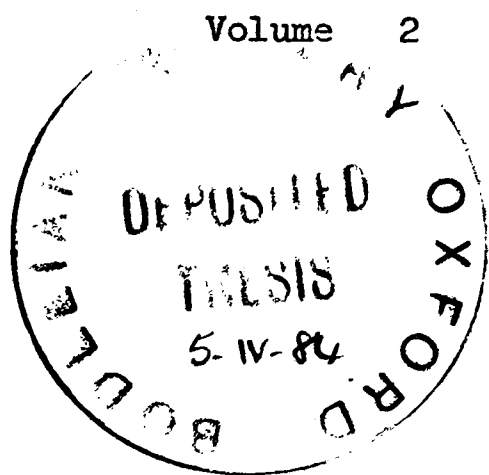


The Representation of Greek Hoplite Body-Armour  
in the art of the fifth and fourth centuries B.C.

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Patricia Ann Hannah  
Somerville College

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APPENDIX AHelmet Crests

A few crests complete with their mountings have survived in terracotta, marble and bronze. They all seem to belong to the same period, the Late Archaic-Early Classical, in the first half of the fifth century. They all provide useful information on the shapes of the crest-hair and the mounting, and the terracotta ones some indication of the colours used. While some can be quite confidently associated with Attic helmets, usually of Athena, doubt remains as to what type of helmet the others graced. To my knowledge, no real-life mounting from the Classical period has survived to the present day. Possibly the mountings like the helmets were of bronze, but of thinner sheets which have corroded away completely. Alternatively, since so little trace of the fittings for the crest survive on original helmets save small holes and pins or loops, the mountings too may have been made of organic materials tied to the crown and designed to give way in an emergency. One may note that the crests being attached to helmets, often by women, on the vases can hang in a straight line and not in a curve. They may, therefore, have been leather or linen which could explain the colours of the patterns on the ones in art.

We may mention first those which are related to the Attic helmets. A couple of fragmentary crests may have come from the same group as the terracotta head of Athena at Olympia, and another was published along with that material.<sup>1</sup> The best preserved is gripped by a left hand through the hair, which was originally white with a red band along the outer edge.<sup>2</sup> The mounting has a definite front and back distinguished by the simple broken meander on the latter and the more elaborate, running meander with

quatrefoil squares on the former, rendered partly in red and ?black. This difference between the front and back is also seen on the second fragmentary crest which was likewise white with a black and red meander-quatrefoil mounting. The third crest, from a larger figure, is represented by three fragments of the hair only, again originally white with a band of brown-red glaze along the edge. One may compare with these pieces a fragment of a marble crest in the Acropolis Museum, on which the mounting was also in red and black with a meander pattern interspersed with chequered squares.<sup>3</sup>

Fragments of another marble crest have been associated with the warrior (O.VI) from the east pediment of the Temple of Aphaia on Aegina.<sup>4</sup> Parts of the mounting survive with only a small portion of the hair. Ohly's sectional drawings illustrate clearly the relative thickness of the hair, the mounting and the attachment plate. One end remains, whether front or back is not obvious, and there is no mention of any traces of the pattern which probably adorned the side of the mounting. The marble piece was fixed to the crown of the helmet by means of a socket and a pin at the front. This system has inspired Ohly to restore the crest in Beil.C and E raised above the helmet on a short peg, a position which is without precedent in Greek art for a crest which follows the curvature of the head so closely.

A number of bronze crests of the high, stilted type have survived from the small statuettes of Athena Promachos. While some are on basic hook mountings,<sup>5</sup> others are attractively modelled into swan's necks<sup>6</sup> or snakes<sup>7</sup> or embellished with decorative bands.<sup>8</sup>

By far the best preserved and most interesting of the crests from sculpture is an almost complete bronze one which was found at Delphi in

1978.<sup>9</sup> It is approximately life-size and lacks only the long tail. The hair is finely grooved, and the mounting has an inlaid meander between two bands in copper on both sides. The section drawn by Bommelaer illustrates the attachment plate, the mounting and the hair of the crest. The latter flares out at the tip realistically; a detail which was even visible on the small crests of the Promachos figures. Bommelaer suggests that some similar fragments of bronze decorated with inlaid meanders from Olympia and Corinth can also be considered as originally crests and not garment-borders as was previously thought.<sup>10</sup> These have not been dated precisely. He argues for a date in the first half of the fifth century, "de préférence vers 480" for the Delphi piece, but does not exclude the possibility that it could be later.<sup>11</sup> He refers to the similar treatment of the crest-hair by vase-painters such as the Niobid Painter in the Early Classical period. If one compares this bronze crest with the painted ones on the vases studied here, it is surprising to find that these hair-lines are even more common on vases from the Late 5th century period, and that there is not a single instance of a true meander pattern on the mounting (although a battlement pattern is found occasionally e.g. on a Corinthian helmet, LA cat. no. 7, and on Chalcidian helmets on LA nos. 51 and 150<sup>2</sup>).

Finally, while discussing the crest itself, we may note its use alone as a minor symbol on the reverse of a didrachm minted by Cumae in the third quarter of the 5th century.<sup>12</sup> The very small scale here, however, prevents one from noting more than its actual presence.

APPENDIX BThe Origin of the Thracian Helmet

It was Schröder who first described these helmets as Thracian in an article in the Jahrbuch in 1912, and the name has stuck despite the fact that as I hope to show, his attribution of the type to the Thracians is without foundation.<sup>1</sup> Schröder's work is actually extremely dated, not only in his references to works of art which take some finding now, but also in his attitude to vase-painting and its relationship to the other media and to real-life. It should be noted at the start that Schröder's purpose in studying the helmets is in the end to argue his view that Mikon, like Polygnotos and Paionios, was a Thracian, and that Classical Greek art owed a lot to artists from the North.<sup>2</sup> This view of Mikon and in particular of the debt owed by vase-painters to wall-painters leads Schröder to some false conclusions of which the most important is the theory that the helmet he calls Thracian is derived solely from caps worn by Thracians and not from a variety of skin caps and felt hats, and especially not from the tiara.

A painstaking review of the evidence cited by Schröder reveals that, while his basic description of the various features of the Thracian helmets in vase-paintings may be in essentials correct, his further mention of the extra decoration leads him to include some highly suspect material and a lot of irrelevant examples in that they actually include other types of helmet especially the Attic.<sup>3</sup> Similarly his list of originals includes two examples of the Chalcidian type, not the Thracian.<sup>4</sup>

However, it is really in the sections (3 and 4) where he presents his argument for the Thracian origin of the type that his work is shown to be based on a very shallow foundation. He collects a large body of

evidence for the use of Thracian helmets and skin caps in the North during the late Classical, Hellenistic and Roman periods, but this in no way proves that the form originated there. If one excludes these examples from his case and tries to view only the earliest evidence, one sees how weak his argument is. Basically the only examples he provides of his Thracian caps are those in fig. 10.1-4 which are worn by Thracian women killing Orpheus on an Attic red-figured vase of the Group of Polygnotos, i.e. after 450 B.C., (ARV 1050.1) and a figure of Bendis presumably of later date since this Thracian deity is not attested in the Piraeus until late in the fifth century (fig. 10.5). Despite Schröder's statement to the contrary these are none other than representations of the tiara (or a cap very similar to it)<sup>5</sup> which served for the Greeks as the typical head-gear of foreigners and barbarians, not just Persians.<sup>6</sup>

The Thracian fox-skin cap which Schröder himself illustrates in fig. 10.10-11, is well documented in the literature<sup>7</sup> and in the vase-paintings.<sup>8</sup> It is a close-fitting cap, not a high-topped one. The loop on top of some bears no resemblance to the high dome or bulge of some Thracian helmets and the tiara. One might suggest that the low-crowned form of the helmet (Schröder's type 4 and my form IV) is derived from this cap, but that is a moderate suggestion compared to the wholesale transformation supported by Schröder. Indeed, Schröder himself provides some good parallels for the helmets and the tiara, and his denial of any connection between them is based on nothing more than personal feeling and illogical argument.<sup>9</sup>

Schröder's arguments, therefore, may be faulted at almost every step. He does not see any chronological development in his originals despite the fact that they range in date throughout the Classical and Hellenistic periods and even include a piece of Roman sculpture.<sup>10</sup> He denies that the

form is at all related to other Greek helmets and caps for no other reason than his personal feeling of what is Greek and what is foreign. He does not prove that Thracian caps inspired the helmet for, apart from the alopekis, one cannot separate them from the tiara, and as for tracing the derivation back to the Thracians, he does not address himself to a study of the evidence from the earliest relevant period, i.e. ca. 480 B.C., but wanders aimlessly throughout Greek and Roman art. His theory is, in conclusion, based on unsound beliefs and opinions which have been so out-moded by more recent work in all spheres that all but his basic collection of material must be rejected or viewed in a new light.

Since the study of Greek art and Attic vases in particular has progressed enormously this century, it is now possible to make much better use of the available evidence for the appearance of the so-called Thracian helmet in Greek armour and art in the 5th century. Even a brief glance at the examples on Late Archaic vases (illustrated in Fig. 60) which were unknown to Schröder, will, I maintain, make clear the original form of this helmet as the vase-painters first depict it. The variations in the design are already visible.<sup>11</sup> Those with the bulging, spiralled crown are extremely close in concept to the tiaras of the Late Archaic and Early Classical paintings,<sup>12</sup> but the 'brims' on no. 269 must surely derive from a different type of cap which is sometimes worn by travellers, e.g. Hermes, Perseus and Theseus.<sup>13</sup> It may be objected that these helmets betray no sign of the lower flaps of the tiara and Thracian alopekis;<sup>14</sup> this did not worry Schröder for his comparison is based only on the upper part, the crown.<sup>15</sup> But the shape of the crown in forms III and IV is often no different from that of the Chalcidian or Attic helmets, and is less of a type-characteristic for the Thracian helmet (especially in 5th century vase-paintings) than the

form of the peak over the forehead. It can and must be clearly distinguished from the frontlet of the Attic and the front parts of the Boiotian, Chalcidian, Corinthian and Illyrian. The shapes of the neck-guard are shared by other helmet-types in Attic vase-painting despite Schröder's opinion to the contrary<sup>16</sup> and so are some forms of the cheek-piece, although there is one shape (C) which is associated with the Thracian helmet in particular.

To return to forms I and II of the helmet in the Late Archaic paintings, form I with the high, spiralled crown and form II which is similar but lacks the spiral, resemble some of the caps worn by archers in Attic vase-paintings of the late 6th and early 5th centuries.<sup>17</sup> These archers were identified as Scythians by Vos, although the more common<sup>18</sup> Scythian cap is of a different shape; that is, one with a very long and narrow point at the top.<sup>19</sup> According to Vos both varieties are equally characteristic of Scythians, but if one compares the fuller, rounded variety, especially when it has the spiral added, with the caps (tiaras) worn by Persians on Attic vases of ca. 480-60,<sup>20</sup> one finds that there is little appreciable difference between them. So is this second, less common, type of the Scythian cap exactly the same as the tiara?

Now it may be objected that the tiara was a soft, felt cap which only the Great King was permitted to wear in its stiff, upright form.<sup>21</sup> The literary references to support such an objection are:

1. Hdt. 7.61.1 περὶ μὲν τῆσι κεφαλῆσι εἶχον τιάρας καλεομένους  
κίλους ἀπαγέας

"on their heads they had unstiffened (felt) caps called tiaras"  
(of the Persians under Xerxes).

2. Aristophanes, Birds 486-7 ὡσπερ βασιλεὺς ὁ μέγας διαβάσκει  
ἐπὶ τῆς κεφαλῆς τὴν κυρβασίαν τῶν ὀρνίθων μόνος ὀρθῆν  
"like the Great King (the cock) alone of the birds struts around  
with the upright kurbasia on his head". The kurbasia is synonymous  
with the tiara (cf. Hdt. 5.49.3). The Birds was produced in 414 B.C.
3. Xen. An. 2.5.23 τὴν μὲν γὰρ ἐπὶ τῆ κεφαλῇ τιάραν βασιλεὺς μόνῳ  
ἔξεστιν ὀρθῆν ἔχειν  
"the tiara on the head it is permitted to the King alone to wear  
upright", i.e. only the Great King may wear the stiffened form of  
the tiara. (Said by Tissaphernes to Klearchos.)
4. Arrian, An. 3.25.3 Βῆσσον τὴν τε τιάραν ὀρθῆν ἔχειν  
"that Bessos was wearing the upright tiara", i.e. claiming royal  
status, in 330 B.C.

However, the late date of all but the Herodotean reference here must be noted, since only they refer to a different tiara for the King. If one looks at the illustrations of the tiara on the heads of ordinary Persians on Attic vases,<sup>22</sup> one discerns a definite progression from a high form, through a mixture of stiff and soft forms about the middle of the 5th century, to a softer, floppier form which corresponds with what one usually thinks of as a tiara, in the later 5th and 4th centuries.<sup>23</sup> These vases show that the Attic vase-painters, especially in the Late Archaic period, chose not to, or were not able to, distinguish clearly the head-gear worn by Persians from that worn by Scythians.<sup>24</sup> And so it seems possible that at this time, ca. 480, there was in fact no difference between them - at least so far as the Greek artists were concerned.

But now it may be objected that we know from Herodotus that the Scyths

were characterised by the long, pointed cap. Vos cites this reference to the caps of the Scythians in Xerxes' forces,<sup>25</sup> but, despite the fact that she also refers to Herodotus' later statement that the Persians called all Scythians Sakai, she does not question where these particular Scyths are from. In fact, these are not the Northern or European Scyths on the Black Sea but Eastern or Asiatic Scyths who lived beyond the River Jaxartes near modern Tashkent in the U.S.S.R.<sup>26</sup> Herodotus calls them 'Amyrgian' Scyths, and groups them with other Iranian peoples, like the Bactrians.<sup>27</sup>

If one reads Herodotus' account of the dress and equipment of the Persians and their immediate neighbours,<sup>28</sup> one comes to the conclusion that there was little difference between them especially with regard to their head-gear.<sup>29</sup> The Persians wore tiaras which they had actually taken over from the Medes (who still wore them); the Cissians in Susiana wore the mitra; the Hyrcanians (from near the Parthians) wore the tiara; the Assyrians are the exception since they are given bronze helmets, but they were actually to the west of the Persians instead of to the east or the north which is where all the other peoples mentioned lived; the Bactrians wore caps which were 'most like' ( ἀγχοράτω ) those of the Medes, i.e. the tiara; the kurbasia of the Amyrgian Scyths is then described; the Indians are simply said to wear cotton (with nothing on their heads?); and finally the Arians, Parthians, Chorasmians, Sogdians, Gandarians and the Dadicae are all equipped like the Bactrians, i.e. presumably in a cap which resembles the tiara.<sup>30</sup>

It seems, therefore, that Herodotus goes to special pains to explain how the Scythian cap differs from the essentially tiara-like head-gear of the neighbouring peoples. What does he actually say?

Σάκαι δὲ οἱ Σκύθαι περὶ μὲν τῆσι κεφαλῆσι κυρβάσις  
 ἐς ὄξυ ἀπηγμένας ὀρθὰς εἶχον πεπηγυίας.

Firstly, we must note that he uses the term *κυρβάσια* which may be no more than a synonym for the tiara.<sup>31</sup> It must certainly have meant something very similar, as far as the Greeks were concerned. So, to make the difference clearer, Herodotus tells the reader more about it. It is "ἐς ὄξυ ἀπηγμένως" "brought to a point" and "ὀρθῶς ... κρηγυίας" "stuck upright", so we know that it is not broad on top nor left to fall down the back or the side of the wearer's head. Of the two forms of cap worn by Scythians in the Attic vase-paintings this surely fits the first type closely. But what of the second type?

Could it be that this second type was worn instead by the Northern Scyths, for it was with them that the Athenians were actually in contact? Possibly, but, of course, both caps are shown side by side on some vases with no apparent distinction, and from what we know of Scythian culture, there was an essential unity among the Scythian tribes across Europe and Asia.<sup>32</sup> So, perhaps we would do better to return to the idea of the similarity in culture among the Iranian peoples, and to their tiaras and tiara-like caps. Can we then believe that the Scythians in both the east and the north wore two types of cap, their own pointed and stiff one which is specifically described by Herodotus, and another, bulging and softer, which he ignores and which is little different from the tiara or at least the tiara-like caps shared by the many, various peoples who lived to the north-east of the Medes and Persians? In fact, does Herodotus ignore it simply because the second type is the tiara or its substitute, and therefore less interesting or noteworthy? Or finally is there a possibility that the wearers of the second type on the Attic vases are not Scyths at all but Iranians?

We are left, then, with a number of possibilities in our quest for a source of inspiration for the unusual shape of the crown in the early forms (I and II) of the Thracian helmet on Attic vases:<sup>33</sup>

1. the Scythians wore two types of cap, one of which had a long, narrow point on top, the other a high, bulging crown, with or without a spiral on the side; from the mid 6th century on both are recorded in Attic vase-paintings of archers with whom the Athenians had personal experience in Athens;<sup>34</sup> the upper part of the second of these two caps may have influenced the crown of the early Thracian helmets, at least in the vase-paintings if not also in reality.
2. the second Scythian cap is actually identical with the Persian tiara at the beginning of the 5th century, if not in reality, then at least as far as the first Attic representations of it are concerned; only gradually towards the mid 5th century did the tiara become softer and flatter, or only at that time did the Attic artist become aware of the difference between the two national types;<sup>35</sup> recent contact with the nations of the Persian Empire, some of whom wore a high, stiff tiara at this date as an alternative to, or before they adopted, the soft one, and before the distinction between the King and his subjects became established, may alternatively have inspired the new helmet-form not only in Athens but also throughout Greece.

These two explanations are, of course, not necessarily mutually exclusive, especially if the second Scythian cap and the tiara were identical.

APPENDIX CSupplement to the Piloi

Illustrated in Figure 78 are the EC and CL piloi on Attic vases where the contour of the lower edge has a pronounced bend along the side. (These were referred to on p. 312 where doubt was expressed as to their identification with the bronze piloi of the hoplite.) Further discussion of them here seems justified in view of the possibility of their being related to the Boiotian helmet.

The first two examples date from the EC period and are both late works by the Niobid Painter. On no. 68 a lightly-armed Greek wears it, but on no. 72 it is worn by a hoplite in an Amazonomachy who carries cloak, sword (on a baldric) and spear as well as his shield. The fact that these helmets are more elaborately treated than those of the CL period can be partly explained by the known interest of this artist in arms and armour. The exact nature of the debt owed by this vase-painter to the Amazonomachies of the wall-painter, Mikon, about the middle of the fifth century can, of course, only be postulated.<sup>1</sup> The crowns are more rounded than conical; one is topped by a ring on an encircling plate, the other by a crest on a low mounting, and both are crossed by dotted straps which connect to a dotted circle on the side, below which hangs a tassel. The splaying brims bend sharply at a point approximately over the ear, and on no. 72 it is set off from the crown by a dotted band.

The ten CL piloi are in contrast clearly conical with convex sides (with the possible exception of the more rounded and lower example on no. 91), All repeat the bend along the bottom - it is usually marked along the upper brim-line as well. Circles (twice with strap-lines) are added

to five of the ten. The unusual detail on no. 91 may perhaps be compared with that on CL no. 365 (Fig. 76), but is still inexplicable. Apart from the two unattributed pieces (nos. 349 and 425), all of these CL piloi are attributed to artists associated with Polygnotos or by him himself.

Polygnotos	- no. 555
Group of Polygnotos	- nos. 89, 91, 94
Guglielmi Painter	- nos. 99, 235a
Kleophon Painter	- no. 245
Manner of Peleus Painter	- no. 373.

A strong link can, therefore, be proposed between the EC and CL examples through the persons and styles of the Niobid Painter and Polygnotos, especially if one notes also that in Figures 74-76 the piloi nos. 126, 339b, and 576 are also to be related to these artists. Nos. 126 and 339b are by the Niobid Painter himself (late and very late works respectively), and no. 576 is by the Peleus Painter. The exception is no. 97 by the Orpheus Painter. It is admittedly possible that these four examples should also have been reserved for this supplementary section, but, since the bend is not permitted to influence the line of the brim at its point of contact with the crown, the difference in form is not so noticeable, and on this ground they were included earlier, in chapter 1.g. The dividing line between the categories is, as often, a very fine one.

Only two of the pilos-wearers in this list of the CL period are strictly hoplites equipped with a shield (nos. 373 departing and 425 fighting). The other eight are probably better described as light-armed. They encompass four Greeks in an Amazonomachy (nos. 89, 91, 94, 99), one warrior, perhaps to be identified with Theseus, with Athena (no. 235a), another hero with Athena and Herakles (no. 245), another mortal

departing (no. 349) and Peleus (no. 555). The piloi worn by the last two, in particular, may well be intended to be suggestive of the felt type; the first, no. 349, because of its softened shape and the other possessions of its owner, i.e. cloak, two staffs, aryballos and strigil, and the second, no. 555, because of the identity of its owner and his traveller's gear. Their inclusion here may be justified as a reminder of the problem in distinguishing felt from bronze as the material of the hoplite piloi.

They also all help, I believe, to clarify the situation regarding the origin of the Boiotian helmet. This type of helmet, as exemplified on two riders on the Alexander Sarcophagus in Constantinople,<sup>2</sup> by the surviving original housed now in the Ashmolean Museum,<sup>3</sup> and the limestone model in Amsterdam,<sup>4</sup> etc.,<sup>5</sup> is essentially a cavalry helmet of the Hellenistic period, and on both those counts it is not directly relevant to this thesis which is concerned with the use of hoplite items in the Classical period. However, Snodgrass<sup>6</sup> and Alexandri<sup>7</sup> have put forward the idea that the helmet on EC no. 72 is an example of the early form of the Boiotian helmet, and so it seems appropriate to discuss that idea briefly here.

EC no. 72 can, I believe, be seen to fit neatly into the sequence of piloi as illustrated earlier. For the Boiotian helmet, on the other hand, a better case can be made for its having originated out of the petasos rather than the pilos, in the late 5th or more probably the early 4th century. The petasos had long been worn by horsemen, as well as a variety of human and divine figures engaged in hunting or travelling.<sup>8</sup> Its horizontal or up-swept brim is sometimes shown turned further down at the ear already in Late Archaic and Early Classical vase-paintings.<sup>9</sup> The difficulties experienced by scholars trying to identify the earliest representations of the Boiotian helmet as distinct from the petasos around the turn of the 5th and 4th

centuries,<sup>10</sup> further supports the view that the two are closely related. And this relationship is proved conclusively by the bronze helmet found in a grave in Athens; it can be seen as a petasos translated into bronze or a prototype for the Boiotian helmet of later in the 4th century.<sup>11</sup> In fact, the archaeological evidence so far offers no grounds for dating the Boiotian helmet back into the 5th century. What complicates the matter, however, is the literary evidence.

Xenophon, of course, is always quoted for providing the best description of the Boiotian helmet which he recommends for cavalry.<sup>12</sup> The date of this part of his work on horsemanship has been put after 380 B.C.<sup>13</sup> For him, therefore, the Boiotian helmet could well have been something very close in style to the helmet found in Athens, which Alexandri dated to the first half of the 4th century.

Theophrastus, writing later in the 4th or perhaps in the early 3rd century, would have been familiar with the helmet of the Alexander Sarcophagus. He compares the silver fir tree with " ταῖς Βοιωτικαῖς κυνέαις " which could, of course, still mean either helmets or hats, but the difference may not have mattered, since the former might have been based on the latter.<sup>14</sup>

It is, however, the reference from Demosthenes which sets the cat among the pigeons,<sup>15</sup> for he states that the Plataians who fought at Marathon in 490 B.C., were still recognisable in the mural in the Painted Stoa by their Boiotian κυνᾶς (again the question of hat or helmet). The first problem is one of date, for the artist of the picture must have represented the Plataians wearing head-gear appropriate for the period, whether 490 the date of the battle, or ca. 450 the possible date of the painting. The second is the fact that the Plataians were foot-soldiers not cavalry. Demosthenes, however, saw the painting in the 4th century, and his speech dates perhaps

to a little before 340.<sup>16</sup> Whatever the Plataians were wearing in the painting, it is unlikely to have been the Boiotian helmet in its mid 4th century form.<sup>17</sup> The shape and fit, however, have to have been close enough to the form of the Boiotian with which Demosthenes and his listeners were familiar. Some petasoi of the EC vase-paintings might seem to fit this requirement, but the pilos on EC no. 72 probably comes closer to the helmets of the wall-painting, and if Demosthenes had seen something similar to no. 72, his use of the adjective becomes understandable. The helmets in question, though, in both the wall- and vase-paintings remain probably piloi and not true Boiotian helmets.

If this argument is accepted that the Plataians were wearing piloi in the painting, and that the Boiotians, at least their hoplites, also wore piloi, not Boiotian helmets, in the 5th century, as the tombstones discussed in chapter 1.g would suggest, then the true identity of the Boiotian helmet must be sought solely from the evidence of 4th century date. If indeed the helmet developed out of the ordinary petasos, then any of the Greek areas in which horsemen wore that hat, could have been responsible for creating a bronze helmet out of the shape to suit their needs in battle. Von Graeve has argued a strong case for a Thessalian origin on the basis of the rider's head-gear portrayed on Thessalian coins of the first half of the 4th century. Alexandri seems to offer hope of an Athenian origin based on the bronze petasos found there and the sculptured representations, but the latter do not stand up to closer examination being doubtful evidence because of their condition, dating or interpretation, and the former is still essentially a petasos and not precisely datable enough. In the end, she attempts to justify the Boiotian origin once more, on the strength of the ancient literary references.

That the helmet is already associated with Boiotia in Xenophon's time, while the archaeological evidence from that region provides no clear instance of its use there then, remains a puzzle. At least, we may perhaps deduce that, if the change from petasos to helmet had been effected first in Athens, Xenophon would have had no reason to bring Boiotia into it at all. "Thessalian" would seem to have been a more accurate description (cf. the Thessalian  $\kappa\upsilon\nu\tilde{\eta}$  worn by Ismene on horseback in Sophocles' Oidipous at Kolonos 313-314, in which context  $\kappa\upsilon\nu\tilde{\eta}$  surely means a hat and not a helmet). Fraser and Rönne's explanation that the connection with Thessaly was forgotten in favour of one with Boiotia, seems weak since it implies that Greeks of the early 4th century were too lazy to bother to distinguish the two correctly, although Thessalian cavalry were famous in their own right.

So what did Xenophon mean? One possible explanation, it seems to me, is that we are missing the point of the full force of the adjective employed: for the Athenian buyer Xenophon actually recommends a helmet "manufactured in Boiotia",  $\text{Βοιωτικου τύπου}$ , and not simply "of Boiotian type",  $\text{Βοιωτικός}$ . Later, when presumably the centres of production were more widespread, the latter adjective was sufficient, and was so used by Demosthenes and Theophrastus. If this were the case, then Xenophon could in fact not be implying anything about the exact origin of the transfer of the hat into helmet. It still remains odd, and perhaps unlikely, that the Boiotians were producing a form of bronze helmet for sale to neighbouring states without employing it themselves (or rather at least not recording its use in artistic monuments), and future discoveries may help to correct this illogicality in the archaeological evidence. Meanwhile, one may wonder whether the famed expertise of Chalkis on nearby Euboea in the working of metals had not extended across to Boiotia also.

Notes to the Introduction.

1. Part of the text of a mid 4th century inscription found on Thasos in 1952: J. Pouilloux, Recherches sur l'Histoire et les Cultes de Thasos (de Boccard, Paris, 1954) (Études Thasiennes, III) 371-9 no. 141 Inv. 1032 ll. 16-20 pl. XXIX.6.
2. Instances of wrong identification and misinterpretation abound in the archaeological literature, e.g. the comments of H. Hoffmann, in Hephaistos 2 (1980) 146-7 n. 145 re pl. 7.

## Notes to Chapter 1.a.

## The Literary Evidence for Helmets.

1. E.g. Il. 3.369; 6.495; 11.351; 13.341; 15.535; 22.315; and Od. 24.523.
2. E.g. Il. 8.308; 13.805; 16.797. Cf. IG II<sup>2</sup> 1425.257, πήληξ χαλκῆ.
3. E.g. Il. 3.372; 11.352; 12.22; 13.530; 19.382. Cf. Aristoph. Ra. 1016 with λευκόλοφος, white-crested.
4. E.g. Il. 3.316; 5.743; 10.257; 10.335; 12.183.
5. Hdt. 4.180.4.
6. An. 1.2.16. Cf. Cyr. 7.1.2, and Aesch. Th. 459 where the adjective is εὐχαλκον. Cf. also Pollux 1.149, τὰ κράνη στιλπνὰ ἐπόου.
7. E.g. IG I<sup>2</sup> 276 (434/3 B.C.); II<sup>2</sup> 1425.259 (368/7 B.C.). N.B. In the latter inscription, a πήληξ, κυνῆ and κράνος are listed. Could it be that the different types of helmets were distinguished by the Greeks by such words, rather than by regional adjectives, as we suppose?
8. Alex. 32.5.
9. The Greek word, περιτραχήλιον, means necklace in the other contexts in LSJ. If one assumes that Plutarch was not simply referring to the neck-guard at the back of the helmet, it is difficult to see just what he meant. It sounds as if this item was purely decorative and not a true gorget for which there is no other evidence at this date.
10. El. 470 ff. Cf. Xen. Cyr. 6.4.2, Abradates' gold helmet.
11. Paus. 1.24.5.
12. Xen. HG 7.5.20.
13. HA V.16 (548a 33).
14. E.g. IG II<sup>2</sup> 1421.123-5 (373/2-371/0 B.C.).
15. E.g. IG II<sup>2</sup> 1425.403-4 (368/7 B.C.).
16. SIG 1177.
17. N.B. in line 1251 the helmet-maker says he paid 100 drachmai for his helmets - unfortunately he is not more specific regarding the exact number.

18. Aen. Tact. 24.6 and 29.4.
19. Hdt. 1.171.4. Alc. 22, λόφον τε σείων Κάρικον , quoted by Strabo, 14.2.27.
20. Soph. Aj. 1286-7. Cf. Pollux 1.149, τοὺς λόφους ηὐθέτιζον, "they were setting the crests in order".
21. Cf. Alc. 15.2 and Soph. Ant. 116.
22. Cf. Alc. ibid., Aristoph. Ra. 1016 and Xen. Cyr. 7.1.2. Cf. Plut. Phil. 9.5.
23. Th. 384-5.
24. Ach. 1109; Pax 1173.
25. Ach. 1109 and 1103-1105. Cf. Plin. HN 10.1.2.
26. Ach. 575, 584, 965ff., 1074, 1103, 1105 and 1109.
27. Alex. 16.4-5. Cf. Plut. Pyrrh. 11.5 (+ goat's horns).
28. Alc. 15.2.
29. IG II<sup>2</sup> 1425.94 (cf. I<sup>2</sup> 276).
30. Ibid., 1425.279.
31. Ibid., 1425.341.
32. Ibid., 1425.350.
33. E.g. Hdt. 7.62.2 and 7.92, 3.12.4 and 7.61.1, where they are equated with mitrai and tiarai, and described as not firm or stiff. Thuc. 4.34.3 where the Spartans are wounded by arrows through them.
34. Lys. 561-2.
35. Pollux 10.149.
36. Pollux 10.162.
37. AP 6.335.
38. Pollux 10.164. For a unique bronze example, see AD 27 (1972) Chron 68-70 pl. 52 and AE 1973 93-105 pls. 51-56.

39. The helmet is termed Illyrian in IG II<sup>2</sup> 1425.261 (cf. 1373.3-4, 1428.175 and 1434.13). However, the reading in IG I<sup>2</sup> 280.41-2 is problematical, and this is where Lesbos is mentioned (cf. 282-3 and 287-8). See B.D. Meritt, "Greek Inscriptions", Hesp 30 (1961) 237-241 no. 35, and B.H. Hill, "Notes on Fifth-Century Inventories", Hesp 35 (1966) 331-335 where the date of 427/6 is established for this inscription, i.e., after the capture of Mytilene. Cf. IG I<sup>3</sup>, 350.83.
40. Hdt. 4.180.3.
41. Eq. 12.3.
42. Pollux 1.149.
43. Dem. 59.94.
44. HP 3.9.6.
45. Pollux 1.149 and Arr. Tact. 3.5.
46. Arrian, ibid., and Polyaenus 4.14. Cf. Hesychius on Soph. fr. 250.
47. Pollux 10.162.
48. Cf. Soph. OC 313-4 and Thphr. HP 4.8.7. Additional discussion of the literary sources will be found in some of the following sections.

## Notes to Chapter 1.b.

## The Corinthian Helmet.

1. EGAW 27-28.
2. Cf. the bronze figurine of a helmet-maker in New York: AJA 48 (1944) 1-4 (Richter), Metropolitan Museum of Art, acc. no. 42.11.42, late 8th or early 7th century. Cf. Hesp 49 (1980) 356-7 (Rostoker & Gebhard).
3. E. Kukahn, Der Griechische Helm (Marburg-Lahn, 1936).
4. R. Hampe & U. Jantzen, Ol Ber I (1936/7) 52-54; E. Kunze, Ol Ber II (1937/8) 94-95, III (1938/9) 108-113, V (1956) for 1941-2 & 1952 69-74, VII (1961) for 1956-8 56-128 and VIII (1967) for 1958-62 83-110 passim. Apart from the more or less complete helmets from Olympia which are included in the catalogue which follows, numerous fragments, especially of nose-guards and cheek-pieces, have also been excavated. On the whole, no mention will be made of them in this thesis.
5. Festschrift Weickert, 7-21.
6. Kukahn, 21-22 and Kunze, Ol Ber VII 56. Cf. Snodgrass in EGAW 10 and AAG 51.
7. Kunze, Ol Ber V 74 and Snodgrass, AAG 94.
8. For the view that the Greeks used such adjectives as "Corinthian", "Argive", etc., to refer to an object of specific type which had originally been conceived of in one locality but which could subsequently be manufactured elsewhere, see Kunze, Ol Ber VII 56-8.
9. Festschrift Weickert, 16-17, "Es mag daher genügen, das Problem anzudeuten und zugleich darauf hinzuweisen, dass bisher kein einziger im Original erhaltener korinthischer Helm mit Sicherheit oder auch nur einiger Wahrscheinlichkeit in die klassische Zeit gesetzt werden kann."
10. It is, of course, possible and quite probable that new discoveries at Olympia and elsewhere may yet support the idea that the Corinthian helmet continued in use at least till the end of the 5th century. There is no evidence at present from Mainland Greece for the wearing of the debased form of this type which is familiar from Italy. Cf. Stary, figs. 12-15.

11. The Catalogue consists largely of the helmets published by Kukahn and Kunze with one or two added which were unknown to them. The patina and condition of each piece has not been discussed because these details are not of great importance for the study of the helmet undertaken here. In general, the publications cited will provide this information should the reader desire it. This list does not purport to be exhaustive: its aim is to provide sufficient examples for the different types to be readily distinguished.
12. The actual working life of a bronze helmet is unknown and can only be guessed at. A good example of the problem involved in dating a particular helmet on the grounds of style is supplied by the Corinthian helmet, inv. no. B.4411, which was found in well 13 in the north mound of the Stadium at Olympia. Its date of manufacture has been placed before ca. 530 B.C., on account of its old-fashioned style, but it bears the same inscription as the other helmets dedicated by the Argives (i.e. nos. 2a.1, 2a.4 and 2b.5) and so must have been still in use at the same time. See Kunze, Ol Ber VIII 91-95 fig. 31 pls. 34 & 36.1. Cf. Ol Ber III 77 & V 36.
13. The same inscription was incised on a helmet of type 1 of which only the left cheek-piece now survives, Olympia inv. no. B.4882, Ol Ber VIII 105-106 pl. 42.2 and fig. 35.3 on p. 104. Together these two pieces suggest the contemporaneity of types 1 and 2a.
14. The accepted dating of the vases bearing "Leagros Kalos", that is to ca. 510-500 B.C. (ABFH 201 and ARFH 213), has recently been reconsidered by E.D. Francis and M. Vickers, "Leagros Kalos", PCPhS 27 (1981)97-136.
15. Not all Corinthian helmets of the Late Archaic period are covered by these three types and the hybrids. An exception exists, for example, in the helmet, Lipperheide no. 19 in West Berlin, which does not have the normal offset-edge; at the front, instead, relief eyebrows separate the crown from the forehead area. It is from Magna Graecia and is said by the museum to date from ca. 500. Ol Ber VIII 141 n. 25 with further refs. Cf. Stary figs. 10 & 11 (late 6th cent.). Cf. also the (Etruscan) Corinthian helmet dedicated at Olympia by Hiaron after the Battle of Cumae (474 B.C.): Ol Ber VIII 106-7 and n. 45 for further refs. to illustrations.

16. It is noticeable that no. 1.17, the Corinthian helmet from Thrace, has a deeper apex at the centre front than is normal on other examples of type 1. It does, in fact, share this unusual shaping of the offset-edge with the early Classical Chalcidian helmets from the Thracian region. Cf. the section on Chalcidian helmets p. 158.
17. Vierneisel in his discussion of no. 1.9 attempted to define a later stage of development in type 1 by comparing the Munich helmet with the one from Corinth (no. 1.5) and so dating these two to ca. 490 and 500 respectively. The criteria used are solely based on style and need further well-dated helmets to support such precise dating. The features he points out are essentially the differences between types 1 and 2 which at this time after 500 B.C. are both in common use and presumably influencing each other, so that the comparison can scarcely be used for chronological purposes.
18. Cf. O1 Ber VII 103-4 pls. 30-31, and Connolly, TGA 35 fig. 11.
19. Cf. AA 1966 112.
20. It is possible that this helmet is not a hybrid at all: the published photograph leads one to believe that it is, but it may be misleading.
21. O1 Ber III 113.
22. However, Rostoker and Gebhard (supra n. 2) explain these 'rivets' as the copper chaplets required for the cast preform. The Corinthian helmet may have caused discomfort in hot weather by being too close-fitting, though the advantages of a felt or linen lining or a skull-cap are difficult for us to assess now. Tests with the earlier helmet housed in the Greek Museum of the University of Newcastle-upon-Tyne suggested that the restrictions on visibility need not have been as bad as was once believed; the pointed eye-corner allows a fair degree of lateral vision (GAA 8-9). Hearing, however, may have been limited, or at least distorted, despite the notch or outward curve in the lower side-edge at that point. Snodgrass (AAG 93) misunderstands the purpose of these "notches or recesses" which would have been considerably above and well clear of the neck and shoulders of the wearer. (Cf. again GAA 9 and any of the many representations of the Corinthian helmet in Attic black-figure.) It seems quite likely that once the helmet had been

lowered on to the hoplite's head from its at-rest position on his crown at the start of an engagement, any attempt to change the given orders or add further detailed instructions would have been wasted. This has some bearing on the nature of trumpet and horn signals on the Greek battlefield. For one particular case, see the discussion by J.K. Anderson, "Cleon's Orders at Amphipolis", JHS 85 (1965) 1-4.

23. Festschrift Weickert, 14-15. Cf. Kukahn, 22 and 45 where the change is dated to the mid 6th century. Edrich, 90, argues that the Corinthian helmet borrowed the offset from the Ionian which already had it by ca. 560 at the latest. The transitional period can be traced in Attic black-figure vase-painting, e.g. ABFH figs. 68, 86 and 87 and Simon, pls. 71 below, 73 below, XXV, XXVI, 76 and 77, and dated to ca. 540-530 B.C.
24. Festschrift Weickert, 18. Kukahn, 22 and 47, also considered type 2 to be later than 1, but apparently of 5th century date.
25. The subdivision of type 2 into a and b was indicated by Kunze in 1956, Ol Ber V 73, and in 1967, Ol Ber VIII 94.
26. Six are associated with Mainland Greece, four with Magna Graecia, three or possibly four are from Olympia and could have come from either of those two areas, one is from Thrace and two have no provenance at all. Kukahn first assigned nos. 1.5 and 1.8 to the same Corinthian workshop (p. 46). Kunze initially (Festschrift Weickert 14-15) saw type 1 as a Mainland Greek type only emanating from Corinth, but later, with the discovery of the Western Greek dedications at Olympia, he revised this opinion and acknowledged its widespread manufacture (Ol Ber VIII 101). Vierneisel writing in 1966 was not yet aware of this change of opinion.
27. Three of the helmets from Olympia could have come from the west or the Mainland; another (no. 2a.5) has been compared by Kunze with no. 2a.4 and so might also have been part of the Argive dedication.
28. No. 2b.5 should have come from the Mainland since it was part of the Argive dedication. No. 2b.2 came from Cyprus. The two or possibly three from Olympia cannot be located more precisely, so that a Western Greek origin cannot be entirely ruled out. Kunze, Ol Ber VIII 94 n. 21, also mentions an unpublished helmet in Adolphseck and one in

Athens, Nat. Mus. 14920, which may belong in this group. The latter only has a provenance, and it too is from the Mainland, from Chalkis.

29. See below in chapter 1.d, pp. 158-9.
30. Because of damage three helmets, one each on cat. nos. 120, 299 and 640, have been omitted from Table 1.
31. Twelve helmets are omitted here: nine (nos. 130<sup>2</sup>, 146b, 150a, 388<sup>2</sup>, 399, 445, 467b) because this area is damaged; two (nos. 130 & 266) because it is obscured and one (no. 634) because of a lack of the required information.
32. Since the Kleophrades Painter uses dilute glaze for the offset-line on no. 307 and on two helmets on no. <sup>†</sup>499, it seems possible that at least some of the helmets which appear to lack this line, may also have included it originally. Whether because of wear on the surface of the vases, or because of the poor quality of my photographs here, however, it has seemed best to list them as without the offset-line.
33. Eight helmets (nos. 7, 130, 388, 399, 445, 533, 587, 628) are damaged in this area; a further seven (nos. 9, 30, 130, 148b, 266, 273, 309) are obscured, and for one (no. 634) the necessary information is lacking in my notes. All of these, therefore, are not considered.
34. Cf. the Chalcidian section, p.198 Table34. The adoption of the Chalcidian shape is especially odd, since the cheek-pieces of the six Chalcidian helmets on no. 484 are not actually of the same shape, but are examples of fixed Group I.
35. Ten damaged helmets (nos. 130<sup>2</sup>, 145b, 146b, 388<sup>2</sup>, 445, <sup>†</sup>499, 587, 628) and two (nos. 130 & 266) on which the eye is obscured, are not counted in this section.
36. Achilles may be identified on no. 2 as the left figure to whom Athena is turned, and the right one as Ajax, according to the assumption proposed by Susan Woodford in JHS 102 (1982) 177 n. 36.
37. Two helmets on nos. 503 and 679 have been omitted because of damage and/or inadequate illustration.

38. No. 501 is actually on a late work by the Tyszkiewicz Painter and should date to the EC period in fact. Hence perhaps its strong similarity with EC no. 212. A few anomalies in the chronological divisions exist, like this one, because of the adoption of the broad, general dates proposed by Beazley for each painter rather than a possibly more precise date proposed for each vase.
39. Omitted from the following list are nos. 43a, 70, 503, 678 because of damage in the appropriate area, nos. 151 & 338 because the front is obscured, and no. 34b<sup>2</sup> because of a lack of the necessary information.
40. Six (nos. 12, 68, 125b, 455, 664 & 670) are damaged at this point, two (nos. 278 & 338) obscured, and two on no. 34b lack the information in my notes. These are not included in the comments.
41. Once again the two helmets on no. 34b could not be considered from this point of view, nor nos. 43a and 70 because of damage and 71b<sup>2</sup> because the eye-hole is hidden by a hand. No. 665 seems to be exceptional in not having the eye-hole marked at all.
42. One may compare the interesting treatment of the crests on two helmets seen in three-quarter view on a pelike attributed to the Painter of the Birth of Athena: Kron, pl. 23.
43. The mounting on no. 43a is damaged and could not be included. No. †708 has two mountings.
44. Under "Heroes" I have included the warrior on no. 204 who is in the company of Athena, and two on no. 292 who have a chariot. If these figures were classified as ordinary warriors, the majority would be ordinary.
45. No. 576 is poorly illustrated and has been omitted here.
46. This is probably not to be thought of as a real helmet resting on the ledge of the stele, but is either intended as a painting or a carving in relief on the surface of the stone. Cf. AHS 361, "a grave stele with the drawing of a helmet on its upper part" and Simon, 142, "In ihrem oberen Teil ist ein wohl als Relief gedachter korinthischer Helm zu sehen."

47. E.g. LA nos. 133b, 146a, 147, 307 and EC nos. 71b, 319a, 338, 450, 590 and 666.
48. Two helmets (nos. 168 & 598) are obscured, and three (nos. 290, <sup>†</sup>428 & 588) damaged at this point.
49. Two helmets (nos. 169 & 231) are obscured here, and for three (nos. 91, 574 & 585) the necessary information is lacking.
50. The eye-hole is obscured on nos. 81, 168 and 547, and damaged on no. <sup>†</sup>428. For the same three helmets as in the previous note I do not have the details of this area.
51. Achillean: nos. 172 and 363 (note the single dot on no. 526 also).  
Polygnotan: nos. 84, 283, 366, 563 and 581.
52. The mounting on no. <sup>†</sup>681 has been lost.
53. The lefthand figure is beardless, Athena turns towards him, and the Nike flies towards him, so that it seems probable that he is Achilles. The helmet with the feathers would then belong to Ajax. Cf. S. Woodford in JHS 102 (1982) 176 n. 24 and 177 n. 36. Another example of a (probably Corinthian) helmet with feathers occurs on cat. no. 136, a LA fragment by the Kleophrades Painter.
54. If one were to consider this example of the flap as a percentage of the whole, namely almost 8%, then one could conclude that the number of helmets with flaps in this period is approximately the same as in the CL. However, since the sample is so small, such a use of percentages may be questioned, and, consequently, the helmets of this period and the 4th century will be viewed in this manner only occasionally in what follows.
55. The thirteenth helmet, on no. 430, could not be assigned a type because of the damage it has suffered.
56. Nos. 258 and 430 have been damaged, and the form of the eye-hole cannot be discussed.
57. The mounting on no. 430 has been lost, while that on the helmet seen in frontal view on no. 249 cannot be considered here.

58. These are the dates proposed by Boardman (GSAP). Slightly different alternatives are supported by Ohly (Guide ca. 505/00 and ca. 485/80) and Ridgway (SS 14-15, ca. 490 and 480-70). Two more heads with Corinthian helmets are on display in Athens (N.M. 1935 and 1937) but these are less well preserved. N.M. 1935 is similar to 1933, but the remains of the crest-mounting still survive at the back.
59. This original statuette is actually discussed by Robertson as a comparative piece to the similar warrior in Corinthian helmet in Ipswich. That however is an overcasting, and, since the helmet is specifically mentioned as one of the less satisfactory parts, it is not considered in detail here.
60. Cf. the similar helmet on the relief for Kalliades Kallikratous Peiraieus (Athens, N.M. 876), where the crest is surrounded by palmette leaves and lotus buds: V. Staïs, Marbres et Bronzes du Musée National (Sakellarios, Athens, 1907) 140.
61. For the date at the beginning of the 4th cent., see Childs<sup>1</sup>, 110, n. 40; Childs<sup>2</sup>, 283 n. 4 and Childs<sup>4</sup>, 69. Cf. Hofkes-Brukker & Mallwitz, 131, for a date between 420 and 415 B.C., and F.A. Cooper, The Temple of Apollo at Bassae—a Preliminary Study (Garland, New York and London, 1978) 143-150, for 410-00 B.C.
62. Childs<sup>1</sup>, 115; Childs<sup>2</sup>, 281 and 315.
63. Childs<sup>2</sup> 315-6 and Childs<sup>3</sup>, 14. (Childs<sup>2</sup>, 281 n.4 summarises previous dating.)
64. Cf. below in the section on Chalcidian helmets, pp. 158-9. Kunze also publishes a Corinthian helmet from Olympia on the cheek-pieces of which have been attached ram's head appliqué: Ol Ber VIII 164 pls. 94-5. One may note also that even the cheek-pieces of an Illyrian helmet could be modelled in relief in the same manner: *ibid.*, 125 and 130ff. pls. 69-71.
65. I have excluded from the catalogue for this period and the ones which follow a number of Corinthian helmets on works which are only known through Roman copies. These entail principally the portraits of strategoi, best known from that of Perikles (cf. Richter, POG 102-4);

numerous statues of Athena (usefully listed by G.B. Waywell, "Athena Mattei", BSA 66 (1971) 373-82 pls. 66-72); and the warrior identified as Protesilaos in New York, Met. Mus. acc. no. 25.116 (HGA 343-4 pl. 112c with refs; Ridgway, FS 181 pls. 119-122).

As the helmets of Athena in particular show, the copyists freely borrowed features from one original for the copy of another, e.g. a sphinx on the crown or a flap at the side, so that the evidence for an original of a particular period is no longer trustworthy. Even the Athena Mattei which is in other respects a close copy of the Piraeus Athena, does not wear an identical helmet: not only are the owls on the cheek-pieces replaced by ram's heads, but the type appears to become type 2b instead of 1.

66. This problem of damage to the helmet is combined with that outlined in the previous note in the case of the Greek who wears a Corinthian helmet on the shield of the Athena Parthenos. He is known from a fragmentary Piraeus relief and the Patras Shield (see AJA 85 (1981) pl. 54 figs. 28-9). On the former little is preserved of the helmet beyond its outline on the back of the hoplite's head; on the latter it appears to be of slightly different type, and its small scale presents further problems of simplification. It has accordingly been omitted from the catalogue.
67. For a summary of the alternative interpretations put forward for the Parthenon Frieze, Ridgway, FS 76-78. Ridgway herself prefers to see the participants in the procession as ordinary Athenians.
68. Ridgway, *ibid.*, 90, also summarises the discussion concerning the interpretation of the Nike Temple Frieze as "specific historical" battles or "generic victories".
69. According to Stillwell this plaque was "found east of the Circular South Shrine in a smaller deposit which, if it is contemporary with the main mass of offerings in the Shrine, must be dated in the third quarter of the 5th century or the beginning of the last quarter." Her later discussion of some resemblances between the plaque and figures on the Bassae Frieze is, of course, no longer as apt since the latter is now dated early in the next century. If the similarities were stronger, one might be tempted to argue that the smaller deposit

must be later in date than the larger, and so not necessarily contemporary. However, the differences in style as well as scale and material make the comparison with the Bassae Frieze less persuasive, and the date supported by the archaeological evidence more attractive.

