes, and purple breastplate, probably for the Gorgoneion, shield with device of a tripod; she thrusts with spear at a fallen giant (probably Enkelados). Three giants (**Enkelados**, **Hyperbios**, and **Ephialtes**) are opposed to the deities. Enkelados has fallen to r. underneath the horses; he has a lofty visored helmet, cuirass, short embroidered chiton, and greaves, and tries to defend himself with shield and a white stone grasped in l. hand. The other two advance to his rescue, thrusting with spears; the first has a visored helmet, cuirass, embroidered chiton and greaves, the second a lofty helmet, short striped chiton and chlamys, both embroidered, *parameridia*, greaves, and shield with device of an ivy-wreath. On the l. is **Hera** to l. (cf. Overbeck, *Atlas*, iv. 8), with long tresses, fillet, and long diapered chiton with *diploidion*, plunging a sword into the neck of a giant whom she has

beaten down on one knee to l.; she holds him by the helmet with l. hand, and plants her r. foot on his r. leg. The giant (who may be **Harpolykos**, Overbeck, *l.c.*) is bearded and wears a visored helmet, short embroidered chiton, cuirass, *parameridia*, and greaves; he is looking back.

[For the subject, cf. Overbeck, *Kunstmyth. (Zeus)*, pp. 339-398, *Atlas*, iv.-v.; *Él. Cér.* i. 1-11; Mayer, *Giganten und Titanen*, passim; Roscher, p. 1654; Baumeister, p. 594.]

(b) **Dionysos and Ariadnè** (cf. B 179 and B 181): In the centre, **Dionysos** to r., bearded, with long tresses, ivy-wreath, long embroidered chiton and striped himation, vine-branch in r. hand, *keras* in l.; facing him is **Ariadnè**, with long tresses, fillet, long embroidered chiton and himation, in r. hand an *oinochorè*. Behind Dionysos is a Maenad to r. dancing, with long tresses, fillet, long embroidered chiton and *pardalis*, and behind her a Satyr to r., with l. hand raised; behind Ariadnè two Satyrs dancing in grotesque attitudes; all three have long hair.

**B 209.**

AMPHORA. Old No. 554\*. Ht. 16½ in. 1849. Pizzati and Blaydes Collections. *Wiener Vorlegebl.* 1889, pl. iii. 3; Gerhard, *A. V.* iii. 207, and p. 117; Panofka in *Arch. Zeit.* 1846, pl. 39, figs. 2, 3; *Rev. Phil.* ii. p. 391; Brunn, *Künstlergesch.* ii. p. 656; Loeschke in *Arch. Zeit.* 1881, p. 31, n. 9, and in *Bonner Studien*, p. 248; Corey, *Amaz. Ant. Fig.* p. 61; Klein, *Meistersig.* p. 43; Schneider, *Tro. Sagenkr.* p. 137; *C. I. Gr.* 8128; Leaf in *J. H. S.* iv. p. 83. Mannered style; somewhat injured; white accessories faded. On the neck, double honeysuckle. Under the handles, patterns of palmettes and spirals; below, maeander and lotos-buds.

(a) In the centre **Memnon** to r., bearded and fully armed; on his helmet the figure of a dog, the tail supporting the crest; he has long curls ending in spirals (*κέρατα*, cf. Helbig, *Hom. Epos*<sup>2</sup>, p. 241), a white cuirass, probably of linen, richly ornamented (*J. H. S.* v. p. 235), short striped chiton, shield and spear. On either side facing him is an Ethiopian attendant, beardless, with woolly hair; the one on the r. has a short striped chiton and a *pelta*, on which is a pellet; the other has a cuirass and short diapered chiton; each has a club in r. hand. Above Memnon behind is inscribed ΔΟΙΗΣΩΝ, ἐπ]οίησ(ε)ν (?); in front: ΑΜΑΣΙΣ, Ἄμασις.

[Loeschke has shown that this is an imitation of Amasis' work, probably by Exekias, who copied the former's signature. Cf. B 471 and B 210. It is possible that Ἄμασις may be the name of one of the Ethiopians; ἐποίησεν is very doubtful.]

(b) **Achilles slaying Penthesilea** (type K.): **Achilles** to r., fully armed, bearded, with hair as Memnon's in (a), short striped chiton, sword, and Boeotian shield, is thrusting with spear at **Penthesilea**, who retreats to r. She has long tresses, high-crested helmet with cheek-pieces, and meander border on crest, cuirass, and short striped chiton, and defends herself with spear and shield with device of an ivy-wreath.

**B 210.**

AMPHORA. Old No. 554. Ht. 16<sup>3</sup>/<sub>10</sub> in. From Vulci. Durand Coll. 389. *Wiener Vorlegebl.* 1888, pl. vi. 2; Gerhard, *A. V.* iii. pl. 206, p. 117; Overbeck, *Her. Bildw.* pl. xxi. 6, p. 500; *Magazine of Art*, viii. pp. 102, 105; Panofka, *Namen d. Vasenbildner*, pl. ii. p. 19; Baumeister, pp. 1980-1; Schneider, *Tro. Sagenkr.* p. 137; Dumont and Chaplain, p. 348; *Bonner*

*Studien*, p. 248; Corey, *Amaz. Ant. Fig.* p. 61; *Rev. Phil.* ii. p. 423; Brunn, *Künstl. gesch.*, p. 690; Klein, *Meistersig.*, p. 39; Wernicke, *Lieblingsn.* p. 25; *C. I. Gr.* 8156. Cf. De Witte, *Coll. à l'hôtel Lambert*, pl. xiii. 43. Somewhat injured. Mannered style. Neck as last vase. Under each handle, two patterns of spirals; below, as last vase.

(a) **Achilles slaying Penthesilea** (type K.; cf. the last vase): **Achilles** to r., bearded, with long tresses, fully armed, high-crested helmet and short striped chiton, has beaten down **Penthesilea** on one knee to r., and plunges spear into her throat. She has a high-crested helmet with cheek-pieces and serpent in relief, short diapered chiton, over which is a *pardalis*, sword and shield, and looks back at him, thrusting vainly with spear; a stream of blood gushes from her wound. In front of Achilles is inscribed: Α+ΙΥΕΥΣ; in front of Penthesilea: ΠΕΝΘΕΣΙΛΕΑ. On the l. is inscribed: ΕΞΕΙΟΠΕΞΑΙΚΕΞ+Ε, 'Εχσηκίας ἐποίησε; on the right: ΟΝΕΤΟΡΙΔΕΣ ΚΑΝΟΣ, 'Ονητορίδης καλός.

(b) **Dionysos and Oinopion**: **Dionysos** to l., bearded, with hair looped up and wreathed with ivy, long white chiton and embroidered himation, holds in l. hand vine-branches, and with r. gives a *cantharos* to **Oinopion**, who stands facing him, nude and beardless, his hair looped up with a myrtle wreath, holding an *oinochoè* in r. hand. In front of Dionysos is inscribed: ΖΟΖΥΝΙΟΙΔ, Διόνυσος; above Oinopion: ΟΙΝΟΠΙΟΝ; behind him: ΕΞΕΙΟΠΕΞΑΙΚΕΞ+Ε, as on (a).

## B 211.

AMPHORA with cover Ht. 18 $\frac{3}{8}$  in. Chiusi, 1851. *Bull. dell' Inst.* 1851, p. 52; *Arch. Zeit.* 1851, pp. 43\*, 86\* ff.; Schneider, *Tro. Sagenkr.* p. 110; Klein, *Lieblingsinschr.* p. 24; Wernicke, *Lieblingsn.* p. 23. Much injured; white accessories faded. Mannered style, as in the two preceding vases by Exekias. On the neck, double honeysuckle. Under the handles, a pattern of spirals. Below the designs, meander and lotos-buds.

(a) **Achilles and Ajax playing with *pessi*** (type H.): On the r. is **Achilles** seated on a block to l., bearded, with long tresses and short curls in front, high-crested helmet (raised), short embroidered chiton, striped himation, and greaves with volutes, r. hand extended, in l. two spears; behind him a Boeotian shield with device of a tripod; above is inscribed: Α+ΙΥΕΥΣ. On the l. is **Ajax** seated facing him, bearded, with short curly hair, high-crested helmet (raised), cuirass, short diapered chiton, striped chlamys, and greaves with volutes; in l. hand two spears, with r. he is about to move one of the *pessi*, of which seven are visible, on a table between them. Behind him is a Boeotian shield with two pellets; above: ΑΙΑΣ. Between them is inscribed: ΝΥΣΙΠΙΔΕΣ ΚΑΝΟΣ, Νυσιππίδης καλός (cf. B 339).

(b) **Heracles conducted to Olympos** (type E. 11): A quadriga to r., in which are **Athenè**, with long tresses, lofty helmet with cheek-pieces and fillet, aegis with scales and fringe of snakes, long chiton and diapered over-chiton spear in r. hand, and reins in both, and **Heracles**, bearded, with hair curly in front and striped himation, carrying club. At the further side of the horses are **Dionysos** looking back, with long beard and hair, ivy-wreath, long chiton and himation with border of spirals, in r. hand a vine-branch, in l. a *cantharos*, and further to the r. **Apollo**, beardless, with long hair arranged in spirals in front (cf. Memnon in B 209), laurel-wreath, long striped chiton and embroidered himation, playing on

the *chelys*. At the horses' heads stands **Hermes** to l., bearded, with long tresses and curls in front, short chiton, striped himation, *petasos*, *endromides*, and *caduceus*.

**B 212.**

AMPHORA. Old No. 552. Ht.  $17\frac{9}{10}$  in. From Vulci. Canino Coll. 1895. Inghirami, *Vasi Fitt.* pl. 299; Micali, *Storia*, iii. p. 146, pl. 85, 3, 4; *Él. Cér.* ii. pl. 36 D; Overbeck, *Kunstmyth. Atlas*, xi. 15; id. *Zeus*, p. 345, *Apollo*, p. 44, *Poseidon*, p. 212; Mayer, *Gig. u. Titan.* p. 304. Much injured and partly restored. On the neck, double lotos and honeysuckle pattern. Under the handles each side, a design of palmettes, lotos-buds and volutes. Below, palmettes and lotos-buds alternating in purple and black, and a chain of leaves in red on black.

(a) 1. On the shoulder: **Combat of Heracles and Kyknos** (type E. 5): In the centre, **Heracles** to l., with lion's skin, short purple chiton, quiver, shield painted white on l. arm, and club brandished in r., rushing upon **Kyknos**, who is fully armed, with short diapered chiton, Boeotian shield and drawn sword, and retreats to l., looking back. Between them **Zeus** to l., bearded, with long hair, fillet, long embroidered chiton and himation with purple lining, interposes and forces back their shields. On the r. is a quadriga driving away, the charioteer bearded, with long white chiton and purple girdle; on the further side of it is **Athenè** to l., with high-crested helmet, long diapered chiton, and shield painted purple, hurling a spear; in front of this quadriga is a warrior departing, fully armed, with shield on which are two pellets. On the l. is a similar scene; a quadriga driving away to l. with a charioteer as the last; by the side of it **Ares** advances to r., hurling spear at Heracles; he has a high-crested helmet, greaves, and shield painted purple. In front of the chariot is a warrior departing, as the other, with a shield painted purple.

2. On the body: **Procession of deities**: In the centre, **Apollo Citharoedus** to r., bearded, with long white chiton and striped himation, playing with a *plectrum* on the *chelys*, from which hangs embroidered drapery. On either side, facing him, is a female figure (Artemis and Aphrodite?), with long tresses, fillet, long diapered chiton with *diploidion* and striped embroidered himation, holding a wand. On the l. is a winged male figure, probably a wind-god, to r., bearded, with long hair, fillet, short purple chiton, *pardalis* girt round the waist, and *endromides*, l. hand raised. On the r. is **Poseidon** to r., looking back, bearded, with fillet, long embroidered chiton and striped himation, in r. hand a trident.

(b) 1. On the shoulder, **Battle-scene**: On the l., two warriors advancing to r., with lofty visored helmets, greaves, swords, and shields, the one painted purple, the other white; in front of them another warrior rushing forward to r., similarly armed, with device of a tripod on his shield; in the opposite direction is a quadriga at full speed, the charioteer beardless, with long white chiton. On the r. is another quadriga driving rapidly to r., the charioteer bearded, with long white chiton and purple girdle; facing it is a warrior thrusting with spear, armed as the others, with purple shield. The *parabates* has fallen out of the quadriga backwards on his head; he has a high-crested helmet and purple shield. Behind him is a warrior rushing forward to his rescue, fully armed, with a shield. In front of the chariot are two warriors to l., the first fully armed,

with short chiton, on which scales are incised, sword, and shield with device of a bull's head; the second has high-crested helmet, greaves, and shield, on which are three pellets.

2. On the body, **Departure of a warrior**: A quadriga to r., the third horse white, the charioteer beardless, with long white chiton and striped embroidered himation; by his side a bearded figure with fillet and similar himation. Facing them is a female figure, with long hair, fillet, long diapered chiton and purple *diploïdion*, r. hand raised. Behind her, on further side of horses, is a warrior to l., with lofty visored helmet, greaves and shield; behind him a bearded figure to r. looking back, in long chiton and striped himation. In front of the horses is a warrior advancing to r., bearded and fully armed, with fillet, short striped chiton, purple greaves and shield. Behind the quadriga is a warrior departing to l., with lofty visored helmet, greaves, and shield with device of a scorpion to l.

**B 213.**

AMPHORA. Old No. 551. Ht. 17 in. From Vulci. Inghirami, *Vasi Fitt.* iii. 300; Micali, *Storia*, iii. p. 144; pl. 85, 1, 2. On the neck, lotos and honeysuckle pattern. Under the handles, pattern of palmettes and volutes. Below the designs, lotos buds between two bands of maeander.

(a) 1. On the shoulder, **Combat of warriors**: On the l. a warrior advancing, before him a horseman. In front of them a warrior retreating to r., looking back, and defending himself with shield and spear; next on the r. are a horseman and warrior advancing to r. to encounter two similar figures. The horsemen are nude and beardless, and carry spears; the warriors on foot have high-crested helmets, shields, and spears; the two on the l. have also greaves.

2. On the body: **Leto** (?) to r. looking to l.; she has long hair with fillet and long embroidered chiton with *diploïdion*; on her shoulders she bears two children (probably **Apollo** and **Artemis**). On the l. stands **Dionysos**, bearded, with long hair, fillet and ivy-wreath, long chiton and embroidered himation, in r. hand a vine-branch, in l. a *keras*. On the r. is a Satyr to l. with long hair and hands extended.

[Cf. B 168.]

(b) 1. On the shoulder, **Battle-scene**: On the l. is a beardless figure to r., in a striped himation, with spear. In front of him are: a warrior with lofty visored helmet, shield, and spear, a nude beardless horseman with spear, a similar warrior and horseman, all advancing to r. In front of them is a warrior with lofty visored helmet, short chiton, greaves, shield, and spear, retreating to r. and looking back at them. On the r. is a nude youth on horseback to l. with spear; behind him a warrior running up, with lofty visored helmet, shield and spear.

2. On the body, **Heracles bringing the Erymanthian boar to Eurystheus** (type E. 2): **Heracles** to r., with short purple chiton, lion's skin, and sword at side, holds the boar on its back on his l. shoulder, and is about to hurl it down on **Eurystheus**; the latter has taken refuge in a *pithos* buried in the earth, from which only his bearded head and arms appear, to l.

**B 214.** AMPHORA. Old No. 549. Ht. 16 $\frac{2}{3}$  in. From Vulci. Canino Coll. 608. Overbeck, *Her. Bildw.* p. 521, note. Deep buff ground. Neck as last. Under the handles, pattern as before, with large lotos-flower pointing downwards. Below the designs, an interlacing pattern of lotos-buds and palmettes, between bands of maeander.

(a) 1. On the shoulder: A bird flying to r. between two Centaurs, who hold stones in their r. hands to hurl at it; on either side, a palmette.

2. On the body, **Combat of warriors**: On the l. is a warrior to r., transfixing with spear another who is beaten down on one knee, and looks back, interposing his shield. Another warrior on the r. comes up to his defence, and thrusts at the first with his spear. All are fully armed; the fallen one has a high-crested helmet and shield painted white; the other two have Boeotian shields, that on the r. having the device of a tripod. On either side is a female figure looking on, with long hair, long chiton and *diploïdion*, the chiton of the one on the r. striped and embroidered; hands extended.

[This may represent the combat of Achilles and Memnon over the fallen Antilochos, in the presence of Thetis and Eos, cf. B 302, and B 339; but see Overbeck, *l.c.*]

(b) 1. On the shoulder: A nude beardless male figure, probably a pigmy, running to r., between two cranes to l. with wings addorsed; on either side a palmette.

2. On the body, **Departure of a warrior**: On the l. is a warrior to r., fully armed, with Boeotian shield; in advance of him is a beardless male figure looking back at him, with long white chiton (the dress of a charioteer) and striped himation, l. hand raised. In front is a horse walking to r., led by a nude youth on the further side, who holds the bridle in r. hand and a spear in l. At the horses' heads is a warrior to l., as the other (but no sword); he has a Boeotian shield with device of a tripod.

**B 215.** AMPHORA. Old No. 509. Ht. 15 $\frac{2}{3}$  in. From Vulci. Canino Coll. 1523. Micali, *Storia*, pl. 84, 4; *Él. Cér.* ii. pl. 25, p. 77; Dennis, *Cities and Cem. of Etruria*, i. p. 467; Overbeck, *Her. Bildw.* p. 178; id. *Kunstmyth. (Apollo)*, p. 42; Schneider, *Tro. Sagenkr.* p. 76; id. *Prolegomena*, p. 34; Graef in *Jahrbuch*, i. (1886), p. 201. Much injured and restored. On the neck the usual double palmette pattern, but on a white ground.

(a) On the shoulder: Lion to r. and goat confronted, twice.

**Fig. 33,**  
**p. 25.** On the body, **Peleus seizing Thetis** (type F.): **Peleus** to r., bearded, with short embroidered chiton, seizes **Thetis** round waist with l. hand, and with r. grasps her drapery. **Thetis** moves to r. looking to l., with long hair, laurel-wreath, long embroidered chiton, and himation, r. arm round **Peleus'** body; two of her transformations are indicated by the lion's head issuing from her l. shoulder with open jaws and flowing mane, and by the panther which has leapt upon **Peleus** from behind, with its forepaws on his shoulder. On the r. is a Siren to l.; on the l., a similar figure to r., with a bearded male head, and flesh painted white (an almost unique exception to the usual rule); both have long hair wreathed with myrtle, and their bodies are formed by large eyes, with black pupils surrounded by purple and white rings, and black outlines, the ground being left red (cf. B 342).

(b) On the shoulder, lion to r. confronting goat, twice.

On the body, **Apollo Citharoedos** to r.; he is beardless, with long hair, tresses in front of ears, fillet, long chiton and embroidered himation, and holds the *plectrum* in r. hand; from his *chelys* hangs drapery. By his side is a hind to r.; on either side bird-figures with human heads and bodies formed by eyes, as on (a).

Under the handles: (1) **Hermes** moving to r., looking back; he is bearded, with hair looped up under a fillet, short chiton, embroidered chlamys, *petasos*, *endromides*, and *caduceus*; in his r. hand he also holds ivy-branches; (2) **Artemis** moving to l. looking back, with long tresses, *mitra*, long chiton and himation, both embroidered, and bow raised in l. hand; in the field, ivy-branches.

Below, frieze of animals: Panther to r. confronting goat, twice repeated; lion and panther confronted, between them a goat to l.

**B 216.** AMPHORA. Ht.  $16\frac{1}{4}$  in. 1867. Blacas Coll. Imperfectly fired. On the neck, double honeysuckle pattern each side.

Designs on the shoulder only, the body being covered with black varnish: (a) **Heracles strangling the Nemean lion** (type E. 1): Composition as usual; **Heracles** is nude and bearded; above are suspended his bow, quiver, and chlamys. On the l. is **Iolaos** to r., bearded, with chlamys over l. arm, cuirass, sword at side, and Heracles' club in r. hand. On either side, a large eye, black with white markings.

(b) Two youths on horseback to l., nude and beardless, each with two spears, followed by a nude youth walking, with spear in r. hand. On either side, a large eye, as on (a).

**B 217.** AMPHORA. Old No. 547. Ht.  $16\frac{1}{10}$  in. From Vulci. Durand Coll. 290. Corey, *Amaz. Ant. Fig.* p. 16. Purple sparingly used. On the neck, double honeysuckle pattern each side. Under the handles each side a pattern of lotos-flowers and palmettes.

(a) **Heracles fighting with Amazons** (type E. 6): In the centre is **Heracles** to r. (short embroidered chiton and lion's skin over l. arm, sword at side), wielding club in r. hand. He is attacking an Amazon (probably **Andromachè**) who is fallen to r. on one knee looking to l. (helmet with fillet, short chiton, cuirass, greaves, sword at side, spear, and Boeotian shield with device of two pellets). Behind her stands another Amazon, defending her, armed as the last, with a circular shield on which are two white pellets and a Satyric mask in high relief; she thrusts at Heracles with her spear. (She may be **Alkaia**, on the analogy of a vase in the Fitzwilliam Mus., Cambridge). Behind Heracles is another Amazon retreating to l., looking back, in high-peaked cap, cuirass, and short chiton, in r. hand a spear, l. hand raised.

(b) **Heracles strangling the Nemean lion** (type E. 1): Composition as usual, **Heracles** nude, his bow and quiver suspended above. **Athenè** stands over them looking to l., with high-crested helmet, fillet, stippled aegis with border of snakes, long embroidered chiton, spear, and shield with device of a tripod. On the l. is **Iolaos** to r., bearded, with fillet, cuirass, short chiton,

chlamys over l. arm, sword at side and quiver at back, in r. hand two spears, l. extended. In the field, branches.

**B 218.** AMPHORA with cover. Old No. 544. Ht.  $17\frac{7}{10}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 6; *Él. Cér.* i. pl. 61; Overbeck, *Kunstmyth. (Zeus)*, p. 27; Schneider, *Geburt d. Athena*, p. 11; Corey, *Amaz. Ant. Fig.* p. 16. Much injured; accessories faded. Below, meander and lotos-buds.

(a) **Birth of Athenè** (type B.): In the centre, **Zeus** seated to r., bearded, with long tresses, long chiton with looped-up sleeves, and embroidered himation, in l. hand a sceptre; his seat ends in a swan's neck and head at the back, and beneath it is **Iris** to r., looking back, with long hair, short bordered chiton, over which is a *pardalis*, *endromides*, and wings outspread. From the head of Zeus springs **Athenè** to r., with one leg advanced, high-crested helmet, long chiton and chlamys, shield with two pellets, spear brandished in r. hand. On either side of Zeus is an **Eileithyia** facing him, with long tresses, and long embroidered chiton, moving her hands up and down, as if to assist the birth; the one in front of him also wears an embroidered himation. On the r. is **Hephaestos** departing and looking back, bearded, with long hair, short chiton or jerkin, double-headed axe in r. hand.

(b) **Heracles fighting the Amazons** (type E. 6): **Heracles** in the centre to r., with lion's skin, short chiton, sheath at side and quiver at back, is about to slay an Amazon (**Andromachè**) with his drawn sword. She is endeavouring to retreat to r. and looks back at him; his l. hand is about to grasp her shoulder. She has long tresses, high-crested helmet with cheek-pieces, short chiton, spear, and Boeotian shield on which are four pellets and a boss in the shape of a rosette. Another Amazon (**Alkaia**) stands over her to l., defending her with spear and shield; she has long tresses, high-crested helmet with cheek-pieces, short purple chiton and cuirass. A third Amazon retreats to l., looking back, with long tresses, helmet as the others, short striped chiton, cuirass, *pardalis*, spear, and shield on which is a pellet.

**B 219.** AMPHORA. Old No. 543. Ht. 17 in. 1837. Canino Coll. De Witte, *Descr.* No. 79; Corey, *Amaz. Ant. Fig.* p. 16. Repaired.

(a) **Contest of Heracles with Amazons** (type E. 6): In the centre is **Heracles** to r., with lion's skin, short chiton, quiver at back and sheath at side, sword in r. hand, trampling on **Andromachè** who is fallen to r.; she has long tresses, helmet with fillet, short chiton, greaves, sword, spear, and shield with two pellets, r. leg drawn up. Behind her is **Alkaia** to l., defending her with spear and shield with device of a tripod; she is similarly armed, with a chlamys, and her helmet is high-crested. Behind Heracles is another Amazon kneeling on one knee to l., looking back; she has hair looped up under a fillet, peaked cap, short chiton, and quiver with wing attached, l. hand raised.

(b) Combat of two warriors, perhaps **Achilles** and **Memnon**, over the body of a third (**Antilochos?**): both are bearded and fully armed; they attack one another with their spears; the one on the r. has the body of a chariot as device



on shield. The third warrior is fallen to r. ; he is also fully armed, and has a shield with two pellets.

**B 220.** AMPHORA. Old No. 546. Ht.  $16\frac{2}{3}$  in. From Canino. Durand Coll. 295. Lip slightly injured.

(a) **Contest of Heracles and Geryon** (type E. 4) : **Heracles** to r., with lion's skin tied round neck and stippled all over, short chiton, quiver and bow at back, sheath at side, attacks **Geryon** with sword ; Geryon is as in B 156, *i.e.* three fully-armed warriors joined at the hips ; the left-hand one has the hind-quarters of a horse on his shield, that of the centre one is painted white ; all three are thrusting with their spears at Heracles. Between the combatants is **Eurytion** fallen to r., bearded, with *pilos*, short embroidered chiton, and sword at side, legs drawn up ; his eye is closed, indicating that he is dead.

(b) In the centre, **Dionysos** to r., looking back, with long beard and tresses, ivy-wreath, long white chiton, and embroidered himation, vine-branch with bunches of grapes in r. hand, *cantharos* in l. Facing him is a Maenad (or **Ariadnè**) with long tresses, long chiton and himation, both embroidered, holding up a fold of the latter with r. hand. Behind him is a Satyr to r. with long tresses, ithyphallic, playing on the *chelys*, from which hangs drapery.

**B 221.** AMPHORA. Old No. 540. Ht.  $12\frac{9}{10}$  in. Canino Coll. De Witte, *Descr.* No. 124 ; Gerhard, *A. V.* 157 ; Baumeister, p. 1201. Much injured.

(a) **Medea boiling the ram** : In the centre is a *lebes* on a tripod over a fire, out of which appears the forepart of a ram to r. On the l. is **Medea** standing to r., l. hand raised in an attitude of command ; she wears a *mitra*, long embroidered chiton, and striped himation, which she holds up with r. hand. Behind her sits **Pelias** on an *okladias* to r., with long white tresses and white beard, fillet, long chiton and himation, both embroidered, staff in l. hand. On the r. are his two daughters, **Antinoè** and **Asteropeia**, to l. with long hair, fillets, and long embroidered chitons with *diploïdia* ; the further one has r. hand raised in astonishment.

[Cf. B 328, and Berlin Cat. 2188.]

(b) **Contest of Heracles and Geryon** (type E. 4) : **Heracles**, with lion's skin and short chiton, sheath at side and sword brandished in r. hand, strides forward to r. to attack **Geryon** (who is as in B 156). All the bodies are fully armed ; the left-hand one has an ivy-wreath on his shield, and short striped embroidered chiton ; the middle one falls back wounded, the other two thrust with spears. Between the combatants is **Eurytion** fallen in a sitting posture to r. ; he is bearded, with *pilos* and close-fitting jerkin.

**B 222.** AMPHORA. Old No. 542. Ht.  $16\frac{2}{3}$  in. From Vulci. Canino Coll. 528. Klein, *Euphronios*<sup>2</sup>, p. 122.

(a) **Heracles wrestling with Antaios** (type E. 9) : **Heracles** to r., nude, bearded, with curly hair and fillet, stoops forward and grasps **Antaios** round neck and shoulders ; the latter crouches forward to l. touching the earth with

r. hand, his l. being raised above his head; he is nude and bearded, with long tresses. Above Heracles, lion's skin, bow, quiver, and sword suspended. On the l. is **Athenè** to r., with long tresses, fillet, aegis with fringe of snakes, long embroidered chiton, in r. hand a spear, in l. hand her helmet, which is high-crested and bound with a fillet. On the r. is **Hermes** looking to l. and pointing away to r. with l. hand; he is bearded, with hair looped up, short chiton, chlamys, *petasos*, *endromides*, and *caduceus*. Above the centre group, an imitation inscription.

[Cf. the composition of Heracles and the Nemean lion, B 159.]

(b) **Departure of warrior**: A quadriga seen from the front in which are a charioteer looking to l., bearded, with *petasos* and long white chiton, and a warrior looking to r., bearded, with visored helmet and two spears. On the r. is a dog to r., leaping up; on the l., above, a bird flying downwards to l.

**B 223.** AMPHORA with cover. Old No. 535. Ht.  $15\frac{1}{2}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 84; *Rev. Arch.* ii. p. 625, note 1; Gerhard, *A. V.* ii. p. 95; *C. I. Gr.* 7592. Much injured.

**Fig. 29,**  
**p. 21.** (a) **Contest of Heracles with Triton** (type E. 8): **Heracles** to r., in lion's skin and short purple chiton, has seized Triton round the breast from behind; Triton is human to the waist, ending on the l. in a long fish's tail, fimbriated; he has a long pointed beard, long hair curly in front, and fillet; he endeavours to free himself from Heracles' grasp. Above is inscribed: **HEPAKVEEΣ**; on the r.: **TPITON**. On the l. is **Nereus** to r., partly bald, with white hair and beard, wrapped in an embroidered himation, staff in r. hand. Above him is inscribed: **NEPEE[V]Σ**.

(b) In the centre, **Dionysos** to l., turned to r., with long beard and hair, ivy-wreath, long chiton and himation, both embroidered, in r. hand a vine-branch with bunches of grapes, in l. a *cantharos*. On either side is a Maenad facing him, with long tresses, ivy-wreath, long embroidered chiton with sleeves purple girdle, and *diploidion*, hands extended.

**B 224.** AMPHORA. Old No. 532. Ht.  $13\frac{3}{10}$  in. From Vulci. Durand Coll. 301.

(a) **Contest of Heracles and Triton** (type E. 8): **Heracles** to l., with lion's skin and short embroidered chiton, sword at side, seizes **Triton** from behind (as on last vase); the latter endeavours to release himself by seizing Heracles' arms; he has a long pointed beard and long myrtle-wreathed tresses, and ends to r. in a long fish's tail, fimbriated. On the r. is **Nereus** to l., partly bald, with white beard and long tresses, long chiton and striped himation, in r. hand a sceptre; on the l. is a Nereid to r., with long hair, fillet, long diapered chiton and striped himation.

(b) **Warrior arming**: The warrior stands to r., bearded, with cuirass and short chiton, a greave on r. leg, engaged in fastening the other greave on l. leg, which is raised; at his feet is his high-crested visored helmet. Behind him is a bearded figure to r., wrapped in an embroidered himation, with spear in l. hand.

Facing the warrior is a female figure with long tresses, fillet, and long striped chiton, holding his sword and two spears in r. hand, and supporting with l. hand his shield, on which is the device of a tripod. Behind her is a bearded figure to l., as the other.

**B 225.** AMPHORA. Ht.  $16\frac{1}{8}$  in. Presented by S. Addington, Esq., 1868. Schneider, *Prolegomena*, p. 22 ; cf. Roscher, p. 2193.

(a) **Contest of Heracles and Nereus**: In the centre **Heracles** to r. (lion's skin with tail caught up under a belt, short chiton, and sword at side) has seized **Nereus** round waist with l. arm, and with r. hand grasps the other's l. arm. Nereus is partly bald, with white beard, long white tresses, fillet, and long embroidered chiton ; his r. hand is raised, and he endeavours to escape to r. On the r. is a Nereid retreating and looking back, with long tresses, fillet, long embroidered chiton and himation, and l. hand raised. In the field, a tree from which hang Heracles' bow and quiver ; about Nereus, water is indicated.

[The type is that of Peleus seizing Thetis, see type F.]

(b) **Dionysos** riding to r. on an ithyphallic mule, looking back ; he has a long pointed beard and long tresses, ivy-wreath, short chiton and embroidered himation ; in r. hand a vine-branch with bunches of grapes, his l. hand holds the bridle, close to the bit. Behind Dionysos is a Satyr to r., holding the mule's tail with r. hand, l. hand laid on its back ; in front of him is a Satyr approaching to l. with *askos* over l. shoulder.

**B 226.** AMPHORA. Old No. 538. Ht.  $15\frac{9}{16}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 76 ; *Berichte d. Sachs. Gesellsch.* 1867, pl. 2, p. 88 ; Baumeister, p. 1047. Repaired.

(a) **Pholos receiving Heracles** (type E. 7): On the l. is **Pholos** to r., carrying a large bough over his l. shoulder, from which hang a hare and a fox tied by the forelegs, and a bird tied by its beak ; he is laying his hand in that of **Heracles**, who confronts him. Heracles is bearded, with short embroidered chiton, sword and quiver at girdle, club over l. shoulder, from which the lion's skin is suspended. Behind him is **Hermes** seated to l., bearded, with long hair, fillet, striped embroidered chlamys, *petasos*, *endromides*, and *caduceus*. By the side of Pholos is a hind walking to r.

[For the subject, cf. Gerhard, *A. V.* ii. pls. 119-120, 7 ; Stephani, *Compte-Rendu*, 1873, p. 90 ff., and pl. v. ; *J. H. S.* i. p. 111.]

(b) **Olive-gathering**: Three olive-trees ; in the branches of the centre one is a nude youth seated to l. with a stick in his hands, with which he shakes down the olives. Two bearded figures, one on each side, with purple drapery round the loins, are beating the trees with long sticks ; the one on the r. wears a *pilos*. At the foot of the tree is a nude youth kneeling to r., picking up the olives, as they fall, into a basket.

[Cf. Berlin Cat. 1855 ; Inghirami, *Vasi Fitt.* iii. 230 ; Micali, *Storia*, pl. 92 ; Panofka, *Bild. Ant. Leb.* pl. xiv. 8 ; and Gerhard, *A. V.* ii. p. 46.]

**B 227.** AMPHORA with cover. Old No. 537. Ht. 15½ in. From Vulci. Canino Coll. 1896. Mouth injured. Below the designs, lotos-buds.

(a) **Heracles slaying the Centaur Nessos** (type E. 7): On the l. is **Heracles** to r. (lion's skin and short chiton, sword at side), attacking the Centaur with club. **Nessos** retreats to r., looking back at him; he has long tresses and his equine body is piebald. On the r. is **Deianeira** to l., with long chiton, embroidered himation over her head, and l. hand raised.

[For the subject, cf. Roscher, p. 2195; *J. H. S.* i. p. 117; Ross, *Arch. Aufs.* pl. 2; Gerhard, *A. V.* 117-8; and Berlin Cat. 1835.]

(b) **Dionysiac thiasos**: In the centre, **Dionysos** to r., bearded, with long tresses, ivy-wreath, long chiton and embroidered himation, in r. hand a *cantharos*, in l., a vine-branch with clusters of grapes. Facing him is a Satyr with long tresses, holding an *askos* in both hands; behind whom is a Maenad to r. looking back, with long tresses, long chiton and himation, both embroidered, and l. hand raised. On the l., a similar Maenad to r.

**B 228.** AMPHORA. Old No. 536. Ht. 16½ in. From Vulci. Canino Coll. 619. *Arch. Zeit.* 1885, pl. 6, p. 106. Repaired.

(a) In the centre is **Heracles** to r., with lion's skin, short chiton, sword at side, bow and quiver at back, playing with a *plectrum* on the *chelys*, from which hangs drapery. Facing him is **Poseidon** seated on an *okladias*, bearded, with long tresses, long chiton and himation, both embroidered, in r. hand a trident. Behind Poseidon is **Ares** to l., bearded, with visored helmet, embroidered chlamys, and two spears. Behind Heracles is **Athenè** to r., with long tresses, high-crested helmet with fillet, aegis, long embroidered chiton, and spear in l. hand; by her side a shield with two pellets.

[See Roscher, p. 2184.]

(b) **Contest of Heracles with Acheloös** (cf. B 313): In the centre is **Heracles** to r., with lion's skin, short chiton, and sword, seizing by the beard and horn **Acheloös**, whom he has beaten down on one knee to l., planting his l. foot on his flank. Acheloös is human to the waist, with a bull's body (as in B 313), long tresses and pointed beard, and horn in centre of forehead; he seizes Heracles' r. elbow with r. hand, to thrust him away. Behind Heracles is **Hermes** to l. looking back, with long beard and tresses, chlamys with purple spots, *petasos*, *endromides*, and *caduceus*. In the field is a tree from which hang Heracles' quiver, bow, and club.

[For the subject, cf. *Arch. Zeit.* 1862, p. 353, and 1885, p. 106; Stephani, *Compte-Rendu*, 1867, p. 5; Roscher, pp. 9, 2209; Baumeister, p. 2.]

**B 229.** AMPHORA. Old No. 539. Ht. 14 $\frac{9}{16}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 82; Gerhard, *A. V.* ii. p. 161, and pl. 134.

(a) **Heracles bathing**: In the centre of the scene is a rock with a lion's head to l. at the top, from which a stream of water issues; this appears to be

a representation of one of the 'Ἡράκλεια λουτρά, or hot springs connected with the hero, which existed at Himera in Sicily and elsewhere (cf. Schol. in Ar. *Nub.* 1050, and Pind. *Ol.* xii. 27, and Gerhard, *l. c.*). **Heracles** is retreating to l. from beneath the stream, looking back; he is nude and bearded, and wears a fillet; suspended in the field in front of him is his chlamys; below, his quiver, bow and club. On the other side of the rock is **Hermes** to r., with face upturned to l.; he is bearded, with hair looped up under a fillet, short embroidered chiton, *petasos* and *endromides*, r. hand raised above head.

(b) A Maenad to r., holding out a torch in either hand to another who moves away to r. and looks back at her; the latter holds in r. hand a vine-branch with clusters of grapes. Both have long tresses, ivy-wreaths, long embroidered chitons, and himatia. Between them is a hind to l. regardant.

**B 230.** AMPHORA. Old No. 541. Ht. 15 $\frac{1}{2}$  in. 1842. Canino Coll. Schneider, *Tro. Sagenkr.* p. 98, note; Overbeck, *Kunstmyth. (Apollo)*, p. 49. Below the designs, meander and lotos-buds.

(a) **Heracles conducted to Olympos** (type E. 11): A quadriga to r. in which are **Athenè**, with long tresses, high-crested helmet with cheek-pieces and fillet, long embroidered chiton with *diploïdion*, spear in r. hand, reins in both, and **Heracles**, bearded, with fillet and long embroidered chiton, one hand muffled in drapery; over his head is the lion's skin (?). Behind the quadriga is a nude youth (**Hyllos**?) to r., with hair looped up under a fillet. On the further side of the quadriga are **Apollo Citharoedos** to r., with long tresses wreathed with laurel, long chiton and himation, both embroidered, playing on the *chelys*, and in advance of him **Hebè** to r., looking to l., with long tresses, fillet, long embroidered chiton, and striped himation. In advance of her is **Hermes** to r., in striped chlamys and *endromides*, the upper part of him hidden by the horses. At the horses' heads is **Dionysos** to l., with ivy-wreath, long bordered chiton and embroidered himation, in l. hand vine-branch with clusters of grapes.

(b) **Procession of deities** (type G.): On the r. **Hermes** to r., bearded, with long hair, striped and embroidered chlamys, *petasos*, *endromides*, and *caduceus*, looking back at a procession of female figures (Nymphs?) advancing in order, two, one, and two; they have long hair with fillets, long chitons and striped himatia, both embroidered, hands extended; the two last also have embroidered *diploïdia*, and the middle one holds *crotala* in l. hand.

[This scene is an extension of the ordinary 'Judgment of Paris' type, Schneider, *l. c.*]

**B 231.** AMPHORA with cover. Old No. 534. Ht. 15 $\frac{2}{3}$  in. From Vulci. Canino Coll. 1760. *Gaz. Arch.* ii. pl. 9. Below the designs, lotos-buds between two bands of meander.

(a) **Heracles seizing the Keryneian stag**: In the centre is **Heracles** to r., with lion's skin girt round the waist, and short purple chiton, seizing the stag, which stands before him to r.; he grasps its r. antler, and holds the l. antler, which he has broken off, in l. hand. Behind him is **Athenè** to r., with long tresses, high-crested helmet with cheek-pieces, long chiton, and striped himation;

she holds up his sword in l. hand. Facing Heracles is **Artemis**, with long hair, fillet, long striped chiton with *diploïdion*, in r. hand a bow and arrow.

[For the subject, cf. Roscher, p. 2200, Gerhard, *A. V.* 100, Berlin Cat. 1859.]

(*b*) In the centre a warrior to r., with visored helmet, short striped chiton, cuirass, and shield from the *omphalos* of which a snake stands out in very high relief. Facing him is a female figure with long tresses, fillet, long striped chiton and *diploïdion* with girdle. Behind him, a beardless male figure to r., with long hair, long chiton and striped himation.

**B 232.** AMPHORA. Old No. 545. Ht. 16 $\frac{3}{8}$  in. From Vulci. Canino Coll. 1549.

**Fig. 22,**  
**p. 13.** (*a*) **Heracles strangling the Nemean lion** (type E. 1): In the centre is **Heracles** erect to r., bearded, with fillet, short embroidered chiton, cuirass, and sword at side, grasping the lion round the neck and tearing its jaws open; the lion stands on its r. hind leg, and with the claws of the other seizes his l. thigh. In the field above, Heracles' quiver, and embroidered chlamys. On the r. is **Athenè** to l., with long tresses, fillet, high-crested helmet, aegis with scales, and fringe of snakes before and behind, long embroidered chiton, spear in l. hand, r. extended. On the l. is **Iolaos** to r., beardless, with fillet, short embroidered chiton, cuirass, and sword at side, holding Heracles' club in r. hand and bow in l.

(*b*) **Dionysiac thiasos**: In the centre, **Dionysos** to r., with long beard and tresses, ivy-wreath, long chiton and himation, both embroidered, in r. hand a *cantharos*, in l. a vine-branch. Facing him is a Maenad (or **Ariadnè**) with long tresses, fillet, long chiton and himation, both embroidered, in r. hand an ivy-branch; behind her a Satyr to l. On the l., a Maenad and Satyr to r., dancing; the Satyr holds r. hand above his head; the Maenad has long tresses, fillet, long embroidered chiton with *diploïdion* and looped-up sleeves, and hands extended.

**B 233.** AMPHORA. Ht. 12 $\frac{3}{16}$  in. Gela, 1863. Robert, *Bild u. Lied*, p. 112. Much injured and restored. Rather coarse style; no accessories. No bands of ornament beneath the designs.

(*a*) **Contest of Heracles and Apollo for the tripod** (type E. 10): **Heracles** to r., with lion's skin and short chiton, club in r. hand, is carrying off the tripod in l. hand, and looking back at **Apollo**, who seizes the legs of the tripod; he has long tresses wreathed with laurel, himation, and bow and quiver at back. Behind Heracles is inscribed:  $\text{ΙΟΞΥ. ΑΡΕΗ. 'Ηρα[κ]λέο[υς]}$ ; behind Apollo:  $\text{ΑΠΟ . . . ΟΥ, 'Από[λλων]ος.}$

(*b*) **Heracles strangling the Nemean lion** (type E. 1): **Heracles** to r., nude and bearded, with sword at side, grasps the lion round the throat and tears its mouth open; the lion stands erect with one hind-leg raised against Heracles' l. leg. On the r. is **Iolaos** to l., nude and bearded, holding Heracles' club. On the l. is a nude youth moving away to r., looking back. In the field are suspended Heracles' bow and quiver.

**B 234.** AMPHORA. Old No. 533. Ht.  $14\frac{1}{2}$  in. From Vulci. Durand Coll 266. *Bonner Studien*, p. 250.

(a) **Heracles strangling the Nemean lion** (type E. 1): **Heracles** erect to r., nude, with sword at side, grasps the lion round the neck with l. hand, and forces its jaws open; with r. he seizes its l. fore-paw; the lion stands on its r. hind leg. On the r. is **Athenè** to l., with long tresses, high-crested helmet, long embroidered chiton, and shield on which are three pellets. On the l. is **Iolaos** to r., bearded, with short chiton, cuirass and sword.

(b) In the centre, **Rhesos**, kneeling to r. and looking to l., between two rearing horses, whom he is trying to hold by a rein. He is bearded and wears a high peaked cap, and close-fitting jerkin and *anaxyrides* both incised to imitate an animal's skin; quiver at back, bow in l. hand.

[Cf. Pelops in B 2; also the following vase.]

**B 235.** AMPHORA. Old No. 524. Ht.  $18\frac{1}{2}$  in. 1837. Canino Coll. De Witte, *Descr* No. 142; Schneider, *Tro. Sagenkr.* p. 43, n. 3; *Bonner Studien*, p. 250. Slightly injured.

(a) **Departure of warrior**: A quadriga to r., the third horse white, into which a charioteer is stepping, slightly bearded, with fillet and embroidered himation, goad in l. hand, reins in both. By his side is an old man to r., partly bald, with white hair and beard, in a long embroidered himation. On the further side of the quadriga is a warrior to l., bearded, with lofty visored helmet, greaves, spear, and shield on which are three crescents, looking back at a female figure to l., in long chiton and embroidered himation, veiling her head; on her shoulders is a nude male child, whom she holds with l. hand. Behind her is a warrior to l., with visored helmet, on which are two tall plumes, greaves, spear, and shield on which is a pellet. At the horses' heads is an old man to l., with white hair and beard, long chiton, striped himation, and spear.

[This may represent Hector parting from Andromachè and Astyanax, cf. Schneider, *l. c.*]

(b) **Rhesos**, kneeling on one knee to r., looking back, holding by the reins, and endeavouring to restrain two rearing horses, one on either side of him; he has a slight beard, high peaked cap, short embroidered chiton, and quiver at back.

**B 236.** AMPHORA with cover. Old No. 513. Ht.  $15\frac{3}{10}$  in. From Vulci. Durand Coll. 376. Overbeck, *Her. Bildw.* p. 210; *Ann. dell' Inst.* 1845, p. 151, and 1831, p. 127, No. 57.

(a) **Judgment of Paris** (type G.): On the r. is **Paris** moving away to r., bearded, with long hair, fillet, long striped chiton and himation, in r. hand a staff. He is looking back at **Hermes**, who advances to r., bearded, with long hair, striped himation, *petasos*, *endromides*, and *caduceus*, leading up the goddesses. All three advance to r., with long hair, fillets, long chitons, and striped himatia, hands extended; the middle one (**Athenè**) has a spear in r. hand.

(b) In the centre a warrior to r., fully armed, with spear and Boeotian

shield. Facing him is a male figure seated on an *okladias*, bearded, with fillet and striped himation, in r. hand a staff. Behind the warrior is a female figure to r., with long chiton and himation over her head, both embroidered, hands muffled in drapery.

**B 237.** AMPHORA. Old No. 524\*. Ht. 15 $\frac{3}{5}$  in. 1847. Millingen Coll. Overbeck, *Her. Bildw.* p. 209; id. *Kunstmyth.* iii. (*Hera*), p. 29, note *b*. Somewhat injured.

(*a*) **Judgment of Paris** (type G.): **Hermes** advances to r., leading up the goddesses, and looking back at them; he is bearded, with long tresses, short chiton, striped chlamys, *petasos*, *endromides*, and *caduceus*. **Aphroditè** comes first, followed by **Athenè**, **Hera** last; all have long tresses and long embroidered chitons; Hera and Aphroditè have striped himatia, and sceptres with pomegranates at the top, and the latter holds a flower in l. hand. Athenè has a high-crested helmet with cheek-pieces, and aegis with scales, in r. hand a spear.

(*b*) **Heracles** to r., bearded, with lion's skin slung over shoulders, club in r. hand, quiver at back, l. hand extended, is confronted by **Athenè**, who has a high-crested helmet with cheek-pieces, long chiton and himation, spear in r. hand, shield with device of two dolphins to l. Behind her is **Hermes** to l., with short chiton, striped chlamys, *petasos*, *endromides*, and *caduceus*; he is bearded, with long hair, and r. hand extended. Behind Heracles is **Iolaos** to r., beardless, in striped himation, with l. hand extended.

**B 238.** AMPHORA with cover. Old No. 530. Ht. 16 $\frac{1}{2}$  in. From Vulci. Canino Coll. 621. Overbeck, *Her. Bildw.* p. 209; id. *Kunstmyth.* (*Apollo*), p. 46.

(*a*) **Hermes leading goddesses to Paris** (type G.): **Hermes** advances to r., bearded, with long hair, himation with purple spots, *petasos*, *endromides*, and *caduceus*, by his side a goat to r., followed by the three goddesses, **Aphroditè**, **Athenè**, and **Hera**. They have long hair, with fillets, long chitons and himatia, both embroidered, and l. hands extended. Aphroditè holds branches of an apple-tree with fruit in r. hand, Athenè has a high-crested helmet and spear in r. hand, and looks back at Hera, who has a sceptre in r. hand, ending in a pomegranate. By Athenè's side is a hind walking to r.

(*b*) On the l. **Apollo Citharoedos** to r., beardless, with long hair, fillet, long chiton and himation, both embroidered, playing with a *plectrum* on the *chelys*, from which hangs drapery. Before him, looking back at him, is **Athenè**, with long hair, fillet, high-crested helmet, aegis, long chiton and himation, both embroidered, in l. hand a spear; by her side a bull walks to r. In advance of her is **Hermes** moving to r. and looking back, bearded, with hair looped up, short chiton and chlamys, both embroidered, *petasos*, *endromides*, and *caduceus*, l. hand extended. In the field, branches of an apple-tree with fruit.

**B 239.** AMPHORA. Old No. 553. Ht. 17 $\frac{1}{2}$  in. From Vulci. Overbeck, *Her. Bildw.*, p. 456; Schneider, *Tro. Sagenkr.*, p. 27; Luckenbach, *Jahrbuch für Philologie*, Suppl.-Band xi. p. 500.

(*a*) **Hector's body dragged by Achilles round the tomb of Patroclus** (*Il.* xxiv. 16): **Achilles'** quadriga is driven at full speed to r. by his charioteer,



**Automedon**, who is bearded, with fillet, and long white chiton with shoulder-belt and girdle, goad in r. hand, reins in both. The nude body of **Hector**, who is bearded, is trailed face upwards behind the chariot, to which his legs are fastened. By the further side runs Achilles to r., looking back, bearded, with lofty visored helmet, cuirass, greaves, two spears, and shield with device of a tripod. His body appears, by an error of drawing, with upper part behind, and legs in front of, a mound-shaped tumulus, which represents the tomb of **Patroclus**; at its base is a snake to r., and in the field on the r. is a tree.

(*b*) **Hermes leading goddesses to Paris** (type G.): On the l. is **Hermes** to r., bearded, with short chiton, embroidered chlamys, *petasos*, *endromides*, wand in r. hand; l. hand raised to *petasos* as if saluting **Athenè**, who stands to r. looking back at him. She has long tresses, with curls in front, high-crested helmet, aegis, long embroidered chiton with girdle, spear in r. hand, l. hand raised. On the r. is **Aphroditè** looking back, with long tresses, fillet with ends hanging down, long chiton and himation, both embroidered, in r. hand a branch, l. hand extended.

**B 240.** AMPHORA. Old No. 556\*\*. Ht.  $14\frac{7}{10}$  in. 1848. Basseggio Coll. Gerhard, *A. V.* iii. 198, 1, and p. 101. Much injured and restored, especially the neck.

(*a*) **The shade of Patroclus or Achilles passing over the ships**: He is represented as a winged warrior flying to r., bearded, and fully armed, with chlamys, two spears, and Boeotian shield with device of a tripod. Beneath him is the fore-part of a war-galley, with heads of rowers (?) appearing over the gunwale; on the prow is a high deck in two stages, ornamented with diaper pattern. On the l. is a rock, perhaps representing Cape Sigeum, on which is a raven to r. The water is indicated by a wavy line, and four fishes swimming in it.

[This scene may have reference to that described in Eur. *Hec.* 37 and 112 ff.]

(*b*) **Combat of warriors, perhaps Achilles and Memnon over the body of Antilochos**: The warrior on the l. is bearded, and has a lofty visored helmet, greaves, spear, and Boeotian shield; the one on the r. has visored helmet, greaves, sword, and shield with device obliterated (this figure has been much restored). The fallen warrior lies to r., with legs drawn up; he has a visored helmet, cuirass, greaves, and spear, and holds his shield over his body as a defence; on it is a pellet

Below, frieze of animals; lion to r. confronting boar, three times repeated; lion to r.

**B 241.** AMPHORA with cover. Old No. 522. Ht.  $16\frac{7}{10}$  in. From Vulci. Canino Coll. 618. Cf. Heydemann in *Röm. Mittheil.* 1888, p. 109; *Jahrbuch für Philol.* Suppl.-Bd. xi. p. 631; Overbeck, *Her. Bildw.* p. 625; and Schneider, *Tro. Sagenkr.* p. 169. Much injured and restored.

(*a*) **Death of Priam at the altar of Zeus Herkeios**: In the centre is **Neoptolemos** to r., in lofty visored helmet, embroidered chlamys, and greaves, stabbing **Priam** with spear. Priam has fallen across the altar and looks back

beseechingly ; he is partly bald, with white beard and long tresses, and long embroidered chiton ; he raises r. hand above head. On his body and the altar are purple streaks of blood. With l. hand Neoptolemos thrusts back **Hecuba**, who is standing to l., with r. hand placed on his helmet, and l. raised to head ; she has long hair, fillet, long chiton and himation, both embroidered. Behind Neoptolemos is a similar female figure (perhaps **Andromachè**), with hands extended ; behind the altar is a tree.

[Cf. B 205, and Heydemann, *Iliupersis*, p. 14.]

(b) In the centre, **Dionysos** to r., bearded, with ivy-wreath, long chiton and himation, both embroidered, in r. hand a vine-branch, in l. a *keras*. At his further side a goat walks to r. On either side of him is a Maenad advancing to r., with long hair, fillet, and long embroidered chiton ; the first one has a *pardalis* tied round her neck, and r. hand extended ; she looks back at Dionysos ; the second also wears a himation, and holds *crotala* in l. hand.

**B 242.** AMPHORA, with cover. Old No. 556. Ht.  $17\frac{2}{5}$  in. From Vulci. Durand Coll. 407. Overbeck, *Her. Bildw.*, p. 638 ; Heydemann, *Iliupersis*, p. 29, note 4e ; Schneider, *Tro. Sagenkr.* p. 176, n. 1. Much restored.

(a) **Ajax and Cassandra** : On the l. is **Ajax** (son of Oileus) to r., bearded and fully armed, with spear in r. hand, and chlamys on l. arm. He stretches out l. hand to seize **Cassandra**, who flees to l., seeking the aid of **Athenè**. She wears a fillet, and a himation thrown across her body, and looks back at Ajax. Athenè stands to l. in attitude as on the Panathenaic vases, with long tresses and high-crested helmet with fillet, aegis, long embroidered chiton, spear, and shield with device of a bearded snake to l.

[Cf. Gerhard, *Arch. Zeit.* 1848, Nos. 14 and 15 ; B 379 ; Berlin Cat. 1698 ; Klein, *Ann. dell' Inst.* 1877, p. 246 ; *J. H. S.* v. p. 234.]

(b) **Dionysos** to r., with long beard and tresses, ivy-wreath, long chiton and himation with purple spots, in r. hand a vine-branch, in l. a *cantharos*. On either side of him is a Satyr with long hair, dancing and looking back at him.

**B 243.** AMPHORA. Old No. 512. Ht.  $14\frac{7}{10}$  ins. From Vulci. Canino Coll. 1761.

(a) **Warrior arming** : In the centre is the warrior stooping to r., nude and bearded, placing a greave on l. leg ; before him is his high-crested helmet. Facing him is a female figure with long tresses, and long chiton and himation, both embroidered, holding his spear and Boeotian shield on which is a panther's head between two snakes. Behind her is an archer to l., bearded, with high peaked cap, short chiton, quiver at side, and bow in l. hand. On the l. is an old man to r., with white beard and hair, and long chiton and himation, both embroidered, in l. hand a staff ; behind him an archer to r., as the former, bow and quiver at side, l. hand raised.

(b) **Acamas and Demophon conducting Aethra** (type L.) : In the centre is **Aethra** between them, all three to r. ; she has a long embroidered

chiton, and embroidered himation drawn over her head. **Demophon**, on the r., is looking back at her; he and **Acamas** both have short chitons, visored helmets, cuirasses, and greaves, and are bearded; the latter has a high-crested helmet, sword drawn in r. hand, and embroidered chlamys. On the r. is a youth to l., with long chiton and embroidered himation; behind him an old man to r., with white beard and hair, in long chiton and striped himation. On the l. an old man to r., as the last, with long white tresses; each of these three has a staff in r. hand.

**B 244.** AMPHORA with cover. Old No. 510. Ht.  $15\frac{1}{10}$  in. From Vulci. Durand Coll. 20; Gerhard, *A. V.* 2; *Él. Cér.* i. 58; Overbeck, *Her. Bildw.* p. 628; id. *Kunstmyth.* ii. (*Zeus*), p. 27; Heydemann, *Iliupersis*, p. 22, note 3*b*; R. Schneider, *Geburt d. Athena*, p. 10; A. Schneider, *Tro. Sagenkr.* p. 108; Robert, *Bild u. Lied*, p. 56.

**Fig. 21,** (a) **Birth of Athenè** (type B.): In the centre is **Zeus** seated to r. on p. 11. an *okladias*, bearded, with long tresses, fillet, long embroidered chiton and striped himation, sceptre in l. hand. From his head springs a diminutive **Athenè** to r., with one leg advanced, lofty helmet with cheek pieces, aegis, long striped chiton, shield, and spear brandished in r. hand. On either side of Zeus is an **Eileithyia**, facing him, with long tresses, fillet, long embroidered chiton and *diploëdion*, both hands raised. On the l. is **Hermes** to r., bearded, with long hair, *petasos*, *endromides*, and *caduceus*; on the r. is **Hephaestos** departing, looking back, nude and bearded, with double-headed axe over r. shoulder.

(b). **Acamas and Demophon with Aethra** (type L.): In the centre is **Aethra** to r., in long chiton and himation veiling her head, both embroidered, and in advance of her is **Demophon**, looking back at her and taking hold of her himation. On the l. is **Acamas** to r.; both are fully armed, with short embroidered chitons; Acamas has a Boeotian shield. On the r. is a beardless male figure to l. with long chiton and embroidered himation.

[Robert interprets this and similar scenes as the carrying off of Helen by Paris and Aeneas. For a discussion of the subject, see him and A. Schneider, *ll. cc.*]

**B 245.** AMPHORA with cover. Old No. 507. Ht.  $14\frac{2}{5}$  in. From Vulci. Durand Coll. 13. Overbeck, *Her. Bildw.*, p. 629; Heydemann, *Iliupersis*, p. 22, note 3*a*; Overbeck, *Kunstmyth.* (*Apollo*), p. 42. Repaired and restored. Below the designs, meander and a row of leaves pointing upwards.

(a) **Apollo Citharoedos** to r., beardless, with hair looped up under laurel-wreath, with elaborate curls in front, long white chiton, and himation with purple spots, playing with a *plectrum* on the *chelys*, from which hangs embroidered drapery. Facing him is **Artemis**, with long tresses confined at back, *mitra*, long diapered chiton, at back a quiver, in r. hand a bow; by her side a hind to l. Behind **Apollo** is **Hermes** departing, looking back; he is bearded, with short embroidered chiton, striped chlamys, *petasos*, *endromides*, and wand.

(b) **Acamas, Demophon, and Aethra** (type L.): In the centre is **Aethra** to r., with long hair, fillet, long chiton and himation, both striped; she raises her himation with l. hand, turning towards **Demophon**, who takes hold of it. He is fully armed, with embroidered chlamys, *parameridia*, and

drawn sword in r. hand. On the l. is **Acamas** departing, looking back, also fully armed, with bull's head as device on shield.

[Schneider, *Tro. Sagenkr.*, p. 182, n. 1, interprets this as the recovery of Helena by Menelaos.]

**B 246.** AMPHORA. Old No. 515. Ht.  $15\frac{1}{2}$  in. From Vulci. Canino Coll. 616. Wulff, *Theseussage*, p. 31.

(a) **Theseus slaying the Minotaur** (type N.): **Theseus** to r., beardless, with hair bound up with fillet, short embroidered chiton, lion's skin, sheath at side, is plunging his sword into the breast of the Minotaur, seizing his horn with l. hand. The Minotaur kneels to r. looking to l.; he has a bull's head and human body, and his r. hand grasps Theseus' r. arm, while his l. holds a stone; a stream of blood flows from the wound. On the l. is **Ariadnè** (?)—or perhaps an Athenian maiden, to balance the youth on the other side—to r., with long tresses, fillet, long embroidered chiton and himation, in her r. hand a sceptre ending in a lotos-flower. On the r. is an Athenian youth (?) to l., in long chiton and himation, in r. hand a sceptre as before.

(b) **Departure of a warrior**: In the centre is a warrior to l., with visored helmet, chlamys, greaves, two spears, and shield with device of an *okladias*. Facing him is an archer, bearded, with Phrygian cap, cuirass, short chiton, quiver and sword at l. side, l. hand raised as if conversing. Behind the warrior is an archer to l., bearded, with high-peaked cap, close jerkin, sword and quiver at l. side, looking back at an old man who stands to l.; he is bald in front, with white hair and beard, long chiton and embroidered himation, in r. hand a staff (as on obv.).

**B 247.** AMPHORA. Old No. 514. Ht.  $14\frac{7}{10}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 112; Wulff, *Theseussage*, p. 30.

(a) **Theseus slaying the Minotaur** (type N.): **Theseus** to r., beardless with hair looped up under a fillet, curls in front of the ear, cuirass, short chiton, sheath at side, is about to plunge his sword into the Minotaur, whose l. horn he has seized. The latter has a bull's head and tail, and kneels to r., looking back, r. hand extended, in l. a stone, which he is about to hurl. On the r. is **Ariadnè**—or an Athenian maiden, as on last vase—to l., with long hair, fillet, long striped chiton, extending her arms as if in approbation, and on the l. is an Athenian youth to r., nude, wearing a fillet, with l. hand extended.

(b) **Departure of a warrior**: A quadriga seen from the front, in which are the charioteer, in a long white chiton, with goad, and the warrior with lofty visored helmet and two spears. At the horses' heads is a female figure to l., with long tresses, fillet, and long striped chiton with looped-up sleeves.

[Cf. a black-figured amphora in the Museum of Geology; see also Overbeck, *Her. Bildw.* p. 104.]

**B 248.** AMPHORA. Old No. 548. Ht.  $17\frac{3}{10}$  in. From Vulci. Durand Coll. 243.

On both sides, **Perseus pursued by the Gorgons** (type P.): (a) On the r. is **Perseus** flying to r. over the Libyan mountains; he is bearded, with

long tresses, the *κυνῆ Αἴδου*, or helmet of darkness, short embroidered chiton, *endromides*, the *kibisis*, or wallet at back, sword at side, in r. hand the *harpè*, or sickle (see Loeschcke in *Arch. Zeit.* 1881, p. 29). Below him is the range of mountains, on which are a tree and a small conical object. Behind him is **Athenè** to r., with long tresses, high-crested helmet, aegis, long embroidered chiton, spear in l. hand, turning round to speak with **Hermes**; r. hand raised, by her side her shield with device of a bull's head. Hermes stands to r., bearded, with hair looped up under a fillet, short chiton, embroidered himation, *petasos*, *endromides*, and *caduceus*.

(b) Two of the Gorgons, **Stheno** and **Euryalè**, flying to r. in archaic running attitude, their faces, of the usual archaic Gorgon-type, seen from the front; they have long tresses, and two snakes rising like a crest from the top of the head, also long embroidered chitons girt up round the waist, and *endromides*; their wings are outspread; the one on the l. has a second pair of wings, recurved.

[Cf. Gerhard, *A. V.* 88; *Ann. dell' Inst.* xxxviii. pl. R.; also Hesiod, *Scut. Her.* 228 ff.]

**B 249.** AMPHORA. Ht. 17 $\frac{3}{8}$  in. Vulci, 1867. Blacas Coll. Corey, *Amaz. Ant. Fig.* p. 79.

On both sides, **Amazonomachia**: (a) A Greek warrior on horseback to r., bearded and fully armed, with sword and two spears, is trampling upon an Amazon, who has fallen back and supports herself on r. elbow. She has long tresses, high-crested helmet with cheek-pieces and fillet, cuirass, short chiton, spear, and shield with device of a bull's head. On the r. is an Amazon on horseback to l., attacking the Greek with spear; she is similar to the first, except that she has greaves and no shield or cuirass.

[There are no traces of white on the nude parts of this figure, but an Amazon must be intended.]

(b) An Amazon to r., with long tresses, helmet as the others, short chiton, embroidered chlamys, in r. hand two spears, is trampling on a Greek warrior, who is fallen backwards to r. He is fully armed, with short embroidered chiton, Boeotian shield on which are two white and two smaller purple pellets, and stone in r. hand, which he endeavours to hurl. On the r. is a bearded Greek warrior on horseback to l., attacking the Amazon with spear; he has visored helmet, cuirass, short chiton, and greaves, and sword at side.

**B 250.** AMPHORA. Old No. 531. Ht. 15 $\frac{1}{2}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 8; Mayer, *Gig. u. Titan.* p. 310.

(a) **Gigantomachia** (type A.): **Athenè** to r., with long tresses, high-crested helmet, aegis with scales and string of beads over it, extended as a shield, and long embroidered chiton, is transfixing **Enkelados** with spear. He is fallen on one knee to l., and is fully armed, with chlamys, and shield with device of a bull's head, with which he endeavours to defend himself. Behind him is another giant (**Porphyrion**?) to l., defending him with spear; he is armed as Enkelados, and has a shield with device of a tripod.

(*b*) In the centre is **Dionysos** to r., looking back, with long pointed beard and ivy-crowned tresses, long white chiton, and himation with purple border; in r. hand a vine-branch with bunches of grapes, in l. a *cantharos*. On either side is a Maenad facing him, with long tresses, and long embroidered chiton and himation; the one on the l. has l. hand raised, the other has a *prochoös* in r. hand.

**B 251.** AMPHORA. Old No. 511. Ht. 14 ins. 1842. Canino Coll. Overbeck, *Kunstmyth.* ii. (*Zeus*), p. 346; Mayer, *Gig. u. Titan.* p. 298. Slightly injured.

(*a*) **Gigantomachia** (type A.): A quadriga to r., the third horse white, in which are **Zeus** as charioteer, bearded, with long chiton, and **Ares**, leaning forward, with l. foot on the pole, fully armed, with short embroidered chiton and shield with device of a pellet, apparently hurling a spear, which is not indicated. By the side of the quadriga is **Athenè** to r., with long tresses, high-crested helmet, long embroidered chiton, and shield with a purple pellet; beneath the horses is a giant (**Enkelados**?) fallen back to l., fully armed, with short purple chiton, sword, and shield with device of a tripod.

[Cf. B 145, the design on the reverse of which is almost identical with this scene.]

(*b*) **Combat of two fully-armed warriors**, attacking each other with spears; they have short embroidered chitons, swords and shields, that of the one on the r. having as device the fore-part of a boar to l.

**B 252.** AMPHORA. Ht. 16 $\frac{3}{4}$  in. Vulci, 1867. Blacas Coll. *Él. Cé.* i. pl. 11, p. 17. Repaired and much restored.

**Fig. 20,**  
**p. 10.** (*a*) **Gigantomachia** (type A.): A quadriga at full speed to r., in which is **Athenè**, with long tresses, high-crested helmet with fillet, aegis and long embroidered chiton, goad and reins in r. hand. Beneath the horses' feet is **Enkelados**, lying prostrate on his face to r.; he has a lofty visored helmet, short embroidered chiton, spear, and shield, r. hand raised as if in supplication.

(*b*) **Departure of warriors**: In the centre is a warrior to l., with lofty visored helmet, greaves, two spears, and shield with device of a bent leg; by his side is an archer looking back to r., with high-peaked cap, jerkin, and embroidered *anaxyrides*. By their side is a dog to l., looking up at them. On the l. is an old man to r., partly bald, with white beard and tresses, fillet, long chiton and himation, in l. hand a staff. On the r. is a female figure to l., with long hair, fillet, long chiton and himation, r. hand raised.

**B 253.** AMPHORA. Ht. 14 $\frac{1}{2}$  in. Vulci, 1851. *Bull. dell'Inst.* 1847, p. 102; Mayer, *Gig. u. Titan.* p. 323.

(*a*) **Dionysos slaying a giant** (see type A.): **Dionysos** to r., bearded, with long ivy-crowned tresses, short purple chiton and *pardalis*, sword at side and shield, is transfixing with spear a giant (probably **Eurytos**, cf. Apollodorus, i. 6, 2), who kneels to r., looking back at him. The giant has a high-crested visored helmet with fillet, short chiton with purple spots, greaves, and drawn sword in r.

hand. He is also attacked by five attendant animals of Dionysos; a lion has leapt on his r. shoulder and a hound on his l, and both are attacking his head, a panther seizes his l. arm, while a hound has leapt on his l. knee; a third hound is below his l. leg.

[Cf. Roscher, pp. 1095-6, 1144, and Eur. *Ion* 187. These animals may denote various metamorphoses of Dionysos, according to Robert, *Bild u. Lied*, p. 22, n. 20; cf. the representations of Thetis and her metamorphoses.]

(b) **Scene from the palaestra (?)**: A nude bearded male figure to r., with r. arm extended, carries a cock under l. arm; facing him is a nude athlete, beardless, with long hair and fillet, in r. hand a wreath.

**B 254.** AMPHORA. Ht. 17 in. 1856. Rogers Coll. *Él. Cér.* iii. 15; Brøndsted, *Descr.* 32 *Gk. Vases*, p. 66, No. 29; Overbeck, *Kunstmyth.* (*Poseidon*), p. 213, and *Atlas*, xi. 25; Mayer, *Gig. u. Titan*, p. 305; Panofka, *Eigenn.*, pl. ii. 1, p. 20 ff., and in *Ann. dell' Inst.* iv. p. 375 ff.; *Arch. Zeit.* 1856, p. 253\*; *C. I. Gr.* 7390; Wernicke, *Lieblingsn.* p. 51; Klein, *Lieblingsinschr.* p. 18. Much injured; accessories faded.

(a) A quadriga at full speed to r., in which are **Poseidon** (only his head visible) and **Aphroditè**, with hair looped up under a fillet, aegis with fringe of snakes, long embroidered chiton, holding reins in r. hand. Behind her is inscribed: ΑΦΡΟΔΙΤΕΣ; before him: ΓΟΣΕΙΔΟΝΟΣ; in front of the horses: ΓΥΘΟΚΝΕΣ ΚΑΝΟΣ; Ἀφροδίτης, Ποσειδῶνος, Πυθοκλῆς καλός.

[The name Aphroditè here may be a mistake for Athenè.]

(b) A quadriga seen from the front, in which are a bearded charioteer with *petasos*, and goad, and a warrior with visored helmet and two spears (perhaps **Hermes** and **Ares**).

**B 255.** AMPHORA. Ht. 15½ in. Etruria, 1867. Blacas Coll.

(a) **Farewell scene**: A warrior and archer side by side to l.; the warrior has visored helmet, chlamys, greaves, two spears, and shield with device of a tripod; the archer is bearded and has a pointed cap, stippled *anaxyrides*, bow and quiver. On either side, facing them, is an old man with white hair and beard (the one on the l. partly bald), himation with purple spots, and wand in his hand.

(b) In the centre, **Apollo Citharoedos** to r., beardless, with hair looped up under a laurel wreath, and himation, playing with a *plectrum* on the *chelys*, from which hangs drapery. Facing him is **Hermes**, seated on an *okladias*, bearded, with long hair, himation, *petasos*, *endromides*, and wand. Behind Apollo is **Dionysos**, seated on an *okladias* to r., with long beard, tresses confined at neck, ivy-wreath, long chiton with purple spots, and himation, in r. hand a vine branch, in l. a *cantharos*.