70. This green cloth which was even indicated through the eye-holes of the helmet, has nothing to do with the flaps of a cap which may have been worn underneath the helmet, and which has been seen in the art on a few occasions. Higgins makes the point that this cloth and the transverse crest are "devices ... employed to separate the front as completely as possible from the back, thus avoiding the juxtaposition of the two different methods of decoration."
71. A second quiver found at Karagodeuashkh was made from the same matrices as the one from Vergina, but it is preserved only in fragments: Minns, 67 & 220-1 figs. 124-5; Artamonov, 81 dated to the end of the 4th century. Andronikos is aware of this (Royal Graves, 46 n.11) but has not yet discussed it in detail. In fact, four more quivers are known from South Russia, all, it seems, with the same design made from the same matrices, but different from the Vergina and Karagodeuashkh ones: see Minns, 67, 164 fig. 53, 284-7 fig. 206 and Addenda on p. xxxix where a date after the middle of the 2nd century B.C. is proposed; Artamonov, 55 and 57 pls. 181-2, dated to mid 4th century, and 82-3; FLS 128 cat. no. 186, dated late 5th-early 4th centuries (a date which cannot be supported for the floral decoration).
72. Cf. for example, Richter, EG pls. 90 & 99. The details of the helmet on these, however, are not clear enough to allow for useful discussion.
73. This catalogue of the coin representations does not claim to be exhaustive. It is compiled from the coins illustrated by Colin Kraay in Archaic and Classical Greek Coins (ACGC) and supplemented by Kraay & Hirmer, Greek Coins and Jenkins, Ancient Greek Coins. The order is approximately chronological, subdivided then into four sections according to the subject (i.e. I: heads of Athena; II: heads of males; III: helmets without heads; IV: figures with small helmets) and within these sections the order is geographical headed by Corinth and her colonies, followed by mints in Greece, South Italy, Sicily, Asia Minor and finally Cyprus.

74. The direction in which the head faces, whether to left or right (never frontal), in both sections I and II appears to be insignificant.
75. The date of ca. 515 for the introduction of the head of Athena on the reverse of the staters is discussed by Kraay (ACGC 80-2). An earlier date of ca. 550 had been proposed by Ravel in his Les 'poulains' de Corinthe. Among the earliest issues between ca. 515 and 500 both types 1 and 2a can be distinguished, but the latter seems to have been dropped shortly afterwards. Examples of type 2a: ACGC pl. 13 no. 225; Kraay & Hirmer pl. 152 nos. 480-1; Ravel, pl. VII T68-74 and pl. XXII T72 enlarged.
76. It is frequently difficult to make out these projections either at the side-notch or at the eye-corner on the published photographs. Although they must have been prone to wear, they must also have regularly been omitted. Consequently, little emphasis has been put on their presence or absence in this section.
77. The later date of ca. 460 is justified by Kraay in ACGC 216-7, but a strong case for the earlier date has been argued by Westermark & Jenkins, 18 ff.
78. Kraay, ACGC 194, offers an explanation for the sudden appearance here of a Corinthian helmet on an Athena who had always before worn an Attic one: "This change may be simply a reflection of the increasing numbers of pegasi of Corinth and its colonies which were beginning to circulate in the west from the middle of the century, or it may allude to the military aid currently being sought from the Peloponnese."
79. ACGC 3 and 195.
80. The change in the Corinthian die around 435 is actually dated by Kraay by a study of the corresponding change in the coins of Leukas, ACGC 83. For the military occasion ca. 345, ACGC 87-8 and 126-8.
81. E.g. Heraea; Cumae, Metapontum, Terina, and Lokri Epizephyrii; Leontini and Syracuse; and perhaps Lampsakos, Lapethos and Side. To what extent and for what reasons these mints may be considered to be intentionally 'copying' the Corinthian die is a subject for further numismatic study along the lines of Kraay's commentary on Cumae (ACGC 178). That

Corinthian influence need not always be involved is suggested by the Athena heads on the coins minted by Heraklea and Velia (at least not the only influence), Salamis and Soli, and Cyzicus.

82. The disproportionate sizes of the two items should prevent them from being considered independently, although the greaves on either side of the palm-tree on the reverse might lend support to the idea of a still-life kind of grouping, as proposed by Westermarck & Jenkins, 20.
83. Cf. Attic vase-paintings considered, from the LA to CL periods.
84. Kraay does not appear to discuss the significance, if any, of these figures on the sides of the Attic helmets, except in so far as they originated at Thurii and were copied elsewhere. Even if one accepts his view that the change of helmet to the Corinthian type was "characteristic...of the second half of the fourth century" (ACGC 284), it is noticeable that in these cases the helmet still retains the crest as well as the decoration of the Attic model.
85. The helmet in this case, of course, would not be worn by the nymph herself, but stand for the helmets of the Theban hoplites.
86. Cf. the Attic section p. 115 n. 8, for the manufacture of real Attic helmets by the Romans. The view has been expressed, e.g. by Adam (MEFRA 94 (1982) 22) and P.H. Blyth (in a paper given at the XII International Congress of Classical Archaeology in Athens in 1983) that these Apulo-Corinthian helmets were made for funerary use only, but this cannot be considered at all certain.

Notes to Chapter 1.c.

The Attic Helmet.

1. Cf. DS 1432, IX and XI; G & R Life 71 and 74.
2. Anderson (MTP 28-9) for example, discusses both Attic and Chalcidian but cites illustrations of both types as only Attic, apparently assigning the Chalcidian a period of popularity in the 6th century only. For alternative definitions of the Attic helmet which do not emphasise the importance of the projecting frontlet, see Furtwängler in Olympia IV 170 and Kunze in Ol Ber VI 170 and VIII 136. Cf. further below at the start of the Chalcidian section.
3. For the coins see below, p. 140; for the vases, see ABFH passim.
4. E.g. by Achilles, ABFH fig. 204.
5. Snodgrass (AAG 69 n. 29) maintains that one survives in the British Museum (G & R Life fig. 68 no. 224; Connolly, HER 25 fig. 1), but this cannot be a true Attic helmet since it lacks the projecting frontlet. The mere addition of a spiral-ended ridge to an essentially Chalcidian type (N.B. the ear-hole) does not make it Attic. Spirals like this are common on one group of South Italian helmets and are part of the same development which took place in Attic and Thracian. For further discussion of the South Italian helmets and their debt to earlier Greek types see R. Hannah, Warriors in Native Armour in Campanian Red-figure Vase-painting (M.Phil. thesis Oxford, 1978) 57ff.
6. Cf. examples on vases (e.g. A.D. Trendall, South Italian Vase Painting (British Museum, London, 1966) pl. C) and wall-paintings (e.g. M. Napoli, Il Museo di Paestum (Naples, 1969) pl. 32).
7. Cf. coin of Seleucus I, Kraay & Hirmer, no. 740.
8. Cf. Robinson, 89 fig. 112 a bronze frontlet from Nijmegen, 138 pls. 417-20 another in Leiden, and 142 figs. 152-7 sculptured helmets.
9. A nose-guard is held by Athena on a stamnos by the Tyszkiewicz Painter: AA 1980 524 fig. 1.
10. See below, pp. 198-9.

11. Athena's helmet has cheek-pieces on the following vases in the survey: with the helmet held, LA nos. 26a, 179, 185a, 267b; on a box LA no. 183; with cheek-pieces raised, LA nos. 1, 174, 195, EC nos. 201, 215, 221, 222, 457, †458, 504a, CL nos. 226, 227, 228, 240, 241, 243, 245, 247, Late 5th cent. nos. 251, 253, 255, 256, 466, 554; lowered LA nos. 28 (twice), 177a and b, 189, 193, 440, 448, 474, †499, (EC no. 126, on back of head), Late 5th cent. no. 254, 4th cent. no. 507.
12. The late 5th century date for this fragment is supported by Robertson, HGA 347 and 420, pl. 132a. However, it is interesting to note that this very unusual feature of placing the cheek-piece above the frontlet is paralleled on black-figure Panathenaic amphorae of 363/2 B.C. in the National Museum in Athens.
13. Beazley suggested that the chequerboard pattern indicated "a textile cover glued to it against the heat of the sun on the metal." (CB III 36 and cf. 61 re lozenge pattern.)
14. Warriors with Nike are counted as ordinary hoplites here and throughout the thesis, while those with chariots are for convenience all treated as heroes.
15. It is interesting to compare the diadem on the head, no. 45, from the pediment (FdD IV.4 170-1 pls. 79-81, mus. no. 2809). Note the essential similarity with the frontlet on the Attic helmet.
16. Ol Ber VI 178ff. The fragments from the crests are discussed in Appendix A. At the XII International Congress of Classical Archaeology in Athens in 1983, A. Moustaka suggested an alternative reconstruction. The Athena would then be part of a two-figure akroterial group of Athena and a Giant in combat. (Résumés des Communications 135).
17. Ol Ber VI 170.
18. Schefold in PKG suggested that the figurine had been made in Athens, partly because of the Attic type of helmet and despite the fact that it was purchased in Italy where, of course, Attic helmets were regularly portrayed in 4th cent. art, and, it seems, actually in use.

19. These parts of the neck-guard were added separately and have been restored by Ohly in fig. 12. However, the restoration is inaccurate in that the line of the frontlet is not drawn on to the neck-guard. This becomes clear on figs. 8 and 19 and pl. 3.
20. Ohly, figs. 17-18. It is possible, indeed probable, that there were also painted patterns on the frontlet and the crown. Traces of blue were noted by Cockerell and Furtwängler on the frontlet (Ohly, 23).
21. Ohly, 81.
22. Ohly, 21 n. 23.
23. E.g. cat. nos. 240 (CL) and 554 (late 5th cent.) - Figs. 52-3. Cf. the Chalcidian helmets on EC no. 13.
24. Cf. Ohly, 22-3, for a discussion of the problems and solutions adopted when the first crest was broken.
25. The term is also applied to a statue by Pheidias on the Acropolis of which little is known (HGA 285, 294, 312) and a coin-type of the early Hellenistic period (C.M. Havelock, "The Archaistic Athena Promachos in Early Hellenistic Coinages", AJA 84 (1980) 41-50 pls. 7-8).
26. ABFH 167.
27. AntP 3 (1964) 21.
28. Brommer, PF 228, uses the term "Attic" for the helmets which are not clearly of the Corinthian type, and thereby includes remains which might have been Chalcidian. He also states that N XXIII 68 has a frontlet, but this is not clear on pl. 82 and pl. 196.6.
29. Brommer, PF pl. 196.1.
30. For detailed evidence, discussion and references, W-H. Schuchhardt in AntP 2 (1963) 31ff. pls. 20ff. Summary in HGA 311ff. pls. 103c and 105a.
31. For references to the enormous amount of material written on the shield, see AGA 209-14 pl. 87 and HGA 315-6 pl. 105b and c.
32. Piraeus Mus., 2112, 2206 and 2080/2094/2117. Cf. AGA 213. Von Bothmer maintained that, "These should be faithful reproductions of details on the original." The shape of the frontlet around the Amazon's face on

no. 2206 may be compared with that on Athena on the Niobid Painter's name vase (EC no. 126).

33. Ridgway, FS 98.
34. Precisely what happens to the helmet between the frontlet and the neck-guard on the bearded figure on H 21-538 (Hofkes-Brukker & Mallwitz, 85-6) is not at all clear. For the style of the Attic helmets in general one may compare that worn by the apobates on the relief from the Amphiareion at Oropos (Athens, N.M. 1391: Karouzou, Cat 55, ca. 400; IstMitt 19/20 (1969-70) 199 pl. 38.1, 4th cent.).
35. Xanthos V pls. 40-1. For the date, Childs<sup>2</sup>, 307 n. 4.
36. Stewart, 24, interpreted this as "a small, rather battered marble tab" which might be "the remains of a measuring point." However, if it were an original part of the design of the helmet, one might also begin to wonder whether the Athens head has been correctly restored at this point with the simple curve over the brow.
37. The treatment of the ridges at the back of the helmet on the De Bry head in Malibu (GettyMusJ 8 (1980) 90-93 (Frel); A.F. Stewart, Skopas in Malibu (The J. Paul Getty Museum, Malibu 1982) passim), seems to betray a lack of conviction on the part of the sculptor. Of course, it is possible that this feature was not intended to be seen in the pediment, and, therefore, extra detail could be and was omitted. But, in view of the extremely close similarity between the De Bry head and the one in Athens, even to the point where the restored area on the latter at the centre of the frontlet is also rendered on the former as a smooth arch and not pointed, one suspects the authenticity of the "alter ego".
38. I am grateful to Dr. C.T.H.R. Ehrhardt for the opportunity to study some original examples in the collection of the Otago Museum, Dunedin.
39. BMC 24-31, pl. XVI.22-3.
40. For illustrations of Athenian coins of before 480 B.C. see ACGC pl. 10, nos. 175-186, and Kraay & Hirmer, pls. 116-7.
41. C.G. Starr, Athenian Coinage, 480-449 B.C. (Oxford University Press, 1970); also NC 142 (1982) 129-134 pls. 35-7. Cf. ACGC pl. 11.

42. Starr, pl. I.6.
43. Ibid., pl. I.1-3.
44. Ibid., pl. XI.111.
45. Ibid., pl. XVI.163 and pl. XVII.172; V.B(2) and V.B(4), pls. XVIII and XX-XXI.
46. Ibid., V.A(2) pl. XVII and V.B(2) pl. XVIII.
47. Ibid., 9 n. 2.
48. E.g. my catalogue nos. 72, 198, 205, 219, 339b, 457, 504a (all EC) and 240 (CL). (Figs. 56-57)
49. Starr, 77 n. 4.
50. E.g. cat. nos. 196, 222, 225 (EC Athenas); 125a, 325, 339b (EC) and 29 (CL males: possibly all heroes but not certainly so) and 68 (EC Amazons). (Figs. 36-37)
51. Starr, 77.
52. Cf. ACGC pl. 11 nos. 198 (ca. 450) and 199 (ca. 420).
53. E.g. ibid., pl. XXIII.12' a tetradrachm; ACGC pl. 11 nos. 202 and 203 a gold stater and diobol, issued in 406 B.C. (Cf. Jenkins, nos. 153 and 155.)
54. E.g. ACGC pl. 11 nos. 200 (ca. 380) and 201 (ca. 340). (Cf. Jenkins no. 158.)
55. ACGC 73ff. pl. 12 (note no. 204 from the Near East ca. 400, no. 207 from Gaza ca. 400-380, no. 209 from Lycia ca. 425-410, no. 214 from Lampsakos ca. 340-335 and nos. 216-219 from Egypt ca. 343, 361, 333 and 333-332 respectively). Cf. Starr, 77 n. 1 with references to imitations from Lycia, Itanus and Pharsalus.
56. E.g. Kraay & Hirmer, nos. 653 and 654 from Lycia.
57. Lesbos, BMC 27 pl. XXXI.28 (480-440) and 36 pl. XXXII.8 (440-350); Methymna, BMC 9 pl. XXXVI.10 (ca. 420-377); Halicarnassus, BMC 13 pl. XVIII.8 (ca. 400-377).
58. ACGC pl. 26 no. 470; PCG 11.20; Kraay & Hirmer no. 393; Jenkins no. 92.

59. The angle of light on some of the above illustrations of this coin might lead one to believe that there is a cheek-piece to this helmet. I do not, however, think that this is the case.
60. Jenkins no. 421; Boston Cat no. 420.
61. Jenkins no. 347.
62. BMC 24-31 pl. XVI.22-3.
63. ACGC pl. 33, nos. 586-7; cf. Boston Cat nos. 132-3.
64. ACGC pl. 42 nos. 728-730; Kraay & Hirmer nos. 250-1; Jenkins no. 463; Boston Cat nos. 134-6.
65. Cf. Kraay & Hirmer no. 251.
66. ACGC pl. 42 no. 727; Rutter, pl. 5.109-110 (420-410).
67. ACGC pl. 43, no. 743; Kraay & Hirmer no. 322; Rutter, pl. 12.42-3, 46; pl. 13.47-66; pl. 14.74-8, 82-4, 86; pl. 15.89 (ca. 420-00). Cf. pl. 11.3-4 and 13-16 (ca 450-430) where the helmet is crestless.
68. SNG Munich 3 pl. 28.751 (ca. 380-344).
69. SNG Munich 3 pl. 32 and pl. 33 (between 420-380).
70. Rutter, pl. 31.3-10 (ca. 415-00); cf. ACGC pl. 43 no. 747.
71. Hyria, ACGC pl. 43 no. 748 (ca. 380); Boston Cat nos. 23-4; Rutter, pls. 20-26 nos. 2-124 and pl. 27.151 (ca. 405-385). Nola, ACGC pl. 43 no. 749 (ca. 380); Boston Cat no. 41; Rutter, pl. 28.1-15 (ca. 400-385).
72. Rutter, pl. 5.111 (ca. 405-00), Cumae; pl. 14.72, 85 and 90 (ca. 420-00), Neapolis. See Rutter, 100, for comment on the association between the owl and Athena and Athenian coinage.
73. Abdera, BMC 27. Assus, BMC 4-23 pl. VII.10-16 (ca. 400-241).
74. ACGC pl. 42 no. 736; Kraay & Hirmer no. 257.
75. Kraay & Hirmer no. 153.
76. E.g. SNG V.1 (A) 896-7.
77. SNG Munich 3 pl. 28.730-743 (ca. 380-344).

78. ACGC pl. 42 nos. 731-3; Kraay & Hirmer no. 252 with the extra feature of a griffin on the neck-guard, and 253-4; Jenkins no. 465.
79. ACGC pl. 42 no. 737 ca. 390; Kraay & Hirmer nos. 256 and 258 ca. 350-30.
80. ACGC pl. 39 no. 691 ca. 360; SNG Munich 3 pl. 28.729 and 744-50 ca. 380-44.
81. SNG V.1 (A) 633-4; SNG Stockholm I pl. 6.181.
82. BMC 49.
83. BMC 9 and 15-20 pl. IX.14-16.
84. BMC 8-9 pl. XXXVII.13.
85. SNG V.1 289, 291 and 295; V.1 (A) 916, 927 and 969-70.
86. Kraay & Hirmer no. 255.
87. ACGC pl. 40 nos. 700 (ca. 370) and 705 (ca. 320); SNG V.1 310 with a wreath and a palmette.
88. E.g. ACGC pl. 30 Abdera or pl. 53 nos. 893-5 Teos.
89. Jenkins no. 196.
90. ACGC pl. 59 no. 1017; Kraay & Hirmer no. 675. (Cf. BMC 14-19 pl. XXV.12-16 ca. 450-386).
91. BMC 35-7 pl. VI.10 and 38-40 with a swan (ca. 387-00).
92. BMC 1-2 pl. XVIII.13 (before 340).
93. SNG V.1 323 and 324-6 with a wreath; Otago Museum cat. no. 119.
94. BMC 42; SNG II.3 881-2; Otago Museum cat.nos. 208-9.
95. Kraay & Hirmer nos. 111 and 112. N.B. The form of the crest-mounting makes it less certain that these helmets are to be called "Attic" in the strict sense of the type as depicted on Athenian coins. One may compare the helmets on the coins of Velia which are sometimes quite clearly of the Apulian (Phrygian) type instead, e.g. ACGC pl. 40 nos. 701-2.
96. E.g. ACGC 271 pl. 57 no. 988; Kraay & Hirmer no. 655; Jenkins no. 318.

97. ACGC pl. 59 no. 1029 ca. 380.
98. ACGC pl. 42.738; cf. Jenkins no. 467.
99. ACGC 193.
100. Boston Cat no. 1503 (ca. 460-00); IEE 1 174 ca. 420.
101. BMC 56-64 pl. VI.15; Otago Museum cat. no. 797.
102. BMC 1-18 pl. XVI.5-10.
103. BMC 71 pl. XXXIII.14 ca. 440-350.
104. BMC 23 pl. VII.16 ca. 400-241.
105. BMC 24 pl. XVII.21 ca. 370-189.
106. BMC 3 pl. XVIII.11 and 9 pl. XVIII.14 ca. 370-189.
107. BMC 12 pl. VII.10 ca. 387-374.
108. BMC 1-7 pl. XIV.6-9 ca. 350-300.
109. BMC 11-13 pl. XXXVII.14-15 ca. 370-240.
110. BMC 7-11 pl. XXXIII.12-14 ca. 370-240.
111. BMC 19-23 pl. XXXIV.14 ca. 417-370.
112. ACGC pl. 21 nos. 381-2 ca. 460 and 420, and 391 ca. 380; Boston Cat nos. 920-3; BMC 6, 11-14 pl. IX.9, 11-12 ca. 400-344; PCG 22.25.
113. BMC 2-3 pl. IX.7 ca. 480-00. Cf. locks on helmets (of Chalcidian type) on vase-paintings.
114. E.g. ACGC pl. 21 no. 390; Boston Cat nos. 924-5.
115. Boston Cat nos. 1705-6, 1709; cf. BMC 105-9 pl. XXXIV.17-20?
116. Boston Cat no. 1591 ca. 387-330.
117. Boston Cat no. 1627 ca. 387-350.
118. BMC Methymna 10-11 pl. XXXVI.11-12; PCG 18.30; Boston Cat no. 1666 ca. 420-377.
119. Cf. the small projection here on the coins of Kamarina, n. 94 above (and LA no. <sup>†</sup>499 in the vase cat.: Fig. 45).
120. BMC 41 pl. VI.11, with olive wreath and palmette.

121. Otago Museum cat. no. 766.
122. BMC 24-28 pl. XVI.22-3.
123. ACGC pl. 60 nos. 1037-8; Boston Cat nos. 2130-3.
124. Cf. the helmet worn by Leukaspis on a coin of Syracuse above, p. 143.
125. E.g. Otago Museum cat. no. 569; BMC pl. V.8-10, VI.2-4, 12-13; C.M. Kraay, Coins of Ancient Athens (Corbitt & Hunter Ltd., Newcastle-upon-Tyne, 1968) 16 pl. VII.1.
126. Otago Museum cat. no. 753; Macdonald II 299 no. 1 pl. XLIX.12; cf. BMC 4-7 pl. VII.10-11, 13-17, pl. VII.14.
127. Otago Museum cat. no. 687; cf. BMC 12ff. pl. XIII.6-7 and Boston Cat no. 1277, dated by Starr, 77 n.1, to the early 4th cent.
128. See p.144 n.62.
129. BMC 74-5 pl. XII.9-10.
130. Richter, EG no. 242 preferred a date in the late fifth or early fourth century.
131. Fink preferred the alternative view that the Athena Parthenos did originally have an owl sitting on the left cheek-piece of the helmet.

## Notes to Chapter 1.d.

## The Chalcidian Helmet.

1. Olympia IV 170.
2. Cf. Reinach in DS 1442-3 where the term Attic is used for both types as if they are part of a single development.
3. Cf. Kunze in Ol Ber VIII 135 and Snodgrass, AAG 70. An alternative means of distinguishing the two types was put forward by Russell Robinson (The Armour of Imperial Rome, 62-3 figs. 98-9) who defined the Attic as a Chalcidian minus its nose-piece or with only a small point over the brow. This is repeated by Connolly in TGA 34-5 figs. 17-19 and HER 25 figs. 1-2 and 27 figs. 10, 12 and 17, and John Warry in Warfare in the Classical World (Salamander Books Ltd., London, 1980) 89 and 109. In Thracian circles the definition of Attic and Chalcidian is different again: Attic means with hinged cheek-pieces and Chalcidian with fixed cheek-pieces. Cf. Ivanov in Arkheologia XIV.4 (1972) 52 and Venedikov and Gerassimov, 94.
4. AA 1905 19.
5. Ol Ber VI 170 and n.6 and VIII 135-6. Cf. the summary by Snodgrass in Gnomon 40 (1968) 389-90, and Edrich 91-3.
6. AAG 70 and Gnomon 40 (1968) 389-90.
7. Ol Ber VIII 135-6.
8. AAG 69-70 and Gnomon 40 (1968) 389-90. In the latter S. argues for its development to serve the needs of cavalry. Cf. his earlier suggestion that it might have originated in Athens (EGAW 34).
9. Ol Ber VIII 135-183.
10. *Ibid.*, 138-144, pls. 73-76.
11. *Ibid.*, 144-160, pls. 77-87.
12. Athens, Kanellopoulos Collection, no. 4. P. Amandry, "Collection Paul Canellopoulos, I: Armes et Lébès de Bronze", BCH XCV/596-9 fig.6. Reinforce around the cheek-pieces, eye-holes and small nose-piece, a hole above the ear-cutting for a strap, and trace of the solder used to attach the crest-mounting on the crown. Undecorated. H. 25.5 cm.

13. O1 Ber VIII 155 n. 32.
14. O1 Ber VIII 160-183, pls. 88-93. Cf. the horse chamfrons from Ruvo, *ibid.*, 186ff. figs. 70-1.
15. *Ibid.*, 137 where K. promises to treat this group more fully, along with fragments and hybrids, in O1 Ber IX. Brief mention is given of two of the Olympia helmets: B5161 on p. 178 where the suggestion is made that it comes from Magna Graecia because the eyebrows become snakes over the offset-edge; and B5174 on p. 184-5 n. 2 where its engraved decoration is said to resemble closely that on the chamfron in question.
16. *Ibid.*, 167.
17. Olympia, B4800. *Ibid.*, 184-6, pls. 96-7.
18. I am grateful to Mr. T. Gott of the Russian Department of the University of Otago, for the translation of this Bulgarian article. An (apparently less accurate) German summary of this discovery may be found in V. Dimova and D. Ivanov, "Antike Helme", Thracia III (1974) 139-143.
19. Illustrated only by Grakow, pl. 32 lower, and said to be from the town of Pasterskoye.
20. O1 Ber VIII 179 - Paris, Bib. Nat. 1998 and 2002, and Musée d'Artillerie, now the Musée de L'Armée, inv. no. E.5.
21. Arch Rep 1969-70 54-5, figs. 3-4 (Shefton); GAA 7-9. L. 22.4 cm. W. 18 cm. (Shefton).
22. In the restored drawing in GAA, p. 9, the cheek-pieces have been transposed.
23. Karlsruhe. Schumacher, 132 no. 695 pl. XIII.3 and pl. XX; Lipperheide, 116 no. 25b. H. 18.5 cm. (Schumacher).
24. Rome, Villa Giulia. Brendel, 246-7 fig. 171.
25. Rome, Villa Giulia inv. no. 27186. From Todi. Helbig<sup>4</sup> III 857 no. 2987; Connolly, TGA 35 fig. 18; Brendel, 287-8 fig. 204 for a detail of the left cheek-piece, dated to ca. 470-460. Florence,

inv. no. 1238. Lipperheide, 83-84; Connolly, HER 16 fig. 1.

These two Etruscan helmets are extremely interesting as representing in both their shape and decoration, a local development based on the Greek Chalcidian helmet; they are both in general low and broad with a gently rounded offset, instead of a high arch at the front; the neck-guards and nose-pieces are similar; the eyebrows which survive in part in silver on the former, were probably once riveted on to the latter too; both have tongues along the offset, but on one they are framed by silver wires and surmounted by a wave pattern; while that one also is covered in relief and incised decoration at the front (beading along the edges, duels in relief on the cheek-pieces, incised hippocamps over waves at the temples and dolphins and palmettes at the centre front), the other has only, in addition to the remains of squared beading, a very unusual appliqué at the front below the offset. This takes the form of the upper part of a bearded man who holds the dead body of a warrior below him. On the crown of this helmet in Florence there are also the remains of two appliqués which helped to secure the crest; each has a central palmette above volutes with a projecting bud at the sides.

A third helmet may be closely related to these two, London, British Museum, Walters, Cat 349 no. 2833. Its cheek-pieces are lost, but it has the same rounded offset, a similar nose-piece and a neck-guard which, as on the Florentine helmet, has a row of holes punched along the edge. What makes it even more like the latter though, is the protome of a winged horse which adorns the centre front.

26. Sestieri dated the bronzes and tomb-paintings to the early 4th cent., the vases to ca. 340. The discrepancy was explained by postulating a double burial of warrior and (later) his wife.
27. Zimmermann (GettyMusJ 10 (1982) 137 n.41) sees the shape of the cheek-piece as useful for dating the helmets. He suggests that the cheek-piece of the York type (or, as he exemplifies it, of the Pietrabbondante type on Naples 5791, see below) is slightly later than the Paestan type. No reason is given for this view.
28. Connolly, HER 25 fig. 2; Warry, 109 fig. 4, dated to ca. 400 and restored with four feathers. (Cf. Louvre no. 1129 de Ridder, Louvre 4 pl.66.)

29. Naples, Nat. Mus., inv. no. 5791. From Pietrabbondante. Lipperheide, 110 no. 303; Robinson, 62 fig. 98, dated to the 4th to 3rd centuries.
30. A helmet similar to these is displayed in Agrigento (no. 41). It is said to come from Acque di Eraclea Minoa. Another was recently excavated in fragments from a tomb near Cariatì: MEFRA 92 (1980) 821-914, esp. 828-9 fig. 13 (Guzzo).
31. RA 1970, 218.
32. I am grateful to Ruth R. Brown for information on this helmet in the Armouries.
33. The conclusions which follow are based solely on a knowledge of nos. 2, 3, 4, 7-11.
34. Cf. a drawing of what is presumably this helmet in Warry, 109 fig. 8.
35. Cf. Robinson, *passim*.
36. Cf. Zimmermann (GettyMusJ 10 (1982) 137 n.43 and n.46) who suggests that no. 8 is later in date than no. 4 and perhaps Italiot because of the relief decoration at the front and on the cheek-pieces, and that the helmets from Cariatì (supra n. 30) are a little later because of the short neck-guard and developed ridge along the crown.
37. Cf. Robinson, 65 pls. 150-1.
38. Athens, Papadimitriou Coll. A. Andriomenou, "Ein Chalkidischer Helm aus Tithorea", AM 91 (1976) 189-202 pls. 68-70. (N.B. fig. 2 cannot be to scale.) The neck-guard, the left cheek-piece and the right side lost. Preserved H. ca. 18 cm. H. of cheek-piece 11.9 cm. Unlike the Archaic ram's head cheek-pieces, this one never seems to have consisted of a decorative top plaque over a plain bottom layer of bronze; the hollows on the back, created by the relief decoration, were filled with lead to help prevent damage.
39. Ol Ber VIII 153 and 158-9 re helmets II. 5, 18 and c.
40. AM 91 (1976) 195.
41. Cf. the undated fragment of a Chalcidian helmet from Olympia, Olympia IV 170 no. 1025 pl. LXIII. Not much more than the left half survives. The small nasal, reinforced with the eye-edges, the three rivets for

- the now missing hinged cheek-piece, the form of the ear-edge and the neck-guard make a Mainland origin likely for this helmet too.
42. Leningrad, Hermitage. Reinach, 77 pl. XXVIII.4; Lipperheide, 114 no. 450; Artamonov, 72 and 288 pl. 270. H. 31 cm.  
Artamonov publishes the remains of another Chalcidian helmet, from Solokha, 47 pl. 149. It has had the lower parts cut away and punched with holes to convert it into the Maiotic type of helmet: cf. Artamonov, pl. 48, from Kelermes and Grakow, 78-9 pl. 32.
43. Nova Zagora, Museum of History, inv. no. 1152. Thrac Treas Cat 49-50 no. 187, 5th cent.; Fol & Marazov, 86 below. H. 21 cm.
44. Sofia, Arch. Mus., inv. no. 4013. Provenance unknown. Venedikov & Gerassimov, 94 and 368 pl. 243; Thrac Treas Cat 49-50 no. 188, second half of the 5th cent; Danov, pl. 56 fig. 105; Fol & Marazov, 92 below. H. 21 cm.
45. Cf. Hans Möbius, Die Ornamente der Griechischen Grabstelen (Fink, Munich, 1968) pls. 5b and 7b (ca. 425-410 B.C.).
46. Although de la Coste-Messelière makes the mistake of calling this helmet Attic, he does provide a detailed comparison of the lion-head on it and on the Aeginetan archer which follows.
47. Cf. Martin Robertson's suggestion that the figure could be Paris, HGA 166.
48. Ohly, 66 fig. 56. Ohly (p. 73) also thought that the neck-guard might have been painted originally.
49. Ibid., 95, according to Furtwängler there were traces of blue on the background. Ohly suggests that these had bled from the pattern.
50. Ibid., 107 fig. 79. Ohly restored a cheek-piece of the Group C type on the Athenian vase-paintings which is extremely rare. Although it could have been more common elsewhere in Greece, it seems unnecessary to postulate its presence here since the weathered surface of the marble hardly confirms the upper point on the cheek. In his text Ohly states, "Die Helmwangen hatten vermutlich die im frühen 5. Jahrhundert beliebte Form einer gedrungenen Sichel mit einer oder mit zwei Einziehungen am vorderen Rand." His choice of the form with two indentations is based on nothing more than his own fancy.

51. On pl. XLV in Olympia III the cheek-piece is restored in the down position. Treu, however, notes the error in the text and illustrates the correct restoration in fig. 209. Cf. Ashmole, ASCG 81, "the head..., which was masked by a heavy cheek-piece, is the least sensitive of the four heads of Athena on the metopes."
52. Olympia III 46 fig. 58 and 49 fig. 63 illustrate fragments which Treu identified as cheek-pieces from these helmets, but it is difficult to deduce anything about the original shapes from them.
53. Cf. Ridgway, FS 88 n. 26.
54. One may compare also the neck-guard of the Attic helmet worn by the rider, W VI 11: Brommer, PF pls. 18-9.
55. A damaged helmet on the right-hand warrior on slab 860b has a ram's head on the cheek-piece. Cf. EAA Atlante pl. 278 (11).
56. A rare instance may be seen on the lekythos of Diomnestos: AD 11 (1927-8) 48; AM 71 (1956) Beil. 73; Stupperich, cat. no. 237 (first to second quarter of 4th cent.).
57. Cf. the hinged cheek-pieces on the helmet worn by the warrior from the Samian Heraion, GSAP fig. 176, about 520 B.C. Hinged cheek-pieces were already a characteristic of the Ionian helmet in the 7th century, cf. AAG 65-6 pl. 25, and EGAW 31-2 pl. 17. See Edrich for the fullest discussion of the Ionian type.
58. Higgins dates the Melian Reliefs to ca. 465-435 B.C. (Jacobsthal had put them earlier, i.e. 475-445.) The upper part of Bellerophon in no. 616 has been restored, but I trust that this was done on the basis of other copies from the same mould which have survived elsewhere.
59. Kraay & Hirmer, no. 432; ACGC pl. 32 no. 566 ca. 495.
60. See further B. Schröder in AA 1905 20; F. Hauser in ÖJh 9 (1906) 96-9; Beazley in CB II 20; Shefton in AHS 342 and E. Vermeule in AJA 70 (1966) 5. The impression created by these discussions on the locks tends to be that the vase-paintings illustrate the engraved or embossed locks which are found on some of the real helmets, especially those from Southern Italy. This is not generally so, since the locks in the vase-paintings usually project further than any on the original

helmets. Perhaps one would do better to ask whether real hair or wool was actually stuck on to the helmets at this point; any trace of this would presumably have long since disappeared.

61. Cf. AHS 342.
62. With short nose-pieces: nos. †412<sup>2</sup>, 471<sup>9</sup>. With a point: nos. 269, 439<sup>3</sup>. With a straight line: no. 33a. With no line: nos. 137b, 407a<sup>3</sup>, 517. Damaged: nos. 60a, 268. The rest have long nose-pieces.
63. The alternative form of Group A is seen on nos. 27, 140<sup>3</sup>, 409, 515, 635. One might think that were this shape of cheek-piece to be lowered, it would rather be a simple, sickle-shaped piece. However, the concavity of the lower outline suggests to me that the artist is not envisaging here the horizontal hinge which one would expect at this point. Instead, it is as if the cheek-piece were able to pivot on the bottom point; i.e. the painter has come to ignore completely the line needed for the hinge in real-life for the sake of an attractive contour in the painting. Such cheek-pieces, when imagined in the down position, are generally wrongly sited on the face.
64. The suggestion of spiralling locks on no. 39, a cup from Vulci, finds its closest parallels in an Apulian helmet in Bari (Connolly, HER 27 fig. 17) of ca. 350 B.C. and a recent acquisition in Cyprus (Arch Rep 1980-1 66 fig. 68). On both of these bronze helmets, however, the locks are actually placed higher up the crown.
65. With a pointed (no. 454), straight (no. 125b) or unmarked (no. 125b) edge; a short nose-piece (nos. 39, 68, 455, 503); a long nose-piece is found on the remainder, except for no. 457 which is damaged.
66. What was said above in note 63 regarding the alternative shape of cheek-pieces of Group A in the vase-paintings applies here also for the helmets on nos. 319b, 502, 668.
67. With a short nose-piece: nos. 92, 119, 371, 552, 568?, 599. With a long nose-piece: no. 84. With a point: nos. 378, 508, 588. With a straight line: no. 577. With no edge: nos. 80, 244.
68. The cheek-pieces on nos. 92 and 583 are in the same form of Group A as those referred to in notes 63 and 66 above.

## Notes to Chapter 1.e.

## The Illyrian Helmet.

1. Ol Ber VI 125. Cf. EGAW 18.
2. This date is preferred by Snodgrass (EGAW 19). Kunze maintained that Illyrian helmets could be identified on vase-paintings of the mid 8th century (Ol Ber VI 133-4).
3. On the early history of the type see Ol Ber VI 125ff. and VIII 116ff. Cf. EGAW 18ff. The alternative view that this type was developed in the Balkans was put forward by Schröder in JdI 27 (1912) 343, and is still supported by some scholars in those areas, cf. A. Stipčević, The Illyrians - History and Culture (Noyes Press, Park Ridge, N.J., 1977) 177-8.
4. See Ol Ber VI 138ff. and VIII 123ff. A helmet in Thessaloniki Museum (no. 208) is exceptional. In the Catalogue to the exhibition, Treasures of Ancient Macedonia, 45 no. 71, pl. 14, it is said to have come from Lefkadia and is dated to the 5th century. It is, however, clearly of the second form, Kunze's "organisch belebte Form" which he dates to no later than the third quarter of the 6th century. Illyrian helmets were recently excavated in quantity at Sindos (cf. BCH 106 (1982) 575-6 figs. 80, 82). Among those on display in the Thessaloniki Museum in 1983 were two of particular interest because of their Classical date. The first, no. 8563, from grave no. 111, was made of very thick bronze and had a high neck-guard. It lacked an edge-pattern, the grooves over the centre of the crown and the front pin(-hole). The second, no. 8565 from grave no. 76, had all the features of the standard form but was very large. Both had been given precise dates, presumably on the basis of the Attic black-glaze pottery also found in the graves: the first, ca. 430, the second, ca. 410 B.C. Other examples which were dated in the 6th century looked primitive and very simple, without the patternwork on the crown and border found on the LA helmets from Olympia. The facial area was often very small and narrow.

It would appear, therefore, that one must allow a considerable time-lag

(about a century?) for the adoption of Kunze's third stage in Macedonia. His proposed dates for nos. 11-13 may consequently be thought too high.



5. Ol Ber VI 145ff.; EGAW 20 n. 75.
6. Kunze apparently wondered whether these later, thicker helmets might not have been cast (e.g. Ol Ber VI 141 and VIII 126, 132). This is most unlikely since the bronze would then lack the required strength and resilience to withstand a blow from a weapon.
7. This ear-cutting is also found on another helmet from Olympia, Inv. B. 4667 (Ol Ber VIII 125 no. 45 pls. 69-71) which belongs in the earlier, first group of the late form, but still in the last quarter of the 6th century (p. 132). It has borrowed the ram's head decoration of the cheek-pieces and the locks of hair over the brow from the Chalcidian type as well.
8. E.g. Ol Ber VI 139 no. 33 pls. 51-2 figs. 106-7, cf. fig. 108; Ol Ber VIII 124-5 nos. 43 pls. 64-5 and 44 pls. 66-8 fig. 43.
9. Thessaloniki Museum, inv. no. 5246. From Hagios Georgios, Grevena. Treas Anc Mac Cat. 42 no. 46 pl. 11. H. 18 cm.
10. In Ol Ber VI 150 n.66 Kunze maintained that the latest representation of the Illyrian helmet in the art of the Greek Motherland was that on the vase catalogued as no. 66 here.
11. There is, however, a very clear portrayal of an Illyrian helmet on a statuette of a warrior in Ioannina Museum from Dodona (IEE 1 156). The style of the figure and the bell-corselet which he wears, suggest a date in the Archaic period; one should also note the partial offset-line which runs back to behind the ear-slit but not all the way around the helmet. On the originals this feature is only found on the helmets in the second group of the late form, i.e. after ca. 525.
12. An Illyrian helmet also occurs on the obverse of the coins of one Bastares(?) whom Kunze dated in the 4th cent. Cf. Ol Ber VI 150; Schröder, fig. 18.12; J.N. Svoronos, L'Hellénisme primitif de la Macédoine (Paris and Athens, 1919) pl. XIX no. 2. The helmet appears to be still in the late form with the nails on the edge and possibly

the stud at the front shown. Nothing more is known of the ruler. But cf. Hammond II 111, who argues that Bastares may have been a king of the Laeaei with a floruit ca. 465.

13. ACGC 142f. pl. 28 no. 497 and 501; cf. SNG V pl. XLIV nos. 2411-6; McCleane II 37 no. 3273 pl. 120.1; Weber Coll II pl. 77 nos. 2010-2016. Hammond II 108, dates the first of these coins with the helmet after 475.
14. ACGC 143.
15. ACGC 144 pl. 28 no. 503; cf. SNG Berry pl. 3 nos. 68-70; SNG V pl. XLIV nos. 2424-7; McCleane II 39-40 nos. 3284-9 pl. 120.12-7; Weber Coll II pl. 77 no. 2023.
16. The slit reaches up as far as the offset-line on SNG Berry pl. 3 nos. 69-70 which, it is stated, were dated by Doris Raymond ("Macedonian Regal Coinage to 413 B.C.", NNM 126 (1953)) to 446/5-438/7 and 437/6-435/4 respectively. No. 68 which has a wider notch was placed earlier, 451/0-447/6.
17. SNG III pl. XXVII no. 1390; SNG V pl. XLIV nos. 2431-2; SNG Greece pl. XXXVIII no. 1367 still with a slit; McCleane II 40 no. 3291 pl. 120.19; Weber Coll II pl. 77 no. 2026.
18. ACGC 145.
19. Cf. Hammond II 109.
20. ACGC 142 ff.
21. Plovdiv, Arch. Mus. inv. no. 1515, from the Bashova Mogila. B.D. Filow, Die Grabhügelnekropole bei Duvanlij in Südbulgarien (Sofia, 1934) 63 fig. 80 and 65.

## Notes to Chapter 1.f.

## The Thracian Helmet.

1. Only one more example is illustrated in ARFH, on a cup by Makron (fig. 315: Lausanne, private collection, ARV 471.185). The Thracian helmet is certainly new and rare on Late Archaic vases, and appears to date no earlier than the 480s.
2. Cf. Vos, pl. XIXa for a similar shape of tiara.
3. E.g. ARFH fig. 349, and ARV 289.2 & 1642.
4. E.g. ARFH figs. 201, 223.2 and 287.
5. E.g. ARFH figs. 16, 22, 96 and 144.
6. E.g. ARFH fig. 143.
7. Cf. Bovon, figs. 2 and 4.
8. Cf. Vos, pls. VII, XII.
9. Damaged: nos. 66, 125b, 332, 416a, 455, 503, 504<sup>2</sup>, 519, 706.  
Partly hidden: nos. 70, 126, 332, 339b, 460<sup>2</sup>.  
Held: nos. 71b, 125a, 151, 157, 160a, 161, 165, 323, 324, 545, 707, 709.
10. The classification of these cheek-pieces is based on the outline of the front edge. The back may vary between  and .
11. One helmet has had to be omitted because of a lack of detailed information (on no. 525).
12. Damaged or partially hidden: nos. 20, 77, 87, 90, 92, 94, 95, 96, 171, 283, 461 and 605.
13. Philip of Mac 227 fig. 129.
14. UKV 158.
15. Since Homer Thompson uses this term for the technique, one may wonder whether the "purple paint" was not originally black glaze.
16. The Inscribed Pillar was dated to 400-380 by Borchhardt in AA 1970 383, and to ca. 400 by Childs in Childs<sup>4</sup>, 63 and n. 40.

17. Cf. Schröder, 323.
18. Schuchhardt, Beil. XIII.4.
19. Schuchhardt, Beil. XIII. 3; Cook, GRA 89 fig. 71; Lane-Fox, 142.
20. MTP pl. 14a.
21. Schuchhardt, Beil. XIII.6; MTP pl. 13a; IEE 1 344-5; Childs<sup>3</sup>, pl. 7.1.
22. Childs<sup>3</sup>, pls. 7.2, 8.1-3 and 9.1.
23. Schuchhardt, Beil. XIV.1; Childs<sup>3</sup>, pl. 9.2.
24. Childs<sup>1</sup>, fig. 3.
25. E.g. on slab 870 on the head second from the right on the lower row, Childs<sup>1</sup>, pl. 7.2.
26. Borchhardt on p. 52 calls this a "Kegelhelm, dem >Pilos<", but the peak makes this impossible, and, in fact, in his figs. 12-13 the shape is not drawn as a simple cone, so that perhaps form II may be intended.
27. AA 1970 382; cf. Borchhardt, 75.
28. Cf. von Graeve, 92 n. 62.
29. A lekythos in a private collection, AA 1963 474 ff. no. 6 fig. 7; Stupperich, cat. no. 565. A lekythos to Kalliphanes et. al., Paris, Louvre Ma 3446, AM 85 (1970) pl. 36.1; Stupperich, cat. no. 523.
30. Von Graeve, 92 n. 63. Cf. Conze, 251.
31. Reference may be made at this point to a Tarentine grave relief of the second half of the 4th century which displays an Apulian helmet: Taranto, I.G. 3920, P. Wuilleumier, Tarente (Paris, 1939) 293 pl. XI.2; Richter, AI 18 fig. 74. The Apulian helmet resembles the Thracian helmet of form VI, but regularly has an Attic frontlet instead of the Thracian peak. (Cf. von Graeve, 92.)
32. The Amazon at the left of slab 1022 (Lullies & Hirmer, pl. 216 bottom; ASCG figs. 191-2) is probably not wearing a Thracian helmet of form VI, as it appears at first glance, but a stiff tiara or Phrygian cap which is regularly given to Amazons, and the flaps of which are blown back over her shoulders. The similar shape given the crown should be noted.

33. A close, but not exact, parallel for this very unusual detail can be found in the Attic helmet on one of the heads from Tegea, cf. Stewart, pl. 15 a and b. (A Skopaic trait?)
34. This type of helmet, of course, continued to be popular and to develop further in the Hellenistic period. For sculptured representations of it, see the Alexander Sarcophagus from the end of the 4th cent. (von Graeve, throughout and esp. 91-2, forms VI and III (painted) in both iron and bronze according to the colours); and the contemporary Amazon Sarcophagus in Vienna (Bieber, fig. 252; HGA 482; von Graeve, pl. 79.2, forms III and VI); an Etruscan variant in the Tomb of the Reliefs at Cerveteri, early 3rd century (Brendel, fig. 309); the Gigantomachy and Telephos Friezes of the Great Altar at Pergamon from the first half of the 2nd century (Schmidt, pls. 9, 15, 20, 36, 42, 65).
35. For further discussion of these as shoulder-pieces, see p. 366-7 in the chapter on corselets.
36. The best parallels in sculpture seem to be from the Bassae Frieze of the beginning of the 4th century: e.g. for the folds of the bottom of Dionysos' tunic, cf. Hofkes-Brukker & Mallwitz, 70 H12-537, 82 H19-542 and 83 H20-532; for Dionysos' stance, cf. 80-1 H18-541 and 79 H17-540; for the pose of the Giant, cf. the fallen warrior 80-1 H18-541. The combination of the two poses is reflected about the middle of the century in a Greek and Amazon group on the Mausoleum Frieze, cf. ASCG 179 fig. 206 slab 1013. But the idea was already expressed in the Albani Relief of ca. 430-425 B.C., cf. Lullies & Hirmer, pl. 179, and for the date, Ridgway, FS 145. One may also compare the pose of the two figures at the left of south block a of the Nike Temple Frieze, *ibid.*, fig. 58. Cf. also there south blocks g and k, *ibid.*, figs. 56 left and 60 right. The same theme of Dionysos and a Giant occurs on other mirrors said to be from Elis and dated to ca. 375: e.g. Comstock & Vermeule, GERB 251-2 nos. 362-3. Even allowing for the (assumed) derivative nature of bronze mirror reliefs, a date later than the middle of the century seems unlikely.
37. Tiny hooks do sometimes occur at this point on surviving Greek and Roman helmets since they were part of the fittings for the crest.

However, they are generally ignored in the artistic representations where the small scale of the image precludes their inclusion. The 'hook' here remains puzzling and may well be fortuitous.

38. <sup>Thracian helmets also appear in Hellenistic paintings,</sup>  
 (e.g. in the tomb of Kazanluk, early 3rd cent., form VI with projecting frontlet, but no cheek-piece or crest, on the figure beyond the horse, Venedikov & Gerassimov, pl. 89: in "Kinch's Tomb" near Lefkadia, ca. 250 B.C., similar, Pfuhl, 750; Rumpf, MZ pl. 50.5; John Touratsoglou, Lefkadia (Lycabettus Press, Athens, 1973) 16-20; Philip of Mac 70 fig. 49: in the Tomb of Lyson and Kallikles, possibly first or second quarter of the 2nd century, on the north wall, a later development of form III (with a Macedonian helmet), Archaeology 27 (1974) 248-259 (Makaronas & Millar); Touratsoglou, *ibid.*, 21-26; but cf. the date of mid 3rd century offered by Phyllis Lehmann, "Lefkadia and the Second Style" in Studies in Classical Art and Archaeology, A Tribute to P.H. von Blanckenhagen (New York, 1979) 225-9 pls. LVII-LIX; Philip of Mac 60 fig. 37: in the Tomba Giglioli at Tarquinia, ca. 150-100 B.C., form VI with Boiotian brim, cheek-pieces of shape A and griffin-crest, five times, M. Moretti, New Monuments of Etruscan Painting (Pennsylvania State University Press, University Park & London, 1970) 308-316.
39. For a cap with a high, hooked top recalling the Thracian helmet of form VI, see the gem with an archer and dog from Cyprus in the British Museum: Richter EG 77-8 no. 218, ca. 450; GGFR pl. 363, late archaic.
40. Cf. the helmet of form III worn by Athena on cat. no. 238 by the Shuvalov Painter.
41. Cf. in the coin section of the chapter on the Attic helmet.
42. For a Hellenistic gem in Berlin which features a Thracian helmet of the pointed form V, see A. Furtwängler, Beschreibung der geschnittenen Steine in Antiquarium (Berlin, 1896) 105 no. 2220 pl. 20; AG I pl. XXVIII, 73.
43. Cf. Kraay & Hirmer, 288 and ACGC 223-4.
44. Cf. SNG V Ashmolean Museum II, pl. XXI nos. 1248-1257, 1263-1274 and pl. XXII nos. 1275-1298. N.B. pl. XXIII nos. 1318-1324 with a griffin on the side, a rolled top and a griffin-crest for the crest-mounting.

It is possible that on earlier coins of Hyele Athena wears a Thracian helmet of form III: cf. PCG 13.15 and Holloway, 159 ca. 420-380 B.C., both wreathed, with curved Attic frontlets and volutes off the back edge.

45. Kraay & Hirmer, 306.
46. JdI 27 (1912) 326-9.
47. E.g. Beil. 9.2, 12.3, 12.4, 13.1.
48. According to Walters and G & R Life, the cheek-pieces were movable and parts of the hinges still survive. It sounds as if the three rivets visible on the outside are there being interpreted as fixing the hinges for the cheek-pieces on the inside. This would be feasible, were it not for the fact that the drawings provided by Schröder and Lipperheide do not make the remains of the cheek-piece at the side separate from the shadow of the offset-edge.
49. For the Gorgoneion and the wave pattern, cf. Chalcidian helmets from Italy considered in the previous section, pp. 169-170.
50. Cf. Paris, Louvre, C.7240. Reputed to be from Southern Italy. ÖJh 9 (1906) 86 fig. 29 (Hauser); Schröder, 327 Form 2 Beil. 11.1. The value of this helmet has been greatly reduced by the excess of restoration from which it has suffered. Cf. now MEFRA 94 (1982) 10-11 (Adam). With these, cf. the recent acquisition of the Cyprus Museum: Arch Rep 1980-1 66 fig. 68.
51. For the Hellenistic examples of form III, see the group of 3 very similar helmets which have long been known: 1) Berlin (West) Fr. 1010. From Melos. Schröder, 328 Form 7 Beil. 13.3 (with refs.). 2) Paris, Louvre. Also from Melos. Schröder, 328 Form 7 Beil. 13.2 (early refs); Connolly, TGA 60 fig. 5 ca. 150 B.C.; G. Waurick, "Die Schutz Waffen im numidischen Grab von Es Soumâa" in Die Numider (ed. H.G. Horn & C.B. Rüger) (Cologne, 1979) 316-7 fig. 191. 3) Leningrad, Hermitage. From Kerch. Iron with silver decoration and supposedly a wooden cap inside. Schröder, 328 Form 7 Beil. 13.4-5 (with refs.); Minns, 379. One should note that the first and second of these are actually made up from a number of pieces which are riveted together; the helmet worn by the

Giant attacked by Nyx on the Great Frieze of the Altar at Pergamon is precisely of this type (cf. Schmidt, pl. 36). The front plaque with the bust of Athena in relief is all that remains of another helmet of this sequence: Berlin, Misc. Inv. 10482. From Egypt. Schröder, 328 Form 7 Beil. 13.6. Recent excavation has brought to light two more helmets to add to these: they were found in 1978 in a grave at Prodromi in Thesprotia. A. Choremis in AAA 13.1 (1980) 3-20, where an early date in the third quarter of the 4th cent. is proposed; D. Rakatsanis & B. Otto, "Das Grab von Prodromi", AW XI.4 (1980) 55-7, where a date ca. 300 is suggested for the manufacture of the helmets; BCH 106 (1982) 555 fig. 47 and 557. One of the helmets is of iron, covered with silver and decorated with gold, the other also of iron but simpler in design and ornamentation. The second compares well with the group discussed above; the first, however, is different in shape (N.B. the continuous, Boiotian-like brim instead of peak and neck-guard, and the higher pediment of the front).

52. For a comparable system proposed for Roman helmets, see Robinson, 144.
53. AA 1905 21.
54. A Thracian helmet of Hellenistic date may be compared: Berlin (West) Inv. Misc. 11905. From Lake Ochrid in Macedonia. Schröder, 327 Form 5 Beil. 12.6; AAG 122-3; Die Numider (supra n. 51) 632-3. H. 25. W. 18. D. 26.5. The inscription referring to a King Monounios dates the helmet to either ca. 300 or ca. 170 B.C. Cf. also a Thracian helmet in Brăila Museum, inv. no. 12565. From a tomb-mound at Găvani. Die Daker: Archäologie in Rumänien. Historische Museen der Stadt Köln. Catalogue to the Exhibition 8 July - 15 Sept. 1980 (von Zabern, Mainz, 1980) 36 fig. 15 and 141 cat. no. 33, Attic origin and 4th cent. date suggested.
55. E.g. 1) Kazanluk Museum, von Graeve, 88-9 and n. 40 pl. 78.5, called "Boeotian". 2) The Hermitage, Leningrad, Lipperheide, 146 no. 448. 3) Ashmolean Museum, Oxford, inv. no. 1971.904, Arch Rep 1974-5 34-5 fig. 13; drawn by Connolly, TGA 62 fig. 3. 4) the Museo Egizio, Turin, von Graeve, 89 and n. 46 pl. 78.3-4, "Boeotian". With these one may compare a helmet in the Museum für Kunst und Gewerbe, Hamburg, which

combines the lower features of these helmets with a rounded, not pointed crown; AA 1917 87-8 fig. 12 and 92 no. 12 (Pagenstecher). This last mentioned helmet has already been compared with one depicted on the Weapon Relief of the Propylon at Pergamon of the early 2nd cent., Altertümer von Pergamon II pl. XLVII.2; Baumeister, 2031 fig. 2203.

56. E.g. Kraay & Hirmer, no. 754 (more elaborate but the essential features the same) a coin of Tryphon in Syria, ca. 142-139 B.C. Cf. Boston Cat pl. 39 nos. 724-6 rev. of coins minted in Macedonia ca. 185-168 B.C. Cf. also the helmet as a shield blazon on a sculptured relief from Ephesus, AK 25 (1982) 148 pl. 27.3, and the right-hand helmet painted in the 2nd cent. tomb of Lyson and Kallikles at Lefkadia, the high crown of which is fuller and less pointed, Philip of Mac 60 fig. 37 and 63 fig. 39.
57. The article by Julia Vokotopoulou, in AA 1982 497-520, came to hand after I had written this section on what I have termed form VI. Our views coincide on most points, although she concentrates first on the Vitsa helmet and then on the other examples of this type of helmet and its cheek-pieces. The artistic representations of it are not, therefore, treated in the same detail. We agree in seeing form III as a predecessor of form VI - she does not discuss the other forms, however. She presents a similar argument for a connection between the tiara and the helmet, and against Schröder's ideas and title "Thracian". Instead, she prefers "Phrygian" (cf. Borchhardt, 51 ff.) which I consider to be equally misleading, for, if our earliest evidence is to be found in late Hittite reliefs of the 8th century B.C., then the shape predates the arrival of the Phrygians in Asia Minor. To connect the helmet of form VI with the so-called "Phrygian cap" leaves the earlier forms without a convenient title, and if one must drop "Thracian" would Asiatic or Oriental or Iranian be any better?
58. The idea of a peak and neck-guard of roughly the same length was not new: cf. the Thracian helmet of form IV on CL no. †423.
59. 1) Vienna, formerly Franz Trau Collection. Schröder, 326 Form 1 Beil. 9.2. 2) Paris, Bib. Nat. 2022. Schröder, 335 Beil. 12.3; MEFRA 94 (1982) 10 no. 5 pl. IIb (Adam). 3) Berlin, Misc. Inv. 1048.1.

- Schröder, 327 Form 4 Beil. 12.4. 4) Sofia, Arch. Mus., inv. no. 3454. Schröder, 328 Form 7 Beil. 13.1; Thrac Treas Cat 59 no. 246 fig. on p. 55, 4th cent.; Connolly, TGA 60 fig. 2, "Thraco-Attic".
60. Cf. Robinson, 45 ff.
61. Paris, Bib. Nat. 2023. Schröder, 331 Beil. 10.4-6, from "Herculaneum"; MEFRA 94 (1982) 8-9 no. 1 pls. I and IIa (Adam).
62. a) Perugia, Arch. Mus. From an Etruscan tomb near Pacciano. Schröder, 332 Beil. 14.4-7; MEFRA 94 (1982) 9 no. 2 pl. III (Adam).  
 b) Vatican, inv. no. 12304. No provenance. Schröder, 332 Beil. 14.1; Helbig<sup>4</sup> I 513 no. 678, end of 4th cent.; MEFRA 94 (1982) 11 no. 7 pl. VI a-b (Adam).  
 c) Catanzaro, Prov. Mus. From a grave near Tiriolo. Schröder, 332 Beil. 14.2-3; MEFRA 94 (1982) 11 no. 6 pl. VIc (Adam).
63. Like the pieces on the Berlin helmet, the second of these two in Olympia and the first, fourth and fifth in the group which follows in the text, are also bent outwards away from the face below the level of the mouth. Other examples of this first group are listed by Vokotopoulou (AA 1982 511 n.44).
64. E.g. on the east pediment, ca. 490-480, the warriors, O.IX and O.X, Ohly, pls. 69-70 with grooved beard, and 59-60; the head from the Athenian Acropolis, no. 6446, ca. 490, GSAP fig. 207. The smooth treatment of the hair on the beards in the metopes of the EC Temple of Zeus at Olympia is similar, but there even the moustaches are not distinguished, ASCG figs. 77, 90, 95, 101 and 103.
65. The Copenhagen piece is unusual in having only 3 parts to its hinge at the top. It also has an extra hole near the centre of the back edge.
66. See p. 277 above.
67. Ol Forsch IX 25-6 no. 96 pl. 17.
68. Cf. ASCG 38-9 figs. 40-44.
69. The 4th century helmet shown on cat. no. 435 cannot properly be considered as an example of form VI, just as the Vergina helmet cannot, although the effect is certainly similar.

70. Cf. Appendix B n. 33.
71. Cf. the helmets on the Apulian calyx-krater fragment, Taranto 52265, Apulia I pl. 12.1 between the end of the 5th cent. and ca. 385.
72. Schröder tried to separate a high and a low form (his forms 3 and 4), but I do not consider this necessary or possible.
73. Cf. HGA 415 and 486 where the Olynthos mosaics are dated to the first half of the 4th century. Their style may be compared with the mosaics at Eretria which have been dated to the first third of that century, cf. P. Ducrey & I.R. Metzger, "La Maison aux Mosaïques à Erétrie", AK 22 (1979) 3-13.
74. For the tiaras worn by Persians, cf. Appendix B, n. 22. The same development can be followed in the tiaras (Phrygian caps) of Amazons on Attic vases, cf. AGA pls. passim, from LA to Late 5th cent. (N.B. As on the Persepolis reliefs, some of the tiaras are not bulky on top, e.g. pls. LXXVII.3, LXXVIII.6, and LXXX.2, all CL.) The floppy form of the second half of the 5th century is not, of course, reproduced in the Thracian helmet crown, but the cap and helmet continue to be similar in the 4th century, when the tiara takes an alternative stiff form alongside the continuing soft one. Cf. Apulia I pl. 37.1 ca. 375 tiara with griffin-crest on higher, rounded top; tiaras on Arimasps on Eretria mosaic, n. 73; IEE 2 394 ca. 350, rounded, padded tops to the tiaras of Trojans; bronze plaque from Olynthos with youth and king in relief, Treas Anc Mac Cat no. 358 pl. 49, first half of 4th cent.; the relief of Bendis in the Brit. Mus., ca. 330, HA 394 fig. 242; the Mantinea Base in Athens, ca. 330-20, ibid., 394 fig. 259. For the Apulian helmets of similar form, cf. Apulia I pl. 10.2 an odd form from between the end of the 5th cent. and ca. 385; ibid., pl. 53.1 early 4th; HGA pl. 134a same painter and date; Apulia I pl. 157.3 ca. 340-30, the closest to form VI. With the high, hooked top of the last helmet, cf. the tiaras on the Apulian vases, IEE 2 414 ca. 330-310, 415 ca. 340-320 and 416-7 ca. 340.

75. On an unattributed Attic fragment in New York (no. 23.160.64),  
AGA pl. LXXXII.6.
76. The first is closely related to the Attic vases in material and technique: the second stands instead in a numismatic tradition well established in the West for helmets of Athena normally of Attic or Corinthian type.

## Notes to Chapter 1.g.

## The Pilos.

1. For discussion of the changes in the pilos, see R. Kreis-von Schaewen in RE 20 (2) 1330-3. Cf. the references to the pilos in the section on the literary sources for the various helmets (chap. 1.a) and also MTP 29ff. and C.P. Kardara "Four White Lekythoi in the National Museum of Athens", BSA 55 (1960) 149-158 esp. 150-1 n.6.
2. Connolly suggests that the pilos was "possibly of Celtic origin", but on what grounds I do not know. The Montefortino helmet, at least, is quite different in shape both on the crown and on the rim. Cf. HER 62-3.
3. N.B.its mistaken description as "the 'Pylos' type" !
4. One may perhaps compare a helmet in Grossenhain (DDR) which has something of the same shape and still preserves part of a plume-fitting on the summit: Lipperheide, 131 no. 269, 5th cent. For the concave-sided pilos in S. Italy cf. the white one worn by Theseus, fighting Amazons, on an Apulian bell-krater by the Hoppin Painter, Lecce, inv. no. 766: Apulia I 109, 5/57.
5. Cf. C.D. Buck, A Grammar of Oscan and Umbrian (Ginn & Co., Boston, 1904) 259 no. 66.
6. E.g. London, British Museum, acc. no. 1873.8-20.222 (Walters no. 2824), from Ruvo. Stary considered the origin of the Messapian helmet as uncertain, and discussed its relationship to the Negau type.
7. E.g. the foundry workers' (rounded) piloi: ARFH figs. 174 and 262.2, and Hermes' (conical with straps): Gk Mus pl. 57. The apparently soft, flecked cap worn by Charon on the same lekythos as Hermes' pilos can be paralleled on travellers like Telephos (e.g. ARFH fig. 378) and companions of warriors (e.g. AK 7 (1964) pl. 14.1b and 2). Are these felt piloi? Contrast other soft, 'spongey' hats, e.g. ARFH figs. 180 (a pipes-player on a goat), 335.1 ( and p. 180 1st from left, a shepherd), 327 (Argos) and 344 (two fishermen).

8. However, it must be admitted that the pilos worn by the foundry worker referred to in n.7 (ARFH fig. 174) is also wreathed.
9. No. 435 is "not so close to Group G" (ARV 1471): Schefold, UKV 158, attributed it to the Hippolytos Painter.
10. Cf. Beazley, JHS 49 (1929) 1-2.
11. Cf. also the odd flap on the side of the pilos on CL cat. no. 688 in Figure 76.
12. The order adopted here follows in large measure the chronology established by Dr. Stupperich in his study of these monuments. He has shown (162ff. and 181-2) that the differences in the equipment of the warriors on the grave-reliefs fits into a chronological sequence in which those with piloi come in the late 5th century. One may contrast the later dating of several of the works considered which is supported by Dohrn, 127ff.
13. Cf. AK 19 (1976) 15-16 (Boardman), for the gesture of despair.
14. The proposed attribution of these to one sculptor, the Aristandros Sculptor, in GRBS 11 (1970) 205-7 (Frel & Kingsley), is rejected by Clairmont in GRBS 13 (1972) 51-54.
15. The fallen warrior may indeed be a Spartan, as Richter suggested (CGS 56), the combination of pilos and short sword serving to characterise his nationality. For the fact that a pilos alone may not be sufficient to identify a Spartan, cf. Hölscher, 262 n. 536.
16. A study of the overlapping planes in the carving of the relief might give one the impression that all is not lost for the warrior on the ground; the rider's spear presumably lay on this side of the horse's body, while the hoplite seems to be capable of rolling to the rider's left, i.e. into the background of the relief. Or would that be reading too much into the composition?
17. BCH 26 (1902) 554-570 pls. 7-8 (Vollgraff); AE 1920 1-27 (Keramopoulos); Prins de Jong, 47f. (I am grateful to Miss Suzette Vlietinck for translation of the relevant part of this work in Flemish); BCH 73 (1949) 384-397 (Kontoleon); AE 1963 (1965) Chron 13-15 (Threpsiades); Stupperich, 188.

18. A list is provided by Stupperich, 188 n. 2 on 107-108.
19. Stupperich, 188. Cf. Threpsiades in AE 1963 (1965) Chron 13 and L.H. Jeffery in AD 22 (1967) Mel 4.
20. For the change in position from the south to the north end, cf. Hofkes-Brukker & Mallwitz, Plan I and II.
21. The deaths of the seven hoplites are recorded in the inscription on the pillar, cf. Xanthos I 88 and n. 2. Demargne (Xanthos I 90) appears to have seen these hoplites as Lycians: Borchhardt AA 1970 378-81 on the other hand, calls them Arcadian and he is surely right. Demargne associated the six shields at the top of the south side of this block and the shield held by the hoplite below them with the seven hoplites in the inscription. It may be noted, however, that, since the new fragment was added to the south-west corner and published in Xanthos V, the Lycian dynast can now be seen to be in combat with a total of seven figures on the two faces. The still incomplete right side of the south face could, it must be admitted, have shown more figures, but these would probably have been Lycians since they are behind the main figure. The presence of seven dead, dying or about to be killed opponents becomes, therefore, the more striking. The reliefs on the two faces may, then, portray two periods of time, the actual fighting and killing accomplished by the tomb's owner and the subsequent commemoration of those victories in the hanging up of the shields of the dead, the latter being according to Demargne (Xanthos I 88 and n.1) a regular Lycian iconographic motif. Were, in fact, all seven shields shown originally, the seventh having been carved on the now damaged left edge of the block with the Lycian's head on it (Xanthos V pl. 62.2 top right)?
22. Two piloi may be worn by figures in the body-guard in the procession on the reliefs from the Heroon at Limyra, IstMitt 17 (1967) 155-6 pl. 15; AA 1970 375 fig. 27; ca. 390-370; Borchhardt, 54 and 64, pl. 25.1-2. They are omitted from the text because of their poor condition, which prevents detailed description.
23. A summary of the content of the scenes is provided by Childs<sup>3</sup>, 13-14.

24. The similarity of the battle theme between this monument and the Inscribed Pillar above may be noted, although, of course, the details are actually different.
25. It seems likely that the warrior beneath the horse who also has an exomis and shield, is wearing a pilos too, though only the line of the crest on the back-ground survives.
26. Hesp 38 (1969) 246. Just as the presence of the pilos alone on a warrior cannot be taken to indicate a Spartan, so the identification of Odysseus by this attribute must be substantiated by further logical argument in each case.
27. Cf. above n. 13.
28. GGFR 193.
29. GGFR 325-6 for the dating of the Greco-Persian gems.
30. Cf. Boardman, GGFR 234: "the familiar crouching warrior... here faced by a rampant lion, although we need not believe that a lion hunt was intended rather than a random but intelligible combination of heroic devices."
31. On pp. 34-35 Jenkins argues against the identification of these riders with one of the Dioskouroi.
32. In Kraay & Hirmer, 299-300, Kraay saw a local river god in the young huntsman, as had Percy Gardner (The Types of Greek Coins (Cambridge Univ. Press, 1883) pl. VI.4). Subsequently, in ACGC 227, he followed the theory advanced by L. Lacroix (Monnaies et colonisation dans l'occident grec (Brussels, 1965) 62ff.) that the figure is Pan in his capacity as patron god of hunters.
33. Cf. the questioned suggestion that the head is that of Odysseus, made for the example from Lampsakos in BMC 81 no. 25 pl. 19.3.
34. A conical pilos is also represented on the silver phiale from Duvanli: cf. chap. 1.e n. 21. Here, however, as previously stated, the representation of the warriors closely resembles Attic vase-paintings, and the appearance of a hoplite wearing a pilos tells us nothing about the habits of the local Thracians.

## Notes to Chapter 2.

## Corselets.

1. The Iliad contains many references to a θώραξ χάλκεος (23.560), πολυδαίδαλος (4.136) or γυάλοισιν ἀρηρῶς (15.529), while λινοθώραξ appears at 2.529 and 830. Cf. Alcaeus' θόρρακές τε νέω λίνω (15.5) and the λινοθώρηκες Ἀργεῖου of the oracle quoted in the Palatine Anthology (14.73). θώραξ does not appear in any of the surviving works of Sophocles, while Euripides seems to use it in its other sense of the "chest" or "trunk", e.g. HF 1095f. and Ion 993. (N.B. if the latter line is transferred to 997 as suggested by Kirchhoff, θώρακα will then refer to Athena's aegis.)
2. Peace 1224-5. The price is unlikely to be exaggerated - his lost buyer would have had to be a soldier who needed it for battle. The use to which the prospective buyer is prepared to put the corselet confirms its metallic substance.
3. Xen. Mem. 3.10.9-15.
4. Cf. Plut. Phil. 9.5 where the Achaeans' corselets are gilded.
5. Cyr. 5.3.37. It is irrelevant for our purpose whether the reading βαρύτατον (-ου) be emended to βραδύτατον (-ου) or not.
6. E.g. An. 3.4.48 worn by Xenophon himself, Cyr. 7.1.2 by Cyrus and his staff, An. 3.3.20 provided for a newly formed cavalry and HG 7.2.21 worn by Phliasian cavalry.
7. Eq. 12.1-7. For the "pteryges", cf. also Aen. Tact. 31.8.
8. Both W.H.S. Jones in the Loeb translation and Peter Levi in the Penguin one translate κρόναυ as "buckles". The original corselets are usually connected by pins through hinges, not by buckles, although a few do seem to have been fastened by straps through rings and so perhaps by buckles. The translation "pins", however, seems more likely here and can be supported by the use of the word elsewhere, e.g. Hdt. 5.87 and Soph. OT 1269.
9. Cf. on an Apulian volute-krater by the Darius Painter, the portrayal of two corselets, one linen, one metal, on the pyre of Patroklos: IEE 2.415; Apulia II 495 18/39.

10. This seems to be unparalleled in the surviving art.
11. Pausanias presumably based his identification of the warrior on an inscription, but the scene is very unusual compared with the commoner scene of Achilles armed by Thetis and Nereids.
12. E.g. Hdt. 1.135 where the Persians are said to wear the "Egyptian" corselet, and 7.63 where Assyrians, and 89 Phoenicians and Syrians wear λινέους θώρηκας. Xen. An. 4.7.15f. worn by the Chalybes, 5.4.13 by the Mossynoeci, Cyr. 6.4.2, where Abradates, King of Susa, was about to put on his linen corselet, which was ἐπιχώριος "customary in his country". Cf. Strabo 3.154 worn by Lusitanians.
13. Iphicrates 1.4. N.B. Diodorus (15.44) makes no mention of linen-corselets in his list of Iphicrates' reforms. See further Best, 102ff., where it is suggested that Iphicrates never carried out any of the so-called reforms attributed to him.
14. Aen. Tact. 29.4. Cf. below, Chapter 3, n.9.
15. Pausanias 1.21.7. Linen-corselets, in fact, had a very long history. Cf. the description of one worn by Conrad in battle (ca. 1147), Nicetas Choniates Historia P247,  

"He used to put on in the manner of a corselet a woven garment of linen which had been soaked in sufficiently salted rough wine and often folded; so resistant was it, since it was matted together with salt and wine, that it kept out all missiles; the layers of the garment numbered more than eighteen."
16. Hdt. 9.22. θώρηκα χρύσειον λεπιδωτόν.
17. Hdt. 7.61. κισθῶνας χειριδωτοῦς ποικίλους, λεπίδος σιδηρέης ὄψιν ἰχθυοειδέος.  

Biel's addition of καὶ θώρηκας after ποικίλους is not absolutely necessary. The iron scales could have been sewn on to a cloth backing at certain points only. For this extended meaning of χιτῶν cf. the Homeric χιτῶνα χάλκεον , Il. 13.439-40.
18. Paus. 1.21.5-6. Cf. Ammianus Marcellinus XVII.12.2 and Tacitus Hist. 1.79.
19. Paus. 1.21.7.

20. Paus. 6.19.7. Frazer (vol. IV. (1898) 60-61) associated these with the victory at Himera in 480 B.C.
21. Hdt. 2.182. Cf. Aelian, VH 9.17 and Pliny, HN 19.12.
22. Hdt. 3.47.
23. It appears as στολάς in some manuscripts of the Anabasis at 4.1.18 and 3.3.20.
24. MTP 268 n.44.
25. The word does not appear again in any of his surviving plays.
26. Hesychius: χιτωνίσκος βαθὺς σκύτινος, ὁ βύρσινος θώραξ.  
Cf. Pollux, Onomasticon 7.70.
27. An. 4.1.18 and 3.3.20.
28. VH 9.44.
29. Thuc. 5.71.
30. MTP 26 on An. 1.2.15-16. Cf. RA 6th ser. 6 (1935) 29ff. (Feyel), and Connolly, TGA 60, where reference is made to a late 3rd century inscription which records different fines imposed for the loss of corselets by the different ranks.
31. An. 4.1.18.
32. Hdt. 9.22.
33. An. 1.7.26.
34. Fragments of 2ply cloth - probably linen - were found on the inside of iron armour from Tomb 2 at Amathus, but this dated from the 7th cent. B.C. The armour was also unusual in having leather on the outside of rectangular iron bars. SCE 2 13 no. 57 pl. 150.
35. According to Ognenova, p. 503, traces of leather corselets with iron "plaquettes" were found at Duvanli (end of 5th cent.), Braničevo (end of 4th cent.) and Jankovo (end of 4th cent.). Cf. Artamonov, 39-41: "leather armour with iron and bronze scales, some covered with gold leaf" was found on the skeleton in Mound 2 of the Seven Brothers Barrows in Kuban (mid 5th cent.), and from Mound 4 there came "the remains of a

leather jerkin with bronze scales sewn over it, convex round plates and long plates ornamenting the sleeves" (second quarter of the 5th cent.).

36. Hagemann, 44-62, for his catalogue.
37. E.g. Hagemann, 53 no. 21 and 58 no. 48.
38. For drawings of some reconstructed Italian panoplies, see Connolly, HER 24-29.
39. Cf. MusHelv 36 (1979) 178-184 pls.1-9 (Zimmermann); MEFRA 92 (1980) 828-9 figs. 11-12 (Guzzo); MusHelv 38 (1981) 55-61 pl.1 (Guzzo); GettyMusJ 10 (1982) 133-140 figs. 1-4 (Zimmermann).
40. See T.T. Hoopes, "The Greek Helmet in the City Art Museum of Saint Louis" in Studies presented to D.M. Robinson II (1953) 833-9 pls. 81-6.
41. So far in the published descriptions of the corselet the exact positions of the leather and cloth remains have not been made clear. The most precise description stated that cloth and leather covered the outside, but only cloth the inside. This, however, was not written by Andronikos himself, but by the author of the captions to the illustrations in the National Geographic Magazine, and, therefore, is probably not trustworthy.
42. One head has surely been restored in the wrong position. The one now at the lower right side serves no useful purpose and should be transferred to the left to complete the left side fastening.
43. Andronikos, Royal Graves 39 fig.24 and 44; Acta pls. 18a & 19; Treas Anc Mac Cat cat. no. 91, Dm. 30 cm.
44. The Tatarevo corselet, now Sofia, Arch. Mus. inv.nos. 3333 & 3334. Hagemann, 143 figs. 158-9; Ognenova, 504-7 and 509 figs.1-3 and 9.1; Venedikov & Gerassimov, 357 pls.113-5; Thrac Treas Cat 50 no.191, inv. no. given as 3364; Hoddinott, Thracians 106, second half of 6th cent. The Svetlen corselet, now Sofia, Arch. Mus. inv. no.48B. Ognenova, 508-512 figs. 4-6 and 9.2; Venedikov & Gerassimov, 357 pl.112; Thrac Treas Cat 50 no.192; Hoddinott, Thracians 106, ca. 475-450. The Turnichané corselet, now Kazanluk, inv. no. 497 (formerly 8021) Ognenova, 512-516 figs.7,8 and 9.3; Thrac Treas Cat 49-50 no. 190; Hoddinott, Thracians 106, ca. 475-450.

45. The use of the Greek term, ἔπωμύς , -ύδος , specifically for the shoulder-flap of the corselet (e.g. by Snodgrass, AAG 90) seems to be based on no ancient authority. It means primarily the part of the body about the collar-bone on the shoulder. Occasionally, it was applied to "shoulder-straps" of, for example, the peplos or tunic (cf. the references cited in LSJ), but the further extension of the term seems to be modern.
46. The Palestrina pieces listed here are possibly cheek-pieces, cf. Roma Medio Republicana (Rome, 1973) 286-8 nos. 426 a & b, and AK 25 (1982) 61 (Aitken). An alternative interpretation had been that they decorated mirror-covers: cf. Helbig<sup>4</sup> IV 453 nos. 1768 q and r.
47. According to Hagemann, p. 146, "in der Ruinen von Grumentum bei Saponara."
48. The Ephor of Antiquities at Delphi, E. Pendazos, assures me that this pteryx did belong to a real corselet, and not to a bronze statue.
49. Cf. shield-bands in the National Museum, Athens, from the Acropolis and Eleutherai (JHS 13 (1892-3) 257-8 pls. 8 and 9.2) and from Dodona (Carapanos, pl. XIX.4; Ol Ber VI fig. 83r).
50. Cf. the large bronze Gorgon head found on the chest of a leather jerkin with bronze scales in the 4th mound at Seven Brothers Barrows, Kuban: Artamonov, p. 41, dated to the second quarter of the 5th century B.C.
51. It is worth quoting what H. Russell Robinson (pp. 156-7) has to say on the subject of linen and leather:

...anyone who attempts reconstructions of scale armour will find that a coarse linen provides far greater flexibility than even thin leather. Linen is quite as strong as leather and has the additional advantage of not hardening, and consequently rotting, though exposure to rain and snow. It also has the advantage of letting air circulate through it and around the body, and it therefore provides a much healthier garment to wear than one of leather.

That is not to say that leather was never used as a lining - Russell Robinson goes on to discuss such linings in connection with scales that were joined together by means of metal links. Straw padding was apparently also required to prevent chafing.

52. See further EGAW 84-6. Scale armour is generally associated with the Near East and in particular with the Persians. Finds from the Archaic period are known from Cyprus (SCE 2 13 no. 57 pl. 150; 538 and 549 nos. 236 and 634 pl. 172). Snodgrass also mentions two fragments of scales from Delphi, but I have no further information on them. The idea of "alternate rows of bronze and iron scales ... fixed to a thin bronze backing" seems even more unusual.
53. According to Robinson, p. 156, Roman and later scales were also plated with white metal, i.e. silver or tin, and sometimes a pattern would be created by only plating alternate scales. That is worth remembering in connection with the artistic representations of what appears to be a chequerboard pattern.
54. Cf. a few scales from a tomb near Kerch, published by Reinach, 75 pl. XXVII.4-6. They seem to be of exactly the same type as those in Oxford.
55. Cf. the shoulder fastening on the corselet in Hamburg, Museum für Kunst und Gewerbe, inv. no. 1910.448 (Hagemann, 46-7 and 145-6 no. 4 figs. 56-7 and 76 on p. 71; MusHelv 36 (1979) 178 pl. 4 (Zimmermann)) and on one formerly in Munich, inv. nos. 65 and 66 (Hagemann, 49-51 no. 7 fig. 61 and fig. on p. XVII).
56. Thracians 102 and 106.
57. Cf. Hoddinott, Thracians 102.
58. E.g. for the basic idea of a frontal head below a floral design cf. the corselet from Tunisia, Hagemann, 116 figs. 120-1.
59. For (undecorated) shoulder-flaps on a Hellenistic iron corselet from Prodromi, see AAA 13 (1980) 3-20, dated to third quarter of 4th cent. (Choremis); AW 11:4 (1980) 55-7, ca. 300 (Rakatsanis & Otto); BCH 106 (1982) 555 fig. 48 and 557 (Touchais).
60. MTP 22.
61. Cf. the arming scene on a Tarentine coin, Kraay & Hirmer, pl. 108, no. 313, which is considered later.
62. Cf. above p. 351.

63. Thus Hagemann, 18.
64. Cf. Robinson, 148-149 fig. 158, where a Roman leather "arming doublet" is described.
65. Cf. AAG 109.
66. Some arm-guards are represented on reliefs from Pergamon; J. Kromayer and G. Veith, Heerwesen und Kriegführung der Griechen und Römer (Handbuch der Altertumswissenschaft, IV.3.2.) (Munich, 1928) pl. 8 fig. 38, and Connolly, TGA 62 fig. 4, dated to ca. 230 B.C.
67. Xenophon says " ἐν τοῖς γυγγλύμοις ", "in the hinges", which seems to make no sense. LSJ's extension of the meaning to "joints" is equally vague, since we would naturally expect a term or phrase like "around the armhole-edge".
68. Anne Bovon, BCH 87 (1963) 593, misinterprets the pteryges of the corselets as the iron scales mentioned by Herodotus, at 7.61 (not 8.113, as she states).
69. We may recall that Amasis' corselet (Hdt. 3.47) had animal figures woven into it. Cf. countless snakes, florals and stars on the shoulder-flaps, a Gorgoneion on cat. nos. 62 and 326, and animal and human figures on cat. nos. 35, 66, 70 and 538.
70. Metr. Mus. 63.11.6: ARV 1617.2bis, Para 320, ARFH fig. 6.
71. Antikenmuseum BS415: AK 10(1967) pls. 19.1 and 21.1, ARFH fig. 333.
72. Cf. MTP 25-26, n.66-67.
73. Cf. MTP 24-28.
74. I have not included here other "ordinary" scenes of hoplites arming, leaving home, setting out, at tombs or in general, non-explicit contexts because of the possibility that the painter was not attempting to depict what the hoplite wore in battle itself. If one accepts that a corselet was probably a rather clumsy, hot and uncomfortable piece of equipment, however well made to measure, one cannot discount the fact that it may only have been worn when it was expected to be needed. The exact vases chosen are those catalogued under the headings of "ambush", "fight",

"Persians and Greeks" and "slinger and hoplite", with the exception of nos. 392-3, 400, 409, 421 and 427.

75. Cf. the similar situation presented in the other media below.
76. None of the figures shown on the examples just cited needs any assistance in fitting his armour on, and so there seems little reason to doubt that these corselets are made of linen and not iron.
77. Could Alexander's be iron-based on the Alexander Mosaic?
78. Ognenova, p. 528, tried to connect these with Xenophon's neck-guard, but Xenophon seems to have meant the guard to be one with the body of the corselet, not an extra on top.
79. A Gorgoneion also appears on the abdomen of the rider (VI.11) on the west side of the Parthenon Frieze.
80. Cf. the scaled pteryges on Patroklos' corselet on the Sosias Painter's cup in Berlin, F2278 (AHS, pl. 118). This image would probably have been interpreted as scales on a leather backing.
81. These vases illustrate hoplite body-armour in the form of a corselet of metal or linen. Numerous others show similar martial scenes, but the figures do not wear body-armour proper. They would constitute a separate study in themselves.
82. I know of only a few possible representations of it on Attic red-figure vases after that date: i) on a giant fighting Athena on a column-krater in Naples by the Painter of Naples RC 132 (no. 443); ii) on four Amazons, one seen in frontal view, three in profile, on a volute-krater in Malibu and (formerly?) the Louvre by the Kleophrades Painter (Getty Mus. 77.AE.11 & Louvre G.166: Greifenhagen, pls. 14-15, 17, 19; Getty MusJ 4 (1977) 63-70, figs. 1 & 5 (Frel)); iii) on a hoplite on a cup in the Vatican by the Bonn Painter (no. 411). The first and last of these are not admirable drawings; Beazley related both artists to the coarse work of the Circle of the Nikosthenes Painter. The piece by the Kleophrades Painter was one of his early works. Consequently, I do not intend to refer to bell-corselets in any detail.
83. Hagemann, 17-19.

84. MTP 20-21, n. 35.
85. Hagemann actually extended its use down to ca. 425 B.C., but I do not accept this. (See later re the Parthenon Frieze.)
86. These tables do not include light-armed warriors, peltasts, riders, archers and non-hoplite Amazons.
87. One each: LA - nos. 24, Foundry Painter; 26, Berlin Painter; 111, Nikoxenos Painter; 128, probably the Terpaulos Painter; 130, Kleophrades Painter; 148, Makron. EC - nos. 156, a follower of Makron; 160b, Deepdene Painter; 280, Kaineus Painter; 506, Painter of Florence 73140; 593, Sabouroff Painter. CL - nos. 232, Painter of Berlin 2536; 469, Hector Painter; 481, Kadmos Painter. 4th cent. - no. 22, Q. Painter.  
Two each: EC - nos. 11a and 66, Penthesilea Painter; 35 and 385, Altamura Painter; 70<sup>2</sup>, Geneva Painter. Unattributed: EC - nos. 64 and 75b. Late 5th cent. - no. 616. 4th cent. - no. 507.
88. I.e. with 4, Harrow Painter and Triptolemos Painter; with 3, Flying Angel Painter, Myson and Nikoxenos Painter; with 2, Castelgiorgio Painter, Oedipus Painter, Onesimos, Painter of Würzburg 517, Terpaulos Painter and Tithonos Painter; with 1, Copenhagen Painter or near him, Geras Painter, Painter of Agora P42, Painter of the Munich Amphora and Syriskos Painter. Others are unattributed. N.B. The total numbers in this section may be greater than those listed so far, because the status of the wearer is not considered, e.g. Amazons are included here. Several corselets have been omitted, when damaged or obscured.
89. The nineteen are the Alkimachos Painter, Blenheim Painter (Niobid), Bowdoin Painter, Chicago Painter, Deepdene Painter, and Earlier Mannerist, Euaion Painter, a follower of Makron, Inscription Painter, Lewis Painter, Methyse Painter, Oreithyia Painter, Painter of Berlin Hydria (Niobid), Painter of Bologna 228, Painter of Munich 2363, Painter of Woolly Satyrs (Niobid), Painter of Yale Lekythos, Painter of Yale Oinochoe and Pan Painter.  
The ten are the Cleveland Painter, Leningrad Painter and the group of Semi-outline Lekythoi (2 each), Stieglitz Painter (2 or probably 3), Boreas Painter (3), Providence Painter (4), Amphitrite Painter and Painter of London E489 (5 each), the Penthesilea Painter (7) and Geneva Painter (8).

90. The 19 painters are Aison, Alexandre Group, Barclay Painter, Bosanquet Painter, Cassel Painter, Danae Painter, Duomo Painter, Guglielmi Painter, Hasselmann Painter, Hector Painter, Hephaistos Painter, Painter of Leningrad 702, Painter of Louvre Centauromachy, Painter of Louvre Symposium, Painter of Munich 2528, Polion, Quadrate Painter, one in the tradition of the Niobid Painter and another compared to the Westreenan Painter.
- The nine artists with two corselets each are the Ariana Painter, Biscoe Painter, Kleophon Painter, Mannheim Painter, one in the manner of the Peleus Painter, Phiale Painter, Shuvalov Painter, Thanatos Painter and the Washing Painter.
- Three corselets are on a vase which seems to be a late work by the Painter of the Woolly Satyrs.
91. Pierre de la Coste-Messelière opted for leather rather than linen or felt for these corselets, FdD IV.4 224 n. 6, but I believe for reasons given earlier that such corselets were indeed of linen. Cf. A. Rumpf in Gnomon 29 (1957) 83 S.10.
92. Traces of red at the end of the left shoulder-flap of Antiope's corselet are mentioned in FdD IV.4, 71; de la Coste-Messelière interpreted them as ties rather than a border pattern.
93. GSAP figs. 212 and 215.
94. GSAP figs. 235 and 241.
95. Ohly, 67.
96. Cf. Etruscan lamellar corselets, as for example the one on the Mars from Todi: Brendel, 316 fig. 237, early 4th cent.
97. Ohly, 73 fig. 64, illustrates five fragments of pteryges which were found in 1901; one of these is round-ended.
98. But we may recall the panther-head on the upper part of the shoulder-flap on EC no. 543. Cf. those on the back of the corselet on a vase-painting illustrated by Ohly, 32 fig. 28.
99. Cf. nos. †23 (CL), 62 and 326 (both EC).
100. Brommer, PF 230.

101. "The Parthenon Frieze - another view" in Festschrift Brommer 40.
102. Brommer, PF 230, declines to decide between metal or leather as the material of which these are made, but in the light of the surviving originals, I am quite happy to accept that these are indeed of bronze.
103. Brommer also believed that figure 13 on slab V is in a metal-corselet, but I am not certain of this and prefer to omit it at present; PF pls. 122 and 128.1.
104. Cf. K. Stemmer, Untersuchungen zur Typologie, Chronologie und Ikonographie der Panzerstatuen (Berlin DAI Arch. Forsch. 4) (1978) 132. His survey of the Archaic and Classical material is superficial and on the whole, mistaken and misleading.
105. Hagemann, 17 note 4.
106. Examples on other Lycian monuments are listed by Borchhardt 61-62. Cf. also a stele with a Dexileos type of motif from Yalnizdam, now in the Antalya Museum; AJA 76 (1972) 269 figs. 25-26, pl. 60; 77 (1973) 303 (both Mellink).
107. It was dated to ca. 430-410 B.C. by Demargne (Xanthos I 130), but Childs suggested a later date, ca. 400 (Childs<sup>1</sup>, 111, on the basis of the inscriptions, but note Childs<sup>2</sup>, 281 n. 2, where Mørkholm and Zahle's suggestion of "ca. 390 and possibly as late as 380" is recorded).
108. Smith, Cat 7 where the original traces of paint are mentioned.
109. For a reconstruction of the four sides see Childs<sup>3</sup>, fig. 11. Cf. EAA Atlante pls. 280-3.
110. On this leg-guard, see P. Bernard, "Une Pièce d'Armure Perse sur un Monument Lycien", Syria 41 (1964) 195-212.
111. Childs<sup>3</sup>, 108.
112. Richter, CGS 49.
113. GRBS 13 (1972) 53 n. 4.
114. Stupperich, 162-182.
115. *Ibid.*, 181-182.

116. E.g. even recently in L.P. Wilkinson, Classical Attitudes to Modern Issues (William Kimber & Co. Ltd., London, 1979) 89, where it is termed "artistic idealisation".
117. For the gap in the Attic series of grave reliefs, Diepolder, 7ff.
118. Cf. Lullies & Hirmer, pl. 234; von Graeve, pls. 27-29, 31, 66-68 and col. pl. II.
119. This date is supported by Stupperich and Kjellberg, 86. Diepolder, 21, puts it 420-410, the Museum itself ca. 400 and Dohrn 127ff., no. 35 to the time of Dexileos, 394 to 375/0.
120. Cf. now with these four, a torso found in Joseph ton Rogon Street: AD 29 (1973-4) [1979] Chron 90 pl. 75.3; Arch Rep 1979-80 9 fig. 13 (Catling).
121. Eq 12.6, dated to ca. 380 B.C. in the OCD, 1142.
122. Mellink would lead one to think that there is one at the right too, AJA 76 (1972) 267.
123. Cf. the pose of the leader on block A10 of the interior west wall at Trysa (Childs<sup>3</sup>, pl. 16), though the diagonal is stronger as on the figures of the Mausoleum Frieze.
124. Cf. Xen. HG 3.4.17 for painters included among arms and armour manufacturers.
125. Heimberg, AntP XII.2 (1973) 26, interpreted the long pteryges as of leather, even though the semi-circular ones above might have been of metal.

Notes to Chapter 3.

Greaves.

1. D. Grene, Aeschylus (Univ. of Chicago Press, Chicago & London, 1959) 260.
2. E.g. R. Hampe & E. Simon, The Birth of Greek Art (Thames & Hudson, London, 1981) 117 pl. 181, Patras Mus., from Kallithea, early 12th cent. L. 25.5 cm.
3. Aristoph. Ra. 1016-7. N.B. τροφαλείας and πήληκας for helmets and ἑπταβοείους which was an epithet for shields. The date of production was 405 B.C.: D. Barrett, in Aristophanes, The Wasps, The Poet and the Women, The Frogs (Penguin, 1964) 15.
4. Hdt. 7.92. Lycian crews in Xerxes' fleet are κνημιδοφόρους, wearing greaves, inter alia.
5. Xen. An. 4.7.16, the Chalybeans, and 5.2.22, the Drilai, both of whom were on the south-east shore of the Black Sea.
6. Xen. Cyr. 2.3.18, Cyrus' Persian forces.
7. An. 1.2.16. Reference is also made to the greave by Xenophon when he recommends equipment for the cavalryman: Eq 12.7. One should note, however, that the rider is advised to wear boots not greaves (12.10) and it is an upper arm guard which is compared with a greave.
8. Aen. Tact. 29.4.
9. In the introduction to the Loeb edition (1962) by W. Oldfather, 4-5, Aeneas is seen as a Peloponnesian who wrote his work perhaps 357-6, with examples from the period before 360 on the basis of his own experience in the Peloponnese, Aegean and Asia Minor.
10. Arist. HA 5.16.
11. A.L. Peck in the Loeb edition (1970) lix dates "much of Aristotle's zoological research" to 345/4 to 343/2.
12. The inspection by Cyrus took place in 401 B.C.: OCD 1142.

13. Greaves are also mentioned in a fragment from the Fates of the 5th c. comic poet, Hermippos (47.3) which is recorded by Athenaeus (15. 668a) but too little remains of the context for any useful comment to be made on this instance of the word. The translation itself is not simple, for, although the sense is that the greave is put on the leg, the Greek actually states that the greave is fastened by a joint/jointed/articulated around the ankle, κνημῖς δὲ περὶ σφυρὸν ἄρθροῦται, which almost implies the presence of a hinged ankle- or foot-guard. Such items are not unknown from the 6th century, but as far as I know, they were not attached to the greave at all. Cf. Connolly, TGA 39 figs. 3 and 5. Ankle-guards, of probably Classical date and for cavalry use, are listed by H.A.G. Brijder, "A Bronze Ankle-guard and Belt in Amsterdam" in Festoen. Opgedragen aan A.N. Zadoks-Josephus Jitta (H.D. Tjeenk Willink, Groningen and Fibula-van Dishoeck, Bussum, 1975?) (Scripta Archaeologica Groningana, 6) 187-194.
14. The soldiers of the Achaean League still wore greaves at the end of the 3rd century, when Philopoemen advised them to see that their greaves fitted better and shone more than their sandals or boots: Polybius, 11.9.4.
15. Cf. the 43 silver-gilt amphora-shape ornaments found in the antechamber of the tomb at Katerini: AAA 13 (1980) 208 fig. 9, dated to the second quarter of the 4th cent. (Despini).
16. One may contrast the object identified as a leg-guard which was found in Kerch and is now preserved in the Ashmolean Museum, Oxford (inv. no. 1885.463). It consists of overlapping bronze bars on a leather lining. It would have covered only the lower, front part of the shin. JHS 5 (1884) 62-73 pl. 46.1; E.V. Chernenko, "Burials with weapons in the necropolis of Nymphaeum" in A.M. Leskov (ed.), Antiquities from Eastern Crimea (Kiev, 1970) 191-4 (in Russian).
17. E.g. Ol Ber III 115 pl. 47 middle and right.
18. E.g. Ol Ber III 115-118 pls. 48-91; VIII 86, 88-9, 92-6, 98-100 pls. 44-47. A fragmentary greave (B309) seems to fall between the two extremes, ibid., III 116-7 fig. 101.

19. Shefton (supra no. 7) has already indicated the connection between these four and another two which are unknown to me.
20. The long life of this type of greave which required straps to keep it in place is illustrated by a statuette of Mars from the second half of the second century A.D.: Robinson, 187-9 pl. 508.
21. The particular type of Montefortino helmet which was found with these greaves has been dated by F. Coarelli to "tra la metà e il terzo quarto del IV secolo a.C.": "Un Elmo con Iscrizione Latina Arcaica" in Mélanges J. Heurgon I (1976) 165-6. The greaves also therefore should date from the middle to third quarter of the 4th cent.
22. I have a note of the knee fragment of an inscribed greave which was dedicated at Dodona and is now in Ioannina Museum, but have no further information on its appearance or probable date.
23. E.g. Hagemann, 138. Cf. Shefton re the greave in Newcastle, no. 7, "Holes to secure padding," and Vierneisel on the greave in Munich, no. 6, "sie wurden ohne Futter getragen und brauchten nicht verschnürt zu werden (keinerlei Durchbohrungen)."
24. Their "ceremonial" use is often cited, e.g. by Hoddinott, Thracians 115, while the symbolism of Thracian art is emphasised by Fol & Marazov, *passim*.
25. Other greaves found in Scythian contexts are mentioned by Minns, 74 and 161 from Chertomlyk, 182 from Axjutintsy (3rd cent.), and 196 and 202 from Kul Oba, and Artamonov, 51 from Chertomlyk, and 68-9 from Kul Oba, but no further information is provided. An elaborate greave with a Gorgoneion on the knee-cap was illustrated by Reinach, pl. 28,7 whence Baumeister, 2037 and 2039 fig. 2221. It would appear to be the one briefly mentioned by Hoddinott, Thracians 115, as coming from a Kerch tomb, but no date has been suggested. The drawing of the design in Baumeister might suggest a date between the Late Archaic patterned greaves from Olympia (N.B. the modelling of the area above the mask and the spirals below it on each side) and the Thracian female-headed greaves (nos. 22 and 24) (N.B. the spiralling of the calf-muscle, and compare in particular the Thracian example no. 24).

26. For Roman greaves, see Robinson, 187-9, where he states that, despite a few earlier representations in sculpture, "No actual greaves have survived that can be dated to before the late second century [A.D.]."
27. The vases in question and the distribution of the greaves upon them can, if required, be traced from the catalogue numbers provided in table 105 below, where the superscript figures represent the number of the pairs of greaves in each case. In other tables the numbers may refer to individual greaves, as indicated. The 206 pairs studied in this section do not represent the absolute total of examples illustrated on the catalogued vases: very occasionally the greaves have been omitted where damage etc. has rendered their value minimal, e.g. on nos. 131a, 136 and 315 all by the Kleophrades Painter, or 400 by the Brygos Painter.
28. This figure includes those which can safely be assumed to have been worn, although they are now lost or hidden, e.g. the second one of a pair in a fighting context.
29. In two cases, on nos. 143 and 489, one cannot tell which greave is being/has been put on first because the right one is missing. Alongside the greaves which are clearly being put on, one may also note that on nos. 485, 629 and 646 the warrior touches the top of the greave on his leg as if to adjust it or finalise its position. On no. 485 it is a question of a left greave; in the case of the other two a right one.
30. Another stand of the same type can be seen on the neck amphora by the Kleophrades Painter in Harrow, no. 55: KP pl. 29.2.
31. It may be noted, however, that only no. 143 is late in Douris' career, no. 150 being an early piece.
32. A problem arises when this inner detail is drawn with dilute glaze which may not be picked up in the published photograph. Accordingly, it is possible that the figure for (c) should be smaller, but, since I have tried to be as exact as possible, the difference should not be very great or of major significance.
33. Brygos Painter - nos. 33a<sup>5</sup>, 42a<sup>8</sup>, 45, 149<sup>4</sup>, 439<sup>10</sup>, 500a<sup>6</sup>, 627.  
 Foundry Painter - nos. 24<sup>4</sup>, 268<sup>8</sup>, 269<sup>6</sup>, 517<sup>2</sup>.  
 Painter of Paris Gigantomachy - nos. 271<sup>7</sup>, 408<sup>2</sup>, 444<sup>6</sup>, 633.  
 Painter of Agora P42- no. 300<sup>5</sup>.