**B 256.** AMPHORA. Ht. 17½ in. Vulci, 1867. Blacas Coll. *Él. Cér.* ii. pl. 38, p. 120; Overbeck, *Kunstmyth.* (*Apollo*), p. 44. Repaired.

(a) **Apollo Citharoedos** to r., beardless, with long tresses, fillet, long chiton and himation, playing with a *plectrum* on the *chelys*. Facing him is **Dionysos**, with long beard and tresses (the latter painted over), ivy-wreath, long chiton

and himation, in r. hand a vine branch with bunches of grapes, in l. a *cantharos*. In the field, branches.

(b) **Dionysos** to r., as in (a); facing him is **Ariadnè**, with long tresses, ivy-wreath, long chiton and himation, in r. hand a vine branch, l. extended.

**B 257.** AMPHORA. Old No. 519. Ht. 17 in. From Vulci. Durand Coll. 651. Gerhard, *A. V.* 73; Overbeck, *Kunstmyth. (Apollo)*, p. 48. No purple accessories.

(a) **Marriage procession** (see type C.): **Apollo Citharoedos** to r., beardless, with long tresses, long chiton and himation, playing with *plectrum* on the lyre; by his side walks a hind. Following him is **Artemis** (?), with hair looped up under a fillet, long chiton and himation, l. hand raised. Behind her, a bridal pair side by side, the man bearded; each wears a long chiton and himation. In the field, imitation inscriptions.<sup>1</sup>

(b) **Dionysos** to r., with long beard and ivy-crowned tresses, long white chiton with black spots, and himation; in r. hand a vine-branch with bunch of grapes, in l. a *cantharos*. In front of him is **Ariadnè** to r., looking back at him, with hair looped up under a fillet, necklace, long chiton and himation, holding up a flower in l. hand. Before her, **Hermes** advances to r., looking back at her; he is bearded, with long tresses, short white chiton, chlamys fastened in front, *petasos* and *endromides*, in r. hand a wand. By the side of Ariadnè is a bull walking to r.

**B 258.** AMPHORA. Old No. 523. Ht. 16 $\frac{3}{8}$  in. Overbeck, *Kunstmyth. (Apollo)*, p. 45.

(a) A quadriga driven at full speed to r. by **Athenè**; she holds the goad in r. hand and reins in both, and has long tresses, high-crested helmet, aegis, and long chiton. Beneath the horses' feet is a shield, on which are two pellets; between them X, and on the inside, M (?), painted in white.

(b) **Apollo Citharoedos** to r., beardless, with long tresses and curls in front of the ear, fillet, long sleeved chiton and embroidered himation, playing with *plectrum* on the *chelys*. Facing him is **Dionysos**, with long beard and ivy-crowned tresses, long chiton and embroidered himation, in l. hand a vine-branch, in r. a *cantharos*; by his side a goat to r. regardant. Behind Apollo is **Ariadnè** to r., with long tresses, long chiton and embroidered himation, in r. hand a vine-branch, in l. a wreath; by her side, a panther to r.

**B 259.** AMPHORA. Old No. 520. Ht. 17 $\frac{3}{10}$  in. From Vulci. Canino Coll. 1383. Overbeck, *Kunstmyth. (Apollo)*, p. 43.

(a) **Apollo Citharoedos** to r., beardless, with long hair laurel-wreathed, long chiton and embroidered himation, playing with *plectrum* on the *chelys* from which hangs drapery; by his side a hind walking to r. On either side is a Nymph facing him, with long hair, fillet, long chiton and himation, both embroidered; each holds a branch in r. hand.

(b) **Dionysos** to r., with long beard and tresses, ivy-wreath, long chiton and himation, both embroidered, in r. hand an ivy-branch, in l. a *cantharos*. Before



him, **Hermes** departing to r., looking back, bearded, with short chiton, embroidered chlamys, fillet, *petasos*, *endromides*, and wand. On the l. is **Ariadnè** to r., with long hair, ivy-wreath, long chiton and himation, both embroidered.

**B 260.** AMPHORA. Old No. 508. Ht. 15½ in. From Vulci. Canino Coll. 2199. *Él. Cér.* ii., pl. 11, p. 30; Micali, *Storia*, pl. 84, 1; Overbeck, *Kunstmyth. (Apollo)*, p. 42, and *Atlas*, xix. 14; Murray, *Handbook of Gk. Archaeology*, p. 87. On the neck, palmette and lotos pattern, differing from the usual form, the lotos-flowers larger than the palmettes.

(a) **Apollo Citharoedos** to r., beardless, with long tresses, fillet, long white chiton, and himation wound round the body, with alternate black embroidered and purple stripes, divided by crenellated border, as in B 147, playing on the *chelys*. Facing him is **Artemis**, with long tresses, *mitra*, long sleeved chiton, purple above and diapered below, quiver slung at back, in l. hand bow and two arrows, r. hand raised to mouth.

(b) **Apollo Citharoedos** to r., bearded, with long hair, long white chiton, and embroidered himation, playing with *plectrum* on the *chelys*, from which hangs embroidered drapery. On either side of him is a Doric column, surmounted by a Sphinx regardant, with wings recurved.

[Cf. B 139.]

Under the handles, a design rudely representing a human face with two eyes and nose indicated, branching out on either side in palmettes and volutes, with a lotos-flower inverted below.

**B 261.** AMPHORA. Old No. 550\*. Ht. 17⅔ in. 1848. Basseggio Coll. Overbeck, *Kunstmyth. (Apollo)*, p. 47. Much injured and restored.

(a) **Return of Persephonè from Hades**: On the l. is **Pluto** seated to r., partly bald, with white beard and long tresses, fillet, long embroidered chiton and himation, sceptre in l. hand. Before him is **Hermes** (as **Psychagogos**) to r., looking back at him; he is bearded, with hair looped up under a fillet, short chiton and chlamys, both embroidered, *petasos* and *endromides*, r. hand pointing upwards. In advance of him is **Persephonè** to r., looking back, with long tresses, fillet, long chiton and himation, both embroidered, in l. hand three ears of corn. The locality is indicated by **Sisyphos** who is bearded, with *petasos* and chlamys over l. shoulder; he rolls the stone to r. up a steep incline, holding it with both hands, and raising l. knee to assist its progress.

[Cf. Berlin Cat. 1844 (Persephonè and Sisyphos only) and a Munich vase (Gerhard, *A. V.* 87), with Sisyphos in centre, and Pluto and Persephonè seated on either side; these two scenes are probably mere representations of the under-world.]

(b) **Apollo Citharoedos** to r., beardless, with long tresses, fillet, long chiton and himation, both embroidered), playing with a *plectrum* on the *chelys*, from which hangs drapery; by his side is a hind to r. Facing him are two female figures (Nymphs?), with long hair, fillets, long chitons and himatia, both embroidered, and r. hands extended. Behind him are two similar figures to r., with l. hands raised. In the field, branches. The greater part of the design is restored.

**B 262.** AMPHORA. Old No. 517. Ht.  $12\frac{3}{5}$  in. 1842. Canino Coll. Overbeck, *Kunstmyth.* (*Apollo*), p. 44. Slightly injured; imperfectly fired, the black on the reverse turned nearly to red. On the neck, undulating pattern of alternate palmettes and lotos-flowers.

(a) **Apollo Citharoedos** to r., beardless, with hair looped up under a fillet, long embroidered chiton and himation with purple stripes, playing with a *plectrum* on the *chelys*, from which hangs embroidered drapery. Facing him, side by side, are **Artemis**, or more probably **Amphitritè**, with *mitra*, long chiton and himation, both embroidered, r. hand raised to mouth, and **Poseidon**, who is bearded, with long tresses, fillet, short chiton and himation, both embroidered, in l. hand a trident. Behind **Apollo** are **Aphroditè**, or **Leto** (?), with long hair, fillet, long chiton and himation, both embroidered, hands extended, and **Hermes**, who is bearded, with embroidered himation, *petasos*, and *caduceus*, side by side to r.

(b) **Erastes scene** (?): In the centre a nude youth to l., with long hair and fillet, holding in his arms a cock, which is white; facing him is a bearded figure with fillet and striped himation, hands extended; behind him is a nude bearded figure to r. On the r. is a nude bearded figure to r., wearing a fillet and looking back; he is caressing a youth with hair looped up under a fillet, wearing a striped himation.

**B 263.** AMPHORA, with cover. Ht.  $15\frac{3}{4}$  in. Cameiros, 1863. Above the foot are four ancient rivets. Neck and shoulder, as usual.

(a) **Apollo Citharoedos** to r., beardless, with long tresses, long chiton, and embroidered himation, playing with a *plectrum* on the *chelys*, from which hangs embroidered drapery. On either side, facing him, is a female figure, with long hair, long embroidered chiton, and hands extended. On the r. is **Hermes** to l., bearded, with long hair, short embroidered chiton, *petasos*, *endromides*, and wand.

(b) **Combat of two warriors**: They are fully armed, with short purple chitons, attacking each other with spears; the one on the r. has a crescent and two pellets on his shield. On either side is a female figure departing and looking back, with long tresses and long striped chiton; the one on the l. has r. hand raised.

**B 264.** AMPHORA. Old No. 525. Ht.  $15\frac{2}{5}$  in. From Vulci. Durand Coll. 124. Gerhard, *Ant. Vascul.* pl. 38, pp. 150-2; *Él. Cér.* i. pl. 49, p. 147. Purple accessories faded.

Continued round both sides of the body, **Hephaestos brought back to Olympos by Dionysos** (type D.): (a) **Dionysos** to r., with long beard and ivy-crowned tresses, long embroidered chiton and striped himation, in r. hand a vine-branch with clusters of grapes, in l. a *cantharos*; facing him a lion is seated, with upturned head and open jaws. On either side, eyes, white with black markings and purple ring round the centre.

(b) **Hephaestos** riding on an ithyphallic mule to r., bearded, with long tresses, ivy-wreath and striped himation, bridle in l. hand, in r. a vine-branch with bunches of grapes, and his double-headed axe. The mule carries an *oinochos* on the *phallos*. On either side, eyes, as on (a).

Under the handles: (1) a Satyr to r., stooping forward with face turned to the front, in r. hand a vine-branch with bunch of grapes, over l. shoulder an *askos*; (2) a Satyr advancing to l. playing the double flute, of which the leather case (*sybenè*) is slung over his l. arm. These figures appear to form part of the main design.

[For the subject, cf. B 42, *Él. Cér.* i. 41-49, and Roscher, p. 2054 ff.]

**B 265.** AMPHORA. Old No. 527. Ht.  $18\frac{7}{10}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 50.

(b) In the centre, **Dionysos** to r., looking back, with long beard and ivy-crowned tresses, long embroidered chiton and himation, in r. hand a vine-branch with bunches of grapes, in l. a *keras*. On the l. is a Satyr, ithyphallic, advancing to r., carrying off a Maenad on l. shoulder; she is playing the double flute, and has her hair gathered up under a band wound several times round the head; she wears a long embroidered chiton. On the r. is a Satyr, ithyphallic, to r., seizing a similar Maenad round the waist; she has both hands raised, and is playing on the *crotala*.

(b) **Return of Hephaestos to Olympos** (type D.): In the centre is **Hephaestos** riding to r. on an ithyphallic mule, with long pointed beard, ivy-wreath, short chiton, and himation with purple spots; in r. hand his axe and a vine-branch with clusters of grapes, in l. a *cantharos*. By his side is a goat to r.; behind him a Satyr, ithyphallic, with *askos* over l. shoulder, r. hand raised.

**B 266.** AMPHORA. Old No. 526. Ht.  $15\frac{9}{10}$  in. 1837. Canino Coll. 23. One handle injured.

(a) Mask of Satyr with long tresses, between two eyes, white, with purple and black markings and black pupil. (b) The same design. Underneath each handle is a Satyr squatting; one looks back, holding an ivy-branch; the other stoops forward, as if to pick up something. In the field, branches.

**B 267.** AMPHORA. Old No. 516. Ht.  $15\frac{3}{8}$  in. From Vulci. Canino Coll. 1763. Neck and shoulder as before.

(a) **Departure of a warrior**: In the centre, a warrior to l., with visored helmet, greaves, two spears, and shield with device of a *cantharos*. Facing him is an aged man partly bald, with white beard and long white tresses, embroidered striped himation, staff in l. hand, r. raised. On the l. is an archer departing and looking back, bearded, with high peaked cap, close embroidered jerkin, *anaxyrides*, bow in r. hand, and quiver at l. side. On the r. is a female figure to l., with an embroidered himation over her head, looking back, as if conversing with a warrior who is departing and looking back at her; he is fully armed, with a Boeotian shield, and short chiton with purple spots.

(b) **Dionysiac thiasos**: In the centre is **Dionysos** to r., with long beard and ivy-crowned tresses, long chiton with looped-up sleeves, and striped himation, both

embroidered; in r. hand ivy-branches, in l. a *keras*. Facing him is **Ariadnè**, with long tresses, fillet, long embroidered chiton and upper garment, r. hand raised. Behind Dionysos is **Hermes** to r., bearded, with embroidered himation, *petasos*, *endromides*, and *caduceus*; by his side is a female figure, as Ariadnè. On the r. are two Satyrs advancing, with long tresses; one plays the double flute, the other marks time.

**B 268.** AMPHORA. Old No. 518. Ht.  $16\frac{3}{10}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 47. Repaired and restored. Style coarser than usual.

(a) **Departure of a warrior**: A quadriga to r., in which is a charioteer with short beard and long white chiton, the white faded, at his side a sword, in r. hand two spears, reins in both hands. Facing him, and at further side of horses, is a warrior with lofty visored helmet, and shield with one purple pellet and four white, and behind him an archer to r., looking back, with high-peaked cap and close embroidered jerkin. At the horses' heads is a warrior to l., with high-crested helmet, chlamys, greaves, and shield with device of two dolphins to l.

(b) **Dionysos** to r., bearded, with long tresses, ivy-wreath, long chiton and striped himation, in l. hand a *keras*, in r. a vine-branch. Before and behind him are female figures (Nymphs?) with long tresses and fillets; the one on the r. wears a *mitra*, and is wrapped in an embroidered himation; the other has a long embroidered chiton.

**B 269.** AMPHORA. Ht.  $16\frac{1}{2}$  in. Cameiros, 1864. *Jahrbuch*, 1889, p. 197. Top part of neck broken off. Imperfectly fired.

(a) **Dionysos** to r., with long hair and beard, ivy-wreath, long chiton and himation, in r. hand vine with bunches of grapes, in l. a *cantharos*. He is looking back at a Maenad to r. with hair looped up under a fillet and long chiton, playing with a *plectrum* on the *chelys*, from which hangs drapery. On the r. is a Satyr moving away, looking back, with hair knotted up, and *pardalis* over l. arm.

(b) In the centre a Maenad to r., with hair looped up under a fillet, her features obliterated, with long chiton and himation, in r. hand vine-branches with grapes, l. hand held up. On either side of her is a Satyr to r., the one on the l. with hands raised, the one on the r. departing and looking back.

**B 270.** AMPHORA. Old No. 488. Ht. 15 in. Hamilton Coll.

(a) An ithyphallic mule walking to r.; by its side a Maenad with long hair, necklace, long chiton and himation, both embroidered, in r. hand branches, stroking its mane with l. hand. Behind is another Maenad to r., dancing, with hair looped up under a fillet, long chiton and himation, both embroidered.

(b) A Maenad moving to r., looking back, with hair looped up under a fillet, necklace, long chiton and himation, both embroidered; with r. hand she repels an ithyphallic Satyr who advances to r. towards her. On the r. is a similar Satyr running to r., looking back, with *taenia* in l. hand. In the field, branches.

**B 271.** AMPHORA. Old No. 521. Ht.  $17\frac{3}{10}$  in. From Vulci. Canino Coll. 1612. Accessories sparingly used.

(a) **Boxing-match**: An athlete to r. is about to strike with his fist his opponent, who has fallen on r. knee, and is looking back with l. hand raised, as if appealing to a bearded figure behind, who stands to l., with r. hand raised, holding a strap in l. hand; all three are nude. On the l. is a *brabeus* to r., bearded, with large laurel-wreath on his head, himation with purple spots, in r. hand a long forked stick or *lygos*. In the field a tree.

(b) In the centre, a nude athlete to r., bearded, in r. hand a *diskos*, which he is about to hurl; facing him is a similar athlete; on l., a *paidotribes* to r., as the *brabeus* in (a). In the field a tree.

**B 272.** AMPHORA. Old No. 529. Ht.  $17\frac{3}{5}$  in. From Vulci. Durand Coll. 817.

(a) In the centre, a nude youth on horseback, seen from the front, with two spears in r. hand. On either side, facing him, is a female figure with long hair, long chiton, and himation with purple spots; each holds out a hand muffled in drapery.

(b) A quadriga seen from the front; in it a charioteer in long white chiton, holding goad, and a warrior with visored helmet and two spears.

**B 273.** AMPHORA. Old No. 550. Ht.  $17\frac{3}{5}$  in. From Vulci. Canino Coll. 1554. On the shoulder, each side, tongue-pattern and lotos-buds inverted. Under the handles, a design of four palmettes with volutes.

(a) A biga to r., into which a nude bearded figure is stepping, with goad in r. hand, and reins in both. One of the horses is white, and wears a collar with pendant ornaments (palmettes and buds alternately); a beardless male figure in a long purple chiton stands to l. at the other's head, adjusting the harness.

(b) Two male figures walking to r. leading their horses; the first is bearded, with short chiton and shoulder-belt; the second is beardless, with fillet and short purple chiton.

**B 274.** AMPHORA. Old No. 528. Ht. 20 in. From Vulci. Durand Coll. 686. On the shoulder, tongue-pattern and lotos-buds inverted.

(a) **Departure of mounted warriors**: In the centre, a youth walking to r. at the further side of two horses, with white *petasos*, striped chlamys, and two spears in l. hand. He looks back at a female figure who stands behind the horses, extending her hands towards him; she has long tresses and a long embroidered chiton, with girdle and looped up sleeves. At the horses' heads stands another beardless male figure to l., with striped chlamys over shoulders, spear in l. hand, r. extended.

(b) **Departure of a warrior**: A quadriga to r., into which a fully-armed warrior is stepping; he holds two spears and reins in r. hand. At the further side of the quadriga are two warriors to l., with visored helmets (that of the second warrior high-crested), greaves, and shields; that of the first is painted

white; the second has a pellet. At the horses' heads is another warrior to l., as the last, with high-crested helmet, greaves, and shield with device of a tripod.

**B 275.** AMPHORA with cover. Old No. 555. Ht.  $17\frac{2}{5}$  in. From Vulci. Canino Coll. 1389.

(a) A quadriga to r., the third horse white, in which is a charioteer, bearded, with long white chiton, goad in l. hand, reins in both. In advance of him, looking back, is an old man, partly bald, with long white beard and tresses, in an embroidered himation, holding two spears. In front of the horses is a male figure seated to l., bearded, in long chiton and himation, adjusting the pole. In the field above, imitations of inscriptions.

(b) In the centre, between two Doric columns with white abaci and necking, is a female figure to r., with hair looped up, earrings, long chiton and himation, both embroidered. On either side, facing her, is a male figure, beardless, in an embroidered himation, leaning on his staff, with r. hand on hip. These figures may represent Leda and the Dioscuri.

Under each handle is an eye, black with white ring round the pupil, eyebrows marked above.

**B 276.** AMPHORA. Ht.  $9\frac{5}{8}$  in. Nola, 1867. Blacas Coll. Slightly injured. Rather coarse style. On the neck (a) double honeysuckle; (b) chain of palmettes.

(a) **Heracles strangling the Nemean lion** (type E. 1), crouching down in the usual manner; he is nude and bearded; in the background is a tree with fruit, from which are suspended his club and quiver, and drapery. On the further side is **Athenè** to r., looking to l., with high-crested helmet, long chiton and himation, both embroidered, holding out shield with device of a bull's head, in l. hand a spear.

(b) **Dionysos** seated on an *okladias* to r., with long beard, long white chiton, and embroidered himation, in l. hand a *keras*, in r. a vine-branch with bunches of grapes. Before him is a Maenad departing, looking back, with fillet, and long chiton and himation, both embroidered.

**B 277.** AMPHORA. Old No. 506. Ht.  $7\frac{3}{10}$  in. From Vulci. Durand Coll. 279. Neck injured. On the neck, each side, a chain of palmettes. Below the designs, a band of dots.

(a) **Heracles subduing the Cretan bull** (type E. 3): The bull falls forward to l.; **Heracles** to r. leaps upon its back, planting l. knee on its neck; he is nude and bearded, with sword at side. Above are suspended his club, bow and quiver, and drapery.

(b) Two Maenads confronted, dancing, hair gathered up under close caps and fillets; they have long embroidered chitons and himatia; the one on the l. holds a *crotalon* in l. hand.

**B 278.** AMPHORA. Ht.  $5\frac{1}{5}$  in. Nola, 1867. Blacas Coll. Coarse style; accessories faded. On the neck, double honeysuckle-pattern. Under one handle, a large ivy-leaf.

(a) **Nessos carrying off Deianeira?** (type E. 7): She is seated to r. on the Centaur's back, wearing a himation hair bound up with a fillet, in r.

hand a branch. Behind them **Heracles** (?) advances to r., beardless, with chlamys as shield on l. arm, attacking **Nessos** with spear. On the r. is **Oineus** (?) seated on an *okladias* to l., in long white chiton and himation, staff in hand.

(*b*) A Satyr to r., with a lyre, pursuing a Maenad, who runs away to r., looking back at him, with hair looped up, long chiton and himation, branches in r. hand, *crotala* in l.

**B 279.** AMPHORA. Old No. 503. Ht. 10½ in. From Vulci. Durand Coll. 404. Raoul-Rochette, *Mon. Inéd. Odys.*, pl. 68, 1, p. 388; Overbeck, *Her. Bildw.* p. 549. Rather coarse style. On the neck, (*a*) double honeysuckle, and (*b*) chain of palmettes.

(*a*) **Ajax carrying off Achilles' body** (cf. B 172): **Ajax** to l., fully armed, with Boeotian shield, on which are two snakes as device, with rosette between for the boss, is carrying the body of **Achilles** on his shoulder, bending down beneath its weight. Achilles is armed as Ajax; on his Boeotian shield is the device of a bull's head. Before them is **Thetis** (?) retreating to l., with long hair, fillet, long chiton and himation, both embroidered, looking back and beckoning to Ajax with l. hand.

(*b*) **Dionysos** seated on an *okladias* to r., looking back at a Maenad, who retreats to l., looking back. She has long hair with *sphendonè*, long chiton and himation, both embroidered, in l. hand a *crotalon*. Dionysos has a long beard, ivy-wreath, long white chiton and embroidered himation, in l. hand a *keras*, in r. vine-branches with grapes.

**B 280.** AMPHORA. Old No. 504. Ht. 9¾ in. From Vulci. Durand Coll. 414. Overbeck, *Her. Bildw.* p. 658; Heydemann, *Iliupersis*, p. 31, note 1 *m*. On the neck, double honeysuckle.

(*a*) **Aeneas carrying off Anchises from Troy** (cf. B 173): In the centre is **Aeneas** to r., fully armed, with Boeotian shield and two spears, carrying **Anchises** on his shoulders; the latter has white hair and beard, long embroidered chiton, and sceptre. In front of them is **Creusa** (?) advancing to r. and looking back at them, veiled in an embroidered himation. On the r. is an old man to l., partly bald, with white hair and beard, long chiton and himation, holding a staff. Behind Aeneas is **Aphroditè** (?) retreating to l. and looking back, with long hair, fillet, long chiton, and embroidered himation. On the l. is an archer to r., beardless, with high-peaked cap, cuirass, short purple chiton, and quiver.

(*b*) **Combat of three warriors** (perhaps Achilles defending Antilochos against Memnon): On the l. is a bearded warrior, fully armed, with short white chiton and embroidered chlamys, thrusting with spear at a retreating warrior also fully armed, who looks back at him; he has two white plumes on his helmet, short purple chiton, Boeotian shield with device of a thunderbolt and defends himself with spear. On the r. is another warrior defending the latter, fully armed, with short purple chiton, and shield with device of a dolphin to l., thrusting with spear.

- B 281.** AMPHORA. Ht. 10½ in. Gela, 1875. Much injured and restored. On the neck, (a) chain of palmettes, and (b) double honeysuckle.

Design extending round both sides: **Perseus fleeing after slaying the Gorgon** (type P.):

(a) On the r., **Medusa** fallen to r., beheaded; she has a short chiton with skin over it, *endromides*, and wings outspread. On the l. is another **Gorgon** full face, in archaic running attitude to r., attired as Medusa, with tongue out and snakes in hair.

(b) **Perseus** and **Athenè** fleeing: Perseus flies to r., in the archaic running attitude, looking back; he is bearded, with long hair, the *κνη Αΐδου*, long embroidered chiton, *talaria*, and the *kibisis* slung round shoulder. **Athenè** is in the same attitude, with long tresses, high-crested helmet, aegis, and long chiton.

In the field, imitation inscriptions.

- B 282.** AMPHORA. Ht. 9⅔ in. Sicily, 1867. Blacas Coll. Coarse style. Black turned to red throughout; purple accessories faded.

(a) **Apollo Citharoedos** seated on an *okladias* to r., beardless, with fillet, long white chiton, and himation, playing with a *plectrum* on the *chelys*; facing him is a female figure seated on an *okladias*, with long hair, fillet, long chiton and himation, both embroidered, r. hand raised. In the field, branches.

(b) **Dionysos** seated on an *okladias* to r., with long hair and beard, wrapped in a himation, in l. hand a *keras*. Before him, a Maenad, running to r. looking back, with fillet, long chiton and himation, hands raised, the r. holding *crotala* (?). In the field, branches.

- B 283.** AMPHORA. Old No. 631. Ht. 5⅔ in. From Vulci. Durand Coll. 7. Overbeck, *Kunstmyth. (Apollo)*, p. 44. Buff ground, with remains of white accessories. On the neck, a chain of three palmettes each side. Below, a band of dots.

(a) A quadriga to r., the third horse white; the charioteer beardless, with long white chiton, in r. hand a goad.

(b) **Apollo Citharoedos** to r., beardless, in long chiton and himation, playing with a *plectrum* on the *chelys*. Facing him is a female figure in long embroidered chiton and himation; behind him a similar figure to r.

- B 284.** AMPHORA. Ht. 9⅔ in. Nola, 1867. Blacas Coll. *Él. Cér.* i., p. 64; Jahn, *Die Entführung der Europa*, p. 17; Overbeck, *Kunstmyth. (Zeus)*, p. 427. Coarse style; accessories faded. On the neck, each side, a palmette between two lotos-flowers, inverted.

(a) **Europa** (?) riding on the bull: She is seated on the bull to r., looking back, with hair looped up under a fillet, long chiton, and embroidered himation; the bull is ithyphallic. In the field, branches.

[Cf. B 475 and B 486.]

(b) Satyr moving to r., looking back, in r. hand a *keras*, over l. shoulder an *askos*. In the field, branches.



**B 285.** AMPHORA. Ht.  $10\frac{1}{2}$  in. Gela, 1875. Much injured and restored. Coarse style; white accessories faded. On the neck, (a) double honeysuckle-pattern; (b) chain of palmettes.

(a) **Departure of a warrior:** A quadriga to r., the third horse white, the charioteer beardless, in long white chiton, with goad. In front of him is a warrior, fully armed, with spear, and shield with device of an anchor.

(b) **Dionysos** moving to r., looking back, with long beard, fillet, long white chiton, and himation. On the l. is a Maenad to r. looking back, hair looped up with a fillet, long chiton and himation. On the r. is a similar Maenad, head and arms obliterated. In the field, branches.

**B 286.** AMPHORA. Old No. 497. Ht.  $6\frac{3}{10}$  in. From Vulci. Durand Coll. 165. Repaired. Coarse style. On the neck, double honeysuckle-pattern.

(a) A youth to r., wearing an embroidered chlamys, playing with a *plectrum* on the lyre; confronting him, a nude youth to r., looking to l., dancing; between them, an *okladias*.

(b) Maenad retreating to l. looking back at a Satyr, who retreats to r.; she has hair gathered up under a fillet, long chiton and himation, and vine-branch in r. hand.

Under each handle, a dog to r.

**B 287.** AMPHORA. Old No. 495. Ht.  $5\frac{1}{5}$  in. From Magna Graecia. Durand Coll. 81.

(a) **Dionysos** to r., with long beard and hair, ivy-wreath, long white chiton and striped himation, in r. hand a *keras*. On either side of him is a Maenad to r., dancing, with long hair, wreath, long chiton and *pardalis*; the one on the r. is looking back. Beyond them Satyrs to r. also dancing.

(b) Similar design, except that the Maenad in front of Dionysos is to l.

**B 288.** AMPHORA. Old No. 490. Ht.  $8\frac{1}{2}$  in. From Vulci. Durand Coll. 170. Very coarse; white accessories. On the neck, each side, a chain of palmettes.

(a) **Dionysos**, bearded, with drapery over his lower limbs, and vine-branch with bunches of grapes in both hands, reclining to r. on the back of a ram, which moves to r.

(b) Two Seileni(?) confronted, bearded, with large wreaths, wrapped in himatia. The one on the l. holds a lyre, and places his r. hand in a *phiale* which the other holds; the latter also holds a vine-branch with bunches of grapes in l. hand.

**B 289.** AMPHORA. Old No. 491. Ht.  $8\frac{7}{10}$  in. From Vulci. Durand Coll. 70. Coarse style. Neck, as last

(a) **Dionysos** reclining on a couch to r., with l. elbow supported on a cushion, bearded and ivy-crowned, with drapery over lower limbs. By his side a table, on which are viands. In the field, branches. (b) Similar design.

**B 290.** AMPHORA. Old No. 489. Ht.  $9\frac{1}{2}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 36.

(a) **Dionysos** to r., with long beard and hair, ivy-wreath, long chiton and embroidered himation, in l. hand a *keras*, in r. vine-branches, with grapes. On either side, eyes, the pupils black, with white, purple, and black rings, the outer part white with black edge.

(b) **Ariadnè** to r., dancing, with long tresses, fillet, and long embroidered chiton, in r. hand vine-branches. On either side eyes, as (a).

Under each handle a Satyr to r., stooping forward.

**B 291.** AMPHORA. Old No. 632. Ht.  $6\frac{3}{8}$  in. Repaired and restored. Imperfectly fired, the black turned to red, with accessories of purple turned to black. On the neck, an ivy-wreath.

On the body, frieze of warriors :

(a) Three warriors to l. in single file, with helmets on the crests of which are purple spots, chlamydes, and greaves, each carrying a shield and two spears ; the first has a bent leg as device, the second a poplar-leaf (?) (cf. B 156), the third, a dolphin to l. Under the handle, a dog to l. regardant.

(b) Three warriors as before, alternating with two archers, all to l. The middle warrior has a high-crested helmet, and three pellets on his shield, the first has a dolphin to l. as his device, the third, four pellets. The archers have pointed caps, over which their hair is looped up, chlamydes, and spears. Under the handle is a greyhound seated to l., head obliterated.

**B 292.** AMPHORA. Ht.  $8\frac{5}{8}$  in. Santa Maria di Capua, 1856. Temple Coll. On the neck double honeysuckle-pattern. Below the designs, lotos-buds.

(a) **Departure of warrior** : A quadriga seen from the front, in which is a charioteer in long chiton with goad. On either side, facing the chariot, is a female figure with long hair, fillet, and long striped chiton with *diploïdion*. On the r. is a warrior to l., with visored helmet, chlamys, spear, and shield with device of a bent leg.

(b) **Warrior arming** : In the centre is a warrior to r., with fillet, short chiton with purple spots, and greave on r. leg, placing the other on l. leg ; at his feet is his visored helmet. Facing him is a female figure with long hair, fillet, long chiton, the upper part purple, holding his spear and shield on which is a circle between two pellets. Behind her is a warrior to l., with visored helmet, greaves, spear, and shield with device of a bent leg. Behind the first warrior is an old man with white hair and beard, long embroidered chiton and himation, in l. hand a spear. On the l. is a warrior departing, armed as the first one, with a snake as device on his shield.

Under the handles, Sirens to r. regardant, with long hair.

**B 293.** AMPHORA. Old No. 505. Ht.  $9\frac{1}{2}$  in. From Magna Graecia. Durand Coll. 678.

(a) A quadriga turned three-quarters to r. at full speed ; in it are a charioteer in long white chiton, and a warrior with high-crested helmet and spear.

(b) **Combat of three warriors:** On the l. is a warrior fully armed, with short purple chiton and shield with device of a crescent, attacking with spear a fully-armed warrior kneeling on one knee; he has a shield with two pellets, short embroidered chiton, and high-crested helmet, and defends himself with spear. Behind him is a third warrior, as the first, with shield painted white, thrusting with spear.

**B 294.** AMPHORA. Old No. 502. Ht. 10½ in. From Vulci. Durand Coll. 818. Below the designs, honeysuckle-pattern inverted.

Round the body, a frieze of warriors:

(a) A quadriga to r., the third horse white, into which a charioteer is stepping, bearded, with long white chiton and skin over it, goad in r. hand, reins in both. In advance of him, at further side of horses, is an archer to r. looking to l., bearded, with Phrygian cap and short chiton, holding a spear; next to him a warrior to l., with visored helmet bound with a fillet, greaves, and shield. At the horses' heads is a warrior to l., with chlamys, greaves, two spears, and shield with device of an anchor; his head is hidden. (b) A warrior to l., with helmet, greaves, two spears, and shield with three pellets; an archer to l., bearded, with Phrygian cap, short chiton and quiver; warrior to l., with visored helmet bound with a fillet, chlamys, greaves, and shield painted white, inscribed M in purple; archer to l., as the last, looking back at a warrior (as last, with device of a bent leg on his shield); behind him a third archer, as before, to l., looking back. Under the handle is a warrior seated on a block to l., his head not seen, with greaves, two spears, and shield inscribed +.

**B 295.** AMPHORA. Ht. 8½ in. Girgenti, 1867. Blacas Coll. *Musée Blacas*, pl. ii. p. 10-11; Panofka, *Bild. Ant. Leb.* pl. ii. 3, 4; Krause, *Gymnastik*, pl. xvii. 58, 59; *Rev. Phil.* ii. p. 484; Brunn, *Künstl. gesch.* ii. p. 714; Klein, *Meistersig.*, p. 61. Designs black on deep buff ground, with a band of network below; accessories of purple. Handles thin and grooved; under each, a palmette and lotos pattern.

On the neck: (a) Two wrestlers about to engage, nude and bearded. On either side a *brabeus* looking on, bearded, with long hair, fillet, embroidered himation, and wand in hand. (b) Two athletes, nude and bearded, boxing, each with caestus on both hands; both are spitting blood. On either side, a *brabeus*, as last.

On the body: (a) Two athletes boxing, nude and bearded, with caestus on their hands; the one on the l. bleeds at the nose; the other from a wound in the forehead. Between them is inscribed: ΝΙΚΟΣΘΕΝΕΣΕΠΟΙΕΣΕΝ, Νικοσθένης ἐποίησεν. (b) Two wrestlers, each grasping the other's r. arm, nude and bearded.

[For Nicosthenes, see p. 45; also Klein, *Meistersig.*, p. 51 ff., and Brunn, *Künstl. geschichte*, ii. p. 709.]

**B 296.** AMPHORA. Old No. 563. Ht.  $13\frac{8}{10}$  in. 1842. Brunn, *Kunstlergesch.* ii. p. 714; Klein, *Meistersig.* p. 58; Baumeister, p. 1983; Genick, *Gr. Keramik.* pl. 4; Smith, *Dict. Ant.*<sup>3</sup> ii., p. 928. Shape of vase imitated from metal-work; handles broad and thin.

Inside the mouth lotos-buds; on the neck, each side, large lotos and honeysuckle pattern. On each handle a Satyr dancing, one to l., the other to r., looking back.

On the shoulder: (a) A cock to r., between Sirens with long tresses, fillets, and wings addorsed; behind the Siren, on the r., is inscribed; ΝΙΚΟΣΘΕΝΕΕΣ ΕΠΟΙΕΣΕΝ, Νικοσθένεως ἐποίησεν. (b) As (a), except that the cock stands to l. Below, a band of lotos-buds.

On the body, a frieze, with a dance of Satyrs and Maenads: A Maenad to r. with long tresses, fillet, necklace, and long purple chiton; a Satyr to l. looking back at a Maenad to l. (as last, with *nebris*); a Satyr to r., confronting a Maenad (as the first); Satyr and Maenad to l.; the latter has long hair, fillet, necklace, and long embroidered chiton; Satyr to r. confronting Maenad (as the first, looking back); Satyr to r. confronting Maenad, who looks back, with long hair, fillet, necklace, long striped chiton, and *pardalis*; Maenad to l., looking to r., with long hair, fillet, long chiton with purple *diploïdion*, between two Satyrs. Below, a chain of palmettes.

**B 297.** AMPHORA. Ht.  $12\frac{9}{10}$  in. Cervetri, 1873. Castellani Coll. *Bull. dell' Inst.* 1865, p. 146, 1869, p. 27; Klein, *Meistersig.*, p. 59. Foot broken. Similar shape to last; rather coarser style.

Inside the mouth, lotos-buds; on the neck, lotos and honeysuckle pattern; on each handle, a Satyr to r., dancing.

On the shoulder: (a) Two Sphinxes confronted, regardant, with long hair and wings recurved; between them, lotos-flowers. On either side is a nude youth advancing, with club, sword, and embroidered chlamys on arm. Below: ΝΙΚΟΣΘΕΝΕΣΕΠΟΙΕΣΕΝ. (b) As (a), except that the Sphinxes are not regardant, and between them is a palmette. Below: a band with two rows of ivy-leaves.

On the body, a frieze of Maenads and Satyrs: In front of a *crater* with ivy-branches fastened to the handles, stands a Maenad to r., with long hair and long purple chiton, in l. hand an *oinochos*. Facing her are a Satyr and Maenad, the latter looking back, with long hair, fillet, necklace and long embroidered chiton. Next, a Satyr and Maenad (as the last) confronted over an *amphora* on a stand, their r. hands raised; a Satyr to r. stooping forward, carrying a *diota* over l. shoulder, and stand for the same in r. hand, preceded by a Maenad (as before). Over a *crater*, with voluted handles and branches as before, are confronted a Satyr and Maenad, the latter with long hair, fillet, long purple chiton with *diploïdion*. Next, a Satyr and Maenad (as the last) confronted, dancing, and a Satyr to r. pursuing a Maenad (as before). Below: two rows of ivy-leaves.

**B 298.** CALPIS on a stand, with cover, and two handles, each formed of two loops. Ht.  $15\frac{2}{3}$  in. Blacas Coll., 1867. Designs on the body of the vase, black on red panels, with accessories of white and purple.

(a) **Nuptials of Zeus and Hera** (type C.): A quadriga to r., the third horse white, in which are **Zeus**, bearded, in long embroidered himation, holding the reins, and **Hera** (only her face visible). By the further side of the quadriga is **Apollo Citharoedos** to r., with long hair, fillet, and himation, playing with a *plectrum* on the *chelys*. In advance of him is **Dionysos** looking back, bearded, with long hair, ivy-wreath, long chiton and himation, holding a vine-branch. At the horses' heads is **Artemis** to r., holding a torch, in long chiton and himation, l. hand raised; behind her is her fawn.

(b) Five female figures (goddesses?) to r., two of them side by side; all have long chitons and himatia, both embroidered; the first and third hold out wreaths in their l. hands, the second is veiled in her himation, the fourth and fifth have fillets, and their l. hands raised.

On the stand: Above, double honeysuckle pattern.

(a) **Peleus seizing Thetis** (type F.): **Peleus** to r., beardless, with fillet, cuirass, and short chiton girt at the waist, stoops forward and seizes **Thetis** round the waist. She has long hair, ivy-wreath, long chiton and embroidered himation, and behind her are flames, or wings (?) indicating one of her metamorphoses. She holds out l. hand to a Nereid on her r., moving away and looking back, with fillet, and long chiton and himation, both embroidered; on the r. is a similar figure.

(b) In the centre, **Dionysos** to r., with long beard, ivy-wreath, in long white chiton and embroidered himation, in l. hand a *cantharos*. On either side is a Maenad facing him, with long chiton and himation over her head, both embroidered. On the r. is a Maenad running to l. (as the two last), looking back at, and holding out l. hand to another, who has long tresses, ivy-wreath, long chiton and embroidered himation, and holds out r. hand to her.

**B 299.** PSYKTER. Old No. 696\*\*. Ht.  $8\frac{1}{3}$  in. Vulci, 1849. Durand Coll. 157. Late black figure style; accessories sparingly used. Design in a frieze round the body.

Eight figures dancing, all but two to r., nude and bearded, with ivy-wreaths, the first two and fifth with embroidered drapery round the loins, the rest have embroidered chlamydes over their shoulders. The first plays the double flute, the next has an ivy-branch in r. hand, and a lyre in the l., to which is tied a dog standing to r. regardant; the next is as the last, to l., looking back; the next holds a *kylix* (of early shape) in r. hand, both arms being raised; the next is as the second; the next has in his l. hand an ivy-branch and *keras*, and stands to l.; behind him a branch. The next holds a lyre, and the last is looking back, waving an ivy-branch in his l. hand; before him a branch.

[For the shape, cf. E 784, E 785, and Petersburg Cat. 1670 (Klein, *Euphronios*<sup>2</sup>, p. 104).]

## B 300-359. ATHENIAN HYDRIAE (shape generally as Fig. 14).

## B 300.

HYDRIA. Old No. 447\*. Ht. 16 in. Vulci, 1849. Durand Coll. 91. *Rev. Phil.* ii. p. 490; *Wiener Vorlegebl.* D. 6; Murray, *Handbk. of Gk. Archaeol.* p. 90; Panofka, *Der Vasenbildner Panthaios*, p. 7; Brunn, *Künstlertgesch.* ii. p. 726; Klein, *Meistersig.* p. 89, no. 1; *C. I. Gr.* 8266. Fine late black-figured style. Designs in black on red panels, with borders of meander and network down the sides, the former red on black; accessories of white and purple.

1. On the shoulder: A quadriga at full speed to r., the charioteer bearded, in long white chiton; behind is a horseman with long hair and short white chiton, galloping to r. and plying his whip; behind him is a *meta*, or starting-point. On the r. is a *brabeus* to l., bearded, in a striped himation, leaning on a staff, with r. hand extended.

2. On the body: Dionysiac *thiasos*: In the centre is **Dionysos** to r., with long pointed beard, long hair, ivy-wreath, long chiton with looped-up sleeves, embroidered with meander and other patterns, and striped himation with meander-border; he holds a *cantharos* in r. hand, and in l. an ivy-branch, which extends all over the field. In advance of him is a Maenad looking back, with *crotala* in either hand; she has long tresses with ivy-wreath, and a long striped chiton, over which is a *paratalis* knotted at the throat. On the r. is a Satyr to l. with long hair and ivy-wreath, playing on a *chelys*, which is fastened to his l. wrist by a band. Behind Dionysos is a Satyr to r. with long tresses and ivy-wreath, playing on the double flute. Behind him is a Maenad to r. with long tresses, ivy-wreath, and long striped chiton with *diploidion* and looped-up sleeves, over which is a short garment round the loins, embroidered and bordered with meander, from which issues a snake. On her shoulders she carries a hind, holding the legs in both hands; both Maenads wear bracelets on the l. arm. Above is inscribed: ΓΑΝΘΑΙΟΣ ΜΕΓΟΙΕΣΕΝ, Πάμφαιός μ' ἐποίησεν.

3. Below, a lion to r. confronting a boar; behind each of them a palmette.

## B 301.

HYDRIA. Old No. 454. Ht. 16 in. Canino Coll. 1635. *Mus. Etr.* p. 148; Gerhard, *Etr. u. Gr. Trinksch.* pl. C, 6; Micali, *Storia*, pl. 89; *Archaeologia*, xxiii. p. 237; *Ann. dell' Inst.* 1831, p. 152, No. 382; *C. I. Gr.* 7559; cf. also Roscher, p. 2217. Well-executed; accessories somewhat faded. Designs in red on black panels, with borders of ivy down the sides; accessories of white and purple.

1. On the shoulder: **Heracles strangling the Nemean lion** (type E. 1): Composition as usual; **Heracles** nude, stooping forward; above him is inscribed: ΗΕΡΑΚΛΕΣ; in the field his sword and quiver are suspended. On

the r. is **Athenè** rushing forward to l., with long tresses, lofty helmet with cheek-pieces, aegis, and long striped chiton, in l. hand spear; behind her: ΑΘΕΝΑΙΑ. On the l. **Iolaos** seated to r., bearded, with cuirass, short striped chiton, and Heracles' club in r. hand. Before him: ΕΙΟΝΕΟΣ, *Eiōléōs*.

2. On the body: **Heracles** **reposing**: He is reclining on a couch, nude, with short curly hair and fillet; over his lower limbs is a striped himation, and his l. elbow rests on a cushion. The legs of the couch are ornamented with volutes and palmettes, and have feet shaped like Ionic caps; those at the head have quasi-Ionic caps. By the side of the couch is a small table on which are three figs (?), three other objects, and a *cantharos*; beneath are his club, bow, and quiver. Above are suspended his sword and lion's skin: inscribed above him is ΖΕΥΚΛΑΡΕΗ, Ἡρακλήης. Behind him stand **Athenè** and **Hermes**; Athenè has long tresses, high-crested helmet with fillet, aegis with scales, and long striped chiton, and is placing a *taenia* on **Heracles**' head; Hermes is bearded, and has long tresses, embroidered chlamys, *petasos*, *endromides*, and *caduceus*. These figures are inscribed ΑΙΑΝΘΑ (Ἀθηναία), and ΗΕΡΜΕΣ. On the l. is **Alcmenè** to r., with earrings and necklace, bracelet on l. arm, long diapered chiton and embroidered himation over her head, l. hand raised. In front of her: ΑΥΚΜΕΝΕ.

3. Below, a frieze with a stag-hunt: in the centre is the stag running to r., regardant; on either side is a nude horseman charging it, the one on r. bearded; behind each is a nude bearded male figure running up.

[Cf. for the design (2), Gerhard, *A.V.* 108.]

## B 302.

HYDRIA. Old No. 447. Ht. 18½ in. Canino Coll. 1837. De Witte, *Descr.* No. 44. The style closely resembles that of the last vase, and belongs to the school of Pamphaios (cf. B 300; accessories faded as in B 301). Designs in black on red panels, with borders of ivy down the sides and lotos-buds along the bottom; accessories of white and purple.

1. On the shoulder: **Combat of Achilles and Memnon** (?): Both are fully armed; **Achilles** has a Boeotian shield, **Memnon's** is circular, with device of a bent leg; they attack one another with spears. Between them lies the body of **Antilochos**, fallen on his face to r., l. arm extended, and r. leg drawn up; he is nude and beardless. Behind each is a female figure looking on, with long hair, fillet, long chiton and himation, hands raised to direct the spears; they are probably **Thetis** and **Eos**, the mothers of the heroes. On the l. is a warrior departing, fully armed, with three pellets on shield; on the r. is a nude beardless figure to l., with fillet, spear in r. hand.

[See Overbeck, *Her. Bildw.* p. 514 ff.]

2. On the body: **Dionysos** **reposing**: In the centre a couch (cf. last vase; legs inlaid with palmettes and stars, at the head Ionic capitals), on which reclines **Dionysos**, looking back to r.; he has long tresses with ivy-wreath and a long pointed beard; over him is embroidered drapery. His l. arm rests on a cushion, his r. takes a *cantharos* offered to him by **Hermes**, who stands to l., bearded, with embroidered chlamys, *petasos*, *endromides*, and vine in l. hand; by his near side is a Maenad with hair looped up under an ivy-wreath, long

embroidered chiton and himation, r. hand raised. By the side of the couch, and between it and a small table with food, stands a Satyr to r., ithyphallic, with long hair and ivy-wreath, playing with a *plectrum* on a *chelys*, from which hangs drapery; behind the Satyr is another to r., seizing a Maenad, as the last one, but with flowing hair. Behind them is **Hephaestos** to r., bearded, with long hair, ivy-wreath, long white chiton, striped himation, and *endromides*; l. hand raised, in r. a double-headed axe. In the field, branches, and below the couch, an uncertain object, perhaps a large *keras*.

**B 303.** HYDRIA. Old No. 467. Ht. 20½ in. From Vulci. Canino Coll. 1207. Repaired and restored. Design in black on red panels, divided by network, with borders of palmettes down the sides and along the bottom; accessories of white and purple.

1. On the shoulder: **Heracles strangling the Nemean lion** (type E. 1): the conception as usual; **Heracles** is nude. Suspended above are his bow, quiver, sword, club, and two garments. On the l. is **Athenè** to r., with long hair, high-crested helmet, aegis with scales and snakes, long embroidered chiton, spear and shield with three pellets. Behind her is **Hermes** to r., bearded, with *petasos*, short chiton and chlamys, both embroidered, *endromides*, and wand in r. hand. On the r. is **Iolaos** to l., bearded, in short chiton, with sword and club.

2. On the body: **Harnessing of horses to a quadriga**: A quadriga to r., into which a bearded warrior is stepping, with goad in r. hand and reins in both; he has cuirass, short embroidered chiton, greaves, and Boeotian shield at back with three pellets as device. Two of the horses are already harnessed, and the charioteer, bearded, in long white chiton with folds shown by wavy lines, and *petasos*, is adjusting the fastenings; by his side is a dog to r. A third horse, probably the *παράσειπος*, is behind him, about to be harnessed; the fourth horse on the near side is omitted. By the further side of the chariot is an archer to r., bearded, with long hair, peaked cap, and embroidered jerkin and *anaxyrides*. At the horses' heads is a warrior to l. with high-crested helmet, greaves, two spears, and shield with device of a snake. Underneath the vase are incised characters, see old Cat. pl. A.

[Cf. B 304-5. and Gerhard. *A. V.* 249-250, and see *Arch. Anzeig.* 1890, p. 29, and Six in *J. H. S.* x. p. 102, for a discussion of this subject, which is an excerpt from a fuller composition. M. Six attributes the vase published by Gerhard to Epictetos; in that case B 304-5 may also be by him, as they are in the same style. On the manner of harnessing horses to a Greek chariot, especially with reference to Homeric times, see *Il.* xxiv. 266 ff., Helbig, *Hom. Epos*<sup>2</sup>, p. 147 ff., Leaf in *J. H. S.* v. p. 185 ff., and *Brit. Mus. Sculpture Cat.* vol. i. p. 172.]

**B 304.** HYDRIA. Old No. 470. Ht. 18 in. From Vulci. Canino Coll. 1764. In the style of Epictetos (?). Designs in black on red panels, divided by maeander, with borders of ivy down the sides; accessories of white on purple.

1. On the shoulder: **Battle-scene**: A quadriga driving rapidly to l., in which is a charioteer, bearded, in long white chiton, with Boeotian shield at back and goad in l. hand. By his side runs a warrior armed with visored helmet, cuirass, greaves, spear, and shield with device of a dolphin; behind is



an archer to l., bearded, in peaked cap, jerkin and *anaxyrides* with a white stripe, quiver at l. side ; he crouches down as he draws his bow. The horses are driving over a fallen warrior, who is beardless, and lies at full length on his face to r., stripped of his armour. Opposing the quadriga are three warriors, all fully armed ; the first kneels on one knee to l., looking back, defending himself with shield and spear ; the other two advance to his aid ; on the shield of the last one are three pellets.

2. On the body : **Harnessing of horses to a quadriga** : To r. stands a quadriga, to which two horses are already harnessed ; a charioteer stands by to r. on further side of horses adjusting the harness, bearded, with fillet and long white chiton, the folds indicated by wavy lines. A nude beardless youth, wearing a fillet, is just stepping into the quadriga, and holds goad in r. hand, reins in l. A third horse, the *παράσειπος*, of a piebald colour, is being brought up on the l. by a male figure nearly hidden. The fourth horse for the near side is omitted. At the horses' heads stands a nude beardless male figure to l. with long tresses and fillet, caressing one of the horses.

3. Below, **Boar-hunt** : In the centre is the boar to r. ; on either side is a nude mounted hunter charging the boar with a spear ; the one on the l. is beardless, the one on the r. wears a peaked cap. Three spears are sticking in the back of the boar. Behind each horseman is a male figure running up, with chlamys over his l. arm.

**B 305.** HYDRIA. Old No. 485. Ht.  $19\frac{7}{10}$  in. From Vulci. Durand Coll. 689. Style as last vase. Designs in black on red panels, with borders of ivy down the sides ; accessories of white and purple.

1. On the shoulder : **Departure of a warrior** : In the centre, a quadriga to l., into which a beardless warrior is stepping, with fillet, short purple chiton, cuirass, sword at side, and Boeotian shield, on which are three pellets. Facing him is a beardless male figure, with a fillet and striped himation, l. hand extended. Seated in front of the horses on an *okladias* to r. is a bearded male figure, with striped himation and staff in r. hand ; behind him a warrior to r., fully armed, with a spear, a female figure to r. with long hair, fillet, long chiton and striped himation, r. hand raised, and a beardless male figure to r. in a short chiton, with hands extended. Behind the chariot is a warrior to l., with lofty visored helmet, greaves, spear and shield with device of a dolphin ; in front of him a dog to l., looking back at him ; behind him a female figure to l. with long hair, long chiton and embroidered himation, l. hand raised.

2. On the body : **Departure of a warrior** : A quadriga to r. (cf. the last two vases), to which two horses are already harnessed ; the charioteer, bearded, with fillet and long white chiton, is adjusting the harness ; behind him is a warrior looking back to l., bearded, with helmet, short chiton, two spears, and sword at side. A bearded figure is about to step into the chariot ; he has a striped chlamys, reins and goad in hands ; at his further side is the third horse brought up to r. The fourth horse for the near side is omitted.

In front of the horses is a warrior to l. caressing them, bearded, with short curly hair, fillet, short striped chiton, cuirass, greaves, and sword at side.

3. Below, **Heracles strangling the Nemean lion** (type E. 1): Composition as usual; **Heracles** is nude; above are suspended his sword, bow, chlamys and quiver. On the r. is **Athenè**, hastening to his aid, with high-crested helmet, aegis, long embroidered chiton and spear; behind her **Hermes** seated on an *okladias* to l., bearded, with embroidered chlamys, *petasos*, *endromides*, and *caduceus*. On the l. is **Iolaos** kneeling to r., beardless, chlamys on l. arm, sword at side, in r. hand Heracles' club.

**B 306.**

HYDRIA. Old No. 487. Ht.  $19\frac{7}{10}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 123. Designs in black on red panels with borders of palmettes down the sides, and lotos-buds along the bottom; accessories of purple and white.

1. On the shoulder: **Heracles and the Nemean lion** (type E. 1): Composition as usual; **Heracles** is nude, and wears a fillet; he kneels on r. knee and seizes the lion's l. foreleg with r. hand, his left arm being compressed round its neck. The lion plants its l. hind-paw on his head. Above are Heracles' bow and quiver suspended. On the l. is **Athenè**, seated to r., with long embroidered chiton and aegis with snake-border behind; in r. hand a spear, in l. she holds out her high-crested helmet. Behind her is **Hermes** also seated to r., bearded, with hair looped up behind, *petasos*, long chiton, and chlamys, l. hand raised to lips. On the r. is **Iolaos**, kneeling to l.; he is bearded, with sword at side and drapery over l. arm, which is extended; in r. hand, Heracles' club.

2. On the body: **Departure of warriors**: Four male figures on horseback, riding to r.; all have slight beards and wear *petasi* fastened with fillets, short white chitons, and chlamydes; each carries two spears. Of the first little is visible; the second and third have their chlamydes over their knees; the fourth has his fastened with a *fibula* in front; he also carries a shield with two pellets and a Satyric mask in high relief. They are accompanied by three dogs, the first and third to l. regardant, the second to r. with nose on the ground. In the field, imitation inscription.

[On the foot, incised characters; see old Cat. pl. A. 37.]

**B 307.**

HYDRIA. Old No. 450. Ht.  $19\frac{1}{2}$  in. Corinth (?), 1837. Canino Coll. De Witte, *Descr.* No. 75; Schneider, *Tro. Sagenkr.* p. 121; Welcker, *Zeitschrift*, 1850, No. 22. Designs in black on red panels, with borders of ivy down the sides and palmettes along the bottom; accessories of white and purple.

1. On the shoulder: **Troilos pursued by Achilles** (type I.): In the centre is **Achilles** to r., fully armed, with chlamys on r. arm, spear, and shield with a bull's head as device, advancing after **Troilos**, who gallops away to r. with a second horse by his side (cf. B 153 and B 181); he is beardless and wears a chlamys. Beneath the horses is **Polyxena's** broken *hydria* lying in two pieces; she herself runs away to r., looking back, with l. arm raised; she has long hair, fillet, long embroidered chiton, and himation. Behind Achilles is

a female figure moving to r., with arms raised, wearing a fillet, long chiton with purple spots, and himation ; in front of her is a *hydria*. Behind her is a warrior to r., with visored helmet, greaves, two spears, and shield with three pellets.

[Cf. Overbeck, *Her. Bildw.* p. 339 ff. ; Jahn, *Telephos u. Troilos*, p. 70 ff. ; Klein, *Euphronios*<sup>2</sup>, p. 223 ff. ; Roscher, p. 48 ; Baumeister, p. 1900 ; also the François-vase (*Mon. dell' Inst.* iv. 54).]

2. On the body : **Heracles strangling the Nemean lion** (type E. 1) : **Heracles** kneels to r., nude, with short curly hair, in the usual attitude, with l. arm round lion's neck, and r. grasping its l. foreleg ; the lion's l. hind-paw planted on his head as usual. On the further side stands **Athenè** to r. looking to l., with tresses over her shoulders, lofty helmet with cheek-pieces, long embroidered chiton, aegis with snakes, spear in r. hand, l. hand raised. On the l. is **Hermes** to l., looking back, bearded, with hair looped up, *petasos*, embroidered chlamys, and *endromides*, *caduceus* in r. hand, l. hand raised. On the r. is **Iolaos**, moving away and looking back, bearded, with sword at side, and in r. hand Heracles' club ; behind him is suspended Heracles' quiver. In the field, imitation inscriptions.

**B 308.**

HYDRIA. Old No. 449. Ht. 19 in. Canino Coll. De Witte, *Descr.* No. 74 ; W. Müller, *Theseusmetopen*, p. 19. Repaired and restored. Designs in black on red panels, with borders of ivy down the sides, and lotos-buds along the bottom ; accessories of white and purple.

1. On the shoulder : Three Minotaurs with human bodies and bulls' heads and tails, running to r., looking back, with arms akimbo.

2. On the body : **Heracles strangling the Nemean lion** (type E. 1) : **Heracles** and the lion as on last vase. On the further side stands **Athenè** to r. looking to l., with long tresses, helmet with cheek-pieces, long embroidered chiton and aegis with border of snakes, shield and spear. On the l. is **Iolaos** to r., bearded, short embroidered chiton and cuirass, sword at side, l. hand extended. Above are suspended Heracles' chlamys, sword, bow, and quiver.

**B 309.**

HYDRIA. Old No. 464. Ht. 20 in. Canino Coll. De Witte, *Descr.* No. 103 ; *Mus. Etr.* 296 ; *Archæologia*, xxiii. p. 152 ; Boeckh, *C. I. Gr.* 7643 ; *Rev. Phil.* ii. p. 388. Much injured, partly restored. Designs in black on red panels, with borders of ivy down the sides and palmettes along the bottom ; accessories of purple and white.

1. On the shoulder : **Contest of Heracles with the Cretan bull** (type E. 3) : In the centre is **Heracles** to r., with lion's skin and short chiton, bow and quiver at back ; he seizes the bull's horn with l. hand and its shoulder with r., to arrest its course ; his club has fallen between its forelegs. On the l. is **Athenè** seated to r., with long tresses, high-crested helmet with cheek-pieces, long embroidered chiton, and spear in l. hand ; by her side, her shield with device of three pellets. Behind her is **Hermes** also seated to r., bearded, with hair looped up, embroidered chlamys, spear in r. hand, l. hand raised, *petasos* and *endromides*. On the r. is a female figure (**Britomartis**?) seated to r., looking back, with long tresses, fillet, long embroidered chiton and himation, spear in r. hand, and shield against knee with device of two pellets. Further

to r. is **Iolaos**, departing and looking back, helmet, embroidered chlamys, and spear in l. hand.

[Cf. Gerhard, *A. V.* 99, 3; Benndorf, *Gr. u. Sic. Vas.* 42, 3; Berlin Cat. 1886 and 1898; Baumeister, p. 659. This composition of Heracles and the bull is seen in a metope of the temple of Zeus at Olympia, but is not common.]

2. On the body: **Departure of a warrior**: A quadriga to r., into which a nude warrior is stepping, with goad in r. hand and reins in both; he is bearded, with *petasos*, and sword at l. side. Before him, looking back, is a female figure with long hair, fillet, long chiton and himation, both embroidered, r. hand raised, in l. a spear. By the side of the horses a dog walks to r. In front of the warrior is inscribed: ΣΙΜΟΣ, Σίμος; in front of the chariot: ΚΒΕΙΤΑ . . . , Κλειτα[γόρας], according to Boeckh; behind the female figure ΤΕΝ^ΗΝ ΒΖ; in front of the horses ΚΙΟΝΟΝ, Τηλ(εκκλη)ς and Κ[ρ?]όνων, according to Boeckh, but both seem to be merely imitation inscriptions.

[Underneath, incised characters, see old Cat., pl. A.]

B 310.

HYDRIA. Old No. 463. Ht. 20½ in. Canino Coll. 1690. *Mus. Etr.* p. 153; *Ann. dell'Inst.* iii. p. 142; *Abhandl. d. Berlin. Akad.* 1863, p. 550; Förster, *Raub d. Persephone*, p. 247. Designs in black on red panels with borders of ivy down the sides and palmettes along the bottom; accessories of white and purple.

1. On the shoulder: **Rape of Persephonè (?)**: On the l. is a quadriga to l., into which a charioteer is stepping; he is bearded, and wears a fillet, embroidered chlamys, and greaves, in his hands he holds the reins and two spears. In the centre is **Hades** moving towards the quadriga and looking back; he is bearded and wears a wreath and a striped chlamys; in his arms he is carrying off **Persephonè**, who wears a long chiton and embroidered himation, and is looking back towards two female figures (Nymphs?) who are advancing to her aid, the foremost of whom clasps her l. arm, endeavouring to detain her; both wear long chitons and himatia; the second one has her hair looped up under a fillet, and holds up her chiton with l. hand. In the field, branches.

[Cf. Baumeister, p. 418 ff.; *Mon. dell'Inst.* vi. 42a; Millingen, *Mon. Ined.* i. 16.]

2. On the body: **Contest of Heracles and Geryon** (type E. 4): **Heracles** to r. (lion's skin over short embroidered chiton, sword-belt, and quiver), raises sword in r. hand above head, in order to plunge it into **Geryon**, and with l. hand seizes one of his heads by the crest of the helmet. Geryon is triple-bodied (as in B 156); the middle body is falling back mortally wounded. All three are fully armed, with lofty visored helmets, *parameridia*, spears and shields; the shield of the nearer one has the device of an eagle flying to l., that of the further one is white with the device of a snake in black. Between Heracles and Geryon is **Eurytion** fallen backward, wounded, with closed eyes, apparently dead; he is bearded, and has long hair, *pilos*, short embroidered chiton, and two spears in r. hand. Behind Heraclès stand **Athenè** and **Hermes** to r., side by side. Athenè has long hair, high-crested helmet with fillet, aegis, long embroidered chiton, and spear in l. hand, r. hand raised; Hermes

is bearded and has long tresses, winged *petasos*, embroidered chlamys, *endromides* and *caduceus*; he is looking away to l.

**B 311.** HYDRIA. Ht. 12½ in. Nola, 1856. Temple Coll. Designs black on red panels, with borders of ivy down the sides; accessories of white and purple.

1. On the shoulder, frieze of animals: Swan to r. pluming itself, with wings spread; cock to r. confronting Siren with wings spread; lion to l. with r. paw raised, Siren to l. (as last).

2. On the body: **Combat of Heracles and Triton** (type E. 8): **Heracles** to r., in short embroidered chiton and lion's skin, astride the fish-body of the Triton, r. knee on ground, his r. hand seizing the Triton's l. arm, while his l. grasps him round the neck; the **Triton** is bearded, the hair, beard, and upper part of his body painted purple; the lower part ends in a long tail, with scales incised and white markings. Above in the field are two dolphins to l. On the r. is **Nereus** to l., bald in front, with white hair and beard, long chiton and embroidered himation, staff in r. hand. Behind him is an excited Nereid moving to r. and looking back, with hair gathered up, necklace, and long embroidered chiton, over which a skin is tied, l. hand raised above head. On the l. is a Nereid as the last, moving away to l. and looking back, with hair gathered up, fillet, necklace, and long embroidered chiton with *diploïdion*, r. hand raised.

**B 312.** HYDRIA. Old No. 451. Ht. 15 in. Canino Coll. 1831. Overbeck, *Her. Bildw.* p. 209; id. *Kunstmyth. (Hera)*, p. 29, note *b*; Schneider, *Prolegomena*, p. 21. Imperfectly fired. Designs in black on red panels, with borders of ivy down the sides; accessories of white and purple.

**Fig. 34,**  
**p. 26.** 1. On the shoulder: **Judgment of Paris** (type G.): **Paris** is moving rapidly away to r.; he is bearded, with long chiton, himation, and *endromides*, and spear in r. hand. He is looking back at **Hermes**, who advances to r., leading up the goddesses; he is bearded, and has *petasos*, chlamys, *endromides*, and *caduceus* in r. hand. **Hera** comes first, with long hair, fillet, long chiton and himation, both embroidered, sceptre in r. hand. Next, **Athenè**, with high-crested helmet, long chiton and himation, both embroidered, spear in r. hand. She is looking back at **Aphroditè** who has long hair, long chiton and himation, both embroidered, and sceptre in r. hand; all three have the l. hand raised.

2. On the body: **Contest of Heracles with Triton** (type E. 8): **Heracles**, in short chiton and lion's skin, has seized the **Triton** from behind, with legs astride round his fish-body, and l. arm round his breast; the Triton has a wreath, long tresses, and a long pointed beard; his body from the breast downwards ends in a long fish's tail with scales incised. On the l. stands **Nereus** to r., with white tresses and beard, in long chiton and himation, both embroidered; in l. hand a staff, r. hand raised. On the r. stands a Nereid to l., with long hair, fillet, long chiton and himation, both embroidered, r. hand raised, holding a flower.

3. Below, a panther to l. regardant between two goats ; on either side of them a palmette.

**B 313.** HYDRIA. Old No. 452. Ht.  $18\frac{3}{5}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 92 ; *Gaz. Arch.* i. (1875), pls. 20, 21, p. 85 ; *Arch. Zeit.* 1885, p. 107 ; W. Müller, *Theseusmetopen*, p. 13, no. 20 ; Wulff, *Theseussage*, p. 31. Designs in black on red panels, with borders of ivy down the sides and palmettes along the bottom ; accessories of white and purple.

**Fig. 37,**  
**p. 30.**

1. On the shoulder : **Theseus slaying the Minotaur** (type N.) : In the centre is **Theseus** to r., beardless, with short chiton, seizing the **Minotaur's** horn with l. hand, and with r. plunging his sword into his neck. The Minotaur has a bull's head and tail, and holds a stone in l. hand. On either side is a seated female figure, with long hair, fillet, long chiton and himation, both embroidered ; behind them, beardless male figures in embroidered chlamydes, each with two spears ; behind them female figures as the last, the one on the l. standing, with a wreath in l. hand, the one on the r. seated. All these are facing the centre group ; they are probably Athenian youths and maidens.

2. On the body : **Contest of Heracles with Acheloös** (cf. B 228) : In the centre is **Heracles** to r., with lion's skin over short embroidered chiton, quiver and sword ; he seizes **Acheloös** by the horn and plants l. foot on his r. flank ; Acheloös is represented with human head and body united at the waist to a bull's body, with bull's horns and ears, long beard and tresses ; he holds up a rock in l. hand, to hurl at Heracles. Before him are **Deianeira** to l. and **Hermes** to r. looking to l., side by side ; the former has long hair, and long chiton and himation, r. hand raised to mouth ; the latter is bearded, with long tresses, *petasos*, chlamys, *endromides*, and *caduceus*. Behind Deianeira is her father **Oineus** seated on an *okladias* to l., partly bald, with long white tresses and beard, wrapped in an embroidered himation ; both he and Deianeira wear large wreaths. Behind Heracles stands **Athenè** to r., with l. hand raised, long tresses, high-crested helmet with cheek-pieces, aegis, long embroidered chiton and spear ; by her side her shield, on which is a pellet. Behind her stands **Iolaos**, bearded, in visored helmet and embroidered himation, holding a spear.

**B 314.** HYDRIA. Old No. 462. Ht. 20 in. 1837. Canino Coll. De Witte, *Descr.* No. 91 ; Jahn, *Ber. d. Sächs. Gesellsch.* 1853, p. 139 ; *Arch. Zeit.* 1884, p. 31, note. Much injured. Designs in black on red panels, with borders as last, and accessories of white and purple.

1. On the shoulder : **Departure of a warrior** : A quadriga to r. into which a charioteer is stepping, in *petasos* and long white chiton, with goad in r. hand and reins in both. Behind him is a warrior to l., with lofty visored helmet, chlamys, greaves, spear, and shield with device of a bent leg, conversing with a female figure with long chiton, himation and fillet, l. arm raised. In front of the horses is a male figure seated to l. on an *okladias*, bearded, wearing a fillet, and wrapped in an embroidered himation, staff in r. hand. Behind him is a warrior to l., armed as the other, with three pellets on shield.

2. On the body : **Heracles slaying the giant Alkyoneus** : In the centre **Heracles** to r., with lion's skin, short embroidered chiton, sword-belt, and club

at his side, l. arm extended, from which hang bow and quiver; sword in r. hand, with which he is about to slay **Alkyoneus**, who lies back asleep (eye represented without pupil) against the wall of his cave, in a half-recumbent position, with r. leg drawn up, and l. leg bent under him. He has long curly hair and a long pointed beard, large wreath, and club in r. hand. Behind Heracles is **Athenè** seated to r., with high-crested helmet, aegis with scales and fringe of snakes, long striped chiton, and long tresses, l. hand raised, in r. a spear. Behind her is a quadriga, only the forepart of the horses being visible; the third horse is white. On the bottom are characters inscribed and incised, see old Cat., pl. A.

[For the subject, cf. Jahn, *Ber. d. Sächs. Gesellsch.* 1853, p. 135 ff.; Koepp, *Arch. Zeit.*, l. c.; Roscher, p. 2208; Berlin Cat. 2057.]

**B 315.** HYDRIA. Old No. 630. Ht.  $10\frac{3}{10}$  in. 1837. De Witte, *Descr.* No. 80; Corey, *Amaz. Ant. Fig.* p. 17. Rather coarse style. Design in black on a small red panel, with borders of ivy along the top and down the sides; accessories of white and a little purple. Shape as later calpis; no marked distinction between neck, shoulder, and body.

**Contest of Heracles with Amazons** (type E. 6): In the centre is **Heracles** to r., with short embroidered chiton, lion's skin, quiver and sheath at back, about to plunge sword into a fallen Amazon (**Andromachè**), the crest of whose helmet he grasps with l. hand. She is fallen to r. on her back; she has a high-crested helmet, short embroidered chiton, cuirass, sword, and spear, which she endeavours to hurl, while she holds a *pelta* in front of her, which has a band of wave-pattern and is incised all over. Behind her is **Alkaia** to l. defending her with spear; she has a high-crested helmet, short embroidered chiton and cuirass, over which is the skin of an animal, chlamys over shoulders, sword, and shield with device of a tripod. On the l. is another Amazon departing to l., looking back, with high peaked cap, short embroidered chiton, sword, and quiver, on which she places r. hand, the l. being raised.