- Dokimasia Painter - no. 486<sup>4</sup>.  
 The other artists are  
 Painter of Oxford Brygos - no. 140<sup>8</sup>.  
 Antiphon Painter- no. 649<sup>2</sup>; manner of - nos. 640<sup>2?</sup>, 651<sup>2</sup>.  
 Douris - nos. 52a, 143<sup>2</sup>; vaguely akin to - no. 485<sup>4</sup>.  
 Makron - no. 148a<sup>2</sup>.  
 Oedipus Painter - no. 141<sup>2</sup>.  
 Triptolemos Painter - no. 304<sup>2</sup>.
34. Brygos Painter - nos. 6<sup>2</sup>, 33a, 45.  
 Foundry Painter - no. 268.  
 Painter of Paris Gigantomachy - nos. 409<sup>6</sup>, 633.  
 The other artists are  
 Oedipus Painter - no. 141<sup>8</sup>.  
 Copenhagen Painter - no. 142<sup>2</sup>.  
 Flying Angel Painter - no. 652<sup>2</sup>.  
 Myson - no. 49<sup>2</sup>.  
 Triptolemos Painter - no. 396<sup>2</sup>.  
 Painter of Oxford Brygos - no. 140b.
35. It seems likely that this situation is the result of wear or inaccurate restoration. A similar discrepancy on no. 304 must have been created by the restorer, and has, therefore, been ignored.
36. Menelaos wears a pair of greaves with faces at the knees on the skyphos by Makron in Boston, no. 13.186: ARV 458.1, 481 and 1654; Para 377. Such decoration is, however, exceptional.
37. Lost: nos. 53, 106<sup>5?</sup>, 130<sup>2</sup>, 144<sup>2?</sup>, 271b.  
 Spiral inside: nos. 6, 137a, 137b, 141<sup>5</sup>, 143, 268<sup>3</sup>, 310?, 509<sup>2</sup>, 649.  
 Spiral inside and out: nos. 2<sup>2</sup>, 49, 587<sup>2</sup>.  
 It may be noticed that the sum total of the figures in this paragraph amounts to more than the number of pairs of greaves studied. This anomaly is created by the fact that 20 pairs must be included in more than one category, e.g. on no. 141<sup>5</sup> the greaves have spiral lines on the inside but are plain on the outside, or on no. 649 the spirals on the inside are also accompanied by lines. The other duplicates are nos. 2, 6, 49, 137a, 137b, 143, 268<sup>3</sup>, 310, 509<sup>2</sup>, 587<sup>2</sup>.
38. The remaining greaves with spirals are by the Nikoxenos Painter (no. 2<sup>2</sup>), the Painter of the Munich Amphora (no. 310) and the Antiphon Painter (no. 649).
39. Frontal views: nos. 4a<sup>2</sup>, 5<sup>2</sup>, 6<sup>2</sup>, 10<sup>4</sup>, 45, 53, 106, 128, 130<sup>2</sup>, 132, 133a, 137a, 140a, 141, 144, 300a, 304<sup>2</sup>, 306, 471, †499, 633.

Three-quarter frontal views: nos. 24, 33a, 106, 133a, 268<sup>3</sup>, 269, 271a, 382b, 409, 485, 500a, 509.

40. Back views: nos. 53, 130<sup>3</sup>, 140a<sup>3</sup>, 382b, †499.

Three-quarter back view: no. 24.

41. Nos. 2<sup>4</sup>, 52a<sup>2</sup>, 106, 109<sup>2</sup>, 111, 128, 133a<sup>3</sup>, 310, 388, 449<sup>2</sup>, 513, 633, †645.

42. E.g. on nos. 108, 109<sup>6</sup>, 120, 146<sup>8</sup>, 303, 310, 513. This is not a characteristic of any one painter: these examples are by a variety of artists who in their other work produce 'normal' greaves.

43. A few of the catalogued vases actually illustrate anklets without greaves, e.g. nos. 42b (damaged), 132<sup>2</sup>, 467b<sup>2</sup>(red), 491<sup>5</sup>, †643 (red with ties). These, of course, are not included here. It is quite possible that greaves were lined for comfort, but the existence of these anklets might be taken as evidence for the lack of a lining at this date.

44. On no. 489 the line forming the triangle on the leg above the anklet is missing, but the bulge suggests that the type belongs with the others in this category. N.B. some of the anklets in the other categories could have been classed as (e), but their other characteristics have been used.

45. Nos. 53<sup>2</sup> probably, 141<sup>5</sup>, 303, 492, †499<sup>3</sup> probably. (On one pair on no. †499 we see the right only; on another the ankle area is hidden; on the third we see the left only and the ankle is hidden. However, it may be safe to assume that the Kleophrades Painter is here portraying the same type of greave he drew on no. 53. Both are called later works by Beazley.) On no. 2 the Nikoxenos Painter appears to have included a similar form of edging at the top of the right greave worn by Ajax, but the ankle is not so treated.

It may be of interest to point out that the examples on nos. 303 and 492 are by the Berlin Painter, both works of his late period. He does not edge the greaves on the vases from his early and middle periods in the sample. No. 141 is by the Oedipus Painter.

46. Information is lacking for 11 pairs (9 lost, 2 hidden). The total of 211 pairs in this study of the ankle area results from the necessary inclusion of 5 pairs in more than one category, i.e. nos. 10, 132, 150b, 304, 491, when anklets and the presence or absence of edging can be noted.

47. It is quite possible that this dotted edging is in fact a part of the anklet below.
48. With regard to no. 130, Beazley (ARV 192.105) wrote, "I, uncertain subject: two warriors fighting at an altar. A-B, warriors making ready (A, chariot; B, chariot, arming). ...The warriors on I might be Eteokles and Polyneikes, the subject of A-B the Seven against Thebes." In KP 20-1 Beazley discussed this problem further and actually went so far as to define the two scenes on the outside: "B might be interpreted as the Seven against Thebes, with the chariot of Adrastos; A as the departure of Amphiaraos: but this is uncertain." The identification seems plausible, but in the catalogue I have suspended judgement and simply classified this as an arming scene, which, because of the chariots, is counted as heroic.
- The identification of the Seven on no. 128 has been made by John Boardman, AK 19 (1976) 16. Cf. now M. Tiverios, "Sieben gegen Theben", AM 96 (1981) 145-161.
49. No. 132 was attributed by Griefenhagen. The form of the anklet is not paralleled in the Kleophradean vases studied, but something similar seems to be worn under the greaves by the right-hand figure on the calyx-krater in New York, no. 08.258.58 (ARV 185.36: KP pl. 19), an early work by the painter.
50. The 74 "pairs" are actually made up of 73 plus two individual greaves on nos. 152 and 162. The cat. nos. of the vases studied can be extracted from Table 110. One pair of greaves on no. 416b by the Pistoxenos Painter has been omitted because only the dilute anklet now survives.
51. One may note, however, that on nos. 419 and 664 the same painter prefers to indicate the muscles and bones of the knee.
52. The problem referred to earlier of discerning these lines when dilute glaze has been used, continues to exist in this period also.
53. Omitted from these figures are two greaves which are lost on nos. 419a and 664, and nine which are concealed on nos. 66, 68, 70, 71a, 125b, 416a<sup>2</sup>, 419a and 455. The total of 152 includes duplicates from nos. 62<sup>2</sup> and 71a<sup>2</sup> which bear both muscle lines and spirals.

54. Nos. 14<sup>2</sup>, 68<sup>2</sup>, 71a with (once gilt) added clay, 71b<sup>2</sup>, 72<sup>6</sup>, 161<sup>2</sup>, 281<sup>6</sup>, 330<sup>2</sup>, 335<sup>2</sup>, 416a<sup>8</sup> prob., 455, 502<sup>2</sup>, 541?, 678<sup>2</sup>.
55. Nos. 35<sup>2</sup>, 62<sup>2</sup>, 66<sup>7</sup> prob., 70<sup>3</sup>, 71a<sup>2</sup> with (once gilt) added clay.
56. In addition, two greaves have lost this area on no. 664, and it is hidden on nos. 66, 68, 70, 71a, 125b<sup>2</sup>, 416a<sup>2</sup>, 419a<sup>2</sup>, 455 and 495.
57. The 8 greaves on no. 502 may actually be parts of 6 pairs not 4, but, because of the very fragmentary nature of the vase, it seemed best not to make assumptions concerning the style of the missing greaves.
58. ARV 807.
59. It may be assumed that on the fragment, no. 20, a pair of greaves was represented and not just the single one which has survived. Nereids normally carry a pair for Achilles.
60. The greave on the left leg of Menelaos on no. 526 is counted here although the finer details have been worn away so that it cannot be included later.
61. The knee area is hidden on no. †351<sup>2</sup>, and lost on nos. 20 and 526.
62. Cf. for example, Ol Ber VIII pls. 46-7 or, more particularly, Ol Ber III pls. 48 left and 49, where the upper end of the long ridge on the side is curled around into a boss and not developed into a snake's head.
63. The bottom end is not clear on nos. 87<sup>2</sup> and 527, and lost on nos. 20<sup>2</sup>, 235b<sup>2</sup>? and 526.
64. The vases (nos. †351 and 583) by the Academy Painter and Aison could perhaps have been discussed in this period. The former is called by Beazley a very late Mannerist and should properly be dated to the last quarter of the century (ARV 1106). The vase by Aison is dated now ca. 420 by Simon, 149-150 pl. 220.
65. But cf. Chapter 1.c n. 16.
66. The right knee has been restored more simply, but inaccurately. Ohly, 87 n. 2, states that a piece of the knee has been found which would fit in here.
67. But cf. the discussion of possible leggings on EC no. 152 above.

68. Woodward states that "the greave is preserved complete," but this cannot be the case since the knee area is missing. Unfortunately, the photograph does not make the course of the upper edge clear. However, it is highly unlikely that the greave represented here terminated below the knee, since such short greaves had not been worn since the late 7th century B.C. Cf. Connolly, TGA 39 fig. 1.
69. Contra Woodward, 259.
70. Cf. Ol Ber VIII pls. 46 and 47.
71. For a date ca. 410, Ridgway, FS 98.
72. Ibid. The question, "Could the trophies have represented actual battles recognizable as such?" is put by Pemberton, AJA 76 (1972) 304 n. 13, without further discussion of the answer. Dinsmoor, AJA 30 (1926) 23 had already pointed out that the trophies suit victories over hoplites, ships and Persian forces.
73. The greaves are not noted in the description, Xanthos V, 95-6.
74. A trace of the greave may also perhaps be seen on the advanced leg of the third figure from the left. It is noticeable that Smith does not mention greaves in his description, Cat 21, and they are not evident in the drawing in the EAA Atlante pl. 280 top left.
75. According to Borchhardt, 65, there are greaves present: cf. his pls. 36.2 and 4. The pose of the second figure from the right on the exterior S-E block B1 (part of the Seven against Thebes) might suggest that he is putting on a greave in the manner of figures on vases: EAA Atlante pl. 275 (lower left block of third register); Childs<sup>3</sup> pl. 5.2. However, it is just as possible, probably more so, that he is instead tying the strap of a sandal - a posture and action derived from the Parthenon Frieze: cf. Brommer, PF pls. 18-20 W.VI.12 and pls. 43-5 W.XV.29.
76. Borchhardt, Ist Mitt 19/20 (1969-70) 198-202, lists examples of chariots with apobatai. Only the Lycian monuments and the Duvanli phiale include greaves on the warriors.
77. Von Graeve, 95 pls. 27-9 (A6). According to von Graeve, the figure GC5 also wears greaves but these are not at all obvious in his photographs,

- pls. 67.1 and 68.1. Cf. Connolly, TGA 60 fig. 10, a restored drawing in which the strap around the leg below the knee is more clearly shown. Greaves with a strap here and at the ankle are portrayed later on the Pergamon reliefs: Connolly, *ibid.*, fig. 9.
78. Greaves are still depicted in the Hellenistic wall-painting from the tomb of Lyson and Kallikles at Lefkadia: Archaeology 27 (1974) 248-259; P.W. Lehmann, "Lefkadia and the Second Style" in G. Kopcke & M.B. Moore (edd.), Studies in Classical Art and Archaeology: a tribute to P.H. von Blanckenhagen (Locust Valley, Augustin, 1979) 225-9 pl. LVII.1; Philip of Mac, 60 fig. 37.
79. Minns, 220-1 figs. 124-5; Artamonov, 81, end of 4th cent.; VDI 1980:3 165 fig. 19 (Mantsevich). In Minns' drawing a row of dots is indicated along the top edge. These cannot be easily seen on the Vergina quiver, but it is possible that they are there. Cf. Chap. 1.b n. 71.
80. The latter option is preferred by Westermark & Jenkins, 20-1.
81. Kraay & Hirmer, 288; Jenkins, 175-6; ACGC 223-4; Westermark & Jenkins, 20.
82. BMC Central Greece, xxii and xiii.
83. Since this was written, I have become aware of a single instance of a representation of strap-on greaves from the 5th century. They are depicted on a skyphos by the Xenotimos Painter, ca. 430-20 B.C. (BdA 6th ser. 65 (1980:6) 1-6, cover and figs. 5 and 10 (Pontrandolfo).) Only the front of the leg appears to be covered by the bronze. It seems possible, therefore, that the two varieties co-existed as alternatives even in the 5th century. The gilt bronze greaves from Tomb III at Vergina also appear to have been worn with straps which have left traces on the metal below the knees. They are, moreover, very interesting for the deep, projecting bands at the ankles. These are decorated with a palmette frieze in relief.


Notes to Appendix A.

Helmet Crests.

1. Inv. T24 + T 140, and T141: Ol Ber VI 177 pl. 75. Inv. T142: *ibid.*, 178 fig. 119. Inv. T30 a, b and c: *ibid.*, 190-1 fig. 124.
2. A. Moustaka (chap. 1.c, n.16) interpreted this fragment of crest with a hand in it as belonging to the Giant grasped by Athena.
3. Athens, Acropolis Museum, inv. no. 4345.
4. Ohly, 76 n.11 and fig. 69 on p. 78 (further information promised in vol. III).
5. Athens, National Museum inv. nos. 6829, 6831, 6833 and 6835.
6. Athens, National Museum inv. no. 6830: de Ridder, Acrop 91 no. 261 fig. 59.
7. Athens, National Museum inv. no. 6832: *ibid.*, 91 no. 262.
8. Athens, National Museum inv. no. 6834: *ibid.* 91 no. 260.
9. Delphi, inv. 11679: BCH 105 (1981) 463-474 figs. 4-15 (Bommelaer). It is made of solid bronze and weighs 5.5 kg.
10. *Ibid.*, 472 n. 11.
11. *Ibid.*, 474.
12. Rutter, pl. 3.62 (KR56), 460/55-430 B.C.

## Notes to Appendix B.

## The Origin of the Thracian Helmet.

1. B. Schröder, "Thrakische Helme", JdI 27 (1912) 317-344 (Schröder). His view is repeated by Snodgrass, AAG 95. Cf. Warry, 89 caption to the illustration for further distortion of the theory. Since Schröder's article remains the 'definitive' work on this helmet, (cf. AE 1973 98 n. 10), I can only assume that no one has bothered to check out his references to the material which is supposed to substantiate his conclusions.
2. Schröder, 343-4.
3. Schröder, 325 and cf. 332-6.
4. Schröder, 332 Beil. 14.1-3, the helmets in the Vatican and Catanzaro. See now MEFRA 94 (1982) 7-32, esp. pl. VI (Adam).
5. The identification of the tiara has not been without its problems, and confusion has surrounded its representation in Persian as well as Greek art. For example, G. Walser (Die Völkerschaften auf den Reliefs von Persepolis (Berlin, 1966) 69) only uses the term, tiara, for the hats worn by the Persian Introducers of the tribute-bearers. These are actually of the following shape, . A very good case is made by von Graeve, however, for identifying the tiara with the head-dress worn by the Persians on the Alexander Sarcophagus (von Graeve, 95-6), and he goes on to discuss the tiara in full (105, n. 142), showing how the terms, tiara, kidaris/kitaris, kurbasia and baschlik are in fact synonymous. At Persepolis, therefore, the tiara can be seen, in a variety of forms, on a number of the peoples (e.g. Walser, op. cit., pls. 31-4; 38-9; 40-42; 50; 54-5; 68; 69-70; 74-5).
6. E.g. Arimasps wear it while fighting griffins on a gold head-dress from the Great Bliznitsa Barrow (Artamonov, pls. 284-5 and 291-4). A survey of the Thracian art illustrated by Venedikov and Gerassimov, and the Scythian art in Artamonov actually leads one to the striking conclusion that these peoples usually portrayed themselves bare-headed and long-haired. The only caps depicted, both pointed but of different styles, appear in Artamonov, on the Solokha comb (pls. 147-8 and 150) and the

Kul Oba cup (pls. 226-9 and 232-3). The former is described as a Greek helmet in the text (p. 47), and the latter as a bashlyk i.e. a tiara (p. 69).

7. Hdt. 7.75. "The Thracians with fox-skins on their heads..."  
 Θρήϊκες δὲ ἐπὶ μὲν τῆσι κεφαλῆσι ἀλωπεκέας ἔχοντες,  
 Xen. An. 7.4.4. "...the Thracians wear the fox-skins on their heads and ears..."  
 οἱ θρᾶκες τὰς ἀλωπεκᾶς ἐπὶ ταῖς κεφαλαῖς φοροῦσι καὶ τοῖς ὠσὶ.
8. Cf. Vos, 43-4 pls. XIVa and XIIa (left rider); Best, 6ff. pls. 2-4; Cahn in RA 1973 3-22 figs. 3, 4, 11, 13-15, 18-19. Best also illustrates a pointed cap (pl. 2).
9. Schröder, 336-9. He does, however, make the important point that the tiara and the 'Phrygian' cap or bonnet are in fact one and the same. To his references to the use of these terms by ancient authors, one may add Apuleius, Metamorphoses (The Golden Ass).10.30 from the 2nd cent. A.D. where Paris is said to be dressed as a Phrygian shepherd with a golden tiara. The term, Phrygian cap, still has its uses, since it refers to a very specific form of the tiara in Greek art, one which is usually readily recognisable. Examples abound in all media, especially on the heads of Amazons and Asiatic figures like Priam and Paris; e.g. on a female head-vase in Oxford, ARV 1550.2, A&A 20 (1974) fig. 3. For the Greeks it seems to have served as an immediately recognisable characteristic of the barbarian. The similarity between the Phrygian cap and the Thracian helmet of form VI has long been noted; cf. DS 1445 re fig. 3459 and Minns, 379 and 429 re the helmet found in the man's tomb in the Great Bliznitsa mound. Cf. the comment by C. Nicolet on the resemblance between the Apulian helmet and the Phrygian cap, in "Les equites campani et leurs représentations figurées", MEFRA 74 (1962) 487. Confusion certainly exists in the literature referring to the tiara and the Phrygian cap; e.g. Bovon (BCH 87 (1963) 594) attempts to distinguish the head-dresses of the Persians illustrated by these two names, but they are simply the same thing worn in two slightly different ways depending on the position of the front flaps (cf. von

Graeve, 95 and n. 92). Best's statement (p. 12) that "Curious too, is the fact that when the felt pointed cap (the 'Phrygian' cap) was replaced by a bronze headpiece, the Thracians adhered to the traditional shape, although this was far from easy with the new material", is nonsensical, since he himself has shown that the Phrygian cap, i.e. the tiara, was not "traditional" for the Thracians. This confusion among modern scholars with regard to the particular dress and equipment of the various barbarians is sometimes matched by the confusion exhibited by the Greek artists in the late 6th and 5th centuries, e.g. Best, pl. A (a peltast and therefore probably a Thracian with a tiara-like cap); Vos, pl. XIVb and Bovon, fig. 7 (the alopekis on Persians); Vos, no. 415 p. 84 (a tiara on a 'Scythian' archer). Cf. Vos, 81-84. Good illustrations which make clear the differences between the alopekis, the Scythian caps and the tiara can be seen in Vos, Best, Bovon, Cahn (supra n. 8), and Schauenberg (AM 90 (1975) 97-121).

10. Schröder, 327 Beil. 11.2 and 3.
11. Familiarity with the six forms of the Thracian helmet which are defined in the section on the vase-paintings, is assumed at this point.
12. E.g. Bovon, figs. 2 and 4 = Hölscher, 38 nos. A2 and A3 (pl. 3) = Schauenberg, pls. 34.2 and 35.2 (both vases ca. 480 B.C.).
13. For examples of these, see the section on Thracian helmets in vase-paintings, notes 2-5.
14. In Apulian vase-painting these flaps do sometimes occur on helmets which seem to be of the Thracian type but with Attic-like frontlets, e.g. on Brussels A1018 by the Painter of the Birth of Dionysos ca. 400-385 B.C., Apulia I 35-6, 2/9, pl. 10.2.
15. Schröder, 331.
16. Schröder, 336 re fig. 14.8.
17. E.g. with the spiral, Vos. pl. XVIIIe (late 6th cent.); my cat. nos. 316 and 403 (LA); cf. on Amazon, ARFH fig. 149 (LA): with a bulging crown, Vos, pls. VII (very high), VIII and XIIa; ARFH figs. 12, 17 and 45 (both high) (all late 6th cent.) and fig. 129.1 (LA); cf. on the head of an Amazon, p. 32 (4th) (Note the position of the spiral

and compare the Thracian helmet on cat. no. 649). N.B. Of the references taken from ARFH Vos did not include fig. 12 and the Amazons in her catalogue of Scythians. Also cf. the cap worn by the archer on the west pediment at Aegina, Lullies & Hirmer, pl. 77 (wrongly restored on top).

18. Vos, 42.
19. E.g. Vos, pl. IXb.
20. Cf. n. 12 above. Without the spiral, e.g. Bovon, fig. 3 and fig. 11 = Hölscher, 39-40 nos. A9 and B4; Hölscher, 39 no. A8. Cf. Schauenburg, (supra n. 22) pl. 34.1 (late 6th cent.) a Scythian?.
21. According to Vos, 89, the distinction between the tiaras of the King and the ordinary Persians is not recorded in Greek art until the end of the fifth century.
22. E.g. Schauenburg (supra n. 9) pl. 34.1 high and rounded, pre 500; pls. 34.2 and 35.2 high and spiralled, IA; pl. 26.1-2 lower but stiff, EC; pls. 26.3-4, 30.3-4, 39.1-2 and 3-4, 40.1 and 42 soft, second half of 5th and 4th cent. But note the higher, stiffer forms on pl. 40.2 a South Italian bell-krater of ca. 400-370. Cf. Hölscher's lists, especially for the EC mixture, A5-12 and B3-5.
23. I.e., as portrayed on the Alexander Sarcophagus, e.g. von Graeve, pls. 56-61. Cf. Kraay & Hirmer, nos. 621-3, 718 and 735, on heads of satraps.
24. Cf. Hölscher, 41 n. 120; the tiara and the Scythian caps are seen as the same thing, the difference between them being explained by the date of the representations and the ability of the artists to reproduce them more faithfully later.
25. Vos, 45-6: Hdt. 7.64.2.
26. W.W. How & J. Wells, A Commentary on Herodotus (Clarendon Press, Oxford, 1912) II. 151 and 155, and map between I.256 and 257; cf. Minns, map 1.
27. For the close relationship between Iranians and Scyths, cf. RE 3A. 923ff. and R. Ghirshman, Persia From the Origins to Alexander The Great (Thames & Hudson, London, 1964) 124.

28. Hdt. 7.61 to 7.66.
29. Cf. Minns, 57 and 60-1 where the tiara or its equivalent is seen as the natural head-gear for nomads. One point which seems to be worth making here is the fact that as far as modern scholars are concerned, every figure dressed in an Oriental costume in a Greek work of art may be classed as a Persian; unless Persian then means much more than its narrowest sense, i.e. unless it equals Iranian, then the Greek artists are not being given the credit for perhaps being familiar with and trying to portray the other peoples within the Persian Empire.
30. Among the scholars who have studied the Persepolis reliefs, it is notable that there has been no consensus of opinion regarding the identification of the various peoples depicted, cf. Walser (*supra* n.5) 102. Even Walser's proposed interpretation will not tally with Herotodus' description, e.g. the Bactrians wear head-bands, pls. 22, 65-7, 86.
31. Cf. von Graeve, 105 n. 142. It is used by Aristophanes (Birds 486-7) and Herodotus (5.49.3, where Aristomenes of Miletos tells the Spartan King, Kleomenes, that the Persians wear it). In both cases, it is assumed that the reader or the audience will have no trouble in understanding what is meant.
32. Cf. T. Talbot Rice, The Scythians (Thames & Hudson, London, 1957) 42.
33. The other forms will be discussed more fully later, but here it may be worth pointing out the similarity in crown-shape between form III and the tiaras on Vos, pl. IXa and Schauenburg, pl. 26.1-2 (late 6th cent. and EC respectively).
34. Cf. Vos, 61-9, for the view that Scythian mercenaries were employed as archers at Athens from ca. 530 to 500-490.
35. Cf. Hölscher's suggestion, p. 40, that the vase-painters initially gave the Persians Scythian dress because that was what they were already familiar with. Cf. Vos, 43ff., for the argument that the painters tried to be accurate and were not simply imaginative in their depiction of the many new peoples with whom the Greeks came into contact: however, after 490 B.C. she also found that it became harder to isolate Scythians from Persians/Thracians, because the dress and equipment are more mixed (81-

84). Rather than accusing the vase-painters of 'all kinds of inaccuracies and deviations from reality' through ignorance of the real Scythian, as Vos does (p. 84), one wonders if a case might not exist for just such a breakdown in distinct cultural traits at this time and a greater Greek awareness of the diversity of the peoples to their north and east.

## Notes to Appendix C.

## Supplement to the Piloï.

1. Cf. AGA 163.
2. Von Graeve, pls. 28-29, 30, 50.1, 53.1 and 55.1.
3. Acc. no. 1977.256 from the River Tigris. AAG pl. 58; Connolly, TGA 62 fig. 2; AA 1981 559-560 fig. 22 (Vickers) with further refs.
4. Allard Pierson Museum, inv. no. 7864, from Memphis, Egypt. C.S. Ponger, Katalog der griechischen und römischen Skulptur ... im Allard Pierson Museum zu Amsterdam (Archaeologisch-historische Bydragen XI, 1942) 78ff. no. 179 pl. 40.
5. For full discussion of the Boiotian helmet, see A. Rumpf, Kranos Boiotiourges (Abh. Berl. 8, 1943); Fraser & Rönne, 66ff.; von Graeve, 87-90; and O. Alexandri in AD 27 (1972) Chron 68-70 pl. 52 and in AE 1973 93-105 pls. 51-56.
6. AAG 94-5 n. 8.
7. AE 1973 97 n. 6.
8. E.g. ARFH figs. 26.1 and 30.1 riders (Late 6th c.), also for others *passim*.
9. E.g. ARFH figs. 240 boar-hunter (LA), 301.2 Oidipous (LA) and 347 hunter (EC). It is, in fact, the downward slope of the brim which in the 4th century distinguishes the Boiotian helmet from the petasos, since the latter has by then lost its originally pointed crown. For the addition of folds in the brim of the petasos, cf. Pfuhl, figs. 542, 556, 563 (EC - CL).
10. Cf. von Graeve, 88-89 and Alexandri, AE 1973 97-98.
11. From a cist tomb opened in 1970 in Odos Madytos. Alexandri, *supra* n. 5.
12. Eg 12.3.
13. E. Delebecque, Xénophon: De L'Art Équestre (Paris, 1978) 8-12.

14. HP 3.9.6. The adjective used,  $\theta\omicron\lambda\omicron\epsilon\iota\delta\eta$ , actually is of little use in distinguishing the shape compared, since it seems to be capable of covering both a pointed and a rounded dome, and so either a pilos or a petasos. Cf. LSJ s.v.  $\theta\omicron\lambda\acute{\iota}\alpha$ ,  $\theta\omicron\lambda\omicron\epsilon\iota\delta\acute{\eta}\varsigma$  and  $\theta\acute{\omicron}\lambda\omicron\varsigma$ . The manuscripts, in fact, say  $\theta\eta\lambda\omicron\epsilon\iota\delta\eta$  or  $\theta\eta\lambda\omicron\epsilon\iota\delta\acute{\epsilon}\varsigma$  which means "nipple-shaped".  $\theta\omicron\lambda\omicron\epsilon\iota\delta\eta$  is an emendation of J.C. Scaliger in 1584. This is generally accepted, though  $\theta\omicron\lambda\omicron\epsilon\iota\delta\eta$  has also been proposed on the basis of the use of  $\theta\omicron\lambda\acute{\iota}\alpha$  for the sun-hat (sometimes seen on Tanagran figurines) in Theocritus (15.39). Cf. the commentary by A.S.F. Gow (Cambridge University Press, 1965) 274 and pl. IX.B, where  $\theta\omicron\lambda\acute{\iota}\alpha$  is said to mean "essentially no more than a  $\theta\acute{\omicron}\lambda\omicron\varsigma$  -shaped object". As for the tree in question, LSJ translates  $\acute{\epsilon}\lambda\acute{\alpha}\tau\eta$  as the silver fir, *Abies cephalonica*, but botanically the silver fir appears to be *Abies alba*, while *Abies cephalonica* is the Greek fir, both of which are described as pyramidal. So the shape seems hard to explain in comparison with either nipples or domes!
15. Against Neaira 59.94.
16. L. Gernet, Démosthène: Plaidoyers Civils IV (1960) 69.
17. Snodgrass (EGAW 184 and AAG 94-5) was aware of this problem, but he did not go further than to associate the Boiotian helmet with the petasos, and the pilos on EC no. 72.

## ABBREVIATIONS AND SELECT BIBLIOGRAPHY

In the notes the abbreviations of ancient authors and works are in accordance with those used in LSJ, except for the following:

Aesch.	: Aeschylus	Plut.	: Plutarch
Aristoph.	: Aristophanes	Soph.	: Sophocles
Dem.	: Demosthenes	Thuc.	: Thucydides
Eur.	: Euripides	Xen.	: Xenophon

<u>AA</u>	Archäologischer Anzeiger
<u>AAA</u>	Athens Annals of Archaeology
<u>A&amp;A</u>	Antike und Abendland
<u>AAG</u>	Snodgrass, A. Arms and Armour of the Greeks (Thames & Hudson, London, 1967)
<u>AAM</u>	Arte Antica e Moderna
<u>AArchHung</u>	Acta Archaeologica Academiae Scientiarum Hungaricae
<u>ABFH</u>	Boardman, J. Athenian Black Figure Vases - a handbook (Thames & Hudson, London, 1974)
<u>ABL</u>	Haspels, C.H.E. Attic Black-Figured Lekythoi (de Boccard, Paris, 1936)
<u>ABV</u>	Beazley, J.D. Attic Black-Figure Vase-Painters (Clarendon Press, Oxford, 1956)
<u>ACGC</u>	Kraay, C.M. Archaic and Classical Greek Coins (Univ. of California Press, Berkeley and Los Angeles, 1976)
<u>Acta</u>	Coldstream, J.N. & Colledge M.A.R. edd. Greece and Italy in the Classical World. Acta of the XI International Congress of Classical Archaeology. (London, 1978)
<u>ActaA</u>	Acta Archaeologica
<u>AD</u>	Archaiologikon Deltion
<u>AdI</u>	Annali dell'Istituto di Corrispondenza Archeologica
<u>AE</u>	Archaiologike Ephemeris
<u>AG</u>	Furtwängler, A. Die Antiken Gemmen (Giesecke & Devrient, Leipzig-Berlin, 1900)
<u>AGA</u>	von Bothmer, D. Amazons in Greek Art (Clarendon Press, Oxford, 1957)
AHS	Arias, P.E., Hirmer, M. & Shefton, B.B. A History of Greek Vase-Painting (Thames & Hudson, London, 1962)
Aitken	Aitken, Brian T. The Siris Bronzes (B.Phil. Thesis, Oxford, 1977)

AJA American Journal of Archaeology

AK Antike Kunst

Alfieri Alfieri, N. Spina. Museo Archeologico Nazionale di Ferrara, 1 (Calderini, Bologna, 1979)

ALP Buschor, E. Attische Lekythen der Parthenonzeit (G.D.W. Callwey, Munich, 1925)

AM Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung

AnatSt Anatolian Studies

Anc Art in Seals Boardman, J. Greek Gem Engravers, Their Subjects and Style in Porada, E. ed. Ancient Art in Seals (Princeton University Press, Princeton, New Jersey, 1980) 101-119

Andronikos, Royal Graves Andronikos, M. The Royal Graves at Verghina (Athens, 1978)

Anthemon Anthemon scritti di archeologia e di antichità classiche in onore di Carlo Anti (G.C. Sansoni, Florence, 1955)

Ant Kunstwerke Antike Kunstwerke aus dem Martin von Wagner Museum. Erwerbungen 1945-61. (Gesamtherstellung Universitätsdruckerei H. Stürtz AG, Würzburg, 1962)

AntP Antike Plastik

Apulia I & II Trendall, A.D. & Cambitoglou, A. The Red-Figured Vases of Apulia. I Early and Middle Apulian. II Late Apulian (Clarendon Press, Oxford, 1978 & 1982)

ArchCl Archeologia Classica

Arch Rep Archaeological Reports

ARFH Boardman, J. Athenian Red-Figure Vases - The Archaic Period - a handbook (Thames & Hudson, London, 1975)

Artamonov Artamonov, M.I. Treasures from Scythian Tombs in the Hermitage Museum, Leningrad (Thames & Hudson, London, 1969)

ARV Beazley, J.D. Attic Red-Figure Vase-Painters 2nd ed. (Clarendon Press, Oxford, 1963)

ASCG Ashmole, B. Architect and Sculptor in Classical Greece (Phaidon, London, 1972)

Ashmole & Yalouris Ashmole, B. & Yalouris, N. Olympia - The Sculptures of the Temple of Zeus (Phaidon, London, 1967)

AW Antike Welt

AWL Kurtz, D.C. Athenian White Lekythoi: Patterns and Painters (Clarendon Press, Oxford, 1975)

AZ Archäologische Zeitung

- Baumeister Baumeister, A. Denkmäler des Klassischen Altertums (R. Oldenbourg, Munich & Leipzig, 1889)
- BCH Bulletin de Correspondance Hellénique
- BdA Bollettino d'Arte
- BDFH Boardman, J., Dörig, J., Fuchs, W., & Hirmer, M. The Art and Architecture of Ancient Greece (Thames & Hudson, London, 1967)
- Becatti Becatti, G. The Art of Ancient Greece and Rome (Thames & Hudson, London, 1968)
- Best Best, J.G.P. Thracian Peltasts and Their Influence on Greek Warfare (Wolters-Noordhoff, Groningen, 1969)
- BG Select Exhibition of Sir John and Lady Beazley's Gifts to the Ashmolean Museum. 1912-1966 (Oxford University Press, Oxford, 1967)
- Bieber Bieber, M. The Sculpture of the Hellenistic Age (Columbia University Press, New York, 1955)
- Bielefeld Bielefeld, E. Zur Griechischen Vasenmalerei des 6. bis 4. Jahrhunderts vor Christus (M. Niemeyer, Halle, 1952)
- Birchall & Corbett Birchall, A. & Corbett, P.E. Greek Gods and Heroes (British Museum Publications Ltd., London, 1974)
- BMC British Museum Catalogue of Coins
- BMMA Bulletin of the Metropolitan Museum of Art
- BMQ British Museum Quarterly
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- ILN Illustrated London News
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- MJb Münchener Jahrbuch der bildenden Kunst
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<u>MonInst</u>	Monumenti Inediti Pubblicati dall'Instituto di Corrispondenza archeologica
<u>MonPiot</u>	Monuments et Mémoires Publiés par l'Académie des Inscriptions et Belles-Lettres (Fondation Piot)
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<u>Mus Greg 2</u>	Museum Etruscum Gregorianum vol. 2 (Rome, 1842)
<u>Mus Helv</u>	Museum Helveticum
<u>Nat Geog</u>	National Geographic Magazine (National Geographic Society, Washington, D.C.)
<u>NC</u>	Numismatic Chronicle.
<u>NNM</u>	American Numismatic Society. Numismatic Notes and Monographs
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CATALOGUE OF ATTIC VASES - in iconographical order

Abbreviations

amph	:	amphora	oino	:	oinochoe
ask	:	askos	P	:	Painter
bf	:	black-figure	Panath	:	Panathenaic amphora
b-k	:	bell-krater	pel	:	pelike
cal-k	:	calyx-krater	pl	:	plate
col-k	:	column-krater	prob	:	probably
din	:	dinos	psyk	:	psykter
fr/frr	:	fragment/s	ptd amph	:	pointed amphora
hyd	:	hydria	pyx	:	pyxis
kanth	:	kantharos	skyph	:	skyphos
kya	:	kyathos	sq leky	:	squat lekythos ,
lek	:	lekanis	stam	:	stamnos
leky	:	lekythos	stemless	:	stemless cup
lout	:	loutrophoros	v-k	:	volute-krater
neck-amph	:	neck-amphora	w-g	:	white-ground
Nol	:	Nolan amphora			

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Achilles and Ajax playing</u>			
<u>LA</u>			
1	Florence 3929 cup A-B Makron Hartwig pl.28	460.15 <u>CVA</u> 3 pl.95	
2	London E160 hyd Nikoxenos P <u>BSA</u> 19(1912-13) pls.17.2,19	222.19 <u>CVA</u> 5 pl.70.2	
<u>CL</u>			
3	Berlin inv. 3199 col-k A Hephaistos P <u>Jdl</u> 52(1937) 31 fig.1; <u>ArchCl</u> 28(1976) pl.8; <u>AJA</u> 82 (1978) 21 fig.4; <u>Tainia</u> pl.35.3 (425/00)	1114.9	452
<u>Achilles' armour</u>			
<u>LA</u>			
4a	Berlin (W) F2294 cup I Foundry P FR pl.135; Johansen, <u>Iliad</u> 182 fig.73; <u>HHW Arch</u> 84 left	400.1 + 1651 <u>CVA</u> 2 pl.73.2,4	370
4b	after 437		
5	Boston 13.188 No1 A Dutuit P Johansen <u>Iliad</u> 183 fig.74	306.2	357
6	London E69 cup A-B Brygos P <u>AK</u> 23(1980) pl.35.1 & 2; <u>LIMC</u> I pl.244 Aias I 84(B)	369.2	(365)
7	Oxford 1911.620 stam A Tyszkiewicz P	291.14 <u>CVA</u> 1 pl.50.8; 2 pl.65.31	
8	Paris Louvre C11271 cup A-B Makron <u>AK</u> 23(1980) pl.34.3-4	460.12	
9	Rome VG 50441 pel A Tyszkiewicz P Johansen <u>Iliad</u> 181 fig.72; <u>LIMC</u> I pl.105 Achilleus 450	293.41	356
10	Vienna KM IV 3695 cup A-B-I Douris FR pl.54; <u>HHW Arch</u> 142 bottom; <u>HGA</u> pl.77(A-B)	429.26 + 1653 <u>CVA</u> 1 pls.11-12	374
<u>EC</u>			
11a	Ferrara T18C VP cup B Penthesilea P <u>Spina</u> pls.30,31a,32,33a; <u>PKG</u> pl.221b; Simon pls.186-7	882.35 + 1673	428
11b	before 34a		

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Achilles' armour, cont.</u>			
<u>EC</u>			
12	Ferrara seq.1927 pel B Pan P <u>NS</u> 1.2 pl.154 & pl.155b	554.83 <u>CVA</u> 1 pl.1.4-5	386
13	London E363 pel A-B Earlier Mannerist Isler-Kerényi pl.11; <u>LIMC</u> I pl.110 Achilleus 515(A)	586.36	
14	Paris Louvre G482 v-k A connected with Geneva P <u>LIMC</u> I pl.112 Achilleus 521	615 middle <u>CVA</u> 5 pl.30.1-3,7	
15	Zurich Univ. ptd amph Oreithyia P <u>AK</u> 4(1961) pl.26.4(part); Isler-Kerényi pl.7b	1656	
<u>CL</u>			
16	Ferrara T614 (2672) col-k A Hephaistos P <u>NS</u> 1.2 pl.87	1114.11	452
17	Gela 8709 b-k A Group of Polygnotos <u>Anthemion</u> pl.20	1054.45	
18	London E497 b-k A P of London E497 <u>LIMC</u> I pl.110 Achilleus 516	1079.1	
19	Perugia 81 (1290) stam A Group of Polygnotos <u>AdI</u> 1858 pl.Q	1050.3	
20	Vienna Univ. 505 cal-k above Polygnotos	1030.33 <u>CVA</u> 1 pl.24	442
<u>Late 5th cent.</u>			
21	London E130 stemless I P of London E130	1404.1	
<u>4th cent.</u>			
22	Vienna KM IV 96 cup I Q P	1518.4 <u>CVA</u> 1 pl.28.1	
<u>Achilles and ?Briseis</u>			
<u>CL</u>			
†23	Vatican amph type B A-B Achilles P FR pl.167.2; AHS pls.188 & XL; <u>HHW Arch</u> 139; Simon pls.198 & XLIII (ca.450)	987.1 + 1676	437 Pl. 4a

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Achilles and Hektor</u>			
<u>LA</u>			
24	Boston 98.933 cup A-B Foundry P CB 1 pl.14; Johansen <u>Iliad</u> 189 fig.77; Childs <sup>3</sup> pl.31.1-3; <u>LIMC</u> I pl.114 Achilleus 564	402.23	370
25a	London E468 v-k B Berlin P <u>MTP</u> pl.2b; <u>BP</u> pl.31	206.132 + 1633	343
25b	after 31		
26a	?Munich 2406 stam A Berlin P FR pl.106.2; Ohly 32 fig.29; Kurtz pl.LIVa	207.137 + 1633 <u>CVA</u> 5 pls.238.1, 239.1-2,240	343
26b	before 138		
27	Vatican 16547 hyd Eucharides P Johansen <u>Iliad</u> 217 fig.92; <u>HHW Arch</u> 140 bottom	229.38	347
28	Vatican 16563 cup A-B Manner of Douris <u>LIMC</u> I pl.115 Achilleus 570(A)	449.2	376
<u>Achilles leaving home</u>			
<u>CL</u>			
29a	Paris Bib. Nat. 851 kanth B Eretria P <u>LIMC</u> I pl.77 Achilleus 204	1251.41 + 1688	
29b	before 555		
<u>Achilles and Memnon</u>			
<u>LA</u>			
30	Athens Agora P24113 cup A Berlin P <u>AJA</u> 62(1958) pl.6	213.242 + 1634	344
31	London E67 cup A Castelgiorgio P	386.3 (+1649)	
25b	London E468 v-k A Berlin P <u>BP</u> pls.29-30	206.132 + 1633	343
32	?Oxford 1966.720 cup A/B	1566	
33a	Tarquinius RC6846 cup B Brygos P	369.4 <u>CVA</u> 1 pl.5	(365)
33b	before 556		

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Achilles and Memnon, cont.</u>			
<u>EC</u>			
11b	Ferrara T18C VP cup A Penthesilea P <u>Spina</u> pls.31b & 33b; Simon pl.188(ca.450)	882.35 + 1673	428
34a	London E77 cup A Sabouroff P	837.1	
34b	after 665		
35	Paris Louvre G342 cal-k A Altamura P <u>LIMC</u> I pl.139 Achilleus 839	590.12 <u>CVA</u> 2 pl.4.3; 3 pl.5.1-2	
<u>Mission to Achilles</u>			
<u>LA</u>			
36	Berlin (W) F2176 hyd prob P of Florence 3984 Johansen <u>Iliad</u> 169 fig.64; <u>LIMC</u> I pl.103 Achilleus 442	271.3	353
37a	London E56 cup I Douris Johansen <u>Iliad</u> 179 fig.70; <u>LIMC</u> I pl.104 Achilleus 444	441.180	375
37b	after 305		
38a	Paris Louvre G146 skyph B Makron Johansen <u>Iliad</u> 175 fig.69; Perrot 485 fig.275; <u>LIMC</u> I pl.104 Achilleus 447; <u>AK</u> 26(1983) pl.32.1-2	458.2, 481 + 1654	377
38b	after 266		
<u>EC</u>			
39	?Paris Louvre G264 cup A-B Tarquinia P <u>LIMC</u> I pl.106 Achilleus 464(A)	869.54	
40	vacat		
<u>Achilles and Penthesilea</u>			
<u>CL</u>			
41	London E280 neck-amph A Polygnotos <u>AGA</u> pl.81.6	1030.35 <u>CVA</u> 3 pls.12.3, 16.1	
<u>Achilles and Troilos</u>			
<u>LA</u>			
42a	Paris Louvre G154 cup A-B Brygos P <u>LIMC</u> I pl.91 Achilleus 344(A)	369.3	
42b	before 643		

ARV & CVA

PARA & PL

Achilles and Troilos, cont.

EC

- 43a Paris Louvre G231 pel A 581.4  
P of Louvre G231 CVA 6 pl.46.5 & 7  
LIMC I pl.91 Achilleus 345  
43b after 221

CL

- 44 Florence 4020 No1 A 1192.3  
P of Munich 2332 CVA 2 pl.30.3-4

Aeneas and Anchises

LA

- 45 Gela ant. inv. 61 w-g leky 385.223  
Brygos P CVA 3 pl.24.1,4-5

Agamemnon

LA

- 46a Paris Bib. Nat. 526,743,553,L41+ 319.5  
Onesimos cup B  
LIMC I pl.200 Agamemnon 79  
46b after 636

CL

- 47 ?London E196 hyd  
LIMC I pl.200 Agamemnon 81 CVA 5 pl.81.1

Death of Aigisthos

LA

- 48 Vienna KM IV 3725 pel A-B 204.109 + 1633 342  
Berlin P CVA 2 pls.68-69  
FR pl.72; Pinsent GM 128; HHW Arch 146

Rescue of Aithra

LA

- 49 London E458 cal-k A 239.16 349  
Myson  
Mon Piot 29(1927-8) 181 fig.4; Kron, pl.22.2; LIMC I  
pl.332 Aithra I 66

CL

- 50 Berlin (W) F2408 oino 1110.49  
Nausicaa P CVA 3 pl.149  
Kron pl.22.1; LIMC I pl.334 Aithra I 72

Ajax and the body of Achilles

LA

- 51 Paris Bib. Nat. 537 + 538 cup I 429.19  
Douris  
ARFH 138(part); LIMC I pl.143 Achilleus 889

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Ajax and Hektor</u>			
<u>LA</u>			
52a	Paris Louvre G115 cup B Douris AHS pl.144; Johansen <u>Iliad</u> 210 fig.88; Simon pl.160 below	434.74 + 1653	375
52b	after 528		
53	Würzburg L508 amph type A A-B Kleophrades P FR pl.104; Johansen <u>Iliad</u> 187 fig.76; Langlotz pl.176; <u>KP</u> pl.28.2	182.5 + 1631 CVA 2 pls. 12-13	340
<u>Ajax leaving home</u>			
<u>EC</u>			
54	?London 1961.7-10.1 b-k A Altamura P <u>BMQ</u> 24(1961) pl.33; <u>LIMC</u> I pl.233 Aias I 16	592.33bis + 1660	394
<u>CL</u>			
55a	Bologna PU273 cup B Codrus P Kron pl.16.2; <u>LIMC</u> I pl.233 Aias I 13	1268.1 CVA 1 pls.20.2 & 22	
55b	after 510		
55c	after 590		
56	Once Naples, Gargiulo neck-amph A Group of Polygnotos	1058.111	
<u>Ajax (son of Oïleus) and Cassandra</u>			
<u>LA</u>			
57	Athens NM Acr 812 fr Tyszkiewicz P Graef & Langlotz pl.73	294.67	
<u>CL</u>			
58	Paris Louvre G458 cup I Codrus P <u>LIMC</u> I pl.264 Aias II 67	1270.11	
<u>Alkmeon and Eriphyle?</u>			
<u>CL</u>			
59	London E120 stemless I Marlay P <u>JdI</u> 80(1965) 169 fig.13; <u>LIMC</u> I pl.411 Alkmaion 13	1280.61	472
<u>Amazonomachy</u>			
<u>LA</u>			
60a	Paris Bib. Nat. 538 cup I Douris AGA pl.71.3	428.16	
60b	before 407a		

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Amazonomachy, cont.</u>			
<u>LA</u>			
61	vacat		
<u>EC</u>			
62	Agrigento (ex Palermo G1283) v-k A-B Niobid P FR 1 125,128-9,132; AHS pls.176-181; <u>CGA</u> pls.273-274	599.2 + 1661	394
63	Athens NM 12492 (N.1085) pel A Agrigento P	578.82	391
64	Bologna 278 v-k A <u>AGA</u> pl.76.1	<u>CVA</u> 5 pls.105-107	
65	Bologna 279 v-k P of Bologna 279	612.3 <u>CVA</u> 4 pls.62.1-2,63-66	
66	Bologna 289 cal-k Penthesilea P (Furtwängler) FR pls.75-76	891 mid + 1674 <u>CVA</u> 4 pls.72-74	
67	Ferrara T607 (3036) oino P of Woolly Satyrs <u>NS</u> 1.2 pl.84	614.12	397
68	Ferrara T11C VP (9355) v-k Niobid P Alfieri 37-8 figs.84-6	600.14 + 1661	395
69	Florence PD574 col-k A P of London E489	546.11	
70	Geneva MF238 cal-k above Geneva P FR 2 314 fig.105	615.1 <u>CVA</u> 1 pls.14 & 16.1-3	397
71a	Munich inv.8705 (2688) cup I Penthesilea P FR pl.6; AHS pls.168-169;Robertson <u>GP</u> 115-6; Simon pls.XLIII & 183	879.1 + 1673	428
71b	after 158		
72	Naples H2421 v-k Niobid P FR pls.26-28; <u>PKG</u> pl.222; <u>LIMC</u> I pl.479 Amazones 298	600.13	395
73	vacat		
74	Vienna KM IV 1847 cup A-B Amphitrite P <u>LIMC</u> I pl.483 Amazones 319(a) & (b)	830.1 <u>CVA</u> 1 pl.17.1-4	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Amazonomachy, cont.</u>			
<u>EC</u>			
75a	Vienna KM IV 3715 kanth B		
		<u>CVA</u> 1 pl.45.4 + 6 fig.3	
75b	before 419a		
<u>CL</u>			
76	Bari 7987 b-k A Christie P	1048.33	
77	Berlin F2353 neck-amph A Polygnotos Neugebauer pl.61	1031.39	
78	Brussels A133 pel A Christie P	1048.39 <u>CVA</u> 1 pl.1.1	
79	Ferrara T128 (2896) cal-k A Manner of Peleus P <u>NS</u> 1.1 pl.31	1041.5 + 1679	
80	Ferrara T1095 (2797) b-k A P of Louvre Centauromachy <u>NS</u> 1.2 pl.43	1090.50	449
81	Ferrara T18C VP (20410) oino Alexandre Group Lezzi-Hafter pls.143-144	1213.1	
82a	London E157 kanth B Alexandre Group Lezzi-Hafter pls.141-142	1213.2 <u>CVA</u> 4 pls.34.2 & 35.1	
82b	after 580		
83	London E220 hyd	<u>CVA</u> 6 pl.90.3	
84	London E272 neck-amph A Polygnotos <u>AGA</u> pl.81.2; <u>LIMC</u> I pl.483 Amazones 315a	1031.38 <u>CVA</u> 3 pl.11.2	
85	London 98.7-15.1 stam A Christie P	1048.35 <u>CVA</u> 3 pl.25.1	
†86	Munich 2376 col-k A Ariana P <u>AGA</u> pl.78.3	1101.1	451  Pl. 4b
87	Naples H1768 b-k A Guglielmi P <u>AGA</u> pl.77.4 (part)	1043.3	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Amazonomachy, cont.</u>			
<u>CL</u>			
88	Naples RC148 b-k A Group of Polygnotos <u>AGA</u> pl.78.5; <u>JHS</u> 89(1969) pl.1c	1054.50	
89	Naples RC161 b-k A Group of Polygnotos <u>AGA</u> pl.78.2	1055.74	
90	Palermo N.I. 2182 pel A Kleophon P <u>ClRh</u> 8 222 fig.12	1145.39	456
91	Paris Louvre C11034 v-k A Group of Polygnotos	1052.28	
92	Paris Louvre G414 stam A Group of Polygnotos	1051.11 <u>CVA</u> 3 pls.18.5 & 19.2 & 5	
93	Rome VG 50777 neck-amph A Group of Polygnotos	1059.123	
94	Syracuse 9317 pel A Group of Polygnotos AHS pl.191 (part); Simon pl.201	1059.132 <u>CVA</u> 1 pl.5.1	
95	Syracuse 22833 b-k A Curti P <u>MonAnt</u> 14 pl.51	1042.4 <u>CVA</u> 1 pl.13.2	
96	Syracuse 23507 pel A Polygnotos <u>MonAnt</u> 17 pl.43	1032.53 <u>CVA</u> 1 pl.4	
97	Syracuse 37175 col-k A Orpheus P AHS pl.192; Simon pl.202	1104.2	
98	Syracuse 47834 neck-amph A Kleophon P <u>AAM</u> 5(1962) 20 pl.115c	1146.45 <u>CVA</u> 1 pl.9.1	456
99	Vatican stam A Guglielmi P <u>AGA</u> pl.80.3; Philippaki pl.60.2	1043.1 + 1679	
100	Vienna KM IV 731 pel A Dwarf P	1011.14 <u>CVA</u> 2 pl.78.3	

ARV & CVAPARA & PLAmazonomachy, cont.4th cent.

- 101 Amsterdam 957 pel A 1478.1  
 Amazon P  
UKV fig.64
- †102 Amsterdam 2497 (2667) b-k fr Pl. 5a
- 103 Munich 2365 pel A 1473.1  
 P of Munich 2365 CVA 2 pls.80.9-10, 83.1,3-4

AmazonsLA

- 104 Athens NM Acr 425 w-g pl 269 bottom  
 near P of New York 21.131  
 Graef & Langlotz pl.32
- 105 Athens NM Acr 908 frr 230.59  
 Eucharides P  
 Graef & Langlotz pl.76
- 106 Brussels A3092 stam A-B 291.21  
 Tyszkiewicz P CVA 3 pl.23.1
- 107 Cambridge GR 5.1930 neck-amph A-B 199.34  
 Berlin P CVA 2 pls.25.1 & 28.4-5
- 108 Florence 3989 Panath A-B 198.14  
 Berlin P CVA 2 pls.27-28.1
- 109a London E45 cup I 316.8 + 1645  
 Proto-Panaitian Group  
 Hartwig pl.13
- 109b after 471
- 110 Oxford 1930.169 neck-amph A-B 198.20  
 Berlin P  
 Kurtz pl.II.6 & XXXVIII a-c
- 111 Paestum amph type A B 220.2  
 Nikoxenos P  
RIA N.S.2(1953) 6,8-9,12-13 figs.1,3-4,7-8
- EC
- 112 Bologna 202 col-k A 547.22  
 P of London E489 CVA 1 pl.45
- 113 London E295 Nol A-B 654.3  
 related to Charmides P  
AGA pl.86.5; MTP pl.4a(A)

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Amazons, cont.</u>			
<u>EC</u>			
114	Munich 2379 col-k A P of Bologna 228 FR pl.166.1 & 3 286; LIMC I pl. 506 Amazones 579.	512.10	
<u>CL</u>			
115	vacat		
116	Ferrara T411 (3089) b-k A Polygnotos NS 1.2 pls.28-29	1029.21	442
117	Munich 2351 pel A Phiale P	1017.49 <u>CVA</u> 2 pls.77.1 & 78.7	
118	Naples H2613 cup A-B-I Eretria P <u>AGA</u> pl.85	1252.50	
119	Syracuse 21475 cal-k A prob Eupolis P <u>AGA</u> pl.83.2	1074.5 <u>CVA</u> 1 pl.12.2	
<u>Ambush</u>			
<u>LA</u>			
120	Cambridge GR 18.1937 cup A-B Eucharides P <u>ARFH</u> fig.167	231.76 <u>CVA</u> 2 RS pl.7.1	
121	Paris Louvre G25 cup A-B Proto-Panaitian Group Hartwig pl.9; <u>Grecia</u> no.312(A)	316.5	
<u>Amphiaraos leaving home</u>			
<u>CL</u>			
122	Syracuse 18421 b-k A Danae P <u>MonAnt</u> 14 pl.4; <u>LIMC</u> I pl.559 Amphiaraos 26	1075.7 <u>CVA</u> 1 pl.17.2	449
<u>Antilochos and Nestor</u>			
<u>LA</u>			
123	Paris Louvre G213 Nol A-B Tithonos P	309.4 <u>CVA</u> 6 pl.40.1-2,6,8	
<u>Ares (and Pandora)</u>			
<u>EC</u>			
124	London E467 cal-k above Niobid P Webster pl.14a; <u>LIMC</u> I pl.643 Anesidora 2	601.23	395

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>"Argonauts"</u>			
<u>EC</u>			
125a	Ferrara T579 (3031) v-k B P of Bologna 279 <u>Spina</u> pls.42 & 44; <u>NS</u> 1.1 pls.51-53,55,64-70	612.1 + 1662 <u>CVA</u> 1 pls.9-10	397
125b	after 578		
126	?Paris Louvre G341 cal-k A Niobid P FR pl.108; <u>ActaA</u> 41(1970) pls.II-XII; <u>CGA</u> pl.272; Simon pls.191-2(ca 450)	601.22 + 1661 <u>CVA</u> 2 pls.1.1-2,2,3.1-2 & 5	395
<u>Armed acrobat</u>			
<u>LA</u>			
127	Paris Louvre Cl1097 pel A Myson	238.10	
<u>Arming</u>			
<u>LA</u>			
128	Agrigento 23 leky prob Terpaulos P <u>ABL</u> pl.21; <u>AK</u> 19(1976) 11 fig.4 pl.3.1; <u>AM</u> 96(1981) pl.45.1	308.5	357
129	vacat		
130	Athens NM Acr 336 cup A-B Kleophrades P Graef & Langlotz pls.24 & 25.1; <u>KP</u> pl.32.2; <u>AK</u> 19(1976) pl.3.2; <u>AM</u> 96(1981) pl.45.2	192.105	
131a	Athens NM Acr 759 v-k neck B Kleophrades P Graef & Langlotz pl.64	187.54	
131b	after 571		
132	Berlin (W) inv.1970.5 ptd amph fr Kleophrades P (Greifenhagen) Greifenhagen pl.11		
133a	Brussels R322 cup A-B Foundry P	402.17 <u>CVA</u> 1 pl.3.1	
133b	after 624		
134	Cambridge Trinity Coll. loan stam Tyszkiewicz P A-B <u>ArchRep</u> 1970-1 82 fig.9(A)	291.22	
135	Florence 3944 cup I Colmar P	353.4 <u>CVA</u> 3 pl.85.2	

	<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Arming, cont.</u>		
<u>LA</u>		
136 Florence 8 B 6 fr Kleophrades P	189.92 <u>CVA</u> 1 pl.8	
137a London E60 cup B Manner of Douris	449.7	
137b after 402		
26b Munich 2406 stam B Berlin P Kurtz pls.XXII.49 & LIVb	207.137 + 1633 <u>CVA</u> 5 pls.238.2 & 240.3-4	343
138 Naples H3097 Nol A Triptolemos P	362.17	
139 Oxford 1890.25 (V323) leky Manner of Berlin P Kurtz pls.XXXIV.80-1 & LXIb-c	216.17 <u>CVA</u> 1 pl.35.3-4	
140a Oxford 1911.615 cup B P of Oxford Brygos <u>JHS</u> 98(1978) pl.1.c-d	399 <u>CVA</u> 1 pl.6.3; 2 pl.61.1-2	369
140b after 555		
140c after 633		
141 Oxford 1929.752 (= .783) cup A-B Oedipus P	451.2 <u>CVA</u> 2 pl.54.1-2	
142 Oxford stam A Copenhagen P or near him Christie Cat 23-2-65 pl. at p.37	1640	351
143 Paris Bib. Nat. 515 cup I Douris	444.234	
144 Paris Bib. Nat. 544(part) + 559 cup related to P of Oxford Brygos A-B-I	400 top	
145a Paris Louvre C10818 skyph B Syriskos P	266.87	
145b after 308		
146a Paris Louvre G47 cal-k A Eucharides P	227.11 <u>CVA</u> 1 pls.1.9 & 3.1; 2 pl.14.2	
146b after 571 and 131b		
147 Paris Louvre G48 cal-k B Kleophrades P Greifenhagen, pl.13.1	185.33 <u>CVA</u> 1 pls.6.2 & 7.1	340

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Arming cont.</u>			
<u>LA</u>			
148a	Paris Louvre G271 cup B Makron <u>AM</u> 96(1981) pl.43.2	461.33	
148b	after 312		
149	Vatican 16583 cup A-B-I Brygos P Gerhard pls.269-70; <u>EAA</u> 3 773fig.952(I); <u>HHW Arch</u> 316-7(A)	373.48 + 1649	
150a	Vienna KM IV 3694 cup A-B Douris FR pl.53; <u>AM</u> 96(1981) pl.47	427.3 (+1652) <u>CVA</u> 1 pls.9.2 & 10	374
150b	before 315		
<u>EC</u>			
151	Agrigento (ex Giudice 194) col-k A Leningrad P	568.25	390
152	Athens NM 1964 w-g leky Bowdoin P	687.218 <u>CVA</u> 1 pl.1.5	
153	Bologna 274 v-k Boreas P	536.3 <u>CVA</u> 4 pls.53-54 & 55.7	
154	Bologna PU274 cup A-B-I Euaion P	793.78 <u>CVA</u> 1 pls.15-18	
155	vacat		
156	London E124 stemless A-B Follower of Makron	813.94	
157	London E405 pel A Hermonax <u>BCH</u> 86(1962) 72 fig.5	486.46 + 1655	
158	Munich 2454 oino Niobid P	607.84 <u>CVA</u> 2 pls.87.2,88.1-2 & 91.1-4	
71b	Munich inv. 8705 (2688) cup A-B Penthesilea P FR pl.56.1-3	879.1 (+1673)	428
159	Naples Stg.700 col-k A-B Syracuse P	518.10	
160a	New York 41.162.20 stam A Deepdene P	499.11 <u>CVA</u> Hoppin & Gallatin pl.14.2	
160b	after 523		

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Arming, cont.</u>			
<u>EC</u>			
161	Paris Bib. Nat. 814 cup A-B Penthesilea P	881.32	
162	Paris Louvre C10831 stam Altamura P	593.48	
163	Paris Louvre G272 cup A-B Sabouroff P <u>AA</u> 1977 237 fig.81	837.3	
164	Tarquinia 690 cup A-B-I Telephos P	818.17 <u>CVA</u> 2 pl.21	
165	Würzburg L504 neck-amph A-B Hermonax FR pl.107.2; Langlotz pls.171-172	487.55	
<u>CL</u>			
166	Athens Agora P18364 b-k A Phiale P	1019.78	
167	Ferrara T113A VP oino Shuvalov P Lezzi-Hafter pl.96	1207.17 <u>CVA</u> 1 pl.24.2 & 5	463
168	London E329 Nol A-B Achilles P <u>JHS</u> 34(1914) 183 fig.4	989.33 <u>CVA</u> 5 pl.63.2	
169	London E596 leky Phiale P	1021.116	
170	Munich '2336 Nol A-B Achilles P	989.35 <u>CVA</u> 2 pl.62.1	
171	Newcastle GM 55 Nol A-B Achilles P <u>GAA</u> 16	989.34	
172	Palermo N.I.2185 (2564) leky Phiale P FR pl.66.1	1021.115	
173	Syracuse col-k A Duomo P <u>MonAnt</u> 14 pl.49	1117.1	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Athena</u>			
<u>LA</u>			
174	Athens NM Acr 328 cup I Makron Graef & Langlotz pl.22 (+ Herakles)	460.19	
175	Athens NM Acr 773 stam fr Kleophrades P (Ashmead) Graef & Langlotz pl.67; <u>Hesp</u> 35(1966) pl.12		
176	vacat		
177	Athens NM Acr 806 col-k A-B Myson Graef & Langlotz pl.72; Follmann pl.15.1(B)	240.42	349
178	Berlin (W) F2291 cup A Makron <u>LIMC</u> I pl.377 Alexandros 10 (Judgement of Paris)	459.4 + 1654 <u>CVA</u> 2 pls.84.1 & 85.2	377
179	London E268 neck-amph A Berlin P <u>E1</u> 1 pl.76 (B Hermes)	198.24 <u>CVA</u> 3 pls.9.2b & 10.2b	
180	London E515 oino P of Palermo 4 <u>AM</u> 89(1974) pl.48.3	311.12	
181	Munich 2304 amph type A A Nikoxenos P FR pl.158 (+ Olympians)	220.1 <u>CVA</u> 4 pls.178.1,179.1 & 180	346
182	Munich 2314 Panath A Triptolemos P	362.14 + 1648 <u>CVA</u> 4 pls.197.1 & 198.5	364
183	Munich 2648 cup I Douris FR pl.24; <u>PKG</u> pl.217 (+ Herakles)	441.185	(521)
184	Munich inv.8728.1-8 Panath A Nikoxenos P <u>AA</u> 1977 43 fig.5b	221.8 <u>CVA</u> 4 pl.190.1	
185a	Paris Louvre G56 stam A Berlin P <u>AM</u> 89(1974) pl.47.3	207.138 <u>CVA</u> 1 pl.6.6-7	
185b	after 642		

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Athena, cont.</u>			
<u>LA</u>			
186	Paris Louvre G104 cup I Onesimos FR pl.5; AHS pl.134 (+ Theseus and Amphitrite)	318.1 + 1645	358
187	Paris Louvre G180 stam A-B Siren P AM 89(1974) pl.42.1 (A Struggle for tripod: B + Perseus)	289.2 + 1642 <u>CVA</u> 2 pls.12.9,13.3,6,9, & 14.5	
188	vacat		
189	Rome Conservatori 27(168) Panath A Syleus P	249.8 <u>CVA</u> 2 pl.20	350
190	vacat		
191	Vatican 16543 oino P of Paris Gigantomachy	424.133	
192	Vatican 16545 cup I Douris AHS pl.147; <u>HHW Arch</u> 156 bottom; Simon pl.163(480/70) (+ Jason and the Dragon)	437.116 + 1653	375
193	Vatican 16573 amph type A A Kleophrades P KP pl.1(details); Ohly 69 fig.60 (+ Herakles)	182.3	340
194	Vienna KM IV 728 pel A Geras P (Birth of Athena)	286.11 <u>CVA</u> 2 pl.73.2	
195	Würzburg L501 Panath A Syleus P Langlotz pl.168 (+ Hermes on B)	249.7	
<u>EC</u>			
196	Athens NM Acr 692 fr near Hermonax Graef & Langlotz pl.53	493.3	
197	Athens NM Acr 762 v-k fr Deepdene P Graef & Langlotz pl.62	499.17	
198	Athens NM 12779 leky Nikon P	651.22 <u>CVA</u> 1 pl.10.4	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Athena</u> , cont.			
<u>EC</u>			
199	Berlin (W) F2354 pel A Trophy P Neugebauer pl.63 right	857.4	425
200	Berlin (W) F2378 fr Aegisthus P <u>AM</u> 89(1974) pl.47.2	507.34	
201	Berlin (W) F2415 oino Group of Berlin 2415 FR pl.162.3; Greifenhagen <u>AK</u> pl.46; <u>CGA</u> pl.259	776.1 + 1669 <u>CVA</u> 3 pl.145.1	416
202	vacat		
203	Berlin (W) F4043 pyx Amphitrite P (Judgement of Paris)	833.47 <u>CVA</u> 3 pl.137.1-5	
204	Cambridge GR 21.1937 amph type B A P of Louvre G231 (+ warrior, horse, man and woman)	580.2 <u>CVA</u> 2 RS pls.10.1 & 17.1,2,4	
205	London D22 w-g leky Bowdoin P <u>AA</u> 1974 151 fig.3; <u>AWL</u> pl.63.2	687.219	
206	London E181 hyd Pan P Follmann pl.5.2; Birchall & Corbett pl.47 (+ Perseus)	555.96 + 1659 <u>CVA</u> 5 pl.80.1	388
207	London E182 hyd Oinanthe P <u>ARFH</u> fig.329 (Birth of Erichthonios)	580.2 + 1615 <u>CVA</u> 6 pl.85.1	392
208	London E257 amph type B A Niobid P (Judgement of Paris)	604.50 <u>CVA</u> 3 pl.7.2b	
209	London E289 neck-amph A-B Charmides P (Judgement of Paris)	653.6 <u>CVA</u> 5 pls.48.1 & 51.2	
210	vacat		
211	London E305 Nol A Providence P	636.21 <u>CVA</u> 5 pl.54.2	
212	London E316 Nol A Trophy P	857.6 <u>CVA</u> 5 pl.58.1	425

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Athena</u> , cont.			
<u>EC</u>			
213	London E321 Nol A Manner of P of London E342 (+ Herakles)	670.10 <u>CVA</u> 5 pl.51.4 & 60.3	
214	London E324 Nol A Sabouroff P <u>E1</u> 1 pl.80	842.127 <u>CVA</u> 5 pl.61.3	
215	London E410 pel P of Birth of Athena <u>Gk Myth</u> 36; <u>ARFH</u> fig.355; Schefold <u>G</u> 21 fig.7 (Birth of Athena)	494.1 + 1656	380
216	vacat		
217	Oxford G260 (V277) Nol A Providence P	636.22 <u>CVA</u> 1 pl.17.2	
218	Oxford 1929.13 hyd recalls Oinathe P (Judgement of Paris)	587.71 <u>CVA</u> 2 pl.67.27	
219	Palermo N.I.2120 (V780) b-k A Altamura P (Herakles to Olympos)	592.32 + 1660 <u>CVA</u> 1 pls.38.1 & 39.4	394
220	Paris Bib. Nat. 369 Nol A Oionokles P <u>Hesp</u> 41(1972) pl.115a	648.31	
221	Paris Louvre G165 cal-k A Niobid P Webster pl.18	601.21 <u>CVA</u> 2 pl.23.1-2,4,6,7	
43b	Paris Louvre G231 pel B P of Louvre G231 (+ Perseus and Hermes)	581.4 <u>CVA</u> 6 pl.46.8	
222	Paris Louvre L62 oino Niobid P Webster pl.22.d (+ Herakles)	607.87 + 1661	
223	Paris Louvre L63 oino Trophy P van Hoorn fig.11	858.8	
224	vacat		
225	Vienna KM IV 3711 skyph A Lewis P Smith pl.3 (+ Zeus)	972.3 <u>CVA</u> 1 pl.39.3	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Athena</u> , cont.			
<u>CL</u>			
226	Amsterdam 1611 Nol A P of Munich 2335 (+ Kadmos)	1161.2 <u>CVA</u> Scheurleer 1 pl.1.5	
227	Athens, Leatham cal-k fr Kleophon P <u>JHS</u> 76(1956) pl.1.1 & 3 (+ Marsyas)	1144.16	
228	Athens NM Acr 33 pl fr Graef & Langlotz pl.2		
†229	Athens NM 1291 pyx lid Schauenberg pl.5.2 (+ Perseus)		Pl. 5b
230	Athens NM 1717 cal-k A Achilles P (+ Nike)	991.56	
231	Athens NM 19404 hyd		
232a	Berlin (W) F2536 cup A P of Berlin 2536 (Judgement of Paris)	1287.1 + 1689 <u>CVA</u> 3 pl.118.1	473
232b	after 351		
233	vacat		
234	Bologna 288bis cal-k A Group of Polygnotos Schefold <u>G</u> 283 fig.400-2(ca.420) (Phaon)	1056.86 (+ 1680) <u>CVA</u> 4 pl.81.7	
235a	Brussels A2078 b-k A Guglielmi P (+ warrior, Nike and chariot)	1043.4 <u>CVA</u> 2 pl.10.3	
235b	after 354		
236	Cambridge GR 29.1937 leky Achilles P (+ Nike)	993.79 <u>CVA</u> 2 RS pl.13.3	
237	Ferrara T1158 (2449) stemmed pl P of Ferrara T143A	1307.6 <u>CVA</u> 1 pl.43.2	476
238	Ferrara seq. Venezia(2512) oino Shuvalov P <u>Spina</u> pls.104-105; <u>NS</u> 1.2 pl.148; Lezzi-Hafter pl.103 (+ Perseus)	1206.2 <u>CVA</u> 1 pl.23.1-2	463

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Athena, cont.</u>			
<u>CL</u>			
239	London D14 w-g oino P of London D14 Stella 144 below (+ Herakles)	1213.2 + 1687	
240	London E252 hyd (+ Selene and Nike)	<u>CVA</u> 6 pl.102.2	
241	Munich 2322 neck-amph Nausicaa P FR pl.138.1; <u>HHW Arch</u> 178; <u>AJA</u> 84(1980) (Odysseus and Nausicaa)	1107.2 + 1683 <u>CVA</u> 5 pls.213.1-2 & 214.1-5 pl.40 fig.12	452
242	Munich 2338 Nol A Waterkeyn P	1005.3 <u>CVA</u> 2 pls.56.8 & 57.1	
243	Oxford G138.37 b-k fr Manner of Kleophon P	1149.10 <u>CVA</u> 1 pl.50.16	
244	Palermo N.I.2118 b-k A Eupolis P Clairmont pl.33b (Judgement of Paris)	1072.2	
245	Palermo N.I.2162 (616) pel A Kleophon P (+ Herakles)	1145.38	456
246	Syracuse 17427 cal-k A-B Kadmos P <u>AK</u> 6(1963) pl.5.2; Kaempf-Dimitriadou, pl.23.3-4 (A details)(ca.410) (A Theseus, Dionysos and Ariadne: B Apollo and Marsyas)	1184.4 <u>CVA</u> 1 pl.10	460
247	Tarquinoa RC4195 cal-k A	<u>CVA</u> 2 pl.13.3	
248	Vienna Univ. 53d skyph frr Achilles P (+ Talthybios)	995.117 <u>CVA</u> 1 pl.25.1-3	
<u>Late 5th cent.</u>			
249	Adolphseck 77 cal-k A-B Kekrops P Simon pls.226-7; Schefold <u>G</u> 56 fig.68 (+ Kekrops: B Herakles and the Bull)	1346.1 <u>CVA</u> 1 pls.46-48	482
250	Adolphseck 78 cal-k A Kekrops P Kron pl.18.2 (Theseus and the Bull)	1346.2 <u>CVA</u> 1 pls.49-51	482

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Athena, cont.</u>			
<u>Late 5th cent.</u>			
251	Athens Agora P14793 oino neck <u>Hesp</u> 31(1962) pl.31.15; <u>HGA</u> pl.132a		
252	Athens NM Acr 594 lid fr <u>JHS</u> 14(1894) pl.4.3; Graef &Langlotz pl.45		
253	Karlsruhe 259 (B36) hyd above P of Karlsruhe Paris FR pl.30; <u>Jdl</u> 55(1940) 157 figs.31-2; (Judgement of Paris)	1315.1 + 1690 <u>CVA</u> 1 pl.23 <u>CGA</u> pl.331	477
254	London E498 b-k A Nikias P H.Froning <u>Dithyrambos und Vasenmalerei in Athen</u> (Würzburg,1971)pl.11.2 (+ Herakles, Nike and the Dioskouroi?)	1334.16	
255	Palermo N.I.2365 cal-k A near Talos P Kron pl.4.1 (Birth of Erichthonios)	1339.3	
256	Rome VG 2382 b-k A near Talos P FR pl.20 (Herakles to Olympos)	1339.4 <u>CVA</u> 2 pl.1	481
257	Syracuse 38031 hyd Modica P (Judgement of Paris)	1340.1 <u>CVA</u> 1 pls.26-27	
258	Vienna KM IV 1771 b-k A ?P of the Athens Wedding (Judgement of Paris)	1318 <u>CVA</u> 3 pls.120-121	
<u>4th cent.</u>			
259	Athens NM 12545 cal-k Erotostasia P <u>KV</u> pl.23a; <u>UKV</u> 26 no.217 (Judgement of Paris)	1457.11	
260	Munich 2439 hyd FR pl.40; Simon pl.240(ca 315) (Judgement of Paris)	<u>CVA</u> 5 pls.235-237.7-9	
261	Oxford 1925.622 cal-k fr (+ Herakles)	<u>CVA</u> 1 pl.39.7	
262	Paris Bib. Nat. 472 oino F.B. Group	1489.156	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Athena, cont.</u>			
<u>4th cent.</u>			
263	Vienna KM IV 1025 cal-k A Group of Vienna 1025 (+ Herakles, Nike, Hermes and 3 youths)	1438.1 <u>CVA</u> 3 pl.108.1	
264	Vienna KM IV 1142 b-k A P of Vatican 9103 (+ Herakles, Hebe, Iolaos and Hermes)	1438.2 <u>CVA</u> 3 pl.132.5	
265	Würzburg L645 cal-k A Telos P Langlotz pl.219 (+ Herakles, Artemis, old satyrs and maenad)	1427.39	
<u>Briesis led away</u>			
<u>LA</u>			
266	London E76 cup A Briseis P Hartwig pl.41; Johansen <u>Iliad</u> 158 fig.58; Birchall & Corbett pl.60; <u>ARFH</u> fig.270; <u>Festschrift Brommer</u> pl.59.2(detail); <u>AJA</u> 82(1978) 372 fig.1	406.1 + 1651	371
38b	Paris Louvre G146 skyph A Makron Johansen <u>Iliad</u> 161 and 175 figs.60 and 69; Perrot 484 fig.274; <u>LIMC</u> I pl.197 Agamemnon 52(part); <u>AK</u> 26(1983) pl.32.3-4	458.2, 481(+ 1654)	377
<u>Centauromachy</u>			
<u>LA</u>			
267a	Brussels R303 ptd amph below Syleus P <u>ARFH</u> fig.196	249.6 <u>CVA</u> 1 pl.8	350
267b	after 439		
268	Munich 2640 cup A-B-I Foundry P FR pl.86; Lullies pls.81-3; <u>AK</u> 7(1964) pl.11.4(detail); Simon pl.157(I); Isler-Kerényi pl.12b(I)	402.22 + 1651	370
269	Munich 2641 cup A-B Foundry P FR 2 133-135	402.21	370
270	Naples H2410 col-k B Myson <u>AA</u> 1962 763-4	239.18	349
271a	Orvieto Faina 44 cup A-B P of Paris Gigantomachy	417.2	
271b	after 405		

ARV & CVA

PARA & PL

Centauromachy

LA

272 Paris Louvre G55 stam A-B 187.58 + 1632  
 Kleophrades P CVA 1 pls.6.3,5 & 7.3  
KP pls.23.3 & 24-5

273 Taranto cup fr A-B 351.2  
 Bonn P  
Dedalo 2(1921-2) 624

274 Vatican 16562 cup A-B-I 417.3  
 P of Paris Gigantomachy  
Mus Greg 2 pl.72.1

EC

275 vacat

276 Bologna 192 col-k A-B  
CVA 1 pl.28.4-5

277 Ferrara seq. Venezia(2793) col-k A 517.6 382  
 Cleveland P CVA 1 pl.37.1  
NS 1.2 pl.146

278 London E473 col-k A-B 551.13 387  
 Pan P  
PP pl.27.1; Follmann pl.8.1

279 London 1920.3-15.3 hyd 571.79  
 Leningrad P CVA 5 pl.79.2

280 Palermo N.I.2081 (V786) col-k A 511.1 + 1657  
 Kaineus P CVA 1 pl.45.1-2

281 Rome VG 3577 psyk  
 FR pl.15 CVA 1 pls.3-4

CL

282 Bologna 199 col-k A 1096.2  
 Naples P CVA 1 pl.35

283 Bologna 275 v-k A 1029.18  
 Polygnotos CVA 4 pls.59.1 & 67.3-6

284 Brussels A134 stam A 1027.1  
 Polygnotos CVA 1 pl.7.2  
 AHS pl.190; Pinsent GM 81

285 Naples H3082 b-k A 1276.7  
 Marlay P

286 Naples H3351 col-k A 1096.1  
 Naples P

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Centauiromachy, cont.</u>			
<u>CL</u>			
287	Oxford 1966.709 skyph A compared with Marlay P <u>BG</u> pl.29.271	1281	473
288	Vienna KM IV 774 col-k A Naples P	1096.4 <u>CVA</u> 2 pl.95.1	
289	Vienna KM IV 871 col-k A Naples P	1096.3 <u>CVA</u> 2 pl.95.3	
290	Würzburg H4919 cal-k A Komaris P <u>Ant Kunstwerke</u> pl.39.55	1064.8 <u>CVA</u> 2 pl.21	446
<u>Chariot-scenes</u> (cf. nos. 128, 130, 131b, 148b, 185a, 221, 231, 235a, 247, 339a, 418, 504b, 548, 561)			
<u>LA</u>			
291	London E44 cup B Onesimos FR pl.23	318.2	358
<u>EC</u>			
292	Paris Louvre G356 col-k A Leningrad P	568.29 <u>CVA</u> 4 pl.26.1-3	
<u>CL</u>			
293	London E555 oino Mannheim P <u>RM</u> 38-39(1923-4) pls.3.2-4.2; Lezzi-Hafter pl.69; <u>LIMC</u> I pl.175 Adrastos 20	1065.1	
294	Naples (seq. 7) col-k A Naples P	1097.16	
295	Palermo N.I.2077 (2558) col-k A Naples P	1097.15	
296	Rome VG oino Mannheim P <u>RM</u> 38-39(1923-4) pl.3.1 & 4.1; Lezzi-Hafter pl.68	1065.2	
<u>4th cent.</u>			
297	Vienna KM IV 1049 b-k A Upsala P	1437.7 <u>CVA</u> 3 pl.130	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Chrysisippos and Zeuxo</u>			
<u>LA</u>			
298	London E65 cup I Brygos P FR 1 239; <u>AJA</u> 49(1945) pl.7	370.13 ( + 1649)	(365 +) 367
 <u>Departure</u>			
<u>LA</u>			
299	Angers 12 neck-amph A-B Manner of Berlin P de Morant pl.9	215.7	
300a	Athens Agora P42 cup A-B P of Agora P42 <u>Hesp</u> 2(1933) 218 fig.2	415.1	
300b	after 619		
301	Athens NM Acr 688 hyd fr Eucharides P Graef & Langlotz pl.53	229.44	
302	Bologna 189 col-k A Harrow P	275.46 <u>CVA</u> 1 pl.24.4	
303	Brussels R307 Nol A Berlin P Kurtz pl.La	203.94 <u>CVA</u> 2 pl.15.2	
304	Brussels R308 Nol A-B Triptolemos P	362.16 <u>CVA</u> 2 pl.15.3	
305	Florence 3990 col-k A Eucharides P	228.22 <u>CVA</u> 2 pl.40.2	
37b	London E56 cup A-B Douris <u>WV</u> C pl.3,1&3	441.180	(375)
306	London E269 neck-amph A-B Berlin P Kurtz pl.XXXIX a-b	199.27 <u>CVA</u> 3 pls.9.3 & 10.3	
307	Munich 2305 amph type A A Kleophrades P FR pl.52; Lullies pls.49-50	182.4 + 1631	340 <u>CVA</u> 4 pls.173.1,174.1 & 175
308	Paris Bib. Nat. 540 cup A-B Douris de Ridder <u>BN</u> 409-10 figs.100-1	435.93	
145b	Paris Louvre C10818 skyph A Syriskos P	266.87	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Departure, cont.</u>			
<u>LA</u>			
309	Paris Louvre G46 amph type A A Nikoxenos P	220.3 <u>CVA</u> 5 pl.31.3,5	346
310	Paris Louvre G54bis stam B P of Munich Amphora	246.8 <u>CVA</u> 1 pl.6.1	
311	vacat		
†312	Paris Louvre G184 stam B Troilos P	296.6 <u>CVA</u> 2 pl.15.7	Pl. 6a
148b	Paris Louvre G271 cup A Makron <u>AM</u> 96(1981) pl.43.1	461.33	
313a	Rome VG 26040 stam B Kleophrades P Pfuhl fig.332; <u>AK</u> 19(1976) 9 fig.2	188.63 <u>CVA</u> 1 pls.6 & 7.2-3	(341)
313b	after 554		
314a	Vatican 16566 amph type B B Diogenes P <u>Mus Greg</u> 2 pl.56.1	248.3 (+ 1639)	
314b	after 448		
150b	Vienna KM IV 3694 cup I Douris FR pl.53; <u>HHW Arch</u> 316 left	427.3 + 1652 <u>CVA</u> 1 pl.9.1	(374)
315	Würzburg L507 amph type A A Kleophrades P FR pl.103; Langlotz pl.175	181.1 <u>CVA</u> 2 pls.8.1,9 & 11.7	340
316	Würzburg L516 stam Eucharides P Langlotz pl.185	229.36	
317	Würzburg L517 stam A-B P of Würzburg 517 Langlotz pls.184 & 186	305.2	
<u>EC</u>			
318	Athens NM 1295 leky <u>AM</u> 90(1975) pl.37.1		
319a	Berlin (W) F2521 cup A Mykonos P	516.18 <u>CVA</u> 2 pl.96.2	
319b	after 556		

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Departure cont.</u>			
<u>EC</u>			
320a	Berlin (W) F2535 cup A P of Louvre G456 <u>AK</u> 7(1964) pl.14.2	825.11 <u>CVA</u> 2 pl.99.1	(421)
320b	after 659		
321	Bologna 155 neck-amph A P of Bologna 228 Zannoni pl.80.10-12	513.19	
322	Bologna 180 col-k A-B Agrigento P	576.41 <u>CVA</u> 1 pl.34.1-2	
323	Ferrara T31 col-k A Agrigento P (Arias)	<u>CVA</u> 1 pl.38.1	
324	Ferrara T740 (2652) v-k A Niobid P <u>Spina</u> pl.40; <u>NS</u> 1.2 pls.5-7	599.6 <u>CVA</u> 1 pl.7.1-3(inv.378)	394
325	Ferrara T113a VP v-k A Manner of the Niobid P	608.3 <u>CVA</u> 1 pl.8.1	396
326a	Ferrara T19C VP (42685) v-k Chicago P <u>Spina</u> pls.50-53	628.1 + 1662	399
326b	before 417		
327	London E411 pel A Ethiop P	665.8	
328	vacat		
329	London E419 pel A-B P of Yale Lekythos <u>RA</u> 1974 202 fig.5	657.11	
330	Munich 2324 neck-amph A Niobid P	604.55 <u>CVA</u> 5 pls.215 & 216.2-4	
331	Munich 2342a Nol A-B Sabouroff P	842.118 <u>CVA</u> 2 pl.58.2	
332	Munich 2653 cup A-B Pistoxenos P Diepolder <u>Pist</u> pl.8	861.10	
333	Munich 2708 cup A-B Euaion P	794.91	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Departure, cont.</u>			
<u>EC</u>			
334	Oxford EFC 196 (V280) neck-amph A Niobid P Gardner pl.12	604.56 <u>CVA</u> 1 pl.16.3	
335	Oxford 1917.60 col-k A-B Oionokles P	649.47 <u>CVA</u> 1 pl.23.4	
336	Palermo N.I.2125 (V674) leky Providence P	640.67 <u>CVA</u> 1 pl.21.5	
337	Palermo N.I.2126 (1107) cal-k above Euaion P	798.148	
338	Paris Bib. Nat. 394 pel A-B Chicago P de Ridder <u>BN</u> 289 fig.60 pl.14	630.26	
339a	Paris Louvre G343 v-k A Niobid P Millingen pls.20-2	600.17 <u>CVA</u> 3 pls.5.3-4 & 6.4	
339b	after 418		
340	Paris Louvre G431 pel A Niobid P	604.48 <u>CVA</u> 8 pl.42.7	
341	Rome VG 50524 pel A Manner of Niobid P	610.28	
342	Syracuse 23510 col-k A P of Syracuse 23510 <u>MonAnt</u> 17 pl.42	510.1	
343	Vatican neck-amph A Niobid P Webster pl.8b	605.60	
<u>CL</u>			
344	Agrigento (ex Giudice 254) Nol A-B compared with Westreenen P	1006	
345	Athens Agora P18413 b-k/cal-k A frr P of London E494	1080.5	
346	Athens Agora P21403 amph A fr Barclay P <u>Hesp</u> 21(1952) pl.30c	1068.17	
347	Athens Agora P25901 b-k A fr Danae P	1075.8	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Departure, cont.</u>			
<u>CL</u>			
348	Athens Goulandris Coll. Reg. no.1 P of Louvre Centauromachy pel A (Philippaki)	1682.87ter	
349	Athens Kanellopoulos Coll. cal-k A		
350	Athens NM 14498 pel A Polion <u>AE</u> 1922 54 fig.1; <u>BCH</u> 95(1970) 141 fig.24	1172.11	
†351	Athens NM 15882 pel A Academy P <u>AE</u> 1937 233 fig.6	1124.1	Pl. 6b
232b	Berlin (W) F2536 cup I P of Berlin 2536	1287.1 + 1689 <u>CVA</u> 3 pl.117.2	(473)
352	Bologna 193 col-k A Nausicaa P	1109.28 <u>CVA</u> 1 pl.48	
353	Bologna 871 col-k A P of Louvre Centauromachy	1090.38 <u>CVA</u> 1 pl.44.3-4	
354	Brussels Bib. Roy. 15 neck-amph A Hector P <u>AK</u> 23(1980) pl.29.2-3	1036.2	
235b	Brussels A2078 b-k B Guglielmi P	1043.4 <u>CVA</u> 2 pl.10.3	
355	Cambridge GR 8.1928 stam A Kleophon P	1143.5 <u>CVA</u> 2 pls.25.2 & 28.7	455
†356	Cambridge GR 7.1952 b-k A		Pl. 7a
357	Ferrara T394 (2796) col-k A Hephaistos P <u>NS</u> 1.2 pl.69	1114.13	452
358	Ferrara T422 (2894) neck-amph A Peleus P <u>Spina</u> pls.94-95; <u>NS</u> 1.1 pls.173-176; <u>AK</u> 23(1980) pl.27.1,3 & 32.3	1039.11 + 1679 <u>CVA</u> 1 pl.2.3-5	443
359	Ferrara T617 (2893) cal-k B Peleus P <u>Spina</u> pl.88; <u>NS</u> 1.1 pls.118 & 121-123	1038.1 + 1679 <u>CVA</u> 1 pl.22	443
360	London E379 pel A Lykaon P <u>VA</u> 173 fig.106bis	1045.3	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Departure, cont.</u>			
<u>CL</u>			
361	London E380 pel A Barclay P	1067.4	
362	London E412 pel A Manner of Dinos P	1157.24	
363	London E448 stam A-B Achilles P <u>JHS</u> 34(1914) pls.15-16; <u>CGA</u> pl.281	992.65 + 1677 <u>CVA</u> 3 pl.22.3	437
364	London E476 col-k A Duomo P	1117.3	
365	Munich 2359 pel A Tradition of Niobid P	1661 <u>CVA</u> 2 pls.73.1 & 75.3-5	
366	Munich 2394 b-k A Kleophon P <u>AAM</u> 5:20 (Oct/Dec 1962) pl.112b	1145.28	456
367	Munich 2415 stam A Kleophon P FR pl.35; <u>MTP</u> pl.9; <u>CGA</u> pl.292; Simon pls.205-207	1143.2 + 1684 <u>CVA</u> 5 pls.256.1 & 257.1-2	455
368	Naples H3130 neck-amph A Cassel P	1085.21	
369	Naples H3154 b-k A Group of Polygnotos	1054.54	
370	Naples inv.146741 stemless A-B ?early Aison <u>NSc</u> 13(1935) pl.16.1-3	1275.3	
371	Paris Louvre G429 neck-amph A Barclay P	1068.18 <u>CVA</u> 8 pl.39.1-2,4,6	
372	Rome VG 50224 pel A		
373	Syracuse 23912 hyd below Manner of Peleus P (also above, Birth of Aphrodite: Schefold <u>G</u> 78 fig.95 )	1041.11 <u>CVA</u> 1 pl.24	443
374	Syracuse 24011 pel A Persephone P	1013.10 <u>CVA</u> 1 pl.6.2	
375	Syracuse 30747 b-k A Dinos P <u>AJA</u> 39(1935) 486 & 488 figs.11-12; Kron pl.13.2; <u>GNA</u> pl.6.3	1153.17 <u>CVA</u> 1 pls.20.1 & 21	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Departure, cont.</u>			
<u>CL</u>			
376	Vatican pel A-B Lykaon P	1045.4	
377	Vienna KM IV 640 col-k A P of Bologna 322	1170.4 <u>CVA</u> 2 pl.93.4	
378	Vienna KM IV 725 col-k A Eupolis P	1073.13 <u>CVA</u> 2 pls.94.5	
379	Vienna KM IV 853 b-k A Group of Polygnotos	1054.53 <u>CVA</u> 3 pl.113.3	
†380	Vienna KM IV 984 cal-k A	<u>CVA</u> 3 pl.104.3	Pl. 7b
<u>Late 5th cent.</u>			
381	Athens NM 1470 pel A		
<u>Diomed and Aeneas</u>			
<u>LA</u>			
382a	London E73 cup B Kleophrades P Johansen <u>Iliad</u> 204-5 figs.84-85; <u>GettyMusJ</u> 1(1974) 11.5 & 14.B; <u>LIMC</u> I pl.298 Aineias 37	192.106	341
382b	after 475		
383	Paris Louvre C10823 frr Syleus P <u>LIMC</u> I pl.299 Aineias 38	253.54	
<u>Dionysos arming</u>			
<u>LA</u>			
384	Paris Bib. Nat. 391 pel A Geras P	286.15	
<u>EC</u>			
385	Bologna 338 oino Altamura P	595.65 <u>CVA</u> 4 pls.91.1 & 92.3-4	
386	vacat		
<u>Fight</u>			
<u>LA</u>			
387	Amsterdam 2250 et al. cup A-B P of Paris Gigantomachy	417.7	
388	Amsterdam 2269 v-k neck fr Nikoxenos P	221.16	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Fight</u> , cont.			
<u>LA</u>			
389	Amsterdam 2270 v-k neck fr akin to Nikoxenos P	223.3	
390	Amsterdam 2280 fr		
391	Athens Agora P14040 cup A fr P of Paris Gigantomachy	418.13	
392	Athens Agora P18278,19582 & 10509 Kleophrades P cal-k B <u>Hesp</u> 35(1966) pl.10	185.39 + 46	340
393	Athens NM Acr 243 cup I Colmar P Graef & Langlotz pl.13	355.47	
394	Berlin (W) F2287 cup A-B-I Douris Greifenhagen <u>AK</u> pl.62 (I)	433.68 + 1653 <u>CVA</u> 2 pls.76.5 & 79	375
395	Berlin (W) F2288 cup A Douris	438.130 <u>CVA</u> 2 pl.82.2	
396	Berlin (W) F2295 cup A-B-I Triptolemos P Hartwig pls.56.2 & 57	364.45 <u>CVA</u> 2 pls.64.3-4 & 66.6	
397	Bologna 363 cup A-B-I Bonn P	351.5 <u>CVA</u> 1 pls.1.1, 2 & 4.3	
398	Cambridge GR 5.1952 v-k neck A-B Berlin P <u>JHS</u> 70(1950) pls.6-7	206.127	
399	Corinth CP436 cal-k fr Berlin P <u>Hesp</u> 35(1966) pls.73.a-c & 74.a-c	205.115	342
400	Eleusis 2361-2363 cup A-B fr Brygos P <u>AD</u> 9(1924-5) [1927] 37-38 figs.41-2	374.54	
401	Florence 3991 col-k A Chairippos P	236.1 <u>CVA</u> 2 pl.41.1	
402	Florence cup fr A Douris Hartwig pl.28	433.64	
137b	London E60 cup A Manner of Douris	449.7	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Fight</u> , cont.			
<u>LA</u>			
403	London E808 kya compared with Oinophile P FR 2 87 & pl.74.2; <u>LIMC</u> I pl.393 Alexandros 91	333 <u>CVA</u> 4 pls.34.4 & 35.4	
404	Munich inv. 8703 cup B recalls somewhat Eleusis P & Proto-Panaitian Group	1582.1	
405	Naples RC131 col-k A Goettingen P <u>MonAnt</u> 22 517-518 fig.191	234.9	
271b	Orvieto Faina 44 cup I P of Paris Gigantomachy Tarchi pl.125.2	417.2	
406a	Palermo N.I.2370 (V659) cup B Makron	480.2 <u>CVA</u> 1 pl.10.2	
406b	after 635		
60b	Paris Bib. Nat. 538 cup B Douris	428.16	
407a	Paris Louvre G117 cup A-B Douris	433.62	(375)
407b	after 555 and 140b		
408	Paris Louvre S1347 cup A-B P of Paris Gigantomachy	418.14	
409	Rome VG 3586 cup A-B P of Paris Gigantomachy	417.5 <u>CVA</u> 2 pl.32	
410a	Tarquinia 689 cup A-B Makron	480.3	
410b	after 646		
411a	Vatican 16514 (505) cup B Bonn P	351.4	
411b	after 588		
†412	Vatican (Astarita 48) cup fr A-B-I Douris Hoppin 1.275; <u>AM</u> 90(1975) pl.37.2(A)	433.63	Pl. 8a
<u>EC</u>			
413	Athens Agora P104, P110 & P223 near Niobid P cal-k frr above	609.7	
414	Athens NM Acr 382 cup I prob Stieglitz P Graef & Langlotz pl.27	830.10	

			<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Fight</u> , cont.				
<u>EC</u>				
415	Athens NM 1643	leky	521.52	
	Syracuse P			
416a	Berlin (W) inv. 4982.19	cup A-B	860.5	
	Pistoxenos P		<u>CVA</u> 3 pl.104	
	Diepolder <u>Penth</u> pl.3			
416b	after 660			
326b	Ferrara T19C VP (42685)	v-k neck A	628.1 + 1662	399
	Chicago P			
	<u>Spina</u> pl.51			
417	Florence 3909	cup A-B-I	943.59	432
	P of London E777		<u>CVA</u> 4 pl.141	
418	Newcastle GM 52	din	590.10bis + 1660	394
	Altamura P			
	<u>GAA</u> 14-15			
339b	Paris Louvre G343	v-k B	600.17	
	Niobid P		<u>CVA</u> 3 pls.5.4 & 6.1-3	
418 bis	Tarquinius RC2072	cup A-B-I	837.2	
	Sabouroff P		<u>CVA</u> 2 pl.19	
75b	Vienna KM IV 3715	kanth A		
			<u>CVA</u> 1 pl.45.3 & 5 & fig.3	
419a	Vienna KM IV 4436	cup A	1672.5bis	
	Pistoxenos P		<u>CVA</u> 3 pl.150.1 & 3	
419b	after 680			
<u>CL</u>				
420	Amsterdam 2378	stam A	1051.15	
	Group of Polygnotos		<u>CVA</u> Scheurleer 2 pl.4.5	
421	Athens Agora P6672	fr prob lout	1147.57	
	Kleophon P			
422	Athens NM 12893	leky	1002.12	
	Manner of Achilles P			
†423	Ferrara T31A VP	oino	1132.177	
	Washing P			
	<u>ILN</u> 4-12-54 1014 fig.9			Pl. 8b
†424	London 1948.10-15.3	cup A-B	1274	
				Pl. 9a-b
425	Newcastle GM 213	fr lout		
	<u>GAA</u> 17			

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Fight, cont.</u>			
<u>CL</u>			
426	Oxford 1929.11a-c lout Kleophon P	1146.51 <u>CVA</u> 2 pl.66.27-29	
427	Oxford 1929.12 lout	<u>CVA</u> 2 pl.66.30	
†428	Paris Louvre C10776 stam Polygnotos	1028.4	Pl. 10a-c
429	vacat		
<u>Late 5th cent.</u>			
430	Amsterdam 2474 lout Talos P	1339.4 <u>CVA</u> Schleurleer 2 pl.4.1-3	
431	Athens NM 14517 w-g leky Manner of Woman P Deubner pl.27	1374.18	
<u>4th cent.</u>			
432	Amsterdam 3987 hyd Group G	1470.166	
433	Athens NM 14626 pel A Group G	1464.59	
434	London E233 hyd near Group G <u>MTP</u> pl.19	1471.3 <u>CVA</u> 6 pl.97.3	
435	London E234 hyd not so close to Group G <u>UKV</u> pl.14.1-2	1471.2 <u>CVA</u> 6 pl.98.1	
436	London E235 hyd near Group G	1471.2 <u>CVA</u> 6 pl.98.3	
437	London E247 hyd near Group G	1471.4 <u>CVA</u> 6 pl.100.3	
<u>Foundry</u>			
<u>LA</u>			
4b	Berlin (W) F2294 cup A-B Foundry P FR pl.135; <u>ARFH</u> fig.262; Simon pl.158	400.1 + 1651 <u>CVA</u> 2 pl.72.2	370
<u>Gigantomachy</u>			
<u>LA</u>			
438	Athens NM Acr 327 cup A-B-I Makron Graef & Langlotz pl.21	461.23	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Gigantomachy, cont.</u>			
<u>LA</u>			
439	Berlin (W) F2293 cup A-B Brygos P FR pl.160; Greifenhagen <u>AK</u> pl.60; Schefold <u>G</u> 94 fig.122	370.10 <u>CVA</u> 2 pls.67-68 & 71.8	365
267b	Brussels R303 ptd amph A above Syleus P <u>ARFH</u> fig.196	249.6 <u>CVA</u> 1 pls.8-9b	350
440	Eleusis 619 w-g cup fr I Eleusis P <u>AD</u> 9(1924-5) [1927] 16; Ohly 30 fig.27; Schefold <u>G</u> 92 fig.118	315.4	
441	London E165 hyd Tyszkiewicz P <u>ARFH</u> fig.187	294.62 <u>CVA</u> 5 pls.71.3 & 72.4	
442	London E443 stam A-B Tyszkiewicz P Birchall & Corbett pl.15	292.29 + 1642 <u>CVA</u> 3 pl.21.3	356
443	Naples RC132 col-k A P of Naples RC132 <u>EAA</u> 5 338 fig.456	233.1	348
444	Paris Bib. Nat. 573 cup A-B-I P of Paris Gigantomachy <u>Zeus</u> 3 pl.3; <u>ARFH</u> fig.280; Larousse <u>WM</u> 109(1); Simon <u>GG</u> 258 fig.248(B)	417.1 + 1652	
445	Paris Louvre C10748 stam A-B Kleophrades P	187.55	
446	Paris Louvre C11073 stam A-B Syleus P <u>RA</u> 28 (1947) 6-7	251.37	
447	Paris Louvre G204 Nol A-B Berlin P	202.90 <u>CVA</u> 6 pls.37.8-9 & 38.1-2	
448	Paris Louvre G228 pel A Syleus P	250.14 <u>CVA</u> 6 pl.45.2 & 8	
314b	Vatican 16566 amph type B A Diogenes P <u>EAA</u> 3 106 fig.136	248.3 + 1639	
449	Vienna KM IV 688 col-k A-B	255.2 <u>CVA</u> 2 pl.86.1-3	
<u>EC</u>			
450	Athens NM Acr 760 v-k A Pan P Graef & Langlotz pl.65; <u>ARFH</u> fig.337; Schefold <u>G</u> 95 fig.123	552.20	