On the foot, incised characters, see old Cat., pl. B.

**B 316.** HYDRIA. Old No. 453. Ht. 17 in. From Vulci. Durand Coll. 314. Overbeck, *Kunstmyth. (Apollo)*, p. 398; Panofka, *Eigenn. mit kalós*, p. 28; Wernicke, *Lieblingsn.* p. 21; Klein, *Lieblingsinschr.* p. 22; *C. I. Gr.* 7624. Repaired and restored. Designs in black on red panels, with borders of ivy down the sides; accessories of white and purple.

1. On the shoulder: **Departure of a warrior**: A quadriga to r., into which the charioteer is stepping; he holds the reins in both hands, also two spears, and has a short embroidered chiton, and Boeotian shield with device of a pellet and two rings. At the further side is a warrior to l. with lofty visored helmet, greaves, and shield painted white. In front of the horses is an old man seated to l. on an *okladias*, with long white tresses and beard, partly bald, in embroidered himation, staff in l. hand. Behind him are a warrior and archer side by side to l.; the former has a visored helmet, chlamys, greaves, two spears, and shield with device of a bent leg; the latter is beardless, and has a peaked cap, short

embroidered chiton, and bow. On the l. is a similar pair departing to l.; the warrior has three pellets on his shield.

2. On the body: **Contest of Heracles and Apollo for the tripod** (type C. 10): **Heracles** is moving away to r., looking back, in short embroidered chiton and lion's skin, with quiver slung over his shoulder, and club raised in r. hand; with l. he grasps the tripod. On the l. is **Apollo** to r., beardless, with long tresses over shoulders and in front of ears, laurel-wreath, striped himation, bow and quiver at back; he also touches the tripod with both hands. Between them is **Zeus** to l. looking to r., interrupting the contest; he is bearded, and has long hair with a fillet, and an embroidered himation; l. hand raised, r. hand holds a sceptre. Behind Apollo is **Artemis** to r., with long tresses, fillet, *mitra*, long embroidered chiton, and quiver, hands extended. On the r. are **Athenè** and **Hermes** side by side to l.; Athenè has a high-crested helmet with cheek-pieces, aegis, long embroidered chiton, spear, and shield with the prow of a war-galley terminating in a boar's head as device; Hermes is bearded and wears *petasos*, chlamys, and *endromides*.

3. Below: Frieze of a lion and boar confronted (twice repeated).

Round the lip is inscribed on a white ground: ΖΟΥΑΧ ΖΟΥΞ ΝΙΟΥΞ, Εὐφίλιτος καλός (cf. B 134).

**B 317.** HYDRIA. Old No. 455. Ht. 18 in. Canino Coll. Designs in black on red panels separated by macander, down the sides ivy, along the bottom palmettes; accessories of purple and white.

1. On the shoulder: **Battle scene**: On the l. is a warrior fully armed, with Boeotian shield with device of thunderbolt, attacking with spear another warrior, similarly armed, who retreats to l. On the r. is a quadriga advancing to l., in which is a warrior with helmet, spear, and shield with device of upper part of a chariot; behind is a warrior fully armed, on shield device of two pellets, retreating to r. and looking back.

2. On the body: **Heracles conducted to Olympos** (type E. 11): A quadriga to r., into which **Athenè** is stepping; she holds goad in r. hand and reins in both, and wears a high-crested helmet, long sleeved chiton, and embroidered himation. By the further side of the chariot is **Heracles** to r., looking back at **Athenè**, with lion's skin, club, and sword, l. hand raised. By the further side of the horses is a female figure (probably **Hebè**) with long hair, fillet, long embroidered chiton and himation, r. hand raised as if beckoning.

**B 318.** HYDRIA. Old No. 456. Ht. 19½ in. From Vulci. Burgon Coll. Gerhard, *A. V.* 139. Rim partly injured. Design black on red panels, with borders of palmettes down the sides, and lotos-buds along the bottom; accessories of purple and white.

**Fig. 23,**  
**p. 14.** 1. On the shoulder: **Heracles strangling the Nemean lion** (type E. 1): he is nude and is stooping down to r., grasping the lion with l. arm round its neck and r. hand on top of foreleg; the lion thrusts his head away with l. hindleg. Behind Heracles is **Athenè** to r., with high-crested helmet, aegis with border of snakes, long embroidered chiton and spear, l. hand extended in



encouragement. In the field are suspended his bow, quiver, and himation. On either side are large eyes, black with purple pupils and white rings.

Fig. 31,  
p. 23.

2. On the body: **Heracles conducted to Olympos** (type E. 11); **Athenè** is stepping into a quadriga which stands to r.; she has a high-crested helmet, long embroidered chiton, and stippled aegis with fringe of snakes, and holds goad in r. hand and reins in both. By the further side of the quadriga is **Heracles** to r., with short embroidered chiton, lion's skin, and club in l. hand over his shoulder, r. hand raised. On the r., on the further side of the horses, stands **Dionysos** to r., looking back at Heracles; he is bearded, and has long hair, ivy-wreath, long embroidered himation, two vine-branches in r. hand and *keras* in l. In front of the horses is **Hermes** to r., looking back, with *petasos*, embroidered chlamys, *endromides*, and *caduceus*.

[Similar vases, *Ephem. Archaeol.* 1885, pl. 3; De Witte, *Descr.* 97; Stackelberg, *Gräb. der Hellenen*, pl. 15, and Berlin Cat. 2060.]

B 319.

HYDRIA. Old No. 458. Ht.  $18\frac{1}{10}$  in. From Vulci. Canino Coll. 1615. Overbeck, *Kunstmyth. (Apollo)*, p. 49. Designs in black on red panels, divided by maeander, with borders of ivy down the sides; accessories of white and purple.

1. On the shoulder: **Heracles strangling the Nemean lion** (type E. 1): **Heracles** to r., nude, stoops down and grasps lion round neck with clasped hands; the lion's l. hind-paw is raised against his head; above are suspended his quiver and chlamys. On the r. is the nymph **Nemea** (?) seated to l. on an *okladias*, with fillet, long chiton and himation, r. arm extended; behind her is **Iolaos**, beardless, in a chlamys, holding Heracles' club in l. hand. On the l. is **Athenè** advancing to r., with fillet, long chiton, and shield with device of a bull's head; behind her a youth advancing to r., in a chlamys.

2. On the body: **Heracles conducted to Olympos** (type E. 11): A quadriga to r., in which stands **Heracles** in a long embroidered chiton with club in l. hand; by his side is **Athenè** stepping into the chariot, holding reins with both hands, in r. a spear also; she has long tresses, high-crested helmet with check-pieces, long diapered chiton, and aegis with fringe of snakes. By the further side of the chariot is **Apollo Citharoedos** to r., beardless, with long hair, fillet, long embroidered chiton), playing on the *chelys*, and in advance of him, at the further side of the horses, is **Dionysos**, looking back, with long hair and beard, ivy-wreath, long white chiton and striped himation. At the horses' heads stands **Hermes** to r., looking back, with long hair, *petasos*, striped chlamys, white purse, wand, and *endromides*. In the field are branches.

3. Below: **Stag-hunt**: In the centre the stag to r. looking back, on either side two nude beardless hunters riding towards it; the first on the r. has a short white chiton. On the bottom, incised characters, see old Cat., pl. A.

B 320.

HYDRIA. Old No. 459. Ht.  $20\frac{2}{3}$  in. Canino Coll. *Mus. Etr.* p. 163, No. 1821. One side-handle and lip repaired. Designs in black on red panels, with borders of ivy down the sides, and palmettes along the bottom; accessories of white and purple. Round the outer edge

of the lip is a double ivy-wreath; the handles are left in the colour of the clay, with tongue-pattern in black round the junctures.

1. On the shoulder: **Departure of a warrior**: In the centre a quadriga to r., into which a beardless male figure is stepping, with fillet and drapery round his loins, at his back a Boeotian shield with device of a bull's head, spear in l. hand and reins in both. Facing him is a female figure with long hair, fillet, long chiton, r. hand raised. By the side of the horses is a dog to r.; in front of them an old man seated to l., bald in front, with white beard and hair, fillet, long chiton and himation, r. hand extended. Behind him is a warrior to r. with visored helmet, greaves, chlamys, two spears, shield with device of a pellet, conversing with a female figure; she has long hair, fillet long chiton and himation, both embroidered, r. hand raised. On the l. is a similar pair; behind the female figure, a dog to r. regardant.

2. On the body: **Heracles conducted to Olympos** (type E. 11): A quadriga to r., in which stands **Heracles**, but without the usual attributes, bearded, with fillet and embroided himation; by his side is his charioteer just stepping in; he is beardless, with fillet and chlamys, and holds goad in r. hand, reins in both. In advance, and on further side of chariot, is **Athenè** looking back at them holding a spear; she has a high-crested helmet with fillet, aegis with fringe of snakes, and long chiton, r. hand raised. Next to her, on further side of horses, is **Dionysos** to r., looking back, with long beard and hair, ivy-wreath, long chiton and himation, holding vine-branches with clusters of grapes. At the horses' heads is **Artemis** to l., with long hair, fillet, long chiton and himation, both embroidered, r. hand held out to a doe at her further side.

**B 321.** HYDRIA. Old No. 457. Ht 19½ in. From Vulci. Durand Coll. 331. Overbeck, *Kunstmyth. (Apollo)*, p. 50. Somewhat injured; white accessories faded. Designs in black on red panels, separated by maeander, with borders of ivy down the sides; accessories of white and purple.

1. On the shoulder: **Battle-scene**: (cf. B 340): A quadriga to l. at full speed, in which are a warrior (high-crested visored helmet, two spears and shield) and a charioteer, of whom nothing is visible but a Boeotian shield slung at his back. In front is a warrior, running to l., looking back, fully armed, with short purple chiton and Boeotian shield; on the l. is a similar warrior to r., in the act of thrusting with spear. Behind the quadriga are two fully armed warriors in combat; the one on the l., with short purple chiton and Boeotian shield, has beaten down the other on one knee, and is transfixing him with spear.

2. On the body: **Heracles conducted to Olympos** (type E. 11): A quadriga to r., into which **Heracles** is stepping; he is bearded, with lion's skin, short chiton, sword, and quiver, goad in r. hand, reins in both. Facing him is **Athenè**, with long tresses, high-crested helmet, aegis with scales incised, long diapered chiton, r. hand raised, in l. a spear. Behind her, and at further side of horses, is **Dionysos** to l., with long beard and tresses, ivy-wreath, long embroidered chiton and himation, holding up a *cantharos* in r. hand. Behind him, and also on further side of horses, is **Apollo** to r., beardless, with hair looped up under

laurel-wreath, long chiton and himation, both embroidered, playing on the *chelys*. At the horses' heads is **Hermes** to l., bearded, with long tresses, striped chlamys, *petasos*, *endromides* and *caduceus*.

3. Below: a lion to l. with open mouth, between two bulls.

**B 322.**

HYDRIA. Old No. 471. Ht.  $19\frac{1}{5}$  in. From Vulci. Canino Coll. Overbeck, *Her. Bildw.* p. 500; Schneider, *Tro. Sagenkr.* p. 137; Klein, *Euphronios*<sup>2</sup>, p. 122; Corey, *Amaz. Ant. Fig.* p. 72. Designs in black on red panels with borders of ivy down the sides, and palmettes along the bottom; accessories of purple and white.

1. On the shoulder: **Combat of Heracles and Antaios** (type E. 9): In the centre **Heracles** stooping to r., endeavours to raise **Antaios** from the earth; both are nude and wear fillets, Antaios alone is bearded; Heracles grasps Antaios by the r. arm, and the other holds him by the l. foot (the regular proceeding in wrestling, known as τὸ ἔλκειν. Cf. the composition of Heracles and the Nemean lion, B 159). Behind Heracles is **Athenè** to r., with high-crested helmet, long chiton, and himation, in r. hand a spear, the l. raised in encouragement. Behind her is **Hermes** seated to r., bearded, with hair looped up behind, *petasos*, short chiton, and chlamys, sword at l. side and *caduceus* in r. hand. He is looking back at **Iolaos**, who stands looking on, fully armed, with spear in r. hand, and shield with device of two pellets. On the r. is a female figure moving away to r., looking back, with long hair, fillet, long embroidered chiton and himation, l. hand raised (either **Gè**, mother of Antaios, or **Iphinoè**, his wife, cf. B 196); facing her is a bearded male figure in embroidered himation, with spear. Above are hung Heracles' quiver and embroidered chlamys. In the field, branches.

2. On the body: **Amazonomachia** (type K.): A quadriga driven to r. by an Amazon in a high-crested helmet, with long hair, fillet, short embroidered chiton and cuirass. By the further side of the quadriga is **Achilles** to r., fully armed, with short embroidered chiton and shield with ivy wreath as device, attacking **Penthesilea** with a spear. She is vainly defending herself with her spear, and moves away to r., looking back at him; she has long hair with fillet, a high-crested helmet, and shield with two pellets as device. Beneath the horses is a fallen Amazon lying on her back to r. with legs drawn up; she has long hair, fillet, short embroidered chiton, greaves, spear, and shield with device of a tripod. In front of the horses is another Amazon to l., armed like the last, except that she has no shield, hurling spear; all four Amazons wear necklaces.

Underneath the foot, incised characters, see old Cat. pl. A.

**B 323.**

HYDRIA. Old No. 472. Ht.  $20\frac{2}{5}$  in. From Vulci. Durand Coll. 390. Overbeck, *Her. Bildw.* p. 505; Schneider, *Tro. Sagenkr.* p. 139; Wernicke, *Lieblingsn.* p. 23, n. 1. Slightly injured. Designs in black on red panels, with borders of ivy down the sides and palmettes along the bottom; accessories of white and purple.

1. On the shoulder: **Departure of warriors**: In the centre, a warrior to r., beardless, with long hair, fillet, short chiton, and sword, fastening a greave on his

l. leg, which rests on his helmet; the other greave is already on. Facing him, stands a female figure with long tresses, fillet, long chiton and *diploïdion*, holding his spear in r. hand. Behind her is a warrior to l. with lofty visored helmet, chlamys, greaves, spear and shield with device of a bent leg supporting with r. hand the shield of the first warrior, which has a tripod as device. Behind him is an archer departing to r., and looking back, bearded, with peaked cap, short embroidered chiton, double-headed axe in r. hand, l. hand raised, quiver at side. Confronting him is a warrior, as last, with three pellets on shield. On the l. of the centre group is a similar warrior to l., with three pellets on shield, confronting an archer, as the former, but beardless; also a beardless figure to r. in long chiton and embroidered himation, holding in l. hand a wand or spear.

2. On the body: **Achilles and Penthesilea** (type K.): In the centre is **Achilles** moving to r., bearded, with long tresses, fully armed, two spears in r. hand, carrying over l. shoulder the body of **Penthesilea**. Her head hangs down in front with eyes closed, long tresses and a purple wreath, and she wears a short chiton and cuirass, on r. arm a bracelet, on r. leg an anklet, at side a sword, with sheath terminating in a panther's head. By the side of Achilles is a Boeotian shield with device of an ivy-wreath. In front of him are a warrior and archer departing to r.; the warrior, who is looking back, is fully armed, with *triquetra* as device on shield; the archer is bearded, with Phrygian cap, short embroidered chiton, and greaves, in l. hand an axe, at back a quiver. On the l. is a fallen Amazon lying back with l. leg drawn up, long tresses, fillet, high-crested cap, cuirass, short embroidered chiton, greaves, spear, and shield with two pellets. Over her strides a warrior to l., fully armed, shield with device of a bull's head transfixing her with spear. Above this warrior is inscribed: ΚΑΥΟΣ; in front of Achilles is inscribed: ΚΡΙΤΙ . . . Κριτι[ας].

[There appears to be no other example of this form of the subject, and therefore Overbeck describes the warrior in the centre as Theseus, and the Amazon carried off as Antiopè, and so in E 293; but see Schneider, *l. c.*]

**B 324.** HYDRIA. Old No. 474. Ht. 21 $\frac{2}{3}$  in. 1846. Gerhard, *A. V.* 92; Baumeister, p. 358; Klein, *Euphronios*<sup>2</sup>, p. 223; Schneider, *Tro. Sagenkr.* p. 112; Welcker, *Zeitschr.* 1850, No. 8; Overbeck, *Her. Bildw.* p. 342. Designs in black on red panels, with borders of ivy down the sides and palmettes along the bottom; accessories of white and purple.

1. On the shoulder: Two quadrigae moving to r., the charioteers beardless, with long white chitons, holding goads in their r. hands. A dog walks by the side of the second, and another stands to l. regardant in front of the first chariot.

2. On the body: **Troilos and Polyxena surprised by Achilles** (type I.): In the centre is a rock with branches growing on it, on the l. side of which is a spout in the form of a lion's head, from which water is pouring into a *hydria*. On the top of the rock is a crow to r. (perhaps as a bird of ill-omen, cf. Welcker, *Zeitschr.* 1850, No. 1, and B 542); by the *hydria* stands **Polyxena**, with long tresses, fillet, long chiton and himation, both embroidered, her face turned to l. towards **Troilos** to whom she is making signs with r. hand to warn

**Fig. 36,**  
**p. 28.**

him of his danger. He is on horseback to r., leading a second horse; only their front parts are visible. On the r., behind the rock, is **Achilles** crouching down to l., kneeling on one knee; he is fully armed, with short embroidered chiton, and Boeotian shield with device of two panthers passant to l., placed feet to feet. In the field are imitations of inscriptions.

The upper end of the vertical handle is ornamented with a female head with long hair and *sphendonè*, probably a later addition.

**B 325.** HYDRIA. Old No. 469. Ht.  $19\frac{1}{5}$  in. Canino Coll. De Witte, *Descr.* No. 122; Schneider, *Tro. Sagenkr.* p. 112; Welcker, *Zeitschr.* 1850, No. 4; *Ann. dell' Inst.* 1850, pp. 75, 101; *C. I. Gr.* 7839; Klein, *Meistersig.* p. 131, n. 4; id. *Euphronios*<sup>2</sup>, pp. 223, 227, and *Lieblingsinschr.* p. 39; Wernicke, *Lieblingsn.* p. 38. Designs in black on red panels, with borders of ivy down the sides and palmettes along the bottom; accessories of white and purple.

1. On the shoulder: **Troilos and Polyxena surprised by Achilles** (type I.): On the r. is a fountain represented by a Doric column with white abacus, and a panther's head seen from the front, from which water is pouring over Polyxena's *hydria*. On the r. behind the column is **Achilles** crouching down to l., with lofty visored helmet, short chiton, sword, spear, and Boeotian shield on which is a pellet. On the other side of the fountain is **Polyxena** to l., with long hair, fillet, long embroidered chiton, l. hand raised; behind her are branches. On the l. is **Troilos** approaching on horseback, beardless, with embroidered chlamys and two spears; a second horse by his side. Behind him is a nude youth to r., with a fillet and two spears, l. hand raised.

2. On the body: **Combat of warriors**: In the centre two warriors thrusting at each other with spears; they are bearded and fully armed, with embroidered chitons, but the one on the l. has no cuirass; the other has a bird flying to l. as device on his shield. Between them is a fallen warrior to l., with eyes closed; he is fully armed and has long tresses; on shield device of an ivy-wreath. Behind each of the two centre combatants is a fully armed warrior, with long tresses, also thrusting with spear; the one on the l. has two pellets on shield, the other, an uncertain device; the latter also has *parameridia*. In the field above is inscribed: ΛΕΑΛΡΟΣ, Λέαργος.

[According to Klein, *Euphronios*<sup>2</sup>, p. 227, this vase is from the same hand as B 324.]

**B 326.** HYDRIA. Old No. 473. Ht.  $20\frac{1}{5}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 143; Overbeck, *Her. Bildw.* p. 365; Schneider, *Tro. Sagenkr.* p. 130; *Arch. Zeit.* 1856, pl. 91, 3; Klein, *Euphronios*<sup>2</sup>, p. 234; *Jahrb. für Class. Phil.* Suppl. xi. p. 607; Marquardt, *Pentathlon der Hellenen*, p. 4. Repaired. Designs in black on red panels, with borders of ivy down the sides and palmettes along the bottom; accessories of white and purple.

1. On the shoulder: **Pentathlon**: On the l. a pair of wrestlers with arms raised, about to engage; next, an *akontistes* to l. with two spears in r. hand and one in l., and a *diskobolos* to r., the *diskos* raised in both hands; in advance of him and looking back, an athlete with two leaping-poles in r. hand. Next is a *paidotribes* to r., with fillet, long chiton, and himation, in l. hand a wand; on

the r. two runners to r. All the athletes are nude and beardless and wear fillets.

2. On the body: **Achilles slaying Troilos** (type I. 4): On the l. is the quadriga of **Achilles**, only the horses' heads and forelegs being visible; Achilles, bearded, with long tresses, fully armed, with a sword, and two spears in l. hand, mounts the steps of the altar of Apollo, holding aloft in r. hand the severed head of **Troilos**, which has long hair. On the altar lies the nude body, which two fully-armed warriors (probably **Aeneas** and **Hector**) are defending with their spears; one has the forepart of a lion to l. as device on his shield, the other an ivy-wreath.

**B 327.** HYDRIA. Old No. 465. Ht.  $19\frac{9}{16}$  in. Canino Coll. *Mus. Etr.* p. 36, No. 78; *Archaeologia*, xxxii. pl. xii. p. 151; Jahn, *Ber. d. Sächs. Gesellsch.* 1853, p. 24; Schneider, *Tro. Sagenkr.* p. 158 ff.; Robert, *Bild u. Lied.* p. 213 ff.; cf. Klein, *Verhandl. d. Philologenvers. in Innsbruck*, 1874, p. 152. Designs in black on red panels, with borders of ivy down the sides and palmettes along the bottom; accessories of white and purple, somewhat faded.

1. On the shoulder: In the centre **Dionysos** seated on an *okladias* to r., bearded, with ivy-wreath, long chiton and himation, *keras* in l. hand. Facing him is **Ariadnè**, seated on a block, r. hand raised as if conversing; she has long hair with fillet, long chiton and himation, in l. hand a wreath. On the r. is a Satyr to r. with l. hand raised, pursuing a Maenad who runs away to r., looking back at him, with arms extended; she has long hair with fillet, and a long chiton. Behind Dionysos is another Maenad, as the last, running to r., pursued by a Satyr who stoops forward to seize her. Behind him is **Hermes** to r., bearded with short chiton and chlamys, both embroidered, *petasos*, and *endromides*; in r. hand a wand, l. extended. In the field, vine-branches.

2. On the body: perhaps the **Strife of Ajax and Odysseus** over the arms of Achilles (cf. B 397, E 15, E 71): Between the combatants is **Agamemnon** to r. looking to l., bearded, with a chlamys over his arms, interposing to separate them. On the l. is **Ajax** to r., nude, bearded, with drawn sword in r. hand, sheath in l., confronting **Odysseus**, who is nude and beardless, and holds sword in l. hand, sheath in r. Each of them is seized round the waist by a nude male figure, who prevents them from attacking one another. On the r. is a bearded male figure to l. with drapery round his loins, who has seized Odysseus by the l. arm to prevent his using his sword; on the l., behind Ajax, is a beardless male figure wearing a fillet and chlamys, who has seized his r. wrist for the same purpose.

[The combatants, however, do not greatly resemble Ajax and Odysseus. A similar representation in *Ber. d. Sächs. Gesellsch.* 1853, pl. 3.]

**B 328.** HYDRIA. Old No. 466. Ht.  $17\frac{1}{2}$  in. From Vulci. Canino Coll. 1521. Rather coarse style. Designs in black on red panels, with borders of ivy down the sides and lotos-buds along the bottom; accessories of white and purple.

1. On the shoulder: In the centre a bearded figure to r. with embroidered chlamys over l. shoulder, seizing with both hands a goat to r., which looks back

at him. On either side is a seated female figure looking on, with long hair, fillet, long chiton and himation, both embroidered, and hands extended. On the l. is a nude bearded figure departing, and looking back.

2. On the body: **Medea boiling the ram** (cf. B 221): In the centre is a large *lebes* placed on a tripod over a fire, out of which the forepart of a ram appears to r. On the r. is **Medea** to r. looking to l., waving her arms over the *lebes*; by her side is **Jason** kneeling to l., nude and bearded, placing a log on the fire. On the other side of the *lebes* is one of Pelias' daughters to r., looking back at him with l. hand extended; she and Medea both have long hair, fillets, and long chitons and himatia, both embroidered. On the l. is **Pelias** seated to r., with white beard and long tresses with fillet, wrapped in an embroidered himation, sceptre in l. hand. In the field, branches.

**B 329.**

HYDRIA. Old No. 481. Ht.  $22\frac{7}{10}$  in. Canino Coll. *Cat. Etr.* p. 114, No. 1387; *Mus. Etr.* p. 124; *Archaeologia*, xxiii. p. 217; Mayer, *Gig. u. Titan.* p. 315; Klein, *Lieblingsinschr.* p. 25; *C. I. Gr.* 8037. Designs black on red panels, divided by network, with borders of palmettes down the sides; accessories of white and purple.

1. On the shoulder: **Combat of Heracles and Kyknos?** (see type E. 5): **Heracles**, with short chiton and lion's skin, sword at l. side, Boeotian shield and spear, advances to r., followed by **Iolaos**, who is fully armed, with Boeotian shield and spear. On the r. two armed figures advance to meet them, probably **Kyknos** and **Ares**; they have visored helmets, short chitons, spears, and Boeotian shields; Kyknos has a palmette and lotos-flower as his device, Ares the forepart of a winged lion to l., the wings recurved. In the centre is **Athenè** to r. looking to l., parting the combatants, with raised l. hand; she has a helmet with cheek-pieces, succinct embroidered chiton, aegis with fringe of snakes, and spear.

[This explanation, given by Mayer, *l. c.*, seems to be the most satisfactory, although the scene differs considerably from the usual type.]

2. On the body: **Hydrophoria**: Under a tetrastyle Doric portico are five fountains; the columns have spreading *echini*, the *guttae* and metopes are painted white; the central and the two outer fountains are in the form of lions' heads; the other two, of equestrian figures seen from the front; out of each of them water is pouring into a *hydria* placed on a block. The horses are not winged, but these groups may contain an allusion to **Bellerophon**, **Pegasus**, and the fountain of Peirenè. The second and fourth *hydriae* are shaped like the later *calpis*, with no distinction between body and shoulder, as B 315. Four maidens stand one by each column; the one on the l. stands to l. holding up a wreath, or perhaps a strap for holding the *hydria*, as on B 337; behind her is inscribed ΕΠΟΙ, 'Ιοπή; the next stands to r. looking back, l. hand raised to the centre lion's head; behind her ΖΗΠΟΔΟΡ, 'Ροδοπίς; the third, also to r., is about to place a wreath (?) on one of the equestrian figures; in front of her is ΚΥΕΟ, Κλέω; the fourth, standing to r. by the furthest lion's head,

raises l. hand towards it. All have hair looped up and long embroidered chitons with *diploïdia*. In the field are branches.

3. Below, frieze of animals: Lion and boar confronted twice, and on the r. the forepart of a lion to l. On the bottom is an incised character, see old Cat., pl. A.

**B 330**

HYDRIA. Old No. 476. Ht. 19 $\frac{3}{5}$  in. From Vulci. Durand Coll. 643. Bröndsted, *Descr.* 32 *Gk. Vases*, No. 32; Wernicke, *Lieblingsn.* p. 14; Klein, *Lieblingsinschr.* p. 23; *C. I. Gr.* 8040. Designs in black on red panels, separated by maeander, with borders of double honeysuckle down the sides; accessories of white and purple.

1. On the shoulder: **Departure of a warrior**: A quadriga to r., into which a warrior is stepping; he is bearded, and has a cuirass, short purple chiton, and Boeotian shield slung at back, with device of a tripod, goad in r. hand, reins in both. Behind him is a warrior to l. with visored helmet, cuirass, short embroidered chiton, greaves, spear, and Boeotian shield with device of two dolphins and a pellet. Facing him is an old man seated on an *okladias*, bald, with white hair and beard, striped himation, staff in r. hand. In front of the horses is a seated figure to l. on an *okladias*, bearded, in an embroidered himation, staff in r. hand. Behind him is a warrior departing to r., armed as the one on the l.

2. On the body: **Hydrophoria**: On the l. a building represented by a Doric column, upon which is an architrave surmounted by a pediment; in the pediment are two snakes confronted, at the end a palmette, and on the apex an *anthemion*. Inside are two fountains, one on the l. issuing from a lion's head, the other, seen from the front, from a panther's head; from each water is pouring into a *hydria*, the one on the r. shaped like a *calpis*. Standing outside the building are two maidens to l., each holding a flower in r. hand; they have long tresses, fillets, bracelets on l. arms, long embroidered chitons with *diploïdia*, and pads on their heads to support the *hydriae*. Above them is inscribed ΚΑΝΙΓΡΕ ΚΑΒΕ, Καλ(λ)ίπ(π)η καλή, and behind them, ΜΕΣΙΝΑ ΚΑΒΕ, Μ(ν)ήσιλ(λ)α καλή. Behind them two similar maidens to r., leaving the fountain with *hydriae* on their heads supported on pads; one carries a branch in r. hand, in l. a flower; the *hydria* of the other is shaped like a *calpis*; in front of them is inscribed, above, ΡΟΔΟΝ, Ῥόδον, and lower down, Ε[Ρ]ΕΣΙΝΑ ΚΑΒΕ, Ἐ[ρ]έσιλ(λ)α καλή. In front of them is a similar pair of maidens to r., also leaving the fountain, with embroidered himatia but no bracelets; the nearer one carries a *hydria* (shaped as above) on a pad, the further holds a flower. Facing them is a maiden attired as the last two, with an empty *hydria* carried horizontally on a pad, in r. hand a branch.

3. Below, **Heracles strangling the Nemean lion** (type E. 1): Composition as usual: his quiver suspended above. On the r. **Hermes** seated to l., bearded, with *petasos*, *endromides*, and *caduceus*. On the l. **Iolaos** seated to r., bearded, in short embroidered chiton, club in r. hand. Behind him **Athenè** seated to r., with long hair, fillet, long embroidered chiton and himation, l. hand



extended. On either side of this scene is a Doric column; beyond, a palmette with volutes.

**B 331.** HYDRIA. Ht. 18½ in. From Vulci. Formerly in the collection of S. Rogers, No. 506. Presented by S. Addington, Esq., 1868. Brøndsted, *32 Gk. Vases*, p. 54, No. 27; Gerhard, *A. V.* 307; Panofka, *Ann. dell' Inst.* 1832, p. 371; Birch, *Ancient Pottery*, p. 195; Harrison and Verrall, p. 91; Rayet and Collignon, p. 113; *Arch. Zeit.* 1856, p. 253\*; Müller, *Handb.* § 99, 3; *C. I. Gr.* 8036; Wernicke, *Lieblingsn.* p. 22; Klein, *Lieblingsinschr.* p. 25. Designs in black on red panels, with borders of ivy down the sides and lotos and honeysuckle along the bottom; accessories of white and purple.

1. On the shoulder: **Combat of warriors**, perhaps Achilles and Memnon, as B 302: In the centre, a warrior to l., fully armed, with two pellets on shield, beaten back on one knee by a similarly armed warrior, who also has a short embroidered chiton, and a Boeotian shield. On the r. is another warrior coming up to the defence of the fallen one, with helmet, short embroidered chiton, sword, spear, and shield with the device of an eight-point star. Behind each of the two latter warriors is a female figure looking on and clapping her hands; each has long hair with a fillet, long embroidered chiton and striped himation. Behind them are beardless male figures, with fillets, and drapery over the lower part of their bodies, carrying spears.

**Fig. 38,**  
**p. 31.** 2. On the body: **Water-drawing at Callirrhoe** (see type Q.): On the l. is a building supported by a Doric column painted white, on the l. side of which is a fountain with water pouring from a lion's head into a *hydria* placed on a step. In the field is inscribed: ΚΑΒΙΡΕΚΡΕΝΕ, Καλ(λ)ιρ(ρό)η κρήνη. Outside stands a maiden to l.; above her is inscribed: ΣΙΥΜΙΣ, Σίμυλις. The next one stands to l. holding a *hydria* on her head; behind her: ΣΙΥΜΙΣ (as before); next to her is one to r. holding a *hydria* on her head; in front of her: ΕΓΕΡΑΤΕ, Ἐπηράτη. The next one, also to r., has a *hydria* on her head, in l. hand a wreath; in front of her, ΚΥΑΝΕ, Κυάνη. On the r. are two more, to l., the first with an empty *hydria* carried horizontally on a pad on her head, to which she raises r. hand; behind her is inscribed: ΕΥΕΝΕ, Εὐένη. The other has a *hydria* on her head, and r. hand raised; behind her is inscribed: ΧΟΡΟΝΙΚΕ, Χορονίκη. All have long hair and fillets, long chitons and himatia, both embroidered, and hold branches, except the second, who has no himation, but a diapered chiton with *diploïdion*; their faces have been much repainted. Above is inscribed: ΗΙΠΟΚΡΑΤΕΣ ΚΑΝΟΣ, Ἴπ(π)οκράτης καλός.

[According to Studniczka, *Jahrbuch*, 1887, p. 161, this Hippocrates was the brother of Cleisthenes.]

**B 332.** HYDRIA. Old No. 480. Ht. 23 in. From Vulci. Canino Coll. 1464. Much injured. Designs in black on red panels, separated by maeander with borders of ivy down the sides; accessories of white and purple.

1. On the shoulder: Two quadrigae to r., into which charioteers, one beardless, with long white chitons, are stepping; between them, a dog to l. regardant.

2. On the body : **Hydrophoria** : In the centre is a building with two Ionic columns between *antae* ; pediment and metopes painted white ; on each side is a fountain, with a lion's head from which water is pouring into a *hydria* held up by a maiden. In the centre is a maiden moving to r. and looking back, l. hand raised, in r. a *hydria*. All three wear embroidered chitons and himatia, the one on the r. wears a *sphendonè* and a cap covering the whole head ; the other two have long hair bound with the *sphendonè*. On the l. is **Dionysos** to r., with long pointed beard and long hair, ivy-wreath, long chiton and embroidered himation, *cantharos* in l. hand. On the r. is **Hermes** departing to r., looking back, bearded, with long hair, fillet, embroidered chlamys, *petasos*, *endromides*, and a spear. Both these figures are of colossal size, and perhaps represent statues. In the field, branches.

**B 333.**

HYDRIA. Old No. 475. Ht. 18½ in. From Vulci. Canino Coll. 1548. *Mus. Etr.* pp. 142-6 ; *C. I. Gr.* 8038 ; *Archaeologia*, xxiii. p. 232 ; Wernicke, *Lieblingsn.* p. 12 ; Klein, *Lieblingsinschr.* p. 23. Designs in black on red panels, with borders of ivy down the sides ; accessories of white and purple.

1. On the shoulder : **Combat of two warriors** (type E. 5) : The one on the l. is fully armed, with embroidered chlamys and Boeotian shield ; the one on the r. is also fully armed, with the device of a bent leg on his shield. Between them is a bearded male figure (**Zeus**?) to r. looking to l., interrupting the combat ; he has a long chiton and striped himation, both embroidered, l. hand raised. On either side is a female figure departing and looking back, with long hair, long chiton and striped himation, and arms extended.

[The type is that of Heracles and Kyknos.]

2. On the body : **Hydrophoria** : On the l. is a building with a Doric column ; an *aryballos* is suspended from the entablature. On the wall to the l. is a fountain with a lion's head spout : on the ground is a *hydria*. In the field is inscribed : ΚΑΒΕ. Outside is a maiden to l., with long tresses, fillet, and diapered chiton with *diploïdion* ; above her, ΜΝΕΣΙΥΑ (cf. B 331), behind her, ΕΥΕΤΕΙΕΥΝ. Next to r. a group of two similar female figures standing face to face and conversing ; the first has a striped himation, fillet, and *hydria* on her head ; the other has a striped chiton with *diploïdion*, and fillet, and carries an empty *hydria* horizontally on her head. Between them, above, ΡΟΔΟΝ ; below, ΕΥΕΤΕΙΕΝ. Behind the third figure, above, ΑΜΑΤ ; below ΕΥΕΤΕΥΕΙΕΝ. Further to the r., a second pair conversing, with hands extended ; the first has an embroidered chiton with *diploïdion*, and *hydria* upright on her head, the second a diapered chiton with *diploïdion*, and *hydria* horizontal on her head ; both have long hair with fillets. Above, ΕΔΙΣ ; below, ΑΝΘΥΥΕ ΚΑΒΕ 'Ανθύλλ(λ)η καλή. (Cf. Jahn, *Vasens. zu München*, p. 100, No. 333.)

3. Below, frieze of animals : Siren to l. regardant, with long hair and wings addorsed, panther with l. paw raised confronting boar, lion (as the panther) confronting boar ; at either end a palmette.

**B 334.** HYDRIA. Old No. 477. Ht.  $19\frac{3}{10}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 106; Inghirami, *Vasi Fitt.* pl. 43. Designs in black on red panels, with borders of ivy down the sides and chain of palmettes along the bottom; accessories of white and purple, the white partly repainted.

1. On the shoulder: In the centre, **Eris** flying to r., in archaic running attitude, looking back; she has long hair and a short embroidered chiton. On the l. is a bearded male figure to l., looking back, in long chiton and himation, with two branches in l. hand; facing him, **Ariadnè** (?) seated to r., with long hair, long chiton and himation; behind her, **Dionysos** (?) seated to r., looking back, bearded, and wrapped in a himation, with *keras* in l. hand. On the r. of Eris is **Hermes** standing to r., looking back, in a short chiton, with *chlamys*, *petasos*, *endromides*, wand in l. hand; on either side of him a female figure similar to Ariadnè; the one on the l. is seated to r. turned back towards Eris, with hands held out to a branch; the other seated to l. following with her eye Hermes' r. hand, which points to Eris.

2. On the body: **Hydrophoria**: In the centre is a building with a centre pilaster and two Ionic columns with purple necking and white *abaci*; above is a pediment running up into the design on the shoulder of the vase with volutes at the ends, and a white circular disk in the centre; on the architrave are metopes painted white. The centre pilaster is painted with a black and white lozenge-pattern; on either side is a projecting lion's head, from which water is pouring into *hydriae* standing on bases. By each *hydria* stands a maiden holding out her hands toward the fountain, in long chiton and himation, her hair bound up with a *sphendonè* and *opistho-sphendonè*, with a pad on the top to support the *hydria*. On either side are two maidens departing, carrying *hydriae* on pads on their heads; they have long hair, fillets, long embroidered chitons and himatia; one of each pair holds a flower. In the field, imitation inscriptions.

**B 335.** HYDRIA. Old No. 479. Ht.  $20\frac{1}{2}$  in. From Vulci. Canino Coll. 595. Designs in black on red panels, with borders as last; accessories of white and purple.

1. On the shoulder: Two quadrigae moving to r., the charioteers in long white chitons, with goads in their hands; the first is bearded and has a quiver at his back, the second a Boeotian shield. By the side of each walks a male figure, looking back, the first one bearded; both have long chitons, hair gathered up behind, and l. hand raised. In front of each is a dog to r.

2. On the body: **Hydrophoria**: In the centre a building with a centre pillar and two Doric columns with white caps and architrave; above is a pediment ending in volutes, with a white disc in the centre. On the entablature a zigzag pattern is incised, on the centre pillar a chequer pattern, and on each side of it is a lion's head with water issuing therefrom, and falling into a square cistern painted white. On each side of the building a maiden approaches, with long hair, fillet, long chiton and himation, both embroidered; the one on the r. holds a branch in l. hand, the other a flower, both carry *hydriae* horizontally on their heads, and at their sides are hinds; another pair, similar

to the last, with pads on their heads, stand by the fountains, turned towards the former ones ; each holds a branch in l. hand.

**B 336.** HYDRIA. Old No. 478. Ht.  $18\frac{7}{10}$  in. From Vulci. Canino Coll. 1705. *Mus. Etr.* p. 155 ; *C. I. Gr.* 8035 ; Wernicke, *Lieblingsn.* p. 17 ; Klein, *Lieblingsinschr.* p. 26. Designs in black on red panels, separated by maeander, with borders of ivy down the sides ; accessories of white and purple.

1. On the shoulder : **Departure of a warrior** : In the centre a quadriga to l., into which the charioteer is stepping, bearded, in short embroidered chiton, with sword at side. In advance of him, looking back, is a warrior in a visored helmet, with spear and shield with device of three pellets. In front of the horses is an old man seated on an *okladias* to r., with white hair and beard, in long chiton and himation, in l. hand a sceptre. On the l. is a nude bearded male figure advancing to l., looking back, with l. hand raised over the old man's head. In front of him is a warrior with visored helmet, greaves, spear, shield with device of a plane-leaf, facing an old man with white hair and beard, wrapped in a himation, with sceptre in r. hand. Behind the chariot is a female figure to r., in long chiton and himation over her head, facing a warrior armed as the last one, with a dolphin as device on his shield ; behind him an archer to l., bearded, in peaked cap and short chiton, carrying bow and quiver.

2. On the body : **Hydrophoria** : On the l., part of a building with one Doric column and entablature, on the l. side of which is a fountain with water pouring from a lion's head into a *hydria* on a base. Before the building is a maiden to l. holding out her hands under the fountain ; behind her are three pairs of maidens confronted, on the way to and from the fountain and conversing ; those on the way from the fountain have *hydriae* upright on their heads, the others horizontal. All have long tresses with fillets, and long embroidered chitons with *diploidia*. In the field are numerous imitation inscriptions, and between the second and third pairs from the l. is inscribed : ΖΙΜΕ ΚΑΒΕ, Σιμη καλή.

3. Below : Frieze of animals : Lion to r. between boars (of the one on the l. only the forepart is visible), and lion and boar confronted.

**B 337.** HYDRIA. Ht.  $17\frac{1}{4}$  in. Vulci, 1867. Blacas Coll. De Witte, *Descr.* 108. Designs in black on red panels, with borders of ivy down the sides and chain of palmettes along the bottom ; accessories of white and purple.

1. On the shoulder : **Departure of warrior** : In the centre, a quadriga to r., into which a charioteer is stepping, bearded, and wearing a long white chiton, goad in r. hand, Boeotian shield at back with device of two pellets. By the side of the chariot facing him are a warrior and archer side by side ; the warrior has a visored helmet, greaves, two spears, and shield with device of an anchor, the archer has a peaked cap, *anaxyrides*, quiver, and bow. In front of the horses is a beardless male figure seated to l., in a himation, holding a staff ; before him a dog walks to r. Behind the charioteer is a male figure seated to l., similar to

the last ; in front of him, a warrior departing, looking back, with helmet, spear, and shield with device of a bent leg ; by his side a dog to r.

2. On the body: **Hydrophoria**: On the r., a building with one Doric column, white necking and *abacus*; above, beaded architrave and white metopes; within the building is a fountain with a panther's-head spout seen from the front. Below stands a *hydria* on a base, by which is a maiden to r. with one foot on the base, holding in r. hand a *taenia* or wreath; she has long hair with fillet and pad for carrying the *hydria*, long chiton, and embroidered himation. Behind her is a similar maiden holding a branch in r. hand and flower in l., with a *hydria* horizontal on her head. Behind her are two maidens conversing, with *hydriae* carried upright and hair looped up under fillets; both wear long chitons, and the left-hand one an embroidered himation; she holds a flower, the other a branch. On the l. is a similar maiden to r., carrying her *hydria* horizontally, with long hair, fillet, long chiton and himation, both embroidered; in r. hand a branch, in l. a *taenia*.

**B 338.** HYDRIA. Old No. 482. Ht.  $18\frac{9}{10}$  in. From Vulci. Canino Coll. 1909. Overbeck, *Kunstmyth. (Zeus)*, p. 351; Mayer, *Gig. u. Titan.* pp. 311, 328, 333. Designs in black on red panels, with borders as last; accessories of white and purple.

1. On the shoulder: Three groups of a **Gigantomachia**, each group being a variation of one and the same motive (type A.): (1) In the centre, **Athenè** to r., with helmet, long embroidered chiton, and striped himation, spear in r. hand, trampling on the prostrate **Enkelados**, who lies to r. with l. leg drawn up; he has a visored helmet, short embroidered chiton, spear, and shield with two pellets. Another giant stands over him confronting Athenè, armed as the last, with greaves and sword in addition, and two fishes as device on shield. (2) On the r. is **Hera** (?), with long tresses, high-crested helmet, long chiton and himation, both embroidered, transfixing with spear a giant, whose shoulder she grasps with l. hand. He has fallen on one knee to r., looking back at her; he is armed as Enkelados, and has a shield with two pellets on it. (3) On the l. is a giant fallen on one knee to r., armed as the last; **Artemis** (?), to r., with long tresses, fillet, long embroidered chiton and striped himation, is transfixing him with spear. Another giant confronts her, armed as the last, with sword; on his shield is a pellet; he attacks her with uplifted spear.

2. On the body: **Hydrophoria**: Two fountains with water issuing from panthers' heads seen from the front; on the r. is a *hydria* on a stand, which is being filled; over it are two maidens confronted; the one on the r. has one foot on the stand; both have long tresses with fillets and pads on their heads, long chitons and himatia, both embroidered, hands extended. In the centre is another *hydria* on a stand, by which is a maiden to r., as the last, but with hair looped up under a close cap, with one foot on the stand and hands extended. Behind her is another maiden to r., looking to l., as the first two, with l. hand raised. In the background is a tree spreading all over the field. Imitation inscriptions.

**B 339.** HYDRIA. Old No. 460. Ht. 20 $\frac{2}{5}$  in. From Vulci. Canino Coll. *Mus. Etr.* p. 141, no. 1547; *Archaeologia*, xxiii. p. 231; *Ann. dell' Inst.* 1831, p. 184, no. 744a; Overbeck, *Kunstmyth. (Apollo)*, p. 53; Foerster, *Hochzeit d. Zeus u. d. Hera*, p. 30; Wernicke, *Lieblingsn.* p. 17; Klein, *Lieblingsinschr.* p. 24; *C. I. Gr.* 8041. Designs in black on red panels, with borders of ivy down the sides; accessories of white and purple.

1. On the shoulder: **Contest of Achilles and Memnon** ? (cf. B 302): In the centre lies the body of **Antilochos** (?) flat on the face, the head to l.; he is nude and beardless. Over it **Achilles** and **Memnon** are confronted, both fully armed, with spears and Boeotian shields; that of Memnon has a rosette, incised, between four pellets, painted; Achilles has also a sword. Behind them are two beardless male figures, looking on, with long hair, fillets, long chitons and striped himatia; behind each of these, a beardless male figure, also looking on, wearing a fillet and chlamys; all four hold wands.

2. On the body: **Marriage procession** (type C.): A quadriga to r., in which are a beardless male figure with fillet, long chiton, and himation, holding reins in both hands, and a female figure in a long purple chiton and himation over her head. By the side of the quadriga walks a female figure with long hair, fillet, long chiton, and embroidered himation, clapping her hands. In advance, at further side of horses and looking back towards her, is a male figure with fillet, long white chiton, and striped himation, playing on the *chelys*. At the horses' heads is the *proegetes* (as in B 174) to r., looking back; he has *petasos*, chlamys, *endromides*, and *caduceus*. In the field above is inscribed:  $\Psi\Psi\Gamma\Gamma\Delta\Delta\epsilon\zeta$   $\text{ΚΑΝΟΣ}$  and  $\text{ΡΟΔΟΝ ΚΑΒΕ}$ , *Λυσιππίδης καλός, Ρόδον καλή*. (For Rhodon, cf. B 331.)

3. Below, a frieze of animals: In the centre a Siren to r. regardant, with wings outspread; on either side a panther and doe confronted.

**B 340.** HYDRIA. Old No. 461. Ht. 19 $\frac{1}{5}$  in. From Vulci. Canino Coll. 1815. Overbeck, *Kunstmyth. (Apollo)*, p. 53. Designs in black on red panels, with borders of ivy down the sides; accessories of white and purple.

1. On the shoulder: **Battle-scene**: A quadriga at full speed to l.; in it a warrior with visored helmet, two spears, and shield with device of a tripod. A warrior is fallen to l. under the horses' feet, fully armed, with Boeotian shield, on which are two pellets. Behind him are two warriors to r. defending him with spears, both fully armed; the first has an ivy-wreath as device on shield, the second a tripod. Behind the quadriga, are two fully-armed warriors in combat; the one on the l., with Boeotian shield, has beaten down the other on one knee and is about to transfix him with spear.

2. On the body: **Marriage-procession** (type C.): A quadriga to r. in which are the bride and bridegroom (possibly **Hera** and **Zeus**), the former veiled in a himation, the latter bearded, in long chiton and striped himation, goad in r. hand, reins in both. In advance of them, at further side of horses, is a beardless male figure (**Apollo**?) to r., with long hair, curls in front of his ears, embroidered chiton and striped himation, playing on the *chelys*. Facing him, also on further side of horses, is a female figure (**Aphrodite**?) with long tresses and long embroidered chiton, holding up a flower in r. hand. In front

of the horses is the *proegetes*, or **Hermes**, to r., bearded, with long tresses, striped chlamys, *petasos*, *endromides*, and *caduceus*.

3. Below : A lion to r. confronted by a boar twice repeated.

**B 341.**

HYDRIA. Ht.  $11\frac{3}{4}$  in. Nola, 1867. Blacas Coll. Designs in black on red panels, with borders of ivy down the sides ; accessories of purple and white, the latter faded.

1. On the shoulder : In the centre, **two boxers** about to engage, both nude and beardless. Behind each is a *paidotribes* in long embroidered chiton and himation, in further hand a wand. On the l. a nude beardless figure to r., with l. hand raised ; on the r. a similar figure to r. confronting a beardless figure in long embroidered chiton and himation, holding a wand.

2. On the body : In the centre a seated figure to r., bearded, with long hair, and long embroidered chiton and himation ; the back of his chair ends in a swan's head, the feet in lion's claws. Confronting him is a bearded male figure, in *petasos*, short chiton and himation, both embroidered, crowning him with a wreath. On the r. are two female figures to l., with long hair, fillets, long embroidered chitons and *diploïdia* ; behind them a bearded male figure to l. with long hair tied in a club, long chiton and himation, both embroidered. On the l. are three similar figures all to r. The composition resembles that of the birth of Athenè, see type B.  $\beta$ .

3. On a panel lower down : **Horse-race** : Three horsemen advancing to r., nude and beardless ; the third has long hair. Between the first and second is a small bird flying to r. On the r., a beardless male figure to l., in a himation.

**B 342.**

HYDRIA. Old No. 448. Ht.  $16\frac{1}{2}$  in. 1837. Canino Coll. De Witte, *Descr.* No. 152. The handle at the back is broken off. Designs in black on red panels, separated by maeander, with borders of ivy down the sides and lotus-buds along the bottom ; accessories of white and purple.

1. On the shoulder : **Dionysos** seated on an *okladias* to r., with long pointed beard and long hair, ivy-wreath, in a long embroidered himation ; in l. hand a *keras*. In the field are vine-branches with clusters of grapes. On either side is a large eye, black with purple pupil and a white ring.

2. On the body : Two Sirens confronted, with long tresses and necklaces, the one on the r. wearing a *sphendonè* ; their bodies are covered with large eyes, as above, but only outlined in black. In the field, vine-branches with clusters of grapes.

**B 343.**

HYDRIA. Old No. 468. Ht.  $19\frac{1}{10}$  in. From Vulci. Canino Coll. 1113. Designs in black on red panels, separated by maeander, with borders of ivy down the sides ; accessories of white and purple, the latter somewhat faded.

1. On the shoulder : **Battle-scene** : A quadriga at full speed to l., in which are a charioteer, whose head alone is seen, and a warrior, with lofty visored helmet, two spears, and shield with two pellets. In front are an archer, bearded, with peaked cap and bow, and a warrior with lofty visored helmet, greaves, spear, and shield with two dolphins as device, followed by a similarly

armed warrior, with a snake on shield as device, advancing at a quick march to l. Behind the chariot is a warrior marching to l., as the others, with device of a bent leg on his shield.

2. On the body : **Departure of a warrior** : In the centre a quadriga seen from the front, in which are a charioteer in long white chiton, with a goad, and a warrior in a visored helmet, with two spears. On the l. is a female figure to r., with long hair, long chiton and himation, caressing the outside horse ; behind her an archer to r., bearded, with peaked cap, short purple chiton, and quiver at back. On the r. is a warrior to l., with lofty visored helmet, greaves, two spears, and shield with the prow of a ship as device ; behind him an archer to l., costume as previous archer.

3. Below : Frieze of animals : Boar and lion confronted, lion to r. between boars, and fore-part of lion to l.

**B 344.** HYDRIA. Old No. 486. Ht.  $16\frac{1}{2}$  in. From Vulci. Durand Coll. 690. *Jahrbuch*, iv. (1889), p. 265 ; Schneider, *Tro. Sagenkr.* p. 47, n. 2 ; *Bonner Studien*, p. 252. Designs in black on red panels, with borders of ivy down the sides ; accessories of white and purple.

1. On the shoulder : In the centre, **Eris** rushing to r. in archaic running manner and looking back ; she has long hair bound with a *sphendonè*, large wings outspread, short embroidered chiton with an animal's skin over it, and *endromides*. On either side is a beardless horseman in short white chiton, charging one another with spear.

[For Eris, cf. *C. I. Gr.* 7419, 7551 ; Roscher, p. 1338 ; Gerhard, *Gesammelte Akad. Abhandl.* Atlas, pl. x.]

2. On the body ; **Departure of a warrior** : A quadriga to r., in which is a charioteer, bearded, with fillet and long white chiton, goad in r. hand, reins in both. By the further side of the quadriga is a herald to r., looking back, bearded, with *petasos*, short embroidered chiton, and *caduceus*. In advance of him, and at further side of horses, is an old man to l. partly bald, with white hair and beard, fillet, long purple chiton and embroidered himation, in r. hand a staff. At the horses' heads is another old man, seated to r. on an *okladias*, bald, with white hair and beard, in a striped himation, staff in l. hand.

**B 345.** HYDRIA. Old No. 484. Ht.  $22\frac{1}{2}$  in. From Vulci. Durand Coll. 241. Overbeck, *Kunstmyth. (Apollo)*, p. 46. Design in black on red panels, separated by maeander, with borders of palmettes down the sides and along the bottom.

1. On the shoulder : In the centre, **Eris** (cf. B 334), moving to r., looking back, with long hair, fillet, embroidered chiton reaching to her knee, l. hand raised, and wings outspread. On either side a quadriga, approaching each other at full speed ; the charioteers bearded, in long white chitons, holding reins and goads.

2. On the body : Two groups, each consisting of four deities : (1) On the l., **Hermes**, bearded, with long hair, short chiton, *petasos*, *endromides*, and *caduceus*,



and **Hestia**, with earrings, long chiton and embroidered himation, stand to r., facing **Athenè** with helmet, aegis, long embroidered chiton and himation, spear, and shield with device of an owl to l., and **Heracles**, bearded, wearing the lion's skin, and carrying his bow; Athenè extends r. hand to Hermes. In the second group: On the l., **Apollo**, beardless, laurel-crowned, playing the *chelys* with a *plectrum*, and **Artemis** with hair gathered up under a wreath, head much restored, facing **Dionysos**, bearded, with long hair, and ivy-wreath, holding an ivy-branch and wand terminating in a cross, and **Ariadnè**, with long hair and fillet, her head restored. By Apollo's side is a hind; all the last four deities have long embroidered chitons and himatia.

**B 346.** HYDRIA. Ht.  $14\frac{3}{4}$  in. Cameiros, 1864. Foot broken off and anciently repaired; piece also broken out of lip. Design in black on a red panel, with a border of lotos-buds above and pomegranates down the sides; accessories of white and purple. Shape as B 315.

In the centre is **Apollo Citharoedos** to r., beardless, with long hair wreathed with laurel, long chiton and himation with purple spots, playing on the lyre with a *plectrum* fastened to it by a *tacnia*. On either side, turned towards him are two Maenads with long hair, ivy-wreaths, long chitons and *diploïdia* with white and purple spots, each holding *crotala* in either hand. By the side of the pair on the r. is a hind to l. regardant. In the field, branches.

**B 347.** HYDRIA. Old No. 483. Ht.  $9\frac{1}{2}$  in. From Nola. Durand Coll. II. *Él. Cér.* ii. 78; Overbeck, *Kunstmyth.* (*Apollo*), p. 47. Style not so coarse. Design in black on a red panel, with double honeysuckle above, and borders of network down the sides; accessories of purple and white.

On the l. is **Dionysos** to r., with long hair and beard, ivy-wreath, long white chiton, and himation. In the centre, **Apollo Citharoedos** to r., beardless, with laurel-wreath, long chiton, and himation, playing with a *plectrum* on the *chelys* from which hangs drapery. Facing him on either side are two Maenads (?) wearing fillets, long embroidered chitons, and himatia. On the r. is **Hermes** looking back to l., bearded, with short white chiton, chlamys, *petasos*, *endromides*, and *caduceus*.

**B 348.** HYDRIA. Ht.  $8\frac{1}{8}$  in. Cameiros, 1864. Coarse style. Design in black on a red panel, with network above; accessories of purple and white. Shape as B 315.

**Heracles strangling the Nemean lion** (type E. 1): The composition is the usual one; **Heracles** is nude. On the further side stands **Athenè** looking to l., in long chiton and himation; very indistinct. In the field are branches; on the l. is Heracles' garment suspended.

**B 349.** HYDRIA. Ht.  $8\frac{1}{8}$  in. Cameiros, 1864. One handle broken. Design in black on a red panel, with maeander and palmettes above, and borders of dots down the sides; coarsely incised lines. Shape as B 315.

**Peleus seizing Thetis** (type F.): On the l. is a blazing altar (as in B 355), with entablature above. On the r. is **Peleus** to r., nude and beard-

less, armed with a sword, stooping forward and seizing **Thetis** round the waist. She has long hair, long chiton and himation, arms extended. Behind her, wings indicating one of her metamorphoses (cf. Berlin Cat. 2003). On the r., part of a palmette.

**B 350.** HYDRIA. Ht.  $6\frac{3}{4}$  in. Cameiros, 1864. Coarse style. Design in a panel, with borders of ivy above and dots down the sides; white accessories, faded. Shape as B 315.

**Contest of Theseus with the Marathonian bull:** **Theseus** to r., beardless, with hair looped up under a fillet and drapery floating behind him (?), seizes the bull round the neck, pressing with l. knee against it; the bull stands to l. in a butting attitude. In the field above, drapery suspended.

**B 351.** HYDRIA. Ht. 4 in. Cameiros, 1864. Mouth injured; one side-handle broken off. Very coarse style. Design in black on a red panel, with occasional purple accessories. Shape as B 315.

**Cadmos at the fountain of Ares?** (cf. B 505-6): **Cadmos** runs to r. looking back, bearded, with fillet, chlamys extended on l. arm, and spear in r. hand. On the l. is a Doric column, indicating the fountain, on the r. is an altar.

**B 352.** HYDRIA. Ht.  $9\frac{3}{4}$  in. Cameiros, 1864. Design in black on red panels, with borders of dots down the sides; accessories of white and purple. Shape as Fig. 14.

1. On the shoulder: In the centre, a nude youth on all fours to l.; on either side of him a nude youth advancing towards him with chlamys on l. arm. The one on the r. has a cudgel in l. hand. The scene appears to represent a combat.

2. On the body: In the centre, **Dionysos** to r., bearded, with long hair, ivy-wreath, long white chiton, and striped himation. On either side of him, a Maenad and a Satyr dancing, the Maenads to r., the Satyrs to l.; the Maenads have long chitons with purple spots, the one on the r. has a hood over her head.

**B 353.** HYDRIA. Ht.  $7\frac{7}{8}$  in. Santa Maria di Capua, 1856. Temple Coll. Design in black on a red panel, with borders of dots down the sides; no accessories. Shape as B 315, but more cylindrical body. The handle has a high loop, terminating at the upper juncture in a cross-piece.

A Maenad advancing to r. between Satyrs; she has long hair with a fillet, long chiton, lyre in l. hand. The Satyr in front looks back, with r. hand raised; the one behind has a *syrix* in l. hand, r. extended. In the field, branches.

**B 354.** HYDRIA. Ht.  $7\frac{5}{8}$  in. Cameiros, 1864. One handle broken off. Style as last. Design in black on a red panel, with maecander and palmettes above, and borders of dots down the sides; accessories of white and purple. Shape as B 315.

Above the design is a representation of rock? (cf. B 355); on the l. is an owl to r., with white markings, standing on a pedestal; on the r. is a large *louter*,

with white dots and a purple band round the top, standing on an Ionic column and plinth.

- B 355.** HYDRIA. Ht  $7\frac{3}{8}$  in. Cameiros, 1864. Style as last. Design in black on a red panel, with borders as last ; accessories of white.

Above, a representation of a rock (?); on the l., a blazing altar ; on the r., a colossal female head to l., with short hair and a white fillet, perhaps representing the Nymph of some spring (see Robert, *Archäol. Märchen*, p. 200).

- B 356.** HYDRIA. Ht.  $6\frac{3}{4}$  in. Cameiros, 1864. The lip has a piece broken out. Style as last. Design in black on a red panel, with palmettes above and borders of dots down the sides ; accessories of white, somewhat faded.

**Nikè** standing to r. in a himation, with outspread wings, by the further side of a bull to r. Her head is partly obliterated.

- B 357.** HYDRIA. Ht.  $8\frac{1}{4}$  in. Rhodes, 1856. Lip and foot injured. Style very coarse. Design in black on a red panel, with maeander and palmettes above, and borders of dots down the sides ; accessories of white.

**Nikè** flying to r., looking back, her hair bound up with a white *sphendonè* ; she has wings outspread, starting from her breast, and a long chiton, both with white markings ; in her hands she holds out a white *taenia*. She is flying towards an altar on which is a blazing fire. In the field, a branch.

- B 358.** HYDRIA. Ht.  $6\frac{3}{4}$  in. Cameiros, 1864. Style as before ; much repaired. Design in black on a red panel, with borders of dots down the sides and along the top ; accessories of white. Above the design, three palmettes.

On the l., a blazing altar with horns and a rude scalloped ornament round the top ; above is a portion of the entablature of a building. An Amazon is moving away to r., looking back, with long hair, high-crested helmet, cuirass, short chiton, spear, and shield with device of a snake to l. On the extreme r. is the hind part of a dog (?) disappearing.

- B 359.** HYDRIA. Old No. C. 120. Ht. 6 in. Teucheira in the Cyrenaica, 1866. Nearly the whole of the back broken away. Archaistic style. Design in black on a red panel, with borders of dots along the top and sides ; purple and white accessories, the latter faded.

**Bust of Athenè** to l. : She has long tresses, high-crested helmet covering the back of the neck, with a volute incised on the side, and aegis with overlapping scales and a fringe of snakes. Behind her is an owl to l., perched on a *helix* ; in front, half of a palmette.

## B 360-366. CRATERS (shape mostly as Fig. 7).

KELEBÈ. Ht. 19 in. Armento, 1851. Braun Coll. Designs in black on red panels, with borders of ivy down the sides ; accessories of purple and white. Round the upper edge of the lip, lotos-buds ; on the front, an ivy-wreath. On the top of each handle, a male head to r., bearded, with long hair bound by a fillet.

- B 360.** (a) **Departure of a warrior:** A quadriga to r., in which is a charioteer, bearded, with long chiton with purple spots and girdle, purple *petasos* strapped under his chin, sword at side, Boeotian shield with two purple pellets at back, goad in r. hand and reins in both. Behind him is a warrior departing to l., with visored helmet, greaves, two spears, and shield with device of a bent leg in purple. Facing the charioteer, and at further side of horses, is a warrior, as the last, shield with device of a tripod in purple and white ; behind him another warrior similarly armed, with four segments of circles on his shield ; his legs have not been painted in. At the horses' heads is an old man seated on an *okladias* to l., partly bald, with purple beard and tresses, wrapped in an embroidered himation. Behind, standing over him, is a herald, bearded, with r. hand raised, long tresses, embroidered chlamys, *petasos*, *endromides*, and *caduceus*.
- (b) Two lions devouring a bull ; one has sprung on him in front, the other from behind. In the field, two rosettes.

- B 361.** KELEBÈ. Ht. 14½ in. Cameiros, 1863. Designs in black on red panels, with borders of ivy down the sides ; accessories of white and purple. Round the upper edge of the lip, lotos-buds, and on the top of the handles, palmettes ; round front of lip, two rows of ivy-leaves.

(a) **Athletes:** On the r. an *auletes* to l. bearded, with fillet and embroidered himation, playing the double flute ; by his side a nude bearded figure with fillet kneels to l., laying down poles for *eskammena* (?), one of which he holds in his hand. Facing the first is a nude bearded figure holding up a *diskos* in both hands, which he is about to throw. On the l. are two similar figures to l., wearing fillets ; one is running, looking back, and holding three spears (?) ; the other is about to hurl a spear.

(b) Quadriga advancing to l., in which are a warrior with visored helmet, two spears, and shield painted white, with device of a dolphin with wing-shaped fin, and a charioteer, of whom all that can be seen is his Boeotian shield. In front of the horses is a warrior retreating to l. looking back, bearded and fully armed, with two spears, and shield with device of a bull's head.

**B 362.** KELEBÈ. Old No. 561. Ht.  $10\frac{1}{8}$  in. Diam.  $9\frac{1}{2}$  in. Canino Coll. De Witte, *Descr.* No. 62; Micali, *Storia*, pl. 96, 2, and vol. iii. p. 166. Coarse style. Designs in black on red panels, with borders of ivy down the sides; accessories of white and purple. On the top, as last; round the lip, maeander.

(a) **Sacrifice to Hermes:** On the r., a terminal figure of **Hermes**, ithyphallic and bearded, with long tresses; behind it a wreath is suspended; before it is an altar with a fire blazing on it. On the other side of the fire stands a youth wearing a myrtle wreath and short purple chiton, roasting part of a goat on a spit; at his side is a *lebes*, and behind, a table, on which are other parts of the victim, which another youth to r., wearing a myrtle-wreath and short embroidered chiton, is cutting up with a knife. Beneath the table is the goat's head, and hanging up above are two haunches.

(a) **Combat of two warriors**, possibly **Achilles** and **Memnon**: The warrior on the l. has long tresses, visored helmet, shield, sword, and spear; the other has visored helmet, short bordered chiton, greaves, sword, and shield on which are four pellets, one in the centre, the other three are surrounded by crescents; he attacks the other with spear. Between them at their feet is an inverted palmette, with volutes. Behind each is a female figure (**Thetis** and **Eos**?) with long tresses, fillet, long diapered chiton, and embroidered himation; the one on the l. stands to r. with r. hand raised; the other one is turned to r. and looks back.

**B 363.** KELEBÈ. Ht.  $13\frac{1}{4}$  in. Cameiros, 1864. Much injured; a part broken away under each handle. Designs in black on red panels, with borders of ivy down the sides; accessories of white; the design on the rim merely painted in black. Round the lip, below, two rows of ivy-leaves.

On the top of the rim: Frieze of animals: A goat to r. confronting a lion, four times repeated; on the top of the handles, palmettes with volutes.

(a) Quadriga to r., into which **Dionysos** is stepping, with long beard, ivy-wreath, long white chiton and embroidered himation, reins in both hands. In advance of him, and on further side of chariot, is a Satyr to r., playing the *chelys*, in front of whom is a Maenad retreating to r. and looking back (hair bound up with a wreath, long embroidered chiton, r. hand raised). In the field, a bunch of grapes.

(b) **Dance of Satyrs and Maenads:** On the l. is a Satyr, with a Maenad looking back at him, next to them a similar Satyr and Maenad, on the r. a Satyr, all turned to r. The Maenads have long hair bound up with wreaths, and long embroidered chitons and himatia.

**B 364.** CRATER. Old No. 560. Ht.  $14\frac{7}{10}$  in. Diam. 12 in. 1842. *Wiener Vorlegebl.* 1890-1, pl. vi. 1; Overbeck, *Kunstmyth. Atlas*, iv. 7., 1; id. (*Zeus*), p. 346; Roscher, p. 2210; Dumont and Chaplain, p. 352; Klein, *Meistersig.* p. 65; Brunn, *Kunstl. gesch.* ii. p. 715; Bolte, *de Mon. Odys.* p. 53. Repaired. White accessories faded. Shape as B 15 and B 37, with voluted handles; designs on the neck, with maeander and lotos and honeysuckle pattern above, except under the handles; below, two friezes. On the side of the handles: (a) an ivy-wreath; (b) a spiral pattern.

**Fig. 27,** (a) **Combat of Heracles and Kyknos** (type E. 5): On the l., two  
**p. 18.** beardless figures to r., the first nude, the next with fillet, long chiton, and striped

himation. In advance of them is a bearded figure (**Hermes**?) running to r. and looking back, with *petasos*, short chiton, and striped himation. Next on the r. is a quadriga to r. at full speed, in which are **Iolaos** as charioteer, beardless, with long white chiton and Boeotian shield at back, and **Heracles** with lion's skin, short chiton, greaves, and shield, one foot on the pole, hurling a spear. By the further side of the horses is a winged female figure moving to r. (probably **Eris**) with long hair, fillet, short purple chiton, *endromides*, and wings attached to the waist, recurved, l. hand raised. In front of the quadriga is **Athenè** to r., with long tresses, helmet, aegis, long bordered chiton, and shield; facing her is **Ares**, with visored helmet, short purple chiton, greaves, and shield with six pellets; they are attacking each other with spears. Between them is **Zeus** interposing to r., bearded, with long hair, long diapered chiton and striped himation, in r. hand a thunder-bolt, l. raised. On the r. is a quadriga retreating at full speed, with **Phobos** (*Scut. Her.* l. 463) as charioteer, bearded, wearing long white chiton, and **Kyknos**, fully armed, turning back, with one foot on the pole, to hurl his spear. By the side of the horses is a female figure to l., with long hair, fillet, long purple chiton and himation. At the horses' heads is a nude bearded figure to r., with l. hand raised, confronting a beardless figure in a himation, with spear in r. hand.

(b) **Battle-scene** (in four groups): (1) On the l., a warrior attacking with spear another who kneels on one knee, looking back; each has a shield with a snake in high relief as boss, and the latter has a high-crested helmet. (2) A quadriga at full speed to l., the charioteer bearded, with long purple chiton and Boeotian shield; by its side is a warrior to l. (shield as before) thrusting with spear. Beneath the horses' feet is a warrior fallen on his face to r., with high-crested helmet, greaves, and short purple chiton. In front of the horses is a warrior fallen on one knee to l., looking back, and defending himself with spear and shield; on the latter is a Satyric mask in high relief. (3) A quadriga to r., the charioteer bearded, with long chiton and Boeotian shield; in advance of him a warrior to r. (with shield as the first one), thrusting with spear at one fallen back in front of the horses, who has a high-crested helmet with fillet; behind the latter is a warrior retreating to r. and looking back, with embroidered chlamys, thrusting with spear at the chariot; on his shield, alternate white and purple pellets. (4) A warrior to r. attacking with spear another whom he has beaten down on one knee; the latter has no cuirass, and on his shield is a snake in high relief, as before. All the warriors are fully armed, except the one fallen beneath the quadriga on the l., and all have short purple or embroidered chitons.

On the top of the lip is inscribed: ΝΙΚΟΣΘΕΝΕΣ ΕΡΟΙΕΣΕΝ, Νικοσθένης ἐποίησεν.

**B 365.**

CRATER (FRAGMENT OF NECK). Ht. 4 in. Diam. 10½ in. Athens, 1866. Presented by E. Farquhar, Esq. Style and shape as last. Round lip, maeander.