			<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Gigantomachy, cont.</u>				
<u>EC</u>				
451	Bologna 286 Blenheim P Webster pl.7	cal-k A	598.3 <u>CVA</u> 4 pls.75.2 & 76.3	
452	Braunschweig 257 Providence P	Nol A-B	635.3 <u>CVA</u> pl.20	
453	Brussels Bib. Roy. 11 ?P of Bologna 228 Schefold <u>G</u> 98 fig.128	cup-skyph A	513 bottom	
454	Ferrara T0 (3095) Hermonax <u>NS</u> 1.1 pls.199-201	lek lid	490.125 + 1655 <u>CVA</u> 1 pl.29.1-3	379
455	Ferrara T313 (2891) Niobid P <u>Spina</u> pls.34-36; <u>NS</u> 1.1 pls.101-108	cal-k above	602.24 + 1661 <u>CVA</u> 1 pls.17-18	395
456	London E303 Providence P	Nol A-B	636.4 <u>CVA</u> 5 pl.53.3	
†457	London E469 Altamura P Schefold <u>G</u> 96 fig.124	v-k A-B	589.1	Pl. 11a
†458	Orvieto Faina 67 Altamura P	stam A	593.47	Pl. 11b
459	Paris Louvre G434 Ethiop P	pel A	665.3 <u>CVA</u> 8 pl.44.1-2	
460	Paris Petit Palais Altamura P	b-k A-B	592.36 <u>CVA</u> pl.23.1-5	
<u>CL</u>				
461	Ferrara T300 (2892) Manner of Peleus P <u>Spina</u> pls.66-7; <u>NS</u> 1.1 pls.114-116	cal-k above & B below	1041.6 + 1679 <u>CVA</u> 1 pl.19	443
462	Ferrara seq. Guardia di Finanza ?v. late P of Woolly Satyrs <u>Spina</u> pls.69-73; <u>PKG</u> pl.224; Schefold <u>G</u> 100 fig.131	cal-k A	1680-1681 <u>CVA</u> 1 pl.21	446
<u>Late 5th cent.</u>				
463	Athens NM 1333 near Pronomos P <u>AE</u> 1883 pl.7; <u>CGA</u> pl.312; Simon pl.233 (400/390)	pel A	1337.8	481

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Gigantomachy, cont.</u>			
<u>Late 5th cent.</u>			
464	Berlin (W) F2531 cup A-B-I Aristophanes FR pl.127; <u>EAA</u> 1 655 fig.837; <u>CGA</u> pl.309	1318.1 + 1690 <u>CVA</u> 3 pls.119,120.1-3 & 121.2-4	478
465	Naples H2883 (inv.81521) cal-k related to Pronomos P <u>MonInst</u> 9(1869-73) pl.6; AHS pl.220; <u>CGA</u> pl.313; Simon pl.232(400/390); <u>Schefold G</u> 101 fig.132 (ca390)	1338 middle	481
466	Paris Louvre S1677 neck-amph Suessula P FR pls.96-97; AHS pl.221; <u>CGA</u> pl.316 <u>OU Ill. Booklet</u> pl.28	1344.1 + 1691	482
<u>Hektor leaving home</u>			
<u>LA</u>			
467a	Berlin (W) 1970.9 skyph A Triptolemos P (Knauer) Knauer figs. 1,3-4,8-11; <u>AK</u> 18(1975) pls.1.1 & 2.1-3; <u>LIMC</u> I pl.175 Adrastos 19		
467b	after 511		
<u>EC</u>			
468	Cambridge GR 5.1961 hyd Niobid P	605.63	
<u>CL</u>			
469	Vatican 16570 neck-amph A Hector P Bielefeld pl.14; <u>AK</u> 23(1980) pls.27.2 & 4 & 32.6	1036.1 + 1679	
<u>Hektor ransom of</u>			
<u>LA</u>			
470a	Vienna KM IV 3710 skyph A Brygos P FR pl.84; Johansen <u>Iliad</u> 134 fig.46; <u>AK</u> 18(1975) pl.2.5(detail); <u>ARFH</u> fig.248; <u>HHW Arch</u> 174; Simon pls.146-7	380.171 + 1649 <u>CVA</u> 1 pls.35.1 & 3 & 36	366
470b	after 481		
<u>Herakles and Amazons</u>			
<u>LA</u>			
471	Brussels A718 kanth A-B Douris FR pl.74.1; AHS pl.146; <u>ARFH</u> fig.298(A); Simon pl.162	445.256 + 1653 <u>CVA</u> 1 pls.5-6	521
109b	London E45 cup A-B Proto-Panaitian Group Hartwig pl.13; <u>AGA</u> pl.69.4; <u>LIMC</u> I pl.449 Amazones 67(A)	316.8 + 1645	
472	Rome Conservatori 23 (185) col-k A Harrow P	274.41 + 1641 <u>CVA</u> 2 pl.18	353

			<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Herakles and Amazons, cont.</u>				
<u>EC</u>				
473	London E167	hyd	571.77	
	Leningrad P		<u>CVA</u> 5 pls.73.1 & 79.1	
<u>Herakles and Kerberos</u>				
<u>LA</u>				
474	Munich 2306	amph type A A	225.1	
	P of Munich 2306		<u>CVA</u> 4 pls.182.1,183.1 & 184	
<u>Herakles and Hydra</u>				
<u>LA</u>				
475	Palermo N.I.2378 (V763)	stam A	251.34	
	Syleus P		<u>CVA</u> 1 pl.31	
	<u>HHW Arch</u> 126 bottom			
<u>Herakles and Kyknos</u>				
<u>LA</u>				
382b	London E73	cup A	192.106	341
	Kleophrades P			
	<u>KP</u> pl.32.1; <u>GettyMusJ</u> 1(1974) 14.A; <u>Schefold G</u> 120 fig.149			
476	vacat			
477a	Rome VG	vol-k neck A	206.131	
	Berlin P			
	<u>Villa Giulia</u> 140 fig.177 (blurred)			
477b	before 646			
<u>Herakles and Lion</u>				
<u>LA</u>				
478	London E168	hyd	263.43	
	Syriskos P		<u>CVA</u> 5 pl.74.2	
479	Rome VG 984	col-k A	239.21	349
	Myson		<u>CVA</u> 2 pl.15	
	<u>EAA</u> 5 317 fig.430			
480	vacat			
<u>Herakles on Oita</u>				
<u>CL</u>				
481	Munich 2360	pel A	1186.30 + 1685	
	Kadmos P		<u>CVA</u> 2 pls.81.1 & 82.1	
	FR pl.109.2			
<u>Heroes</u>				
<u>LA</u>				
470b	Vienna KM IV 3710	skyph B	380.171 (+ 1649)	(366)
	Brygos P		<u>CVA</u> 1 pls.35.2 & 37	
	FR pl.84			

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Hoplitodromos</u>			
<u>LA</u>			
482	ex Arlesheim, Schweizer Onesimos Schefold <u>M</u> 189.203; Schefold <u>ClGr</u> pl.8 (1+ A/B)	cup A-B-I 323.56	359
483	Athens NM Acr 264 Antiphon P Graef & Langlotz pl.14	cup fr A 341.78	
484	Berlin (E) F2307 Antiphon P Gardiner <u>Athl</u> 141 fig.96; <u>AA</u> 1968 647-8 figs.10-12	cup A-B-I 341.77 + 1646	
485	Florence 3910 vaguely akin to Douris	cup A-B-I 1565.3 <u>CVA</u> 3 pl.89	
486	London E818 Dokimasia P <u>JHS</u> 23(1903) 285 fig.12	cup B 412.10	
487	Oxford 1947.262 Triptolemos P <u>BSA</u> 46(1951) 7 fig.1 pl.5	cup A-B 364.42	
488	Palermo N.I.2080 col-k A		
489	Paris Bib. Nat. 523 Proto-Panaitian Group Hartwig pl.16	cup B 316.4 + 1645	358
490	Paris Louvre C10897 Antiphon P	cup A-B 340.75	
491	Paris Louvre C10905 (G320) Antiphon P	cup A-B-I 340.76	
492	Paris Louvre G214 Berlin P <u>BCH</u> 96(1972) 356 fig.20; <u>EO</u> 170 fig.77	Nol A 203.96 <u>CVA</u> 6 pl.40.3,10	
493	Vatican Colmar P	cup I 355.48	
494	Vienna KM IV 1627 pel A		
		<u>CVA</u> 2 pl.72.1	
<u>EC</u>			
495	Berlin (W) inv.1960.2 Pistoxenos P	cup B 861.12,1672 & 1703 (425) <u>CVA</u> 3 pl.105.4	

			<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Hoplitodromos, cont.</u>				
<u>CL</u>				
496	Bologna 256	col-k A	1074.4	
	prob Eupolis P		<u>CVA</u> 1 pl.46.1	
497	London E483	col-k A		
498	Naples H3083	No1 A	1016.33	
	Phiale P			
<u>Ilioupersis</u>				
<u>LA</u>				
†499	Naples H2422	hyd	189.74 + 1632	341
	Kleophrades P			
	FR pl.34; <u>KP</u> pl.27; AHS pl.125(part); <u>HHW Arch</u> 143 bottom (part);			
	Simon pls.128-9; <u>LIMC</u> I pl.259 Aias II 44; pl.302 Aineias 89; pl.			
	333 Aithra I 67; pl.622 Andromache I 47			Pl. 12a-c
500a	Paris Louvre G152	cup A-B	369.1 + 1649	365
	Brygos P			
	FR pl.25; AHS pl. 139 ; <u>PKG</u> pl.211b			
500b	before 33b and 556			
501	Rome VG 3578	col-k A-B	290.9 + 1642	
	Tyszkiewicz P		<u>CVA</u> 2 pl.18	
<u>EC</u>				
502	Athens NM Acr 355	cup A-B ?I	828.29	
	Stieglitz P			
	Graef & Langlotz pls.25-26			
503	Bologna 268	v-k A-B	598.1	394
	Niobid P		<u>CVA</u> 5 pls.97.1-2, 98-100	
504a	Bologna 269	v-k A	599.8	395
	Niobid P		<u>CVA</u> 5 pls.97.3,102-103	
	<u>LIMC</u> I pl.333 Aithra I 69(part)			
504b	before 557b and 572			
505	Ferrara T936 (2895)	cal-k A-B	601.18 + 1661	395
	Niobid P		<u>CVA</u> 1 pl.16	
	<u>Spina</u> pls.37-39; <u>NS</u> 1.1 pls.128-133			
506	Florence 73140	pel A	586.51 + 1660	392
	P of Florence 73140		<u>CVA</u> 2 pl.34.1	
	<u>St e mat</u> 3(1905) 162-163 figs.2 & 2a			
<u>4th cent.</u>				
507	Ferrara T136 VP (5081)	v-k A		
	Alfieri 100 fig.243; <u>LIMC</u> I pl.268		<u>CVA</u> 1 pl.13	
	Aias II 91			

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Iolaos</u>			
	<u>CL</u>		
508	Oxford G138.14 stemless A Eretria P <u>JHS</u> 25(1905) pl.7.6	1252.49 <u>CVA</u> 1 pl.39.5	
<u>Iphigeneia sacrifice of</u>			
	<u>LA</u>		
509	Palermo N.I.1886 w-g leky Douris <u>MonAnt</u> 32 331-332 fig.142 pl.94; <u>AWL</u> pl.10.1(part)	446.266	375
<u>Ixion</u>			
	<u>EC</u>		
510	London E155 kanth B Amphitrite P FR pl.163.2; <u>Gk Myth</u> 30; Schefold <u>G</u> 155 fig.204	832.37 + 1672 <u>CVA</u> 4 pls.33.2c-d & 35.2b-c	422
<u>Kodros and Aienetos</u>			
	<u>CL</u>		
55b	Bologna PU273 cup I Codrus P <u>EAA</u> 2 738 fig.981; Kron pl.15.1	1268.1 <u>CVA</u> 1 pl.19.1	
<u>Manufacture</u>			
	<u>LA</u>		
511	Oxford G267 (V518) cup I Antiphon P <u>Gk Vases</u> pl.39	336.22 + 1646 <u>CVA</u> 1 pl.2.8	
<u>Menelaos and Helen</u>			
	<u>LA</u>		
467b	Berlin (W) inv.1970.9 skyph B Triptolemos P (Knauer) Knauer figs.2-4,12-13; <u>AK</u> 18(1975) pls.1.2 & 2.1-2, 4		
512	London E161 hyd Syriskos P Ghali-Kahil pl.50	262.41 <u>CVA</u> 5 pl.71.1	
513	Munich 2425 hyd Tyszkiewicz P Ghali-Kahil pl.87.3	294.65 <u>CVA</u> 5 pls.227.5 & 230.1	
514	Naples inv.126053 No1 A-B Berlin P Ghali-Kahil pl.59	202.88	
515	Oxford 1965.123 stam Berlin P Ghali-Kahil pl.60	208.154	343

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Menelaos and Helen, cont.</u>			
<u>LA</u>			
516	Tarquinia RC2460    stam A P of Munich Amphora Ghali-Kahil pl.42.2	246.9	
517	Tarquinia RC5291    cup B Foundry P Ghali-Kahil pl.56.2	405.1 + 1651 <u>CVA</u> 2 pl.18.2	370
518	Vienna KM IV 741    neck-amph A Berlin P Ghali-Kahil pl.57.1	203.101 <u>CVA</u> 2 pls.55.1 & 56.1-2	
<u>EC</u>			
519	Athens Agora P21352    b-k A Manner of Niobid P <u>Hesp</u> 22(1953) pl.23; Ghali-Kahil pl.63.1	609.12	
520	Ferrara T577 (2688)    col-k A Florence P Ghali-Kahil pl.61; <u>NS</u> 1.2 pl.78	541.3	385
521	London E263    amph type B A Altamura P Ghali-Kahil pl.62.1	594.54 <u>CVA</u> 3 pl.6.2	
522	vacat		
523	Naples H3115 col-k A Manner of Alkimachos P	533.3	
160b	New York 41.162.20    stam B Deepdene P Ghali-Kahil pl.69	499.11 <u>CVA</u> Hoppin & Gallatin pl.14.3	
<u>CL</u>			
524	Athens NM 14983    hyd Polygnotos <u>AE</u> 1937 754-756	1032.60	
525	Ferrara T53A VP (4098)    b-k A Group of Polygnotos <u>ILN</u> 4-12-54 1014 fig.13	1054.46	
526	London E336    Nol A Dwarf P <u>JdI</u> 52(1937) 43 fig.7	1010.4 <u>CVA</u> 5 pl.65.2	
527	Naples H3129    Nol A P of Leningrad 702 Ghali-Kahil pl.58.1	1194.6	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Menelaos and Helen, cont.</u>			
<u>CL</u>			
528	Vatican 525 oino seems to have some connection with Heimarmene P FR pl.170.1; Ghali-Kahil pl.66; <u>AK</u> 7(1964) pl.30.1-3	1173 bottom	460
 <u>Menelaos and Paris</u>			
<u>LA</u>			
52b	Paris Louvre G115 cup A Douris AHS pl.144; Johansen <u>Iliad</u> 211 fig.89; <u>AK</u> 7(1964) pl.10.3; Simon pl.160 above	434.74 + 1653	375
 <u>Miscellaneous arms and armour</u>			
<u>LA</u>			
529	Amsterdam 2810 cup fr I		
530	Athens NM Acr 271 cup fr Graef & Langlotz pl.14		
531	vacat		
532	Newcastle GM 151 ask <u>GAA</u> 17		
533	Oxford 1966.825 col-k fr <u>BG</u> pl.43.294		
534	Paris Louvre G179 hyd <u>IEE</u> 2 195; <u>Hephaistos</u> 2(1980) pl.7	<u>CVA</u> 6 pl.54.4,6	
 <u>Late 5th cent.</u>			
535	vacat		
536	Oxford 1921.867 fr near Talos P	<u>CVA</u> 1 pl.50.33-34	481.10
 <u>4th cent.</u>			
537	Cambridge 99 N 151 b-k fr	<u>CVA</u> 2 pl.27.13	
 <u>Neoptolemos leaving home</u>			
<u>EC</u>			
538	Ferrara T18C VP (44701) v-k Boreas P <u>Spina</u> pls.18-21	536.4 + 1658	384
539	vacat		

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Neoptolemos leaving home, cont.</u>			
<u>CL</u>			
540	New York 06.1021.116 neck-amph A Lykaon P Richter & Hall pls.128,129.130 & 169.130; <u>LIMC</u> I pl.667 Antimachos IV.1 (part)	1044.1	444
<u>Nestor arming</u>			
<u>EC</u>			
541	Boston 01.8097 skyph A Euaichme P <u>JdI</u> 17(1902) pl.2	785.2	(418)
<u>Nike and Warrior(s) (unless stated otherwise)</u>			
<u>EC</u>			
542	London E275 neck-amph A P of Berlin Hydria	616.6 <u>CVA</u> 3 pl.14.1	
543	London E576 leky P of Yale Lekythos	659.35	
544	Paris Bib. Nat. 841 skyph A Penthesilea P (N / Iris: B man)	889.164 + 1673	
545	Rome VG 3573 col-k A Deepdene P (N alone)	500.26 <u>CVA</u> 2 pl.19.4-5	
<u>CL</u>			
546	Bologna 467 kanth A Eretria P Lezzi-Hafter pls.108b & 109a-b	1251.40	
547	Cambridge GR 11.1917 Nol A P of Louvre Symposion	1070.4 <u>CVA</u> 1 pls.33.1 & 40.1-2	
548	Ferrara seq. (2816) col-k A Orpheus P <u>NS</u> 1.2 pl.157	1104.4	451
549	London E385 pel A Achilles P <u>JHS</u> 34(1914) 188-189 fig. 8a-b	990.50	
550	London E406 pel A Washing P Farmakovski 2 366 fig.49	1128.98	
551	Paris Louvre G444 leky Achilles P <u>JHS</u> 34(1914) 190 fig.9	993.91	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Nike and Warrior(s), cont.</u>			
<u>CL</u>			
552	Syracuse 24644 leky Manner of Achilles P <u>MonAnt</u> 17 pl.13.1 (N / Iris)	1003.19bis + 1677	
<u>4th cent.</u>			
553	Athens NM 14906 cal-k A <u>UKV</u> no.228		
<u>Oedipus killing Sphinx</u>			
<u>Late 5th cent.</u>			
554	London E696 sq leky Manner of Meidias P <u>JHS</u> 8(1887) pl.8; <u>AD</u> 25(1970) <u>Mel</u> pls.20-1	1325.49	
<u>Patroklos leaving Achilles</u>			
<u>LA</u>			
313b	Rome VG 26040 stam A Kleophrades P Johansen <u>Iliad</u> 185 fig.75; <u>AK</u> 19(1976) 9 fig.1 & pl.2.1	188.63	341
		<u>CVA</u> 1 pls.6 & 7.2-3	
<u>Patroklos leaving home</u>			
<u>CL</u>			
29b	Paris Bib. Nat. 851 kanth A Eretria P <u>EAA</u> 3 369 fig.449; <u>LIMC</u> I pl.663 Antilochos I 3	1251.41 + 1688	
<u>Peleus and Thetis</u>			
<u>CL</u>			
555	Ferrara T271 (3058) hyd Polygnotos <u>Spina</u> pls.63-65; <u>NS</u> 1.1 pls.183-186; Lacroix pl.XV	1032.58 + 1679	442
		<u>CVA</u> 1 pl.30	
<u>Persians and Greeks</u>			
<u>LA</u>			
140b	Oxford 1911.615 cup A P of Oxford Brygos <u>AM</u> 90(1975) pl.34.2(detail); <u>JHS</u> 98(1978) pl.1a-b	399	369
		<u>CVA</u> 1 pl.6.4; 2 pl.61.3	
407b	Paris Louvre G117 cup I Douris <u>BCH</u> 87(1963) 580 fig.1	433.62	375
<u>Phoinix and Briseis</u>			
<u>LA</u>			
500b	Paris Louvre G152 cup I Brygos P Johansen <u>Iliad</u> 155 fig.57; AHS pl.140; Simon pls.148-9	369.1 + 1649	365

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Phoinix and Briseis, cont.</u>			
<u>LA</u>			
33b	Tarquinia RC6846 cup I Brygos P	369.4 <u>CVA</u> 1 pl.4.1	(365)
<u>Pursuit of a Woman</u>			
<u>LA</u>			
556	London E310 Nol A Berlin P Kurtz pls.XV.33 & XLVIIIc	202.84 <u>CVA</u> 5 pl.56.1	
<u>EC</u>			
319b	Berlin (W) F2521 cup B Mykonos P	516.18 <u>CVA</u> 2 pl.96.1	
557a	Brussels R311 stam B P of Yale Oinochoe	502.6 <u>CVA</u> 1 pl.7.1	
557b	before 572		
558	London E333 Nol A Sabouroff P Ghali-Kahil pl.52	842.116 <u>CVA</u> 5 pl.64.2	
559	vacat		
560	Vienna Univ. 551b stam A Villa Giulia P	620.29 <u>CVA</u> 1 pl.17	
<u>CL</u>			
561	Athens NM 18063 stam A Polygnotos <u>RA</u> 1970 230 figs.1,4-5	1028.13 + 1678	
562	Naples H2301 b-k A Christie P	1048.31	
563	Oxford 1914.733 neck-amph A Group of Polygnotos	1058.120 <u>CVA</u> 1 pl.16.1	
564	Syracuse 21133 leky Achilles P <u>MonAnt</u> 17 397 fig.290	993.87	
<u>Pyrrhic dancers</u>			
<u>LA</u>			
565	Paris Louvre G136 cup I Eucharides P <u>BSA</u> 18(1911-12) 227 fig.5; <u>BCH</u> 92(1968) 567 fig.15	231.78	
<u>EC</u>			
566	London E573 leky not remote from Bowdoin P <u>ABL</u> pl.22.2; <u>BCH</u> 92(1968) 575 fig.31; <u>AK</u> 16(1973) pl.7.2	694 + 1666	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Pyrrhic dancers, cont.</u>			
<u>CL</u>			
567	Ferrara T695 b-k A Dinos P <u>BCH</u> 92(1968) 595 fig.46	1154.34	
568	Rome VG 50479 b-k A P of Munich 2335 <u>BCH</u> 92(1968) 592 fig.44	1164.57	
569	Vienna KM IV 732 b-k A Pothos P <u>BCH</u> 92(1968) 592 fig.45	1190.30 <u>CVA</u> 3 pl.119.1	
570	Vienna KM IV 1043 oino P of Louvre Centauromachy van Hoorn fig.184; <u>BCH</u> 92(1968) 591 fig.43	1094.103	
<u>Satyr arming</u>			
<u>EC</u>			
571	London E377 pel A Deepdene P <u>JHS</u> 85(1965) pl.2a	501.35	381
<u>Setting out</u>			
<u>LA</u>			
131b	Athens NM Acr 759 v-k neck A Kleophrades P Graef & Langlotz pl.64	187.54	
146b	Paris Louvre G47 cal-k B Eucharides P	227.11 <u>CVA</u> 1 pls.1.1,4 & 3.2,4-5	
<u>EC</u>			
504b	Bologna 269 v-k B Niobid P	599.8 <u>CVA</u> 5 pls.97.4,102.1 & 104	395
557b	Brussels R311 stam A P of Yale Oinochoe	502.6 <u>CVA</u> 1 pl.7.1	
572	Ferrara T67B VP col-k A Alkimachos P	532.49bis	
573	Oxford 1919.23 Nol A Alkimachos P	529.6 <u>CVA</u> 1 pl.17.8	
<u>CL</u>			
574	Berlin (W) F2332 Nol A Achilles P	988.20	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Setting out, cont.</u>			
<u>CL</u>			
575	Berlin (W) F2356 pel A Manner of Washing P	1134.9	
576	London E273 neck-amph A Peleus P <u>AK</u> 23(1980) pl.28.3	1039.12 <u>CVA</u> 3 pl.13.1	
577	London E277 Nol A Phiale P	1016.42 <u>CVA</u> 5 pl.46.1	
578	Rome VG 50431 cal-k A Polydektes P	1069.3	
<u>Seven against Thebes</u>			
<u>EC</u>			
125b	Ferrara T579 (3031) v-k A P of Bologna 279 <u>NS</u> 1.1 pls.50,52-54 & 56-61; <u>AM</u> 96(1981) pl.46.1	612.1 + 1662 <u>CVA</u> 1 pls.9-10 pl.46.1	397
<u>Slinger and hoplite</u>			
<u>EC</u>			
579	London E285 neck-amph A-B Alkimachos P <u>MTP</u> pl.4b(A)	530.25 <u>CVA</u> 5 pl.46.3	
<u>Target Practice (Quintain)</u>			
<u>4th cent.</u>			
580	Athens NM 1631 oino <u>AK</u> 20(1977) pl.3(ca.400)		
<u>Theseus and Amazons</u>			
<u>CL</u>			
82b	London E157 kanth A Alexandre Group Lezzi-Hafter pl.142	1213.2 <u>CVA</u> 4 pl.34.2a	
581	London E450 stam A Epimedes P	1043.1 <u>CVA</u> 3 pl.23.1	
582	London 99.7-21.5 din Group of Polygnotos FR pl.58; Birchall & Corbett pl.44	1052.29 <u>CVA</u> 6 pl.103	
583	Naples RC239 sq leky Aison <u>MonAnt</u> 22 pls.86-87; AHS pl.205(part); <u>CGA</u> pl.306; <u>AM</u> 90(1975) pl.50.1(part); <u>AM</u> 91(1976) pl.46; Simon pl.220(ca.420)	1174.6	460

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Theseus and Amazons, cont.</u>			
<u>CL</u>			
584	Oxford G290 (V522)    stam A Polygnotos <u>JHS</u> 24(1904) pl.8	1028.3 <u>CVA</u> 1 pls.29.3 & 30.3-4	
585	Paris Bib. Nat. 421 & 420 (part) Polygnotos                    cal-k A	1030.30	
<u>Theseus and Antiope</u>			
<u>LA</u>			
586	vacat		
587	Paris Louvre G197    amph type A B Myson FR pl.113; AHS pl.130; <u>HHW Arch</u> 153 bottom; Simon pl.132	238.1 + 1638 <u>CVA</u> 6 pl.35.3,6,7	349
<u>CL</u>			
588	Ferrara T1052 (2890)    cal-k Achilles P <u>Spina</u> pls.54-59; <u>NS</u> 1.2 pls.14-23	991.53 + 1677 <u>CVA</u> 1 pl.20	437
<u>Theseus and Bull</u>			
<u>LA</u>			
411b	Vatican 16514 (505)    cup A Bonn P <u>EAA</u> 2 135 fig.205	351.4	
<u>Theseus leaving home</u>			
<u>EC</u>			
589	Bologna PU285    cal-k A Methyse P <u>LIMC</u> I pl.330 Aithra I 47	633.6 + 1663 <u>CVA</u> 4 pls.77.1 & 78.3-4	Pl. 13a
590	Munich 2320    neck-amph A Villa Giulia P	621.45 + 1662 <u>CVA</u> 5 pls.212.3-4 & 216.9-10	
<u>CL</u>			
55c	Bologna PU273    cup A Codrus P Kron pl.16.1; <u>LIMC</u> I pl.330 Aithra I 48	1268.1 <u>CVA</u> 1 pls.19.2,20.1 & 21	
591	vacat		
<u>Tomb-scenes</u>			
<u>EC</u>			
592	Athens NM 1959    w-g leky Inscription P <u>AK</u> 7(1964) pl.7.2	748.3 <u>CVA</u> 1 pl.6.6-7	413
593	London D59    w-g leky Sabouroff P Robertson <u>GP</u> 150-151	851.272	

			<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Tomb-scenes, cont.</u>				
<u>EC</u>				
594	Paris Louvre CA1846 Inscription P	w-g leky	749.12	
<u>CL</u>				
595	Athens Kanellopoulos Coll. 2498 w-g leky			
596	Athens Kerameikos inv.4114 Bird P (Felten) <u>AM</u> 91(1976) pl.31.6	w-g leky fr		
597	vacat			
598	Athens NM 1640 Manner of Achilles P <u>AE</u> 1893 pl.3	leky	1003.23	
599	Athens NM 1700 Kleophon P <u>AE</u> 1893 pl.2; <u>AAM</u> 5:20 (Oct/Dec 1962) pl.113.a-c,e	lout	1146.50	456
600	Athens NM 1761 Thanatos P	w-g leky	1229.17	
601	Athens NM 1954 Quadrate P	w-g leky	1240.61	
602	Athens NM 1965 Manner of Achilles P <u>ALP</u> 27 fig.3	w-g leky	1003.29	
603	Athens NM 12745 Achilles P	w-g leky	999.185 <u>CVA</u> 1 pls.4.4-5 & 5.1,3	
604	Athens NM 19333 somewhat recalls Achilles P	w-g leky	1687.1	467
605	Athens NM 19334 Bird P	w-g leky	1687.3	467
606	vacat			
607	Cambridge GR 55.1896(G140)	w-g leky	1008.3 <u>CVA</u> 1 pl.31.4	
608	London D58 Thanatos P AHS pl.184; Simon pl.204	w-k leky	1228.12	466
609	Oxford 1919.21 Achilles P	w-g leky	1001.212	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Tomb-scenes, cont.</u>			
<u>Late 5th cent.</u>			
610	Athens Kerameikos 3146 w-g leky AWL pl.51.2		
611	Athens NM 1816 w-g leky Group R IEE 1 265; Simon pl.XLIX	1383.12 + 1692 CVA 1 pl.16.1-3	486
612	Athens NM 2011 w-g leky Reed P	1381.112 CVA 1 pl.14.4-6	
613	Athens NM 15071 w-g leky Woman P	1372.14	
614	Brussels A124 w-g leky Reed P	1381.113 CVA 1 pl.2.1	
615	vacat		
<u>Trophy</u>			
<u>Late 5th cent.</u>			
616	London E700 sq leky		
<u>4th cent.</u>			
617	Athens NM 1683 pel A AZ 23(1865) pl.199.3; UKV no.339		
<u>Warriors (men and youths)</u>			
<u>LA</u>			
618	Amsterdam 350 fr		
619	Amsterdam 1850 cup I		
		CVA Scheurleer 1 pl.4.1	
300b	Athens Agora P42 cup I P of Agora P42 Hesp 2(1933) 216 fig.1	415.1	
620	vacat		
621	Athens NM 1425 pel A akin to Nikoxenos P	223.6 CVA 1 pl.8.4	(346)
†622	Athens NM 1644 leky Tithonos P	310.19	Pl. 13b
623	Athens NM 12769 w-g leky P of Würzburg 517	302.9 + 305.6 CVA 1 pl.1.4	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Warriors, cont.</u>			
<u>LA</u>			
624	Brussels A2483-2485 Flying Angel P	amph type C frr A-B	280.10 <u>CVA</u> 3 pl.23.2
133b	Brussels R322 Foundry P	cup I	402.17 <u>CVA</u> 1 pl.3.1
625	Eleusis col-k A Eucharides P <u>AE</u> 1931 54-5 figs.1-2 & fig.3		228.25
626	Florence C B 1 Colmar P	cup I	353.8 <u>CVA</u> 1 pl.10.156
627	London 1950.1-4.10 Brygos P <u>BMQ</u> 16(1951-2) pl.9	cup I	379.146
628	Munich 2672 Triptolemos P	cup I	366.90
629	Munich inv.8726 Flying-Angel P	amph type C A-B	280.8 <u>CVA</u> 4 pls.189 & 190.2-3
†630	Naples H3150 Berlin P	Nol A-B	201.72  Pl. 13c
631	Orvieto Faina 110 Manner of Antiphon P	cup I	342.14
632	Orvieto Faina 175 Colmar P	cup I	354.27
633	Oxford 1890.25a (V319) P of Paris Gigantomachy	leky	424.132 <u>CVA</u> 1 pl.38.12
140c	Oxford 1911.615 P of Oxford Brygos <u>JHS</u> 98(1978) pl.2a	cup I	399 <u>CVA</u> 1 pl.2.1  369
634	Palermo N.I.2053 Flying-Angel P	col-k A	281.38
635	Palermo N.I.2134 (V667) Berlin P	leky	211.194 <u>CVA</u> 1 pl.20.1
406b	Palermo N.I.2370 (V659) Makron	cup I	480.2 <u>CVA</u> 1 pl.16.4
636	Paris Bib. Nat. 526 Douris	cup fr A	428.17

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Warriors, cont.</u>			
<u>LA</u>			
46b	Paris Bib. Nat. 526,743,553,L41+ Onesimos cup I	319.5	
637	vacat		
638	Paris Louvre C10799 v-k fr A Berlin P <u>RA</u> 1972 244-5 figs.1-4	206.129	
639	Paris Louvre C11308 cup I Colmar P	354.21	
640	Paris Louvre C11358 cup I Manner of Antiphon P	342.13	
641	Paris Louvre C11359 cup I Manner of Antiphon P	342.16	
642	Paris Louvre C11385 cup fr I Manner of Antiphon P	343.27	
185b	Paris Louvre G56 stam B Berlin P	207.138 <u>CVA</u> 2 pl.12.1,4	
42b	Paris Louvre G154 cup I Brygos P	369.3	
†643	Paris Louvre G266 cup I Makron	461.32	Pl. 14a
644	Rome VG 50407 cup A Foundry P Hartwig pl.54; <u>Villa Giulia</u> 189 fig.242	402.24 (+ 1651)	(370)
†645	Rome VG oino Terpaulos P <u>MonAnt</u> 42 834 fig.187; <u>EAA</u> 7 723 fig.832	308.3	357 Pl. 14b
477b	Rome VG v-k A-B Berlin P Vighi 99; <u>Villa Giulia</u> 140 fig.177	206.131	
646	Syracuse 21197 leky Tithonos P <u>MonAnt</u> 17 pl.33.2	310.17	
†410b	Tarquinia 689 cup I Makron	480.3	Pl. 14c

			<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Warriors, cont.</u>				
<u>LA</u>				
647	Vienna KM IV 654	No1 A-B	201.67	
	Berlin P		<u>CVA</u> 2 pl.54.1-2	
	Kurtz pls.XII.28-9 & XLVIId-e			
648	Vienna KM IV 1862	cup I	351.10	
	Bonn P		<u>CVA</u> 1 pl.5.2	
649	Vienna KM IV 2008	cup I	336.20	
	Antiphon P		<u>CVA</u> 1 pl.7.4	
650	Vienna KM IV 3692	cup I	364.50	
	Triptolemos P		<u>CVA</u> 1 pl.3.4	
651	Vienna KM IV 3702	cup I	342.15	
	Manner of Antiphon P		<u>CVA</u> 1 pl.5.5-6	
652	Vienna KM IV 3724	amph type C A	280.9	
	Flying-Angel P		<u>CVA</u> 2 pl.52.2	
653	Vienna Univ.631e	neck-amph fr A	200.42	
	Berlin P		<u>CVA</u> 1 pl.13.1 & fig.4	
	Kurtz pl.V.11 & XLIIb			
<u>EC</u>				
654	Amsterdam 2383	fr		
655	Athens NM Acr 254	cup fr		
	Graef & Langlotz pl.14			
656	Athens NM Acr 501	skyph fr		
	Graef & Langlotz pl.39			
657	Athens NM 1421	skyph A-B	973.12	
	Lewis P			
	Smith pl.8			
658	Athens NM 12798	w-g leky bf	690.10	
	Semi-outline Lekythoi		<u>CVA</u> 1 pl.1.1	
659	Athens NM 17921	cup A	920.17	
	Aberdeen P		<u>CVA</u> 2 pl.14.3	
320b	Berlin (W) F2535	cup B-I	825.11	421
	P of Louvre G456		<u>CVA</u> 2 pl.99.2,7	
	<u>AK</u> 7(1964) pl.14.2(B)			
660	Berlin (W) inv.3241	cup I		
			<u>CVA</u> 2 pl.94.3	
416b	Berlin (W) inv.4982.19	cup I	860.5	
	Pistoxenos P		<u>CVA</u> 3 pls.105.1 & 150.8	

			<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Warriors, cont.</u>				
<u>EC</u>				
661	Bologna PU272	cup A-B	881.20	
	Penthesilea P		<u>CVA</u> 1 pls.11-14	
662	vacat			
663	Brussels A2317	oino	658.25	
	P of Yale Lekythos		<u>CVA</u> 3 pl.21.4	
664	Florence D B 3	cup I	862.23	
	Pistoxenos P		<u>CVA</u> 1 pl.D.3	
665	Gela Ant. inv.121/B	w-g leky		
			<u>CVA</u> 3 pl.39.3,6	
34b	London E77	cup B	837.1	
	Sabouroff P			
666	London E282	Panath A	538.39	
	Boreas P		<u>CVA</u> 3 pl.17.1	
	<u>JHS</u> 9(1888) pl.3			
667	London E286	neck-amph A-B	530.24	
	Alkimachos P		<u>CVA</u> 5 pl.47.1	
668	London E306	No1 A	529.3	
	Alkimachos P		<u>CVA</u> 5 pl.54.3	
669	London E417	pel A	853.2	
	P of Munich 2363			
670	London 1910.6-15.6	w-g leky bf	690.13	
	Semi-outline Lekythoi			
671	Munich inv.8734	leky	642.105	
	Providence P			
	<u>AA</u> 1957 387 fig.9			
672	Naples Stg.122	w-g leky	746.5	
	P of Athens 1826			
	Fairbanks 1 157 fig.39			
673	Orvieto Faina 167	cup A-B		
674	Oxford 1891.685 (V268)	w-g leky		
	Gardner pl.21.268			
675	Oxford 1914.732	No1 A-B	638.45	
	Providence P		<u>CVA</u> 1 pls.17.5 & 18.6	
676	Palermo N.I.2138 (V692)	leky	651.29	
	Nikon P		<u>CVA</u> 1 pl.21.1-2	
†677	Paris Louvre CA4177	w-g leky		Pl. 15a

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Warriors, cont.</u>			
<u>EC</u>			
678	Paris Louvre G200 neck-amph A Cleveland P	517.10 <u>CVA</u> 6 pl.36.4-6	
679	Rome VG 50481 cup I Providence P	644.131bis + 1663	
680	Syracuse 21130 leky Aristomenes P <u>MonAnt</u> 17 pl.18; <u>EAA</u> 1 651 fig.833	535.1	
419b	Vienna KM IV 4436 cup B-I Pistoxenos P	1672.5bis <u>CVA</u> 3 pl.150.2,4	
<u>CL</u>			
†681	Amsterdam 8199 w-g leky fr		Pl. 15b
682	Athens Agora P25552 b-k fr A Marlay P	1276.8	
683	Athens Kerameikos inv.1115 w-g leky fr P of Munich 2335 (Felten) <u>AM</u> 91(1976) pl.29.2		
684	Athens NM Acr 412 cup frr Graef & Langlotz pl.30		
685	vacat		
†686	Athens NM 1818 w-g leky Achilles P AHS pls.186-187; <u>IEE</u> 1 201; Robertson <u>GP</u> 144-145; Simon pls.196-7	998.161 + 1677	438 Pl. 15c
687	Corinth fr		
688	Ferrara T494 (2445) stemmed pl P of Ferrara T480B	1308.4 <u>CVA</u> 1 pl.43.4	476
689	Gela Ant. inv.116/B pel A Hasselmann P	1136.20 <u>CVA</u> 3 pl.44.6-7	
690	London D51 w-g leky Achilles P <u>JHS</u> 12(1891) pl.14; <u>GPP</u> pl.49a	1000.201	
691	London E608 leky connected with Group of Palermo 16	1205.3	
692	Munich 2332 Nol A P of Munich 2332	1192.1 <u>CVA</u> 2 pls.59.5 & 60.1	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Warriors, cont.</u>			
	<u>CL</u>		
693	Munich 2528 sq leky P of Munich 2528	1257.1	Pl. 16a
694	Orvieto Faina (2565) cup fr I		
695	Oxford 1896.40 (V529) b-k A P of Oxford 529 <u>JHS</u> 25(1905) 66; <u>EAA</u> 5 809 fig.984	1119.1 <u>CVA</u> 1 pl.24.3	453
696	Oxford 1966.923 w-g leky fr Bosanquet P <u>BG</u> pl.50.372; Felten pl.6.1	1227.7	466
697	Paris Bib. Nat. 388 stam B Persephone P	1012.5	
698	Paris Bib. Nat. 400 pel A Washing P de Ridder <u>BN</u> 294 fig.64	1128.99	
699	Taranto 50943 skyph A-B Marlay P <u>NSc</u> 14(1936) 225 figs.131-132	1278.27	
700	Vienna KM IV 898 oino Shuvalov P Lezzi-Hafter pl.80c-d	1206.7	
701	Vienna KM IV 3718 pyx lid	<u>CVA</u> 1 pl.48.3	
<u>Women with arms and armour</u>			
	<u>LA</u>		
702	London E646 leky Briseis P	410.61bis	
	<u>EC</u>		
703	London E572 leky Providence P <u>VA</u> 76 fig.46	641.82	
704	Oxford 1890.23 (V317) leky Providence P	641.84 <u>CVA</u> 1 pl.34.4	
705	Palermo N.I.2116 (V676) leky Providence P <u>ARFH</u> fig.358	641.83 <u>CVA</u> 1 pl.21.6	

		<u>ARV &amp; CVA</u>	<u>PARA &amp; PL</u>
<u>Women with arms and armour, cont.</u>			
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706	Rome VG 63545 cup I Sabouroff P Vighi 35	838.16	423
707	Syracuse 21129 leky Aristomenes P <u>MonAnt</u> 17 pl.17	535.2	
†708	Syracuse 21199 leky P of Yale Lekythos	658.29	Pl. 16b
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<u>CL</u>			
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F2307	484	PU273	55 (a-c)
		PU274	154
<u>BERLIN</u> (West)		PU285	589
F2176	36		
F2287	394	<u>BOSTON</u>	
F2288	395	98.933	24
F2291	178	01.8097	541
F2293	439	13.188	5

<u>MUSEUM NO.</u>	<u>CAT. NOS.</u>	<u>MUSEUM NO.</u>	<u>CAT. NOS.</u>
<u>BRAUNSCHWEIG</u>		<u>FERRARA, cont.</u>	
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<u>BRUSSELS, Bibliothèque Royale</u>		T394 (2796)	357
11	453	T411 (3089)	116
15	354	T422 (2894)	358
<u>BRUSSELS, Musées Royaux</u>		T494 (2445)	688
A124	614	T577 (2688)	520
A133	78	T579 (3031)	125 (a-b)
A134	284	T607 (3036)	67
A718	471	T614 (2672)	16
A2078	235 (a-b)	T617 (2893)	359
A2317	663	T695 (b-k)	567
A2483-5	624	T740 (2652)	324
A3092	106	T936 (2895)	505
R303	267 (a-b)	T1052 (2890)	588
R307	303	T1095 (2797)	80
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R311	557 (a-b)	T136 VP (5081)	507
R322	133 (a-b)	T31A VP (oino)	423
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GRL1.1917	547	T67B VP (col-k)	572
GR 8.1928	355	T11C VP (9355)	68
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GR18.1937	120	T18C VP (20410)	81
GR21.1937	204	T18C VP (44701)	538
GR29.1937	236	T19C VP (42685)	326 (a-b)
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GR 7.1952	356	seq. 1927	12
GR 5.1961	468	seq. Venezia (2793)	277
Trinity College Loan	134	seq. Venezia (2512)	238
<u>CORINTH</u>		seq. Guardia di Finanza	462
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<u>ELEUSIS</u>		3910	485
619	440	3929	1
2361-3	400	3944	135
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<u>FERRARA</u>		3990	305
TO (3095)	454	3991	401
T31 (col-k)	323	4020	44
T128 (2896)	79	73140	506
T271 (3058)	555	C B 1	626
T300 (2892)	461	D B 3	664
		8 B 6,8-11	136
		PD574	69
		cup fr	402

<u>MUSEUM NOS.</u>	<u>CAT. NOS.</u>	<u>MUSEUM NOS.</u>	<u>CAT. NOS.</u>
<u>GELA</u>		<u>LONDON, cont.</u>	
8709	17	E272	84
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		E280	41
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		E286	667
<u>KARLSRUHE</u>		E289	209
259 = B36	253	E295	113
		E303	456
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D22	205	E310	556
D51	690	E316	212
D58	608	E321	213
D59	593	E324	214
E44	291	E329	168
E45	109 (a-b)	E333	558
E56	37 (a-b)	E336	526
E60	137 (a-b)	E363	13
E65	298	E377	571
E67	31	E379	360
E69	6	E380	361
E73	382 (a-b)	E385	549
E76	266	E405	157
E77	34 (a-b)	E406	550
E120	59	E410	215
E124	156	E411	327
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E161	512	E448	363
E165	441	E450	581
E167	473	E458	49
E168	478	E467	124
E181	206	E468	25 (a-b)
E182	207	E469	457
E196	47	E473	278
E220	83	E476	364
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E234	435	E497	18
E235	436	E498	254
E247	437	E515	180
E252	240	E555	293
E257	208	E572	703
E263	521	E573	566
E268	179	E576	543
E269	306	E596	169

<u>MUSEUM NOS.</u>	<u>CAT. NOS.</u>	<u>MUSEUM NOS.</u>	<u>CAT. NOS.</u>
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E696	554	H2410	270
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E808	403	H2422	499
E818	486	H2613	118
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1910.6-15.6	670	H3083	498
1920.3-15.3	279	H3097	138
1948.10-15.3	424	H3115	523
1950.1-4.10	627	H3129	527
1961.7-10.1	54	H3130	368
		H3150	630
<u>MUNICH</u>		H3154	369
2304	181	H3351	286
2305	307	RC131	405
2306	474	RC132	443
2314	182	RC148	88
2320	590	RC161	89
2322	241	RC239	583
2324	330	Stg.122	672
2332	692	Stg.700	159
2336	170	inv. 126053	514
2338	242	inv. 146741	370
2342a	331	(seq. 7)	294
2351	117	Once Naples, Gargiulo	56
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2360	481	<u>NEWCASTLE UPON TYNE, Greek Museum</u>	
2365	103	52	418
2376	86	55	171
2379	114	151	532
2394	366	213	425
2406	26 (a-b)		
2415	367	<u>NEW YORK, Metropolitan Museum of</u>	
2425	513	Art	
2439	260	06.1021.116	540
2454	158	41.162.20	160 (a-b)
2528	693		
2640	268	<u>ORVIETO, Museo Faina</u>	
2641	269	44	271 (a-b)
2648	183	67	458
2653	332	110	631
2672	628	167	673
2708	333	175	632
inv. 8703	404	cup fr. (2565)	694
inv. 8705 (2688)	71 (a-b)		
inv. 8726	629	<u>OXFORD, Ashmolean Museum</u>	
inv. 8728.1-8	184	EFC 196	334
inv. 8734	671	1890.23	704

<u>MUSEUM NO.</u>	<u>CAT. NOS.</u>	<u>MUSEUM NO.</u>	<u>CAT. NOS.</u>
<u>OXFORD</u> , cont.		<u>PALERMO</u> , cont.	
1890.25	139	N.I.2365	255
1890.25a	633	N.I.2370	406 (a-b)
1891.685	674	N.I.2378	475
1896.40	695		
G138.14	508	<u>PARIS</u> , Bibliothèque Nationale	
G138.37	243	369	220
G260	217	388	697
G267	511	391	384
G290	584	394	338
1911.615	140 (a-c)	400	698
1911.620	7	420 + 421	585
1914.732	675	472	262
1914.733	563	515	143
1917.60	335	523	489
1919.21	609	526	636
1919.23	573	526, 743, 553, L41 +	46 (a-b)
1921.867	536	537 + 598	51
1925.622	261	538	60 (a-b)
1929.11a-c	426	540	308
1929.12	427	544 + 559	144
1929.13	218	573	444
1929.752 = 1929.783	141	814	161
1930.169	110	841	544
1947.262	487	851	29 (a-b)
1965.123	515		
1966.709	287	<u>PARIS</u> , Louvre	
1966.720	32	C10748	445
1966.825	533	C10776	428
1966.923	696	C10799	638
stamnos	142	C10818	145 (a-b)
		C10823	383
<u>PAESTUM</u>		C10831	162
amphora	111	C10897	490
		C10905	491
<u>PALERMO</u>		C11034	91
N.I.1886	509	C11073	446
N.I.2053	634	C11097	127
N.I.2077	295	C11271	8
N.I.2080	488	C11308	639
N.I.2081	280	C11358	640
N.I.2116	705	C11359	641
N.I.2118	244	C11385	642
N.I.2120	219	CA1846	594
N.I.2125	336	CA4177	677
N.I.2126	337	G25	121
N.I.2134	635	G46	309
N.I.2138	676	G47	146 (a-b)
N.I.2162	245	G48	147
N.I.2182	90	G54bis	310
N.I.2185	172	G55	272

<u>MUSEUM NO.</u>	<u>CAT. NOS.</u>	<u>MUSEUM NO.</u>	<u>CAT. NOS.</u>
<u>PARIS, cont.</u>		<u>ROME, Villa Giulia</u>	
G56	185 (a-b)	984	479
G104	186	2382	256
G115	52 (a-b)	3573	545
G117	407 (a-b)	3577	281
G136	565	3578	501
G146	38 (a-b)	3586	409
G152	500 (a-b)	26040	313 (a-b)
G154	42 (a-b)	50224	372
G165	221	50407	644
G179	534	50431	578
G180	187	50441	9
G184	312	50479	568
G197	587	50481	679
G200	678	50524	341
G204	447	50777	93
G213	123	63545	706
G214	492	oinochoe	296
G228	448	oinochoe	645
G231	43 (a-b)	volute-krater	477 (a-b)
G264	39		
G266	643	<u>SYRACUSE</u>	
G271	148 (a-b)	9317	94
G272	163	17427	246
G341	126	18421	122
G342	35	21129	707
G343	339 (a-b)	21130	680
G356	292	21133	564
G414	92	21197	646
G429	371	21199	708
G431	340	21475	119
G434	459	22833	95
G444	551	23507	96
G458	58	23510	342
G482	14	23912	373
L62	222	24011	374
L63	223	24552	709
S1347	408	24644	552
S1677	466	30747	375
		37175	97
<u>PARIS, Petit Palais</u>		38031	257
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		column-krater	173
<u>PERUGIA</u>		<u>TARANTO</u>	
81 (1290)	19	50943	699
<u>ROME, Conservatori</u>		cup	273
23	472		
27	189		

<u>MUSEUM NO.</u>	<u>CAT. NOS.</u>	<u>MUSEUM NO.</u>	<u>CAT. NOS.</u>
<u>TARQUINIA</u>		<u>VIENNA, cont.</u>	
689	410 (a-b)	IV 2008	649
690	164	IV 3692	650
RC2072	418bis	IV 3694	150 (a-b)
RC2460	516	IV 3695	10
RC4195	247	IV 3702	651
RC5291	517	IV 3710	470 (a-b)
RC6846	33 (a-b)	IV 3711	225
		IV 3715	75 (a-b)
		IV 3718	701
<u>VATICAN, Museo Etrusco</u>		IV 3724	652
525	528	IV 3725	48
16514	411 (a-b)	IV 4436	419 (a-b)
16543	191		
16545	192	<u>VIENNA, University</u>	
16547	27	53a	248
16562	274	505	20
16563	28	551b	560
16566	314 (a-b)	631c	653
16570	469		
16573	193	<u>WÜRZBURG</u>	
16583	149	H4919	290
amphora	23	L501	195
cup	493	L504	165
cup fr.	412	L507	315
neck-amphora	343	L508	53
pelike	376	L516	316
stamnos	99	L517	317
		L645	265
<u>VIENNA, Kunsthistorisches Museum</u>		<u>ZURICH, University</u>	
IV 96	22	pointed amphora	15
IV 640	377		
IV 654	647		
IV 688	449		
IV 725	378		
IV 728	194		
IV 731	100		
IV 732	569		
IV 741	518		
IV 774	288		
IV 853	379		
IV 871	289		
IV 898	700		
IV 984	380		
IV 1025	263		
IV 1043	570		
IV 1049	297		
IV 1142	264		
IV 1627	494		
IV 1771	258		
IV 1847	74		
IV 1862	648		

LIST OF ILLUSTRATIONS

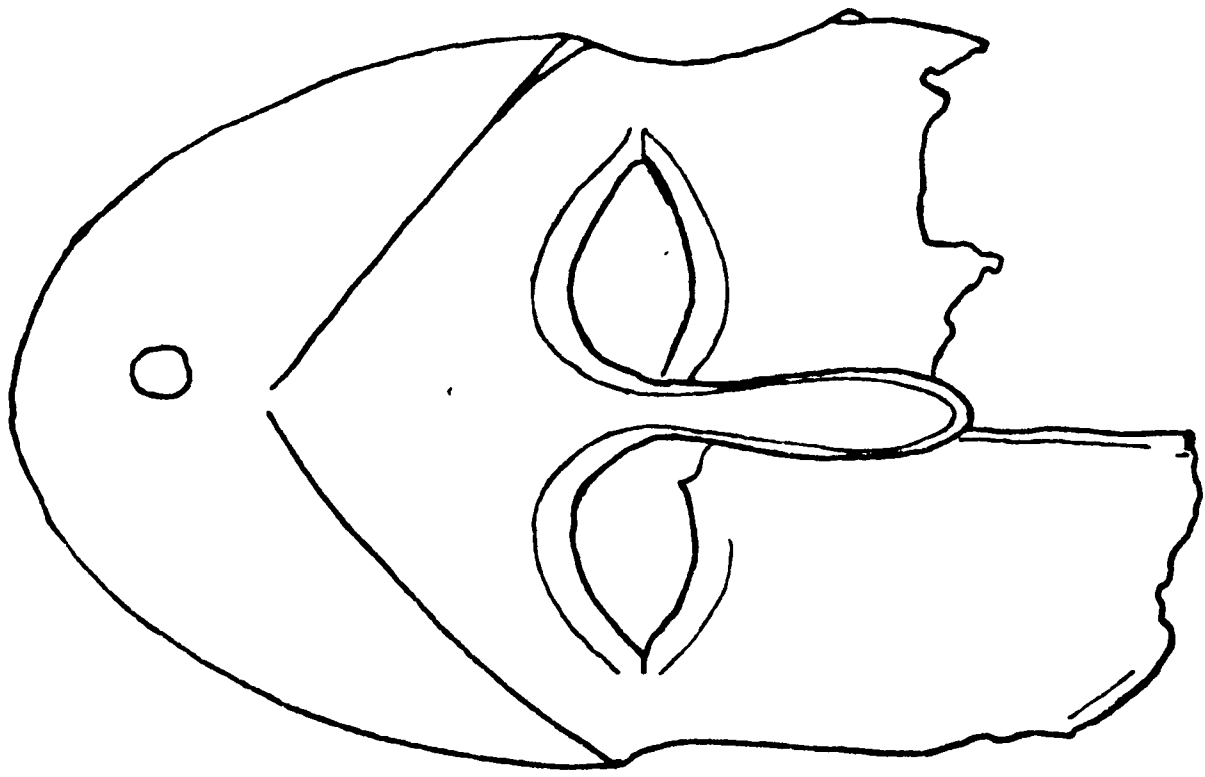
Figure(s)

1 - 8	Late Archaic Corinthian helmets	- type 1.
8 - 12	" " " "	- type 2a.
13 - 14	" " " "	- type 2b.
15 - 16	" " " "	- type 3.
17	" " Corinthian-Chalcedian Hybrids.	
18 - 23	Corinthian helmets	- from LA vases.
24 - 27	" " - " EC "	
27 - 31	" " - " CL "	
31 - 32	" " - " Late 5th cent. vases.	
33	" " - " 4th cent. vases.	
34 - 38	Attic helmets - frontlets	- from LA-4th cent. vases.
39 - 43	" " - neck-guards	- " " "
44 - 48	" " - cheek-pieces	- " " "
49 - 53	" " - crest-mountings	- " " "
54 - 58	" " - decoration on crown	- " " "
59	Illyrian helmets	- from LA, EC & CL vases.
60	Thracian helmets	- from LA vases.
61 - 67	" " - " EC "	
68 - 73	" " - " CL "	
73	" " - " Late 5th and 4th cent. vases.	
74	Piloi	- from LA & EC vases
75	" - " EC & CL "	
76	" - " CL "	
77	" - " Late 5th and 4th cent. vases.	
78	" - " EC & CL vases in Appendix C.	
79	Improved bell-corselets	from LA & EC vases.
80 - 82	Muscle-corselets	- from LA-4th cent. vases.
83 - 93	Range and variety in details of linen-corselets.	
83	I Necklines	- from LA-Late 5th cent. vases.
84	II Shoulder-flaps	- from LA vases.
85	" " - " EC "	
86	" " - " CL & Late 5th cent. vases.	
87	III Pteryges	- " LA-Late 5th cent. vases.
88	IV Chestbands	- " " " " "
89	V Waistbands	- " " " " "
90	VI Panelling	- " " " " "
91	VII Front fastening	- " LA & EC vases.
92	" " - " EC & CL "	
93	" " - " CL & Late 5th cent. vases.	

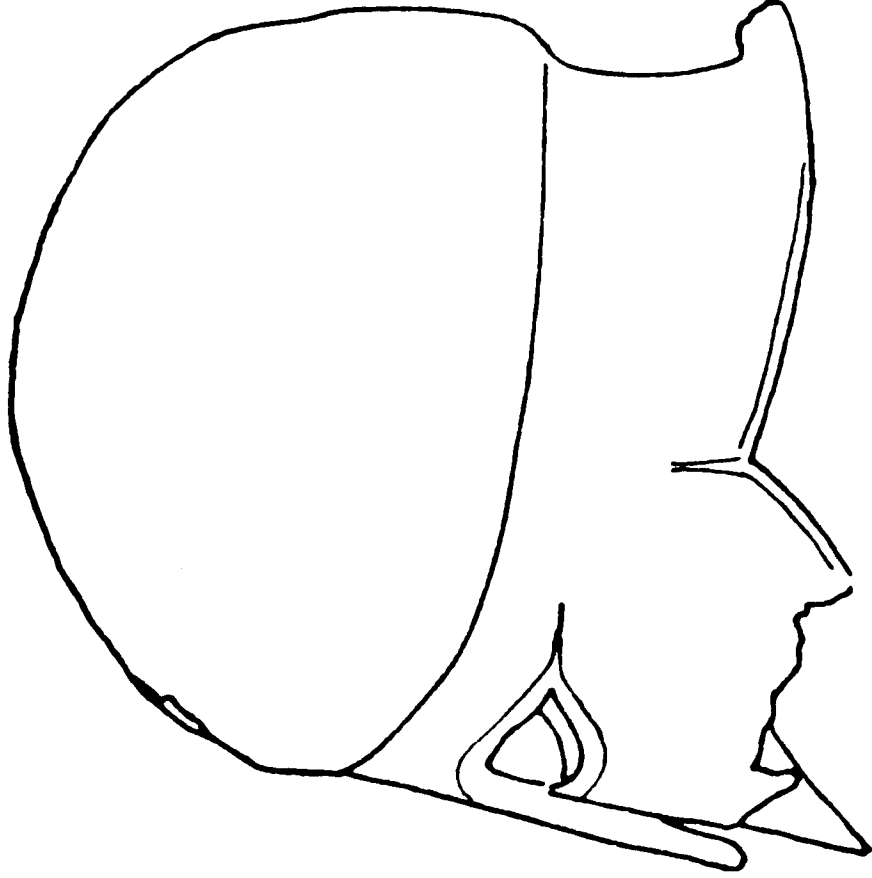
Plate(s)

- 1a - Corinthian helmet, Munich, inv. no. 4330a.  
1b - Ram's head cheek-piece of Chalcidian helmet, Naples, no. 5737.  
2a - Illyrian helmet, Cambridge, B 5.  
2b - Thracian helmet, Berlin, Lipp. 40.  
3a - Pilos, Naples, no. 5691.  
3b - Shoulder-flap, Athens, N.M., Car. 81.  
4a - cat. no. 23 (after AHS pl. XL)  
4b - " " 86  
5a - " " 102  
5b - " " 229  
6a - " " 312  
6b - " " 351  
7a - " " 356  
7b - " " 380  
8a - " " 412  
8b - " " 423  
9a-b - " " 424 (British Museum)  
10a-c - " " 428  
11a - " " 457 (British Museum)  
11b - " " 458  
12a-c - " " 499 (DAI, Rome)  
13a - " " 589  
13b - " " 622  
13c - " " 630  
14a - " " 643  
14b - " " 645 (DAI, Rome)  
14c - " " 410b  
15a - " " 677  
15b - " " 681 (Allard Pierson Museum, Amsterdam)  
15c - " " 686 (after IEE 1.201)  
16a - " " 693  
16b - " " 708  
17a-b - Lekythos, Athens, N.M. 835.  
18a - Stele of Mnason, Thebes Mus., no. 54 (after IEE 1 387).  
18b - Stele of Rhynchon, " " , no. 55 ( " IEE 1 411).  
19a-b - Metope from the Argive Heraion, Athens, N.M. 1573.  
20a - Piraeus Athena, Piraeus Mus. (after back dust-jacket of IEE 1).  
20b - Statuette of Athena Promachos, Athens, N.M. 6447 (after IEE 1 9).  
21a - Horse-plaque, Basle, inv. no. 520 (after PKG pl. 159a).  
21b - Kul Oba Medallion, Leningrad, Hermitage, K.O.5 (after IEE 2 181).  
21c - Scaraboid gem, Munich (after PKG pl. 161c).  
22a - Tetradrachm of Athens (after IEE 1.190).  
22b - Stater of Opuntian Lokris (after IEE 2 46).

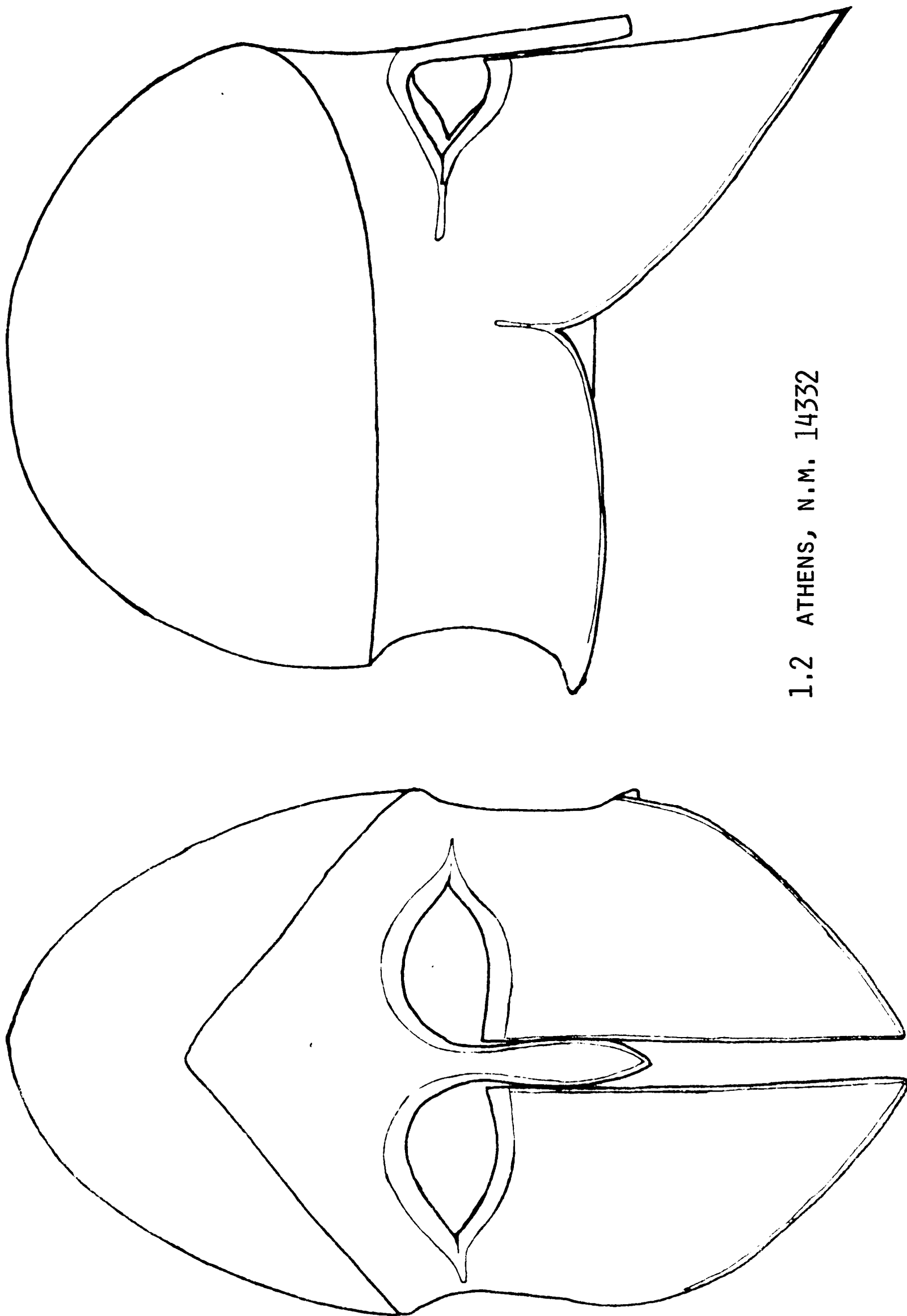
LATE ARCHAIC CORINTHIAN HELMETS - TYPE 1



Note: These drawings which are derived from tracings of photographs, are not to scale.



1.1 ATHENS, N.M. 10085

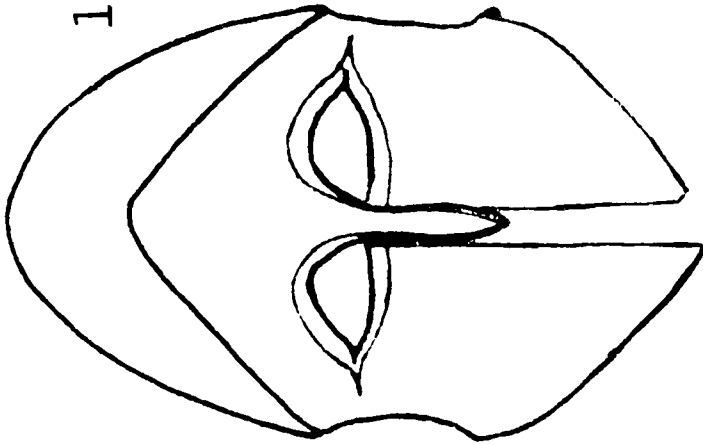


1.2 ATHENS, N.M. 14332

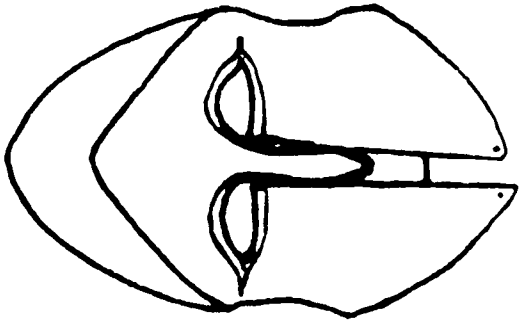
1.4 CALTANISSETTA



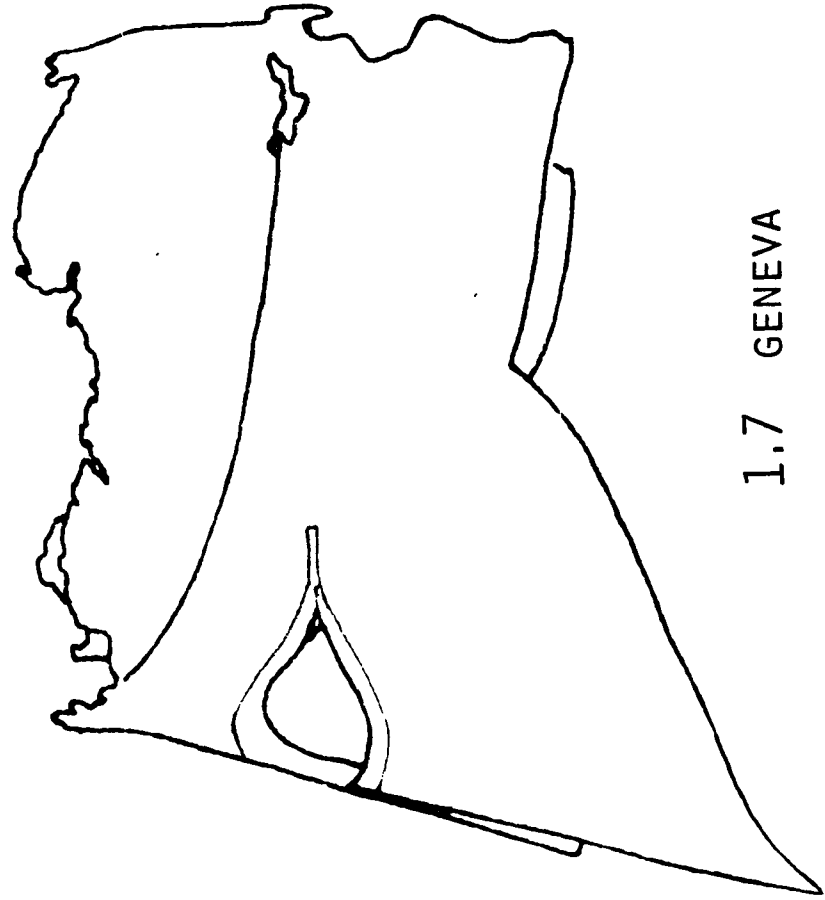
1.5 CORINTH T3164



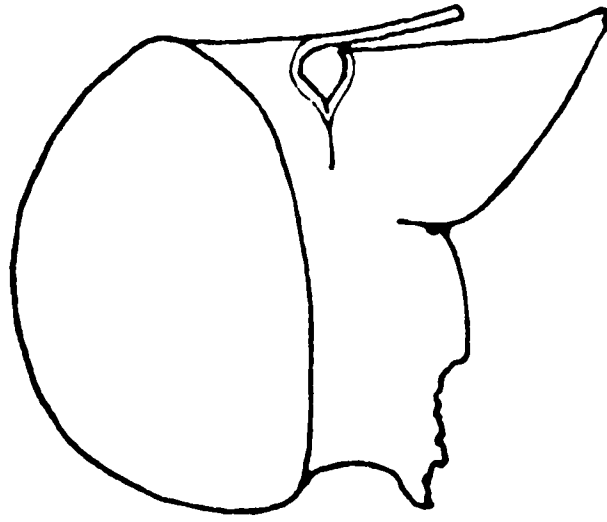
1.6 DELPHI 5758



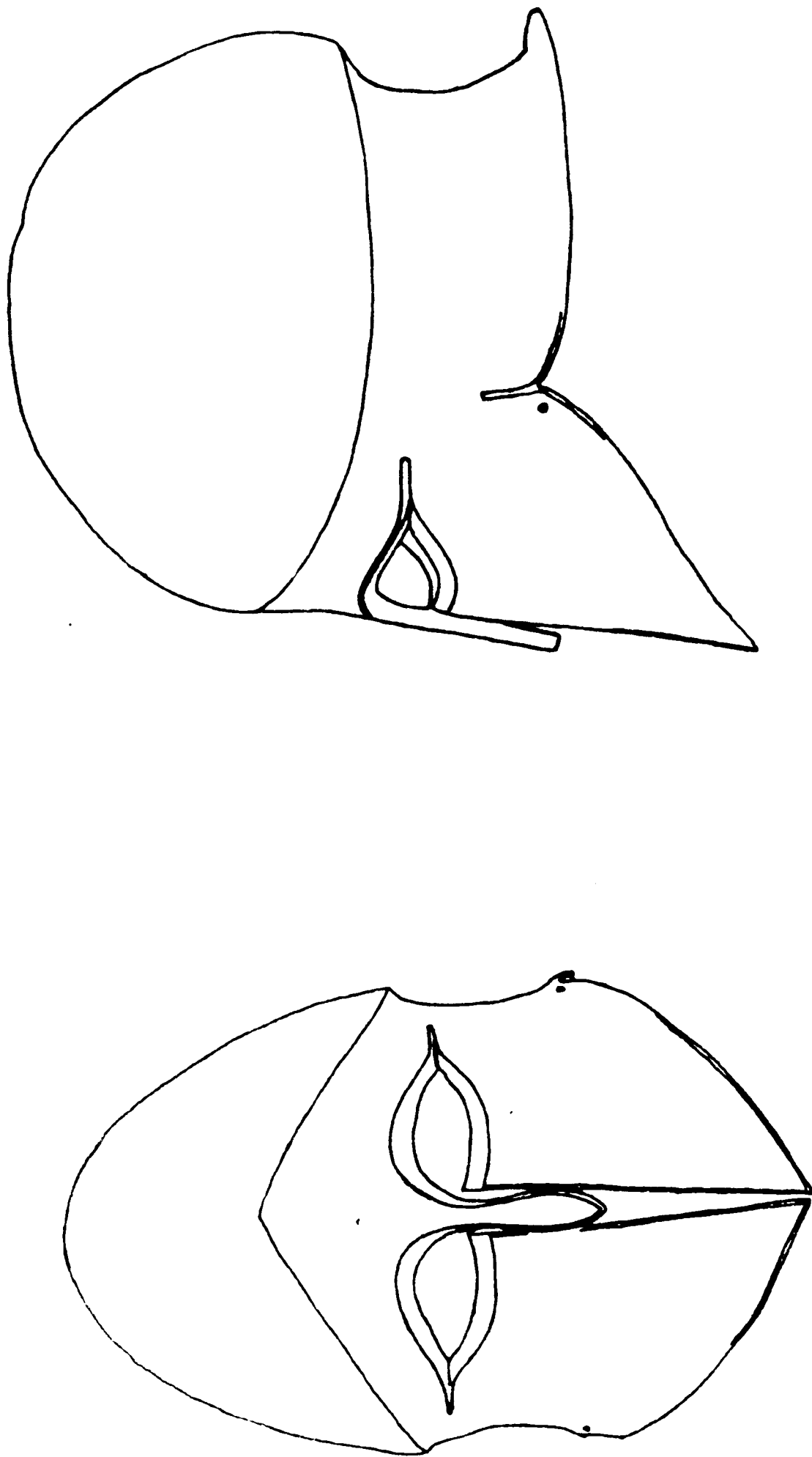
1.7 GENEVA



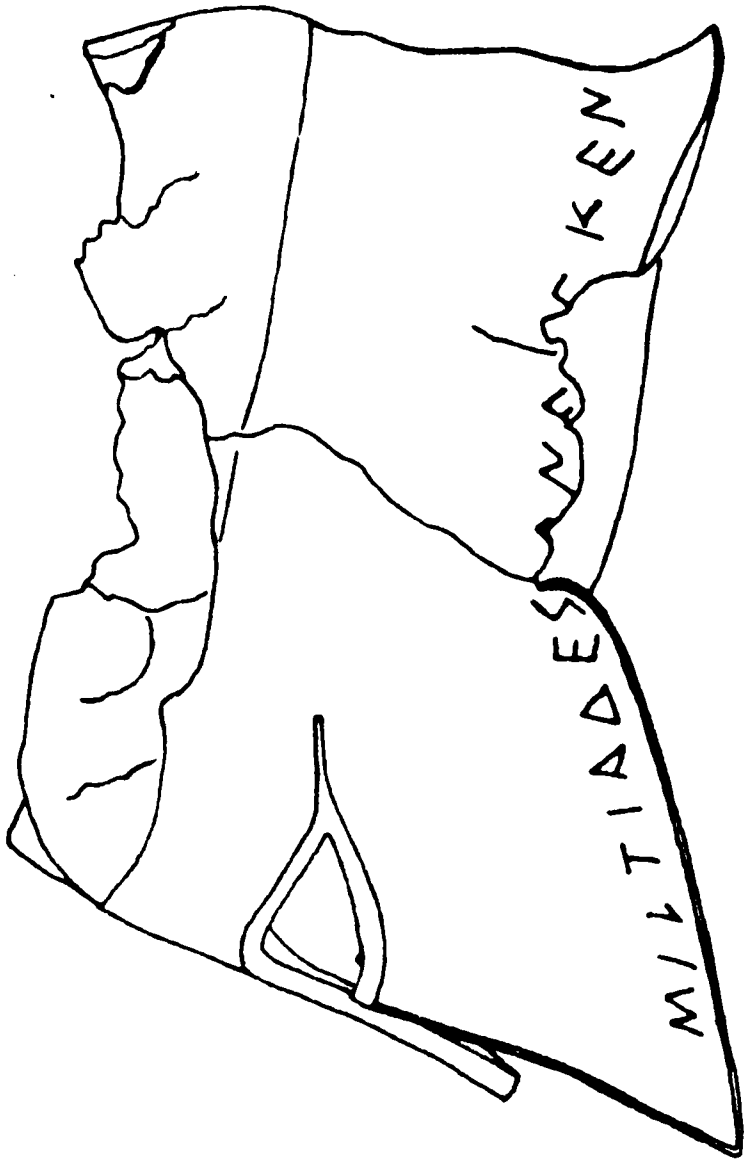
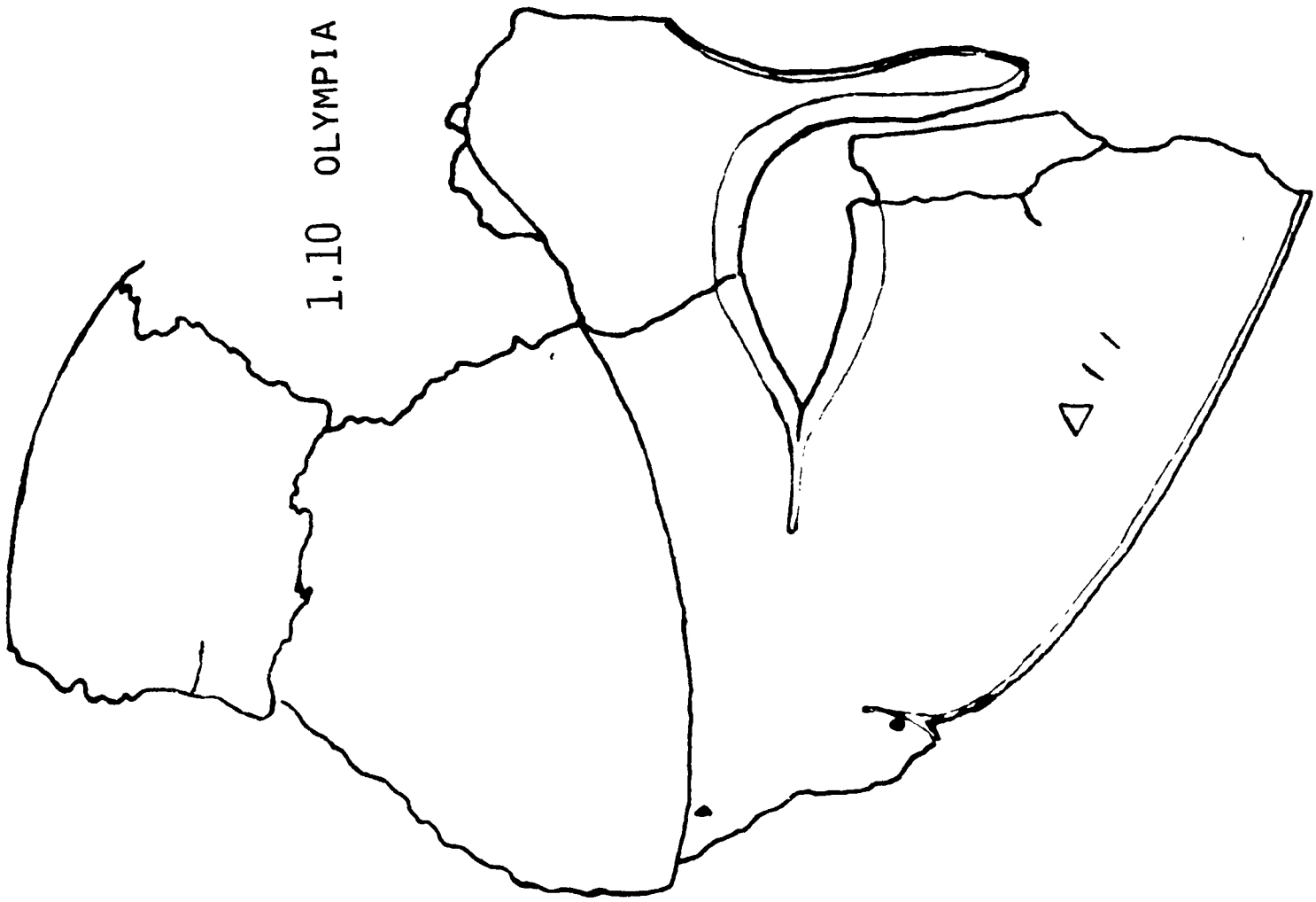
1.8 LONDON, B.M. 2818



1.9 MUNICH 4330A



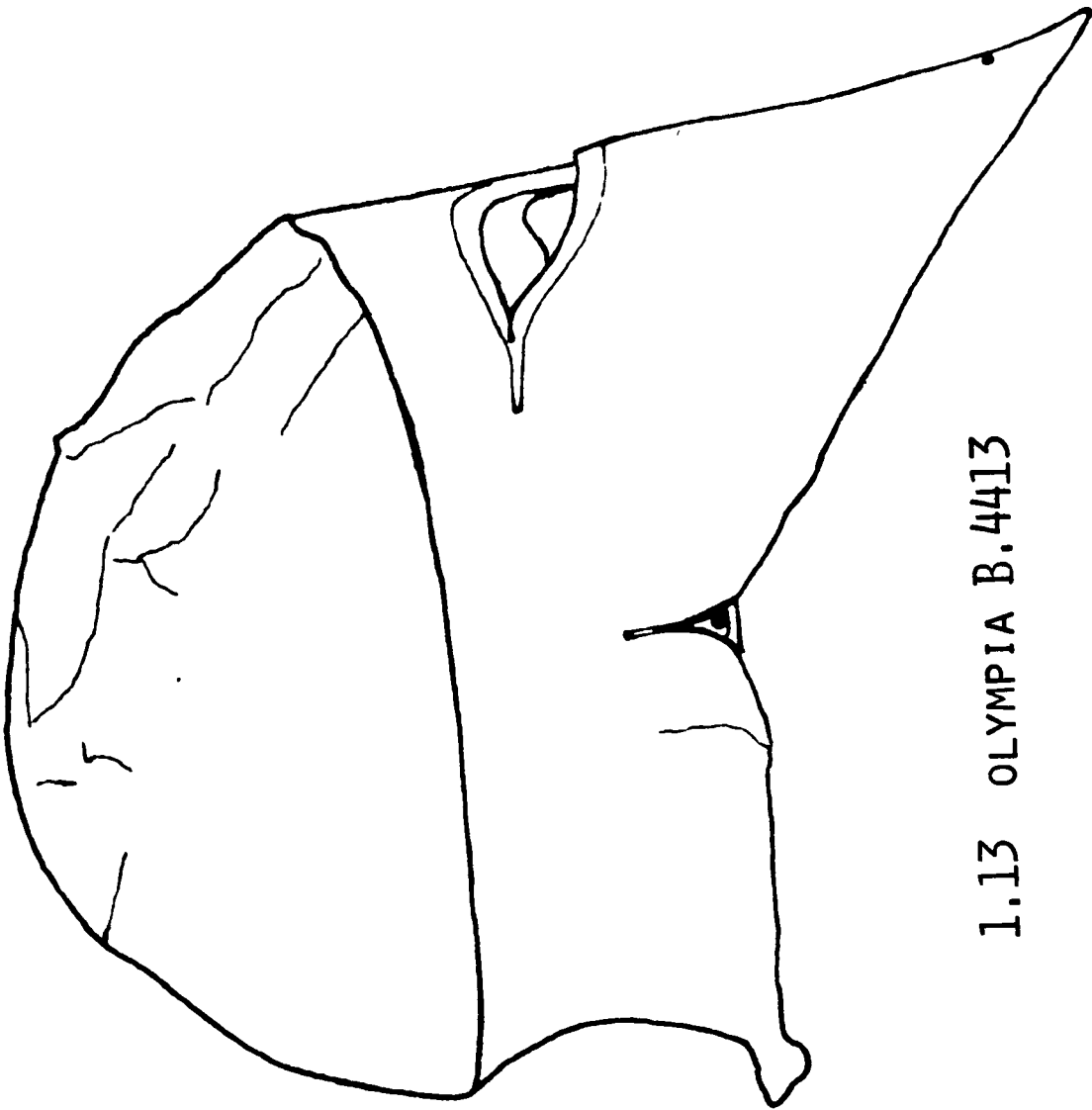
1.10 OLYMPIA BR.7006



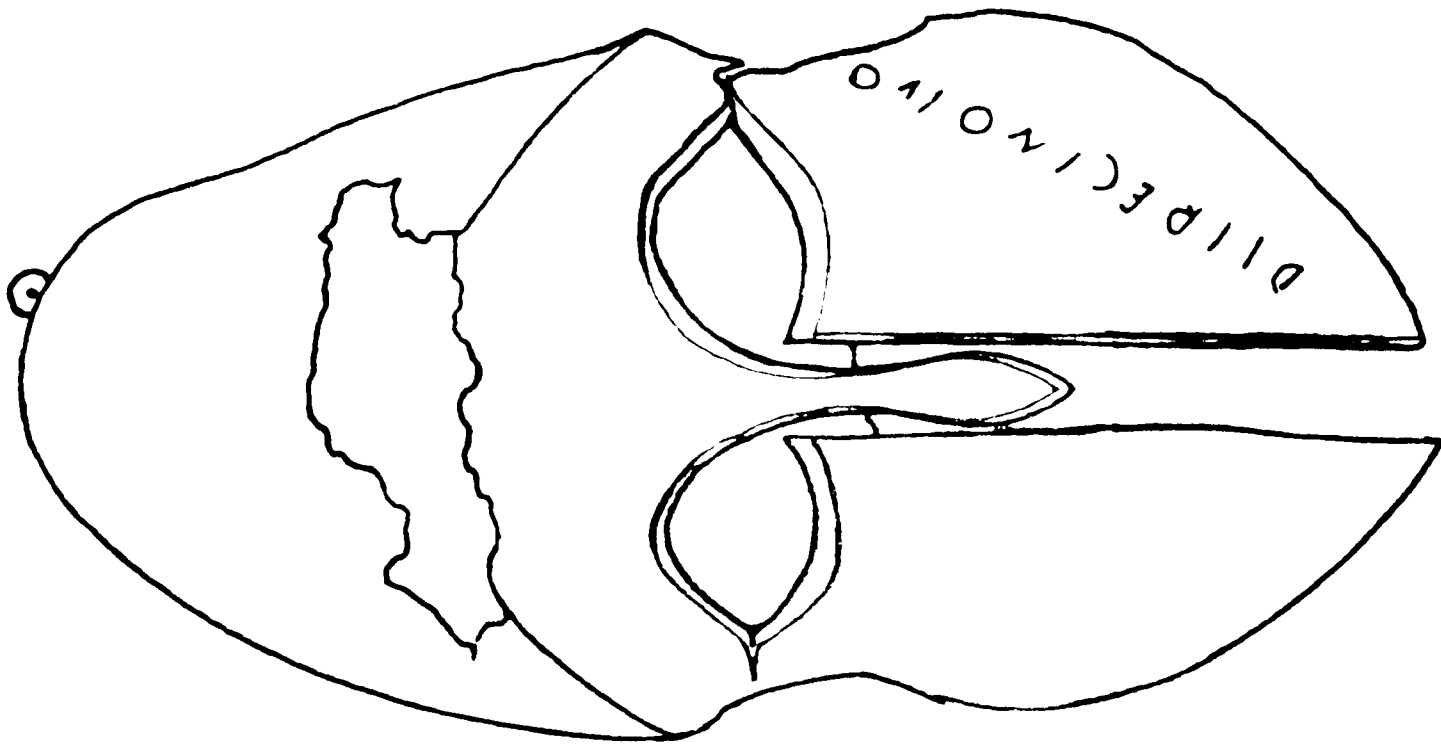
1.11 OLYMPIA B.2600



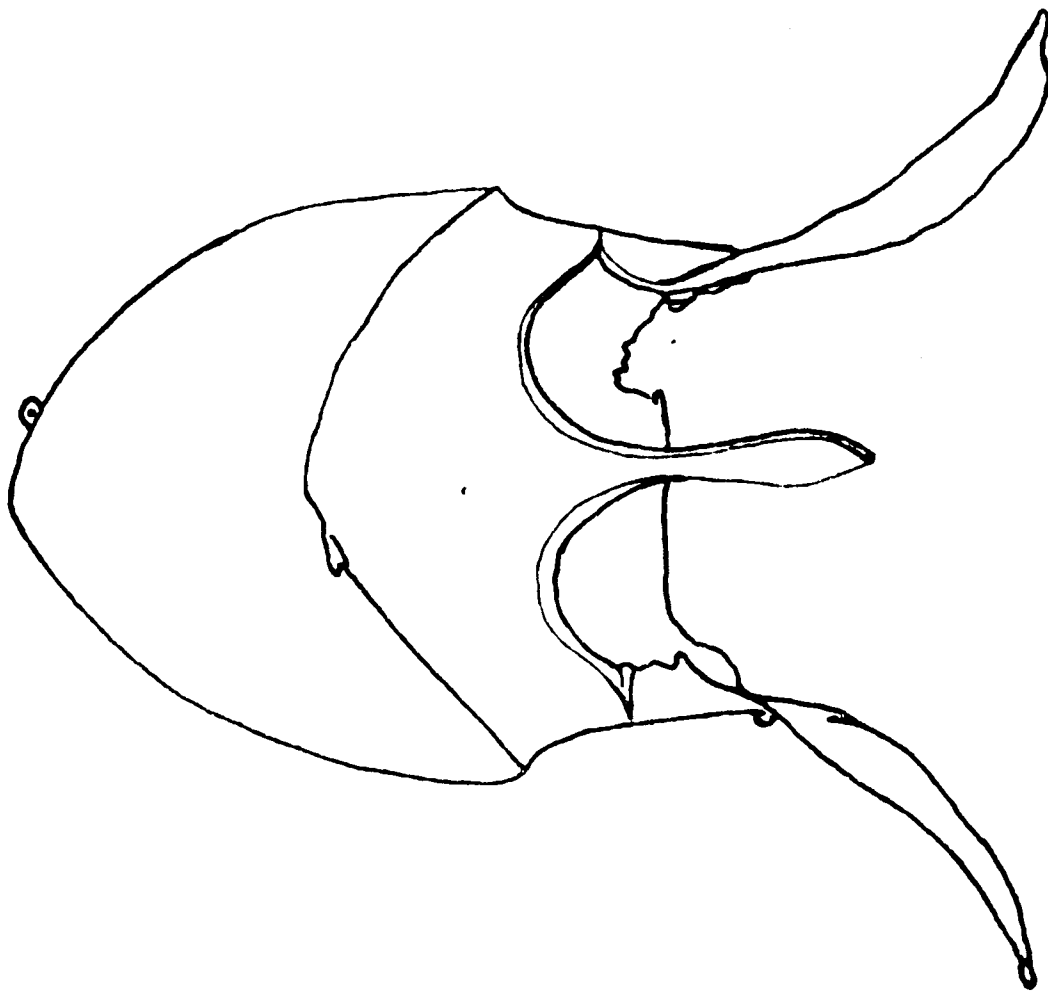
1.12 OLYMPIA B.2773



1.13 OLYMPIA B.4413



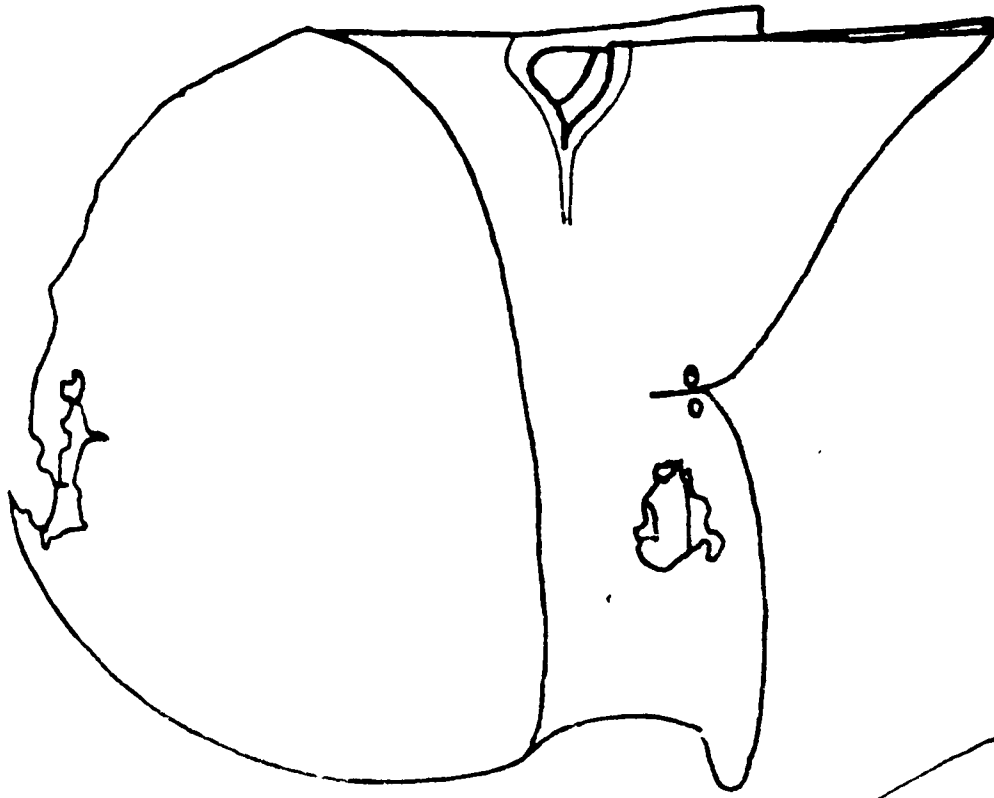
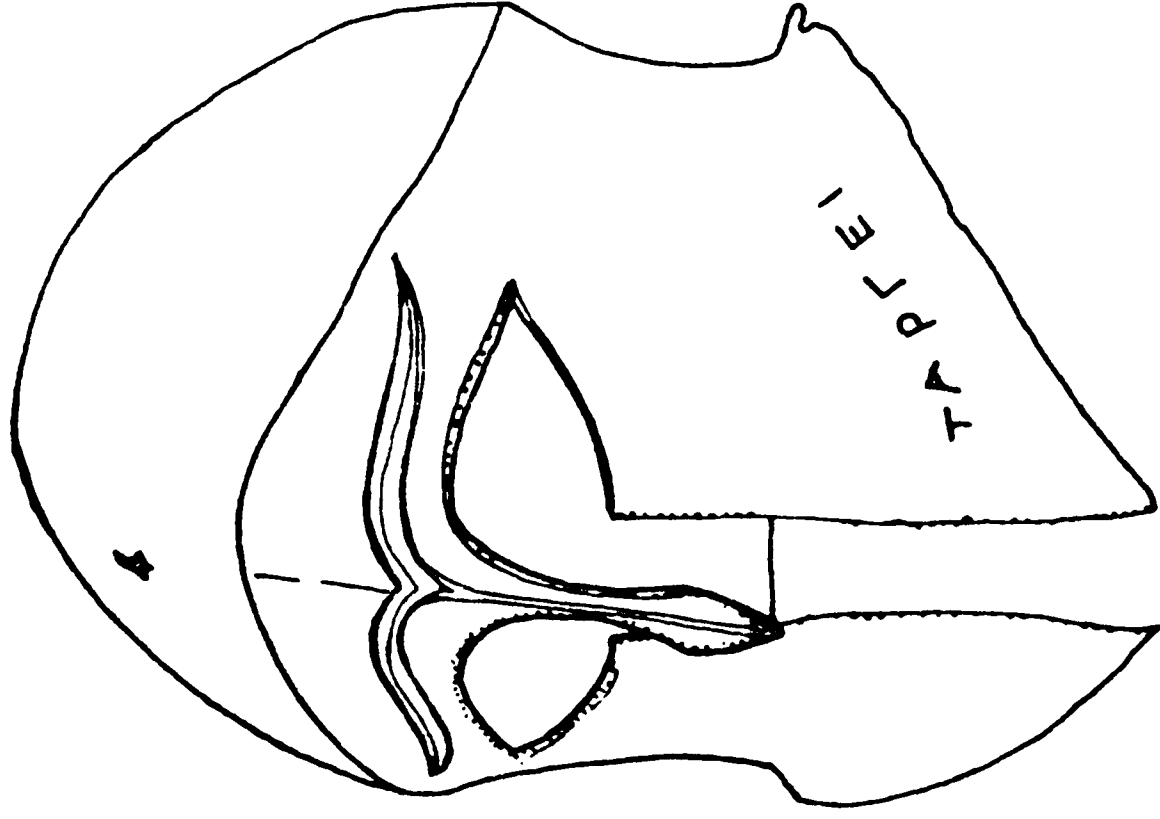
1.15 OLYMPIA B.5172