**Combat of Heracles and Kyknos** (type E. 5): In the centre, confronted, are **Heracles**, with lion's skin, short purple chiton, sword, and Boeotian

shield with a star of eight points as device, and **Kyknos**, fully armed, with Boeotian shield on which are two pellets, attacking each other with spears. Between them is **Zeus** interposing to r., looking to l., bearded, with striped chlamys over shoulders, and arms extended. On the l. is a female figure (**Athenè**?) to r., in long chiton and striped himation drawn over her head, l. hand raised. Behind her is a quadriga to l., into which the charioteer (**Iolaos**?) is stepping, looking back; he is bearded, with *petasos*, short striped chiton, cuirass, Boeotian shield with device of a tripod, in r. hand a spear. In front of him is an old man to r., with white hair and beard, himation, and spear. In front of the horses, seated on a block to r., is a fully-armed warrior with high-crested helmet, chiton with white spots, and shield with device of an ivy-wreath. Behind him is a bearded figure to r. in an embroidered himation, holding spear. Behind Kyknos is a female figure to r., looking to l., with long hair, and long chiton and himation, both embroidered. On the r. is a quadriga to r., into which a charioteer (**Phobos**?) is stepping; he is beardless, with *petasos*, cuirass, short chiton, Boeotian shield, and spear. Facing him is an old man with white beard, himation, and spear.

**B 366.** BELL-SHAPED CRATER. Old No. 696.\* Ht.  $5\frac{3}{10}$  in. Diam.  $6\frac{1}{10}$  in. 1849. Pizzati Coll. Repaired and restored. Below the designs, lotos-buds.

(a) Two male figures, the first one bearded, in long chitons and himatia, both embroidered; a female figure with long purple chiton and embroidered himation over her head; and two male figures, the first bearded with long purple chiton, and himation, the next in long chiton and striped himation; all advancing to r. to meet three fully-armed warriors; the first has a high-crested helmet, and on his shield a *caduceus* (a modern restoration); on the shield of the third is a dolphin to l. (probably also modern).

(b) Similar scene; all the male figures on the r. are beardless; the first warrior has three purple rings on his shield, the third a crescent; behind the warriors are two male figures to l., the first bearded, with long embroidered chiton, the second has long hair, and a striped chlamys over r. arm.

---

### B 367-378. DRINKING-CUPS OF VARIOUS SHAPES.

**B 367.** EGG-SHAPED VASE. Old No. 696. Ht.  $3\frac{3}{8}$  in. Diam.  $2\frac{3}{10}$  in. From Vulci. Durand Coll. 978. Design black on red ground, with incised lines and purple accessories.

Frieze of animals: Lion passant to r., with l. paw raised; Siren to r. regardant, with long tresses, fillet, and wings outspread; lion passant to l.; cock to r., and hen to r. looking back at the cock.

- B 368.** PHIALÈ OMPHALOTOS. Ht.  $1\frac{5}{8}$  in. Diam  $7\frac{1}{4}$  in. 1852. Dubois, *Canino Cat.* 134; *Rev. Phil.* ii. p. 487; Brunn, *Kunstlergesch.* ii. p. 716 (Nikosthenes, 34); Klein, *Meistersig.* p. 67. Design black on red, with purple accessories.

Interior: Round the omphalos, tongue pattern.

Exterior: The same; inscribed: ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ, *Νικουσθένης ἐποίησεν.*

- B 369.** SKYPHOS. Ht.  $4\frac{3}{4}$  in. Diam.  $6\frac{5}{8}$  in. Rhodes, 1885. Much injured. Coarse style; designs in black on a red band, with white accessories. Shape as Fig. 2.

(a) Bearded male figure reclining on the ground, looking to l., in a himation, by his side a lyre, l. arm on a white cushion. Before him is a youth in a chlamys on horseback to r. (b) Similar design; the central figure has no lyre; before him is a dog to r. with mouth open. On either side of the handles, Sphinxes turned away from the scene.

- B 370.** SKYPHOS. Ht.  $2\frac{7}{8}$  in. Diam.  $3\frac{7}{8}$  in. Nola, 1867. Blacas Coll. Very coarse style; design merely painted in black.

(a) **Gigantomachia** (type A.): **Athenè** advancing to r., with high-crested helmet, long chiton, himation (?), and shield, in contest with **Enkelados**, who has a high-crested helmet and shield. On either side, palmettes.

(b) The same design.

- B 371.** SKYPHOS. Ht.  $2\frac{7}{8}$  in. Diam.  $5\frac{3}{4}$  in. Cameiros. 1864. Much injured, part broken away. Designs in black on a red band, with purple accessories. On either side of the handles, palmettes.

(a) **Dionysos** seated on an *okladias* to l., with long beard, fillet, and striped himation, holding a *keras*; on either side, vine-branches.

(b) The same design.

- B 372.** SKYPHOS. Ht.  $3\frac{5}{8}$  in. Diam.  $5\frac{3}{4}$  in. Nola. 1867. Blacas Coll. Gargiulo, *Mus. Borb.* 100. Finely drawn. Foot injured. On either side of the handles, palmettes.

(a) A quadriga at full speed, turned three-quarters to r., the charioteer beardless, with a long chiton and spear; on either side, an imitation inscription.

(b) The same design.

- B 373.** SKYPHOS. Ht.  $6\frac{1}{4}$  in. Diam.  $8\frac{3}{4}$  in. Thymbra in the Troad, 1877. Much injured; a part of each side lost. Rather coarse style; purple and white accessories.

(a) Satyr lying back to r., supported on l. elbow, with long tresses; behind him is a *diota*, round which is a wreath. His r. hand holds out grapes to a goat standing to r., with open mouth. In the field, vine-branches, with clusters of grapes in white.

(b) **Dionysos** (?) reclining on a couch, looking to r., his l. elbow on a cushion, with drapery over his lower limbs; he is bearded. By the side of the couch is a table with viands; on the r. is a nude youth to l., wearing a fillet,



holding out a *kylix* to **Dionysos** with l. hand. On the l. are two draped figures to r. ; only their lower extremities visible. In the field, branches.

**B 374.** SKYPHOS. Ht.  $4\frac{1}{8}$  in. Diam.  $7\frac{1}{2}$  in. Cameiros, 1864. Somewhat injured ; a piece broken out. Coarse style ; designs black on a red band, with occasional accessories.

(a) **Chariot-race** : A quadriga at full speed to r., the charioteer beardless, with fillet and long chiton ; in the centre of the design, a *meta* (?) ; on either side, a large palmette.

(b) The same design.

**B 375.** MASTOS, with two handles, one larger than the other ; the one placed vertically, the other horizontally. Old No. 695. Ht.  $3\frac{9}{10}$  in. Diam.  $5\frac{3}{10}$  in. From Vulci. Durand Coll. 846. Purple accessories. Round the nipple a row of dots, and tongue-pattern in purple and black.

(a) **Two mounted warriors**, side by side, seen from the front ; each has a visored helmet, short purple chiton, greaves, and two spears, and turns towards the other, as do also the horses' heads ; the points of their spears are crossed. On either side is a warrior facing the centre group, with visored helmet, chlamys on l. arm, greaves, and two spears ; the one on the l. has a short purple chiton.

(b) Similar design : the mounted warriors have no chitons, and only one spear each ; the others have striped chlamydes, and the one on the r. wears a cuirass.

**B 376.** MASTOS, with handles, as last. Old No. 694\*. Ht.  $3\frac{4}{5}$  in. Diam.  $5\frac{1}{5}$  in. Canino Coll. De Witte, *Descr.* No. 55. Purple and white accessories. Round the nipple, pattern as last vase.

(a) Two large eyes, with a nose between ; the centre and outlines black, the ground white, with two purple rings.

(b) The same ; the eyes being black with a purple and white ring round the pupils.

Under each handle are two Satyrs confronted, plaiting two vine-branches, which spread out all over the field on both sides.

**B 377.** MASTOS. Old No. 694. Ht.  $3\frac{4}{5}$  in. Diam.  $5\frac{1}{2}$  in. Purple and white accessories. Round the nipple, pattern as before.

**Dionysiac thiasos** : (a) Six male figures dancing : on the l. are three to r., the middle one looking back, the first playing the double flute, with *phorbeia* ; confronting them are the other three, the first holding a *skyphos* in l. hand, the second looks back, the head of the third figure is nearly obliterated. All are nude and bearded, with beaded necklaces, and all except the two outside ones wear ivy-wreaths ; the one on the extreme l. has a fillet. On the r. of the group is a *pithos*, from which issue ivy-branches.

(b) Five female figures : On the l. is an *auletris* to r., with upper embroidered chiton with diapered border, purple under-chiton with meander-border, hair concealed under a close embroidered cap, playing the double

flute, with *phorbeia*. Facing her are the other four, dancing, with long hair and ivy-wreaths. The first has a long chiton, diapered below, with purple *diploïdion*, and holds branches; the second figure is partly restored; she looks back, holding branches, and wears a necklace and long embroidered chiton with *diploïdion*. The head of the third is restored; she wears necklace, long chiton, richly embroidered, with purple *diploïdion*, *pardalis*, and holds *crotala* in r. hand. The fourth figure has a necklace and long chiton diapered below, and holds branches.

**B 378.** CANTHAROS, with a mule's head in front. Ht.  $8\frac{1}{2}$  in. Diam.  $5\frac{3}{8}$  in. Athens (?), 1876. Much repaired. Purple and white accessories. Round the top, ivy-wreath; below the designs, tongue-pattern, outlined in black on red.

(a) On the l. **Ariadnè** seated to r. on an *okladias*, with branches in r. hand, and *cantharos* raised in l., long hair, ivy-wreath, long chiton and himation with purple spots. On the r. an ithyphallic Satyr to l., with r. hand raised, in the attitude known as *ἀποσκοπεῖων*, cf. Plin. *H. N.* xxxv. 138.

(b) **Dionysos** riding to r. on an ithyphallic mule, bearded, with ivy-wreath, long chiton and himation, holding vine-branches in r. hand, and bridle in l. In advance of him is a Satyr moving to r. and looking back, with r. arm extended. Behind is a Satyr moving to r., with hands laid on the mule's back as if to urge it on, followed by a Maenad with long hair, ivy-wreath, long chiton and himation with purple spots, arms raised.

The mule's head is left in the colour of the clay, the bridle outlined in black, eyes black on white, insides of ears white, nose and mouth white with inner parts purple, and teeth white.

---

B 379-385. EARLY KYLIKES (shape as Fig. 16).

**B 379.** KYLIX. Ht.  $5\frac{1}{4}$  in. Diam. 10 in. Siana, Rhodes, 1885. *J. H. S.* v. pls. 40-42, pp. 220 ff.; *Biliotti Sale Cat.* 3-5 Dec. 1885. Much injured. Designs black on red ground; purple and white accessories. Underneath the foot, at the point of insertion of the stem, is a spike, as in B 382, an imitation of metal-work. So-called Chalcidian style (?).

Interior, in a medallion with borders of dots and tongue-pattern: **Ajax seizing Cassandra at the Palladion** (cf. B 242): **Ajax** to r., bearded, with high-crested helmet, white cuirass with incised lines (see *J. H. S.* v. p. 235), short purple chiton with chevron border, purple greaves, sword-belt and sheath, drawn sword in r. hand, is about to slay **Cassandra**, whom he has seized with l. hand. She crouches to l. at the feet of the Palladion, her head being hidden behind it; she is nude, with l. hand extended in supplication to Ajax. The goddess is represented standing to l., with long tresses, high-crested helmet,

long diapered chiton with chevron border, spear brandished in r. hand, shield painted purple with Gorgoneion in white, the features incised, eyes and tongue purple. Behind is a Siren to r. regardant, with wings outspread, long hair and fillet. In the field are two lotos-buds. In the exergue, a row of lotos-buds.

Exterior: Two friezes with ivy-wreath above, and borders of tongue-pattern and dots below:

(a) **Apotheosis of Heracles** (type E. 11): On the l. is **Zeus** seated on a throne to r., bearded, with long tresses, fillet, long white chiton with incised lines forming a lozenge-pattern and border of the same, richly diapered himation with maeander border, in l. hand thunderbolt, sandals on feet, which rest on a footstool. The throne is richly inlaid, with two horizontal rails each side, between which are volutes, the back ending in a snake with head turned back; at the end of the upper rail on the r. side is a large lotos-bud. Behind Zeus is **Hera** similarly seated, with earrings, necklace, long purple chiton, with borders of wavy and chevron patterns, the middle part diapered, and purple himation, drawn over her head, which she raises with l. hand, sandals on her feet, which rest on a footstool. Her throne is similar to that of Zeus; at the back is a spiral instead of the snake. Before her on a footstool stands **Hebè** to l., with long hair tied in a club, fillet, long diapered chiton girt at the waist, with lozenge border and purple *diploïdion*, r. hand extended as if supplicating Hera. Before Zeus advance **Hermes** and **Athenè** leading up **Heracles**; Hermes is bearded, with long tresses, short white chiton with lozenge border, richly embroidered, purple chlamys with wavy border, *petasos*, *endromides* with the usual tags behind as well as before, *caduceus* in l. hand, r. extended. Athenè has long hair, high-crested helmet, long diapered chiton with chevron border, aegis with snakes projecting on both sides, shield painted purple with Gorgoneion in white, as in the inside design. Heracles has a chiton as Hermes, over which is the lion's skin drawn over his head and tied on his breast, r. hand extended; he is followed by **Artemis**, with long hair tied back, curls in front, fillet with zigzags, long diapered chiton with lozenge border, girt at the waist, and purple *diploïdion*, in r. hand two arrows, in l. her bow; and **Ares**, with high-crested helmet, short purple chiton with lozenge border, over which is a skin, sword-belt and *kibisis* slung round shoulder, and *endromides*, r. hand extended.

(b) **Combat of two warriors** (perhaps **Achilles** and **Memnon**, as B 302) thrusting with spears: The one on the l. has a high-crested helmet, chiton and skin as Ares in (a), sword at side, purple greaves, and shield painted purple inside; the other has a high-crested helmet, richly diapered chiton, sheath at side with lozenge-pattern incised, white greaves, and shield with device of an eagle flying to l. Behind each is a female figure looking on, with long hair, fillet, and long purple chiton with *diploïdion*; the one on the l. has spear in l. hand, the chiton of the other is richly diapered. Behind each is a youthful warrior on horseback; the one on the l. has helmet, short purple chiton, white greaves, spear, and shield painted purple inside; his horse has white mane and tail, and

he is leading a second horse, which is white. The other has a high-crested helmet, spear, and white shield with device of a six-leaved flower in purple; he also leads a second horse. The tails of the horses appear to be plaited as in B 76. Behind each warrior is a lotos-bud; on the r., under the handle, is a warrior, as the last one, crouching on one knee to l., with white greaves, shield painted purple with device as last, in white. Under the other handle is a Sphinx seated to r. regardant, with long hair, fillet, and wings outspread.

**B 380.** KYLIX. Ht.  $5\frac{1}{2}$  in. Diam. 12 in. Siana, Rhodes, 1885. *J. H. S.* v. pl. 43, p. 220 ff.; Studniczka, *Beiträge zur Gesch. der Altgr. Tracht*, p. 72; *Jahrbuch*, vii. (1892), p. 32, note 2. Style as last. Design on obv. rather worn; purple and white accessories. Underneath the foot is a spike in imitation of metal, as in B 379.

Interior, in a medallion, as last: A warrior advancing to r., in the act of throwing a spear with the *amentum* (*μεσάγκυλον*) looped round his fingers; he is bearded, with long hair, high-crested helmet, short purple chiton with zigzag border, over which is a skin, *parameridia*, white greaves, and Boeotian shield painted purple inside.

Exterior: Two friezes, with ivy-wreath above, lotos-buds and dots below:

(a) **Perseus, Hermes, and Athenè pursued by Gorgons** (type P.): On the extreme l. is **Medusa**, with a horse's head to r. in place of her own, short purple chiton girt at the waist, with lozenge border, and four wings outspread, the upper pair recurved. Behind her, under the handle, is **Chrysaor** to r., represented as a nude youth with long hair and fillet. Next on the r. are the two other Gorgons (**Stheno** and **Euryalè**), with faces turned to the front, short purple chitons with zigzag borders, bound at the waist with two serpents which rise on either side of their heads, their tails resting on the ground; wings as Medusa. All three Gorgons are represented in the archaic running attitude to r. Between the two last the figure of Chrysaor is repeated, standing to r., with long hair. On the r. are **Athenè**, **Hermes** and **Perseus** retreating to r., in the archaic running attitude. Athenè has long tresses, fillet, aegis with snakes projecting behind, long purple chiton with zigzag border and *diploïdion*, spear, and shield painted purple inside. Hermes looks back, and is bearded, with hair looped up, short white chiton with chevron border, purple chlamys with zigzag border, *caduceus* and *endromides*. **Perseus** also looks back, and is bearded, with hair looped up, short purple chiton with zigzag border, over which is a skin, the cap of darkness, *endromides*, and *kibisis* and sword slung round him.

(b) **Procession of five warriors** to l.; each has a high-crested helmet, purple greaves, two spears, and shield, and leads two horses. The first is under the handles; his shield is white, with device of a crescent in purple. The second and fourth have purple shields with Gorgoneion in white (as in B 379), the third and fifth white shields, with a *keras* and a poplar-leaf? (cf. B 156, etc.) as their respective devices. Of the further horses the first, third and fifth are white; all have plaited tails. In the field behind each warrior (except the one under the handle) is a lotos-bud.

**B 381.** KYLIX. Ht.  $6\frac{1}{4}$  in. Diam.  $9\frac{1}{2}$  in. Siana, Rhodes, 1885. *J. H. S.* v. p. 220 ff. Style as before. Purple and white accessories.

Interior, in a medallion with border of tongue-pattern: A Satyr dancing to l., his face obliterated; beneath his feet is a lotos-bud. The black glaze is turned to red.

Exterior: (a) **Marriage-procession** (type C.): A quadriga to l., of which the hind-part only of the horses remains, the third horse white. In it are the bride and bridegroom, the latter bearded, with fillet, long white chiton and purple himation, holding goad and reins, the former veiled in an embroidered himation, which she raises with r. hand (as Hera in B 379). On the further side of the chariot, facing them, is a female figure with long hair tied in a club, fillet, long chiton and purple himation, r. hand raised; behind her an imitation inscription. Behind the chariot are two figures to l., male and female, each with hair in a club, long purple chiton and embroidered himation; the male is bearded.

(b) **Combat of two warriors** charging at each other with spears, in the archaic running attitude; they have long hair, helmets, greaves painted purple, and shields; the one on the r. has a star of eight points with dots between as his device; he also has a short purple chiton over which is a skin. Behind each is a warrior on horseback; the one on the l. is bearded, with short purple chiton and spear; his horse has a white mane. The one on the r. looks back; he is bearded, with hair in a club, short white chiton, and spear. Between the combatants is an imitation inscription.

Under each handle has been a swan to l. pluming itself with wings outspread; both much obliterated.

**B 382.** KYLIX. Ht.  $5\frac{3}{16}$  in. Diam.  $9\frac{1}{2}$  in. Nola, 1867. Blacas Coll. *Musée Blacas*, pls. v., vi. pp. 19, 22. Purple and white accessories. The style shows "Chalcidian" influence, and the spike beneath the foot, an imitation of metal-work, may also be seen on the kylikes of similar style, B 379 and B 380.

Interior, in a medallion: A stag to l., with lofty antlers, rubbing its nose with r. hind-hoof. Round the design, a band of guilloche-pattern (black on red ground with white accessories), between two borders of dots.

Exterior: (a) **Symposion**: Four bearded male figures reclining on couches to r.; before each is a table with viands and a stool below it. The first and third have purple himatia, and are turned towards the second and fourth, who have white himatia; all have long hair. Above are suspended five *aryballi* (?) and four *kerata* alternating, and on the l. a lyre.

(b) **Combat of warriors**, in three pairs: all have long hair, helmets, greaves, shields, and spears; on the shield of the second from the l. is a lion's head erased to l., on the fourth a ram's head, as the last, on the sixth a Satyr's head to l. with long hair.

**B 383.** KYLIX. Ht.  $4\frac{7}{16}$  in. Diam.  $7\frac{7}{8}$  in. Melos, 1819. Burgon Coll. Foot broken. Resembling Corinthian style.

Interior in a medallion: Swan to r. pluming itself, with wings recurved.

Exterior: (*a*) Two pigeons (?) confronted, with crests and wings addorsed; between them, lotos-and-honeysuckle pattern, rather rude, with purple and white accessories.

(*b*) The same design.

**B 384.** KYLIX. Ht.  $4\frac{3}{4}$  in. Diam.  $8\frac{1}{8}$  in. Corinth, 1851. Braun Coll. Style as last. Rather worn; accessories sparingly used. On either side of the handles, tendrils with lotos-buds.

Interior, in a medallion: A male figure to r., nude and bearded, dancing, in his l. hand an uncertain object.

Exterior: (*a*) Above, between two rosettes, are two lotos-tendrils (?); below, a bull to l.

(*b*) The same design.

**B 385.** KYLIX. Ht. 8 in. Diam.  $8\frac{1}{8}$  in. Cameiros, 1864. *J. H. S.* v. p. 222 ff. Much injured. Purple and white accessories, the latter rather faded. Under one handle a lotos-flower with tendrils; the space under the other handle is painted over.

Exterior: (*a*) **Gorgon** flying to r., in archaic running attitude, with face to the front, teeth and tongue showing; she has long hair, short embroidered chiton with *diploïdion*, *endromides*, and two pairs of wings, the upper ones recurved.

(*b*) The same design.

---

B 386-400. KYLIKES WITH DESIGNS ON NARROW BAND  
(shape as Fig. 1).

**B 386.** KYLIX. Ht.  $5\frac{1}{8}$  in. Diam.  $8\frac{3}{4}$  in. Rhodes, 1885. *Biliotti Sale Cat.* 3-5 Dec. 1885. Much broken. Coarse style; designs black on a red band, with purple accessories. On either side of the handles, a palmette.

Exterior: (*a*) Hound pursuing a hare to r.: On the r. is a net, of triangular shape; on the l. a huntsman to r., beardless, with embroidered chlamys on l. shoulder, and *lagobolon* in r. hand, l. extended, urging on the hound. He has just thrown another *lagobolon*, which is in the air above the hare's back.

(*b*) Similar design; instead of the huntsman, a bearded figure in long chiton and striped himation.

**B 387.** KYLIX. Ht.  $5\frac{1}{4}$  in. Diam.  $8\frac{1}{2}$  in. Vulci, 1867. Blacas Coll. De Witte, *Descr.* 156. Designs black on a red band, with purple and white accessories.

Exterior: (*a*) In the centre, two beardless male figures, with chlamydes over their shoulders, and r. arms extended, the one on the l. running to r.

looking back, the one on the r. running to l. Between them is **Eris** in the archaic running attitude to r., looking back, with long hair, short purple chiton, and wings outspread. On either side, looking on, is a beardless male figure in long chiton and himation, with hair gathered up, holding a wand. At either extremity is a Sphinx passant, facing the scene, with long hair, and one wing advanced in front.

[The scene perhaps represents an athletic contest.]

(*b*) The same design, white accessories partly faded.

**B 388.** KYLIX. Ht. 5 in. Diam. 8 in. Nola, 1867. Blacas Coll. Style as last. On either side of the handles, a palmette.

Exterior: (*a*) On the l., a beardless horseman galloping to r., with long hair, and short white chiton. Before him is a beardless figure fleeing to r., looking back, with an embroidered chlamys over l. shoulder, and arms extended.

(*b*) Similar scene: the horseman has short hair, and an embroidered chiton.

**B 389.** KYLIX. Ht.  $5\frac{1}{8}$  in. Diam.  $8\frac{1}{2}$  in. Nola, 1867. Blacas Coll. Repaired and restored. Style as last.

Exterior: (*a*) In the centre, a Siren to r., with long hair, fillet, and l. wing advanced. On the l. is a panther to l. confronting a deer browsing; on the r. a panther to r. confronting a similar deer; above each panther a ring of dots.

(*b*) Similar design: on either side of the Siren, a panther to r. confronting a deer to l.

**B 390.** KYLIX. Ht. 3 in. Diam. 11 in. Cameiros, 1864. Style as before.

Exterior: (*a*) **Combat of six warriors**, in pairs: all have visored helmets, cuirasses, short embroidered chitons, and spears; the one on the r. of each pair is retreating before the other, and turning back to hurl his spear at him. The first has a sword, and shield with one white and two purple pellets; the second a shield with two white pellets and a tripod; the third, a sword and shield with two white pellets; the fourth, a white shield with three purple pellets; the fifth, a sword and shield with four pellets, two white, two purple; the sixth, a shield with one white pellet. On either side is a Sphinx, with long hair, fillet, and wings recurved, the one on the l. to l. regardant, the other to r.

(*b*) Similar design: the first warrior has one purple and one white pellet on his shield; the third, one white and two purple; the fourth, two white pellets; the sixth, one purple; and the fifth, a plain white shield.

**B 391.** KYLIX. Ht.  $4\frac{7}{8}$  in. Diam.  $8\frac{1}{4}$  in. Cameiros, 1860. Much injured; parts of the bowl broken away. On either side of the handles, a palmette.

Exterior: (*a*) Cock and hen confronted; between them a dotted circle with spot in centre; on either side of them a deer browsing; the one on the l. to r., the other to l.

(*b*) Similar design; the cock and hen both to r.

- B 392.** KYLIX. Ht.  $5\frac{1}{4}$  in. Diam.  $8\frac{1}{2}$  in. Corinth, 1852. Millingen Coll. Slightly injured ; rather worn. Purple and white accessories. On either side of the handles, a palmette.
- Exterior : (a) A cock and hen confronting a similar pair, the hens white ; between them a Siren to r., with long hair, fillet, and one wing advanced. Behind are, on the r. one, on the l. two, male figures, beardless, with long purple chitons and embroidered himatia, the first to l., the other two to r. (b) The same design.
- B 393.** KYLIX. Old No. 713. Ht.  $4\frac{2}{3}$  in. Diam.  $6\frac{9}{10}$  in. From Vulci. Durand Coll. 983. Slightly injured. Purple accessories. On either side of the handles, a palmette.
- Exterior, on either side : Two panthers confronted ; between them, a stag to l. browsing.
- B 394.** KYLIX. Ht.  $3\frac{3}{4}$  in. Diam.  $5\frac{1}{2}$  in. Nola, 1867. Blacas Coll. Purple and white accessories.
- Exterior, on either side : A ram to l.
- B 395.** KYLIX. Ht.  $3\frac{13}{16}$  in. Diam.  $5\frac{1}{2}$  in. Vulci, 1867. Blacas Coll. Durand Coll. 1882. Panofka, *Namen der Vasenbildner*, p. 31 ; *Rev. Phil.* ii. p. 496 ; Klein, *Meistersig.* p. 217 ; Brunn, *Künstl. gesch.* ii. p. 730. Repaired and restored. Purple accessories. On either side of the handles, a palmette.
- Exterior : (a) A fox running to r.  
(b) On a piece let in, not an original part of the vase : [Γ]ΡΙΑΠΟΣ ΕΠΟΙΕΣΕΝ, Π]ρίαπος ἐποίησεν.
- B 396.** KYLIX. Ht.  $5\frac{1}{4}$  in. Diam.  $8\frac{1}{4}$  in. Cameiros, 1864. Much repaired. Purple accessories. On either side of the handles, a palmette.
- Exterior, on either side : Frieze with deer to l. browsing between two panthers. Design on reverse partly obliterated.
- B 397.** KYLIX. Old No. 711. Ht.  $5\frac{2}{3}$  in. Diam.  $8\frac{1}{2}$  in. Hamilton Coll. Schneider, *Tro. Sagenkr.* p. 159. Style as last. On either side of the handles, a palmette.
- Exterior : (a) **Strife of Ajax and Odysseus over the arms of Achilles?** (cf. B 327) : In the centre, **Ajax** and **Odysseus** confronted, in embroidered himatia, the one on the l. (probably Ajax) bearded. Between them is **Eris**, in the archaic running attitude to r., looking back, with long hair, necklace, long embroidered chiton with purple *diploïdion*, and wings outspread. Beyond on either side, facing the scene, are two figures, a beardless male running up, with a chlamys over his shoulders and arms extended, and a similar figure standing, in a long embroidered chiton, the one on the l. (probably **Agamemnon**) bearded.  
(b) The same design.  
[The subject appears to be a variety of B 387.]
- B 398.** KYLIX. Ht.  $5\frac{1}{2}$  in. Diam. 8 in. Vulci, 1867. Blacas Coll. Durand Coll. 999. *Rev. Phil.* ii. p. 394 ; Klein, *Meistersig.* p. 76, no. 2 ; *C. I. Gr.* 8138. Purple accessories. On either side of the handles, a palmette, much injured.
- Exterior : (a) ΑΡ+ΕΚΒΕΣ : ΜΕΓΟΙ[ΕΣΕ]Ν, Ἄρχεκλῆς μ' ἐποί[ησε]ν.  
(b) ΑΡ ΕΚ(Υ)ΕΣ [ΜΕΓΟΙΕΣΕΝ], Ἄρχεκ(λ)ῆς [μ' ἐποίησεν].



**B 399.** KYLIX. Old No. 679. Ht.  $7\frac{7}{10}$  in. Diam.  $12\frac{1}{5}$  in. From Vulci. Durand Coll. 685. Finely executed. Designs black on a red band with accessories of white and purple.

Exterior: (a) Three quadrigae about to depart: In the centre is one turned to the front, in which is a charioteer, in a long white chiton, holding a spear. On the l. is another to l., with one white and three black horses; the charioteer is beardless, in a long chiton, holding the reins. Facing him, on the further side, is a warrior with a visored helmet, shield, and spear; at the further side of the horses is a female figure to l., with long hair, long chiton, and himation. In front of the horses is a beardless male figure seated on an *okladias* to r., in long chiton and himation, holding a spear. On the r. is a similar group; a quadriga to r., in which is a charioteer, beardless, in a long chiton, holding the reins and a spear. Facing him are a warrior (as before, with five pellets on his shield), and a female figure in long purple chiton and himation. In front of the horses is a beardless figure seated on an *okladias* to l., in a long chiton and striped himation, holding a spear.

(b) Similar scene treated differently: In the centre, a quadriga to r., with one white and three black horses, into which a warrior is stepping, with high-crested helmet, short embroidered chiton, greaves, and two spears; in it stands a charioteer bearded, with long purple chiton, embroidered himation, spear, and Bocotian shield at his back. Facing them, on the further side, is a bearded figure in long chiton and embroidered himation, holding a spear. By the side of the horses is a warrior to r., with visored helmet, greaves, shield, and spear; facing him, a beardless figure in long chiton and himation, holding a spear. In front of the horses is a warrior to l., with visored helmet, chlamys, greaves, spear, and shield with the device of a trident; behind him is a beardless figure with fillet, long chiton, and embroidered himation, holding a spear. On either side is a quadriga seen from the front, the charioteer in a long chiton (that of the one on the r. is white), holding a spear. On either side of the handles is a seated Sphinx, looking back at the scene, with long hair and fillet.

**B 400.** KYLIX. Ht.  $8\frac{3}{4}$  in. Diam.  $13\frac{1}{2}$  in. 1857. Braun Coll. *Röm. Mittheil.* iv. (1889), pl. vii. p. 153 ff. (Schneider); *Wiener Vorlegebl.* 1889, pl. ii. 1a, 1b, 1c; *Bull. dell' Inst.* 1847, p. 124; *Arch. Zeit.* 1847, pp. 24\*, 37\*; Brunn, *Künstlergesch.* ii. p. 691; *Rev. Phil.* ii. p. 513; Klein, *Meistersig.* p. 78, no. 5, and *Lieblingsinschr.* p. 26; Wernicke, *Lieblingsn.* p. 34; *C. I. Gr.* 8144b; *Christie and Manson Sale Cat.* 18 May 1853, no. 279. Finely executed; purple accessories only.

Exterior: Two friezes with combat of warriors:

(a) On the l., a quadriga at full speed to r., the charioteer beardless, with long hair, long chiton and cuirass, goad in r. hand, reins in l. By his side is a fully-armed warrior to r. pursuing another, who retreats and turns back to thrust at him with his spear; the latter has a shield. Beneath the horses is a warrior fallen on his face to r., bearded, and fully armed, his shield by his side. Next to r., two fully-armed warriors, one wearing a chlamys and short embroidered chiton, thrust with their spears at a warrior with high-crested helmet, greaves, and shield with a purple pellet, who is beaten down on his knees to l.

Behind him is a warrior fully armed, with short diapered chiton, retreating to r. and looking back. Next, a combat of two warriors over a fallen one; the one on the l. is bearded and fully armed, with a Boeotian shield covered with scales; he thrusts with spear at the other, who is fully armed, his shield painted purple; he is bending over the fallen one, who is bearded and fully armed, and lies on his back, holding his shield. Next is a quadriga at full speed to r., in which is a bearded warrior, fully armed, attacked by a similar warrior, whose cuirass is covered with scales; the right-hand horse has fallen wounded on his back. Next, a combat of three fully-armed warriors over a fallen one; two on the l. (one in a high-crested helmet and short diapered chiton, the other with long hair) thrust with their spears; the fallen warrior is fully armed, and looks up at them; he is defended by the other, who is also fully armed, with short diapered chiton and a sword. Next is a quadriga at full speed to l., the charioteer bearded, with long chiton and a Boeotian shield. At the further side of the horses a bearded fully-armed warrior to r. pursues a similar one, who retreats brandishing his spear; the former has a Boeotian shield. Behind the charioteer is a fully-armed warrior retreating to r., and turning back to hurl his spear.

(b) On the l., two warriors to r., bearded, each wearing *pilos* and greaves; one has long hair, a cuirass, spear and shield with the device of a bearded face to l., the other has a short embroidered chiton. In front of them is a mounted warrior galloping to r., bearded, with *pilos*, chlamys and short chiton, and spear, leading a second horse. Before him is a warrior falling forward to r., bearded and fully armed, with high-crested helmet, short purple chiton, spear, and Boeotian shield; he is defended by a similar warrior advancing to l., with shield and spear. Next is a quadriga at full speed to l., the charioteer beardless, with long chiton, and goad in r. hand; at the further side of the horses is a fully-armed warrior to r., thrusting with his spear at another, who retreats looking back at him. Next, a combat of two pairs of fully-armed warriors; one on the l. has a short embroidered chiton, one on the r. has the forepart of a boar to l. as device on his shield; between them is a warrior, as before, fallen on his back to l. Next, a quadriga at full speed to r., the charioteer bearded, with *petasos*, long chiton, and Boeotian shield; by its side is a warrior with long hair and a scaly Boeotian shield, in combat with another in a short embroidered chiton and scaly cuirass; both are fully armed. Next, a fully-armed warrior to r., bearded, with scaly Boeotian shield, has beaten down another on one knee to r.; the latter has a high-crested helmet, and looks back at him; he is defended by two fully-armed warriors. On the r. is a nude youth on horseback, galloping to l., with a spear, at his further side a second horse; behind him, a warrior to l., fully armed, thrusting with his spear. Under one handle: ΗΠΟΚΡΙΤΟΣ ΚΑΝΙΣΤΟΣ, Ἴπποκρίτος κάλλιστος; under the other: ΑΝΑΥΚΥΤΕΣ ΕΠΟΙΕΣΕΝ, Γλαυκύτης ἐποίησεν.

B 401-425. KYLIKES BY MINOR ARTISTS  
(shape as Fig. 1).

**B 401.** KYLIX. Old No. 680. Ht.  $6\frac{1}{10}$  in. Diam.  $8\frac{9}{10}$  in. From Vulci. Durand Coll. 1007. *Ann. dell' Inst.* 1857, pl. A, 2a, 2b, and p. 141 (Jahn); Panofka, *Eigenn.* pl. 4, 3, p. 59; Wernicke, *Lieblingsn.* p. 28; Klein, *Lieblingsinschr.* p. 27; *Arch. Zeit.* 1885, p. 195, n. 12; *C. I. Gr.* 8046. Designs red on black ground, with purple accessories.

Exterior: (a) A female bust to l., the face outlined in black; long hair tied in a club, fillet, earrings, necklace, and chiton, of which the top is visible. Below:  $\text{+ΑΙΡΕΚΑΙΓΙΕΙ}$  . . . *Χαίρε καὶ πίει* [εὖ].

(b) Above, the same design. Below:  $\text{ΣΤΡΟΙΒΟΣ ΚΑΝΟΣ, Στροῖβος καλός.}$

[Cf. the following vase and fragment. The name Stroibos occurs on a similar kylix in Gerhard, *A. V.* 190-1, 3-4, which resembles the work of Glaukytes. This vase (also B 402 and B 402<sub>1</sub>) may be attributed to him.]

**B 402.** KYLIX. Ht. 4 in. Diam.  $5\frac{3}{4}$  in. Vulci, 1867. Blacas Coll. *Arch. Zeit.* 1885, p. 189. Style as last.

Exterior: (a) Above, a female bust, to l., exactly as in last vase; below, an imitation inscription.

(b) Above, as (a); below, imitation inscription.

**B 402<sub>1</sub>.** FRAGMENT OF KYLIX.  $2\frac{1}{4} \times 2\frac{1}{4}$  in. Salamis (Cyprus), 1891. Presented by the Cyprus Exploration Fund. *J. H. S.* xii. p. 143. Style as last.

Exterior: A female bust, as last, with hair looped up under a fillet.

Below:  $\text{ΣΤ. . . ., Στ[ροῖβος καλός].}$

**B 403.** KYLIX. Old No. 677. Ht.  $5\frac{2}{5}$  in. Diam.  $8\frac{1}{10}$  in. From Vulci. Durand Coll. 335. Wulff, *Theseussage*, p. 32. Purple accessories; style of Nicosthenes (?). In the centre of the interior is an ancient bronze nail, by which the bowl was fastened to the foot.

Exterior, above: (a) **Theseus slaying the Minotaur** (type N.): **Theseus** to r., with long tresses, fillet, short purple chiton, and sheath at side, seizes the Minotaur by the horn with l. hand, while he plunges his sword into his breast. The Minotaur, who has a bull's head and neck, kneels on one knee to r., with head turned to l., and l. hand raised, holding a stone; blood flows from the wound.

(b) The same design. Below, on both sides, imitation inscriptions.

- B 404.** KYLIX. Old No. 681. Ht.  $5\frac{1}{5}$  in. Diam. 8 in. From Vulci. Durand Coll. 790. Purple accessories.

Exterior, on either side : Above, a beardless male figure running to r., looking back, with chlamys over l. arm. On either side, facing him, is a beardless male figure in long chiton and embroidered himation. Below, imitation inscriptions.

- B 405.** KYLIX. Ht.  $5\frac{7}{8}$  in. Diam.  $8\frac{3}{8}$  in. Corinth, 1851. Braun Coll. Rather worn ; purple accessories. On either side of the handles, a palmette.

Exterior, on either side : Above, panther to r. ; on either side, and below, imitation inscriptions.

- B 406.** KYLIX. Old No. 714. Ht.  $3\frac{9}{10}$  in. Diam. 6 in. One handle broken. Purple accessories. On either side of the handles, a palmette.

Exterior, on either side : Two cocks confronted, pecking at each other.

- B 407.** KYLIX. Ht.  $6\frac{1}{5}$  in. Diam.  $8\frac{3}{4}$  in. Naucratis, 1886. Put together from fragments. Purple accessories.

Exterior, on either side : **Odysseus escaping from Polyphemos** (type M.) : The ram walks to l., with **Odysseus** fastened under its belly by a rope passing twice round its body ; he is nude and bearded.

[A similar kylix from Vulci is in the Fitzwilliam Museum, Cambridge, with the addition of a draped male figure on either side of Odysseus.]

- B 408.** KYLIX. Ht.  $3\frac{3}{8}$  in. Diam.  $5\frac{1}{2}$  in. Poli, Cyprus, 1890. Presented by the Cyprus Exploration Fund. *J. H. S.* xi. p. 42. Purple and white accessories.

Exterior, on either side : **Centaur** galloping to r., with a stone in either hand, which he is about to hurl.

- B 409.** KYLIX. Old No. 678. Ht.  $5\frac{3}{8}$  in. Diam. 8 in. From Vulci. Durand Coll. 40. Style as last. On either side of the handles, palmettes.

Exterior : (a) Above, two female figures confronted, each seated on an *okladias*, with fillet, necklace, and long purple chiton with *diploïdion* ; both are enveloped in a large embroidered *chlaina* which hangs between them like a curtain (cf. B 163). Below, an imitation inscription. (b) The same designs.

- B 410.** KYLIX. Old No. 682. Ht.  $5\frac{7}{8}$  in. Diam.  $8\frac{9}{10}$  in. Vulci, 1846. Canino Coll. Panofka, *Namen der Vasenbildner*, p. 34 ; Brunn, *Künstlertgesch.* ii. p. 738, No. 10 ; *Rev. Phil.* ii. p. 504 ; Klein, *Meistersig.* p. 73, No. 16 ; *C. I. Gr.* 8302. Purple accessories. On either side of the handles, palmettes.

Exterior : (a) Above, an ithyphallic Satyr stooping to r., with hands extended, the body stippled all over. Below : ΤΝΕΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ, Τλήσων ὁ Νεάρχου ἐποίησεν. (b) Similar to (a) ; the Satyr to l. The design is nearly worn away.

**B 411.** KYLIX. Ht.  $6\frac{1}{2}$  in. Diam. 9 in. Cameiros, 1867. Style as before. On either side of the handles, palmettes.

Exterior on either side: ΤΝΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ, Τλήσων ὁ Νεάρχου ἐποίησεν.

**B 412.** KYLIX. Old No. 685. Ht. 4 in. Diam.  $9\frac{7}{10}$  in. From Vulci. Durand Coll. 1000. *C. I. Gr.* 8188; Brunn, *Künstlergesch.* ii. p. 693; Klein, *Meistersig.* p. 82, No. 2. Style as last. On either side of the handles, palmettes. At the point of insertion of the stem in the bowl is a spike in imitation of metal, cf. B 382.

Exterior, on either side: ΗΕΡΜΟΛΕΝΕΣ ΕΠΟΙΕΣΕΝ, Ἐρμολένης ἐποίησεν.

**B 413.** KYLIX. Ht. 5 in. Diam.  $7\frac{1}{2}$  in. Blacas Coll. 1867. Klein, *Meistersig.* p. 82, No. 7. Style as before. On either side of the handles, palmettes.

Exterior: Above, an ivy-wreath, with alternate black and purple leaves, and rings of dots between the leaves. Below: (a) ΗΕΡΜΟΛΕΝΕΣ ΕΠΟΙΕΣΕΝ ΕΜΕ, Ἐρμολένης ἐποίησεν ἐμέ; (b) ΗΕΡΜΟΛΕΝΕΣ [ΕΠΟ]ΙΕΣΕΝ.

**B 414.** KYLIX. Old No. 684. Ht.  $5\frac{3}{5}$  in. Diam.  $7\frac{4}{5}$  in. From Vulci. Durand Coll. 1003. *Ann. dell'Inst.* 1831, p. 187, No. 782; *C. I. Gr.* 8103. Surface much repainted; purple accessories. On either side of the handles, palmettes.

Exterior: (a) +ΑΙΡΕΚΑΙΠΙΟΕΜΕ, Χαίρε καὶ πίου ἐμέ. (b) Imitation inscriptions.

**B 415.** KYLIX. Ht. 4 in. Diam.  $5\frac{3}{4}$  in. Vulci, 1867. Blacas Coll. A piece broken off the foot. Purple accessories. On either side of the handles, palmettes.

Exterior, each side: +ΑΙΡΕΚΑΙΠΙΕΙΕΝ, Χαίρε καὶ πίει εὖ.

**B 416.** KYLIX. Ht.  $4\frac{5}{16}$  in. Diam. 6 in. Cameiros, 1860. Designs black on red ground, with accessories of white and purple. Style of Tleson. On either side of the handles, palmettes.

Interior, in a medallion, with border of tongue-pattern: An eagle flying to r. Exterior: On each side is inscribed: +ΑΙΡΕΚΑΙΠΙΕΙΕΝ, Χαίρε καὶ πίει εὖ.

**B 417.** KYLIX. Old No. 701. Ht.  $4\frac{4}{5}$  in. Diam.  $6\frac{4}{5}$  in. 1847. Millingen Coll. Micali, *Mon. Ined.* pl. 42, pp. 248-9; *Rev. Phil.* ii. p. 416; Brunn, *Künstlergesch.* ii. p. 681; Klein, *Meistersig.* p. 72, No. 1; *C. I. Gr.* 8202. Purple accessories only. On each side of the handles, palmettes.

Interior, in a medallion, with border of tongue-pattern: Chimaera seated to r., the lion's head regardant, with mouth open and l. paw raised; goat's head and forepart of body rampant to l., also with open mouth, and serpent tail erect to l. Under its r. paw is a tendril with two volutes.

Exterior: (a) ΕΥ+ΕΡΟΣ:ΕΠΟΙΕΣΕΝ (b) ΗΟΡΛΟΤΙΜΟΗΥΙΗΥΣ; Εὐχαιρος ἐποίησεν ὁ (Ἐ)ργοτίμου νί(ε)ύς.

[For νί(ε)ύς, cf. the dedication on the base of the statue by Antenor at Athens, *Ephem. Archaeol.* 1886, p. 81.]

- B 418.** KYLIX. Ht.  $5\frac{5}{16}$  in. Diam.  $8\frac{3}{4}$  in. Vulci, 1867. Blacas Coll. *Mus. Blac.* pl. xvi. fig. 2, p. 48; Brunn, *Kunstlergesch.* ii. p. 659; *Rev. Phil.* ii. p. 394; Klein, *Meistersig.* p. 76, No. 1. A piece chipped off the foot. Purple accessories only. On each side of the handles, palmettes.

Interior, in a medallion, as last: A horseman on a rearing horse to l., nude and beardless, with hair tied in a club and bound by a fillet; the horse has a top-knot. Exterior: (a) AP+KVEΣEΠOIEΣEN, Ἀρχ(ι)κλήης ἐποίησεν. AP+IKVEΣEΠO[IE]ΣEN.

- B 419.** KYLIX. Old No. 683. Ht.  $4\frac{9}{10}$  in. Diam.  $7\frac{3}{8}$  in. From Vulci. Durand Coll. 826. *C. I. Gr.* 8137. Style of Archicles or Eucheiros. Purple accessories only. On each side of the handles, palmettes.

Interior, in a medallion, with border of dots and tongue pattern: Two horsemen side by side to r.; the further one is beardless, with *petasos*, the other bearded, in a helmet with cheek-pieces; both have long hair and short chitons. The nearer one is looking back; beneath the horses is a dog to r. regardant.

Exterior, both sides: Imitation inscriptions.

- B 420.** KYLIX. Ht.  $4\frac{7}{8}$  in. Diam.  $8\frac{5}{8}$  in. Santa Maria di Capua, 1856. Temple Coll. Klein, *Meistersig.* p. 75, No. 32. Purple accessories only.

Interior, in a medallion: Siren to r. regardant, with fillet, long hair, and wings addorsed. Exterior, on either side: TVEΣON HONEAP+OEP OIEΣE, Τλήσων ὁ Νεάρχου ἐποίησε. The inscription is much worn. On the foot is incised: ΝΙΚΑΑΦΡΟΔΙΤΗ, νικᾷ Ἀφροδίτη.

- B 421.** KYLIX. Ht.  $5\frac{1}{4}$  in. Diam.  $7\frac{7}{8}$  in. Vulci, 1867. Blacas Coll. Durand Coll. 260. Brunn, *Kunstlergesch.* ii. p. 739, No. 27; *Rev. Phil.* ii. p. 503; Klein, *Meistersig.* p. 75, No. 36. Purple and white accessories. On either side of the handles, palmettes.

Interior, in a medallion, with border of tongue-pattern: Huntsman moving to r., bearded, with short chiton richly diapered, holding a white hound in a leash with r. hand, and carrying a hare and fox, the bodies of both stippled all over, the fox purple, suspended by their fore-paws from a pole.

[A similar subject on the Corintho-Attic olpè, B 52.]

Exterior, on either side: TVEΣONHONEAPXOEP OIEΣEN, Τλήσων ὁ Νεάρχου ἐποίησεν.

- B 422.** KYLIX. Ht. 6 in. Diam.  $9\frac{1}{4}$  in. Cameiros, 1860. Much injured. Purple accessories; style of Tleson. On either side of the handles, palmettes.

Interior, in a medallion, with border of tongue-pattern: Siren to l., perched on a lotos-tendrill ending in two flowers; the head obliterated, wings addorsed. On the l., a tendrill with lotos-flowers.

Exterior, on either side: +ΑΙΡΕΚΑΙΠΙΕΙΕΥ, Χαίρε καὶ πείε εὖ.

- B 423.** KYLIX. Ht.  $4\frac{5}{16}$  in. Diam.  $6\frac{3}{8}$  in. Vulci, 1867. Blacas Coll. *Mus. Blac.* pl. xvi. 4, 5, p. 48. Repaired; one side completely restored. Style of Tleson. Purple accessories.

Interior, in a medallion, with border of tongue-pattern: A hind to r., with dappled body, the l. fore-leg raised, biting its own back.

Exterior: As the last.

- B 424.** KYLIX. Ht.  $7\frac{7}{8}$  in. Diam. 11 in. Vulci, 1867. Blacas Coll. Durand Coll. 21. *Él. Cér.* i. pl. 56, p. 192; *Rev. Phil.* ii. p. 494; Ruskin, *Aratra Pentelici*, p. 81; Brunn, *Künstl. lergesch.* ii. p. 729; Klein, *Meistersig.* p. 82; *C. I. Gr.* 8315; Overbeck, *Kunstmyth. (Zeus)*, p. 27; Schneider, *Geburt d. Athena*, p. 11. Foot repaired. Purple and white accessories.

Exterior: (a) **Birth of Athenè** (type B.): **Zeus** seated to r., bearded, with long hair, fillet, long purple chiton, and embroidered himation, in r. hand a thunderbolt; the back of his throne ends in a swan's neck and head, the legs in lion's claws, and the arms are supported by four Doric columns. From his head springs **Athenè** to r., only the upper half of her being visible, with long hair, purple chiton, and shield with a bull's head *procrossos*, brandishing a spear in l. hand. In front is **Hephaestos** departing and looking back, bearded, with long hair, short purple chiton, and *endromides*, double-headed axe in l. hand. Below: ΧΑΙΡΕΚΑΙΓΙΕΙΜΕΝΑΙ+Ι, Χαίρε καὶ πῆι με vaiχί.

(b) **Apotheosis of Heracles** (type E. 11): On the r. is **Zeus** seated to l., bearded, with long hair, long purple chiton, and embroidered himation, in r. hand a sceptre, the termination of which resembles the three prongs of a trident (cf. B 166); the throne as in (a). **Athenè** advances towards him, with long hair, fillet, aegis with scales and fringe of snakes, and long embroidered chiton, leading up **Heracles** by the l. arm. He is bearded, and wears the lion's skin with the head thrown back, over a short white chiton, and has club in r. hand, and bow and arrows in l. Below is inscribed: ΦΡΥΝΟΣ ΕΠΟΙΕΣΕΝΧΑΙΡΕΜΕΝ, Φρύνος ἐποίησεν χαίρε μέν.

Inside is a relief, a later addition, representing **Hermes** carrying off the infant **Dionysos**; the former departs to l., wearing *petasos* and chlamys, and holding **Dionysos** on l. arm, and *caduceus* in r. hand; on the r. is a Maenad (?), with long chiton and *nebris*, holding a torch (?) in l. hand.

- B 425.** KYLIX. Ht. 5 in. Diam.  $8\frac{1}{2}$  in. Vulci, 1867. Blacas Coll. *Mus. Blac.* pl. xix.; *Él. Cér.* i. pl. 24, p. 43; Klein, *Meistersig.* p. 81; Overbeck, *Kunstmyth. (Zeus)*, p. 28; *Rev. Phil.* ii. p. 506; Brunn, *Künstl. lergesch.* ii. p. 739; Panofka, *Namen d. Vasenb.* p. 39. Style resembling last. On either side of the handles, palmettes.

Interior, in a medallion, with border of tongue-pattern: **Iris**, or **Nikè**, flying to r., in archaic attitude, with long hair, diadem, necklace, long chiton *schistos* with purple spots, and wings outspread.

Exterior: (a) Above, **Zeus**, **Poseidon**, and **Pluto**: In the centre is **Poseidon** to l., bearded, with long hair curly in front, long chiton with purple spots, purple himation, in r. hand his trident. Behind him is **Zeus** to l., bearded, with long hair curly in front, long purple chiton, himation, in r. hand a thunder-

bolt. In front of Poseidon is **Pluto** to r., looking back, as Poseidon, but in a plain chiton, with l. hand extended, in the r. a *keras* (?). On either side, facing the scene, is a winged horse, with wings recurved.

(b) Above, **Persephonè taking leave of Pluto** (?): On the r. is **Pluto** to l., bearded, in a long purple chiton with guilloche border, and embroidered himation, holding out a *cantharos* in r. hand. Facing him is **Persephonè**, with long hair, curls in front, diadem, long purple chiton with chevron border, and himation, in r. hand a *rhipis*, or fan, and three ears of corn, in l. hand a lotos-flower. Behind her is **Hermes Psychopompos**, waiting to conduct her away, bearded, with long hair, *petasos*, short purple chiton with chevron border, and embroidered himation, *endromides*, and *caduceus*. Behind him is **Demeter** (?) to r., with long hair, diadem, long striped chiton, and purple himation, l. hand extended. Behind Pluto is a vine-branch hanging downwards, with clusters of grapes.

Below, on both sides: +ΣΕΜΟΚΝΕΣ : ΕΓΟΙΕΣΕΜ, ΞΕΝΟΚΛΗΣ ΕΠΟΙΗΣΕΝ.

B 426-461. LATER ATHENIAN KYLIKES (shape as Fig. 18).

**B 426.**

KYLIX. Ht. 9 in. Diam. 21 in. Nola, 1873. Castellani Coll. *Mon. dell' Inst.* ix. pls. 9-11; *Ann. dell' Inst.* xli. (1869), p. 245; *Bull. dell' Inst.* 1866, p. 217 and 1868, p. 218; Corey, *Amaz. Ant. Fig.* pp. 26, 63; *J. H. S.* v. p. 182. Much injured. Designs black on grey ground (injured by fire), with faded accessories of white and purple.

Interior, in a medallion, with border as last: **Dionysos** riding on an ithyphallic mule to l.; he is bearded, with long hair, ivy-wreath, short embroidered chiton, and chlamys fastened in front, in l. hand a *cantharos*, in r. ivy-branches. In advance of him and at further side of mule is a Maenad moving to l., looking back, with ivy-wreath and long embroidered chiton. On either side is an ithyphallic Satyr, facing the centre; the one on the r. plays the double flute. Round the central design is a frieze with a **procession of Trojan (?) warriors**: In a quadriga to r. are two bearded figures, in long chitons and embroidered himatia, the nearer one holding two spears and the reins; one of them has a high-crested helmet slung behind him. In advance of them are a pair of archers side by side to r., looking back, bearded, with high peaked caps and embroidered jerkins and *anaxyrides* in one piece; both carry quivers, and one an axe. By the further side of the horses are two fully-armed warriors with *parameridia*, each carrying two spears; the first has a pellet and two crescents on his shield, the second a high-crested helmet; with them are three archers (as before, the first and last with axes); the first three are to l., the other two to r., looking back. In front of the horses is a youth to l. with an embroidered chlamys over his shoulders, followed by: an archer and



warrior side by side to l., as before ; the warrior has a *triquetra* on his shield ; a similar pair ; the warrior has a bull's head on his shield ; an archer as before, and an archer and warrior (as before) side by side ; a youth on horseback in a himation with crenellated border, carrying two spears ; by his side a similar bearded figure, and an archer (as before) ; three similar pairs of archers and warriors side by side, on the shield of the first, part of a chariot, on that of the second, a tripod ; all these figures are to l. [Here a large portion is lost.] Next, a youth on horseback to l., with long hair and himation with crenellated border ; by his side an archer to l. looking back (as before), and a warrior to l. with a high-crested helmet, and two spears, but no shield ; behind them an archer and warrior side by side, as before (the device on the latter's shield obliterated), and two warriors, the devices on their shields obliterated ; all four to l. Next are : a warrior looking to r., with helmet and two spears ; a youth on horseback to r., with two spears, his upper part lost ; by his side a warrior to l., only part of his helmet and rim of shield visible, carrying two spears ; an archer to r. (as before, with sword and axe) confronting a warrior with high-crested helmet, shield, and two spears ; an archer to r., looking back (as before) ; a bearded figure on horseback to r., with *petasos*, short chiton, himation with crenellated border, sword and two spears ; two fully armed warriors to r. leading a horse, each with *parameridia* and two spears, and confronting them, two similar warriors, the device on one shield obliterated ; next is an archer to r. (as before) ; lastly, two archers to r., as before, one with sword and axe, who immediately follow the chariot first described.

Exterior : (a) **Contest of Heracles and Geryon** (type E. 4) : **Heracles** to r., with lion's skin girt at the waist over a short embroidered chiton, brandishes sword in r. hand against **Geryon**, who is represented as usual, all three bodies being fully armed. The nearer one has a short diapered chiton ; the device on his shield is obliterated ; the further one is apparently falling wounded, as his legs are doubled under him. Between the combatants is **Erytheia** to r. looking back, in a long embroidered chiton, her r. hand extended to **Athenè**, who stands to r. behind Heracles ; she has long hair, high-crested helmet, the crest cut off by the edge of the vase, long striped chiton, and shield with a snake in high relief. Behind Geryon is the dog **Orthros** fallen wounded on his back to r. On either side, large eyes, with black and white rings, and black outlines on the clay.

Fig. 28,  
p. 19.

(b) **Contest of Heracles with the Amazons** (type E. 6) : In the centre is **Heracles** to r., with lion's skin girt at the waist over a short striped chiton, quiver with open lid in the form of a wing, sheath at side, and sword in r. hand, attacking two Amazons ; they have long tresses, high-crested helmets with cheek-pieces, cuirasses, short embroidered chitons, and swords, and thrust at him with spears. The nearer one has *parameridia*, greaves, a necklace, and a Gorgoneion on her shield, the other has a tripod as her device. Between the combatants is an Amazon fallen back to l. on one knee, with long tresses, high-crested helmet, cuirass, short chiton, sword, and Boeotian shield with device

of a large thunderbolt, and boss in the shape of a rosette. On the l. is an Amazon kneeling on one knee to r. (long tresses, high-crested helmet with cheek pieces, cuirass, short striped chiton, spear, and shield with device of an ivy-wreath), engaging with a Greek warrior (high-crested helmet with fillet, cuirass, short diapered chiton, greaves, spear, and shield with device of a bull's head), and seizing the handle of his shield with her l. hand. On either side are large eyes, as on (*a*). On the l. and nearly covered by the handle, is a Greek fully armed, with short chiton, sword, and spear, advancing to l. to defend another Greek warrior, under the handle, kneeling to r. and looking back, in high-crested helmet and short chiton, nearly obliterated. Beyond the handle on the l. is an Amazon attacking the latter with her spear; she has long tresses, high-crested helmet with cheek pieces, cuirass, short embroidered chiton, and sword; the lower part of her is obliterated.

Under the other handle is **Dionysos** seated to r. on an *okladias*, bearded, with long hair, ivy-wreath, long chiton and himation, in l. hand a large vine extending on either side, with clusters of grapes. Behind him is a Satyr crouching down to r., with r. hand raised. Above the handle are three Satyrs in various attitudes, two on the left-hand side confronted, and one on the r., gathering grapes from the vine held by Dionysos.

Below: Lotos-buds, and rays alternately outlined and black. Round the stem, similar rays pointing downwards; round the foot underneath, tongue-pattern in black.

**B 427.** KYLIX. Old No. 674. Ht. 5 in. Diam. 13½ in. From Vulci. Durand Coll. 122. Under each handle are two vine-branches intertwined, spreading over the field each side, with bunches of grapes. Below the exterior designs, bands of dots, and rays alternately black and outlined.

Interior, in a medallion, with border of ivy: Gorgoneion, with curls, protruding tongue, and long tusks.

Round the central design, a frieze with **Dionysiac thiasos**: **Dionysos** stands to r., bearded, with long hair, ivy-wreath, long white chiton and striped himation, in r. hand vine-branches, in l. a large *kylix* of archaic shape. Behind him is a Maenad to r., with long hair, fillet, long chiton with purple spots, and *nebris*. In front of him are: a Satyr, looking back, with r. hand raised; a Maenad to l. with long hair looped up under a fillet, long chiton with purple spots, and *nebris*, l. hand raised; Satyr to l.; Maenad to l., as last (chiton plain with purple *diploidion*); Satyr to r. looking back, with r. hand raised; Maenad to r. (as the second one); Satyr to r.; all dancing. Confronting the last is **Iacchos** on an ithyphallic mule, wearing a fillet and short chiton with purple spots. Behind the mule are a Satyr to l., with face turned to the front, and a Maenad to l. (as the first one); next, a Satyr to l. looking back, with l. hand raised, and two pairs of Maenads and Satyrs dancing, the former to r. with hair looped up under a fillet, long chiton with purple *diploidion*, and *nebris*, their hands raised, the Satyrs to r. looking back at them. Between the figures are vine-branches.

Exterior: (*a*) **Dionysos** to r., bearded, with long hair, ivy-wreath, long white chiton and striped himation, in r. hand a *keras*; before him is a Satyr looking back at him, with r. hand raised. On either side, large eyes, the pupils black with rings of purple and white, the ground left red with black outlines. (*b*). Similar design; the Satyr stands facing **Dionysos**, who has a *kylix* in l. hand (shape as before).

**B 428.** KYLIX. Old No. 671. Ht.  $4\frac{9}{10}$  in. Diam.  $11\frac{1}{5}$  in. From Vulci. Durand Coll. 209. Gerhard, *A. V.* pl. 8, 1, and p. 36; *El. Cér.* iii. 1; Overbeck, *Kunstmyth. (Poseidon)*, p. 217; Stephani, *Compte-Rendu*, 1866, p. 91, n. 7. Under each handle, interlacing vines, spreading out each side, with bunches of grapes.

Interior: Gorgoneion, carelessly executed, with curls, tusks and protruding tongue.

Exterior: (*a*) **Nereus** seated on a sea-horse to r., with long white beard and tresses, fillet, and embroidered himation, in r. hand a trident. The animal has the head, neck, and forelegs of a horse and ends in a fimbriated fish's tail. On either side are eyes, the pupils black, with rings of purple, white, and black, the rest in white, with black outlines. (*b*) Similar design: **Nereus** has l. hand extended, and holds the trident with the fork behind, not in front.

**B 429.** KYLIX. Old No. 688. Ht.  $3\frac{3}{10}$  in. Diam.  $8\frac{1}{5}$  in. From Vulci. Durand Coll. 705. Slightly injured.

Interior, design in white on a red medallion: A Siren, or Harpy, facing to the front, with head turned to l., wearing a fillet, with wings outspread, the markings of the wings and tail, and the fillet, in purple.

Exterior: (*a*) Nude youth at the further side of a horse to l.; facing him on either side is a maiden with long hair and long embroidered chiton. In the field, ivy-branches; on either side, eyes in black, with white markings. (*b*) Similar design; behind the central figure, a small bird flying to l. Under each handle, a Siren to r. regardant.

**B 430.** KYLIX. Old No. 691. Ht.  $4\frac{1}{5}$  in. Diam.  $10\frac{4}{5}$  in. From Vulci. Durand Coll. 167. Slightly restored. Under the handles, interlacing vines, as before.

Interior, in a medallion: Gorgoneion, as B 428, with curls and protruding tongue.

Exterior: (*a*) **Combat of two warriors**: both are fully armed, with spears; the one on the l. has a short chiton with scales, sword, and shield, and has beaten down the other on one knee; the latter has a short chiton with purple spots, over which is a skin, a high-crested helmet, and shield with device of an ivy-wreath. On either side, eyes, black with purple and white rings round the pupil.

(*b*) A Satyr to r., placing l. hand on the neck of a Maenad who looks back at him; she has hair gathered up under a fillet, and long embroidered chiton; her head is restored. On either side, eyes as on (*a*).

- B 431.** KYLIX. Ht.  $3\frac{1}{5}$  in. Diam.  $7\frac{7}{8}$  in. Santa Maria di Capua, 1856. Temple Coll. Slightly restored. Rather coarse style. Under the handles, vines as before.
- Interior, in a medallion: Gorgoneion, as last, but ruder.
- Exterior: (a) Winged female figure (**Iris**?), seated on an *okladias* to r., with long hair, fillet, long striped chiton, hands extended, and wings recurved. On either side, eyes, black with a white ring round the pupil.
- (b) Winged nude male figure advancing to r., beardless, with fillet, *endromides* as Hermes in B 379, wings recurved and hands extended, probably a wind-god (**Zephyr**?) On either side, eyes, as (a).
- B 432.** KYLIX. Old No. 670\*. Ht.  $3\frac{3}{10}$  in. Diam.  $8\frac{1}{5}$  in. Birch, *Ancient Pottery*, p. 162; *Ber. d. Sächs. Gesellsch.* 1867, pl. 4, fig. 4, p. 100; Mayer, *Giganten u. Titanen*, p. 310. Much injured. Coarse style.
- Interior, in a medallion: A potter, nude and beardless, with drapery over l. shoulder, seated to r. before a wheel, on which is a *kylix* of archaic shape, the handle of which he is moulding; on a shelf above him are four *kylikes*, in two piles, and an *oinochos*.
- [Cf. the Corinthian pinax, Berlin Cat. 640.]
- Exterior: (a) **Gigantomachia** (type A.): **Athenè** advancing to r., with high-crested helmet, long chiton and himation, both embroidered, aegis on l. arm, attacks **Enkelados** with spear; he has fallen back with r. leg drawn up; he has an embroidered chlamys over his shoulder. On either side, eyes, black, with a white ring round the pupil. In the field, branches and bunches of grapes.
- (b) The same design. Under each handle, a dolphin to r.
- B 433.** KYLIX. Old No. 672. Ht.  $3\frac{1}{5}$  in. Diam.  $8\frac{2}{5}$  in. From Vulci. Durand Coll. 206. Design, black on red ground, with accessories of white and purple.
- Interior, in a medallion: Gorgoneion with curls, protruding tongue and teeth.
- Exterior: (a) Bearded figure to r., with short white chiton and spear in r. hand, riding on a *hippalectryon*, with a horse's head and forelegs joined to a cock's body, tail, and legs (cf. a kylix by Xenocles, Berlin Cat. 1770). On either side, eyes, white ground with black markings, and black pupil with a purple ring round it. (b) The same design. Under each handle, a lotos-flower inverted.
- B 434.** KYLIX. Old No. 670. Ht.  $4\frac{3}{5}$  in. Diam.  $12\frac{3}{5}$  in. From Vulci. Durand Coll. 27. Mayer, *Giganten u. Titanen*, p. 309, and p. 314, note 88; cf. *C. I. Gr.* 7562 and Wernicke, *Liebingsn.* p. 49, n. 2. White accessories faded. Bowl much injured. Under each handle is a vine-branch with bunches of grapes.
- Interior, in a medallion: Gorgoneion, as before, but not so rude.
- Exterior: (a) **Heracles strangling the Nemean lion** (type E. 1): Composition as usual; **Heracles** stooping to r., nude and bearded. In the background is a tree from which are suspended his quiver and striped chlamys;

in the branches are perched five doves. On either side, eyes, black on red, with a purple ring round the pupil.

(*b*) **Gigantomachia** (type A.): **Athenè** to l., with long tresses, high-crested helmet, aegis with scales and snake-border both sides, long embroidered chiton, and shield with unintelligible device, is transfixing **Enkelados** with her spear. He is beaten down on one knee to r., and is bearded, with long tresses, and fully armed, with a short striped chiton. Above, an imitation inscription.

Under each handle is a vine-branch with bunches of grapes.

**B 435.** KYLIX. Ht.  $3\frac{1}{2}$  in. Diam.  $10\frac{7}{8}$  in. Cameiros, 1864. Slightly injured. Rather coarse style.

Interior, in a medallion: Ram to r., with white horns.

Exterior: (*a*) Maenad to l., looking to r., with a fillet, long chiton and himation, both with purple spots, between two Satyrs dancing. In the field, vine-branches with bunches of grapes. On either side, eyes, black outlines on red, purple pupils with white rings round. (*b*) Same design. Under each handle, a dolphin to r.

**B 436.** KYLIX. Ht.  $3\frac{5}{16}$  in. Diam.  $8\frac{1}{8}$  in. Vulci, 1867. Blacas Coll. De Witte, *Descr.* 193; Micali, *Storia*, pl. 103, 2; Baumeister, p. 1599; Smith, *Dict. Ant.*<sup>3</sup> vol. ii. pp. 209, 210, 213; *J. H. S.* vi. p. 29; *Jahrbuch*, vii. (1892), p. 53.

Interior: Gorgoneion, with curls and protruding tongue and tusks.

Exterior: (*a*) Merchant-vessel (*holkas*) sailing to r., rigged with mast and sail; on the prow an eye; at the stern a landing-ladder, and steersman with steering-oars (*pedalia*); along the sides, lattice-work bulwarks (*cataphracti*). Sailing towards it is a war-galley with mast and sail, prow in the form of a boar's head, bulwarks as before, high fore-deck, steering-oars and landing-ladder at stern; two banks of rowers, four sailors furling sail, and steersman.

(*b*) Similar design; the merchant-vessel has sails furled, no sailors are visible in the galley. Under the handle on the r. is another boat to l. with an eye on the prow. The surface of the sea is indicated by a wavy line.

[Cf. B 679 and E 2.]

**B 437.** KYLIX. Ht.  $3\frac{1}{8}$  in. Diam.  $7\frac{3}{8}$  in. Cameiros, 1864. Coarse style.

Interior, in a medallion: Panther to r. regardant.

Exterior: (*a*) Dionysos seated to r., bearded, with a wreath, long chiton and embroidered himation, in l. hand a *keras*. Facing him is **Hermes** seated bearded, with *petasos*, embroidered chlamys, and *endromides*. Behind Dionysos is a Satyr riding to r. on a mule, followed by another with r. hand raised, as if about to strike the mule. On the r. is a Satyr riding to r. on a mule; in front of him a Satyr departing. In the field, vine-branches with bunches of grapes.

(*b*) Similar design: Dionysos as in (*a*), seated to r. on an *okladias*. Facing him is **Ariadnè**, also seated on an *okladias*, with long hair, fillet, long chiton, and embroidered himation. On the l. is a Satyr to r., dancing, with l. hand

raised; behind him, a Satyr riding on a mule to r. On the r. is a Satyr riding on a mule to r., and another departing. In the field, vine-branches with bunches of grapes.

**B 438.** KYLIX. Ht. 3 in. Diam.  $7\frac{5}{8}$  in. Nola, 1867. Blacas Coll. Very coarse style; no accessories; imperfectly fired. Under each handle, an ivy-leaf.

Interior, in a medallion: Nude beardless figure running to r. and looking back, carrying a bundle (?) on his l. arm.

Exterior: (a) **Ajax and Achilles**, or **Palamedes and Protesilaos** (cf. B 193), seated facing over a table, playing at *pessi*, both fully armed, with chlamydes, their r. hands extended over the table. On either side is a warrior to r. looking back, with visored helmet and shield (the one on the l. has a Boeotian shield). On the r. is a female figure seated to r., in long chiton and himation. In the field, vine-branches, with bunches of grapes.

[Type H. (1).]

(b) Similar design: the female figure on the r. is looking back. On the l. is a similar figure seated to r., with a flower (?) in her l. hand.

**B 439.** KYLIX. Ht.  $2\frac{7}{8}$  in. Diam.  $10\frac{3}{8}$  in. Cameiros, 1864. Slightly injured. Rather coarse style; remains of white accessories. Under the handles, a pattern of lotos-buds and palmettes.

Interior: **Athenè** advancing to r., with high-crested helmet, aegis on l. arm as a shield, long chiton and himation, in r. hand two spears. On either side of her, imitation inscriptions.

Exterior: (a) **Quadriga** to r., into which a charioteer is stepping, with fillet, himation, goad in r. hand, and reins in both. On the further side of the chariot, looking back at him, is a beardless male figure with chlamys and hair looped up under a fillet, in l. hand a *chelys*.

(b) The same design.

**B 440.** KYLIX. Ht.  $2\frac{7}{8}$  in. Diam.  $7\frac{3}{4}$  in. Cameiros, 1864. Slightly injured. Coarse style; no accessories. Under the handles, a pattern of lotos-buds and palmettes.

Interior, in a medallion: Female figure moving to r., with hair knotted up, fillet, long chiton and himation, l. hand raised, holding *crotala* (?). In the field, an imitation inscription.

Exterior: (a) **Dionysos** seated on an *okladias* to r., bearded, with ivy-wreath, long chiton and himation, in l. hand a *keras*, in r. a vine-branch with bunches of grapes. On either side of him a Maenad to l., looking back, dancing and playing the *crotala*, with hair looped up under a fillet, long chiton and himation.

(b) The same, except that Dionysos is looking back.

**B 441.** KYLIX. Ht.  $2\frac{3}{4}$  in. Diam.  $7\frac{1}{4}$  in. Cameiros, 1864. Very coarse style; white accessories. Under each handle, an ivy-leaf.

Interior: Male figure to r., with chlamys over l. arm, in r. hand a staff with hooked handle (?).

Exterior: (*a*) **Heracles subduing the Cretan bull** (type E. 3): The bull is fallen forward to l.; **Heracles** to r., nude and beardless, grasps it round the neck, pressing with his knee against its head. Above are suspended his bow, quiver, club, and chlamys. On the l. is **Athenè** seated on an *okladias* to r., wrapped in a himation; on the r. is **Iolaos**, stooping (?) to r., with chlamys over l. arm.

(*b*) The same design.

**B 442** KYLIX. Ht.  $3\frac{5}{8}$  in. Diam. 11 in. Cameiros, 1864. *J. H. S.* v. p. 182. Repaired and restored. Purple and white accessories.

Interior, in a medallion: Bearded male figure to r. looking back, over l. arm a chlamys.

Exterior: (*a*) **Contest of Heracles and Geryon** (type E. 4); **Heracles** to r., bearded, with the lion's skin, is shooting with his bow at **Geryon**, who is represented as usual, fully armed. The nearest body has a shield with rays on it; the middle one, who falls back wounded, has a shield with a bull's head, the other two thrust at Heracles with their spears. Between them the dog **Orthros** lies wounded on his back to r.; behind Heracles **Eurytion** is fallen prostrate (?); this part is obliterated. Under each handle is one of Geryon's cattle, facing the scene; in the background, a spreading tree with fruit.

(*b*) Three more of Geryon's cattle to r., the first looking back at the next; in the field, branches.

**B 443.** KYLIX. Ht. 3 in. Diam.  $10\frac{1}{2}$  in. Cameiros, 1864. One handle broken. Very coarse style; no accessories. Under each handle, an ivy-leaf.

Interior, in a medallion: Youth running to r., looking to l., with a chlamys over l. arm.

Exterior: (*a*) **Heracles strangling the Nemean lion** (type E. 1): **Heracles**, nude and beardless, seizes the lion's l. forepaw with r. hand, and grasps it round the body with l. hand; the lion raises one hind-leg to thrust him off. On either side is a nude youth on horseback to r.; beyond them on each side a warrior moving to r. and looking back, with helmet, Boeotian shield, and short chiton (?). In the field, branches.

(*b*) In the centre, **Dionysos** seated to r., bearded, with ivy-wreath, long chiton and himation, in l. hand a *keras*; **Ariadnè** is seated facing him, in long chiton and himation. On either side of them is a Satyr to r., with l. hand raised, holding *crotala* (?); beyond, on the r. a bearded male figure to r. looking back, in long chiton and himation, holding a *keras*; on the l., a female figure to r., looking back, in long chiton and himation. In the field, branches.

**B 444.** KYLIX. Ht.  $2\frac{5}{8}$  in. Diam.  $7\frac{3}{4}$  in. Cameiros, 1864. Slightly injured. Coarse style; no accessories. Under the handles, a pattern of lotos-buds and palmettes.

Interior, in a medallion: Maenad to r., dancing, with hair looped up under a fillet, long chiton, and himation, in l. hand *crotala* (?); on either side of her, imitation inscriptions.

Exterior: (*a*) In the centre, a pot or *lebes*, out of which a tree is growing, laden with fruit; on either side is a female figure departing and looking back, with hair looped up, long chiton and himation, hands extended.

(*b*) Similar design, with tree in background, but no *lebes*.

**B 445.** KYLIX. Ht. 3 in. Diam.  $10\frac{1}{16}$  in. Cameiros, 1864. Sikes, *Nikè of Archermos*, p. 8, n. 1. Repaired. Purple and white accessories. Under each handle, a dolphin to r.

Interior, in a medallion: **Zephyr** (cf. B 431) kneeling on one knee to r., looking to l., beardless, and winged, in short chiton and *endromides*, with hands extended.

Exterior: (*a*) **Three fully-armed warriors** to l.; on the shield of the centre one an eagle flying to r., on the others, pellets. Between them, two *Nikæ* moving to r., looking back, in long embroidered chitons, with wings outspread. In the field, branches.

(*b*) The same design.

**B 446.** KYLIX. Ht.  $5\frac{3}{4}$  in. Diam.  $15\frac{3}{8}$  in. Cameiros, 1864. Much injured. Rather coarse style; no accessories. Under each handle, an ivy-leaf.

Interior, in a medallion, with maeander border: Doe to r. regardant; on its back, with his head over the tail and one leg on each side of the neck, an ithyphallic Satyr is crouching down. In the field, imitation inscriptions.

Exterior: (*a*) **Symposion**: **Heracles** and **Hermes** reclining on the ground to r., with viands before them. On the l. is **Hermes**, bearded, with *pilos*, drapery over his lower limbs, and *keras* in r. hand, turning towards **Heracles**, who is bearded, with curly hair, drapery as Hermes, *keras* in r. hand, and club in l., which rests on a cushion. On the r. is a bull to l. regardant; on the l. are two more, one to l. regardant, the other to r.; beyond them is a tree with branches spreading over the scene, from which are suspended Heracles' lion's skin and quiver.

(*b*) Similar scene: instead of Hermes, **Dionysos** with long beard and tresses, ivy-wreath, long chiton, and drapery over lower limbs, offering a *cantharos* in r. hand to Heracles.

**B 447.** KYLIX. Ht.  $5\frac{5}{8}$  in. Diam. 11 in. Cameiros, 1864. Much injured; several pieces broken out. Coarse style; no accessories. Under each handle, an ivy-leaf.

Interior, in a medallion: Satyr to r. dancing, with l. hand extended.

Exterior: (*a*. 1) **Heracles and the Erymanthian boar**: On the l., **Heracles** to r., nude and beardless, seizing from behind the boar, which moves to r.; his quiver and bow are suspended above. In the centre is **Athenè** seated to r., looking back at him, with hair knotted up, long chiton and himation. (*a*. 2) **Heracles and the Cretan bull**: **Heracles** to r., as before, stoops forward and grasps the bull round the body, pressing his l. knee against



its neck, while the bull endeavours to butt him. Above are suspended his chlamys, bow, club, and quiver.

(b) The same design.

[See types E. 2 (2) and E. 3.]

- B 448.** KYLIX. Ht.  $5\frac{7}{16}$  in. Diam.  $14\frac{2}{5}$  in. Cameiros, 1864. Very much injured. Style as last. Under each handle, an ivy-leaf.

Interior, in a medallion: Satyr to r., ithyphallic, dancing and looking back, with l. hand extended. In the field, dots.

Exterior: (a) Five female figures each seated on an *okladias*, with hair knotted up, in long chiton and himation, holding out a wreath (?); two pairs are confronted, and the fifth is seated to l. on the r.,; the third is looking back. In the field, dots.

(b) The same design.

- B 449.** KYLIX. Ht.  $2\frac{5}{8}$  in. Diam.  $7\frac{5}{8}$  in. Rhodes, 1856. Much injured; a part broken away on either side. No accessories. Under the handles, lotos and palmette patterns.

Interior, in a medallion, with border of network: **Peleus seizing Thetis** (type F.): **Peleus** to r., bearded, wearing himation, embraces **Thetis**, who stands to r., looking back at him; she has hair looped up under a fillet, long chiton, and himation, which she lifts up with her l. hand. On either side, imitations of inscriptions.

Exterior, on either side: Quadriga to r.; only the lower parts of the horses remain.

On the foot is incised  $M\Sigma$ .

- B 450.** KYLIX. Ht. 3 in. Diam.  $7\frac{3}{4}$  in. Rhodes, 1885. *J. H. S.* vi. p. 372 ff.; Dumont and Chaplain, p. 291, n. 4; Roberts, *Gk. Epigr.* p. 159; Kirchhoff, *Stud.*<sup>4</sup> p. 49. Much injured. Very coarse style; accessories faded. Under each handle, an ivy-leaf.

Interior: Nude beardless figure moving to r., with lyre.

Exterior: (a) Quadriga to r., in which is a female figure in long chiton and himation. On the further side of the chariot is a citharist to r., beardless, in long chiton and himation, with lyre. On either side is a draped figure riding to r. on an ithyphallic mule, the one on the r. looking back. In the field, branches.

(b) The same design.

On the foot is incised: ΦΙΛΤΟΣΗΜΙΤΑΣΚΑΛΑΣΑΚΥΛΙ+ΣΑΓΟΙΚΙΛΑ, Φιλτῶς ἡμὶ τᾶς καλᾶς ἁ κύλιξ ἁ ποικίλα.

- B 451.** KYLIX. Ht. 3 in. Diam.  $5\frac{3}{4}$  in. Rhodes, 1885. *J. H. S.* vi. p. 374; Dumont and Chaplain, p. 291, n. 4; Roberts, *Gk. Epigr.* p. 159; Kirchhoff, *Stud.*<sup>4</sup> p. 49. Injured; one handle lost. Coarse style; purple accessories.

Round the outside, a band of palmettes.

On the foot is inscribed: ΙΔΑΜΕΝΗΟΣΗΜΙ, Ἰδαμενήος ἡμὶ.

- B 452.** KYLIX. Ht. 3 in. Diam. 8 in. Santa Maria di Capua, 1856. Temple Coll. Rather coarse style. Design black on a red band, with accessories of white and purple. Under the handles, interlacing vines.

Exterior: (*a*) **Combat of warriors**: A warrior to r. with visored helmet, sword, shield, and spear, attacking another warrior with visored helmet, cuirass, short chiton, and shield with device of a poplar-leaf (?), who retreats to r., brandishing his spear. On either side, eyes, black with a white ring.

(*b*) Similar design: The warrior on the r. has a sword but no chiton, and on his shield is a tripod. Eyes, as on (*a*).

- B 453.** KYLIX. Ht. 3 in. Diam.  $8\frac{7}{8}$  in. 1867. Blacas Coll. Much injured; parts broken away, including the stem. Imperfectly fired. Design as last. On either side of the handles, palmettes.

Exterior, on either side: Cock and hen, side by side to r.; on either side of them, eyes, with a purple and white ring round the pupil.

- B 454.** KYLIX. Ht.  $1\frac{3}{4}$  in. Diam.  $4\frac{1}{2}$  in. 1863. Rather worn; purple accessories. Low stem; rather flat bowl.

Interior, in a medallion, with border of tongue-pattern: **Bellerophon**, nude and beardless, riding to l. on **Pegasos**, who has wings outspread, one represented out of position.

- B 455.** KYLIX. Ht.  $4\frac{1}{16}$  in. Diam.  $8\frac{1}{2}$  in. Santa Maria di Capua, 1856. Temple Coll. Coarse style; accessories faded. Under the handles, lotos-flowers inverted; on either side, large palmettes.

Exterior: (*a*) Bearded figure seated on an *okladias* to r., with long chiton and himation, in l. hand a spear. Facing him is a female figure in long chiton; behind her a nude beardless figure with a spear, departing to r. and looking back. Behind the first are two beardless figures to r., with spears; the first is nude with long hair and l. hand raised; the second has a long chiton and himation.

(*b*) Similar design: the seated figure is looking back.

- B 456.** KYLIX. Old No. 712. Ht. 4 in. Diam.  $8\frac{1}{8}$  in. Style not so coarse; purple accessories. Under each handle, a large lotos-flower; on either side a large palmette.

Exterior: (*a*) **Gymnopaedia**: Four nude youths dancing; the third to l., wearing a fillet, the others to r.

(*b*) Similar scene.

- B 457.** KYLIX. Old No. 710. Ht.  $5\frac{2}{5}$  in. Diam.  $5\frac{3}{5}$  in. Coarse style; purple accessories. On either side of the handles, palmettes. Below, a wreath of ivy.

Exterior, round the rim, rude tongue-pattern: (*a*) Siren to r. regardant, with wings outspread; on either side a bearded male figure wrapped in a himation.

(*b*) The same.

- B 458.** KYLIX. Ht.  $2\frac{3}{4}$  in. Diam.  $6\frac{7}{12}$  in. 1867. Foot and one handle repaired. No accessories. The black glaze on the exterior is much worn.

Interior: Two Satyrs, antipodal; each moving to r., with r. hand raised, looking to l.

- B 459.** KYLIX. Old No. 689. Ht.  $2\frac{1}{5}$  in. Diam.  $6\frac{1}{2}$  in. Hamilton Coll. D'Hancarville, iii. pl. 38. Slightly injured. Purple and white accessories.

Interior: In the centre **Dionysos** moving to r., with long beard and hair, fillet, long chiton with purple border, and striped himation, in l. hand a *keras*, in r. a vine-branch. On the r. is **Hermes** moving to r., looking back at Dionysos; he is bearded, with long tresses, *petasos*, short chiton, chlamys with purple border, and *endromides*. Behind Dionysos is a Satyr to r.

In the exergue are two eyes, black with a white ring, and between them a nose (?).

- B 460.** KYLIX. Old No. 690. Ht.  $3\frac{2}{5}$  in. Diam.  $8\frac{1}{2}$  in. Canino Coll. 1837. De Witte, *Descr.* 180. One side much injured. Under each handle, a lotos-flower.

Interior: (1) In the centre is a citharist to r., bearded, with long hair, fillet, long chiton and himation, both embroidered, playing with *plectrum* on a *chelys* from which hangs drapery. On either side of him is a male figure; the one on the r. stands to r. looking back, with long pointed beard, long hair, fillet, and embroidered chlamys over his shoulders, in r. hand a wand; the one on the l. is to l., looking back, similar to the other, with hair gathered up. In the field, branches.

(2) In the exergue is **Dionysos** reclining on a couch to r., bearded, with a fillet, and embroidered drapery over his lower limbs, holding a *keras*. On either side is a Satyr stooping down towards him, with hands extended.

Exterior: (a) **Dionysos** riding to r. on an ithyphallic mule, bearded, with fillet and striped himation, in l. hand a *keras*, in r. vine-branches; in advance of him is a Satyr looking back. On either side, eyes, with purple pupils, the rest black with a white ring. Beyond on each side is a beardless figure seated, the one on the l. on an *okladias* to r., the other on a block to l.; both have fillets, long chitons, and embroidered himatia, and hold wands.

(b) The same design, except that the positions of the seated figures are reversed.

- B 461.** KYLIX. Ht.  $2\frac{1}{4}$  in. Diam.  $6\frac{3}{4}$  in. Poli, Cyprus, 1890. Presented by the Cyprus Exploration Fund. *J. H. S.* xi. p. 45. Repaired and restored. Design black on red ground, with purple and white accessories.

Interior: **Victor in the horse-race** (cf. B 144): Male figure on horse-back to r., reining in his steed; he is beardless, with a white loin-cloth. In front of him is a youth moving to r., looking back, with l. hand raised; over his shoulders a striped chlamys, in r. hand a *taenia*. In the field, imitations of inscriptions.

## B 462-470. KYATHI (shape as Plate vii. 1).

- B 462.** KYATHOS. Old No. 660. Ht.  $6\frac{1}{2}$  in. Diam.  $4\frac{2}{5}$  in. From Vulci. Durand Coll. 275. Corey, *Amaz. Ant. Fig.* p. 84. Coarse style. On the handle, a moulded palmette, and bud above, in imitation of metal.

**Heracles capturing the Erymanthian boar** (type E. 2): **Heracles**, nude and beardless, stoops forward to r., and grasps the boar round the shoulders with both hands. In the background on either side is a tree, from the branches of which hang his embroidered chlamys, club, bow, and quiver; he also holds a club in r. hand. On either side is a mounted Amazon looking on, in high-crested helmet with fillet, and embroidered himation. On the r. is a third Amazon, also mounted, turned away from the scene, similarly attired.

- B 463.** KYATHOS. Old No. 664. Ht.  $6\frac{2}{5}$  in. Diam.  $4\frac{1}{5}$  in. From Vulci. Durand Coll. 289. Corey, *Amaz. Ant. Fig.* p. 13. On the handle, a palmette and bud in relief.

**Contest of Heracles with an Amazon** (type E. 6): **Heracles** to r., bearded, with cuirass, short chiton with purple spots, sword with cross-belt, club in r. hand, has beaten down the Amazon on one knee to l. She has a high-crested helmet with cheek-pieces, cuirass, chiton and sword-belt as Heracles, spear and shield with the device of a bull's head, with which she defends herself. On either side, eyes, with purple pupil, a white ring, and white edge, the rest black. On either side of the handle are lions confronted, with one fore-paw raised, regardant.

- B 464.** KYATHOS. Old No. 661. Ht.  $6\frac{1}{2}$  in. Diam.  $4\frac{1}{2}$  in. Canino Coll. Repaired and restored. On the handle, a moulded palmette and bud in relief.

**Heracles received by Pholos** (type E. 7): In the centre is **Heracles** to r., bearded, with lion's skin, over a short embroidered chiton, and sword; he has just lifted off the lid of the *pithos*, which is partly buried in the earth. Facing him is **Pholos**, with long tresses and pointed beard, and a horse's body attached to his human body at the hips, holding out a pine-branch in both hands. Behind Heracles is **Athenè** to r., with high-crested helmet (partly obliterated), aegis with scales, and fringe of snakes in front, and upper diapered chiton, beneath which is a purple under-chiton with maeander border, l. hand extended to Heracles. On either side, eyes, black with purple pupils and white rings. In the field, vine-branches with grapes. On either side of the handle, a Satyr to r., one looking back at the other; they have long hair, and ivy-wreaths round their bodies.

- B 465.** KYATHOS. Old No. 667. Ht.  $6\frac{1}{3}$  in. Diam.  $4\frac{3}{5}$  in. From Vulci. Overbeck, *Her. Bildw.* p. 178; Schneider, *Tro. Sagenkr.* p. 76. Repaired and restored. On the handle is a knob, and inside the vase at its upper juncture is a bearded head in relief.

**Peleus carrying off Thetis** (type F.): In the centre is **Peleus** to r., nude and beardless, with a fillet, seizing **Thetis** round the waist. She stands to r., looking to l., and has long hair, fillet, long chiton and himation. A lion has leapt upon Peleus' back, indicating one of Thetis' metamorphoses. On each side is a large eye, with a purple and white ring, the rest black. In the field, branches. On either side of the handle are cocks confronted.

- B 466.** KYATHOS. Ht.  $6\frac{3}{8}$  in. Diam.  $4\frac{3}{4}$  in. Vulci, 1867. Blacas Coll. Welcker, *Alle Denkm.* pl. 2. Much injured. Coarse style. On the top of the handle is a knob.

In the centre, **Ajax and Achilles** (or other warriors, cf. B 193 and B 501) playing with *pessi* (type H.); they are kneeling on opposite sides of a table, on which are visible six *pessi*, to which they put out their hands. Both have high-crested helmets and spears, and are wrapped in himatia; in the background is a palm-tree. Behind each warrior is a female figure looking on, with long hair, fillet, long chiton, and embroidered himation; the one on the r. extends her arms to the warrior. On the l. is a bearded figure seated to l., looking back, in long chiton and himation, both embroidered, r. hand raised. A female figure (the head obliterated) advances towards him, in long chiton and embroidered himation, holding out a wreath. On the r. is a bearded figure seated to r., looking back, in long chiton and embroidered himation, with l. hand raised, holding a *keras* (?). Before him is a male figure departing, wrapped in an embroidered himation, looking back.

- B 467.** KYATHOS. Old No. 662. Ht.  $5\frac{2}{8}$  in. Diam.  $4\frac{1}{10}$  in. From Vulci. Repaired. On the handle, a moulded bud and ivy-leaf.

**Dionysiac thiasos**: In the centre, **Dionysos** to r., with long beard and hair, ivy-wreath, long chiton and himation, both embroidered; in l. hand a *keras*, in r. vine-branches. On either side of him is a Maenad to r., the one in advance looking back; both have long hair, fillets, long chitons and embroidered himatia. Beyond them on either side is a Satyr dancing, turned away from the scene; the one on the r. has an ivy-wreath round his body. On either side of the handle, Sphinxes confronted, with long hair, fillets, and wings recurved.

- B 468.** KYATHOS. Old No. 665. Ht. 6 in. Diam.  $4\frac{2}{5}$  in. Canino Coll. On the handle, a moulded palmette, and bud above.

In the centre, a Satyr stooping forward to r., with long hair, and ivy-wreath; an ivy-wreath also round his body, in either hand branches. On either side of him are eyes, black with purple pupil and a white ring. On either side of the handle are Sphinxes confronted, regardant, with long hair bound by fillets, the ends of which hang down, and wings addorsed.

- B 469.** KYATHOS. Old No. 663\*. Ht. 6 in. Diam.  $3\frac{1}{2}$  in. 1847. Millingen Coll. Handle broken off.

In the centre, **Eris** in archaic running attitude to r., looking to l., her hair looped up under a *sphendonè*, in long embroidered chiton, with wings recurved, holding an ivy-branch in either hand. On each side is a large eye, black with a purple and white ring and a white edge. On either side of the handle are cocks confronted regardant.

- B 470.** KYATHOS. Old No. 666. Ht. 6 in. Diam.  $4\frac{2}{5}$ . From Vulci. Durand Coll. 840. On the handle, a palmette and bud in relief.

Youthful warrior kneeling in ambush to l.; he is fully armed, with short chiton, the folds of which are indicated, and a shield with the device of an ivy-wreath. In the background are lines apparently representing the long grass in which he is hidden. On each side is a large eye, black with a purple pupil and a white ring; beyond, on either side, a nude youth running away, armed with spear and *pelta*, and looking back.

---

B 471-482. ATHENIAN OLPAE (shape as Fig. 44).

- B 471.** OLPE. Old No. 641\*. Ht.  $10\frac{1}{5}$  in. 1849. *Wiener Vorlegebl.* 1889, pl. 4, 1a, 1b; *Magazine of Art*, 1885, p. 503; *Arch. Zeit.* 1881, p. 30, n. 3; *Rev. Phil.* ii. p. 391; Brunn, *Kunstlergesch.* ii. p. 656; Klein, *Meistersig.* p. 44, no. 4; *J. H. S.* vi. p. 282; *C. I. Gr.* 8126. Much injured. Grooved handle. Design in black on a red panel, with lotos and honeysuckle pattern along the top; accessories of white and purple.

**Perseus slaying Medusa** (type P.): On the l. is **Perseus** to r., looking back, beardless, with *petasos*, short embroidered chiton, over which is the skin of a deer, *endromides*, and the *kibisis* slung at his back; he grasps **Medusa** round the neck with l. hand, and with r. plunges his sword into her neck in front. Medusa moves away to r., in the archaic running attitude, with face turned to the front, of the usual Gorgon type, with short curls in front and protruding tusks and tongue; on the lower lip is a fringe of hair, and two snakes rise from her head on either side; she has a short purple chiton, over which is a stippled skin, with two snakes knotted round the waist, their heads confronted; also *endromides*, and two pairs of wings, outspread, the upper ones recurved. On the r. is **Hermes** to l., bearded, with *petasos*, short embroidered chiton, fringed chlamys, *endromides*, and *caduceus* in l. hand. Down the l. side of the panel is inscribed: ΑΜΑΣΙΣΜΕΠΟΙΕΣΕΝ, "Ἀμασίς μ' ἐποίησεν.

[For the figures of Perseus and Medusa, cf. the archaic Selinus metope, Benndorf, *Metopen von Selinunt*, pl. 1.]

**B 472.** OLPE. Ht.  $8\frac{1}{2}$  in. Cameiros, 1864. Corey, *Amaz. Ant. Fig.* p. 14. Rather coarse style. Design in black on a red panel; on the lip, rude chequer; on the neck, meander and network patterns; down the sides, borders of dots; accessories of white and purple.

**Heracles fighting the Amazons** (type E. 6): **Heracles** to r. with lion's skin over a short chiton with purple border, brandishes his club in r. hand against an Amazon (**Andromachè**) who has fallen on her knees to r. before him, the crest of whose helmet he seizes with l. hand. She has long hair, necklace, high-crested helmet, cuirass, short chiton with purple border, chlamys, and shield with the device of a tripod, and turns back to hurl her spear at Heracles. Over her stands another Amazon (**Alkaia**) to l., defending her with her spear, similarly armed, with two pellets on her shield. Behind Heracles, branches.

**B 473.** OLPE. Ht.  $9\frac{1}{8}$  in. Cameiros, 1864. Much injured; part of neck and sides missing. Imperfectly fired. Design in black on a red panel, with accessories of purple; on the lip, ivy; on the neck, two palmettes placed horizontally; above and down the sides, borders of dots.

**Heracles sacrificing (?)**: **Heracles** stands to r., with lion's skin over a short striped chiton, the tail caught up under a girdle, and sword at side, his club laid behind him. Before him is an altar with a fire, at which he is preparing to roast some flesh placed on a spit which he holds in his hands (cf. E 143, E 166, E 788, Gerhard, *A. V.* iii. 155, and Micali, *Storia*, pl. 97).

**B 474.** OLPE. Old No. 650. Ht.  $9\frac{1}{10}$  in. From Vulci. Durand Coll. 282. Panel, as before; on the lip, chequer-pattern; on the neck, an ivy-wreath; slight accessories of white.

**Heracles subduing the Cretan bull** (type E. 3): **Heracles** to r., nude and bearded, stands at the further side of the bull, drawing its head to the ground by a rope fastened round its nose and hind-leg; the bull kneels on its r. knee to r. In the field, branches.

**B 475.** OLPE. Old No. 640. Ht. 9 in. From Vulci. Durand Coll. 191. Overbeck, *Kunst-myth. (Zeus)*, p. 427. Design in black on a red panel; on the lip, chequer-pattern; on the neck, alternate palmettes and lotos-flowers, the former inverted; below, pomegranate-buds; accessories of white and purple.

Maenad seated on a bull to r., locking back, with long hair, fillet,

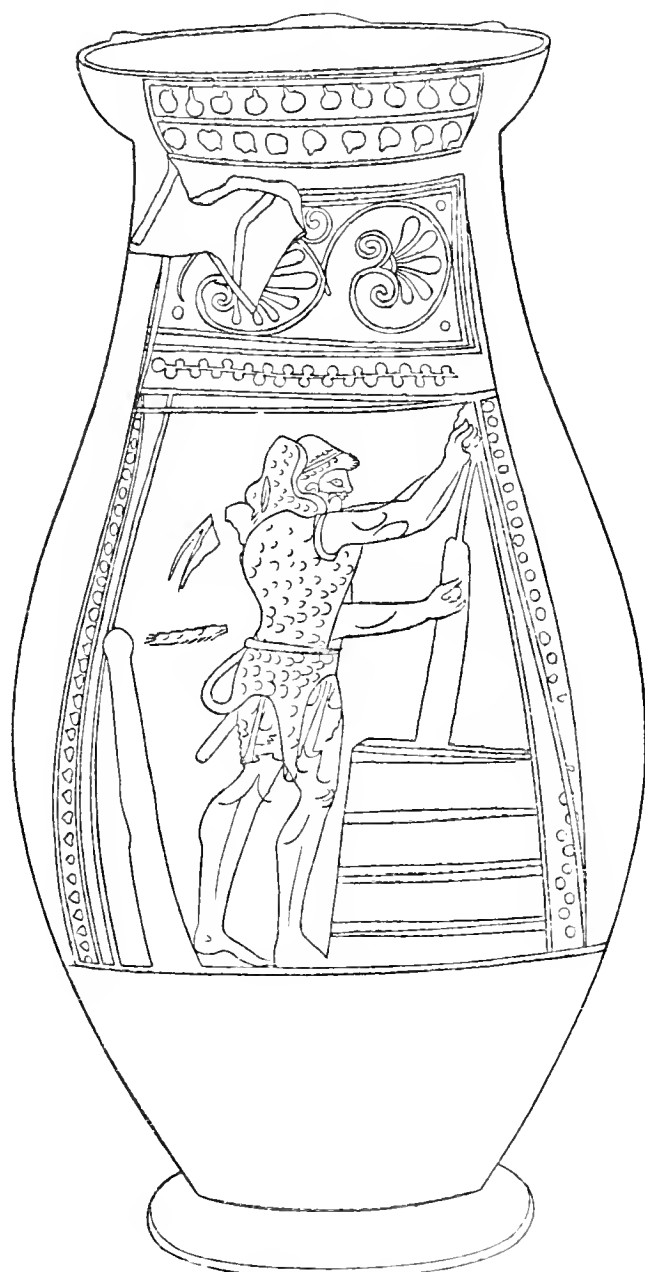


Fig. 44 = B 473.

necklace, and long sleeved chiton with purple spots, playing the *crotala*. In the field, vine-branches with grapes.

[Cf. Europa (?) riding on the bull, B 284.]

- B 476.** OLPÈ. Old No. 638. Ht.  $7\frac{4}{5}$  in. From Vulci. Durand Coll. 102. Design in black on a red panel extending down the vase; on the lip, chequer-pattern; on the neck, meander, and ivy; accessories of white and purple.

*Symposium of Dionysos and Ariadne*: On the r. is **Dionysos** reclining to r. on a couch, bearded, with ivy-wreath and embroidered himation, l. arm resting on an embroidered cushion, in r. hand a vine-branch with grapes; before him are three apples (?). He looks back at **Ariadne**, who reclines on a couch to r., looking at him and holding out a *keras* to him; she has a striped himation, and her hair is gathered up under an embroidered cap; her l. arm rests on a cushion, and before her are three apples (?).

- B 477.** OLPÈ. Old No. 637. Ht.  $6\frac{7}{10}$  in. From Vulci. Durand Coll. 103. Rather coarse style. Design in black on a red panel; on the lip, chequer; on the neck, meander and network; down the sides, dots; accessories of white and purple.

**Dionysos and Ariadne** seated side by side on an *okladias* to r. **Dionysos** looks back; he is bearded, with ivy-wreath, long white chiton and embroidered himation, in r. hand a vine-branch with grapes, in l. a *keras*. **Ariadne** has long hair, fillet, long embroidered chiton and himation.

- B 478.** OLPÈ. Old No. 636. Ht. 6 in. From Vulci. Durand Coll. 178. Design in black on a buff panel; on the lip, chequer; on the neck, dots and lotos-buds inverted; down the sides, dots; white accessories.

Satyr crouching down to r., carrying a Maenad on l. shoulder; she has long hair and a long chiton, and plays the double flute. In the field, branches.

- B 479.** OLPÈ. Old No. 641. Ht.  $9\frac{1}{2}$  in. Rather coarse style. Grooved handle. Design in black on a red panel, with meander-pattern above; accessories of white and purple.

On either side a Maenad departing, looking back, and holding out one hand to the other; they have long hair, fillets, and long chitons and himatia, both embroidered; the one on the r. also has a necklace. In the field, branches.

- B 480.** OLPÈ. Ht.  $9\frac{1}{4}$  in. Cameiros, 1864. Much injured and worn. Design in black on a red panel, as before; on the lip, two rows of hatched lines; on the neck, meander and dots; down the sides, dots; no accessories.

Horse advancing to r., with bit and bridle.

- B 481.** OLPÈ. Ht.  $10\frac{1}{8}$  in. Cameiros, 1864. Much injured; part of mouth lost. Design in black on a red panel with pomegranate-buds above; accessories of white.

In the centre, **Apollo Citharoedos** to r., beardless, with long hair, fillet, long chiton and himation with white spots, playing with a *plectrum* on the lyre. On either side facing him is a female figure (perhaps a Nymph), with long hair,



necklace, long chiton, himation with white spots, and one hand raised; the one on the r. has a fillet. In the field, branches.

**B 482.** OLPE. Ht.  $8\frac{1}{2}$  in. Cameiros, 1864. Rather coarse style. Design in black on a red panel; on the lip, ivy; on the neck, maeander and dots; down the sides, borders of dots; slight accessories of white and purple.

A warrior to r., fully armed, bearded, with a short striped chiton; on his cuirass are volutes, and on his shield three rings.

B 483-525. ATHENIAN OINOCHOAE (shape generally as Fig. 3).

**B 483.** OINOCHOË. Old No. 643. Ht.  $9\frac{9}{10}$  in. From Vulci. Durand Coll. 32. Overbeck, *Kunstmyth. (Zeus)*, p. 351; Mayer, *Gig. u. Titan.* pp. 310, 334. High grooved handle. Design black on a red panel, with maeander above; accessories of white and purple.

**Gigantomachia** (type A.): In the centre is **Athenè** striding to l., with long tresses, helmet with cheek-pieces, high-crested, and bound by a fillet, long embroidered chiton, and aegis with purple spots and snake-border both sides, held out as a shield; she thrusts with her spear at **Enkelados**, who is beaten back on his knees to r. He has a high-crested visored helmet, greaves, sword, spear, and shield on which are two pellets; behind him is another giant defending him, fully armed, with short striped chiton and shield painted white. Behind Athenè is **Hermes** to l., bearded, with long tresses, short embroidered chiton over which is a skin, embroidered chlamys, *petasos*, *endromides*, spear, and sword at his side.

**B 484.** OINOCHOË. Old No. 645. Ht.  $12\frac{1}{2}$  in. Canino Coll. De Witte, *Descr.* 128; Overbeck, *Kunstmyth. (Poseidon)*, p. 329; Mayer, *Gig. u. Titan.* p. 316. Design black on a red panel, with ivy down the sides; accessories of white and purple.

**Gigantomachia** (type A.): **Poseidon** to r., nude and bearded, with long tresses, spear or trident in r. hand, and a large rock on l. shoulder, springs forward upon **Polybotes**, who falls back on one knee to l.; he is fully armed, and has a helmet with two crests and shield with the forepart of a lion to l. as device. On the l. is another giant running off, fully armed, with short purple chiton and shield with device of a bull's head.

[The rock held by Poseidon probably denotes the island of Nisyros, which he detached from Cos with a blow of his trident, cf. Apollod. i. 6, 2; Strabo x. 489; Stephan. Byz. s.v. *Νίσυρον*, and Overbeck, *loc. cit.*, also a vase published in *Él. Cér.* i. 5.]

- B 485.** OINOCHOË. Ht.  $5\frac{3}{4}$  in. 1865. Pourtalès Coll. *Cab. Pourtalès*, pl. viii. p. 114. Grooved handle; mouth circular, with flat rim. Design black on a red panel; purple accessories.

Nuptial car to r. drawn by two mules, one of which has drapery over its back. Seated in front, with feet resting on a board (as B 130), are two figures, a beardless male figure driving, with goad and reins, in long himation, and a female on his r. wrapped in a purple himation. At the back is a bearded figure (the *parochos*) in long purple chiton, looking back. The body of the biga is incised with a pattern; the wheels are of the archaic type, as in B 130.

[Type C. (2).]

- B 486.** OINOCHOË. Ht.  $7\frac{3}{4}$  in. Nola, 1867. Blacas Coll. Mouth broken. Design black on a red panel; accessories of white and purple.

**Europa** (?) riding to r. on a bull, looking to l.; she has hair looped up, long chiton, himation with purple spots, and a wreath in r. hand.

- B 487.** OINOCHOË. Ht.  $6\frac{1}{2}$  in. Cameiros, 1864. Rather worn; coarse style. Design black on a red panel, with border of dots above; white accessories.

**Heracles subduing the Cretan bull** (type E. 3): **Heracles** is nude and beardless, and stoops forward to r., grasping the bull round the shoulders; the bull has fallen forward to l. on its head and forelegs. In the field, branches, from which hang Heracles' chlamys, club, bow, and quiver.

- B 488.** OINOCHOË. Ht.  $9\frac{1}{2}$  in. Cameiros, 1864. On the neck, in front, chain of leaves in red on black. Design black on a red panel, with network down the sides; accessories of white and purple.

**Fig. 25,** **Heracles subduing the Cretan bull** (type E. 3): **Heracles** to r., nude and bearded, with a fillet, stoops forward with a rope in r. hand which passes round the bull's hind-legs, and with which he is about to bind it; the bull has fallen on its face and forelegs to l. On the l., the forepart of a second bull is visible. In the background are Heracles' club and branches with fruit.

**p. 16.**

- B 489.** OINOCHOË. Old No. 648\*. Ht.  $9\frac{1}{5}$  in. 1847. Millingen Coll. Trefoiled mouth. Design in black on a red panel; on the neck, a chain of horizontal palmettes; down the sides, dots; accessories of white and purple.

**Heracles strangling the Nemean lion** (type E. 1): Composition as usual; **Heracles** stooping to r., nude and bearded, wearing a fillet, with r. arm thrusts away the lion's hind-leg from his head. On the further side stands **Athenè** to r., looking to l., with long tresses, fillet, aegis with snake-border behind, and long embroidered chiton, in l. hand a spear, r. hand extended. On either side is a tree with fruit, from the branches of which are suspended Heracles' quiver and bow, and embroidered chlamys; his club leans against the tree on the l.

**B 490.** OINOCHOË. Ht. 9 in. Nola, 1856. Temple Coll. Design black on a red panel, with network-pattern above, and chequer-pattern down the sides ; accessories of white and purple.

**Heracles strangling the Nemean lion** (type E. 1): Composition as usual ; **Heracles** is nude and bearded, with fillet, and sword at side ; the lion's mane is elaborately incised. By the further side of the lion stands **Athenè** to r., looking to l., with long hair, high-crested helmet, aegis with scales and snake-border behind, and long chiton, in r. hand a spear, l. hand raised. In the field, branches with fruit, from which hang **Heracles'** club, bow, quiver, and chlamys.

**B 491.** OINOCHOË. Ht. 5 in. Cameiros, 1864. Coarse style. Design black on a red panel, with border of network above ; remains of white accessories.

**Heracles strangling the Nemean lion** (type E. 1): Composition as usual ; **Heracles** is nude and bearded. In the field, two branches, from each of which is suspended a garment.

**B 492.** OINOCHOË. Old No. 647. Ht. 11 in. From Vulci. Durand Coll. 274. Late style. Design black on a red panel, with ivy down the sides ; accessories of white and purple.

**Heracles bringing the Erymanthian boar to Athenè** (type E. 2): **Heracles** advances to r. with lion's skin over a short embroidered chiton, sword, bow and quiver with open lid in the form of a wing ; he seizes the boar by its r. hind-leg as it endeavours to escape. On the r. is **Athenè** to l., with long tresses, high-crested helmet with cheek-pieces, aegis with scales and snake-border in front, long embroidered chiton, and spear, r. arm extended towards **Heracles**.

**B 493.** OINOCHOË. Old No. 646\*. Ht. 9½ in. 1847. Millingen Coll. Rather coarse style. High ribbed handle ; mouth circular, with flat rim. Design black on a red panel, with network-pattern above and down the sides ; white accessories.

**Contest of Heracles and Triton** (type E. 8): **Heracles** to r., nude, has grasped **Triton** from behind by both wrists ; the latter has long hair and beard, and terminates from the waist in a fimbriated fish's tail. On the l. is a Nereid to r. with long hair, long chiton, himation with white spots, and l. hand extended. In the field, a tree.

**B 494.** OINOCHOË. Old No. 646. Ht. 11½ in. From Vulci. Durand Coll. 299. Design black on a red panel, with borders of ivy down the sides ; accessories of white and purple.

**Contest of Heracles and Triton** (type E. 8): Composition as usual ; **Heracles** is bearded, with lion's skin and short chiton. **Triton** has long tresses and long pointed beard ; his body ends in a fimbriated fish's tail from below the waist. On the l., two dolphins diving down to r.

**B 495.** OINOCHOË. Ht. 8½ in. Cameiros, 1864. Corey, *Amaz. Ant. Fig.* p. 19. Rather coarse style. Design black on a red panel, with maeander above and dots down the sides ; accessories of white and purple.

**Combat of Heracles and Amazons** (type E. 6): **Heracles**, bearded, with lion's skin over a short chiton and sword at side, advances to r. and thrusts

spear into an Amazon, whom he has beaten down on one knee to l. ; she has a high-crested helmet with fillet, cuirass, short chiton with purple spots, and shield with three pellets. Behind her is **Iolaos** or **Telamon** to l., with visored helmet bound by a fillet, short chiton and chlamys, both embroidered, sword, and shield with three pellets ; he is thrusting with spear at the Amazon.

- B 496.** OINOCHOË. Old No. 656. Ht.  $7\frac{2}{3}$  in. From Vulci. Durand Coll. 284 ; Corey, *Amaz. Ant. Fig.* p. 19. Ribbed handle ; circular mouth. Design black on a red panel, with border of ivy above ; accessories of white and purple.

**Contest of Heracles with Amazons** (type E. 6) : **Heracles** to r., with lion's skin over a short purple chiton, and quiver at side, brandishing club in r. hand, seizes an Amazon, who falls back on one knee to l. ; she has long tresses with curls in front, high-crested helmet with cheek-pieces, cuirass, short chiton, greaves, spear, and shield with device of a thunderbolt. Behind her is **Telamon** fully armed, attacking her with spear, on his shield the device of a tripod. Behind Heracles is **Iolaos**, armed as Telamon, with short purple chiton and shield with three pellets, also attacking her with spear.

- B 497.** OINOCHOË. Ht.  $10\frac{1}{4}$  in. Vulci, 1867. Blacas Coll. Durand Coll. 877. Trefoil mouth.

**Symposion of Heracles and Iolaos** : They recline to r. on white couches ; both are nude and bearded, and wear fillets ; **Heracles** on the l. holds some kind of food (?) in l. hand, and looks back at **Iolaos**, who holds a knife in r. hand. By the side of each lies food. In the field are imitation inscriptions, and branches from which are suspended, above Heracles his sword and bow, above Iolaos a quiver with open lid in form of a wing, and drapery.

- B 498.** OINOCHOË. Ht.  $7\frac{1}{4}$  in. Athens, 1814. Burgon Coll. Welcker, *Alt. Denkm.* pl. 5, 1 ; Gerhard, *Etr. u. Gr. Trinksch.* pl. C, 7. Trefoil mouth. Design black on red ground, with white accessories. Under the handle, a palmette-pattern with tendrils.

**Heracles and Athenè** : On the l. is **Heracles** to r., with lion's skin over a short chiton, the tail caught up under a girdle, sword at side and club over l. shoulder, from which hangs his quiver, with open lid in the form of a wing. He holds out r. hand to take that of **Athenè**, who stands facing him, in high-crested helmet with cheek-pieces, aegis with snake-border both sides, long chiton with stars incised on it, and himation with white spots. Between them is a palmette on a long stalk. In the field, imitation inscriptions.

- B 499.** OINOCHOË. Old No. 644. Ht. 11 in. From Vulci. Durand Coll. 329. Slightly injured. High grooved handle. Design black on a red panel, with pomegranate-buds above ; accessories of white and purple.

Quadriga at full speed, turned half to r., in which are **Athenè** as charioteer and **Heracles** as *parabates*. Athenè has long tresses, high-crested helmet with cheek-pieces and fillet, necklace, aegis with snake-border at the

back, and long embroidered chiton, and holds two spears; Heracles wears the lion's skin. Behind them is **Zeus**(?) departing to l., looking back, bearded, with long tresses and striped himation, staff in l. hand; in front of the horses is **Hermes**(?) to l., bearded, with long tresses, striped chlamys, and staff in hand.

[Type E. 11.]

- B 500.** OINOCHOË. Ht.  $9\frac{3}{4}$  in. Cameiros, 1864. Schneider, *Tro. Sagenkr.* p. 79, n. 1. Design black on a red panel, with pomegranates above, and cheque-pattern down the sides; accessories of white and purple, faded.

**Peleus seizing Thetis** (type F.): **Peleus** to r., bearded, with a myrtle-wreath on his head and embroidered drapery round his loins, seizes **Thetis** round the waist; she moves away to r., looking to l., with arms extended; she has long hair, fillet, long chiton and himation, both embroidered. On the r. is an altar with top in the form of an Ionic capital. On the l. is a similar Nereid, departing and looking back, with arms extended. The folds of the drapery are indicated in all three figures. In the field, branches.

- B 501.** OINOCHOË. Old No. 654. Ht. 9 in. From Vulci. Durand Coll. 401. Overbeck *Her. Bildw.* p. 312. Trefoil mouth and grooved handle. Design black on a red panel, with meander above, and network down the sides; accessories of white and purple.

**Two warriors playing with *pessi*** (type H.): They are seated facing each other over a table, on which four *pessi* are visible, to which they stretch out their right hands. They are bearded, with long tresses, chitons, embroidered drapery over their loins, greaves, and swords; each holds two spears in l. hand. Behind each is a high-crested visored helmet with a double crest and fillet, and a Boeotian shield with two pellets.

[They are probably Palamedes and Protesilaos, cf. Euripides, *Iph. Aut.* 194.]

- B 502.** OINOCHOË. Ht.  $7\frac{5}{8}$  in. Cameiros, 1864. Harrison, *Myths of the Odyssey*, pl. 6 b, and in *J. H. S.* iv. p. 263; Schneider, *Tro. Sagenkr.* p. 60, n. 1. Design black on a red panel, with borders of dots above and down the sides; accessories of white and purple.

**Odysseus escaping from Polyphemos** (type M.): On the r. is the **Cyclops** leaning against the wall of his cave, the eyes drawn without pupils to indicate blindness, r. leg drawn up, and r. hand extended. **Odysseus** approaches from the entrance of the cave on the l., tied under the body of the ram; he is nude and bearded. In the background, a tree with fruit.

- B 503.** OINOCHOË. Ht. 10 in. Cameiros, 1864. Design black on a red panel, with chequer-pattern above and dots down the sides; white accessories, faded.

In the centre is **Circè**(?) moving to r., looking to l., with long tresses, ivy-wreath, long chiton with white spots, and a skin fastened over her breast, l. hand raised. On either side of her is visible the forepart of a sow rushing towards her, apparently from a cave (cf. Pausanias, v. 19, 7); they would represent two of the transformed companions of Odysseus. In the field, two trees.

**B 504.** OINOCHOË. Ht.  $7\frac{1}{4}$  in. Cameiros, 1864. Coarse style. Design black on a red panel with borders of dots above and down the sides; accessories of white and purple, faded.

**Centaureomachia** (type O.): A Greek warrior or Lapith, fully armed, with chlamys, device of ivy-wreath on shield, advances to r., attacking with his spear a Centaur, who retreats, turning back to hurl a stone at him, which he holds in l. hand. Beneath the Centaur's feet is a rock; in the background a tree.

**B 505.** OINOCHOË. Old No. 658. Ht.  $6\frac{1}{2}$  in. Hamilton Coll. D'Hancarville, i. pl. 51. Rather coarse style. Mouth trefoil.

**Cadmos at the fountain of Ares** (cf. B 351): **Cadmos** moves to r., bearded, with long hair looped up under a beaded fillet; an embroidered chlamys held out on l. arm, in r. hand two crooks(?). Behind him is a *hydria* on a stand, indicating the fountain; in front of him is an object resembling a small rock; on either side of the scene is a palmette on a tendril.

**B 506.** OINOCHOË. Ht.  $7\frac{1}{2}$  in. Nola, 1867. Blacas Coll. Coarse style. Design black on a red panel, with borders of dots above and down the sides; accessories of white and purple.

**Cadmos at the fountain of Ares**: **Cadmos** moves to r., looking to l.; he is bearded, with hair looped up under a fillet, and chlamys held out on l. arm, in r. hand a staff(?) painted white. He is apparently retreating from the fountain, which is represented by an entablature supported on an Ionic column. On the ground before him is a *hydria*, broken in two pieces(?).

**B 507.** OINOCHOË. Old No. 668. Ht.  $10\frac{1}{2}$  in. 1846. Canino Coll. *Ber. d. Sächs. Gesellsch.* 1867, pl. v. 2, p. 102; Blümner, *Technologie*, iv. p. 363; Welcker, *Alte Denkm.* iii. p. 523, pl. 36; *Sitzungsb. Arch. Gesellsch.* Berlin, May 1889, p. 10; Daremberg and Saglio, pp. 784, 860; Wernicke, *Lieblingsn.* p. 24; Klein, *Lieblingsinschr.* p. 21; *C. I. Gr.* 7418c; *Arch. Zeit.* 1847, p. 154. Trefoil mouth; handle ending in a cross-piece. Design black on a red panel, with pomegranate-borders down the side; accessories of white and purple.

**The forge of Hephaistos**: In the centre is the *caminos* or furnace, a high cylindrical building, on the top of which is placed a *lebes* with a pyramidal top rising in steps (see Blümner, *op. cit.* p. 331). On the l. a nude bearded figure, seated on a stool to r., thrusts a mass of iron in at the open door in the bottom of the furnace, through which a blazing fire is visible; he holds the iron with tongs, and at his feet are two anvils; he wears a fillet and holds up l. hand as if to screen himself from the fire. Behind the furnace part of the bellows is visible, and above the head of the figure a hammer and pair of tongs suspended. On the r. is a similar figure standing to l., with a slight beard, l. hand on hip, and in r. a hammer; behind him is a hammer, and suspended above him a hammer and pair of tongs. Before and behind him are imitation inscriptions; above and in front of the other:

H  
O  
::  
M  
V  
S

IAN

ΚΑΛΩΣ  
[Δ]ΟΚΕΙ

, ὁ Μῦς καλὸς δοκεῖ; ναί.

**B 508.** OINOCHOË. Ht.  $9\frac{1}{2}$  in. Vulci, 1867. Blacas Coll. In parts restored. Design black on a red panel, with borders of dots down the sides ; accessories of white and purple.

Ship to r. on the waves, rigged with mast and sail, with lattice-bulwarks, stern-deck, and prow in the form of a fish's head, surmounted by a deck, on which is represented an eye ; the waves are indicated by an undulating line and three fishes below swimming to r. On the edge of the prow stands a male figure to r., nude and beardless, about to dive into the waves ; behind him is a similar figure standing in the ship to r., holding a staff in his hands, as if to push the other off ; seated in the ship to r. is a third figure, nude and bearded, engaged in furling the sail. On the r. are branches, indicating the proximity of land (?).

[This scene may perhaps represent some religious ceremony, such as is described by Frazer, *Golden Bough*, ii. p. 213 ; or the landing of Protesilaos at Troy, cf. B 60.]

**B 509.** OINOCHOË. Old No. 659. Ht.  $6\frac{2}{3}$  in. 1835. Burgon Coll. *J. H. S.* ii. pl. 14, p. 309 ; Bolte, *de Monum. ad Odys. pert.* p. 45, n. 95*a*. Mouth repaired. Design black on a red panel, with network down the sides ; accessories of purple.

**Actors representing birds:** On the l. is an *auletes* to r., bearded, in a himation, playing the double flute. Before him are two bearded figures to r., dancing and looking back, with purple crests on their heads, and bunches of feathers at their knees ; both wear dappled skins, the tails hanging down at the back, and have their bodies stippled all over, the first with lines ; he has wings on the further side of his outstretched arms ; the other is stippled with circles, and has wings on the near side of his arms, the lines of which are indicated in black. In the background are branches, apparently in relation to the Dionysiac character of the scene.

**B 510.** OINOCHOË. Ht. 9 in. 1850. Rather coarse style. Design black on a red panel, with dots down the sides ; accessories of white and purple, somewhat faded.

Siren standing on a rock (?) to r., playing the double flute, with long hair, fillet, and wings addorsed. On either side is a fish diving into water, indicated by curved incised lines.

**B 511.** OINOCHOË. Ht. 10 in. Cameiros, 1863. Rather coarse style. Design black on a red panel, with borders of dots above and down the sides ; accessories of white.

**Dionysos** seated on the ground, looking to l., with long beard and hair, and ivy-wreath, l. arm resting on a cushion. **Ariadnè** moves past him to r., looking back, with long tresses, ivy-wreath, long chiton and *pardalis*, the panther's head showing over her l. shoulder. On the l., the foreparts of the horses of Dionysos' quadriga. In the field, branches.

**B 512.** OINOCHOË. Old No. 642. Ht.  $10\frac{1}{10}$  in. From Vulci (?). Payne-Knight Coll. Mouth broken. Design injured by burning. Design black on a red panel, with maeander above and dots down the sides ; accessories of purple.

**Dionysiac group:** **Dionysos** reclines on a couch to r., bearded, with long tresses, ivy-wreath, and embroidered himation, l. arm resting on a cushion. He

looks up at **Ariadnè**, who is seated behind him on an *okladias* to l., with long tresses, ivy-wreath, long chiton and himation, both embroidered, l. hand extended to him. On the l. is a Satyr to r. with long tresses, playing on the *chelys* with a *plectrum*. In the field, vine-branches with grapes.

- B 513.** OINOCHOË. Ht. 11 in. Vulci, 1867. Blacas Coll. De Witte, *Cat. de M. de Magnoncourt*, no. 22. Grooved handle. Design black on a red panel, with ivy down the sides; accessories of white and purple.

**Dionysiac group:** **Dionysos** is riding sideways on an ithyphallic mule to r., bearded, with long hair, ivy-wreath, long white chiton, and himation, holding *keras* and vine-branches. At the mule's head is a Satyr kneeling on one knee to l., with hands extended. Behind is a Satyr to r., with face laid on the mule's back and turned to the front; on the l. another Satyr running to r., looking back.

- B 514.** OINOCHOË. Ht. 8½ in. Cameiros, 1864. Much broken. Coarse style. Design black on a red panel, with border of network above and dots down the sides; accessories of white and purple.

In the centre **Dionysos** to r., bearded, with ivy-wreath, long white chiton and striped himation, *keras* in l. hand, vine in r.; facing him is **Ariadnè**, with long hair, fillet, necklace, long chiton and striped himation, hands extended. Behind her is **Hermes** departing and looking back, bearded, with long hair, short white chiton, striped chlamys, *petasos* and *endromides*. On the l. is a Maenad to r., as **Ariadnè**, but without necklace.

- B 515.** OINOCHOË. Old No. 642\*. Ht. 9½ in. 1847. Millingen Coll. Foot injured. Design black on a red panel, with borders of meander down the sides; accessories of white and a little purple.

Two Maenads moving to r.; the first looks back at the other, and carries a goat in her arms; the second carries a panther. They have long hair looped up with fillets, and long embroidered chitons and himatia. In the background are two trees.

- B 516.** OINOCHOË. Ht. 7½ in. Cameiros, 1864. Much injured; faded purple accessories. Mouth trefoil.

Satyr seated on a rock (?) to r., ithyphallic, with fillet, large wreath round his head and hands extended. In front of him is a *cantharos*, behind him an *oinochos*. Under the handles, branches spreading over the scene.

- B 517.** OINOCHOË. Ht. 8½ in. Cameiros, 1864. Trefoil mouth. Design black on a red panel, with border of meander above and dots down the sides; accessories of white and purple.

Two Seileni to r., with long white tresses; before them a Maenad retreating to r., looking back, with hair looped up, fillet, long chiton and striped himation, l. hand raised. In the field, a tree with fruit.



- B 518.** OINOCHOË. Old No. 653. Ht.  $8\frac{1}{4}$  in. From Vulci. Durand Coll. 353. Corey, *Amaz. Ant. Fig.* p. 54. Mouth trefoil; grooved handle. Design black on a red panel, with network down the sides; accessories of white and purple.

Amazon running to r., looking back, with long tresses, high-crested helmet with cheek-pieces, cuirass, short chiton with purple spots, spear, and Boeotian shield with a pellet between two rings. By her side is a lion running to r., with open mouth.

- B 519.** OINOCHOË. Old No. 634. Ht.  $11\frac{1}{10}$  in. Vulci, 1836. Burgon Coll. Corey, *Amaz. Ant. Fig.* p. 54. Trefoiled mouth, ribbed handle. Design black on a narrow red panel, with chequer-pattern above and borders of ivy down the sides; accessories of white and purple.

Two Amazons retreating side by side to r., looking back, with long tresses, high-crested helmets, necklaces, cuirasses, short chitons and chlamydes, both embroidered, and greaves; each carries two spears; the nearer one has shield with device of a tripod, the other with device of a bull's head.

- B 520.** OINOCHOË. Ht.  $9\frac{9}{10}$  in. Cameiros, 1864. Design in black on a red panel, with chequer-pattern above and dots down the sides; white accessories.

Two youths on horseback to r., nude, with long hair; the horse of the hinder one is white. At the further side of each a nude bearded male figure walks to r., leading the horse. In the background, branches.

- B 521.** OINOCHOË. Ht.  $9\frac{3}{4}$  in. Cameiros, 1864. High grooved handle. Design black on a red panel, with chequer-pattern above; accessories of white and purple.

**Warrior arming:** In the centre is the warrior to r., beardless, with cuirass, short embroidered chiton, sword at side, and a greave on r. leg, painted purple; he holds up l. leg to put on the other greave. Facing him is a female figure with long hair, fillet, and long striped chiton, holding his spear and shield; the device on the latter is a bull's head. Behind her is a warrior to l., with visored helmet, greaves, the l. one painted purple, spear and shield with the device of a bent leg; behind him an archer departing to r., looking back, with peaked cap, short purple chiton, and quiver with lid in the form of a wing. On the l. is a warrior departing and looking back, armed as the last with a chlamys; on his shield is a bull's head.

- B 522.** OINOCHOË. Old No. 649. Ht.  $10\frac{1}{2}$  in. From Vulci. Durand Coll. 820. Grooved handle. Design black on a deep buff panel, with network-pattern above and borders of ivy down the sides; accessories of white and purple.

In the centre, a nude youth (Troilos?) on horseback, looking to r., the horse turned to the front. On the r. is a warrior to l., with visored helmet, chlamys, greaves, shield with three pellets, and spear; behind him, an archer departing to r. looking back, with short beard, high peaked cap, embroidered jerkin and *anaxyrides* in one piece, quiver at side with wing attached. On the l., a warrior to l. looking back, as the last, shield with device of a bent leg; archer to r., as before, but no wing attached to quiver.

- B 523.** OINOCHOË. Old No. 655. Ht.  $8\frac{9}{10}$  in. From Vulci. Durand Coll. 682. Ribbed handle. Design black on a red panel, with borders of ivy above and down the sides; accessories of white and purple.

Quadriga to r., with one white and three black horses, the right-hand one having a parsley (?) wreath round the shoulder; the charioteer bearded, with embroidered himation, goad in r. hand, reins in both. Behind him is a warrior to r., fully armed, with striped chlamys, and shield with three white and two purple pellets (circles round the former); at the further side of the horses a similar warrior to r., with two spears, and shield with purple pellets round the *antyx*. At the horses' heads is a third similar warrior to r., looking back, with short purple chiton, and white shield with three purple pellets, the crest of his helmet chequered white and purple.

- B 524.** OINOCHOË. Old No. 633. Ht.  $8\frac{3}{10}$  in. From Italy. Burgon Coll. Style of Andokides (?); cf. *Burlington Fine Arts Club Cat.* 1888, no. 108. Design black on a red panel, with maeander above; accessories of white and purple.

Quadriga seen from the front, the charioteer slightly bearded, with purple *pilos* and long white chiton, the folds indicated by wavy lines; on either side of him a small bird flying away. On the l. is a male figure, bearded, with long hair, fillet, long white chiton, folds as before, and purple himation, spear in l. hand. On the r. is a nude beardless male figure with long tresses, purple *pilos*, and spear in r. hand. Below the handle is painted the face of a tiger, with black markings on red, the ears in purple and white.

- B 525.** OINOCHOË. Ht.  $8\frac{1}{2}$  in. 1859. Design black on a red panel with borders of dots down the sides; white accessories; rather worn.

On the l., a bull to r., issuing from behind a rock; facing him a cow, also issuing from behind a rock, bending forward to lick a calf to r. In the field, branches, with fruit.

---

B 525-586. ATHENIAN LEKYTHI (shape generally as Fig. 17).

- B 526.** LEKYTHOS. Old No. 613. Ht.  $6\frac{1}{2}$  in. Hamilton Coll. Overbeck, *Kunstmyth.* (*Zeus*), p. 351, (*Poseidon*), p. 329; Mayer, *Gig. u. Titan.* pp. 310, 316. Neck repaired. No accessories. On the shoulder, lotos-buds in black on white ground, above the design, network.

**Gigantomachia** (type A.): On the l. is **Athenè** rushing forward to r. (high-crested helmet with cheek-pieces, long chiton and himation, aegis with snake-border held out on l. arm as shield), thrusting with spear at **Enkelados**, who retreats to r., turning back to thrust with spear; he is fully armed, with the device of a cuttle-fish on his shield. On the r., **Poseidon** to r., bearded, with hair looped up under a fillet, chlamys and spear, has beaten **Polybotes** down

on the ground ; the latter is fully armed and endeavours to protect himself with shield from a mass of rock which Poseidon holds on l. shoulder with intent to hurl on him (cf. B 484). In the background, a palm-tree.

**B 527.** LEKYTHOS. Ht. 7 in. Cameiros, 1864. Slightly injured. White accessories, faded ; coarse style. Above the design, dots.

**Contest of Heracles and Apollo for the tripod** (type E. 10) : In the centre is **Heracles** moving to r. looking to l., nude and beardless, with fillet, quiver at side with open lid in the form of a wing, club brandished in r. hand, carrying the tripod in l. hand. On the r. is **Athenè** also moving to r., turning back and holding out r. hand to encourage him ; she has helmet, long chiton, himation, and spear. On the l. is **Apollo** pursuing, beardless, with long tresses, fillet, short chiton, and quiver with lid in form of a wing ; he seizes the tripod with both hands. Behind him **Artemis** moves to r., with hair gathered up under a hood (?), long chiton and himation, quiver with lid in form of a wing, in r. hand a torch (?), l. hand extended.

**B 528.** LEKYTHOS. Ht.  $9\frac{1}{4}$  in. Cameiros, 1863. On the shoulder, palmettes ; above the design, network.

**Contest of Heracles and Apollo for the tripod** (type E. 10) : **Heracles** moves away to r. looking back ; he is nude and bearded, with fillet, quiver with open lid in the form of a wing, and sword at side, carrying the tripod in r. hand, club brandished in l. Before him **Iolaos** moves to r., bearded, with club, sword at side, chlamys with purple spots over l. arm. Behind Heracles is **Apollo** pursuing, beardless, with white beaded fillet, quiver with lid in form of a wing, sword at side, l. hand raised ; he seizes the tripod with r. hand. Between them is the Delphic altar, with Ionic capitals, and a fire blazing on it ; behind Apollo is a Doric column indicating the temple.

**B 529.** LEKYTHOS. Ht.  $9\frac{1}{2}$  in. Cameiros, 1864. Mouth and handle broken. On the shoulder, lotos-buds.

**Contest of Heracles and Kyknos?** (see type E. 5) : **Heracles** stands to r., with lion's skin, short chiton, sheath at side, sword brandished in r. hand, and shield with device of two pellets. **Kyknos** retreats before him, turning back to thrust at him with spear ; he is fully armed, with short embroidered chiton and chlamys, high-crested helmet with fillet, shield painted white with device of a snake to l. in black. In the background, branches with fruit. On either side of the scene is a rock apparently indicating that it takes place in a cave, although according to Hesiod, *Scut. Her.*, l. 58, the place was a temenos of Apollo.

**B 530.** LEKYTHOS. Ht.  $7\frac{1}{2}$  in. Thebes, 1865. Rather coarse ; purple accessories. On the shoulder, lotos-buds.

**Contest of Heracles with the Nemean lion** (type E. 1) : **Heracles** strides to r., nude and bearded, with sheath at side, grasps the lion round neck

with l. hand, and plunges sword into its side; the lion stands erect on its r. hind-leg, the other being pressed against Heracles' l. leg. Below Heracles is his quiver; above is drapery suspended from a branch. On the r. is **Athenè** to l., with high-crested helmet, fillet, long chiton, himation, spear, and shield with uncertain device; behind her, a bearded figure to l., in long chiton and striped himation, holding a spear. On the l. is **Iolaos**, bearded, with chlamys, and sword at side; also a warrior looking on with visored helmet, greaves, chlamys, two spears, and shield with device of a plane-leaf(?).

**B 531.** LEKYTHOS. Old No. 624. Ht.  $4\frac{2}{5}$  in. Hamilton Coll. Foot broken off. Ground of neck and shoulder drab, with two rows of black hatched lines. Above the design, dots.

**Heracles subduing the Cretan bull** (type E. 3): **Heracles** to r., nude, with fillet and sword-belt, stoops forward and grasps the bull round the body to fasten it with a rope held in his hand; the bull falls forward to l. on his fore-legs. On the r. is **Hermes** to r. looking to l., with *petases*, embroidered chlamys, and *endromides*. In the field, branches, from which are suspended Heracles' quiver, sword and chlamys.

**B 532.** LEKYTHOS. Ht. 7 in. Athens, 1814. Burgon Coll. Neck and handle broken off. Coarse style; purple and white accessories. Above the design, chequer-pattern.

**Heracles subduing the Cretan bull** (type E. 3): **Heracles** to r., nude, with fillet and sword-belt, grasps the bull round the shoulders, holding his club in r. hand; the bull falls forward to l. On either side are trees with fruit, from the branches of which hang Heracles' bow and quiver, also his club and chlamys twice repeated.

**B 533.** LEKYTHOS. Old No. 624\*. Ht.  $7\frac{9}{10}$  in. *Ann. dell' Inst.* 1885, pl. C; Corey, *Amaz. Ant. Fig.* p. 21. On the shoulder, lotos-buds.

**Contest of Heracles with Hippolytè for the girdle** (type E. 6): **Heracles** to r., bearded, with high-crested helmet, fillet, cuirass, short purple chiton with skin over it, sword in r. hand, and the girdle in l., has beaten down **Hippolytè** on one knee to r. She has long tresses, high-crested helmet, cuirass, short bordered chiton, greaves, embroidered chlamys, and shield with three pellets and three crescents, and turns back to thrust with spear at Heracles. On the l. is a bearded figure looking on, with long white chiton, striped himation, and staff; on the r. is a youth to r. looking back, with fillet, sword-belt, striped chlamys on l. arm, spear in r. hand, l. hand raised.

**B 534.** LEKYTHOS. Ht.  $12\frac{1}{2}$  in. Gela, 1863. Corey, *Amaz. Ant. Fig.* p. 15. Accessories faded. On the shoulder, palmettes. Above the design, network-pattern.

**Contest of Heracles with Amazons** (type E. 6): **Heracles** to r., bearded, with lion's skin over a short chiton with purple spots, sheath at side, sword in r. hand, seizes with l. an Amazon (**Andromachè**), who kneels on one

knee to l. She has helmet, cuirass, short chiton with skin over it, sword, spear, and shield with device of a bull's head. Behind her is another (**Alkaia**) defending her, similarly armed, with a chlamys; on her shield the device of a tripod. On the l. is a third Amazon advancing to r., with high-crested helmet, short embroidered chiton and skin over it, sword, spear, and shield with device of a tripod (?). In the field, branches with fruit.

**B 535.** LEKYTHOS. Ht.  $7\frac{2}{5}$  in. Cameiros, 1864. Corey, *Amaz. Ant. Fig.* pp. 21, 85. Slightly injured; handle broken off. Above the design, dots.

**Contest of Heracles with Amazons** (type E. 6): In the centre is **Heracles** to r., with lion's skin over a short purple chiton, club in r. hand, and seizing an Amazon by the shoulder, who retreats to r., looking back; she has high-crested helmet, cuirass, short chiton, spear, and shield. On the l. is a similar Amazon retreating and turning back to thrust with spear; on either side, facing the scene, is an Amazon on horseback, with helmet and striped chlamys. In the field, branches.

**B 536.** LEKYTHOS. Ht.  $7\frac{3}{4}$  in. Corinth, 1852. White accessories. Above the design, maeander.

**Heracles received by Pholos** (type E. 7): **Heracles** to r., with lion's skin over his short chiton, stands with one foot on the neck of the *pithos*, which is buried in the earth; he has just pushed away the lid. On the other side of it is **Pholos** confronting him, holding out a *simpulum* in r. hand, in l. a staff with two cross-pieces; his r. foreleg is raised to the edge of the *pithos*. Above are suspended Heracles' quiver and bow; behind him is **Athenè** to r. with high-crested helmet, aegis, long chiton and himation, spear in l. hand. In the field, branches.

**B 537.** LEKYTHOS. Ht.  $10\frac{3}{4}$  in. Gela, 1863. Much injured. Grey-drab ground, as B 426; accessories faded.

On the shoulder, two panthers confronted, with faces turned to the front; between them, a palmette with volutes.

On the body, **Contest of Heracles with a Centaur** (type E. 7): **Heracles** to r., nude and beardless, sword at side, seizes the Centaur's wrist with l. hand, and brandishes club in r. The Centaur is beaten down on his fore-legs to r., and looks back at Heracles, holding a stone in each hand, which he vainly endeavours to hurl; he has long tresses. On either side, looking on, is a youth in long chiton and himation, holding a spear.

**B 538.** LEKYTHOS. Ht.  $5\frac{3}{4}$  in. Corinth (?), 1865. Coarse style; purple accessories.

On the shoulder, a cock to r. between two ivy-leaves, design in black only.

**Heracles (?) slaying a Centaur** (perhaps **Nessos**, see type E. 7): The

Centaur is to r. looking back ; **Heracles** advances from l. to slay him, beardless, with fillet and striped chlamys held out as shield on l. arm. On either side is a female figure looking on, with fillet, long chiton, and himation.

- B 539.** LEKYTHOS. Old No. 626. Ht. 8 in. From Magna Graecia. Durand Coll. 591. Neck repaired. White accessories. Above the design, meander.

**Oedipus and the Sphinx:** In the centre is an altar, from the entablature of which hang two white wreaths, on which the **Sphinx** is seated to r. with wings addorsed. Facing her is **Oedipus** seated on an *okladias*, bearded, with long chiton and himation, staff in r. hand with a cross-piece at the top. On the l. is a bearded male figure, perhaps **Teiresias** or **Creon**, in long chiton and himation, with staff in l. hand. In the field, branches ; on the r., behind Oedipus, a Doric column.

[Cf. B 122 and E 464.]

- B 540.** LEKYTHOS. Ht. 6½ in. 1856. Foot injured. Very coarse style ; white accessories.

**Peleus seizing Thetis** (type F.): **Peleus** to r., nude and beardless, seizes **Thetis** round the waist ; she is to r., looking to l., with long hair, long chiton and himation. On either side is a Nereid to r. with long chiton and himation, and l. hand raised, the one on the r. looking back. In the field, branches.

- B 541.** LEKYTHOS. Old No. 616. Ht. 12½ in. From Magna Graecia. Durand Coll. 403. Welcker, *Alte Denkm.* pl. i.; Raoul Rochette, *Mon. Inéd. Odys.* pl. 56; cf. Schneider, *Tro. Sagenkr.* pp. 110, 165, and Klein, *Verhandl. d. Philologenvers. in Innsbruck*, p. 186. On the shoulder, palmettes ; above the design, network.

- Fig. 35,** **Two heroes casting lots before the statue of Athenè** (type H.):  
**p. 27.** In the centre is the goddess, on a base of two steps, looking to l., with long hair, high-crested helmet, aegis with snakes in front, long chiton, folds indicated, spear in r. hand, l. extended. On either side of the base is a hero crouching down on one knee fully armed, with high-crested helmet, ornamented cuirass, that of the one on the r. probably of linen, short striped chiton, greaves with incised volutes, and two spears, r. hand extended to throw the dice. Behind each is his shield ; the one on the l. has a tripod as device, the other an ivy-wreath.

- B 542.** LEKYTHOS. Ht. 12½ in. Gela, 1878. On the shoulder, palmettes ; above the design, network-pattern.

**Achilles lying in ambush** (type I.): In the centre is a rock, on the l. side of which is a lion's head, out of which water is pouring into a *hydria* ; between two trees with fruit-laden branches on the top of the rock is a raven to r. On the l. is **Polyxena** moving away from her *hydria* to l., looking back, with outstretched arms ; she has long hair, fillet, long chiton and embroidered himation. On the r. is **Achilles** crouching down on one knee to l., fully

armed, with high-crested helmet, short chiton with purple spots, and shield with device of a snake to r., and purple spots round the *antyx*.

- B 543.** LEKYTHOS. Ht.  $12\frac{1}{4}$  in. Gela, 1863. Schneider, *Tro. Sagenkr.* p. 31, n. 1. Accessories faded. On the neck, palmettes; above the design, meander.

**Quadriga of Achilles** at full speed to r., the horses having very long tails and pendants from their collars; the charioteer in long white chiton, holding goad and reins, his head obliterated. It is passing by the tomb of Patroclus, represented by a white bell-shaped mound, over which is the hero's ghost, in archaic running attitude to r., fully armed, with two spears, and winged (cf. Achilles in B 240). By the side of the horses is a dog running to r.

- B 544.** LEKYTHOS. Ht.  $6\frac{5}{8}$  in. Santa Maria di Capua, 1856. Temple Coll.

Quadriga to r., into which a female figure is stepping, with hair looped up under a beaded fillet, long chiton, himation with purple spots, goad in r. hand, reins in both. By the further side of the chariot is **Apollo Citharoedos** to r., beardless, with long hair looped up under a beaded fillet, and long chiton, playing the *chelys*. In front of the horses is **Hermes** seated on an *okladias* to l., bearded, with long hair, *petasos*, embroidered himation, *endromides*, and wand (?).

- B 545.** LEKYTHOS. Ht.  $7\frac{3}{8}$  in. Athens, 1814. Burgon Coll. Very coarse style; white accessories. Design partly scraped off. Above and below the design, meander, on a white ground.

Quadriga to r. (the third horse white), into which a female figure is stepping, in long chiton and himation, holding goad and reins. By the further side of the chariot to r. are a female citharist with hair knotted up and long chiton, and **Dionysos** (ivy-wreath, long white chiton), the latter looking back. At the horses' heads is **Hermes**, in *petasos*, chlamys, and *endromides*, l. hand raised; only part of his figure remaining. In the field, branches.

[See type E. 11 ( $\beta$ ).]

- B 546.** LEKYTHOS. Ht.  $6\frac{5}{8}$  in. Nola, 1867. Blacas Coll. Much injured.

Quadriga to r. (the third horse white, all with pendants from their collars), into which a female figure is stepping, with hair looped up under a fillet, long chiton and striped himation, holding goad and reins. In advance of her, on further side, is a similar female figure, in front of whom is **Dionysos**, looking back, bearded, in long white chiton and striped himation, holding a *keras*. In front of the horses is a hind walking to r., looking up at a Satyr to r., who looks back at it, holding a *taenia*. In the field, branches.

- B 547.** LEKYTHOS. Ht.  $6\frac{5}{8}$  in. Athens, 1814. Burgon Coll. Rather coarse style. Above the design, dots.

Quadriga to r. (third horse white, pendants to collars), in which is a

female figure with fillet and embroidered himation. By the further side of the chariot is a female citharist with fillet and himation, playing on the lyre, and in advance of her is **Dionysos**, looking back, bearded, with long chiton and embroidered himation. At the horses' heads is **Hermes** to r. with *petasos*, embroidered chlamys, and *endromides*. In the field, branches.

[See type E. 11 (γ)].

- B 548.** LEKYTHOS. Ht.  $5\frac{1}{5}$  in. Athens, 1873. Accessories somewhat faded. On the shoulder, lotos-buds. The design is bordered on either side by a panel with diagonal zigzag lines; at the back of the vase is another panel with an ivy-wreath.

**Apollo and Artemis confronted:** On the l. is **Apollo**, beardless, with long white chiton and fringed himation, holding out his lyre. **Artemis** has hair looped up under a fillet, long chiton with a border of spirals, purple himation, quiver at back, bow held out in r. hand, an arrow in l. Between them is a palm-tree, by which is a hind to r.; in front of Apollo, an *okladias*; behind him, a wreath suspended.

- B 549.** LEKYTHOS. Ht.  $6\frac{3}{4}$  in. Cameiros, 1864. Neck broken off. Glaze mostly worn off vase, specially at back; white accessories faded. On the shoulder, lotos-buds.

**Hermes** reclining to l. on a couch, with l. arm resting on a cushion; he is bearded, with long hair, *petasos*, and embroidered himation covering lower limbs. In front of him is a goat to r.; behind him, a rock; in the background, a tree.

- B 550.** LEKYTHOS. Ht.  $7\frac{1}{8}$  in. Cameiros, 1864. Slightly injured; design partly worn. On the shoulder, lotos-buds.

**Hermes** seated on an *okladias* to r., looking back, bearded, with *petasos*, long chiton and himation, both embroidered, and *endromides*, holding vine-branches. On either side is a female figure to r., with long hair, fillet, long sleeved embroidered chiton and *diploidion*, holding a wreath in l. hand. On the r. is **Dionysos** seated on an *okladias* to r., looking back, bearded, with long chiton and himation, both embroidered, holding *keras* and vine-branches.

- B 551.** LEKYTHOS. Ht.  $8\frac{5}{8}$  in. 1859. Foot broken. Very much worn; purple accessories. On the shoulder, lotos-buds.

On the l. is **Ariadnè** (?) seated on an *okladias* to r., with long hair, wreath, long chiton, and striped himation, holding branches. In front of her is **Nereus** (?) on an *okladias* to r., bearded, with long hair, wreath, long chiton, striped himation, a fish held out in l. hand. Next, **Ares** seated to r., looking back at him, with helmet, long chiton and himation, spear, and shield with device (of a Gorgoneion?) obliterated. On the r. is **Dionysos** seated to r. looking back, bearded, with long hair, fillet, long chiton, striped himation, *keras* in l. hand, branches in r.



**B 552.** LEKYTHOS. Old No. 620\*. Ht.  $7\frac{3}{8}$  in. 1847. Millingen Coll. Handle broken off. On the shoulder, lotos-buds.

**Dionysos** to r., bearded, with ivy-wreath, long chiton with white spots and embroidered himation, *keras* in l. hand, vine in r.; facing him, **Athenè**, with high-crested helmet, necklace, long chiton and himation, both embroidered, spear, and shield with device of an owl to l., r. hand raised. Behind her is a Satyr departing to r., looking back, holding a *taenia* in r. hand, l. hand raised. Behind Dionysos is **Ariadnè** to r., with wreath, necklace, long chiton and himation, both embroidered, l. hand raised; behind her, a Satyr to r. dancing.

**B 553.** LEKYTHOS. Old No. 609. Ht.  $12\frac{1}{10}$  in. Coghill and Payne-Knight Colls. Millingen, *Vases de Coghill*, pl. 39. Purple accessories faded. On the shoulder, palmettes; above the design, network.

**Dionysiac group:** On the l., a Satyr to r., with l. hand extended to seize a Maenad, who moves to l., looking back and dancing, with long hair, long chiton and himation, both embroidered. Next, a Satyr to r., dancing, and a Maenad retreating and looking back at him, with r. hand raised, hair looped up under a fillet, chiton and himation as last. In the field, branches with clusters of grapes and other fruit.

**B 554.** LEKYTHOS. Old No. 612. Ht.  $12\frac{7}{10}$  in. Coghill and Payne-Knight Colls. Millingen, *Vases de Coghill*, pl. 38. On the shoulder, palmettes.

**Dionysos** seated on an *okladias* to r., with long hair and beard, ivy-wreath, long chiton and himation, both embroidered, holding *cantharos*, and vine-branch with grapes. On either side facing him is a Maenad on an *okladias*, with long hair, fillet, long chiton and himation, both embroidered, hands extended, one holding a flower. On the l. is **Hermes** on an *okladias* to r., bearded, with short chiton, chlamys, *petasos*, and *endromides*, l. hand raised, in r. a wand; his figure is partly restored.

**B 555.** LEKYTHOS. Ht.  $4\frac{1}{4}$  in. Cameiros, 1864. On the shoulder, a dog pursuing a hare.

**Dionysiac group:** In the centre, **Dionysos** seated on an *okladias* to r., bearded, with fillet, long chiton and embroidered himation, *keras* in l. hand vine-branches in r. On either side, a Satyr facing the centre, embracing a Maenad, who turns away from him and tries to escape; the Maenads wear long embroidered chitons with *nebrides* over them.

**B 556.** LEKYTHOS. Ht.  $6\frac{5}{8}$  in. Athens, 1852. Repaired. Design black on a dark grey ground (as B 426 and B 537), with white and greyish (originally purple) accessories. On the shoulder, lotos-buds; above the design, network.

**Symposion:** **Dionysos** and **Ariadnè** reclining to r. on the ground, with their l. arms resting on cushions. Dionysos is bearded, with long hair, ivy-wreath, and striped himation; he looks towards Ariadnè, who has hair looped up under a wreath, long sleeved chiton, and striped himation. Before each are three apples. In the background is a tree with fruit, and on either side of the scene is a rock.

- B 557.** LEKYTHOS. Ht.  $6\frac{5}{8}$  in. Athens, 1813. Burgon Coll. Neck repaired. Rather coarse style. Above the design, dots.

**Dionysos** to r., bearded, with ivy-wreath, long white chiton with purple border, and himation, holding *keras* and branches with fruit. On either side a female figure on a mule riding towards him, with hair looped up under a fillet, and himation. Beyond, on either side, a Satyr to r. holding a *taenia*, the one on the r. looking back.

- B 558.** LEKYTHOS. Ht.  $6\frac{1}{8}$  in. Cameiros, 1864. Much injured; neck and large part of shoulder lost. Purple accessories. On the shoulder, lotos-buds.

**Dance of Maenads and Satyrs:** A Maenad to l., with long hair, fillet, long, partly purple, chiton, and *nebris*, followed by a Satyr to l. Next, a Maenad to r., looking back, with long hair, fillet, long purple chiton, and *pardalis*, and a Satyr to r., looking back.

- B 559.** LEKYTHOS. Ht.  $10\frac{1}{4}$  in. Cameiros, 1864. On the shoulder, lotos-buds.

A Satyr moving to r., looking back, with *keras* in r. hand and *askos* over l. shoulder. In the field, branches with fruit; on either side, eyes, black with white rings and edges.

- B 560.** LEKYTHOS. Ht.  $7\frac{3}{4}$  in. Thebes, 1865. Deep buff ground; white accessories. On the shoulder, lotos-buds.

Five Seileni to r., each with a lyre, and carrying branches; they have long tresses, their hair, beards, and tails being white with black spots; their bodies are stippled all over.

- B 561.** LEKYTHOS. Ht.  $7\frac{3}{8}$  in. Athens, 1814. Burgon Coll. Mouth injured. Rather coarse. On the shoulder, lotos-buds; above the design, dots.

**Dionysos** seated on an *okladias* to r., looking back, with long beard, long chiton and himation, both embroidered, holding *cantharos* and vine-branch. On either side, eyes, with purple pupils and white rings and edges.

- B 562.** LEKYTHOS. Ht.  $6\frac{3}{4}$  in. 1856. Much injured. Purple accessories. On the shoulder, lotos-buds.

*Komos:* Three male figures moving to r., the first one looking back at the other two, who wear ivy-wreaths; all three are bearded, with embroidered chlamydes over their arms. The middle one carries branches, and has face upturned, as if singing (cf. B 167 and B 192).

- B 563.** LEKYTHOS. Ht.  $7\frac{1}{4}$  in. Cameiros, 1864. On the shoulder, lotos-buds.

Two groups, each consisting of a **citharist** and **dancer**; the former to r., bearded, with fillet, and embroidered himation; the dancer facing him, bearded, with embroidered chlamys over his shoulders, and l. hand raised.

- B 564.** LEKYTHOS. Ht. 9 in. Cameiros, 1864. Mouth broken off. On the shoulder, lotos-buds.

Two female figures side by side to r., with long hair, fillets, long chitons, and embroidered himatia. In the background, branches with fruit; on either side eyes, black, with purple centres and white rings and edges.

- B 565.** LEKYTHOS. Ht.  $4\frac{7}{8}$  in. Cameiros, 1864. Design worn; purple and white accessories, the latter faded. On the shoulder, lotos-buds.

Three female figures, with hair looped up under fillets, necklaces, long chitons and himatia; the one on the l. is to l., dancing with *crotala* and looking back; the next moves to r., playing the lyre; the third is to r., dancing and looking back, holding a vine-branch with grapes, and *crotala* (?).

- B 566.** LEKYTHOS. Ht.  $6\frac{3}{4}$  in. Corey, *Amaz. Ant. Fig.* p. 77. Handle, neck, and foot broken off. Design rather worn; purple and white accessories. Above the design, network.

**Two Amazons** on horseback to r., between them a third walking; they have high-crested helmets, cuirasses, short striped chitons, and spears; the one walking also has bow and quiver, with tail of an animal attached, and l. hand raised, and looks back.

- B 567.** LEKYTHOS. Old No. 629. Ht.  $5\frac{1}{2}$  in. Rather coarse style; accessories faded.

On the shoulder, a cock to r. between two ivy-leaves, painted in black.

**Combat** of two fully armed warriors; one retreats to r. before the other, and turns back to thrust at him with spear. On either side, looking on, is a female (?) figure, in long chiton and himation, holding a wand.

[This may represent the combat of Achilles and Memnon in the presence of Thetis and Eos.]

- B 568.** LEKYTHOS. Ht.  $7\frac{3}{4}$  in. Cameiros, 1864. Slightly injured; imperfectly fired; purple accessories. Above the design, dots.

Quadriga seen from the front, the charioteer beardless, with fillet, long chiton, and two spears; on either side is an archer moving away, looking back, with high peaked cap, jerkin and *anaxyrides* in one piece, spear, and quiver at back with tail attached.

- B 569.** LEKYTHOS. Ht.  $9\frac{3}{4}$  in. Poli, Cyprus, 1890. Presented by the Cyprus Exploration Fund. *J. H. S.* xi. p. 43. Lip restored. Design black on a red ground, with purple and white accessories; rather worn. On the shoulder, lotos-buds inverted.

**Departure of warriors** (?): In the centre is **Eris** to r. in the archaic running attitude, looking to l., in long chiton with border of spirals and striped himation girt at the waist; she has two pairs of wings, the upper ones recurved, the lower hanging down, unless the sleeves of her chiton are thereby meant. On the l. are two beardless male figures to r., with spears; the first is nude, the other has a striped himation. On the r. is a beardless male figure seated to r.

on an *okladias*, in long chiton and striped himation, holding a spear; facing him is a nude youth, holding a spear in r. hand.

**B 570.** LEKYTHOS. Ht.  $7\frac{1}{4}$  in. Cameiros, 1864. Rather coarse style; white accessories faded.

On the shoulder, two beardless figures in long chitons and himatia, confronted; between them, a palmette.

On the body, a warrior to l., fully armed, with chlamys and device of a bent leg on his shield. On either side, turned towards him, are two beardless figures in striped himatia, each holding a spear; one has a fillet.

**B 571.** LEKYTHOS. Old No. 619. Ht.  $8\frac{7}{10}$  in. From Magna Graecia. Durand Coll. 834. Rather worn; white accessories faded. On the shoulder, palmettes and lotos-buds with volutes.

Bearded male figure to r., wrapped in a striped himation, holding spear; confronting him, two warriors, each with visored helmet, greaves, and two spears; the first has a high-crested helmet as device on his shield, the second, a dolphin to l.; the helmet of the latter is high-crested. Next, a beardless figure to r., with long tresses, long purple chiton, and striped himation, holding spear; confronting him, two warriors, as before; the first has two crests on his helmet and a fillet, body of chariot as device on shield, the second high-crested helmet, device of a tripod on shield. Next, an aged male figure to r., with white beard and tresses, long purple chiton, striped himation, spear; confronting him, two warriors, as before; the first with high-crested helmet, shield with device of wheels and axle of a chariot seen from above; the second has as device the hind part of a dog. Next, a beardless figure to l., with long purple chiton and striped himation, holding a spear.

**B 572** LEKYTHOS. Ht. 7 in. Sardinia, 1856. Purple accessories. On the shoulder, lotos-buds.

**Warriors arming:** On the l. is a warrior to r., beardless, with fillet, and greave on r. leg, placing the other on his l. leg; at his side his sword, at his feet his high-crested helmet. In front of him is a warrior looking to r., with visored helmet, greaves, two spears, and shield with device of a bent leg. On the r., two similar pairs of warriors, in this case facing each other; the one on the extreme r. has the device of a snake to l. on his shield.

**B 573.** LEKYTHOS. Old No. 625. Ht.  $4\frac{1}{10}$  in. Hamilton Coll. D'Hancarville, i. pls. 60-61. Foot broken. Purple accessories.

On the shoulder, two lions rushing towards each other.

On the body, **Combat** of two warriors: Both are fully armed; the one on the r., who has a pellet on his shield, retreats to r., and turns back to thrust with spear at the other, who has a ring on his shield as device. On the r., looking on, is a beardless figure in a long chiton and himation; on the l. a youth, with striped chlamys held out on l. arm, spear in r. hand.

**B 574.** LEKYTHOS. Ht.  $11\frac{3}{4}$  in. Nola, 1867. Blacas Coll. White accessories faded. On the shoulder, palmettes.

Four warriors in single file to l., with visored helmets, greaves, shields, and spears; the first, second, and fourth have **A** as device on their shields; the device on that of the third is obliterated.

[It is possible that **A** may denote Argos, as on the coins of that city; cf. the shield of Demophon in B 173, inscribed **AΘΞ** (= 'Αθηναίος), and see Müller in *Revue Numismatique*, 1859, p. 1 ff.]

**B 575.** LEKYTHOS. Ht.  $11\frac{1}{8}$  in. Santa Maria di Capua, 1856. Temple Coll. Accessories faded. On the shoulder, palmettes; above the design, border of dots.

Two male figures on horseback, moving to r., bearded, each with a chlamys and two spears. By the side of each horse is a dog, the second one running.

**B 576.** LEKYTHOS. Old No. 618. Ht.  $9\frac{3}{5}$  in. Hamilton Coll. D'Hancarville, i. pls. 66-68; Inghirami, *Vasi Fitt.* i. pl. 84; Krause, *Gymnastik*, pl. xiii. 47, p. 452; Welcker, *Zeitschr.* 1818, pl. iv, 17, p. 265; Kietz, *Diskoswurf*, pp. 62, 74. Purple accessories. On the shoulder, palmettes.

Two athletes to r., nude and beardless; the hinder one holds two spears in r. hand, and *halteres* in l. The other holds out a *diskos* in both hands; on either side of him are two poles fixed in the ground (probably to indicate the place from which the *diskos* was to be thrown). Facing him is a *paidotribes*, beardless, with fillet, embroidered himation, and wand.

**B 577.** LEKYTHOS. Ht. 8 in. Nola, 1867. Blacas Coll. Purple accessories.

On the shoulder, three *brabeis*, beardless, the first to r., with long chiton and purple himation; the other two facing him in long chitons, the first with hair knotted up, and embroidered himation; the other in a purple himation.

On the body, **Combat** of three *ephebi*: Two advance to r., nude, with spears in r. hands; the hinder one (lower part modern) has long tresses and an embroidered chlamys on l. arm. The third advances to meet them, with embroidered chlamys on r. arm, and spear in l. hand. In the field, two garments suspended.

**B 578.** LEKYTHOS. Ht.  $7\frac{3}{4}$  in. 1867. Blacas Coll. Slight purple accessories. On the shoulder, lotos-buds.

**Preparations for a race (?)**: A youth on horseback advancing to r., with fillet, short chiton, and chlamys with purple spots. On either side is a nude youth running to r., the one in front looking back, the other has l. hand raised, and wears a fillet.

**B 579.** LEKYTHOS. Ht.  $5\frac{1}{8}$  in. Cameiros, 1864.

On the shoulder, a hound pursuing a hare to r.

On the body, a youth on horseback to r., with striped chlamys and spear.

On either side of him is a youth to r. with striped chlamys on l. arm and spear in r. hand, the one on the r. looking back.

- B 580.** LEKYTHOS. Ht.  $6\frac{1}{2}$  in. Athens, 1813. Burgon Coll. Somewhat injured. Coarse style. Above the design, dots.

Quadriga advancing to r., the charioteer beardless, with fillet and long chiton, the *parabates* having an embroidered chlamys and two spears; the horses have ornamented collars; the third horse is white. On the l. is a warrior retreating, looking back, with high-crested helmet, cuirass, short chiton, two spears, and shield. On the r., a Doric column.

- B 581.** LEKYTHOS. Ht.  $6\frac{7}{8}$  in. Athens, 1813. Burgon Coll. Mouth broken off; much injured. Very coarse style; purple and white accessories. Above the design, border of network.

**Chariot-race:** Two quadrigae to r., one half a length ahead of the other; third horse white, in each case; all have ornamented collars. The charioteers have long white chitons, and goads. By the side of the first quadriga is a *lebes*, as the prize of victory, and on the extreme r. is a *meta* (?), or altar, painted white.

- B 582.** LEKYTHOS. Old No. 617. Ht.  $11\frac{3}{4}$  in. From Sicily. Durand Coll. 679. On the shoulder, palmettes; above the design, meander.

**Chariot-race:** Two quadrigae at full speed to r., one overlapping the other by about half a horse's length; the charioteers bearded, with long white chitons girt at the waist.

- B 583.** LEKYTHOS. Ht.  $7\frac{1}{2}$  in. Athens, 1813. Burgon Coll. Very coarse style; white accessories. Along the top of the design, meander.

In the centre, a Doric column painted white, in front of which is an altar (?), also white. On either side are two female figures to r., in long chitons and himatia, with hands extended, those on the r. looking back. In the field, branches.

- B 584.** LEKYTHOS. Ht. 9 in. Gela, 1863. Slightly injured. Coarse style; rather worn. Above the design, dots.

**Toilet-scene:** In the centre, a female figure standing to r., with arms extended; on either side a female figure seated on an *okladias* facing her, holding out a wreath in both hands; at their feet are baskets. All have hair knotted up, long chitons, and himatia. In the field are branches, and two garments suspended above; on either side of the scene is a rude Ionic (?) column.

- B 585.** LEKYTHOS. Ht.  $7\frac{3}{4}$  in. Cameiros, 1860. Slightly injured. On the shoulder, lotos-buds.

**Sacrificial procession:** In the centre, a female figure walking by the side of a bull to r., with long hair, fillet, necklace, long chiton and himation, both

embroidered ; the bull has a long white woollen fillet hanging over his horns with purple bands. At his head is a beardless male figure walking to r. and looking back, with fillet and chlamys over his arms ; behind the bull is a citharist, beardless, with fillet and himation, playing on the lyre with a *plectrum*. In the background, a tree with fruit.

**B 586.** LEKYTHOS. Ht.  $5\frac{5}{8}$  in. Athens, 1813. Burgon Coll. Foot broken. Rather coarse style ; imperfectly fired. Shape as Fig. 4. Design in a panel, with accessories of purple.

In the centre, a nude beardless male figure running to r., looking back, with purple chlamys over l. arm, and spear in r. hand. On either side, facing him, a beardless male figure in long chiton and himation, holding a staff.

#### B 587-598. MISCELLANEOUS SHAPES.

**B 587.** ARYBALLOS, in the shape of a sandalled foot. Ht.  $3\frac{5}{8}$  in. Length  $4\frac{3}{4}$  in. Samos, 1854. *J. H. S.* vi. p. 282. Design black, white and purple on deep buff ground.

On the top is a tongue-pattern, and round the lip a band with leaves alternately placed above and below, the upper ones black, the lower purple. On the flat surface of the handle at the back is a Gorgoneion, outlined in black, the ground of the eyes, nose, mouth, and ears white, protruding tongue, curly hair and fringe of hair round the chin in black and purple. On the sides of the handle is a lozenge-pattern. The strings of the sandal are purple ; at the back and where they meet on the top of the foot are raised ornaments with purple and black rosettes ; the one on the top has a palmette in purple at either end. On each side of the foot the strap is ornamented with a pattern in black on buff. Another strap passes round the foot just above the toes. The sole of the sandal is left in the colour of the clay, with thin black lines round the edge.

[For the Gorgoneion, cf. a crater in the Louvre (Six, *de Gorgone*, p. 9, pls. i., iii. 2*b* ; *Cat. Campana*, iv. 84).]

**B 588.** ARYBALLOS, in the shape of a sandalled foot. Length  $3\frac{7}{8}$  in. Ht.  $3\frac{1}{4}$  in. Athens, 1875. Design black and purple on red ground.

On the top, pear-shaped rays ; at the back, a palmette ; below the neck, a band of tongue-pattern. The strings of the sandal are painted in purple ; they are tied in a knot over the instep, passing over the toes, and interlacing in a

network-pattern at the back and on either side of the heel. Round the edge of the sole are dots.

[An exactly similar vase is engraved by Furtwaengler, *Samml. Sabouroff*, pl. 52.]

- B 589.** PINAX. Old No. 698. Diam.  $8\frac{4}{5}$  in. 1837. Canino Coll. De Witte, *Descr.* no. 22. Much repaired. Late black figure style; occasional purple accessories.

**Dionysos** seated to l. on an *okladias*, bearded, with long hair, ivy-wreath, long chiton with looped-up sleeves, the folds carefully indicated, and himation with purple border, holding out a *cantharos* in r. hand.

- B 590.** PINAX. Diam.  $7\frac{1}{2}$  in. 1849. Style and design as last.

A warrior moving to r., with short curly hair, helmet with *geison*, cuirass ornamented with volutes, short embroidered chiton, chlamys tied in front, sword-belt, and purple greaves, blowing a trumpet through a *phorbeia*.

- B 591.** PINAX. Diam.  $7\frac{1}{2}$  in. Vulci, 1867. Blacas Coll. Micali, *Storia*, pl. 100, 4; Panofka, *Bild. Ant. Leb.* pl. vi. 7; see also De Witte, *Cab. Durand*, 867. Late style; occasional accessories of white and purple.

An archer to l., beardless, with hair curly in front, earrings, high peaked cap, and jerkin and *anaxyrides* in one piece, stippled all over, with a guilloche pattern down the legs; at his side, his bow and quiver, the latter ornamented with guilloche pattern, with open lid in the form of a wing; he is blowing a trumpet through a *phorbeia*.

- B 592.** PINAX. Diam.  $10\frac{1}{2}$  in. Athens, 1887. *Class. Rev.* i. (1887), p. 317. Imperfectly fired; coarse style. Two holes pierced for suspension. Design in a medallion, with border of dots; no accessories.

**Apollo Citharoedos** to r., beardless, playing on the lyre; on the further side of him, a hind to r. On either side facing him is a female figure seated on a four-legged stool. All three figures have long hair, and are wrapped in himatia. Behind Apollo is suspended a basket containing a *lekythos*, from which hang sprays of laurel; the lyre also is wreathed with laurel. Along the bottom of the design, a band of dots; in the exergue, two dolphins confronted.

- B 593.** PYXIS. Ht.  $6\frac{3}{4}$  in. Diam.  $6\frac{1}{2}$  in. Athens, 1814. Burgon Coll. Accessories faded. On the cover, a conical knob, round which is a tongue-pattern in purple and black; a row of lotus-buds between two rows of dots; and round the edge a zigzag pattern in red on black.

On each foot is a design:

(1) **Theseus slaying the Minotaur** (type N.): **Theseus** to r., beardless, with short curly hair, fillet, short purple chiton, over which is a skin, and sheath at his side, plunges his sword into the Minotaur, who is falling to r.; he has a bull's head, which is turned to l., and a stone in either hand; Theseus seizes his l. arm. On either side, looking on, is a female figure with long hair,



fillet, necklace, and long embroidered chiton. On the l. is a nude youth to r., with curly hair and fillet, in r. hand a wand.

(2) Nude youth walking to r., on the further side of a horse, with curly hair, *petasos*, and two spears. On either side, facing him, is a female figure with long hair, fillet, necklace, and long purple chiton. Above is drapery suspended.

(3) Bearded male figure seated on an *okludias* to r., with long hair, curls in front, long chiton, and striped himation, holding a wand. On either side, facing him, is a female figure, as in (2); beyond on either side is a nude youth to r. looking to l., with short curly hair, and fillet, one hand raised, in the other a wand.

**B 594.** STAND FOR VASE. Old No. 973. Ht.  $1\frac{9}{10}$  in. From Vulci. Durand Coll. 36. Purple accessories.

On the top, a Gorgoneion (as B 428), with protruding tongue and teeth, and curls.

**B 595.** COVER OF VASE. Old No. 715\*\*. Ht.  $2\frac{1}{2}$  in. Diam.  $8\frac{2}{5}$  in. Slightly injured. Design painted in black. Round the edge, an ivy-wreath.

Frieze of animals: A bull to r., confronted by a lion with mouth open and one paw raised, repeated four times; a bull to r.

**B 596.** COVER OF VASE. Ht.  $4\frac{1}{4}$  in. Diam.  $7\frac{1}{4}$  in. 1859. Purple and white accessories. Designs in a frieze with inner border of tongue-pattern, outer of lotos-buds and flowers.

(a) **Contest of Heracles and Antaios** (type E. 9): **Heracles** to r. nude and bearded, stoops forward and seizes **Antaios** round the waist; the latter, who is also nude and bearded, crouches forward to l. with hands extended to retain hold of the earth. Behind Heracles is **Iolaos** running up, bearded, in a chlamys embroidered with purple and white rosettes, in l. hand an uncertain object. Behind Antaios are two bearded figures looking on, with long hair; the first has a chlamys as Iolaos, the second, long chiton and embroidered himation, and spear.

(b) **Theseus slaying the Minotaur** (type N.): **Theseus** to r., beardless, with long hair, short chiton and skin over it, *endromides*, sheath at side, seizes the Minotaur's head with l. hand, and with r. plunges sword into his body. The Minotaur retreats to r. looking back, l. hand raised, holding a stone. Behind Theseus is **Ariadnè** looking on, with long hair, long chiton and embroidered himation; behind her three bearded figures with spears, also looking on; the first has a white chiton and purple himation, the second, embroidered chiton and purple himation, the third, purple chiton and embroidered himation. On the r., looking on, are: a female figure with long hair, long purple chiton, and himation in which her hands are muffled; in front of her a lotos-bud; two bearded figures in embroidered chitons and purple himatia, the first holding a spear; between them, a lotos-bud.

**B 597.** IMBREX, OR ROOF-TILE. Length  $14\frac{1}{2}$  in. Diam.  $7\frac{3}{4}$  in. Ht.  $5\frac{1}{2}$  in. Dumont and Chaplain, p. 381. Designs black on red panels, with accessories of purple and white, the latter faded. Between the panels is a broad band of incised scale-pattern; at either end, rays.

(a) On the l. is a youth seated to r. on an *okladias*, with fillet, himation, and sceptre in l. hand, conversing with a female figure who is seated on an *okladias* facing him; she has long hair, fillet, long chiton and himation, both embroidered. Behind her is a goose to l. regardant. On the r. is a similar female figure on a four-legged stool to r. conversing with a bearded male figure seated on an *okladias*, in long chiton and himation, both embroidered, with sceptre in r. hand. Above are four garments suspended.

(b) Similar design: On the l. is a female figure to r., with long hair, long chiton, and himation; next, a beardless male figure seated to r. on an *okladias*, with fillet, embroidered himation and sceptre in l. hand, conversing with a female figure similarly seated, with long hair, fillet, long embroidered chiton and himation. On the r. is a female figure, as the last, seated to r. on a four-legged stool with back ending in a swan's neck and head, conversing with a beardless male figure, as the other. Above are five garments suspended.

At the end of the tile is a female head in relief, with long hair and *sphendonè*, in red.

[On the subject of these tiles, cf. Benndorf, *Gr. u. Sic. Vasenb.* p. 70; Rayet and Collignon, p. 389; Studniczka in *Jahrbuch*, ii. (1887), p. 69; Boetticher, *Tektonik*, p. 251; and also Furtwaengler, *Samml. Sabouroff*, pl. 52, *Berlin Cat.* 2624, 4016.]

**B 598.** IMBREX, OR ROOF-TILE. Old No. 715\*. Length  $12\frac{3}{10}$  in. Ht.  $4\frac{7}{10}$  in. Townley Coll. Birch, *Ancient Pottery*, p. 197; Dumont and Chaplain, p. 381; *Jahrbuch*, ii. (1887), p. 69. Designs on panels, with accessories of purple and white. Between the panels is a narrow band of palmettes, with wider bands of incised scale-pattern each side. At the upper end, rays; at the lower, lotos-buds.

(a) **Symposion** (the design twice repeated): **Dionysos** reclining on a couch, bearded, with long hair, ivy-wreath, embroidered himation, l. arm on a cushion. He is turned to l., conversing with **Ariadnè**, who is seated to r. on an *okladias*; she has long hair, fillet, long chiton, and embroidered himation. In the group on the l. Ariadnè is seated on a block, and two garments are suspended above; in the other, two wreaths are suspended, and Dionysos raises r. arm.

(b) On the l., two Maenads confronted, each seated on an *okladias*; they have long hair, fillets, long chitons and himatia with purple spots; between them is a *pithos* (?), from which the one on the r. has just removed the lid (?); the other holds her l. hand over the *pithos*, with a ladle (?) in it; behind her is another *pithos*. On the r. a similar pair confronted over a *pithos*, into which the one on the l. pours wine from a vase held in her hands. In the field above are four garments suspended.

At the end of the tile is a female head in relief, with long hair and *sphendonè*, as on last.

B 599-601. FRAGMENTS OF VASES OF ATHENIAN STYLE  
(CHIEFLY FROM NAUCRATIS).

**B 599<sub>1</sub>.** FRAGMENT of amphora (?).  $3 \times 3\frac{1}{2}$  in. Tel-el-Nebeireh (Naucratis), 1885. Part of a panel, with design in black on red, and accessories of purple.

A bearded figure looking to r., with long hair, fillet, long chiton and purple himation. Incised: ΑΝΕΞΑΔΡΟΣ, Ἀλέξα(ν)δρος.

**B 599<sub>2</sub>.** FRAGMENT of bowl of kylix.  $6\frac{3}{4} \times 2\frac{1}{8}$  in. From Knidos. Purple accessories.

Exterior: **Gigantomachia** (type A.): **Athenè** to r., with long striped chiton with chevron border, girt at the waist, and shield with device of a tripod, thrusts with spear at **Enkelados**, who is beaten down on one knee to l.; he is fully armed, with spear and shield with device of two pellets. On the r. are visible the legs of a departing figure; on the l. is another giant kneeling to l., in short chiton, with stone in r. hand.

**B 599<sub>3</sub>.** FRAGMENT.  $3\frac{1}{4} \times 2\frac{7}{8}$  in. Gela, 1863. Slight purple accessories.

Part of a frieze with a quadriga to r.; of the charioteer only his hands are visible, the r. holding goad, reins in both. On the further side of the chariot, looking back, is a beardless figure in long chiton.

**B 599<sub>4</sub>.** FRAGMENTS of kylix, two in number. Old No. 700. From Nola. Temple Coll. Purple and white accessories.

Exterior: **Dionysos** seated to r., bearded, with ivy-wreath, long white chiton and embroidered himation, *keras* in l. hand. In the field, ivy-branches. On either side, eyes, with purple pupils and white rings, the rest outlined in black.

**B 600<sub>1</sub>.** FRAGMENT.  $1\frac{1}{2} \times 1\frac{1}{4}$  in. Naucratis, 1886. Black on red ground. Inscribed: ΕΝΤΟΣ . . . . ΣΙ.

**B 600<sub>2</sub>.** FRAGMENT of kylix.  $2 \times 1\frac{1}{4}$  in. *Naucratis*, i. pl. v. 52. Design black on red ground, with incised lines.

Part of a frieze of animals: forepart of a deer to r., and tail and part of wing of a bird or Siren to r.

**B 600<sub>3</sub>.** FRAGMENT of kelebè, forming the top of one handle.  $2\frac{3}{4} \times 2\frac{1}{2}$  in. Design black on red ground, with incised lines and purple accessories.

A Siren to r. regardant, with long hair confined at the neck, fillet, and wings recurved. [Probably an imitation of the Corinthian style.]

- B 600<sub>4</sub>.** FRAGMENT of pinax.  $2 \times 3$  in. Colours as last.  
Part of a frieze of animals : a deer walking to l. Below, a band of dots.
- B 600<sub>5</sub>.** FRAGMENT of amphora or hydria.  $3\frac{1}{2} \times 2\frac{1}{2}$  in. Design black on red ground, with incised lines.  
Part of a bull fallen forward on its face to l.  
[From the position of the bull's head this would seem to be part of the design of Heracles slaying the Cretan bull, cf. type C. 3.]
- B 600<sub>6</sub>.** FRAGMENT.  $2 \times 3\frac{1}{2}$  in. Design black on red ground, with incised lines and purple accessories.  
Part of a Satyr and Maenad confronted, with *kerata*; each wears a fillet, and the hair of the Maenad is tied in a club. Above is a network-pattern of pomegranate-buds.
- B 600<sub>7</sub>.** FRAGMENT, forming bottom of kylix. Diam.  $2\frac{1}{2}$  in. Colours as last; style of Archicles.  
In a medallion, an archer moving to l., nude and beardless, with bow, quiver, high peaked cap and fillet.
- B 600<sub>8</sub>.** FRAGMENT, forming bottom of kylix. Diam.  $2\frac{1}{4}$  in. Design black on red ground, with occasional incised lines, and accessories of white and purple.  
In a medallion, Gorgoneion, with protruding tongue and teeth, curls, and fringe of hair round the chin.
- B 600<sub>9</sub>.** FRAGMENT, forming bottom of kylix with low stem. Diam.  $2\frac{1}{2}$  in. Design black on red ground, with incised lines and purple accessories; roughly drawn.  
In a medallion, Gorgoneion, with protruding tongue, curls, and fringe of hair round the chin.
- B 600<sub>10</sub>.** FRAGMENT.  $1\frac{3}{4} \times 1\frac{5}{8}$  in. Colours as last, roughly executed.  
Part of a bird or Siren to r., with l. wing advanced, and head of deer to l.
- B 600<sub>11</sub>.** FRAGMENT.  $2\frac{1}{2} \times 1\frac{1}{4}$  in. Design black on red ground, with incised lines, and accessories of purple and white, the latter faded.  
A female figure to r. with long hair and long diapered chiton; on the r. is part of another figure in an embroidered himation; on the l. is a club, but the figure holding it is lost.  
[This may be part of an apotheosis of Heracles.]
- B 600<sub>12</sub>.** FRAGMENT.  $1\frac{1}{2} \times 1\frac{7}{8}$  in. From the temenos of Apollo. Imperfectly fired. Design black on buff ground, with incised lines and purple accessories.  
Part of a figure with a *cotylos* (?) in one hand reclining on a couch, on which two pillows are visible.
- B 600<sub>13</sub>.** FRAGMENT, forming bottom of kylix. Diam. 3 in. Design black, rudely painted, on red ground.  
In a medallion, a Satyr squatting, with face turned to l.
- B 600<sub>14</sub>.** FRAGMENT.  $1\frac{3}{5} \times 1\frac{1}{4}$  in. Design black on red ground, with incised lines and accessories of white and purple.  
Lower part of draped figure with spear (?), and on r., the forelegs of two horses.
- B 600<sub>15</sub>.** FRAGMENT.  $3 \times 3\frac{1}{2}$  in. Colours as last.  
Heracles strangling the Nemean lion (type E. 1) : The composition must have been as in type E. 1 (1), the lion standing erect on its hind-legs; but only its hinder-part remains. On the r. is Athenè looking on, in long chiton and purple himation, her feet and hands painted white; her head is lost.

- B 600<sub>16</sub>**. FRAGMENT of amphora.  $2\frac{1}{2} \times 5$  in. Design black on red ground, with incised lines and purple accessories.  
Part of a large bird or Siren to r. with wings addorsed.
- B 600<sub>17</sub>**. FRAGMENT of amphora.  $1\frac{3}{4} \times 3\frac{1}{2}$  in. Colours as last, but on buff ground.  
Part of two warriors to l.; the hinder one has a bull's head in three-quarter profile as device on his shield (black on ground the colour of the clay); both have high-crested helmets and spears.
- B 600<sub>18</sub>**. FRAGMENT of large vase.  $4 \times 4\frac{1}{2}$  in. Design black on red ground, with incised lines and accessories of white and purple, faded.  
Forepart of two horses of quadriga to r.; at their heads two male figures to l., one in embroidered himation, the other with greaves and shield with device of two dolphins.
- B 600<sub>19</sub>**. FRAGMENTS, two in number, of large vase. Ht.  $7\frac{1}{2}$  in. Design black on red ground, with incised lines and accessories of white and purple.  
Part of a quadriga seen from the front, the charioteer in long white chiton; the horses have plaited tails. Below: head of a lion to l.
- B 600<sub>20</sub>**. FRAGMENT.  $4\frac{1}{2} \times 3\frac{3}{4}$  in. Design black on red ground, with incised lines and purple accessories.  
A beardless male figure to r., with hair tied in a club, fillet, chlamys with purple spots over l. arm, and r. hand raised, looking on at a contest, of which is visible the l. hand of one figure clasping the arm of another (?).
- B 600<sub>21</sub>**. FRAGMENT, forming part of the handle of a large kelebè.  $4\frac{1}{2} \times 3\frac{3}{4}$  in. Design black on red ground, with sparing use of incised lines.  
A bearded head to l. with long hair.
- B 600<sub>22</sub>**. FRAGMENT of neck of crater.  $2\frac{3}{4} \times 3\frac{1}{2}$  in. Design black on red ground, with incised lines and purple accessories. Above, maeander.  
Departure of a warrior: On the l. are visible the foreparts of the horses of a quadriga; at their side a dog. In front of them is an archer to r. looking back, bearded, with high peaked cap, short chiton, quiver and bow. On the r. is a male figure seated on a block to l. with long chiton, himation, and spear in r. hand.
- B 600<sub>23</sub>**. FRAGMENT of bottom of kylix. Diam.  $3\frac{1}{2}$  in. Colours as last.  
In a medallion, Nereus to r., his body ending in a fish's tail, with short purple chiton, in l. hand a fish.
- B 600<sub>21</sub>**. FRAGMENT of kylix.  $2\frac{1}{2} \times 2\frac{1}{2}$  in. *Naukratis I.* pl. xiii. 9. Colours as last.  
Nereus to r., his body ending in a fish's tail, in l. hand a fish.
- B 600<sub>24</sub>**. FRAGMENT of bottom of bowl. Diam.  $2\frac{7}{8}$  in. Imperfectly fired. Colours as before.  
In a medallion, a warrior kneeling on one knee to r., looking back, bearded, with cuirass, sword, shield, and spear brandished in r. hand.
- B 600<sub>25</sub>**. FRAGMENT of kylix.  $1 \times 1\frac{3}{8}$  in. *Naukratis I.* pl. xiii. 6. Colours as before.  
A small youthful figure to l. in long chiton and purple himation.
- B 600<sub>27</sub>**. FRAGMENT of rim of crater.  $8\frac{1}{2} \times 2\frac{1}{2}$  in. Design black on red ground, with incised lines and accessories of white and purple; rather worn. Above, a maeander.  
Round the neck, a frieze of figures: in the centre, a bearded figure seated to r. on an *okladias*, with long hair, long chiton and striped himation; behind him a nude youth, female

figure with long chiton and embroidered *diploïdion* and long hair, and parts of a female figure in long chiton, and beardless male figure with fillet, all to r. Opposite the seated figure are two females addressing him, with long hair, fillets, and long chitons; the first has a purple himation, the second a *diploïdion*. Next, two figures, a male and female, conversing; on the r. a beardless male figure in long chiton confronting a figure, of whom only one hand is visible.

**B 600<sub>25</sub>**. FRAGMENT of kylix.  $3 \times 1\frac{3}{4}$  in. *Naukratis I.* pl. xiii. 4. Design black on red ground, with incised lines and purple accessories.

Interior: Two male figures conversing, one to r., bearded, with one hand raised to the chin of the other, who is beardless; both have short tight-fitting purple chitons, the first also a himation. On the r. is part of another figure (?).

**B 600<sub>29</sub>**. FRAGMENT.  $2\frac{1}{2} \times 1\frac{7}{8}$  in. *Naukratis I.* pl. xiii. 5. Colours as last.

Warrior arming (?): A nude bearded figure to r., with a helmet held up in r. hand, confronted by a figure holding a shield with l. hand by a handle or loop; behind the first is the hand of a third figure, holding a spear.

**B 600<sub>30</sub>**. FRAGMENT of rim of kylix.  $1\frac{1}{2} \times \frac{7}{8}$  in. *Naukratis I.* pl. xiii. 10. Colours as before.

Interior: A nude male figure to r. adjusting l. sandal with l. hand.

**B 600<sub>31</sub>**. FRAGMENT of shoulder of amphora.  $2\frac{3}{4} \times 2$  in. *Naukratis I.* pl. xiii. 7. Colours as before; late style. Above, a band of lotos-buds.

Part of a combat between a bearded horseman to r. with *pilos* and two spears, and a warrior with high-crested helmet, shield and spear; the horse's mane is tied in a top-knot.

**B 600<sub>32</sub>**. FRAGMENT of rim of kylix.  $2\frac{5}{8} \times 1$  in. *Naukratis I.* pl. xiii. 12. Design black on red ground, with incised lines and accessories of white and purple.

Two horsemen cantering to l., with long hair; the first has a short purple chiton, and his horse has a white mane and tail; the second has a short white chiton.

**B 600<sub>33</sub>**. FRAGMENT of rim of kylix.  $2 \times 1\frac{1}{4}$  in. *Naukratis I.* pl. xiii. 13. Anciently repaired (?). Style of Xenocles (?). Design black on red ground, with incised lines and purple accessories.

Combat between a lion and a panther; the lion's l. fore-paw is raised; the panther's face is turned to the front.

[Cf. *Burlington Fine Arts Club Cat.*, 1888, pl. 2.]

**B 600<sub>34</sub>**. FRAGMENT of rim of kelebè.  $2 \times 11$  in. *Naukratis I.* pl. xiii. 17. Colours as last; shape as Fig. 7. Round the edge, an ivy-wreath.

Lion to r. confronting boar, and part of a second lion to r.; on the l. a palmette with volute.

**B 600<sub>35</sub>**. FRAGMENT of neck of crater.  $3\frac{3}{4} \times 3\frac{1}{4}$  in. Colours as before. Round the rim, maeander.

Combat of three fully-armed warriors, two on the l., one on the r. The nearer one on the l. and his opponent have Boeotian shields, the latter with a thunderbolt as device. On the l. two heads of horses of a quadriga; on the r. part of a shield.

**B 600<sub>36</sub>**. FRAGMENT.  $1\frac{1}{2} \times 1\frac{1}{8}$  in. Design black on red ground, with incised lines and accessories of white and purple.

A lion to r., with open mouth and tail curled over the back.

**B 600<sub>37</sub>**. FRAGMENT, forming bottom of kylix.  $2\frac{7}{8} \times 1\frac{7}{8}$  in. Colours as last; style of Eucheiros, cf. B 423.

In a medallion, with border of tongue-pattern, a spotted deer to r., the hind legs resting on a *helix*.

- B 600<sub>38</sub>** FRAGMENT of bowl.  $2 \times 1\frac{1}{2}$  in. Design black and purple on red ground, roughly painted.  
Cock and hen confronted. Below, a band of lotos-buds.
- B 600<sub>39</sub>** FRAGMENT.  $1\frac{1}{2} \times 1\frac{3}{4}$  in. Design black on red ground, with incised lines and purple accessories.  
Parts of two male figures to r. in long chitons and himatia; the first is bearded and his himation is purple, the second has a fillet.
- B 600<sub>40</sub>** FRAGMENT of rim of kylix.  $2\frac{1}{8} \times 1\frac{7}{8}$  in. *Class. Rev.* ii. (1888), p. 233. Design black on red ground, with incised lines and purple accessories.  
A horseman riding to r., beardless, with long hair, fillet, and short chiton. Inscribed: ΓΥΟΙΕΑΣΕ, Ψοιέας ε[ποίησε (?).
- B 600<sub>41</sub>** FRAGMENT. Ht.  $2\frac{3}{4}$  in. Design black on red ground, with incised lines and accessories of white and purple.  
Part of a chariot-group: A charioteer to r. in long white chiton, adjusting the harness (?); by his side a figure in an embroidered himation.
- B 600<sub>42</sub>** FRAGMENT. Ht.  $3\frac{3}{8}$  in. Design black on red ground, with incised lines and white accessories.  
Part of a quadriga to r., with charioteer in long white chiton, holding goad and reins, and a warrior to r., with quiver, on the further side of the chariot, of whom little is visible.
- B 600<sub>43</sub>** FRAGMENT. Ht. 2 in. Design black on red, with incised lines and accessories of white and purple, somewhat faded.  
Combat of Heracles with Amazons (type E. 6): Heracles to r., bearded, with lion's skin over head and tied round neck, and sword-belt, seizes an Amazon round the neck with l. hand. She has a high-crested helmet, spear, and shield with device of a tripod, and retreats to r., looking back.
- B 600<sub>44</sub>** FRAGMENT of rim of bowl.  $2\frac{7}{8} \times 2\frac{1}{8}$  in. Colours as last, but accessories not faded.  
Part of five figures to l.: a male hurling a spear, nude and beardless, with long hair, followed by a female with fillet, long purple chiton, and embroidered himation drawn over her head; next, three males as the first, all carrying spears. In the field, imitation inscriptions.
- B 600<sub>45</sub>** FRAGMENT of bottom of kylix.  $2\frac{3}{4} \times 2\frac{5}{8}$  in. Colours as last.  
In a medallion, part of a combat: a warrior kneeling on one knee to l., with short purple chiton, cuirass, skin, greaves, and sword, in combat with another who has a short chiton, greaves, sword, and Boeotian shield with device of a palmette; only parts of them are visible.
- B 600<sub>46</sub>** FRAGMENT.  $2\frac{3}{4} \times 2$  in. Design black on red ground, with finely-incised lines and white accessories; style of Exekias or Pamphaios.  
Lower parts of a male and a female figure to r. walking at the further side of a quadriga with one white horse; the male has *endromides*, the female a long finely-diapered chiton and *endromides*; her legs are apparently visible through the drapery.
- B 600<sub>47</sub>** FRAGMENT.  $4\frac{5}{8} \times 2\frac{1}{4}$  in. Design black on red ground, with incised lines and purple accessories, the black much faded.  
Theseus slaying the Minotaur (type N.): Theseus to r. in a stippled skin, with sheath at side, seizes the Minotaur with l. hand, and stabs him with sword held in r. hand; the Minotaur is represented as usual, with a bull's head.
- B 600<sub>48</sub>** FRAGMENT.  $3 \times 2$  in. Design black on red ground, with incised lines and accessories of white and purple; carefully executed.

Lower parts of two nude male figures and another draped figure moving to l.; the latter has a staff or spear, long white chiton (folds indicated by wavy lines), and purple himation with border.

**B 600**<sub>59</sub>. FRAGMENT.  $1\frac{1}{2} \times 1\frac{1}{2}$  in. Colours as last. Rosettes as in Corintho-Attic style (B 149, etc.).

Part of two male figures to r., perhaps Dionysos and Ares; the hinder has a long purple chiton and embroidered himation, *keras* in l. hand, and a vine-branch (?) with bunches of grapes in r.; the other has cuirass and skin over a short chiton.

**B 600**<sub>50</sub>. FRAGMENT.  $1\frac{1}{8} \times 1\frac{1}{8}$  in. Design black on red ground, with incised lines and accessories.

Part of a draped figure. Inscribed: ΖΟΜΑΙΡΓΓ, Πρίαμος.

**B 600**<sub>51</sub>. FRAGMENT.  $1\frac{5}{8} \times 1\frac{5}{8}$  in. Design black on red ground, with incised lines and accessories of purple and white.

Part of a figure to l., in long white chiton with incised patterns and purple himation, carrying a staff; on either side a draped figure.

**B 600**<sub>52</sub>. FRAGMENT, forming bottom of kylix. Diam.  $3\frac{3}{4}$  in. Design black on red ground with incised lines and accessories of white and purple; coarsely drawn.

In a medallion, Gorgoneion, with smooth hair, protruding tongue and tusks, and a fringe of hair round the chin.

**B 600**<sub>53</sub>. FRAGMENT of foot of kylix. Diam.  $3\frac{1}{4}$  in. *Naukratis I.* p. 52; Klein, *Meistersig.* p. 220; *Class. Rev.* ii. (1888), p. 233; *Wiener Vorlegebl.* 1890-1, pl. vi. 4a, 4c.

Underneath the foot is inscribed: ΝΙΚΟΣΘ. . . . ΕΝ, Νικοσθ[ένης ἐποίησ]ε:.

**B 600**<sub>54</sub>. FRAGMENT of rim of kylix.  $1\frac{3}{4} \times 1\frac{1}{2}$  in. Design black on red band, with incised lines and purple accessories.

A Centaur galloping to r.

**B 600**<sub>55</sub>. FRAGMENT of bowl.  $3\frac{3}{4} \times 2\frac{7}{8}$  in. Design black on red ground, with incised lines.

Frieze of Maenads in long chitons to r., alternating with Satyrs to l., all in dancing attitudes.

**B 600**<sub>56</sub>. FRAGMENT.  $1\frac{3}{4} \times 1\frac{1}{4}$  in. Design black on red ground, with incised lines and accessories of white and purple.

Parts of a Maenad and a Satyr.

**B 601**<sub>1</sub>. FRAGMENT of rim of vase.  $2 \times 1\frac{3}{4}$  in. *Naukratis*, 1888. *Naukratis II.* pl. xxi. 812. Design black and purple on red ground.

; Incised: ΑΦΡΟΔΙΤ . . . ,[τῆ] Ἀφροδίτ[ῆ]. Below, parts of a honeysuckle-pattern.

**B 601**<sub>2</sub>. FRAGMENT of pinax.  $3\frac{1}{2} \times 3\frac{1}{2}$  in. Design black on red ground.

A quadriga to r. at full speed, the forelegs of the horses alone remaining. Incised: ΑΝΔΡΙΣΦΙΛ . . .

**B 601**<sub>3</sub>. FRAGMENT.  $1\frac{3}{8} \times 1\frac{1}{8}$  in. *Class. Rev.* ii. (1888), p. 233; *Wiener Vorleg.* 1890-1, pl. vi. 4b. Design black on red ground.

Legs of a nude male figure moving to r. Behind, part of a volute. Inscribed: . . . . ΟΙΕΞΕΝ, ὁ δέϊνα ἐπ] οίησεν.

**B 601**<sub>4</sub>. FRAGMENTS, three in number, of early black-figured kylix. *Naukratis II.* pl. xxi. 828-9; *Class. Rev.* ii. p. 233.



Inscribed on a red band : (1) ΠΛΟΤΙΜΟΣΕ (2) ΕΞΕΝ (3) ΙΑΣ Ε , 'Ε]ργότιμος  
 ἐ[ποιή]σεν[· Κλιτ]ίας ἔ[γραψεν] (?).

[These fragments (if all part of one vase) may be by Ergotimos and Clitias, the artists  
 of the François-vase.]

**B 601<sub>5</sub>.** FRAGMENTS, three in number, as last. *Naukratis II.* pl. xxi. 827 ; *Class. Rev.* ii.  
 p. 233.

Inscribed on a red band : (1) ΜΟΣ ; (2) and (3) 'ΙΣ : ΕΛΡΑΦΞΕΝ, 'Εργότι]μος [ἐποίησεν·  
 Κλιτία]ς ἔγραψεν (?).

[(1) is not certainly part of the same vase as (2) and (3).]

**B 601<sub>6</sub>.** FRAGMENTS, six in number, from four kylikes. *Naukratis II.* pl. xxii. 849, 850, 852 ;  
*Class. Rev.* ii. (1888), p. 233.

(1) ΣΟΝΔΡΟΣ:Ι, Σῶνδρος ἐ[ποίησεν].

(2) and (3) ΣΟΝΛ . . . ΠΟΙΕΞΕΝ, Σῶνδ[ρος ἐ]ποίησεν.

(4) and (5) ΣΟΙ . . . ΠΟΙΕ, Σῶ[νδρος ἐ]ποίη[σεν].

(6) ΟΝΔΡ, Σ]ῶνδρ[ος ἐποίησεν].

**B 601<sub>7</sub>.** FRAGMENT, as before.  $1\frac{1}{2} \times 1\frac{3}{8}$  in. *Class. Rev.* ii. p. 233.

Inscribed : ΙΙΟΙΕΡΙ, Εὔχε]ιρος Ἐργ[οτίμου ἐποίησεν] (?).

**B 601<sub>8</sub>.** FRAGMENT of rim of Kylix.  $4\frac{1}{4} \times 2\frac{1}{8}$  in. *Class. Rev.* ii. p. 233.

Inscribed : ΕΠΟΙΕΞΕΝ. Incised : ΞΑΦΡΟΔΙΤΗΗ, ? Μανδρώνα]ξ Ἀφροδίτη ἡ . . . .

**B 601<sub>9</sub>.** FRAGMENT.  $1\frac{1}{2} \times 1\frac{3}{8}$  in. *Class. Rev.* ii. p. 234 ; Klein, *Lieblingsinschr.* p. 20. Design  
 black on red ground, with incised lines and purple accessories ; finely executed.

Calf of leg of male figure advanced to l., confronting a female figure in long embroidered  
 chiton and purple himation. Inscribed : . . . . ΒΙΣ ΚΑΝΟΣ ? Κλέω]βις καλός.

**B 601<sub>10</sub>.** FRAGMENT of kylix.  $1\frac{3}{8} \times 2\frac{1}{2}$  in. *Class. Rev.* ii. p. 234. Colours as last.

Part of a palmette. Inscribed : ΙΚΑ.

**B 601<sub>11</sub>.** FRAGMENT.  $2\frac{5}{8} \times 1\frac{1}{2}$  in. *Naukratis II.* pl. xxii. 851.

Inscribed : ΑΥΟΝΕΥΟ.

**B 601<sub>12</sub>.** FRAGMENT of Kylix.  $3\frac{1}{4} \times 2\frac{3}{4}$  in. *Naukratis II.* pl. xxii. 853 ; *Class. Rev.* ii. p. 234.

Inscribed on a band : ΧΑΙΡΕΚΑ . . . . Χαίρε κα[ὶ τίει εὔ].

**B 601<sub>13</sub>.** FRAGMENTS, two in number, of hydria.  $2\frac{1}{2} \times 2\frac{1}{2}$  in. and  $3 \times 3\frac{1}{2}$  in. *Class. Rev.* ii.  
 p. 234. Design black on a red panel with borders of lotos and honeysuckle pattern down the  
 sides ; incised lines and purple accessories.

*Amazonomachia* (type E. 6) : (1) Part of a warrior to r. in cuirass and close-fitting  
 short chiton diapered with maeander-pattern, with border of zigzags. Inscribed : ΜΟΛΑΥΞ,  
 Πε]λάγων, or [Τε]λά(μ)ων (?).

(2) Part of an Amazon fallen to r., with cuirass, short chiton, (crenellated pattern on  
 girdle, folds indicated by wavy-lines), Boeotian shield, sword, and spear ; in front of her the  
 leg of a warrior charging to r. The face of the Amazon is rendered in outline. Inscribed :  
 ΖΙΠΟΧΥΥ, Λυκῶπις. Below, a band of dots.

**B 601<sub>14</sub>.** FRAGMENT.  $1\frac{1}{4} \times 1$  in. Colours as last.

Part of a male figure to r. looking to l., bearded, with purple himation, face painted  
 purple. Inscribed : . . . . √ Ϛ ΟΑΤΑΠ, Πάτροκλ[ος].

**B 601<sub>15</sub>.** FRAGMENT of rim of kylix.  $1\frac{1}{4} \times 1\frac{1}{8}$  in. Design black on red ground, with incised lines  
 and accessories of purple and white ; style of Nicosthenes (cf. B 364) or Glaukytes (B 400).

Battle-scene : A quadriga at full speed to r., part of the horses being visible ; beneath them lies a warrior on his back with face to the ground, in helmet, short white chiton and greaves ; over him strides a warrior to r., with short chiton and greaves, both purple, and another to l. Inscribed : (1) ΕΣΙ. (2)

ΓΥ  
ΙΚΟΤΣ.

- B 601<sub>16</sub>**. FRAGMENT.  $1\frac{1}{4} \times 1\frac{1}{8}$  in. Design black on red ground, with incised lines and purple accessories.  
Hermes to r., bearded, with *caduceus* and purple chlamys ; before him a lotos-flower. Inscribed : ΕΦ . ., 'Ε[ρμῆς].
- B 601<sub>17</sub>**. FRAGMENT.  $1\frac{1}{4} \times \frac{3}{4}$  in. Colours as last ; finely executed.  
Part of a female figure to r. in long purple chiton with finely-diapered border ; she apparently holds a child in her arms, of which the legs are visible (cf. Leto in B 168). Behind her is inscribed : ΞΡΦΑ, 'Αφρο[δίτη].
- B 601<sub>18</sub>**. FRAGMENT.  $2\frac{1}{8} \times 1\frac{1}{2}$  in. Colours as before.  
Part of a female figure to r., in long purple chiton, holding a wreath and a lotus-bud. In front of her is inscribed : ΗΕΡΑ, 'Ηρα.
- B 601<sub>19</sub>**. FRAGMENT.  $1\frac{1}{8} \times 1\frac{3}{8}$  in. Colours as before, finely executed.  
Head of Dionysos to r., bearded, with long hair and ivy-wreath. Incised on the inside : ΤΗ, 'Αφροδίτη (?).
- B 601<sub>2</sub>**. FRAGMENT.  $1\frac{1}{4} \times 1\frac{1}{2}$  in. Colours as before.  
Part of a horse galloping to l. ; in front, the tail of another. Inscribed : ΕΛΙ, ό δέινα] έγ[ραψεν (?).
- B 601<sub>21</sub>**. FRAGMENT.  $1 \times 1\frac{3}{8}$  in. Colours as before.  
Part of a figure in purple drapery (?), and a maeander. Inscribed : ΚΔΝ.
- B 601<sub>22</sub>**. FRAGMENT.  $\frac{7}{8} \times \frac{1}{2}$  in. Colours as before.  
Part of two male figures back to back, one in short purple chiton, with hair tied in a club, holding up l. hand ; the other is nude, with long hair.
- B 601<sub>23</sub>**. FRAGMENT of rim of large pinax. Ht.  $1\frac{7}{8}$  in. Length  $9\frac{1}{2}$  in. Colours as before. Apparently of Corinthian style ; high rim curving outwards.  
Lion to r. and goat to l., back to back ; on the l., lotos and honeysuckle-pattern. In the centre the fore-feet of a horse or deer, and hind-paw of a lion.
- B 601<sub>24</sub>**. FRAGMENT.  $2\frac{1}{8} \times 1\frac{3}{4}$  in. Colours as before.  
Part of a chariot to l., with the necks of two horses, their manes tied in top-knots, hand of charioteer holding reins, and on one horse's back an owl to l., with face turned to front. Above, the feet of a lion or panther to l.
- B 601<sub>25</sub>**. FRAGMENTS of a pinax, two joined.  $3 \times 2\frac{7}{8}$  in. Colours as before. Early Attic, or perhaps Corinthian style.  
In a medallion, with border of dots, a Gorgoneion, of which the curls over the forehead, l. ear, and a serpent rearing to r., are visible. Round the centre design, a frieze, of which a lion seated to r. and behind him a lotos and honeysuckle pattern, remain.  
[Cf. the Aegina plate, Berlin Cat. 1682, *Arch. Zeit.* 1882, pl. 10.]
- B 601<sub>25</sub>**. FRAGMENT.  $2\frac{1}{2} \times 1\frac{5}{8}$  in. Colours as before.  
Above, part of a lotos and honeysuckle pattern. Below, parts of two Sirens confronted, with long hair.

- B 601<sub>27</sub>**. FRAGMENT of rim of vase.  $2\frac{1}{8} \times 1$  in. Design in black on red ground, with incised lines.  
A hare running to r.
- B 601<sub>28</sub>**. FRAGMENT of kylix.  $2\frac{5}{8} \times 1\frac{3}{8}$  in. Design black on red ground, with incised lines and accessories of white and purple.  
Exterior : hind-part of a horse, painted white ; behind, a palmette.
- B 601<sub>29</sub>**. FRAGMENTS, two in number, of rim of kylix.  $4\frac{1}{4} \times 3\frac{1}{4}$  and  $4\frac{1}{4} \times 3$  in. Designs black on red ground, with incised lines and purple accessories ; coarsely drawn. Style and shape as the late kylikes from Cameiros, B 437-450.  
(1) Heads of two Satyrs and two Maenads dancing, all to r., the Satyrs looking back at the Maenads ; ivy-branches spreading over the design.  
(2) Satyr to l. between Maenads, all dancing and looking back ; the Maenads have hair knotted up and long chitons and himatia ; ivy-branches as before.
- B 601<sub>30</sub>**. FRAGMENTS of kylix, nine in number. Diam.  $5\frac{1}{2}$  in. Designs black on red ground, with incised lines and accessories of purple and white.  
Interior : Tongue and lotos patterns.  
Exterior : A lion to r.
- B 601<sub>31</sub>**. FRAGMENT.  $1\frac{3}{4} \times 1\frac{1}{16}$  in. Colours as last.  
Two horsemen galloping to r. ; the second on a white horse.
- B 601<sub>32</sub>**. FRAGMENT of kylix.  $2\frac{1}{8} \times 1\frac{5}{8}$  in. Colours as before.  
Exterior : A beardless horseman to l., with short white chiton and spear ; behind him the head and r. arm of a beardless male figure. In the field imitation inscriptions.
- B 601<sub>33</sub>**. FRAGMENT of rim of kylix.  $2\frac{1}{8} \times 2$  in. Colours as before. Style and shape as B 437-450.  
Two horses side by side to r., the further one white ; at the further side is a charioteer to r., bearded, with long white chiton and Boeotian shield at back, adjusting the harness (?).
- B 601<sub>34</sub>**. FRAGMENT of kylix.  $1\frac{3}{8} \times 1$  in. Design black and white on red ground, with incised lines and slight accessories of purple.  
A nude beardless male figure to r., dancing, between two female figures ; the latter are merely painted in white, without incised lines.
- B 601<sub>35</sub>**. FRAGMENT.  $1\frac{1}{4} \times 1\frac{1}{4}$  in. Design black on red ground, with incised lines and accessories of white and purple.  
Part of a warrior to l. with short embroidered chiton, greaves, and shield ; behind him part of a female figure in long striped chiton with *diploidion*, her hands extended.
- B 601<sub>36</sub>**. FRAGMENT.  $1\frac{1}{2} \times 1$  in. Colours as last.  
Pegasos to r., with wings re-curved.
- B 601<sub>37</sub>**. FRAGMENT.  $2\frac{1}{8} \times 1\frac{3}{4}$  in. *Wiener Vorlegebl.* 1890-1, pl. vi. 4d. Design black on red ground, with incised lines and purple accessories ; carefully executed. Style as B 601<sub>15</sub>, perhaps by Nicosthenes.  
On the l. is a warrior to l., bearded and fully-armed, thrusting with spear ; on the r. a similar warrior to r. with polypus as device on his shield (both sides of the crest of his helmet are shown), thrusting with spear at an advancing biga.
- B 601<sub>38</sub>**. FRAGMENT of pinax.  $2 \times 1$  in. Design as last.  
In a medallion, with border of tongue-pattern, the head of Heracles to r., with lion's skin stippled in zigzag lines, his face painted purple ; facing him, part of the head of a female figure with fillet.  
On the outside, tongue-pattern and dots.

- B 601<sub>39</sub>** FRAGMENT.  $1\frac{3}{4} \times 1\frac{1}{8}$  in. Design black on red ground, with incised lines.  
Male head to r., bearded, with fillet and long hair confined at neck; the head is stippled all over.
- B 601<sub>40</sub>** FRAGMENT.  $1\frac{1}{8} \times 1$  in.  
The top of a head stippled as last, and a tree painted in black.
- B 601<sub>41</sub>** FRAGMENT.  $1\frac{3}{8} \times \frac{7}{8}$  in.  
Incised: ΑΓΛΩ.
- B 601<sub>42</sub>** FRAGMENT of bottom of kylix. Diam. 3 in. Design black on red ground, with incised lines and purple accessories.  
In a medallion, with border of tongue-pattern, a Gorgoneion with curls, protruding tongue and fringe of hair round the chin.
- B 601<sub>43</sub>** FRAGMENT.  $1\frac{3}{4} \times \frac{3}{4}$  in. Design black on red ground, with incised lines and accessories of purple and white.  
Part of a female figure to r. in embroidered himation.
- B 601<sub>44</sub>** FRAGMENT.  $1\frac{3}{4} \times 1\frac{1}{2}$  in. Design black on red ground, with incised lines and purple accessories.  
Lower part of two male figures to r. in long striped chitons and himatia, each holding a staff. Below, a border of zigzags.
- B 601<sub>45</sub>** FRAGMENT of late black-figured kylix.  $3\frac{1}{8} \times 1\frac{7}{8}$  in. Design black on a red band, with occasional incised lines.  
A sheep to r. The red ground is unglazed.
- B 601<sub>46</sub>** FRAGMENT of rim of kylix.  $1\frac{3}{4} \times 1\frac{1}{4}$  in. Design black on red ground, with incised lines and accessories of white and purple.  
Parts of a male and a female figure to r., dancing (?); both have long hair and fillets; the former is nude and bearded.
- B 601<sub>47</sub>** FRAGMENT.  $1\frac{1}{2} \times 1\frac{5}{8}$  in. Design black on red ground, with incised lines and purple accessories.  
Part of three male figures to r. in himatia, the last two carrying spears; the last is bearded, and the himation of the middle one is embroidered with stars.
- B 601<sub>48</sub>** FRAGMENT of rim of kylix (early black-figured style).  $1\frac{3}{4} \times 1\frac{3}{4}$  in. Design black on red ground, with incised lines and accessories of white and purple.  
Part of a combat: On the l. are the forelegs of the horses of a quadriga at full speed to r., Opposed to it is a fully-armed warrior, with a linen cuirass, sword, Boeotian shield with device of a purple pellet, and stone in r. hand. Behind him is part of a warrior to l. in short purple chiton, thrusting with his spear; he has a shield painted purple with device of a lion's head to l., painted black and stippled all over.

## B 602-612. LATE PANATHENAIC AMPHORAE (see p. 46).

Shape as Fig. 40.

**B 602.** PANATHENAIC AMPHORISKOS. Old No. C. 122. Ht. 6 in. Cyrenaica, 1856. Werry Coll. Stephani, *Compte-Rendu*, 1876, p. 48. One handle broken off. Obverse archaistic; coarse style. Designs black on buff panels divided by narrow bands, with incised lines.

(a) **Athenè** standing to l. between two Doric columns, with r. foot and r. arm drawn back, brandishing spear in r. hand; she has a high-crested helmet with *geison*, long chiton with *diploïdion*, and shield on l. arm. The columns stand on plinths; on the one on the l. is a cock to r.

(b) An athlete to r. exercising, nude and beardless, holding *diskos* in r. hand and in l. an uncertain object with one end curved; he looks back at a *paidotribes*, who is also nude and beardless, and stands to r. with wand in l. hand and r. extended.

**B 603.** PANATHENAIC AMPHORA. Old No. C. 113. Ht. 2 ft. 1½ in. Teucheira, 1866. *Mon. dell' Inst.* x. 47 and 48c, 1; *Ann. dell' Inst.* 1877, p. 308; Murray, *Handbook of Gk. Archaeol.* pl. x.; Dennis, *Trans. Roy. Soc. Lit. Ser.* 2. ix. pt. 1, p. 167, No. 1, pl. 2; Stephani, *Compte-Rendu*, 1876, p. 41. Obverse archaistic. Designs black on red panels, with accessories of buff and white; black varnish much worn. On the obverse the panel is continuous with neck; on the reverse it is separated by a black border. On the neck, double honeysuckle-pattern.

(a) **Athenè** standing to l. between two Doric columns, with r. leg and arm drawn back, r. hand brandishing spear; she has a high-crested helmet with *geison*, cheek-pieces turned up, ornamented with a volute and palmette, and *phalos* in the shape of a volute; aegis with scales, spiral border above, and fringe of snakes in front; long chiton and *diploïdion* girt at the waist, with white borders; long hair tied at the neck, earrings, necklace, and bracelets, these and her features being picked out with yellow; shield on l. arm with star of sixteen points as device. On the l. column is **Triptolemos** to r. in his winged car, with a snake at the side; he has long hair and drapery over lower limbs, in r. hand an ear of corn. Down the side of the column (with letters at right angles to it) is inscribed: ΤΟΝΑΘΕΝΕΘΕΝΑΘΛΟΝ, τῶν Ἀθηνῆθεν ἄθλων. On the other column is a similar figure to l.; down the side is inscribed: ΠΟΛΥΖΗΛΟΣΑΡΧΩΝ, Πολύζηλος ἄρχων (B.C. 367).

(b) **Two athletes wrestling**, nude and beardless; the one on the r. has r. arm on the other's back, the other has l. on his back, their other hands are clasped. On the l. is a *brabeus* to r., bearded, in long chiton and himation,

which he holds up with l. hand, in r. hand a palm-branch. On the r. is an *ephedros* (or perhaps a *paidotribes*), nude and beardless, moving away and looking back, l. hand extended, in r. a palm-branch.

[The lines of the figures are carelessly incised ; the style is altogether that of the fourth century.]

**B 604.** PANATHENAIC AMPHORA. Old No. C. 114. Ht. 2 ft.  $4\frac{1}{10}$  in. Teucheira, 1866. *Mon. dell' Inst.* x. 48b and 48g, 12 ; Dennis, *Trans. Roy. Soc. Lit.* Ser. 2, ix. pt. 1, p. 170, No. 3 ; Stephani, *Compte-Rendu*, 1876, p. 42 ; *Ann. dell' Inst.* 1877, p. 326 ; Klein, *Meistersig.* p. 86. Repaired and restored. Obverse archaistic style. Designs in panels, as before ; neck as before, with elongated tongue-pattern below.

(a) **Athenè** standing to l. between two Doric columns, with l. foot advanced, and r. arm drawn back brandishing spear ; she has a high-crested helmet (*geison*, cheek-pieces turned up, volute-patterns, very large crest with plume reaching nearly to the waist), aegis with scales and borders of snakes both sides, long chiton with girdle and *diploidion* reaching to the knees, ornamented with white ; on l. arm a shield with device of a star of sixteen points, between them dots, and ΠΙΘ incised ; lower on the shield is incised ΥΗΥ ; on the *antyx* are white spots. She has a necklace, and long hair, which is buff on the neck but rendered in incised lines over the aegis. On each column, turned towards Athenè, is a figure of **Triptolemos** seated in his winged chariot, with a serpent at his side ; he has long hair with a white wreath, and a himation over his lower limbs, in one hand two ears of corn. On the r. of the column on the l. is inscribed *kionedon* : ΤΟΝΑΘΕΝΕΘΕΝΑΘΛΟΝ ; on the l. of the other : ΚΙΤΤΟΣ ΕΠΟΙΗΣΕΝ, *Κίττος ἐποίησεν*.

[The date is probably 365-350 B.C.]

(b) **Two nude beardless athletes engaged in the pancration** : The one on the l. has the other's head in his l. arm, and is about to strike him with his r. hand ; the other tries to release himself by pressing l. hand against the forehead of the first, and repelling his blow with r. hand. On the r. is a *paidotribes*, or *ephedros*, looking on, nude and beardless, with l. hand on thigh, r. extended ; on the l. is a *brabeus* to r., bearded, with olive-wreath and himation over lower limbs, in r. hand a palm-branch.

**B 605.** PANATHENAIC AMPHORA. Old No. C. 115. Ht. 2 ft. 5 in. Teucheira, 1866. *Mon. dell' Inst.* x. 48d and 48h, 14 ; *Ann. dell' Inst.* 1877, p. 328 ; Dennis, *Trans. Roy. Soc. Lit.* Ser. 2, ix. pt. 1, p. 171, No. 4, pl. 1 ; *Arch. Zeit.* 1869, pl. 24, 2 and p. 106 ; Baumeister, p. 1153 ; Harrison and Verrall, p. 83 ; Stephani, *Compte-Rendu*, 1876, p. 46. Designs black on red panels as before, with accessories of purple, white and buff, and incised lines ; obverse archaistic. Neck, as last.

(a) **Athenè** standing to l. between two Doric columns surmounted by cocks, with r. leg and arm drawn back, brandishing spear in r. hand ; she has a high-crested helmet with *phalos* and cheek-pieces turned up on either side, and aegis with scales, border of wave-pattern in white, and fringe of snakes behind ; her chiton reaches below the knees, and is embroidered with white spots and

borders of wave- and chevron-patterns, with star-pattern on the sleeve and a broad band down the front on which is a wreath of olive; over it is a *diploïdion* girt at the waist and falling nearly to the knees, embroidered with white dots, and purple border. She has long hair, earrings, necklace, and bracelets; these ornaments and her features are picked out in buff. On her l. arm is her shield with the group of Harmodios and Aristogeiton as device (probably an imitation of the famous group by Critios and Nesiotes, Paus. i. 8, 5, and Overbeck, *Gesch. d. Gr. Plastik*<sup>3</sup>, vol. i. p. 119 ff.). They advance to l., the younger in front of the other; he holds out l. arm covered with a chlamys, in l. hand sheath, l. foot advanced, r. arm drawn back, as if to strike; the other advances r. foot, holding r. arm over head as if about to strike, in l. hand a dagger; his l. arm is drawn back, and by it is seen the end of a chlamys or of his sheath. The group is in white picked out with buff; both figures are nude and beardless. On the r. side of the column on the l. is inscribed: ΤΩΝΑΘΗΝΗΘΕΝΑΘΛΩΝ.

(b) **Two athletes exercising**: Both stand to r. and are nude and bearded; the first holds out l. hand, in which are two spears; his body is half turned to the front, and he has r. arm in front of his chest. The other holds out r. hand towards him, as if conversing; his l. hangs down. On the r. is a *paidotribes* to l., bearded, with fillet and himation leaving r. shoulder bare, in r. hand a palm-branch, l. arm enveloped in himation.

**B 606.**

PANATHENAIC AMPHORA. Old No. C. 116. Ht. 2 ft.  $2\frac{7}{10}$  in. Teuchera, 1866. *Mon. dell' Inst.* x. 48c and 48h, 13; *Ann. dell' Inst.* 1877, p. 327; Dennis, *Trans. Roy. Soc. Lit.* Ser. 2, ix. pt. 1, p. 174, No. 5; Stephani, *Compte-Rendu*, 1876, p. 49. Designs in panels, as before, with accessories of purple, white and buff; obverse archaistic. On the neck, double honeysuckle-pattern.

(a) **Athenè** standing to l. between two Doric columns, with r. leg and r. arm drawn back, brandishing spear, shield on l. arm with device of a star; she has a high-crested helmet (*geison*, cheek-pieces turned up, plume with purple edge), and aegis with scales, borders of meander above and chevron on the r. side, fringe of snakes in front; chiton half-way down the leg, with *diploïdion* girt at the waist and falling in *pteryges*, on the sleeve a star-pattern. The chiton is embroidered with white rosettes and has purple borders; along the bottom is a broad border with a frieze between two bands of wave-pattern, on which are six figures (painted in white) dancing, three on the r. to r., and three on the l. to l., with drapery to the knees. Athenè also has long hair, earrings, necklace and armlets; the white throughout the design is touched up with buff. On each column is a cock turned towards Athenè; down the side of the l. column is inscribed, in letters at r. angles to the column: ΤΩΝΑΘΗΝΗΘΕΝΑΘΛΩΝ.

(b) **Chariot-race**: A quadriga at full speed turned half to r., the charioteer bearded, with short rough hair; he has a long white chiton with purple border and girdle, and holds one pair of reins in each hand, in r. the goad. The harness of the horses is ornamented with white dots; the foremost has one foot advanced beyond a white *stelè*, which represents the goal.

**B 607.** PANATHENAIC AMPHORA. Ht. 2 ft.  $8\frac{3}{8}$  in. Cervetri, 1873. Castellani Coll. *Mon. dell' Inst.* x. 47a and 48e, 2; *Ann. dell' Inst.* 1877, p. 312; *Comptes-rendus de l'Acad. des Inscr.* 1873, p. 238, 1875, p. 53; Stephani, *Compte-Rendu*, 1876, p. 43. Repaired and restored. Obverse archaistic style. Designs in panels, as before; accessories of white. On the neck, an olive-wreath.

(a) **Athenè** standing to r. between two Ionic columns, with r. leg and r. arm drawn back, brandishing spear in r. hand, shield on l. arm which passes through the *ochanon*, which has a rude palmette on either side. She has a high-crested helmet with *geison* and spiral ornaments; of her aegis only the Gorgoneion is visible, painted white; she wears a long chiton with *diploïdion*, girt at the waist, the girdle and borders of the chiton white; over her arms is a small himation; the folds of the drapery fall in *pteryges*. On the column behind her is a figure of Athenè to r. with high-crested helmet, long chiton with *diploïdion*, in r. hand an olive-branch, on which is perched an owl, in l. a stand for a trophy (as the Nikè in B 608). Down the r. side of the column is inscribed *kionedon*: ΠΥΘΟΔΗΛΟΣΑΡΧΩΝ, Πυθόδηλος ἄρχων (B.C. 336). On the other column is **Triptolemos** seated to l. in his winged car, drawn by two snakes, with drapery over his lower limbs, in his r. hand ears of corn. Behind him is a sheaf of corn(?), partly obliterated. Down the column is inscribed (as before): ΤΟΝΑΘΕΝΕΘΕΝΑΘΛΟΝ.

(b) **Two boxers**, nude and beardless, engaged in combat, wearing the *caestus*; their muscles are strongly marked. On the l. is an *ephedros*, also nude and beardless, with *caestus*, l. hand raised to mouth, in which he holds the end of the thong. On the r. is **Nikè** to l. as *brabeus*, with large wings, long hair tied at the back, laurel wreath, long white chiton, and himation, holding palm-branch in r. hand.

**B 607<sub>1</sub>.** FRAGMENT of Panathenaic amphora.  $5\frac{1}{8} \times 2\frac{7}{8}$  in. Paphos, 1888. *J. H. S.* ix. p. 222. Part of the panel on the obverse; design black on a red ground; style as B 607.

Part of the figure of **Athenè** to r., showing part of shield and one of the *pteryges* of her himation hanging from l. arm; also part of the column on the r.,

on the further side of which is inscribed:  $\overset{A}{\odot} \tau\acute{\omega}\nu] \text{ } \overset{A}{\Lambda}\theta[\eta\eta\eta\theta\epsilon\nu \acute{\alpha}\theta\lambda\omega\nu.$   
I.

**B 608.** PANATHENAIC AMPHORA. Ht. 2 ft.  $8\frac{1}{10}$  in. Cervetri, 1873. Castellani Coll. *Mon. dell' Inst.* x. 47b and 48e, 3; *Ann. dell' Inst.* 1877, p. 314; *Comptes-Rendus de l'Acad. des Inscr.* 1873, p. 238, 1875, p. 53 ff.; Stephani, *Compte-Rendu*, 1876, p. 40. Repaired and restored. Designs in panels as before; accessories of white; obverse archaistic. On the neck, double honeysuckle and elongated tongue pattern.

(a) **Athenè** standing to r. between two Ionic columns, with feet close together, and r. arm drawn back brandishing spear, shield on l. arm. She has long hair, earrings, and bracelets; high-crested helmet with *geison*, ornamented with volutes, aegis with Gorgoneion, long chiton with *diploïdion*, embroidered, with a white border, and himation hanging from her arms; the folds of the drapery fall in *pteryges*. On the column behind her is **Triptolemos** seated to l.



in his winged car drawn by two snakes ; he is looking to the front, and wears a wreath of ears of corn, in his r. hand is another ear of corn, and one on either side of him. Down the r. side of the column is inscribed (as before): ΤΟ[Ν]ΑΘΕΝΕΘΕΝΑΘ<ΟΝ. On the other column is **Nikè** standing to l., winged, wearing a wreath and long chiton with *diploïdion*, holding in r. hand an *aplustre* (as on a sard scaraboid from Cyprus in the Brit. Mus.) and in l. a staff with cross-piece, painted white, such as were used for the erection of trophies (cf. the Victory on rev. of gold staters of Alexander). Down the l. side of the column is inscribed (as before) ΠΥΘΟΔΗΛΟΣΝΡΧΕΝ, Πυθόδηλος (ῆ)ρχεν.

[He was archon 336 B.C. For the use of ῆρχεν cf. Εὐαίветος ῆρχεν, on the Lysicrates monument, *C. I. Gr.* 221.]

(b) **Foot-race of armed warriors**: Four beardless warriors running to l., with helmets and shields. [Greaves were no longer worn in this race, cf. *I. H. S.* vii. p. 190.] The first and fourth have the device of an eight-point star on their shields, the second a snake to l., and the shield of the third is painted white with A and part of another letter incised.

**B 609.** PANATHENAIC AMPHORA with cover. Old No. C. 118. Ht. 2 ft. 2½ in. Benghazi, 1856. Werry Coll. *Mon. dell' Inst.* x. 47c and 48e, 4; *Ann. dell' Inst.* 1877, p. 317; Birch, *Ancient Pottery*, p. 430; Stephani, *Compte-Rendu*, 1876, p. 37. Designs in panels, as before, with accessories of buff and white; the latter faded. On the neck, double honeysuckle.

(a) **Athenè** standing to r. between two Doric columns, with l. foot advanced, spear in r. hand, and shield on l. arm; she has a high-crested helmet with *geison* and cheek-pieces turned up, the crest supported on a double volute; aegis with Gorgoneion (much faded), long chiton with *diploïdion*, girt at the waist, and small himation hanging from her arms; the inside of her shield is visible, with *porpax* and *ochanon*, the latter ornamented with two palmettes; she has long hair, and earrings, necklace, and armlets, picked out with buff. On the column behind her is a figure of Athenè to r., with high-crested helmet, long chiton and himation, holding out an *aplustre* in r. hand; down the side of the column is inscribed (as before): ΑΡΧΩΝΝΙΚΟΚΡΑΤΗΣ, Ἄρχων Νικοκράτης. (He held office in 333 B.C.) On the other column is a similar figure to l.; down the side is inscribed (as before): ΤΩΝΑΘΗΝΗΘΕΝΑΘΛΩΝ.

(b) **Foot-race**: Three nude beardless athletes running to r., with arms bent close to their sides.

**B 610.** PANATHENAIC AMPHORA. Ht. 2 ft. 6¾ in. Capua, 1873. Castellani Coll. *Mon. dell' Inst.* x. 47d and 48f, 5; *Ann. dell' Inst.* 1877, p. 317; *Bull. dell' Inst.* 1872, p. 38, no. 1; Urlichs, *der Vasenmaler Brygos*, p. 1; Stephani, *Compte-Rendu*, 1876, p. 42. Free style, with few archaisms. Designs on panels, as before; accessories of white and buff. On the neck, double honeysuckle-pattern.

(a) **Athenè** standing to r. between two Doric columns, in attitude as on last vase, with spear and shield with wave-border. She has earrings, bracelets and a necklace of pendants, picked out in buff; high-crested helmet ornamented with

volutes, and aegis, of which only the Gorgoneion and two white cross-bands remain; long chiton with *diploïdion*, and himation, both as in last vase. On each column is a Nikè turned to the front, standing on the prow of a ship on which two eyes are incised; she has wings outspread, a wreath, white chiton, and himation leaving the upper part of the body nude, and holds out a wreath in both hands. Down the side of the column on the r. is inscribed (as before): ΝΙΚΗΤΗΣΑΡΧΩΝ. [He held office 332 B.C.; the prows of ships on which the Nikæ stand may refer to some naval victory in that year.] Down the side of the other column is inscribed: ΤΩΝΑΘΗΝΗΘΕΝΑΘΛΩΝ.

(b) **Pancration**: An athlete to r., nude and bearded, with face turned to the front, has the head of a similar athlete to l. in his l. arm, and is about to strike him with his r. hand; the other tries to release his head. On the l. is an *ephedros*, nude and beardless, turned to the front, with r. hand on hip; on the r. is a *brabeus* to l., with face turned half to the front, wearing a white wreath and himation, r. hand holding out a palm-branch, in l. a wreath.

## B 611.

PANATHENAIC AMPHORA. Old No. C. 117. Ht. 2 ft. 8 in. Teucheira, 1866. *Mon. dell' Inst.* x. 47f and 48f, 7; Dennis, *Trans. Roy. Soc. Lit.* Ser. 2, ix. pt. 1, p. 175, no. 6; *Ann. dell' Inst.* 1877, p. 319; cf. *Comptes-rendus de l'Acad. des Inscr.* 1868, p. 181; Stephani, *Compte-rendu*, 1876, p. 38. Repaired; black glaze much worn away. Designs black on red panels (as before), with accessories of purple, white and buff; obverse archaistic. On the neck, double honeysuckle and elongated tongue pattern.

(a) **Athenè** to r., between two Ionic columns, with l. foot advanced, and spear brandished in r. hand; she has a high-crested helmet with *geison* and check-pieces turned up, ornamented with wave-pattern and volutes, the crest supported on a double volute; of the aegis only the Gorgoneion in the centre and the fringe of snakes in front remain, both painted white. She wears a long chiton with *diploïdion* girt at the waist and falling in *pteryges* below the hips; from her arms hangs a small himation; these garments are embroidered in white; she has earrings, necklace and armlets, which, with her features, are picked out in yellow. On her l. arm is her shield, the arm passing through the central broad strap, or *ochanon*, and the hand through the smaller *porpax*; at each end of the *ochanon* is a palmette. On each column, turned towards her, is an Athenè Nikephoros, with high-crested helmet, long chiton, and *diploïdion* girt at the waist, spear held upright in l. hand; in the r. hand a winged Nikè, draped, with wings spread, turned towards the central goddess. Down l. side of the column on the r. is inscribed (as before): ΤΩΝΑΘΗΝΗΘΕΝΑΘΛΩΝ; down the r. side of the other column: ΑΡΧΩΝΕΥΘΥΚΡΙΤΟΣ, Ἄρχων Εὐθύκριτος (he held office 328 B.C.).

(b) **Foot-race**: Four nude beardless athletes running to r. with l. hands extended in front, and r. hands behind.

## B 612.

PANATHENAIC AMPHORA. Old No. C. 119. Ht. 21<sup>3</sup>/<sub>8</sub> in. Teucheira, 1866. Dennis, *Trans. Roy. Soc. Lit.* Ser. 2, ix. pt. 1, p. 169, no. 2; Stephani, *Compte-Rendu*, 1876,

p. 45. Slightly injured ; imperfectly fired. Design in panels, as before ; accessories of white and buff. On the neck, double honeysuckle.

(*a*) **Athenè** standing to l. between two Doric columns, in attitude as last ; she has a high-crested helmet with *geison*, cheek-pieces turned up, and *phalos* with volute, the plume of unusual length ; aegis with scales, white border, and fringe of snakes in front ; long chiton with *diploïdion* reaching to the knees, with white borders, and white girdle ; long hair, earrings with long pendants, necklace of beads, and bracelets ; her hair, features, and ornaments touched up with buff. On her shield is incised a star of eight points. On each column is a ram turned towards her.

(*b*) **Two boxers**, nude and beardless, sparring with the *caestus*, l. arms extended ; on the r. an *ephedros*, nude and beardless, looking on, with r. hand on small of back.

B 613-681. ATHENIAN VASES WITH DESIGNS ON  
WHITE GROUND (see p. 47).

**B 613.**

AMPHORA. Old No. 493. Ht.  $7\frac{1}{2}$  in. Durand Coll. 89. Designs black on white ground, with incised lines and purple accessories. Shape as Fig. 15. On the neck, double honeysuckle-pattern.

(*a*) **Dionysos** to r., looking to l., bearded, with ivy-wreath, long chiton and striped himation, *keras* and vine-branches in either hand. On either side is a Maenad departing, looking back, each with hair looped up under an ivy-wreath, long chiton and striped himation, and holding out a wreath in one hand.

(*b*) Similar scene ; **Dionysos** only has a *keras* in l. hand and vine in r. ; the Maenad on the r. has vine-branches in her r. hand, and l. hand extended, but no wreath.

Under each handle is a Sphinx seated to r., with long hair, fillet, and wings recurved ; in front of one is a branch.

**B 614.**

AMPHORA. Old No. 492. Ht.  $7\frac{9}{10}$  in. From Vulci. Durand Coll. 90. Designs black on drab ground, with incised lines and purple accessories. Shape as Fig. 15. On the neck, a chain of palmettes each side.

(*a*) **Combat of three warriors** (possibly **Achilles** and **Memnon** over **Antilochos**) : On the l. is a warrior (**Memnon**) advancing to r., fully armed, with short purple chiton, the outside of his shield fully shown ; he thrusts with spear at a similar warrior (**Antilochos**) with high-crested helmet, who is beaten

down on one knee to r. and defends himself with shield; both shields have purple dots round the *antyx*. On the r. is the third warrior (**Achilles**) to l., defending the second one with spear; he is also fully armed, with short chiton with purple spots, and chlamys.

(*b*) **Dionysos** seated to r. on a couch, bearded, with fillet, long chiton and purple himation, in l. hand a *keras*, in r. a vine-branch with clusters of grapes. The leg at the l. end of the couch is inlaid with a rude voluted cap; by the side of it is a table with viands. Before Dionysos is a Maenad dancing to r., playing on the *crotala*, in a high conical cap and striped himation. On the other side of him is a Satyr moving to r., stooping forward, with fillet and *taenia* over r. shoulder, hands extended.

**B 615.** AMPHORA. Old No. 498. Ht.  $7\frac{1}{2}$  in. From Vulci. Durand Coll. 806. Designs black on drab ground, as before. Shape as Fig. 15. On the neck, double honeysuckle-pattern.

(*a*) **Symposion**: Two male figures reclining on a couch to l., bearded, with ivy-wreaths, and striped himatia over their l. shoulders, their l. arms resting on cushions; each has a vine-branch in l. hand, and r. extended holding a *cantharos*. By their side is a table with viands.

(*b*) Similar scene; the one on the r. has no *cantharos*.

Under each handle is a Sphinx seated to r., with long hair, fillet, and wings recurved.

**B 616.** AMPHORA. Ht.  $7\frac{3}{8}$  in. Santa Maria di Capua, 1856. Temple Coll. Designs black on drab ground, as before. Shape as Fig. 15. Neck as last.

(*a*) **Symposion**: Two male figures seated to l. on the ground, the one on the l. looking back at the other; they are bearded, with ivy-wreaths, and striped himatia over their l. shoulders. Under the handle on the l. is a tree with fruit-laden branches spreading over the field.

(*b*) Similar scene: each holds out a *cantharos* in r. hand. In the field are branches with fruit.

**B 617.** OINOCHOË. Old No. 651. Ht.  $9\frac{1}{8}$  in. Canino Coll. De Witte, *Descr.* 185; Inghirami, *Vasi Fitt.* pl. 41; *Él. Cér.* i. 7.; Mayer, *Gig. u. Titan.* p. 332. Trefoil mouth; the handle, which ends in cross-pieces, is broken off. Design black on pale buff ground; accessories of purple. Shape as Fig. 3.

**Gigantomachia** (type A.): On the l. is **Ares** advancing to r., about to transfix a giant with his spear (probably **Mimas**, cf. Apoll. Rhod. iii. 1227 and Overbeck, *Kunstm. Atlas*, pl. 5, 3 *b.*); he has a wreath round his helmet, linen cuirass (of the same type as Ajax in B 379, cf. B 541 and *J. H. S.* v. p. 235), short chiton with purple border, greaves with volutes, sword at side, and shield with device of a bull's head. The giant is fallen to r., looking back, armed as Ares, with high-crested helmet, and the device of a tripod on his shield; he endeavours to thrust with his spear; blood flows from a wound in his l. side,

and from another under his r. arm. Above is an eagle flying to l. with a snake in its mouth and talons. In the field, imitation inscriptions. Under the handle are branches spreading out on either side.

- B 618.** OINOCHOË. Old No. 652. Ht.  $8\frac{3}{8}$  in. Hamilton Coll. D'Hancarville, iii. pl. 103; Schneider, *Tro. Sagenkr.* p. 48, n. 9. Trefoil mouth; handle ending in cross-pieces. Design black on pale buff ground; purple accessories. Shape as Fig. 3.

**Two warriors in ambush** (perhaps **Odysseus** and **Diomedes**): They crouch down to r., and are bearded and fully armed, with short chitons with purple spots and folds indicated; on their greaves and cuirasses are volutes. The hinder one has a snake to r. as device on his shield, painted in purple. In the field are three trees; also branches spreading out on either side from under the handle.

- B 619.** OINOCHOË. Ht.  $9\frac{1}{8}$  in. Cameiros, 1864. Much injured; part of one side broken away. Trefoil mouth. Design black on white ground, with purple accessories. Shape as Fig. 3.

**Peleus seizing Thetis** (type F.): In the centre is **Peleus** to r. beardless, with fillet and drapery round loins, stooping forward and seizing **Thetis** round the body. She moves away to r., looking to l., and has hair looped up under a beaded fillet, and long chiton and himation with purple spots. On the l. is a Nereid running away, in a long chiton and himation, as Thetis, holding a wreath in l. hand. Under the handle, branches spreading over the field.

- B 620.** OINOCHOË. Ht.  $11\frac{1}{2}$  in. 1867. Blacas Coll. De Witte, *Descr.* 136; *J. H. S.* i. pl. 2, p. 132; Loeschke, *Arch. Zeit.* 1881, p. 36. Repaired and restored. Late black figure style; design black on drab ground, with purple accessories and finely-incised lines. Shape as Fig. 39. Trefoil mouth, and three-ribbed handle. On the neck, chequer-pattern; below, tongue-pattern, alternately black and outlined.

**Peleus bringing the infant Achilles to Cheiron**: On the l. is **Cheiron** to r., of the archaic Centaur-type, with a horse's body and hind-legs attached behind; he is bearded, with long tresses, striped himation over l. shoulder, r. hand extended, in l. a pine-tree held over the shoulder. In front of him is a tree. On the r. is **Peleus** advancing to l., bearded, with hair curly in front and striped himation, holding the infant **Achilles** in both arms, the latter also wearing a striped himation. Before them is a dog to r., with r. hind-paw and head raised, as if greeting them.

[For the subject, cf. Overbeck, *Her. Bildw.* p. 282, and Robert, *Bild u. Lied*, p. 123.]

The handle terminates on each side of the mouth in a snake's head in relief, with black markings on red; at each junction of the handle with the vase is a female head in relief coloured red, of later date than the rest of the design (but the whole vase is painted in an affected manner). Under the handle is a palmette inverted, with tendrils ending in buds.

- B 621.** OINOCHOË. Old No. 648. Ht.  $11\frac{3}{8}$  in. From Vulci. Durand Coll. 268. *Ann. dell' Inst.* 1831, p. 153, No. 407a; *Arch. Zeit.* 1881, p. 36. Style and shape as last; design black on pale buff ground, with purple accessories and finely-incised lines. Mouth and handle as last vase. On the neck, lotos-buds inverted; tongue-pattern as before.

**Heracles strangling the Nemean lion** (type E. 1): In the centre is **Heracles** standing to l., with head turned to r.; he holds the head of the lion under his l. arm, and forces its jaws open with r. hand. The lion stands on one hind-leg to r., with head twisted back, and endeavours to free himself by fixing the claws of his r. forepaw in Heracles' l. arm; Heracles is nude and bearded. On the l. is **Iolaos** to r., bearded, with striped drapery girt round his loins, and sword suspended from a belt, Heracles' club in r. hand, l. extended as if encouraging him. On the r. is **Athenè** moving away and looking back, with long tresses, curls in front, high-crested helmet with *geison*, and wavy pattern on the crest, long embroidered chiton with wavy border, and himation with purple border, both girt at the waist; in her r. hand is her spear pointed downwards, on her l. arm her shield; her aegis hangs over her l. shoulder.

At the upper and lower junctions of the handle with the vase are female heads in relief, as on the last vase. Under the handles, palmettes with tendrils and buds.

- B 622.** OINOCHOË. Ht.  $6\frac{7}{8}$  in. Cameiros, 1864. Design much worn. Trefoil mouth. Design black on white ground, with purple accessories. Shape as Fig. 3.

**Contest of a Lapith and a Centaur** (type O.): The Lapith, fully armed, with a drawn sword in r. hand, rushes to r. on the Centaur, who kneels to l. on l. foreleg, and with l. arm seizes the other's sword, endeavouring to push him away with his r. hand. Beneath the Lapith's feet is a rock; behind him are his spear and shield. On the further side of the Centaur is a pine-tree.

- B 623.** OINOCHOË. Ht.  $7\frac{3}{8}$  in. Cameiros, 1864. Trefoil mouth. Design black on a drab panel, with borders of dots, as on last vase; accessories of purple. The design is partly worn away.

**Centauromachia** (type O.): A Centaur to l. rushes upon a Lapith, wielding a pine-tree in both hands; the Lapith is fallen back with one leg doubled under him, and tries to defend himself with his spear. He is fully armed, with *parameridia*, and three pellets on his shield as device. In the field, imitation inscription.

[The Centaur may be named Petraios, and the Lapith Hoplon; cf. the François vase, *Mon. dell' Inst.* iv. 57.]

- B 624.** OINOCHOË. Ht.  $7\frac{3}{4}$  in. Cameiros, 1864. Trefoil mouth, partly broken. Design black on a drab panel, with borders of dots above and down the sides; accessories of purple.

**Dionysos** seated to r. on an *okladias*, looking back; he is bearded, with ivy-wreath, long chiton and himation with purple spots, *keras* in l. hand, in r. a vine with clusters of grapes.

- B 625.** OINOCHOË. Ht. 10 in. Nola, 1867. Blacas Coll. Slightly injured. Trefoil mouth. Design black on a white panel, with borders of network above and down the sides; slight accessories of purple.

Dionysiac *thiasos*: In the centre a Satyr to r. with hair looped up, playing the double flute; the *sybenè* hangs from his l. arm. On either side of him is a Maenad dancing and looking back at him, with long hair, fillet, *pardalis* knotted in front, and long chiton. The one on the r. has an embroidered chiton with *diploidion*; the other has *crotala*. In the field, branches.

- B 626.** OINOCHOË. Ht. 9 in. Cameiros, 1864. Slightly injured. Trefoiled mouth. Design black on white ground; very much worn.

Two Satyrs moving to r. and looking back, with large wreaths on their heads, spears, and shields with drapery hanging over them (ornamented with stars) and the device of three pellets on each; the shields have the shape of the *pelta*, but are probably the *laiseia* mentioned in Hom. *Il.* v. 452, xii. 425 (*λαισήϊα πτερόεντα*) and Hdt. vii. 91 (*λαισήϊα ὠμοβοέης πεπονημένα*).

[Cf. E 183, E 198, E 351; Helbig, *Hom. Epos*<sup>2</sup>, p. 329; Smith, *Dict. Ant.*<sup>3</sup>. i. p. 459. The Satyrs seem to be attired as burlesque representations of Homeric heroes.]

- B 627.** OINOCHOË. Ht. 8 $\frac{3}{4}$  in. Cameiros, 1864. Trefoil mouth. Design black on drab ground, rather worn.

**Sacrifice before a term of Hermes** (cf. B 362): On the r. is the term to l., standing on a pedestal, bearded and ithyphallic, with a large wreath; before it is a blazing altar, on the other side of which stands an *auletes* to r., beardless, with large wreath, long chiton and himation, playing on the double flute. The term is decorated with branches. Under the handle, branches spreading out on either side.

- B 628.** OINOCHOË. Ht. 8 $\frac{3}{4}$  in. Cameiros, 1864. *Athen. Mittheil.* v. (1880), pl. 13, p. 380; *Jahrbuch*, ii. (1887), p. 100. A piece broken out. Trefoil mouth. Design black on white ground.

**Consecration of the statue of a victorious athlete** (?): On the r. is the statue of a warrior to l., armed with high-crested helmet, greaves, and shield, r. arm extended; the statue stands on a plinth. Before it is a priest (?), bearded, with a large wreath on his head and himation over l. shoulder, in l. hand a lustral branch.

[The manner in which the warrior is armed seems to indicate that he is a winner in the hoplites' foot-race, which in the fifth century was always run with helmet, greaves, and shield; cf. B 143, and the statue of Epicharinos erected on the Acropolis by Critios and Nesiotes (Paus. i. 23, 9, *C. I. A.* i. 376).]

- B 629.** OINOCHOË. Ht. 6 $\frac{3}{4}$  in. Cameiros, 1864. Trefoil mouth. Lower part of design much worn. Design black on a pale buff panel, with borders of dots down the sides; accessories of purple.

A barbarian warrior moving to r., beardless, with high peaked cap with purple spots, fillet, short chiton, and chlamys on l. arm; he is blowing a

trumpet, and holds two spears in r. hand ; in front of him is a shield. The lower part of the design is nearly obliterated. In the field, a branch.

- B 630.** OINOCHOË. Ht.  $7\frac{5}{8}$  in. Cameiros, 1864. Much injured ; parts lost. Imperfectly fired. Design black on drab with purple accessories. Trefoil mouth.

A barbarian horseman riding to r. and looking back, bearded, with high peaked cap, cuirass, short chiton with purple border, and axe in r. hand. Before him walks a dog ; behind him is a bird flying to l. Under the handles, branches spreading out on either side.

- B 631.** OINOCHOË. Ht.  $11\frac{1}{2}$  in. 1851. Braun Coll. (*Sale Cat.*, Christie, 21 Feb. 1850, Lot 59) ; Reisch in *Röm. Mittheil.* 1890, p. 318 ; Klein, *Meistersig.* p. 215 ; id. *Lieblingsinschr.* p. 21 ; Wernicke, *Lieblingsn.* p. 16 ; *Arch. Zeit.* 1885, p. 252. Repaired and restored ; a piece broken out. Trefoil mouth, with grooved handle ending in cross-pieces. Design black on white ground. Round the neck, maeander.

On the body, vine-branches with clusters of grapes. Inscribed : (1) inverted : ΧΑΡΙΝΟΣ : ΕΓΓΟΙΕΣ . . . , Χαρίνος ἐποίησ[εν]. (2) + ΣΕΝΟΔΟ[Κ]Ε . . . . . ΙΓΑΙ'Υ'Α'ΝΕ, Ξενοδό[κ]η [μοι (?) δοκε]ῖ παῖς καλή.

- B 632.** OINOCHOË. Old No. 1151. Ht.  $9\frac{1}{2}$  in. From Vulci. Durand Coll. 1110.

Flat trefoil mouth. Round the neck is a band with palmettes in black on a white ground ; between every two are two birds flying to r. Above this band is a narrow one of tongue-pattern, black on white, and below a narrow band of leaf-pattern, white on black. Round the foot are black rays on a white ground. The handle ends above in two snakes, with heads resting on the lip, red with black markings.

- B 633.** LEKYTHOS. Ht.  $8\frac{1}{2}$  in. Cameiros, 1867. Froehner, *Deux peintures de Vases Grecs*, pl. 1 ; *Wiener Vorlegebl.* iv. 9. 3 ; Newton, *Trans. Roy. Soc. Lit.* Ser. 2. vol. ix. (1870), p. 434 ; Roscher, pp. 1168-70 ; Smith, *Dict. Antiq.*<sup>3</sup>, vol. ii. p. 16 ; Harrison and Verrall, p. 158 ; Deneken, *de Theoxeniis*, p. 5 ; *Naucratis I.* (C. Smith), p. 51, n. 1 ; *Arch. Zeit.* 1872, p. 35 ; Heydemann, *Mitth. aus d. Ant. Ober- u. Mittelital.* p. 5, note 1 ; Wernicke, *Lieblingsn.* p. 15. Design partly painted, partly outlined in black, with accessories of bright red, and incised lines on the black, on a cream-coloured ground (red on the shoulder). Shape as Fig. 17. Above the design, maeander.

**The Dioscuri coming to the feast of the Theoxenia:** A couch with three coverlets and a cushion at either end, all painted over in red ; a *rhapis* lies on the cushion on the r. ; the legs are inlaid with palmettes, and have Ionic caps above ; along the side of the couch are figures of two dogs(?) to r., and rosettes (forming a frieze between the capitals). Above are the Dioscuri riding to r. on black horses, beardless, with black hair and red chlamydes floating behind. Below the couch is inscribed : <sup>KALII</sup> ΜΙΝΑ, καλή Μίνα, i.e. καλή Μυία (Heydemann, *l. c.* reads Μίχα, Wernicke, *l. c.* ΜΙΚΑ = Μίκα).

[For the Theoxenia, cf. Pind. *Pyth.* v. 8, *Ol.* iii. 35-41, *Nem.* x. 49 ; also Paus. iii. 16, 2, and a Thessalian relief in the Louvre (Froehner, *l. c.* pl. iii.). They were celebrated at Athens, Sparta, Cyrenè, and other places ; possibly this vase was made at Naucratis, where the Dioscuri had a temple ; its technique would support this view.]



- B 634.** LEKYTHOS. Old No. 614. Ht.  $8\frac{3}{10}$  in. 1842. *Stuart Sale*, 1841, Lot 422. Corey, *Amaz. Ant. Fig.* p. 15. Slightly injured and restored. On the shoulder, lotos-buds (red ground). On the body, design black on white ground, with purple accessories ; round the top, an ivy-wreath.

**Heracles fighting with the Amazons** (type E. 6): In the centre is **Heracles** to r., with lion's skin tied in front and girt up over a short purple chiton, the tail caught up under the girdle ; he grasps the crest of **Andromachè's** helmet, and springs forward to despatch her with his sword. She is fallen to r., looking back, and thrusts at him with spear ; she has a high-crested helmet, cuirass, short chiton, shield with purple spots round the *antyx*, and an unintelligible device. Behind Heracles is **Telamon**, rushing forward and thrusting with spear ; he is fully armed, with high-crested helmet, short purple chiton and chlamys over l. arm, and shield with purple spots round the *antyx*. On the r. is a second Amazon (**Alkaia**) advancing to defend the first with her spear ; she is armed as the first, with chlamys on l. arm and Boeotian shield with device of two snakes and boss in the form of a rosette. Behind her is a third Amazon running away and looking back ; she is attired as an archer, with high-peaked cap, jerkin and *anaxyrides* in one piece, quiver at side, bow in r. hand, l. raised, as if she had just shot an arrow. In the field, imitation inscriptions.

- B 635.** LEKYTHOS. Ht.  $8\frac{1}{2}$  in. Cameiros, 1864. Neck repaired. Coarse style. Design black on white ground, with purple accessories. Above the design, chequer-pattern (on red) ; below, maeander.

**Combat of Heracles with Amazons** (type E. 6): In the centre is **Heracles** advancing to r., with lion's skin over a short chiton, with purple girdle, and sword-belt, brandishing his club over **Andromachè**, who kneels on one knee to l. She has a high-crested helmet, cuirass, short striped chiton, greaves, sword, shield, and spear. Behind her is another Amazon (**Alkaia**) advancing to her defence, with high-crested helmet, fillet, cuirass, short striped chiton, sword, and shield, thrusting with spear. Behind Heracles is a third Amazon retreating and looking back, with high-crested helmet, fillet, cuirass, short chiton, shield, and spear.

- B 636.** LEKYTHOS. Ht.  $6\frac{1}{2}$  in. Athens, 1813. Burgon Coll. Neck and shoulder lost. Design black on drab ground ; coarse style. Above the design, palmettes.

**Heracles subduing the Cretan bull** (type E. 3): **Heracles** to r., nude and beardless, stoops forward with l. knee pressed against the bull's forehead, grasping it round the shoulders ; the bull falls forward to l. In the field are branches with fruit, from which hang Heracles' chlamys, bow, quiver, and club.

- B 637.** LEKYTHOS. Ht.  $7\frac{1}{2}$  in. Corinth, 1852. Coarsely painted ; imperfectly fired. Design black on drab (red on shoulder), with finely-incised lines. Above the design, maeander.

**Heroes casting lots before the statue of Athenè** (type H.): In the centre is **Athenè** to r. looking to l., with high-crested helmet, long hair, necklace,

aegis with wave-border, long chiton and himation with folds indicated, spear in l. hand. The heroes kneel on one knee, one on each side; they have high-crested helmets, short chitons girt at the waist, swords and spears; behind them are their shields. Each extends one hand, as if to throw the dice. Behind Athenè are branches.

**B 638.** LEKYTHOS. Ht.  $8\frac{1}{2}$  in. 1867. Blacas Coll. Designs: on shoulder, black on red, with purple and white accessories; on body, black on drab, with purple accessories.

1. On the shoulder: A Satyr on all-fours to r., with face to front, pursuing a Maenad, who runs away, looking back at him; she has a long chiton with *diploidion*, and hair knotted up. In the field, vine-branches, with grapes.

2. On the body: **Heroes casting lots at the statue of Athenè** (type H.): In the centre is the statue of Athenè to r. looking to l., with long hair, high-crested helmet with fillet, long chiton and striped himation, spear in r. hand, l. raised. Behind her is a table, on either side of which is a bearded warrior crouching down on one knee; the one on the l. has a helmet with fillet, short striped chiton, chlamys, greaves, shield and two spears; his r. hand is stretched out to the table. The other has long hair with fillet, greaves, Boeotian shield, and spear.

**B 639.** LEKYTHOS. Ht.  $5\frac{3}{4}$  in. Capua, 1873. Castellani Coll. Murray, *Hist. Gk. Sculpt.*<sup>2</sup> ii. p. 28; Schneider, *Tro. Sagenkr.* p. 141; Vogel, *Scenen Eurip. Tragöd.* p. 19. Repaired and restored. Design black on drab ground, with purple accessories. On the shoulder, lotos-buds; on the body, above, an ivy-wreath.

**Contest of Achilles and Memnon (or Hector):** On either side is a warrior, bearded and fully armed, thrusting with spear, each having a short chiton with purple spots; the one on the l. has a Boeotian shield, the other has the device of a crab (?). In the centre **Hermes** to r., bearded, with *petasos*, short chiton and chlamys, both with purple spots, and *endromides*, holds out a pair of scales in l. hand, each scale containing a small winged male figure, representing the souls of the two heroes (cf. Pottier, *Lècythes blancs Attiques*, p. 76). In the field, imitation inscriptions.

**B 640.** LEKYTHOS. Ht.  $13\frac{1}{5}$  in. Gela, 1863. Much injured; a large part of the design obliterated. Design black on drab ground, with purple accessories. On the shoulder, palmettes on red ground; above the design, dots.

**Achilles lying in wait** (type I.): On the l. is **Troilos** to r., beardless, with long hair, short striped chiton, striped drapery over r. arm, in l. hand two spears; at his further side is a second horse. In front is a bearded warrior to r., looking back, with *petasos*, short chiton, sword, shield, and two spears; next to him, **Polyxena** to r., with long hair tied at the back, and long purple chiton. She is inside the building containing the spring, which is indicated by two columns (one obliterated) and a panther's head, whence water is pouring; below is a base for a *hydria*. On the further side of it is **Achilles**

crouching to l., with high-crested helmet, wreath, short embroidered chiton, greaves, sword, spear, and Boeotian shield with device of four pellets and a rosette. In front of him, a tree.

- B 641.** LEKYTHOS. Ht.  $7\frac{3}{8}$  in. Athens, 1814. Burgon Coll. Much injured. Design black on drab ground, with slight accessories of purple. Above the design, macander.

In the centre is the Delphic *omphalos*; on either side of it, branches with fruit, on which are perched two eagles, confronted; the one on the r. has some object (?) in its beak, the other looks back. On either side is a warrior seated on a block to r., the one on the r. looking back; they have high-crested helmets, shields, and two spears each; the one on the l. has a chlamys hanging from his l. arm.

[These may represent Orestes and Pylades taking refuge at the *omphalos*, cf. Schol. Pind. *Pyth.* iv. 4; *Numismatic Chronicle*, Ser. 3, vii. p. 58, New Ser. xvi. p. 279.]

- B 642.** LEKYTHOS. Old No. 615. Ht.  $12\frac{3}{10}$  in. From Sicily. Durand Coll. 338. Wulff, *Theseussage*. p. 32. Restored (white repainted). Design black on white ground, with purple accessories. On the shoulder, palmettes on red ground.

**Theseus slaying the Minotaur** (type N.): **Theseus** to r. beardless, with long hair, fillet, cuirass, short chiton, sheath at side, and drawn sword in r. hand, with l. hand seizes the horn of the **Minotaur**, who has a bull's head and tail, and crouches down to r., with l. leg doubled under him, and face turned to l. The Minotaur has a stone in either hand, and blood flows from a wound on the r. side of his neck. On either side is an Athenian maiden looking on, with long hair and long embroidered chiton; the one on the l. has a himation and l. hand raised; the other has a *diploidion* over her chiton and r. hand raised. In the field above is a garment suspended.

- B 643.** LEKYTHOS. Ht.  $9\frac{1}{4}$  in. Vulci, 1851. Braun Coll. Design black on drab ground, with purple accessories. On the shoulder, palmettes on red ground. On the body, round the top, a row of dots.

**Komos of Satyrs**: On the l. is a Satyr moving to r., looking back, with fillet and large wreath, r. hand extended. On the r. are two Satyrs confronted over an *amphora* with pointed foot, wreathed with ivy, which the one on the r. supports with r. hand; both are ithyphallic, and wear fillets and large wreaths; the one on the l. plays on the double flute, the other holds out a *keras* in l. hand, and has his r. leg raised behind. In the field, imitation inscriptions.

- B 644.** LEKYTHOS. Ht.  $9\frac{3}{8}$  in. Gela, 1863. Much injured; design partly obliterated. Design on the body, black on a drab ground, with purple accessories, and macander border above. On the shoulder, palmettes, black on a red ground.

**A Maenad riding on the Dionysiac bull** (cf. B 475): She rides to r., looking to l., and has a fillet and long chiton with purple border, branches in r. hand, and l. extended holding *keras*.

- B 645.** LEKYTHOS. Ht.  $8\frac{7}{8}$  in. Athens, 1813. Burgon Coll. Neck repaired. Very coarse style. Design black on drab ground ; above, maeander (on red ground).

A Maenad moving to r. looking to l., with hair in a knot behind, long chiton girt at the waist, and a himation spread out over her arms like wings. On either side is a Satyr stooping forward as if to seize her. In the field, branches ; above, a wreath suspended. Below the Satyr on the r. is an *askos* (?).

- B 646.** LEKYTHOS. Ht.  $7\frac{7}{8}$  in. Athens, 1814. Burgon Coll. Neck repaired. Coarse style. Design black on drab (on the shoulder, red) ; above, chequer-pattern.

**The chariot of Ariadnè:** A quadriga to r. into which **Ariadnè** is stepping, with hair looped up under a fillet, long chiton and himation. In advance of her, on the further side, is **Dionysos**, with fillet, long chiton and himation, holding branches and a *cantharos* ; facing him is a female figure, as Ariadnè. At the horses' heads is a similar female figure seated to l. on an *okladias* ; in front of her, a branch.

- B 647.** LEKYTHOS. Ht.  $5\frac{7}{8}$  in. Gela, 1863. Repaired. Very coarse style. Design black on buff ground (on shoulder, red), with remains of purple accessories ; above, a border of dots.

**Marriage-procession?** (see type E.): A quadriga to r. in which are two draped figures ; on the further side of the chariot to r. is a citharist in long chiton, playing on the lyre ; facing the last is a figure in a long chiton, holding a branch. At the horses' heads is the *proegetes* moving to r. and looking back, with wreath, chlamys and *endromides*. In the field, a branch.

[The composition is that of the apotheosis of Heracles as in type E. II (1), or of the nuptials of Zeus and Hera (type C.) ; the figures answer to Zeus and Hera (or Athenè and Heracles), Apollo, Dionysos, Hermes.]

- B 648.** LEKYTHOS. Ht.  $8\frac{3}{8}$  in. Athens, 1809. Burgon Coll. Neck repaired. Very coarse style ; design rather worn. Design black on a pale red ground, with faded accessories of purple.

**Sacrificial procession** to right : On the l. is a female figure (*kladephoros*) walking by the further side of a bull, with fillet, long chiton and himation, in l. hand two branches ; next is a similar figure, in a purple chiton, with branches in r. hand, and in l. a censer (*thymiaterion*, cf. *Brit. Mus. Cat. of Sculpture*, 324<sub>56-7</sub>). In advance of her is a *kanephoros* in long chiton and himation, supporting the basket on her head with r. hand (cf. terra-cotta panel in Brit. Mus., Combe, *Ancient Terracottas*, pl. xxix.). They are preceded by a male figure with large wreath and chlamys over l. shoulder, blowing a trumpet held in l. hand, in r. hand a staff.

- B 649.** LEKYTHOS. Ht.  $7\frac{1}{2}$  in. Athens, 1814. Burgon Coll. Neck repaired. Design rather worn. Design black on drab ground (red on shoulder) ; above, maeander.

In the centre, an *auletes* to r., beardless, wearing a himation and playing the double flute. On either side is a warrior kneeling in ambush on one knee

to r., with high-crested helmet, shield and spear. In the field, branches; on the r., a Doric column.

- B 650.** LEKYTHOS. Ht.  $8\frac{1}{5}$  in. Corinth, 1865. Design rather worn. On the shoulder and round the top, rays and dots on red ground; below, design black on drab.

In the centre is a **Sphinx** seated to r. regardant on a tomb, which is represented by a short Ionic column on a plinth; she has long hair and wings addorsed. On either side, facing the centre, is a beardless male figure in a himation, leaning on a staff, his other hand on his hip. Beyond, on either side, a Doric column.

- B 651.** LEKYTHOS. Ht.  $11\frac{1}{2}$  in. Melos, 1819. Burgon Coll. Harrison and Verrall, p. 584; Harrison, *Myths of the Odyssey*, pl. 39. Lower part of design nearly obliterated. Foot modern. Shoulder, as last. Design on the body, black on white ground, with purple accessories; above, network-pattern.

In the centre, a **Siren** to r., standing on a tomb (?) consisting of a block on a high plinth. The Siren has long hair with a fillet, large wreath, and wings addorsed, and plays on the lyre with a *plectrum* attached by a strap. In front of her are a dog seated to l. regardant, and a bearded male figure with fillet, large wreath, and himation, standing to l. and leaning on a staff. On the l. are similar figures to r. (the dog not regardant).

- B 652.** LEKYTHOS. Ht.  $7\frac{1}{4}$  in. Athens, 1813. Burgon Coll. Repaired. Coarse style. Design black on drab ground (on shoulder, red). Above the design, chequer; below, dots.

**Nikè** running to r. looking back, winged, with hair looped up under a fillet, long chiton and himation, *taenia* in l. hand. On either side, two palmettes.

- B 653.** LEKYTHOS. Ht.  $7\frac{1}{5}$  in. Athens, 1813. Burgon Coll. Neck repaired. Coarse style. Design black on drab ground, with purple accessories.

**Chariot-race:** Two quadrigae at full speed to r., one a horse's length in front of the other; the charioteers bearded, in long chitons, with goads. In front is a *lebes* as a prize.

- B 654.** LEKYTHOS. Ht.  $7\frac{2}{5}$  in. Athens, 1813. Burgon Coll. Much injured. Design black on drab (brown above), with purple accessories. Above and below the design, chequer pattern.

**Chariot-race:** As the last vase, except that the charioteers are beardless, and there is no *lebes*.

- B 655.** LEKYTHOS. Ht.  $7\frac{1}{2}$  in. Athens, 1814. Burgon Coll. Neck and handle repaired. Rather coarse style. Design black on drab ground (red on shoulder). Above the design, maeander.

**Combat of three warriors:** On the l. is a mounted warrior to r., with high-crested helmet and short chiton; before him is a warrior fallen on one knee to r., looking back, similarly armed, with shield. On the r. is a warrior charging to l. with spear, armed as the last.

- B 656.** LEKYTHOS. Ht. 6 in. Cameiros, 1864. Design on the shoulder, black on red; on the body, black on white, with purple accessories. On the shoulder, lotos-buds. On the body, round the top, a row of dots.

In the centre is a youth (**Troilos?**) on horseback to r., in *petasos* and chlamys, with two spears. On either side is a warrior moving to r. and looking back, with high-crested helmet bound by a fillet, two spears, and Boeotian shield with the device of a thunderbolt. In the field, branches.

- B 657.** LEKYTHOS. Ht.  $13\frac{1}{8}$  in. Gela, 1863. Slightly injured. Shoulder, as before, with palmettes. Design on body, black on cream-coloured ground, with accessories of purple and white.

**Warrior arming:** In the centre is the warrior to r., bearded, with fillet, cuirass ornamented with a volute and star, short purple chiton with border, and greave on r. leg, engaged in fastening the other on his l. leg; at his feet is his helmet, and at his side his sword, with three white spots on the *mukes* of the sheath. Facing him is a female figure with long hair, fillet, long chiton with purple border, and embroidered himation, holding his spear in her r. hand, and in her l. his shield, which has a bull's head as device. On either side of them is a warrior departing and looking back, fully armed, each with two spears; the one on the l. has *parameridia* and the device of a bent leg on his shield, the other has a high-crested helmet, short purple chiton with border, and the device of a tripod on his shield. On the extreme l. is a bearded figure to r., with *petasos*, short chiton, embroidered chlamys, sword, and two spears in l. hand.

- B 658.** LEKYTHOS. Ht.  $8\frac{5}{8}$  in. Athens, 1814. Burgon Coll. Coarse style; design much worn. Design black on drab ground (red on the shoulder); above, maeander.

Three warriors moving to r., with high-crested helmets, short chitons girt at the waist, greaves with volutes, and drawn swords in their r. hands; each carries a human head in his l. hand, wearing a high-crested helmet. In the field, branches.

- B 659.** LEKYTHOS. Ht. 9 in. Cameiros, 1864. Neck repaired. Design rather worn. Design black on drab (on the shoulder, red), with accessories of vermilion-red. Above the design, maeander and chequer-patterns; below, chequer-pattern; both bordered with vermilion.

A warrior moving to r., with high-crested helmet, cuirass, short chiton, spear in l. hand, shield on ground supported by r. hand. On either side is a palmette with volutes, touched up with vermilion.

- B 660.** LEKYTHOS, in the form of a left leg. Old No. 1004. Ht.  $8\frac{1}{10}$  in. Design black and purple on a drab ground.

Round the top are rays; at the back of the calf is a small handle, painted black. On the foot is a sandal, the sole painted in purple; a strap passes round the back of the heel and is tied over the instep; it is attached to the sole by two other straps, and connected by another strap with a band passing over the toes.

- B 661.** LEKYTHOS, in the form of a booted left leg. Old No. 1004\*. Ht.  $12\frac{1}{10}$  in. Design black on a drab ground, with accessories of purple, and occasional incised lines.

Round the top are pear-shaped markings; below, three rows of maeander and one of alternate black and purple squares. The boot has a purple sole and reaches half-way up the calf; at the back is a large tag, with a band of tongue-pattern round the centre, surrounded by purple pear-shaped rays, and a circle of black dots. It is laced up over the instep, and encircled by a purple band above the ankle-joint; above the lacing appears the tongue of the boot, ending in a tongue-pattern border with a volute on either side; from the instep a strap with maeander incised on it passes down to the sole on the inner side of the foot.

- B 662.** ASKOS, in the shape of a duck. Old No. 1006. Ht.  $3\frac{7}{10}$  in. Length  $4\frac{1}{2}$  in. From Vulci. Durand Coll. 1326. Design black on red ground.

The beak and eyes are black, and the plumage of the wings is outlined in black. The handle over the back and spout surmounting the tail are also painted black.

- B 663.** ASKOS, in the shape of a duck. Old No. 1007. Ht.  $3\frac{3}{10}$  in. Length 4 in. From Magna Graecia. Durand Coll. 1327. Inghirami, *Vasi Fitt.* iv. 351. Shape as last; the body rests on a flat base; the spout is trefoiled.

The head is white, the beak scarlet, and the eyes scarlet with black pupils. The body is red with black markings; on the wings, palmettes, and a band of chequer-pattern, from which straight lines converge to the tail crossed by a diagonal line of dots. On the top of the back, two rows of palmettes.

- B 664.** ASKOS, in the shape of a duck. Old No. 1008. Ht.  $2\frac{9}{10}$  in. Length  $4\frac{1}{2}$  in. From Nola. Durand Coll. 1328. Repaired. Design black on a grey ground (of the same colour as B 426). Shape as before.

The markings on the head are obliterated; the wings and back are marked as the last (without the diagonal row of dots).

- B 665.** ASKOS, in the shape of a duck. Old No. 1009. Ht.  $2\frac{9}{10}$  in. Length  $3\frac{3}{4}$  in. Hamilton Coll. D'Hancarville, iv. pls. 34-35. Repaired. Design black (turned to brown) on red ground. Shape as before.

The beak and eyes are in outline; on the wings are straight lines converging to the tail, crossed by a diagonal line of dots.

- B 666.** ASKOS, in the shape of a duck. Length  $4\frac{3}{8}$  in. Santa Maria di Capua, 1889.

There is no handle; the spout is on the top of the head, and the beak does not lie on the breast but is thrust forward; the legs are indicated. The ground is red; on the front of the head and the wings, white dots and lines, indicating feathers, on black ground; the beak and eyes are purple, the tail black with purple and white markings.

- B 667.** ASKOS, in the shape of a duck. Ht.  $2\frac{3}{8}$  in. Length  $3\frac{7}{8}$  in. Nola, 1867. Blacas Coll. Design black on a red ground.

The spout is in place of the head; the handle arched over the back; the body rests on a flat base. On the wings are straight lines converging to the tail, crossed by a diagonal line of dots. On the back, two palmettes each side.

- B 668.** ALABASTRON. Ht.  $5\frac{3}{4}$  in. Marion, Cyprus, 1887. *J. H. S.* viii. pl. 82, pp. 291, 318; *The Owl* (Science Suppl.), Nikosia, 1 Sept. 1888, pl. 1, p. 5 (Duemmler); *Class. Rev.* i. p. 25; Klein, *Meistersig.* p. 222; Duemmler, *Bonner Stud.* p. 80. Design black and yellow with black outlines on white ground. Shape as Fig. 6. Above and below the design, tongue-pattern in black; on the bottom a rosette in red on black; on either side of the vase an ear in red.

**Bacchic ceremony:** On the l. is a Maenad to r., with hair in a tuft at the back, and a yellow plume (?), long yellow chiton and white himation over her shoulders, holding out a *phiale* in l. hand. Before her is a crane to r., painted black, with yellow feathers on head and breast. On the r. is a Maenad rushing towards the other, with *sphendonè* and cap over her hair, chiton and himation as the other, sandals, and *nebris* tied at the neck, holding a laurel-branch in either hand. Above is inscribed: ἸΑΣΙΑΔΕΣ: ΕΓΡΟΙΕΣΕΝ, Πασιάδης ἐποίησεν. On the top of the vase: ΗΟΓΑΙΣΚΑΝΟΣ, ὁ παῖς καλός.

- B 669.** ALABASTRON. Old No. 695\*. Ht.  $5\frac{1}{10}$  in. 1847. Much injured; part broken away. **PLATE** Design black on drab ground, with accessories of purple, white and buff. Above the design, tongue-pattern and maeander; crenelle-pattern interspersed with dots, drab on black. Below, maeander, drab on black. On either side of the vase is an ear.

Frieze of four Maenads moving to r. in pairs; the right hand one of each pair looks back. Each wears a long striped chiton with sleeves and purple spots above, over which is a *nebris* knotted in front, painted over in buff; each holds a large branch in r. hand. The hair of the two on the l. is gathered up under a band wound several times round the head, appearing in a tuft over the forehead, and a top-knot at the back of the head (cf. last vase); that of the others is covered by a close cap, and falls over the neck, with a tuft in front.

- B 670.** ALABASTRON. Ht.  $7\frac{1}{8}$  in. Cameiros, 1867. Design black, partly painted, partly outlined, on drab ground, with no incised lines or accessories; rather worn.

An *ephebos* to r. in long chiton (the folds outlined) and himation held out on r. arm; his face is outlined, the himation painted black. Behind him is a brazier with three legs; in front, a stork to r. pluming itself. In front of him, looking back, is another *ephebos* in long chiton and himation, both outlined, his face also in outline; in his l. hand is a *pyxis*.

- B 671.** ALABASTRON. Ht. 5 in. Cameiros, 1864. Mouth broken; design much worn away. Design black on drab ground; below, a band of dots.

An *auletes* to r., with fillet, and chlamys over shoulders, playing the double flute. Before him is a male figure dancing to l., with chlamys over arms and



staff in one hand with a double crook at the end ; next to him is a beardless male to l., dancing, with chlamys on r. arm, *skyphos* held out in r. hand, and staff in l. (as the last). Above is a wreath suspended.

**B 672.** ALABASTRON. Ht.  $4\frac{1}{4}$  in. 1873. Design black on drab ground, with incised lines.

**Hydrophoria :** In the centre is a building with a Doric column in front and architrave above ; inside is a fountain in the form of a lion's head, from which water is pouring into a *hydria* placed on a base. Before it stands a female figure to l. in long chiton and himation, with hands extended. Behind her is a male figure to l., beardless, with chlamys over l. arm, leaning on his staff ; at his feet is a dog, fawning upon him.

**B 673.** ALABASTRON. Ht.  $6\frac{1}{8}$  in. Cameiros, 1864. Froehner, *Deux peintures de Vases Grecs*, pl. ii. ; *Naukratis I.* (C. Smith), p. 51 ; *Arch. Zeit.* 1872, p. 35 ; *Athen. Mittheil.* xiv. (1889), p. 41 ; Corey, *Amaz. Ant. Fig.* p. 89. Much broken and worn away at back. Design black, partly painted and partly outlined, on drab ground. On either side of the vase, ears. The technique resembles that of *Naukratis*, cf. the fragments B 102<sub>8</sub>, 102<sub>27</sub>, 102<sub>33</sub>, 103<sub>9</sub>, 103<sub>18</sub>.

An **Amazon** (?) to r. looking to l., with long hair, short chiton and embroidered linen cuirass, beneath which are a sleeved jerkin and *anaxyrides* in one piece, embroidered with rows of white dots. She has a quiver at her back and double-headed battle-axe in r. hand ; over her l. arm is an embroidered chlamys with zigzag border. On the r. is a small table ; beyond it, a palm-tree, rudely drawn.

**B 674.** ALABASTRON. Ht.  $6\frac{3}{8}$  in. Tanagra (?), 1875. *Naukratis I.* (C. Smith), p. 51 ; Corey, *Amaz. Ant. Fig.* p. 90. Design in black, somewhat faded, rudely painted in outline on a drab ground.

An **Ethiopian** (perhaps **Memnon**) to r., looking to l., with black face and woolly hair ; he is attired as an archer, in sleeved jerkin, linen cuirass, and *anaxyrides*, all embroidered, in r. hand a double-headed axe, over l. arm a garment with macander-border and fringe. On the l. is a table, on the r. a palm-tree, as in last vase.

[B 673 has many points of resemblance, though the figure on that vase is apparently female. An almost identical vase is engraved by Froehner in his *Deux peintures de Vases Grecs*, p. 16, belonging to the Musée de Compiègne. Cf. also *Athen. Mittheil.* xiv. (1889), p. 41 ff.]

**B 675.** ALABASTRON. Ht.  $6\frac{3}{4}$  in. Cameiros, 1864. Design partly worn away, black on drab ground, with purple accessories ; above, palmettes. On either side of the vase are ears.

A quadriga half-turned to l., in which is a warrior with high-crested helmet and shield with three pellets as device ; he is pursuing another, who retreats to l., looking back ; he is fully armed, with chlamys over shoulders and shield with device of bull's head. In the field, imitation inscriptions.

- B 676.** ALABASTRON. Ht.  $7\frac{1}{8}$  in. Santa Maria di Capua, 1856. Temple Coll. 214. Design black on drab ground, with incised lines. Above, chequer-pattern.

**Gigantomachia** (type A.): A quadriga at full speed to r., the charioteer bearded, with long chiton and Boeotian shield, holding goad and reins; by his side is **Athenè** stepping forward on to the pole; she has a high-crested helmet, aegis extended on l. arm, and long chiton, and thrusts with her spear. Beneath the horses is a giant (**Enkelados**?) fallen back, looking to l., fully armed, with voluted cuirass, shield and spear. The design is bounded by a *meta* (?).

- B 677.** PYXIS. Ht.  $2\frac{1}{2}$  in. Diam.  $4\frac{1}{2}$  in. Athens, 1813. Burgon Coll. Lower edge slightly injured. On the top of the cover is a leaf-pattern in red on black; on the pyxis, intersecting lines in black on red. Design round the side of the cover, black on white ground.

**Chariot-race**: Four quadrigae at full speed to r., the charioteers in long chitons, with goads. In the field, imitation inscriptions.

- B 678.** PHIALÈ. Diam.  $8\frac{1}{2}$  in. Capua, 1873. Castellani Coll. *Arch. Zeit.* 1881, pl. 5, and p. 34 ff. Fragments pieced together; the omphalos restored. Design black shaded yellow, on drab ground, with incised lines.

Round the omphalos, spirals interspersed with crosses; round the rim a band of white chevrons with purple dots between, on black.

Two friezes, the inner one representing a hare-hunt: Four hounds running at full speed to r. after a hare, which flees towards a net, behind which a hunter (the *λωόπτης*) crouches to l.; he is nude and beardless, with drapery over r. arm and a stick in l. hand.

Outer frieze: Crow (?) and fox confronted (twice repeated); similar bird to r. with wings extended (the heads of this and the first bird are obliterated); snake to r., scorpion to l., and snake to l. In the field, imitation inscriptions.

[Loeschke (*Arch. Zeit. l. c.*) attributes this vase to Nicosthenes.]

- B 679.** KYLIX. Old No. 676. Ht.  $4\frac{7}{10}$  in. Diam.  $13\frac{9}{10}$  in. From Vulci. Durand Coll. 807. Klein, *Euphronios*<sup>2</sup>, p. 41, n. 1. Designs: (1) interior and below outer design, black on red ground, with purple and white accessories; (2) exterior, black on white ground, with purple accessories, finely executed. Shape as Fig. 18. Below the designs, a band of leaf-pattern between two of dots. Round the stem, rays alternately black and in outline.

Interior, in the centre: Gorgoneion, with protruding tongue and teeth, curls, and fringe round the chin. It is encircled by a broad black band with undulating outer edge, representing the sea, on which four war-galleys are sailing to l. They are rigged with masts and large sails of which only the lower parts are visible; they have one bank of rowers, *cancelli* (*καταφρακτοί*) along the sides, high fore-decks and prows in the form of boars' heads; at the stern, which terminates in a *cheniskos* or goose's head, are two *pedalia*, or steering-oars.

[Cf. E 36, in style of Epictetos, with black-figured interior.]

Exterior: (a) **Symposion**: Two male figures reclining on a couch looking to l. The one on the l. is bearded, wears an embroidered himation, and plays the double flute; the other is beardless, with long hair, long chiton, and embroidered himation over his lower limbs, and holds out a *kylix*. The legs of the couch are inlaid with palmettes; the right-hand one has an Ionic cap. By the side of the couch is a table on which are viands; beneath it is a dog to r., gnawing a bone. On the l. is a citharist to r., bearded, with long hair, long embroidered chiton, and striped himation, playing with a *plectrum* on the *chelys*; on the r. is a female figure to l., with long tresses, fillet, long chiton and striped himation, holding in r. hand an *oinochos*, in l. a *phiale*. In the field, branches.

(b) Similar design; the figure on the l. has l. arm extended and looks back at the other, who has an embroidered chiton, and holds out an apple to the first. The citharist is beardless, and is not playing on his lyre; the dog looks up. On the r. is an *auletes*, bearded, with long purple chiton and embroidered himation. Under each handle is a vine with bunches of grapes, the stems and branches interlacing, and forming a kind of trellis.

**B 680.**

KYLIX. Old No. 709. Ht.  $3\frac{1}{2}$  in. Diam.  $8\frac{9}{10}$  in. From Vulci. Durand Coll. 10. Overbeck, *Kunstmyth. (Apollo)*, p. 43. Imperfectly fired. Designs black on white ground (interior red), with incised lines, and accessories of white and purple, the former faded. Shape as Fig. 18.

Interior, in a medallion: Gorgoneion, with protruding tongue, curls, and a fringe of hair round the chin.

Exterior: (a) In the centre is **Apollo Citharoedos** to r., beardless, with long hair, fillet, long purple chiton, and himation, playing with a *plectrum* on the *chelys*. Facing him is **Artemis**, with long hair, *mitra*, long purple chiton and *diploïdion*, quiver at back, bow in r. hand. Behind Apollo is **Leto** to r., with long hair, fillet, long purple chiton, and himation, holding out wreath in l. hand. On either side, eyes, black with a purple and white ring. In the field, branches.

(b) Similar design; **Apollo** has a plain chiton and striped himation, **Artemis** a striped chiton; **Leto** has no wreath in l. hand.

Under each handle a Siren to r. regardant, with long hair.

**B 681.**

MASTOS. Ht.  $3\frac{1}{2}$  in. Diam.  $4\frac{3}{8}$  in. 1882. Repaired and much restored. Designs black on pale buff ground, with accessories of white and purple. Shape as B 375-376.

(a) **Apollo Citharoedos** to r., beardless, with long hair, long chiton and himation, both embroidered, holding lyre in l. hand, and *plectrum* in r. attached to the lyre by a strap.

(b) **Hermes** moving to r., looking back, bearded, with *petasos*, short chiton, embroidered chlamys, *endromides*, *caduceus* in r. hand, l. extended.

Under the handles, pattern of lotos-flowers and tendrils; round the nipple, ivy-wreath and tongue-pattern.

B 682-700. ATHENIAN VASES WITH OPAQUE DESIGNS ON  
BLACK GROUND (see p. 47).

- B 682.** PHIALÈ OMPHALOTOS. Diam.  $7\frac{3}{4}$  in. Cameiros, 1864. Salzmänn, *Nécropole de Camiros*, pl. ii.; *Gaz. Arch.* 1888, p. 284 (referred to under wrong numbers). Repaired and restored. Design red, white, and buff, with incised lines, on a black ground. The omphalos is buff, with black and red bands; round it, buff rays.

Two Sirens to r., with long hair painted buff, red fillets, and wings addorsed, each playing with a *plectrum* on the lyre. In front of each is a dove to r. regardant, painted buff. Between the Sirens are patterns of palmettes, one buff between two red on either side, joined by white tendrils. Round the rim, white hatched lines. In the field, imitation inscriptions painted in white; on the omphalos is incised *Α*.

- B 683.** PHIALÈ. Diam.  $4\frac{7}{8}$  in. Thymbra, 1877. Style as last. Design white on black ground, with accessories of red; much worn.

A Siren to r. with wings outspread, the markings of the plumage red; the head is obliterated.

The rim is painted red, and pierced with holes for suspension.

- B 684.** PHIALÈ. Diam.  $4\frac{7}{8}$  in. Thymbra, 1877. Presented by A. W. Franks, Esq., C.B. Rhodian style. Design white on red ground, with accessories of black and red. The rim is pierced with holes for suspension.

A swan to r. pluming itself, painted white, the markings of the plumage black and red.

- B 685.** PHIALÈ OMPHALOTOS. Diam.  $7\frac{1}{4}$  in. Thymbra, 1877. *Gaz. Arch.* 1888, p. 284. Repaired; a piece broken away. Rhodian style. Design white and buff on a black ground; the omphalos purple, surrounded by buff rays.

Two birds flying to r., painted white, alternating with two lotos-flowers with volutes, painted buff.

- B 686.** LEKYTHOS. Old No. 1691. Ht.  $7\frac{9}{10}$  in. *Gaz. Arch.* 1888, p. 196. Design opaque red on a black ground, with incised lines; much worn. Shape as Fig. 17.

A bearded male figure moving to r., with chlamys over shoulders and l. arm extended. At the back of the vase are two palmettes with tendrils.

- B 687.** LEKYTHOS. Old No. 765. Ht.  $5\frac{9}{10}$  in. Vulci, 1837. Canino Coll. *Mus. Etr.* p. 132, 1449; De Witte, *Descr.* no. 151; *Ann. dell' Inst.* 1831, p. 152, No. 395, 2, and No. 664; Panofka, *Bull. dell' Inst.* 1829, p. 141, and Gerhard, *ibid.* p. 144, 12; Heydemann, *Ann. dell' Inst.* 1876, p. 352; Welcker, *Alte Denkm.* v. p. 235; Butcher and Lang, *Odyssey*, p. 152; *J. H. S.* iv. p. 259; Schneider, *Tro. Sagenkr.* p. 60, n. 1; Bolte, *de Monum. ad Odysse. pert.* p. 13; *Gaz. Arch.* 1888, pl. 28 B and p. 199; Harrison, *Myths of the Odyssey*, p. 14. Design black, indicated by incised lines, on a black ground, with red and white accessories; neck and shoulder red with black and white rays.

**Odysseus escaping from Polyphemos** (type M.): **Odysseus** is tied under the belly of the ram to r., looking up; he is beardless, with short chiton and sword held up in l. hand. He is painted red throughout, the ram's horns and breast white. In the field, imitation inscriptions.

- B 688.** LEKYTHOS. Ht.  $7\frac{1}{2}$  in. Tarentum, 1887. *Class. Rev.* i. (1887), p. 250; *Gaz. Arch.* 1888, p. 204. Neck broken away. Design incised on a black ground, with white and pale red accessories. On the shoulder, lotos-buds in black on a red ground.

A Maenad rushing to r., looking to l., with necklace, long chiton, and himation with red borders; the flesh is painted white, the hair (which is looped up under a fillet) red; her hands are extended, in the l. is a *chelys*, which is painted red. In the field, imitation inscriptions.

[Cf. Furtwaengler, *Samml. Sabouroff*, pl. 54, 1.]

- B 689.** LEKYTHOS. Ht.  $4\frac{3}{8}$  in. Athens, 1865. Pourtalès Coll. *Gaz. Arch.* 1888, p. 209. Foot broken. Design in opaque white on a black ground; shoulder as last vase.

Two nude youths, the one on the l. advancing towards the other, with hands extended; the other is fallen back on one knee, with upturned face and hands extended.

- B 690.** LEKYTHOS. Ht.  $6\frac{1}{4}$  in. Athens, 1814. *Gaz. Arch.* 1888, p. 203; Corey, *Amaz. Ant. Fig.* p. 75. Design and style as B 687.

An Amazon riding to r., with helmet, short chiton, and two spears; the nude parts and the spears are painted white, the hair, chiton, and plume of helmet, red.

- B 691.** STAMNOS. Old No. 1688. Ht.  $10\frac{9}{10}$  in. *Gaz. Arch.* 1888, p. 197. Repaired and restored. Design opaque red on a black ground, with incised lines; rather worn. Archaistic style.

(a) An athlete to r., nude and bearded, holding out a *diskos* in both hands; facing him is a similar athlete holding two *halteres* in r. hand, l. hand extended; the pupils of his eyes are indicated in black.

(b) An athlete to r. as on the obverse; facing him, an *auletes*, bearded, in a himation, playing the double flute.

On both sides, imitations of inscriptions.

[A similar vase, Berlin Cat. 4029.]

- B 692.** OINOCHOË. Ht.  $2\frac{3}{16}$  in. 1842. Trefoil mouth, the front part chipped away. Style as last.

A hound to r. painted red, in a red frame on a black ground.

- B 693.** KYATHOS. Old No. 663. Ht.  $5\frac{2}{5}$  in. Diam.  $4\frac{1}{5}$  in. Marquis of Northampton's Coll. **PLATE VII. 1.** *Gaz. Arch.* 1888, p. 202. Repaired. Design white on a black ground, with accessories of black and purple, and incised lines.

**Dionysos** seated to r. on an *okladias* (bearded, long chiton and himation, both embroidered), holding in his hands two vine-branches laden with grapes, one of which spreads in front of him, the other behind.

On either side of the handle is a lotos-bud. On the handle, a moulded ivy-leaf and bud above.

- B 694.** OINOCHOË. Old No. 992. Ht.  $4\frac{1}{8}$  in. Trefoil mouth. Design red on a black ground, with incised lines; much faded. Round the neck egg-moulding; below the handle a palmette.

**Eros** flying to l. holding out a *taenia* in both hands; on either side of him a laurel-branch.

- B 695.** OINOCHOË. Ht.  $3\frac{3}{4}$  in. Cameiros, 1864. Trefoil mouth, broken. Design opaque white on a black ground, the glaze very much worn.

A goat to r. regardant.

- B 696.** OINOCHOË. Old No. 942. Ht.  $5\frac{1}{8}$  in. Temple Coll. Trefoil mouth. Design in a red panel on a black ground, with borders of dots down the sides, nearly obliterated; the glaze worn below.

A female figure running to r., looking back, with hair knotted up; in r. hand she holds a *skyphos*.

- B 697.** KYLIX. Ht.  $1\frac{3}{4}$  in. Diam.  $4\frac{7}{8}$  in. Cameiros, 1864. *Gaz. Arch.* 1888, p. 289. Design in opaque white and red on a black ground. Shape as Fig. 18.

In a medallion, a male figure moving to r., looking back, with r. arm extended and l. hand on hip; he wears a short chiton.

On the foot is incised: >E.

- B 698.** KYLIX. Ht.  $1\frac{3}{4}$  in. Diam.  $4\frac{7}{8}$  in. Cameiros, 1864. *Gaz. Arch.* 1888, p. 289. Design in opaque red on a black ground; rather worn.

In a medallion, a male figure moving to r., looking back, with a chlamys over his shoulders.

- B 699.** SKYPHOS. Old No. 935. Ht.  $2\frac{7}{10}$  in. Diam.  $3\frac{2}{5}$  in. Designs red, with black markings, rudely painted on a black ground.

(a) An owl to r., with face turned to the front; on either side, a laurel-branch.

(b) The same design.

**B 700.** AMPHORA. Old No. 1690. Ht.  $8\frac{1}{2}$  in. Designs in opaque red on a black ground, with incised lines, coarsely drawn and somewhat faded.

(*a*) A beardless male figure standing to l., in a himation, with staff in r. hand.

(*b*) The same design.

## INDEX.

NOTE.—The letter B has been omitted from before each number for the sake of brevity.

- ACAMAS bringing back Aithra from Troy, 173, 243, 244, 245
- ACHELOÖS, combat with Heracles, 228, 313
- ACHILLES, combat with Hector (conjectural), 57, 639; dragging corpse of Hector, 239; combat with Memnon (conjectural), 214, 219, 240, 280, 302, 331, 339, 362, 379, 614, 639; brought to Cheiron, 77, 620; playing with pessi, 193, 211, 438, 466; combat with Penthesilea, 209, 210, 322, 323; in ambush for Polyxena, 324, 325, 542, 640; pursuing Troilos, 307; slaying Troilos, 326; corpse of, carried by Ajax, 172, 279; shade of, passing over ships, 240; chariot of, 239, 326, 543
- ACTORS as birds, 509
- AEGIS worn by Aphroditè, 254
- AENEAS at death of Troilos, 326; carrying off Anchises from Troy, 173, 280
- AGAMEMNON in council, 149; at strife over arms of Achilles, 327, 397
- AIGOLIOS stung by bees, 177
- AITHRA brought back from Troy, 173, 243, 244, 245
- AJAX, son of Telamon, playing with pessi, 193, 211, 438, 466; carrying body of Achilles, 172, 279; strife of, with Odysseus for arms of Achilles, 327, 397
- AJAX, son of Oileus, seizing Cassandra, 242, 379
- AKONTISTES, or javelin-thrower, 48, 64, 134, 326
- ALCMENÈ, at repast of Heracles, 301
- ALEXANDROS, 599
- ALKAIA in Amazonomachia, 164, 217, 218, 219, 315, 472, 534, 634, 635
- ALKYONEUS slain by Heracles, 314
- ALTAR, of open woodwork, 80; of Zeus Herkeios, 205, 241; of Apollo at Delphi, 528; of Apollo at Troy, 326; of Athenè, 80; see also 70, 349, 351, 355, 357, 358, 473, 500, 539, 583
- AMASIS, potter, 471; imitation of signature (?), 209
- AMAZONOMACHIA, with Heracles, 154, 164, 217, 218, 219, 315, 426, 463, 472, 495, 496, 533, 534, 535, 600<sub>43</sub>, 601<sub>13</sub>, 634, 635; with Achilles, 209, 210, 322, 323; with Greeks, 40, 102<sub>28</sub>, 115<sub>1</sub>, 249
- AMAZONS on horseback, 158, 462, 566, 690; on foot, 129<sub>13</sub>, 358, 518, 519, 566, 673
- AMENTUM (*μεσόγκυλον*) of spear, 37, 134, 380
- AMISODAROS, King of Lycia, 162
- AMPHITRITÈ (?), 262
- AMPHITRYON (?) with chariot of Heracles, 201
- ANAXYRIDES, 60, 102<sub>28</sub>, 164, 184, 207, 234, 252, 255, 267, 303, 304, 337, 426, 522, 568, 591, 634, 673, 674
- ANCHISES, carried off from Troy, 173, 280
- ANDROMACHÈ, wife of Hector, 205, 235, 241
- ANDROMACHÈ in Amazonomachia, 154, 164, 217, 218, 219, 315, 472, 534, 634, 635
- ANGUIPED giant, 62
- ANTAIOS, combat with Heracles, 196, 222, 322, 596
- ANTAIOS at hunt of Calydonian boar, 124
- ANTAIOS, name in real life, 75
- ANTHIPPOS, 147
- ANTHYLLÈ *kalè*, 333
- ANTILOCHOS, with Agamemnon, 149; at combat of Achilles and Memnon (conjectural), 214, 219, 240, 280, 302, 339, 614
- ANTINOÈ and Asteropeia, daughters of Pelias, 221; see also 328
- ANTIOCHOS, 75
- ANTIPHATAS, 37



- APHRODITÈ, at judgment of Paris, 171, 236-239, 312; at nuptials of Zeus and Hera, 197, 340; with chariot of Athenè, 203; with other deities, 212, 254, 262; with Aeneas and Anchises, 173, 280
- APLUSTRE of ship, held by Nikè, 608, 609
- APOLLO, with Cyrenè, 6; at birth of Athenè, 147; in arms of Leto, 168, 213; seizing a stag, 169; contest with Heracles for tripod, 190, 195, 233, 316, 527, 528; at nuptials of Zeus and Hera, 197, 298, 340; with chariot of Heracles, 199, 200, 201, 211, 230, 319, 321; with chariot of Athenè, 203; with bridal pair, 257; with other deities, 179, 195, 212, 238, 245, 255, 262, 345, 548, 680; as Citharoedos, 147, 179, 195, 197, 199-201, 203, 211, 212, 215, 230, 238, 245, 255-263, 282, 283, 298, 319, 321, 340, 345-347, 481, 544, 592, 680, 681
- APOSCOPEUON (attitude of Satyr), 378
- APOTHEOSIS of Heracles, 166 (*bis*), 379, 424, 600<sub>11</sub>
- APPLES from garden of Hesperides, 4
- ARCHERS, 60, 115, 173, 184, 207, 243, 246, 252, 255, 267, 268, 280, 291, 294, 303, 304, 316, 323, 336, 337, 343, 426, 521, 522, 568, 591, 600<sub>7</sub>
- ARCHICLES, potter, 398, 418
- ARCHITECTURE: Temples: 49, 528 (Apollo at Delphi); Fountains: 325, 329-338, 351, 506, 640, 672; Doric columns: 131-134, 136, 137, 139 (*bis*), 140, 143, 145, 146, 190, 198, 260, 275, 539, 580, 583, 602-606, 609, 610, 612, 650; Ionic columns: 135, 138, 198, 354, 584, 607, 608, 611, 650; see also 196, 358, 651
- ARES, in Gigantomachia, 145, 251, 617; at birth of Athenè, 147; at combat of Heracles and Kyknos, 156, 158, 197, 202, 212, 329, 364; at apotheosis of Heracles, 379; with other deities, 191, 228, 254, 551, 600<sub>49</sub>
- ARGOS slain by Hermes, 164
- ARIADNÈ at contest of Theseus and Minotaur, 174, 246, 247, 596; with Dionysos, 41, 181, 198, 203, 204, 206, 208, 220, 232, 256-259, 267, 290, 327, 334, 345, 378, 437, 443, 476, 477, 511, 512, 514, 551, 552, 556, 598 (*bis*), 646; in chariot, 179, 646
- ARISTOGEITON with Harmodios, on shield of Athenè, 605
- ARMING of warriors, 165, 224, 243, 292, 521, 572, 657
- ARTEMIS, statue in temple (?), 49; in arms of Leto, 168, 213; at contest for tripod, 195, 316, 527; at nuptials of Zeus and Hera, 197, 298; with chariot of Athenè, 203; at seizing of Keryneian stag, 231; at apotheosis of Heracles, 320, 379; in Gigantomachia, 338; with Apollo, 212, 215, 245, 257, 260, 262, 345, 548, 680
- ASTEROPEIA, see Antinoè
- ASTYANAX, 205, 235
- ATHENÈ, birth of, 147, 218, 244, 424; in Gigantomachia, 145, 208, 250, 251, 252, 338, 370, 432, 434, 483, 526, 592, 676; in chariot, 203, 252, 258, 676; in groups of deities, 203, 228, 238, 345, 552; at Judgment of Paris, 171, 236, 237, 238, 239, 312; at combat of Achilles and Hector, 57; with Perseus, 155, 248, 281, 380; at contests of Heracles:—with Hera, 57; with Apollo for tripod, 195, 316, 527; with Acheloös, 313; with Alkyoneus, 314; with Antaios, 196, 222, 322; with Erymanthian boar, 161, 162, 447, 492; with Geryon, 155, 156, 157, 310, 426; with Cretan bull, 309, 441, 447; with Kyknos, 156, 158, 197, 202, 212, 329, 364, 365; with Keryneian stag, 231; with Nemean lion, 159, 160, 193, 217, 232, 234, 276, 301, 303, 305-308, 318, 319, 330, 348, 489, 490, 530, 600<sub>15</sub>, 621; with Heracles and Pholos, 464, 536; conducting Heracles to Olympos, 199-201, 211, 230, 317-321, 499; with Heracles before Zeus, 166 (*bis*), 379, 424; with Heracles, 198, 228, 237, 301, 498; running, 439; sacrifice to, at Panathenaic games, 80; statue of, 242, 379, 541, 637, 638; Nikephoros, 611; on Panathenaic amphorae, 130-146, 602-612; bust of, 359
- ATHENIAN games, 80
- ATHENIAN victims, 148, 174, 175, 205, 246, 247, 313, 642
- ATHLETES, 48, 124, 134, 136, 137, 138, 140, 142, 147, 175, 182, 253, 271, 295, 325, 341, 361, 387, 576, 577, 602-605, 607-612, 691
- ATHLETES victorious, see Victors
- AULETES (flute-player), 3, 41, 64, 78, 79, 80, 106<sub>7</sub>, 188, 299, 361, 509, 627, 649, 671, 679, 691

- AULETRIS, 103<sub>11</sub>, 123, 377
- BACCHIC ceremony, 668
- BALL-PLAYING, 182
- BANQUETS, see Symposion
- BARBARIAN warriors, 629, 630, and see Trojan warriors and Archers
- BATTLE-SCENES, 212, 213, 304, 317, 321, 340, 343, 364, 400
- BEEs stinging Laios and others, 177
- BELLEROPHON, 105, 454, and see 329
- BELLS or bullae (?), 62, 63, 65
- BEMA, for musical contests, 141, 188
- BIGA, 17, 80, 127, 130-132, 273, 485
- BIREME, 60
- BIRTH of Athenè, 147, 218, 244, 424
- BLINDING of Polyphemos, 154
- BOAR-HUNT, 37, 147, 304
- BOAT, 129<sub>8</sub>
- BOREADES, 4, 104
- BOREAS, 104
- BOXERS, 64, 124, 140, 191, 271, 295, 341, 607, 612
- BRABEUS, 48, 64, 73, 124, 136, 140, 141, 182, 271, 295, 300, 577, 604, 610
- BRISEIS (?), 172
- BRITOMARTIS (?), 309
- BULL sacrificed, 79, 80
- BUST of Athenè, 359; of female, 401, 402, 402<sub>1</sub>; in relief, 324, 597, 598, 620
- CADMOS at fountain of Ares, 351, 505, 506
- CAESTUS, 64, 140, 295, 607, 612
- CALAIS, son of Boreas (?), 104
- CALATHOS, head-dress of Sphinx, 18, 72, 102<sub>3</sub>
- CALLIPPE *kalè*, 330
- CALLIRRHOÈ, fountain of, 331
- CALYDONIAN boar, 124
- CAMINOS, or furnace, 507
- CANCELLI of ships, 60, 436, 679
- CANEPHOROS, 174, 648
- CAP of Darkness (*κυρή Ἀΐδου*), 154, 248, 281, 380
- CARCERES, 64
- CARYSTIOS (?) *kalos*, 195
- CASSANDRA, 242, 379
- CASTOR, see Dioscuri
- CATAPHRACTI, see Cancelli
- CATTLE of Geryon, 442
- CAVE, 154, 314, 502, 503, 529
- CENTAURS: Cheiron, 77, 620; Pholos, 226, 464, 536; Nessos, 30, 227, 278, 537, 538; Petraios, 623; in combat with Heracles, 30, 51, 227, 278, 537, 538; in combat with Lapiths, 50, 176, 504, 622, 623; see also 25, 60, 63, 214, 408, and 600<sub>54</sub>
- CHARIADES, 199
- CHARINOS, potter, 631
- CHARIOT-RACE 130-132, 374, 581, 582, 606, 653, 654, 677
- CHARON, name in real life, 40
- CHEIRON, see Centaurs
- CHENISKOS, or goose's head, 79, 679
- CHIMAERA, 105, 162, 417
- CHITON heteromaschalos, 42, 147
- CHLAINA, enveloping two female figures, 53, 163, 409
- CHORONIKÈ, 331
- CHRYSAOR, 380
- CIRCÈ, 503
- CITHARIST, 139, 450, 460, 545, 547, 563, 585, 647, 679
- CLEITAGORAS, 309
- CLEO, 329
- COCKS fighting, 29, 31; on columns, 80?, 131-137, 139, 140, 143, 145, 146, 190 (*bis*), 198 (*bis*), 602, 605, 606
- COMIC chorus, 80
- CONCLAMATIO of mourners over corpse, 63
- CONSECRATION of statue, 628
- CRANE, 77, 214, 668
- CRATER with oinochoè, at sacrifice, 3
- CREON (?), 539
- CRETAN bull, see Heracles
- CRETAN goat, 42, 54, 56, 76
- CREÛSA (?), 173, 280
- CRITIAS, 323
- CRONON (?), 309
- CROTALA, 64, 179, 206, 230, 241, 265, 277, 278, 279, 300, 346, 377, 440, 443, 444, 475, 565, 614, 625
- CROWNING of warrior, 51; of athlete, 1, 138
- CUIRASS of linen, 59, 60, 61, 209, 379, 541, 617, 673, 674
- CYBELÈ (?), 49
- CYRENÈ, 4, 6
- DANCE of figures, 36, 44, 82, 102<sub>24</sub>, 103<sub>2</sub>, 296, 299, 363, 558
- DEER-HUNT, 147, 301, 319
- DEIANEIRA, 30, 227, 278, 313
- DELPHIC omphalos, 641; temple, 528; tripod, 190, 195, 233, 316, 527, 528
- DEMETER, 425

- DEMOPHON, 173, 243, 244, 245
- DEPARTURE of warriors, 26, 151, 161, 171, 176, 178, 183-185, 212, 214, 222, 235, 246, 247, 252, 255, 267, 274, 285, 292, 305, 306, 314, 316, 320, 323, 330, 336, 337, 343, 344, 360, 399, 569, 600<sub>22</sub>
- DESIGN abandoned, 102<sub>5</sub>, 158
- DEUTEROS (?), 199
- DEVICES on shields : Anchor, 156, 184, 285, 294, 337 ; bent leg, 183, 207, 252, 291, 292, 294, 302, 314, 316, 323, 333, 337, 343, 360, 521, 522, 570, 657 ; bird flying, 166, 325 ; boar, 59, 115<sub>1</sub>, 191, 251, 400 ; bull's head, 47, 136, 176, 189, 199, 212, 245, 248-250, 276, 307, 319, 320, 323, 361, 424, 426, 442, 463, 484, 519, 521, 534, 600<sub>17</sub>, 617, 657, 675 ; cantharos, 267 ; Centaur, 191 ; chariot, part of, 146, 219, 426, 571 ; crab, 639 ; crescents, 173, 235, 263, 293, 360, 362, 366, 380, 426, 533 ; cuttle-fish, 161, 526 ; dog, hind-part of, 571 ; dolphins, 130, 143, 199, 237, 268, 280, 291, 304, 305, 330, 336, 338, 343, 361, 571, 600<sub>18</sub> ; eagle, 76, 155, 194, 310, 379, 445 ; goat, forepart of, 76 ; Gorgoneion, 39, 379, 380, 426, 551 ; Harmodios and Aristogeiton, 605 ; helmet, 571 ; horse, hind-part of, 138, 220 ; ivy-wreath, 158, 159, 202, 208, 209, 221, 322, 323, 325, 326, 340, 365, 426, 430, 470, 504, 541 ; keras, 380 ; leaf (plane or poplar ?), 143, 154, 156, 291, 336, 380, 452, 530 ; letters of the alphabet, 574, 608 ; lion, 140, 154, 184, 207, 326, 329, 382, 484, 601<sub>48</sub> ; okladias, 246 ; owl, 345, 552 ; palmette and lotos, 329, 600<sub>45</sub> ; panthers, 243, 324 ; Pegasos, 131, 132 ; pellets, *passim* ; polypus, 601<sub>37</sub> ; ram's head, 382 ; rings, 186, 292, 316, 366, 482, 518, 523, 573 ; rosette or star, 141, 144, 157, 162, 166, 169, 197, 331, 365, 379, 381, 442, 603, 604, 606, 608, 612 ; Satyric mask, 61, 158, 178, 193, 217, 306, 364 ; Satyr's head, 382 ; scorpion, 200, 212 ; ship, part of, 316, 343 ; snake, 24, 133, 137, 143, 151, 183, 202, 242, 243, 279, 292, 303, 310, 343, 529, 542, 572, 608, 618, 634 ; snake in relief, 152, 231, 364, 426 ; swan, 165 ; thunderbolt, 156, 280, 426, 496, 600<sub>35</sub>, 656 ; trident, 399 ; tripod, 24, 145, 151, 156, 164, 169, 170, 189, 196, 197, 199, 204, 208, 211, 212, 214, 217, 219, 224, 239, 240, 250, 251, 255, 274, 315, 322, 323, 330, 340, 360, 365, 390, 426, 472, 496, 519, 534, 541, 571, 599<sub>2</sub>, 600<sub>43</sub>, 617, 657 ; triquetra, 135, 142, 158, 183, 198, 323, 426 ; wheel, 134
- DIKAEARKES, 199
- DIOMEDES in ambush, 618 (?)
- DIONYSIAC scenes, 148, 163, 177, 178, 179, 181, 204, 206, 208, 227, 232, 267, 300, 302, 327, 377, 427, 467, 512, 513, 553, 555, 625
- DIONYSOS, in Gigantomachia, 253 ; with chariot of Heracles, 200, 201, 211, 230, 318, 319, 320, 321 ; with chariot of Athenè, 203 ; received by Icaros, 149, 153 ; with Oinopion, 210 ; at nuptials of Zeus and Hera, 197, 298 ; at return of Hephaestos, 42, 264, 265 ; in ship-car, 79 ; with other deities, 168, 195, 213, 255, 256, 259, 267, 302, 334, 345, 347, 446, 459, 514, 545, 547, 550-552, 554, 600<sub>40</sub> ; with Ariadne, 41, 181, 198, 203, 204, 206, 208, 220, 256-259, 267, 290, 327, 334, 345, 378, 437, 443, 476, 477, 511, 512, 514, 551, 552, 556, 598, 646 ; reclining or at symposion, 41, 289, 302, 373, 446, 476, 556, 598 ; with Satyrs and Maenads, 148, 178, 179, 202, 220, 223, 225, 227, 241, 242, 250, 268, 269, 276, 279, 282, 285, 287, 300, 327, 334, 352, 363, 426, 427, 440, 459, 460, 467, 511-514, 546, 554, 555, 557, 613, 614 ; reclining on ram, 288 ; between vine-poles, 180 ; at hydrophoria, 332 ; head of, 601<sub>19</sub> ; see also 342, 371, 561, 589, 599<sub>4</sub>, 624, 693
- DIOS, name of horse (?), 199
- DIOSCURI, 124, 170, 275, 575, 633
- DIOTA, 297, 373
- DISKOS, 48, 64, 134, 136, 142, 271, 326, 361, 576, 602, 691
- DITHYRAMBIC victory, 79, 80
- DIVING (?), 508
- DRAWERS worn by charioteer, 131, 132
- DYSNEIKETOS, 144
- EARS of corn, 261, 425, 603, 604, 607, 608
- EGYPTIAN combat, 106 ; dress, 115<sub>5</sub> ; hawk, 106<sub>2</sub>
- EIDOLON, or shade, 240, 543, 639
- EILEITHYIA, 147, 218, 244
- ENDROMIDES worn by Hermes, *passim* ; by Perseus, 16, 63, 248, 281, 380, 471 ; by Gorgons, 248, 281, 385, 471 ; by

- Hephaestos, 302, 424 ; by Apollo, 190 ;  
 by Ares, 379 ; by winged figures, 106<sub>3</sub>,  
 212, 218, 344, 364, 445 ; by Theseus,  
 596 ; by Paris, 312 ; by other figures,  
 149, 339, 340, 360, 600<sub>46</sub>, 647  
 ENKELADOS, 145, 208, 250, 251, 252, 338,  
 370, 432, 434, 483, 526, 599<sub>2</sub>, 676  
 EOS (conjectural), 214, 302, 362, 567  
 EPEIOS, 149  
 EPERATE, proper name, 331  
 EPHEBROS in pentathlon, 603, 604, 607, 610,  
 612  
 EPHIALTES, 208  
 ERASTES scene, 262  
 ERESILLA *kalè*, 330  
 ERIS, 334, 344, 345, 364, 387, 397, 469, 569  
 ERIS, name in real life, 333  
 EROS, 694  
 ERYMANTHIAN boar, see Heracles  
 ERYTHEIA, 156, 426  
 ESKAMMENA, 48, 361  
 ETHIOPIAN, 209, 674  
 EUCHEIROS, potter, 417, 601-  
 EUDOROS, 37  
 EUENÈ, 331  
 EUPHILEIOS *kalos*, 134, 316  
 EUROPA on the bull, 284, 486  
 EURYALÈ, 248, 380  
 EURYSTHEUS, 161, 162, 213  
 EURYTION, 156, 157, 194, 220, 221, 442  
 EURYTOS, in Gigantomachia, 253  
 EURYTOS, father of Iolè, 165  
 EUTHYCRITOS, archon. B.C. 328, 611  
 EXEKIAS, artist, 170 (?), 209, 210, 211 (?)  
 EYE without pupil, 156, 157, 220, 310, 314,  
 502  
 EYES painted in design, 154, 215, 216, 264,  
 266, 275, 290, 318, 342, 376, 426-435,  
 452, 453, 463-465, 468-470, 559, 561,  
 564, 599<sub>4</sub>, 680 ; incised, 54, 55, 610  
  
 FACHYS (?), 75  
 FOOT-RACE, 137, 609, 611  
 FORGE of Hephaestos, 507  
 FOUNTAIN, 229, 324, 325, 329-338, 351, 355,  
 505, 506, 542, 640, 672  
 FUNERAL scene, 63 ; games, 124  
  
 GÈ, 196, 322  
 GERVON, winged and triple only above waist,  
 155 ; with the three bodies joined at the  
 hips, 156, 157, 194, 220, 221, 310, 426,  
 442  
  
 GIANT winged, 7<sub>6</sub>, 62  
 GIGANTOMACHIA, 62, 145, 208, 250-253, 338,  
 370, 432, 434, 483, 484, 526, 599<sub>2</sub>, 617,  
 676  
 GLAUCOS, 76  
 GLAUKYTES, potter, 400 ; (conjectural) 401,  
 402, 402<sub>1</sub>  
 GORGONEION, 5, 8, 39, 58, 102<sub>8</sub>, 103<sub>13</sub>, 379,  
 380, 426-428, 430, 431, 433, 434, 456,  
 587, 594, 600<sub>8</sub>, 600<sub>9</sub>, 600<sub>32</sub>, 601<sub>25</sub>, 601<sub>42</sub>,  
 607-611, 679, 680  
 GORGONS, 106<sub>9</sub>, 248, 281, 380, 385, 471  
 GRYPHON, 8, 27, 54, 57, 72, 149  
 GUINEA-FOWL (?), 58  
 GYMNOPAIDIA, 456  
  
 HADES, scene in, 261 ; see also Pluto  
 HALTERES, 48, 134, 576, 691  
 HARE-HUNT, 30, 386, 579, 678  
 HARMODIOS, 605  
 HARNESSING of horses, 303-305  
 HARPÈ of Perseus, 248  
 HARPIES, 4  
 HARPOLYCOS, 208  
 HEBÈ, 200, 201, 230, 317, 379  
 HECTOR, 57, 76, 235, 239, 326  
 HECUBA, 70, 205, 241  
 HELENA, 125<sub>13</sub>  
 HELMET with projection in front, 115<sub>1</sub>, 116<sub>3</sub>  
 HEPHAESTOS, at birth of Athenè, 147, 218,  
 244, 424, returning to Olympos, 42,  
 264, 265 ; at feast of Dionysos, 302  
 HERA, in Gigantomachia, 208, 338 ; nuptials  
 with Zeus, 197, 298, 340 ; at birth of  
 Athenè, 147 ; at Judgment of Paris, 171,  
 236-238, 312 ; contest with Heracles,  
 57 ; at slaying of Argos, 164 ; at apothe-  
 osis of Heracles, 379  
 HERACLES slaying Nemean lion, 129<sub>7</sub>, 159,  
 160, 193, 199, 216, 217, 232, 233, 234,  
 276, 301, 303, 305-308, 318, 319, 330,  
 348, 434, 443, 489, 490, 491, 530, 600<sub>15</sub>,  
 621 ; with Erymanthian boar, 161, 162,  
 213, 447, 462, 492 ; with Cretan bull,  
 277, 309, 441, 447, 474, 487, 488, 531,  
 532, 600<sub>5</sub>, 636 ; shooting Stymphalian  
 birds, 163 ; seizing Keryneian stag, 231 ;  
 slaying Geryon, 155-157, 194, 220, 221,  
 310, 426, 442 ; slaying Kyknos, 156, 158,  
 197, 202, 212, 329, 364, 365, 529 ; com-  
 bat with Amazons, 154, 164, 217-219,  
 315, 426, 463, 472, 495, 496, 533-535,  
 600<sub>13</sub>, 601<sub>13</sub>, 634, 635 ; received by Pholos,

- 226, 464, 536 ; combat with Centaurs, 30, 51, 227, 278, 537, 538 ; contest with Acheloös, 228, 313 ; contest with Triton, 201, 223, 224, 311, 312, 493, 494 ; contest with Nereus, 225 ; contest with Antaios, 196, 222, 322, 596 ; contest with Apollo for tripod, 190, 195, 233, 316, 527, 528 ; contest with Hera, 57 ; slaying Alkyoneus, 314 ; contest with Chimaera (?), 162 ; in Gigantomachia, 208 ; at birth of Athenè, 147 ; carrying off Kerkopes (?), 80 ; seizing Iolè, 165 ; conducted to Olympos, 199, 200, 201, 211, 230, 317-321, 499 ; in presence of Zeus, 166 (*bis*), 379, 424 ; reposing or feasting, 167, 301, 446, 497 ; bathing, 229 ; playing lyre, 228 ; sacrificing, 473 ; with Athenè, 198, 228, 237, 345, 498 ; see also 56, 66, 601<sub>38</sub>
- HERALD, 144, 149, 360
- HERMES killing Argos, 164 ; at birth of Athenè, 244 ; with infant Dionysos, 424 ; in Gigantomachia, 483 ; Psychopompos, 261, 425 ; weighing souls of heroes, 639 ; at judgment of Paris, 171, 236-239, 312 ; with Perseus, 248, 380, 471 ; at contests of Heracles :—with Nemean lion, 199, 305-307, 330 ; with Cretan bull, 309, 531 ; with Geryon, 310 ; with Kyknos, 364 ; with Antaios, 196, 222, 322 ; with Apollo, 316 ; with Acheloös, 228, 313 ; with Heracles and Pholos, 226 ; at apotheosis of Heracles, 166, 199, 201, 211, 230, 318, 319, 321, 379, 499 ; with Heracles feasting, 167, 301, 446 ; with Heracles bathing, 229 ; with chariot of Athenè, 203, 545, 547 ; at nuptials of Zeus and Hera, 197, 340 ; with Zeus, 144, 157 ; with Dionysos, 168, 195, 255, 257, 259, 267, 302, 327, 332, 334, 347, 437, 459, 514, 550, 554 ; with other deities, 168, 179, 191, 215, 230, 245, 254, 262, 263, 345, 544, 681 ; reclining, with goat, 549 ; with Athenè on Panathenaic vase, 144 ; sacrifice to term of, 362, 627 ; see also 16, 32, 100, 601<sub>16</sub>
- HERMOGENES, potter, 412, 413
- HEROES playing with pessi, 193, 211, 438 (*bis*), 466, 501 ; casting lots before statue of Athenè, 541, 637, 638
- HESTIA, 345
- HIPPALECTRYON, 433
- HIPPOCAMP, 68
- HIPPOCRATES *kalos*, 331
- HIPPOCRITOS *kalos*, 400
- HIPPOLYTÈ, queen of the Amazons, 533
- HIPPOSTHENES, 48
- HOLKAS, see Merchant-vessel
- HOPLITES' foot-race, 64, 143, 185, 608 ; see also 628
- HOPLON, a Lapith, 623
- HORSE-RACE, 133, 144, 341, 461
- HORSES' hoofs, Satyrs with, 111, 113, 114 115<sub>7</sub>, 125<sub>6</sub>, 126
- HUMAN heads, warriors carrying, 658
- HUNTER, 52, 69, 421
- HYDRIA of Cadmos, 505, 506 ; of Polyxena, 153, 307, 324, 325, 542 ; shaped like red-figured calpis, 329, 330
- HYDROPHORIA, 329-338, 672
- HYLLOS (?), 230
- HYPERBIOS, 208
- HYPOCRATERIDION, or stand for crater, 3
- IACCHOS, 427 ; see also 174
- ICARIOS, 149, 153
- ILIUPERSIS, see Aithra, Aeneas, Cassandra, and Priam
- IO as heifer, 164
- IOLAOS, 154, 159, 160, 161, 162, 167, 193, 199, 216, 217, 232-234, 237, 301, 303, 305-309, 313, 319, 322, 329, 330, 364, 365, 441, 495, 496, 497, 530, 596, 621
- IOLÈ, 165
- IOPÈ, 329
- IPHINOÈ, 322
- IRIS, 218, 425, 431
- JASON, 328
- JUDGMENT of Paris, 171, 236-239, 312
- KALAUIOPS, 130
- KAMAKES, see Vine-poles
- KEBRIONES, 76
- KELEOS and Kerberos stung by bees, 177
- Képara, spiral coils of hair, 209, 211
- KERKOPES (?), 80
- KERYNEIAN stag, 231
- KIBISIS, 155, 248, 281, 379, 380, 471
- KITTOS, potter, 604
- KLADEPHOROS, 648
- KOMOS or revel, 562, 643
- KYANÈ, 331
- KYKNOS, 156, 158, 197, 202, 212, 329, 364, 365, 529
- Κύμβαχος, see Helmet
- Κυνή Αἴδου, see Cap of Darkness

- LAGOBOLON, 386  
 LAIOS stung by bees, 177  
 LAISEION, 626  
 LANDING of Greeks at Troy (?), 60, 508  
 LAPITHS, 50, 176, 504, 622, 623  
 LEAGROS *kalos*, 325  
 LEBES with snakes in relief, 57; carried by Aphrodite, 197; of Medea, 221, 328; as prize in chariot-race, 653; see also 41, 106<sub>7</sub>, 362, 444  
 LEDA (?), 275  
 LETO, 168, 213, 262, 680  
 LEUCON, 199  
 LIBYAN mountains, 248  
 Λίκνον, see Vannus  
 Λινόπτης, 678  
 LOUTER, 354  
 LYCOPIS, 601<sub>13</sub>  
 LYGOS, 271
- MAENADS, 64, 73, 74, 103<sub>16</sub>?, 111, 113, 114, 125<sub>6</sub>, 126, 148, 163, 177, 179, 202, 203, 204, 206, 208, 220, 223, 227, 229, 241, 250, 265, 269, 270, 276-279, 282, 285-287, 296-298, 300, 302, 327, 346, 347, 352, 353, 363, 378, 426, 427, 430, 435, 440, 444, 475, 478, 479, 514, 515, 517, 553-555, 600<sub>6</sub>, 600<sub>55</sub>, 600<sub>56</sub>, 601<sub>20</sub>, 614, 625, 638, 644, 645, 668, 669, 688
- MARATHONIAN bull, 350  
 MARRIAGE procession, see Processions  
 MEDEA, 221, 328  
 MEDON, 75  
 MEDUSA, 106<sub>9</sub>, 281, 380, 471  
 MEMNON, combat with Achilles (conjectural), 214, 219, 240, 280, 302, 331, 339, 362, 379, 614, 639; 209, 674  
 MENELAOS, 125<sub>13</sub>  
 MERCHANT-vessel, 436  
 META, or goal, 300, 374, 581, 606, 676?  
 METAMORPHOSES, of Dionysos (?), 253  
 MIMAS, 617  
 MINOTAUR, 148, 174, 175, 205, 246, 247, 308, 313, 403, 593, 596, 600<sub>47</sub>, 642  
 MITRA, 147, 215, 221, 245, 260, 262, 268, 316, 680; see also Calathos  
 MNESILLA *kalè*, 330, 333  
 MOULDED designs, 324, 424, 597, 598, 620  
 MUKES of sheath, 323, 657  
 MULE of Dionysos, 42, 225, 264, 265, 270, 378, 426, 427, 437, 450, 460, 513, 557  
 MUSICAL contest, 141, 188  
 ΜΥΙΑ *kalè*, 633
- MYS *kalos*, 507
- NAIADES, 155  
 NAVAL fight, 60  
 NEGRO, 102<sub>33</sub>, 209, 674  
 NEMEA, the nymph, 319  
 NEMEAN lion, see Heracles  
 NEOPTOLEMOS, 70, 205, 241  
 NEREID, 224, 225, 298, 311, 312, 493, 500, 540, 619  
 NEREUS, 201, 223, 224, 225, 311, 312, 428, 551, 600<sub>23</sub>, 600<sub>24</sub>  
 NESSOS, see Centaurs  
 NICOCRATES, archon, B.C. 333, 609  
 NICOSTHENES, potter, 295-297, 364, 368, 600<sub>53</sub>; (conjectural) 601<sub>15</sub>, 601<sub>37</sub>, 678  
 NIKÈ, I (?), 356, 357, 445, 607, 608, 610, 611, 652  
 NIKETES, archon, B.C. 332, 610  
 NISYROS, rock held by Poseidon, 484, 526  
 NUDE female figure on horseback, 116<sub>1-4</sub>; in chariot, 102<sub>32</sub>, 125<sub>8</sub>  
 NUPTIAL car, 485; torches, 197, 298  
 NUPTIALS of Zeus and Hera, 197, 298, 340 (?)  
 NYMPHS, 155, 230, 259, 261, 268, 310, 319, 355 (head of)
- OCHANON of shield, 607, 609, 611  
 ODYSSEUS, 70, 154, 327, 397, 407, 502, 618, 687; ship of, passing the Sirens, 103<sub>19</sub>  
 OEDIPUS and the Sphinx, 122, 539  
 OINANTHÈ (?), 141  
 OINEUS, father of Deianeira, 278, 313  
 OINOPION, 210  
 OLIVE-gathering, 226  
 OMPHALOS at Delphi, 641; of shield, 218, 231, 279, 339, 426, 634, 640  
 ONETOR *kalos*, 170  
 ONETORIDES *kalos*, 210  
 ORESTES at Delphi (?), 641  
 ORTHROS, dog of Eurytion, 194, 426, 442
- PAIDOTRIBES, 48, 175, 185, 188, 191, 271, 326, 341, 576, 602, 603, 604, 605  
 PALAEMON, 166  
 PALAESTRA, scene from, 253; see also Athletes  
 PALAMEDES (?), 193, 438, 501  
 PAMPHAIOS, potter, 300  
 PANATHENAIIC games, 80, 130-144, 146, 602-612  
 PANCRATION, 604, 610  
 PANTHIPPOS, 37

- PARABLEMATA, or cushions for defence of ships, 60  
 PARAMERIDIA, or armour for the thighs, 48, 172, 176, 183, 193, 207, 208, 245, 310, 325, 380, 426, 623, 657  
 Παράσειπος, 303-305  
 PARIS, 171, 236, 312  
 PAROCHOS in marriage-procession, 174, 485  
 PASIADES, potter, 668  
 PATROCLOS, 240, 601<sub>14</sub>; tomb of, 239, 543  
 PEDALIA, or steering-oars, 60, 436, 679  
 PEGASOS, 45, 62, 63, 65, 71, 601<sub>36</sub>; with Bellerophon, 105, 454; as device on shield, 131, 132; allusion to, 329  
 PEIRENÈ, fountain of, 329  
 PELAGON (?), name of Greek warrior, 601<sub>13</sub>  
 PELEUS, bringing Achilles to Cheiron, 77, 620; wrestling with Thetis, 215, 298, 349, 449, 465, 500, 540, 619<sub>1</sub>  
 PELIAS, with Medea, 221, 328  
 PELOPS, 2  
 PELTA, 209, 315, 470, 626  
 PENTATHLON, 48, 134, 326  
 PENTHESILEA, 209, 210, 322, 323  
 PERSEPHONÈ, 261, 310, 425  
 PERSEUS, 16, 63, 155, 248, 281, 380, 471  
 PESSI, 193, 211, 438, 466, 501  
 PETRAIOS, see Centaurs  
 PHILONOÈ, 170  
 PHOBOS as charioteer of Ares, 364, 365  
 PHOLOS, see Centaurs and Heracles  
 PHORBEIA, or mouth-piece, 41, 79, 377, 590, 591  
 PHRYGIAN cap, 184, 246, 323, 591, 629, 630  
 PHRYNOS, artist, 424  
 PIGMY, 77, 214  
 PIITHOS, of Eurystheus, 161, 162, 213; of Pholos, 226, 464, 536; also 377, 598  
 PLUTO, with Persephonè, 261, 310, 425; with Zeus and Poseidon, 425  
 POLITES, 205  
 POLYBOTES, 484, 526  
 POLYDAS, 37  
 POLYDEUKES, see Dioscuri  
 POLYDOROS, at Sacrifice of Polyxena, 70  
 POLYDOROS, 37, 75  
 POLYPHAS, 37  
 POLYPHEMOS, 154, 502  
 POLYXENA, 70, 153, 307, 324, 325, 542, 640  
 POLYZELOS, archon, B.C. 367, 603  
 PORPAX of shield, 609, 611  
 PORPHYRION (?), 250  
 POSEIDON, in Gigantomachia, 484, 526; at combat of Heracles and Hera, 57; at birth of Athenè, 147; at apotheosis of Heracles (?), 166; at contest of Heracles and Antaios, 196; at nuptials of Zeus and Hera, 197; with other deities, 191, 212, 228, 254, 262, 425  
 POTTER at work, 432  
 PRIAM, 153, 600<sub>50</sub>; death of, 205, 241  
 PRIAPOS, potter, 395  
 PRIEST consecrating statue, 628  
 PRIESTESS of Athenè, 80  
 PROCESSIONS, of deities, 167, 212, 230; marriage, 160, 174, 197, 257, 298, 339, 340, 381, 485, 647; sacrificial, 79, 80, 648; of warriors, 291, 380, 426; Panathenaic, 80  
 PROEGETES at marriage, 174, 339, 340, 647  
 PROTESILAOS (?) playing with pessi, 193, 438, 501; landing at Troy (?), 60, 508  
 PROTEUS, 201  
 PSOIEAS, artist, 600<sub>40</sub>  
 PURSE of Hermes, 319  
 PYLADES at Delphi (?), 641  
 PYLES *kalos*, 199  
 PYTHOCLES *kalos*, 254  
 PYTHODELOS, archon, B.C. 336, 607, 608  
 QUADRIGA, of Achilles, 239, 326, 543; of Ariadnè, 179, 646; see also Zeus, Athenè, and Heracles  
 QUAILS, 57, 64  
 RAPE of Persephonè, 310  
 RETURN of Persephonè, 261, 425  
 RHESOS, 234, 235  
 RHIPIS, 425, 633  
 RHODON, 330, 333, 339  
 RHODOPIS, 329  
 RHOSIAS, horse's name, 199  
 ROCKS, 229, 240, 324, 354, 355, 484, 510, 516, 525, 526, 542, 549, 556  
 ROOF-TILE, 96, 97, 597, 598  
 SACRIFICE, to Athenè, 80; to Hermes, 362, 627; of bull, 79, 80, 585; of Polyxena, 70; Heracles sacrificing (?), 473; see also 3, 648  
 SADDLE-CLOTHS, 116<sub>1</sub>, 116<sub>2</sub>  
 SATYRIC MASK, 266; see also Devices on Shields  
 SATYRS, 64, 71, 73, 79, 102<sub>38</sub>, 103<sub>16</sub>, 111, 113, 114, 115<sub>7</sub>, 115<sub>8</sub>, 125<sub>6</sub>, 126, 148, 149, 163, 168, 177-179, 181, 203, 204, 206, 208,

- 213, 220, 225, 227, 232, 242, 264-267, 269, 270, 284, 286, 287, 290, 296, 297, 300, 302, 352, 353, 363, 373, 376, 378, 381, 426, 427, 430, 435, 437, 443, 446-448, 458-460, 464, 467, 468, 478, 512, 513, 516, 546, 552, 553, 555, 557-559, 600<sub>6</sub>, 600<sub>13</sub>, 600<sub>55</sub>, 600<sub>56</sub>, 601<sub>29</sub>, 614, 625, 626, 638, 643, 645
- SCEPTRE terminating in flower, 166, 237, 238, 246, 424 (?)
- SEA-LION, 68
- SEILENI, 42, 167, 288, 517, 560
- SHIPS, 60, 240, 436, 508, 679; of Odysseus, 103<sub>19</sub>; ship-car of Dionysos, 79; prows of ships, 610, and see Devices on Shields
- SICHLOS, 48
- SIGEUM, Cape (?), 240
- SILPHIUM, 4
- SIMÈ *kalè*, 336
- SIMOS, 309
- SIMPULUM, or ladle, 536
- SIMYLIS, 331
- SINGING, 167, 192, 562
- SIREN and ship of Odysseus, 103<sub>19</sub>; see also 11, 13, 14, 16, 22, 25, 34, 35, 42, 44, 46-48, 56, 75, 100, 102<sub>13</sub>, 102<sub>14</sub>, 102<sub>27</sub>, 102<sub>31</sub>, 102<sub>37</sub>, 103<sub>18</sub>, 103<sub>23</sub>, 103<sub>26</sub>, 106<sub>12</sub>, 111, 112, 114, 115<sub>4</sub>, 115<sub>12</sub>, 121, 126, 130, 147, 197, 215, 292, 296, 311, 333, 339, 342, 367, 379, 389, 392, 420, 422, 429, 457, 600<sub>2</sub>, 600<sub>3</sub>, 600<sub>10</sub>, 600<sub>16</sub>, 601<sub>26</sub>, 680, 682, 683; Siren on tomb, 651; playing flute, 510; bearded male Siren, 215
- SISYPHOS in Hades, 261
- SKIRON (?), 80
- SNAKES, handle moulded in form of, 39, 620, 632; drawing car of Triptolemos, 603, 604, 607, 608; figures of, on lebes, 57; forming tail of giant, 62; snake of Athenè, 80; of Typhon or Boreas, 104; at tomb of Patroclus, 239; painted on pediment, 330; in eagle's mouth, 17, 147, 617
- SONDROS, potter, 601<sub>6</sub>
- SPHINX, with Oedipus, 122, 539; on tomb, 650; see also 4, 8, 14, 18, 32, 47, 48, 54, 55, 57, 58, 72, 75, 90-93, 98, 101, 102<sub>3</sub>, 102<sub>8</sub>, 102<sub>10</sub>, 102<sub>22</sub>, 103<sub>10</sub>, 106<sub>8</sub>, 106<sub>12</sub>, 107, 113, 125<sub>1</sub>, 125<sub>3</sub>, 129<sub>2</sub>, 152, 166, 260, 297, 369, 379, 387, 390, 399, 467, 468, 539, 613, 615, 650
- SPONGE, 64
- STAFF with cross-piece for erecting trophy, 608
- STATUE, of Athenè as Promachos, 80; as Nikephoros, 611; also 607, 609; Palladion at Troy, 242, 379, 541, 637, 638; of Artemis or Cybelè, 49; terminal figure of Hermes, 362, 627; of victorious athlete, 628; copy of group of Harmodios and Aristogeiton, 605
- STEERSMAN, 60, 436
- STELÈ as goal, 606
- STHENO, 248, 380
- STROIBOS *kalos*, 401, 402<sub>1</sub>
- STYMPHALIAN birds, 163
- SYBENÈ or flute-case, 41, 264, 625
- SYMPOSION, 41, 46, 301, 302, 382, 446, 476, 497, 556, 598, 615, 616, 679
- TALARIA of Perseus, 63, 155, 281
- TALTHYBIOS, 149
- TEIRESIAS (?), 539
- TELAMON in Amazonomachia, 154, 164, 495, 496, 601<sub>13</sub>, 634
- TELECLES (?), 309
- TEMPLE, 49; at Delphi, 528
- TETTIX, 104
- THEOXENIA, 633
- THESEUS, and Minotaur, 148, 174, 175, 205, 246, 247, 313, 403, 593, 596, 600<sub>47</sub>, 642; and Marathonian bull, 350; and Skiron (?), 80
- THETIS, contest with Peleus, 215, 298, 349, 449, 465, 500, 540, 619; at contest of Achilles and Memnon (?), 214, 302, 362, 567; with body of Achilles, 172 (?), 279
- THYMELE (?), 78
- THYMIATERION, or censer, 648
- TLESON, potter, 410, 411, 420, 421
- TOMB of Patroclus, 239, 543
- TORTOISE (?), 80
- TRAGIC chorus, 80
- TRIDENT, of peculiar form, 57; borne by Nereus, 428; by Palaemon (?), 166
- TRIPODS, as prizes, 124; see also Delphic tripod and Devices on shields
- TRIPTOLEMOI, 603, 604, 607, 608
- TRITON, 201, 223, 224, 311, 312, 493, 494
- TROÏLOS, departure of, 151, 153, 181, 522, 656; with Polyxena, 324, 325, 640; flight and death, 307, 326
- TROJAN women, 70; warriors, 173, 280, 426; and see Archers
- TRUMPET, 590, 591, 648

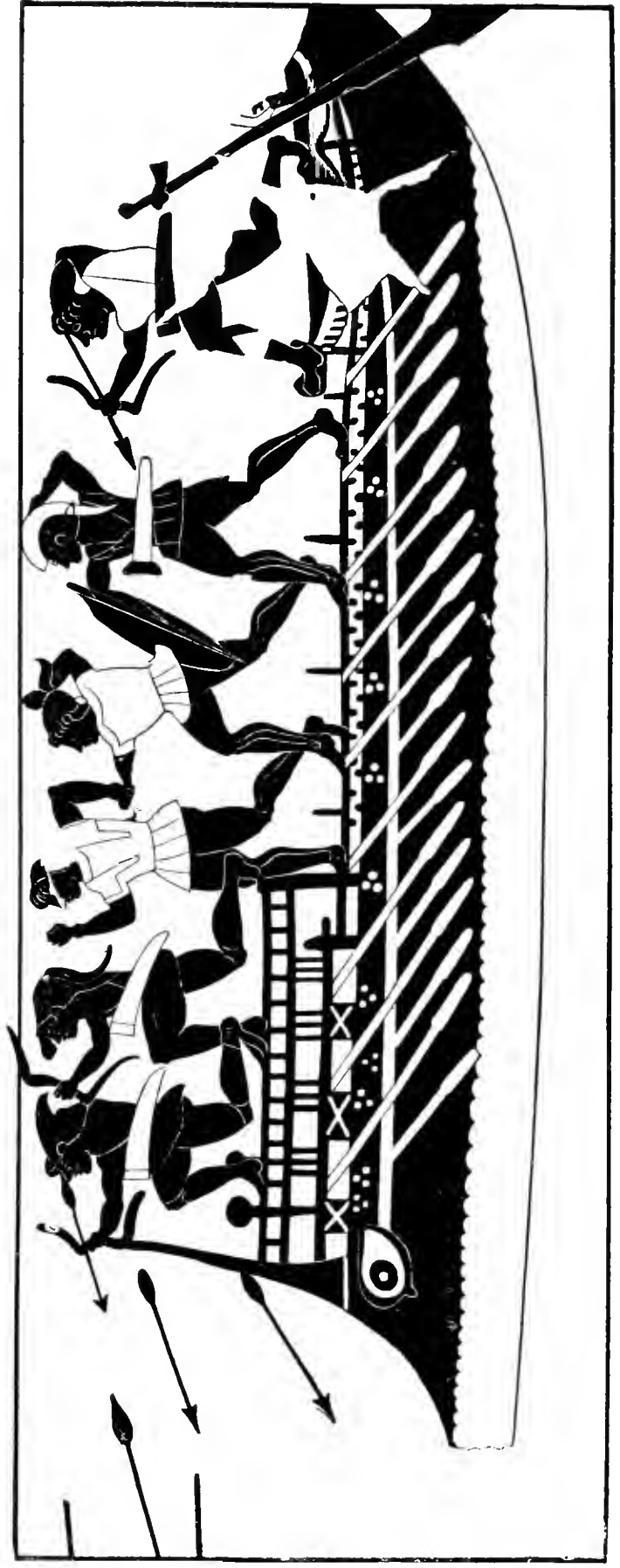


- TUMBLER, 73  
 TUTULUS, 64, 74  
 TYMPANON (?). 78  
 TYNDAREUS, 170  
 TYPHON, 62, 104 (?)
- VANNUS, see 174  
 VICTORS in athletic and other contests, 1,  
 138, 144, 461, 628  
 VINE-POLES, 180
- WHEEL with eight spokes, 127 ; of archaic  
 type, 17, 80, 130, 131, 485 ; potter's,  
 432 ; as device on shield, 134  
 WIND-GOD, 104, 212, 431, 445  
 WINGED female figure, 1, 106<sub>3</sub>, 125<sub>2</sub>, 431,  
 445 ; see also Eris, Gorgons, Iris, and  
 Nikè
- WOLF-HUNT, 71  
 WRESTLERS, 48, 73, 124, 191, 295, 603 ; form  
 of wrestling known as τὸ ἔλκειν, 322
- XENOCLES, artist, 425  
 XENODOKÈ *kalè*, 631
- ZEPHYROS (?), 212, 431, 445  
 ZETES (?), 104  
 ZEUS in Gigantomachia, 145, 208, 251 ;  
 nuptials of, 197, 298, 340 ; at birth of  
 Athenè, 147, 218, 244, 424 ; at contest  
 of Heracles and Apollo, 316 ; of Heracles  
 and Kyknos, 156, 212, 333, 364, 365 ; at  
 apotheosis of Heracles, 166 (*bis*), 379,  
 424 ; with other deities, 144, 157, 425,  
 499

LONDON:  
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,  
STAMFORD STREET AND CHARING CROSS.

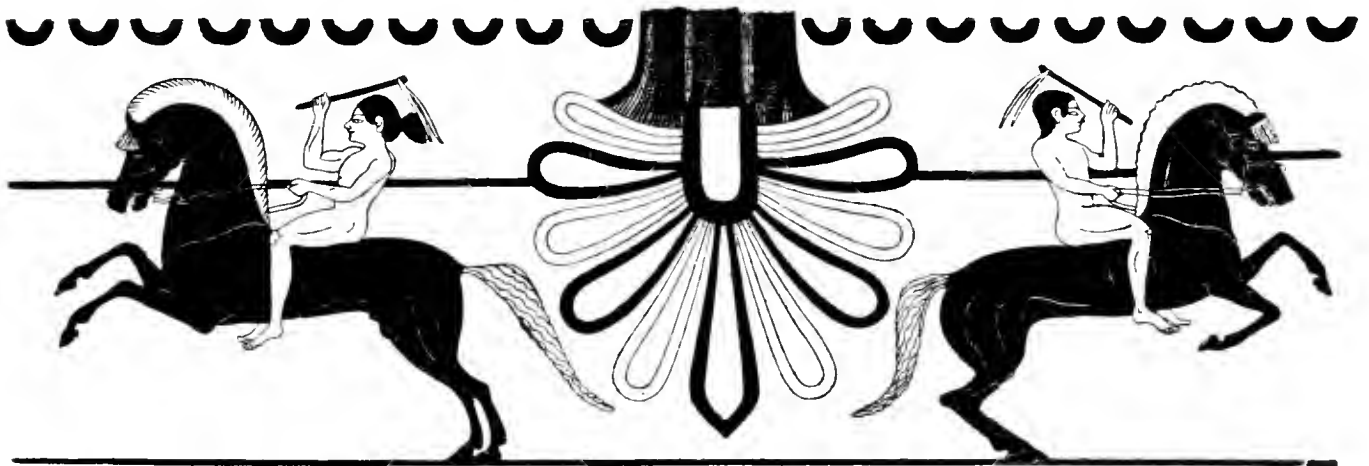
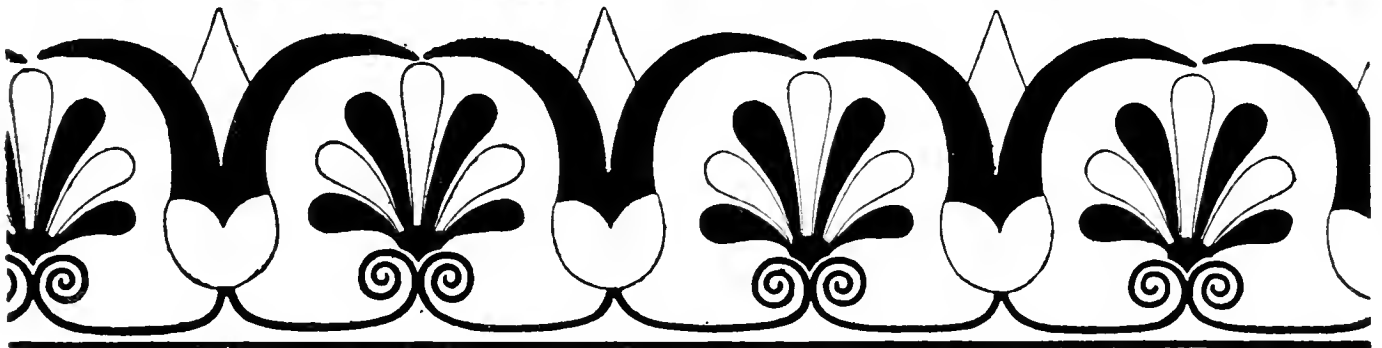
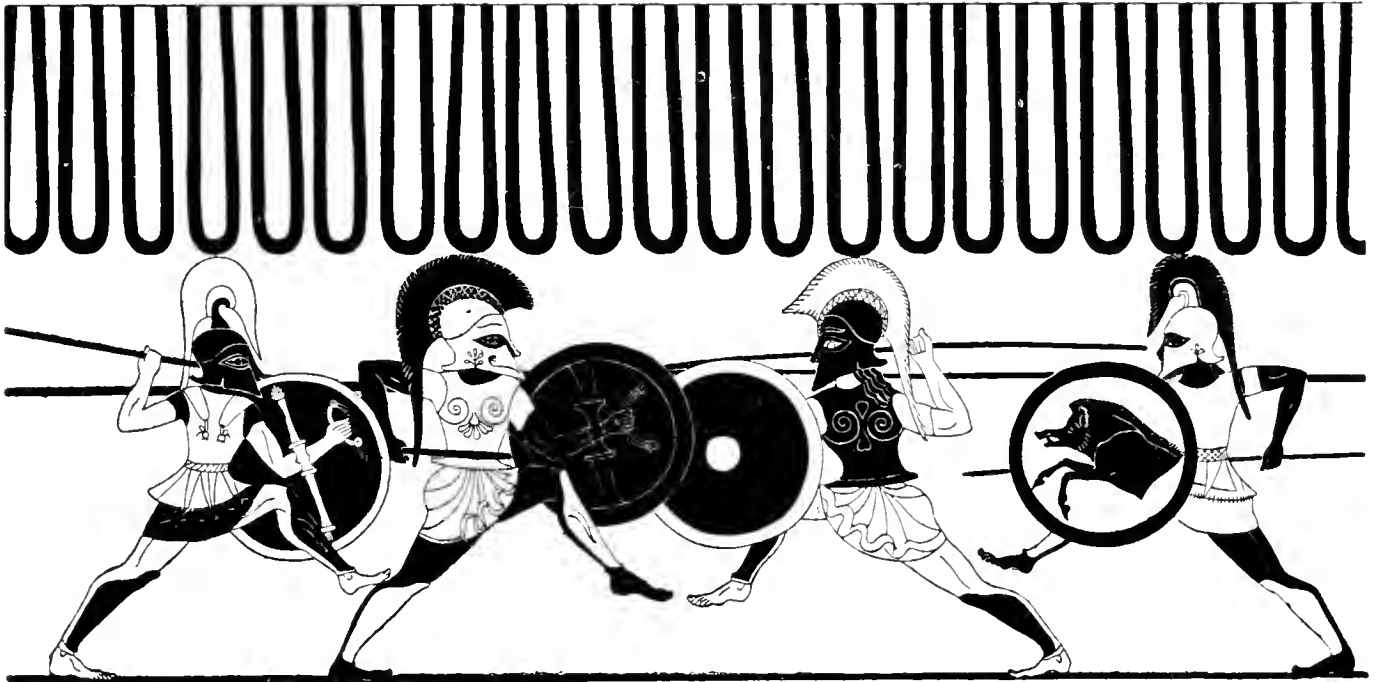


B 30. CORINTHIAN LEKYTHOS: HERACLES PURSUING NESSOS.



B 60. ETRUSCAN HYDRIA: NAVAL FIGHT.





B 59. CAERETAN HYDRIA : COMBAT OF WARRIORS, AND BOYS ON HORSEBACK.





B 134. PANATHENAIIC AMPHORA (obverse) : ATHENÈ.

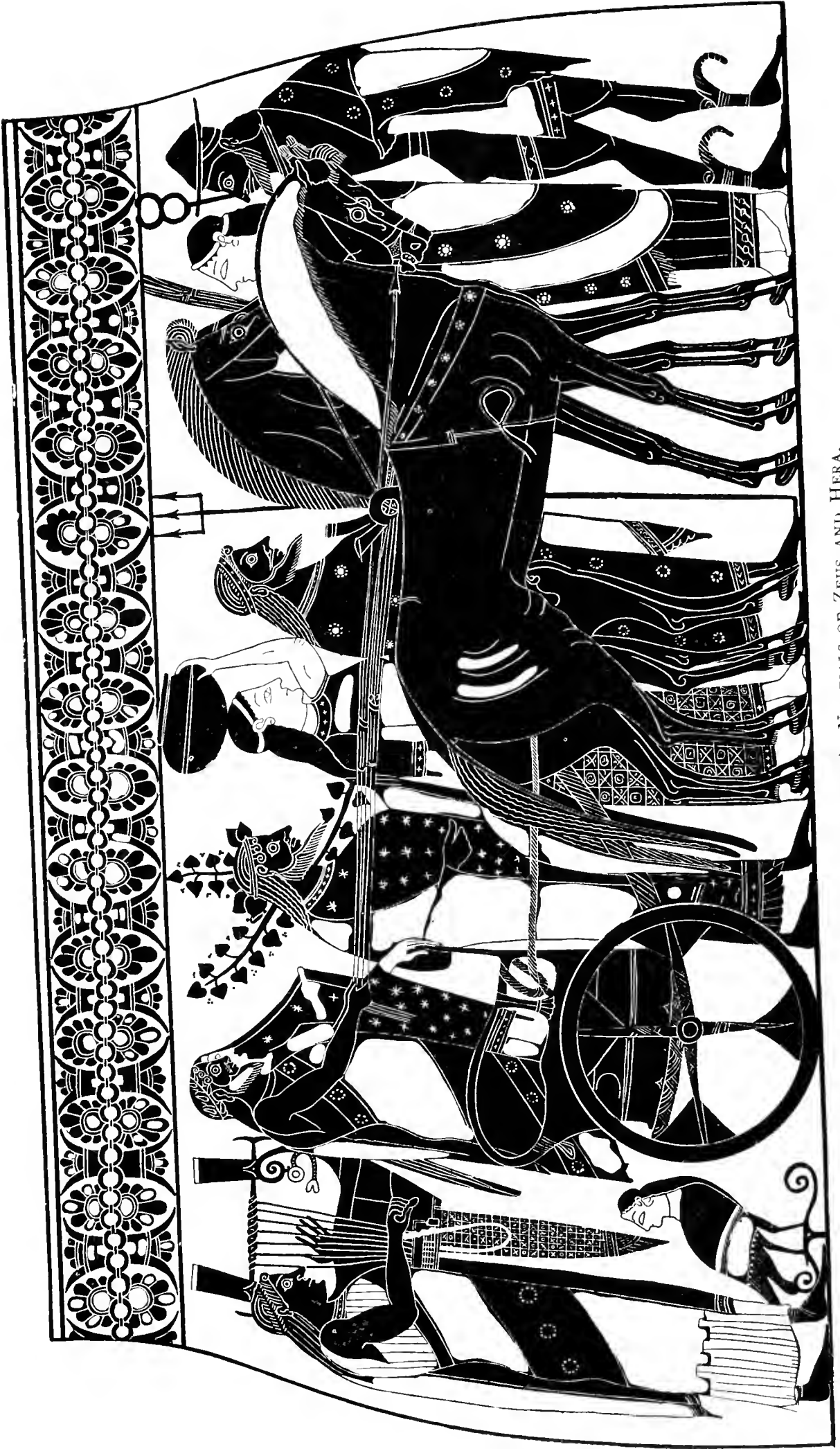






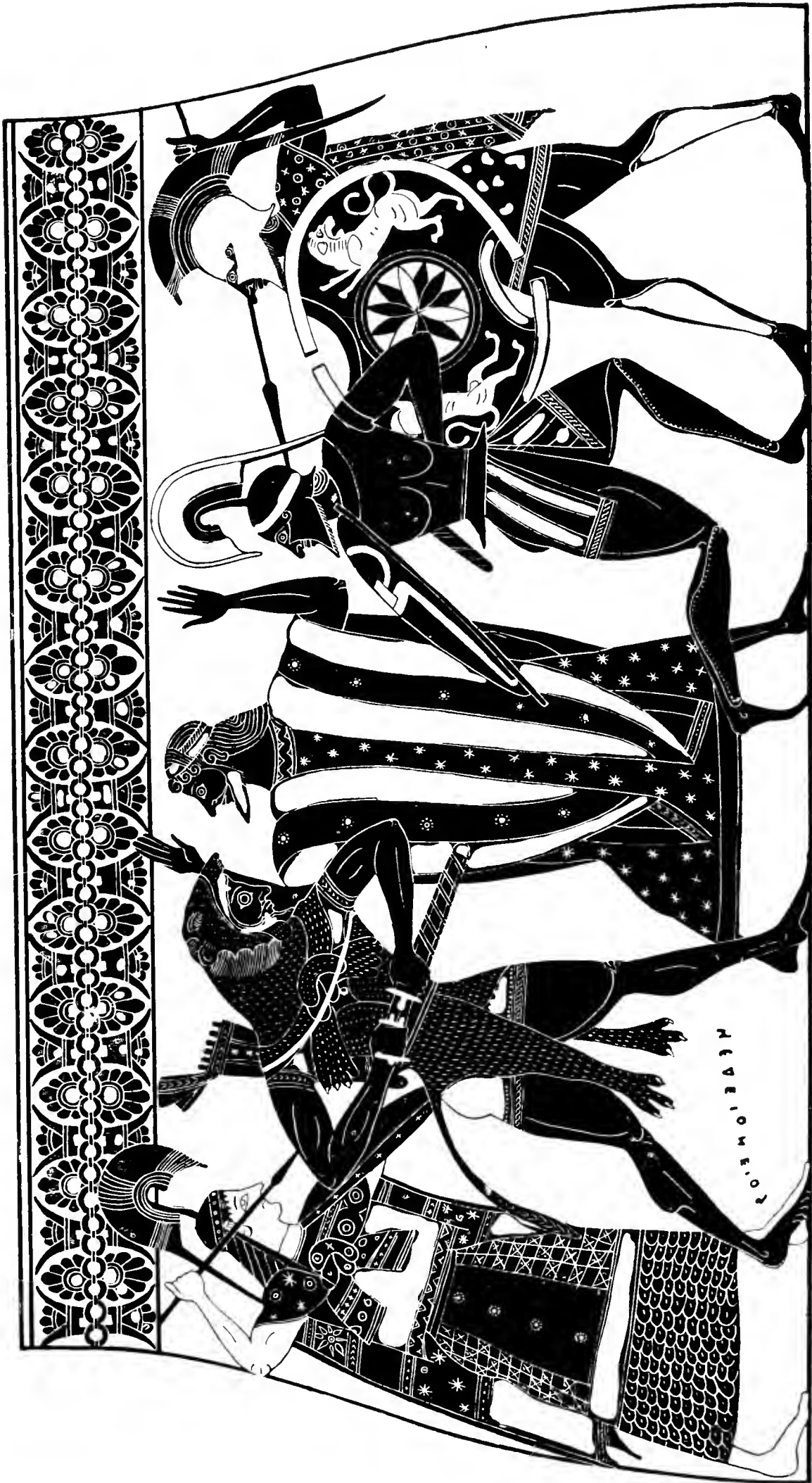
B 194. AMPHORA: HERACLES AND GERYON.





B 197. AMPHORA (obverse): NUPTIALS OF ZEUS AND HERA.





E 197. AMPHORA (reverse): COMBAT OF HERACLES AND KYKNOS.





B 693. KYATHOS : DIONYSOS.



B 669. ALABASTRON : MAENADS.









738 B77



3 5002 00209 4105  
British Museum.  
A catalogue of the Greek and Etruscan va

Art NK 4623 .L5 A3 1851 2

British Museum. Dept. of  
Greek and Roman

A catalogue of the Greek and  
Etruscan vases in the