1.14 OLYMPIA B.5168

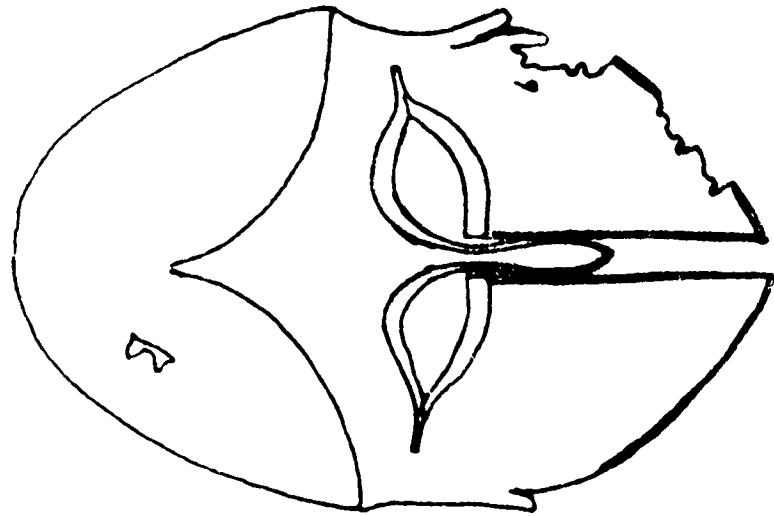
TYPE 2A

2A.1 ADOLPHSECK

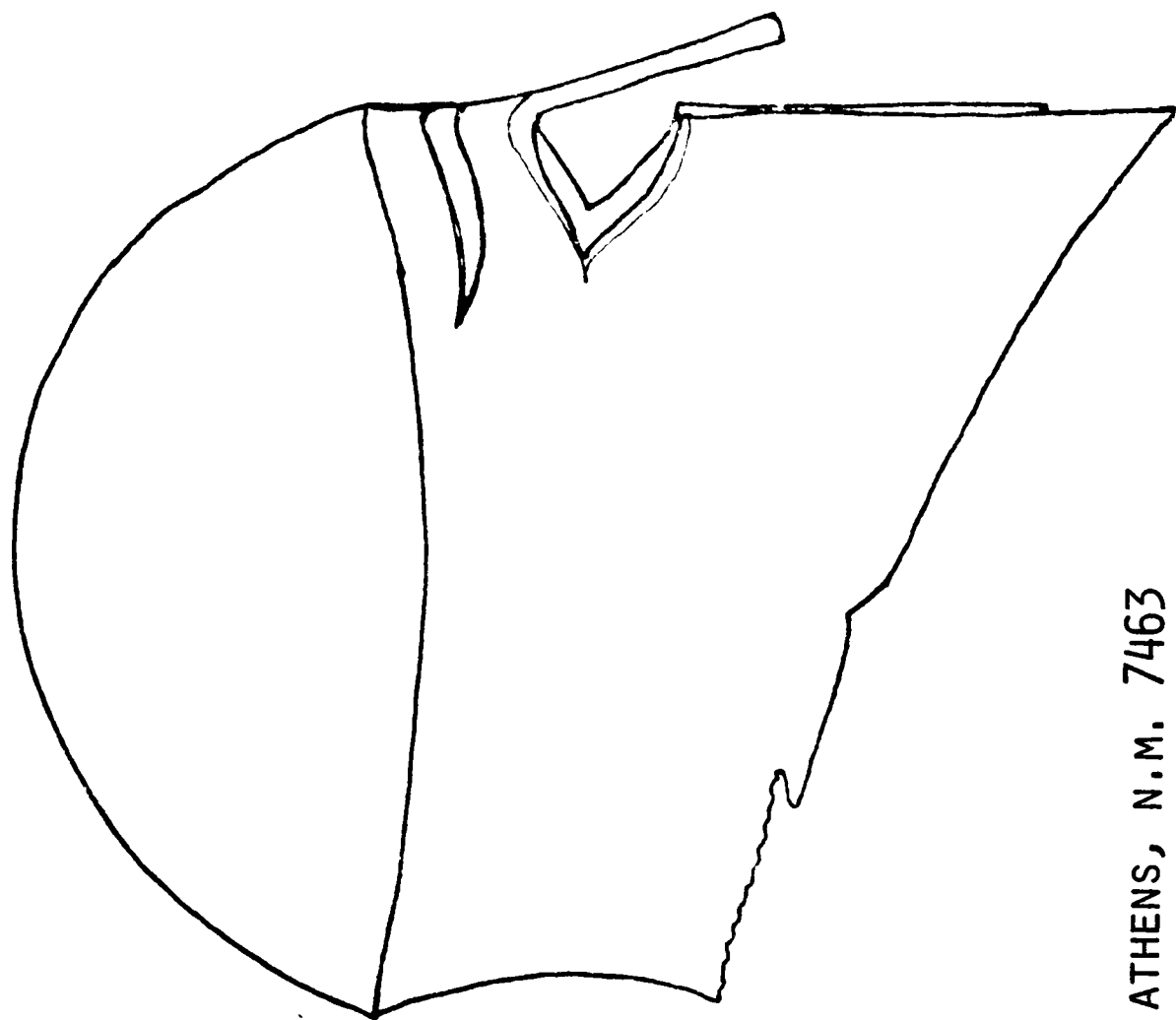


1.16 PROVIDENCE

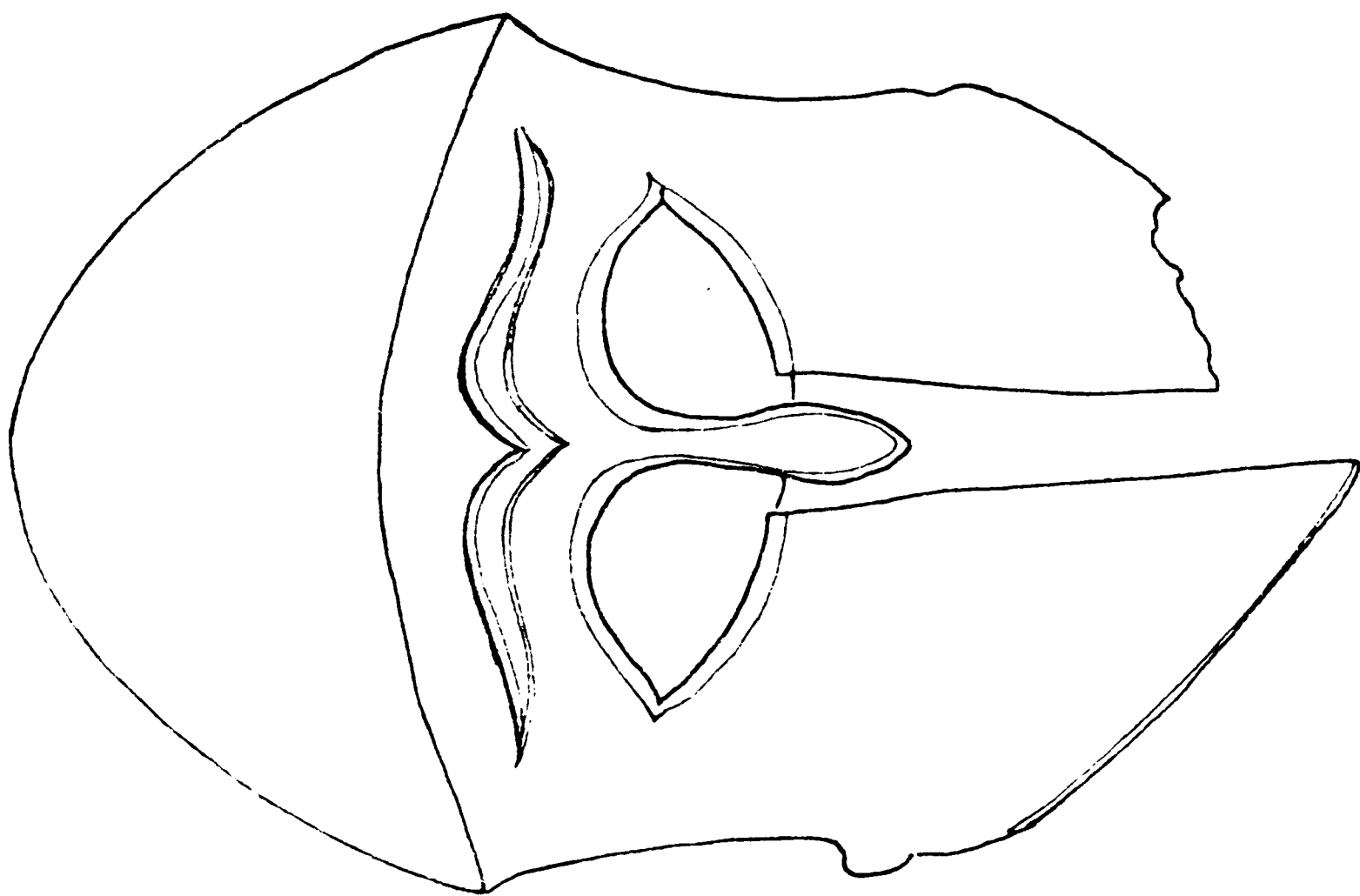
43.185



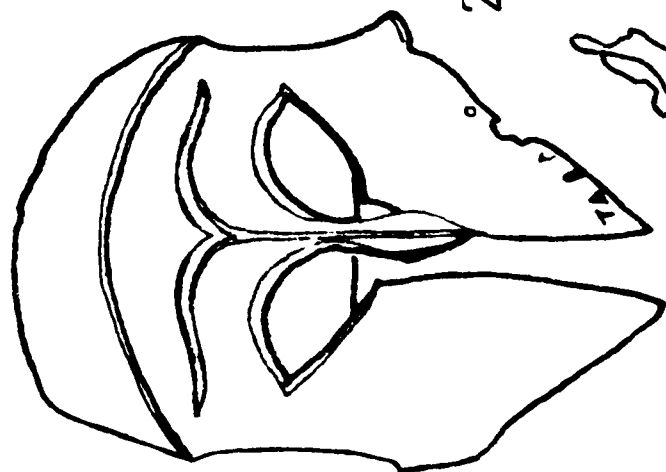
1.17 SOFIA 547/63



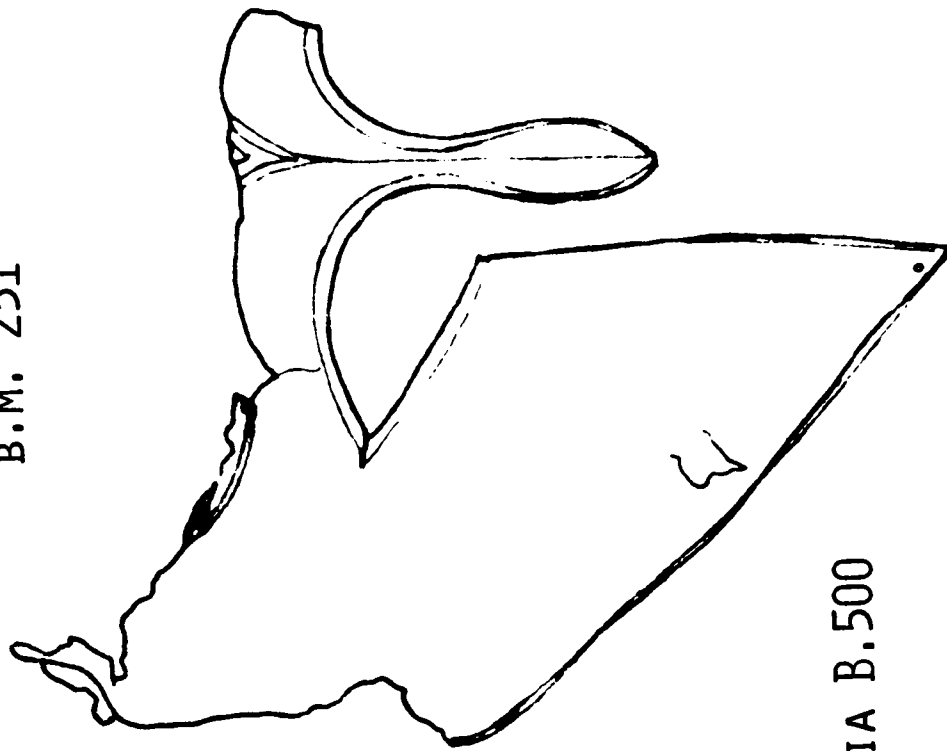
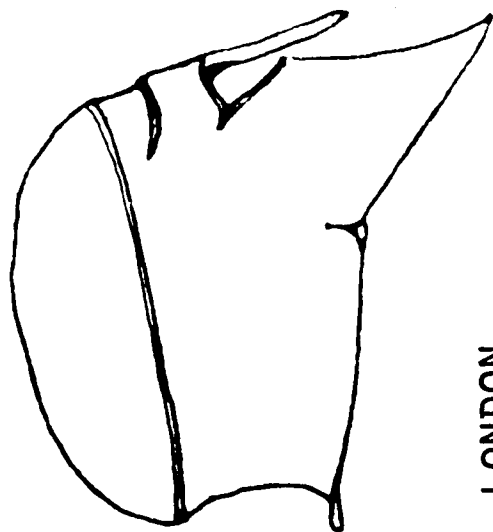
2A.2 ATHENS, N.M. 7463



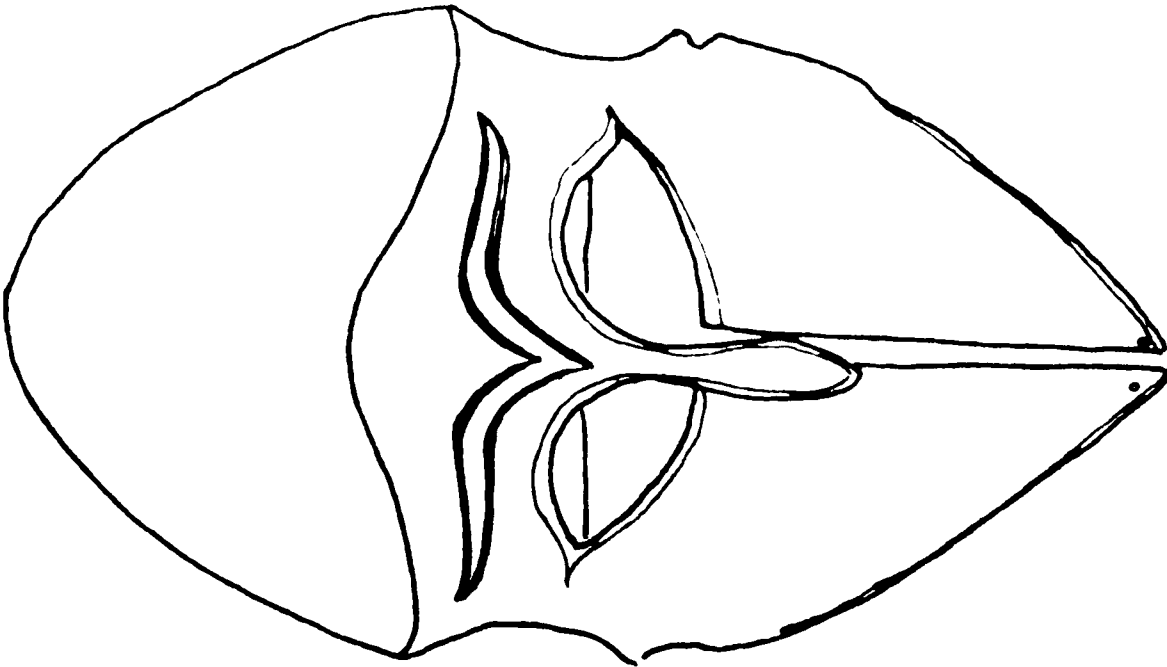
2A.3 ATHENS,  
N.M. 15189



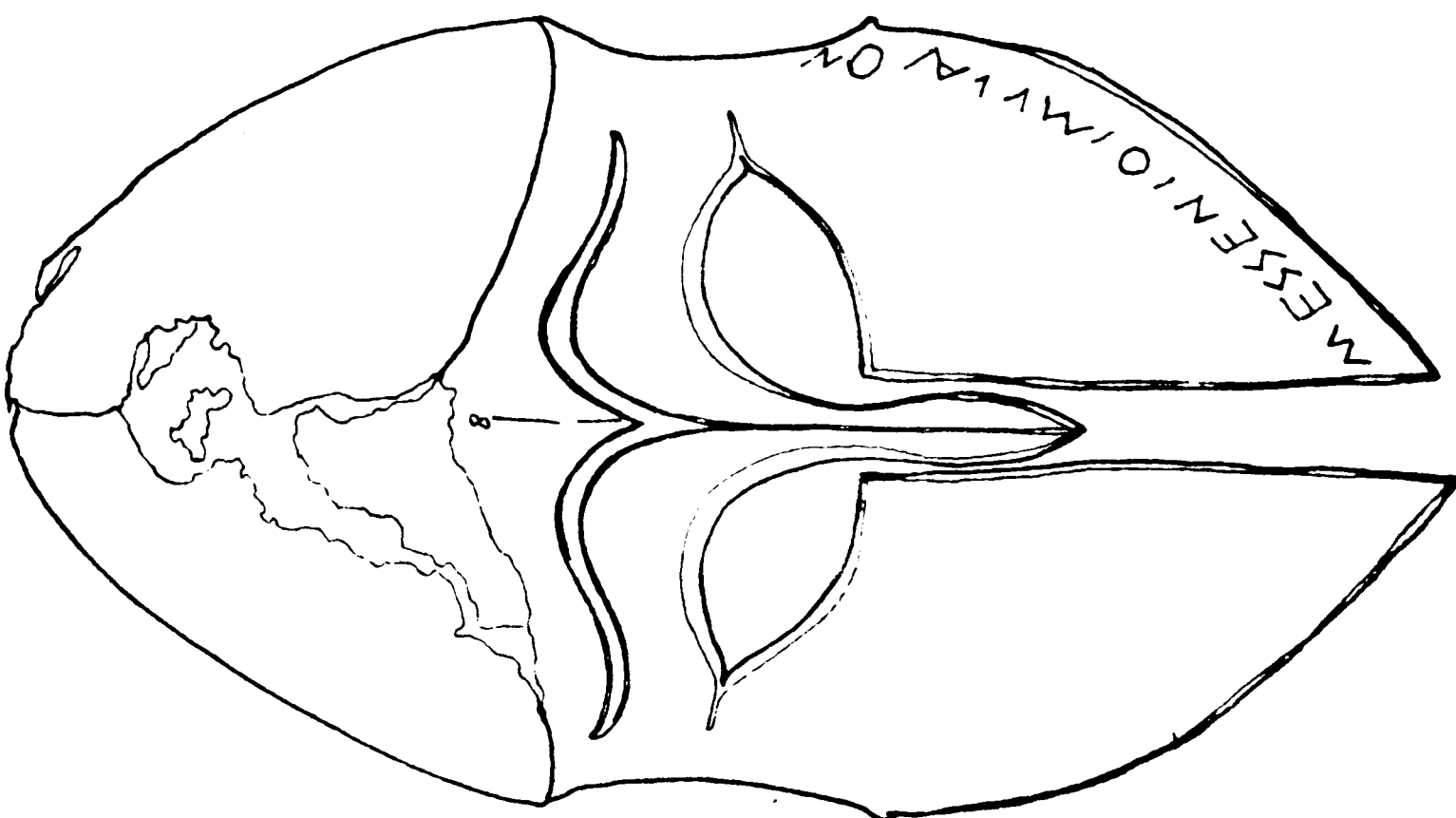
2A.4 LONDON,  
B.M. 251



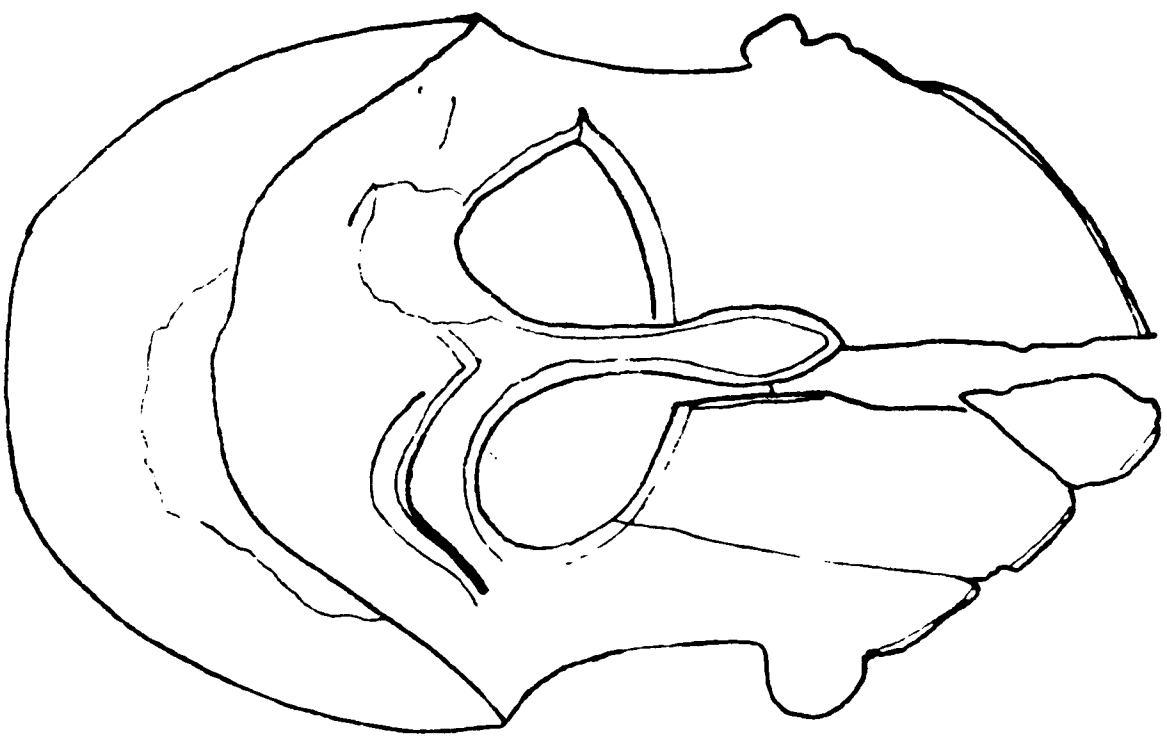
2A.5 OLYMPIA B.500



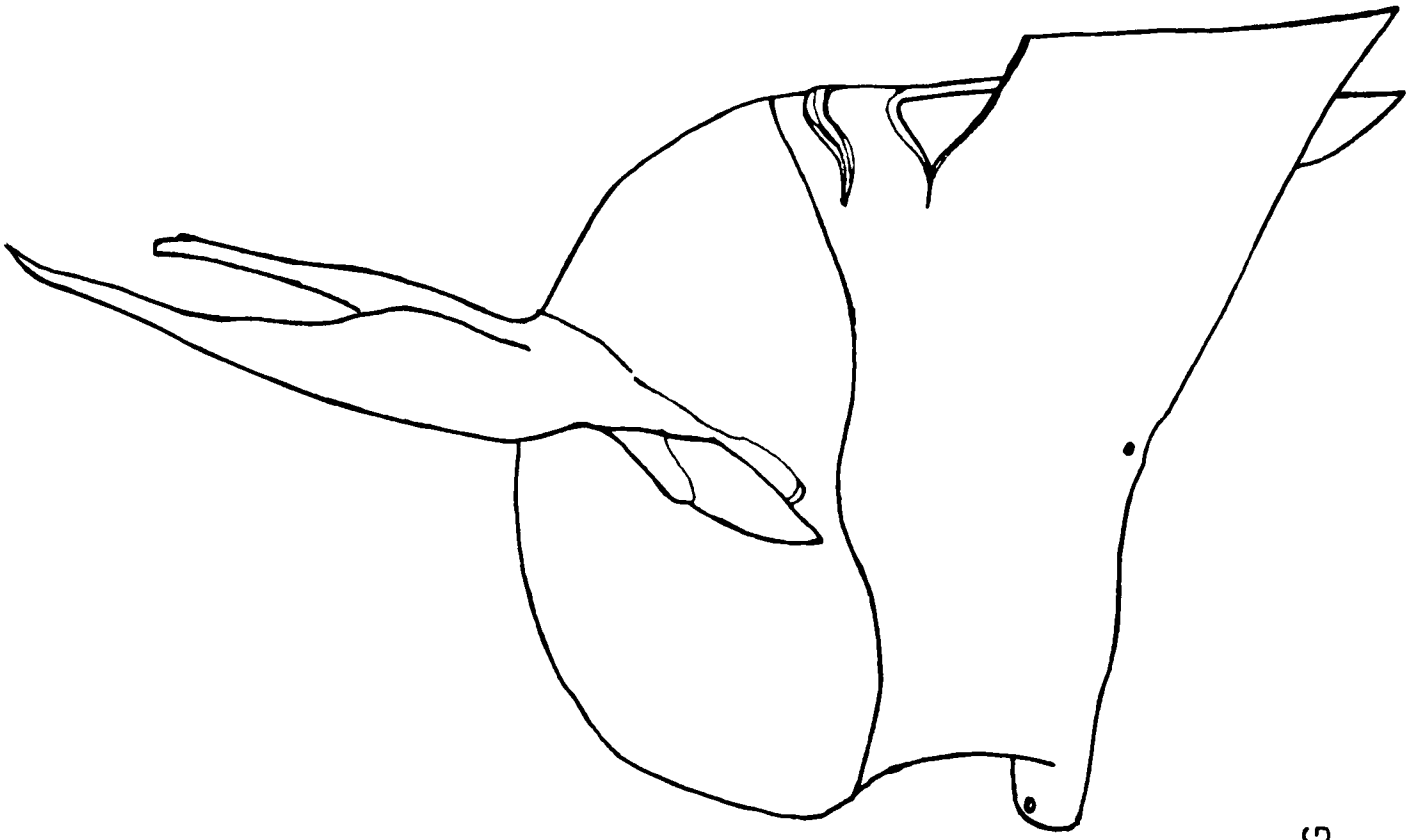
2A.8 OLYMPIA B.5085



2A.7 OLYMPIA B.4165

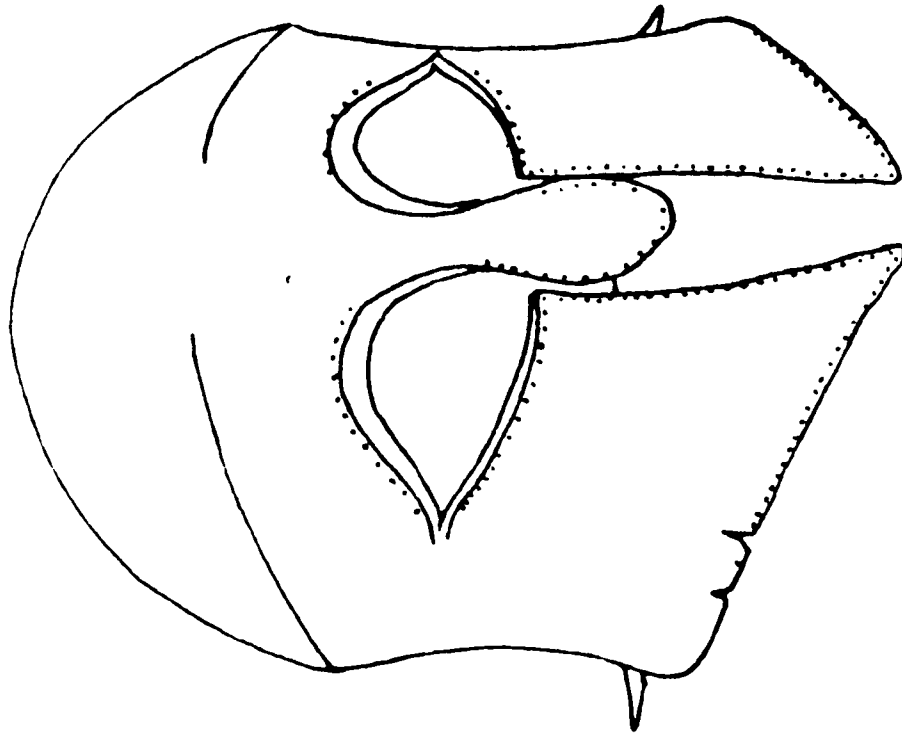


2A.6 OLYMPIA B.2644

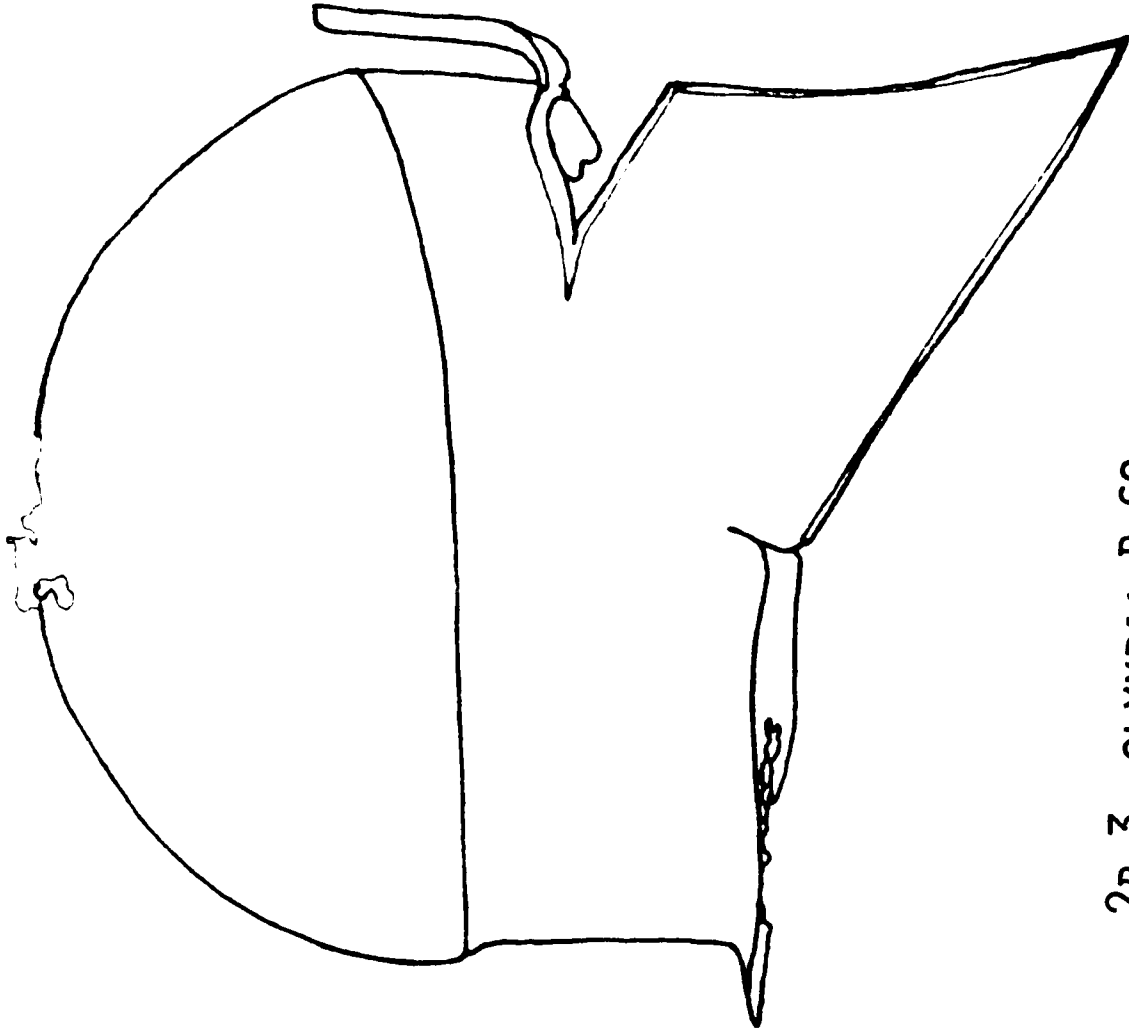


2A.9 WÜRZBURG

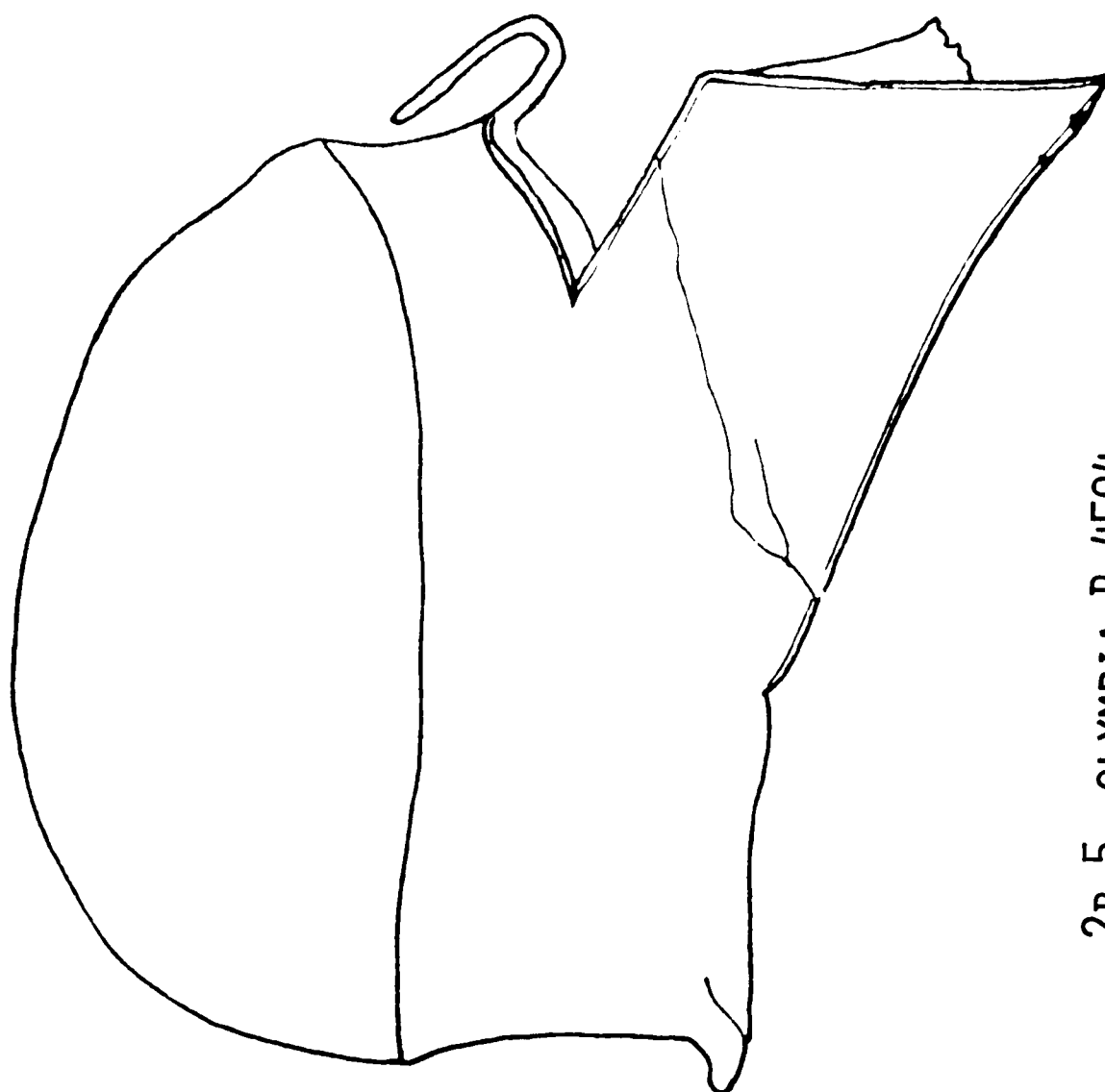
TYPE 2B



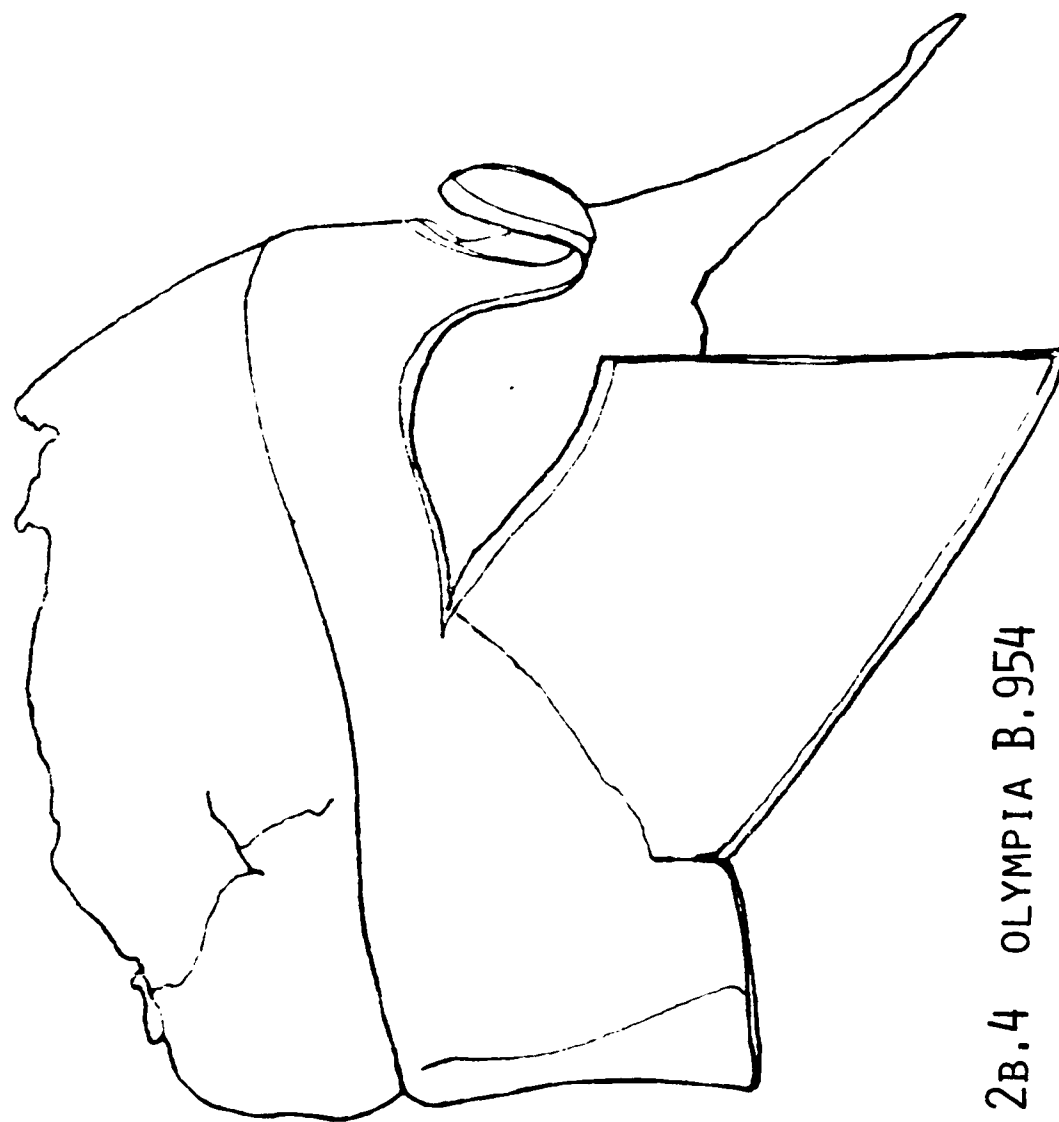
2B.2 NICOSIA KA2269



2B.3 OLYMPIA B.62



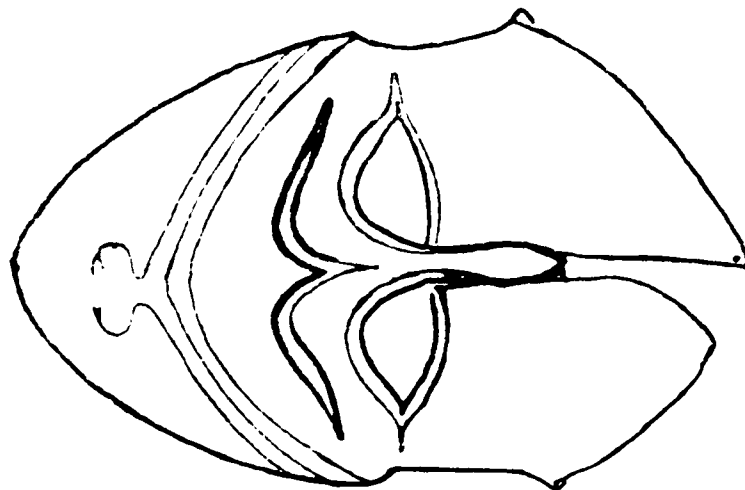
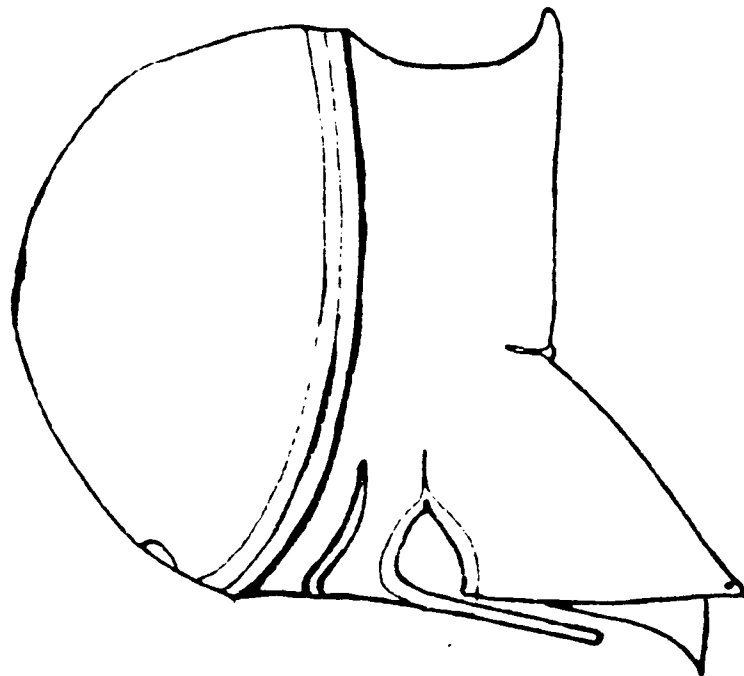
2B.5 OLYMPIA B.4504



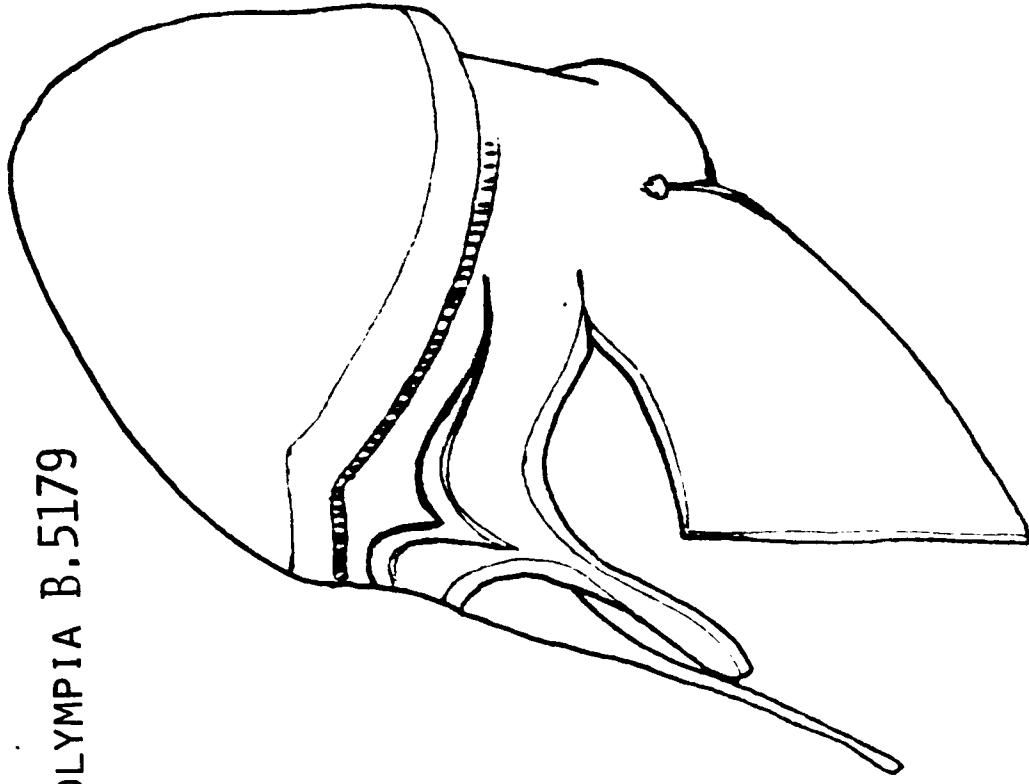
2B.4 OLYMPIA B.954

TYPE 3

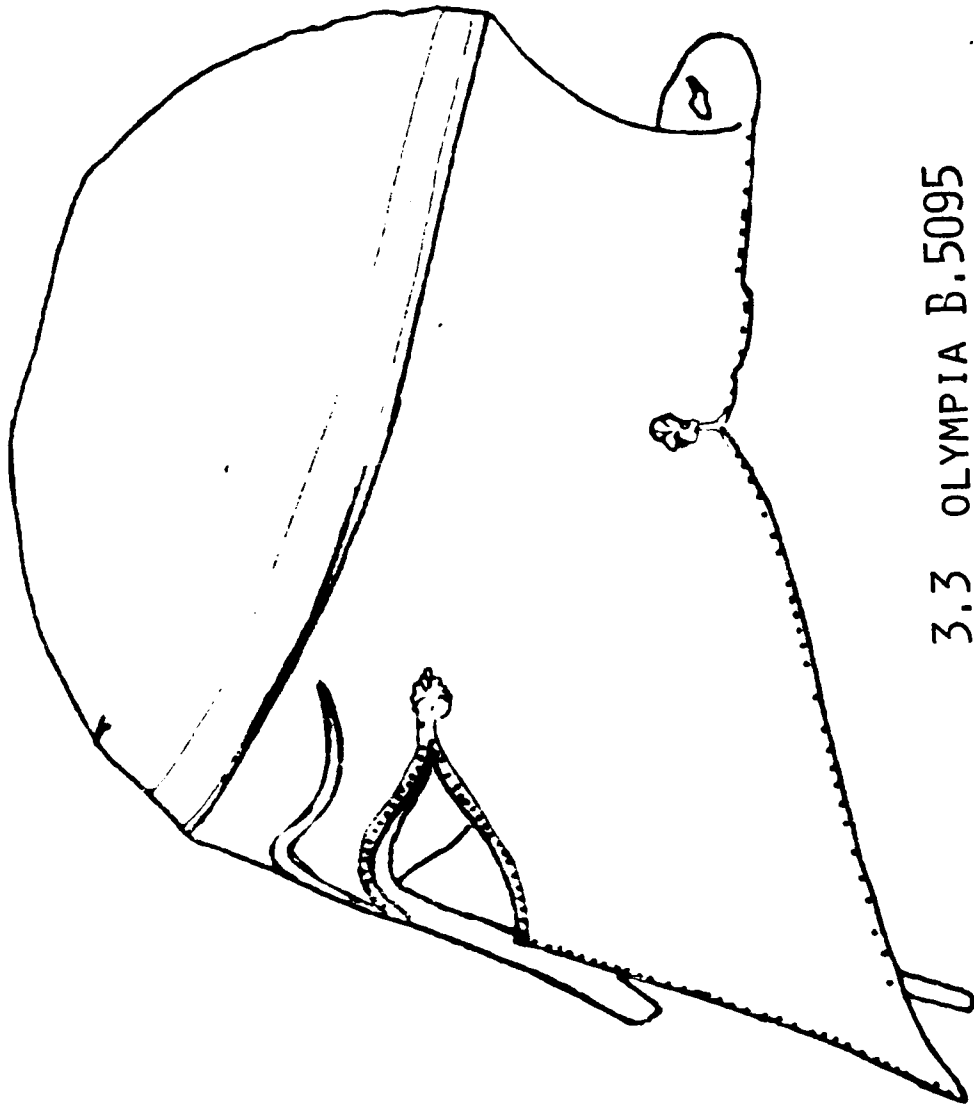
3.2 OLYMPIA B.1503



3.1 KASSEL BR.703.1



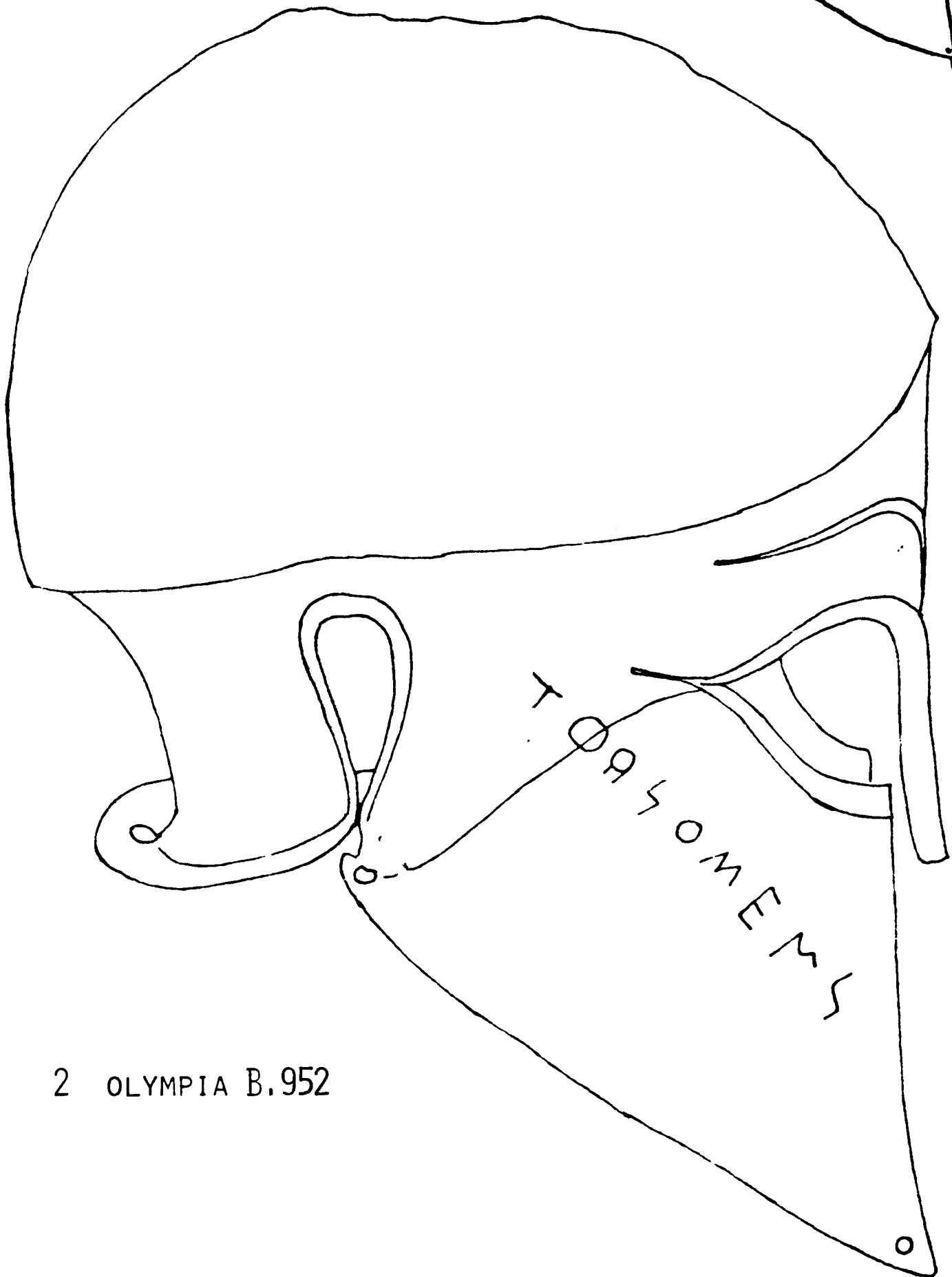
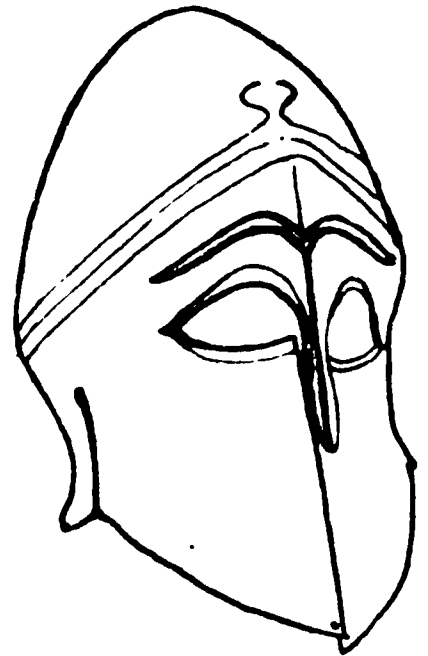
3.4 OLYMPIA B.5179



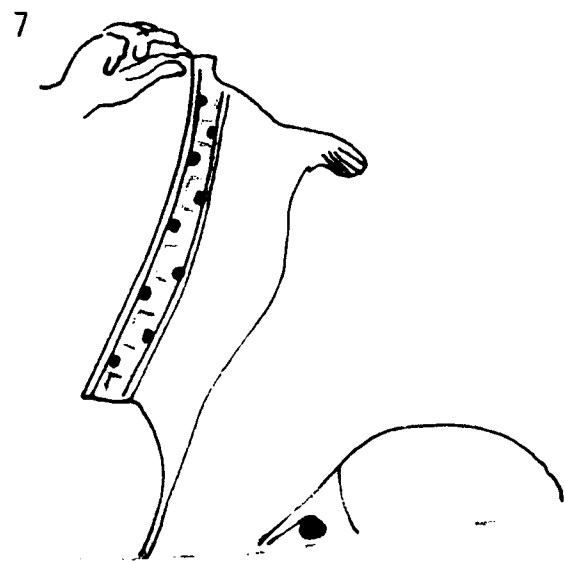
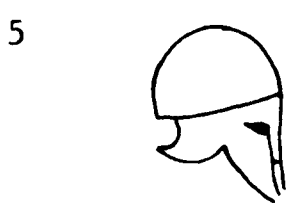
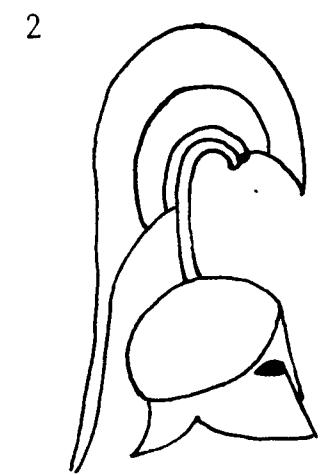
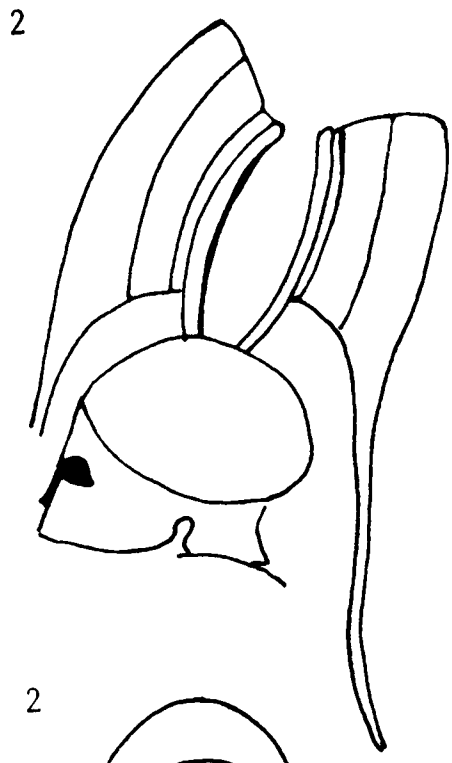
3.3 OLYMPIA B.5095


CORINTHIAN-CHALCIDIAN HYBRIDS

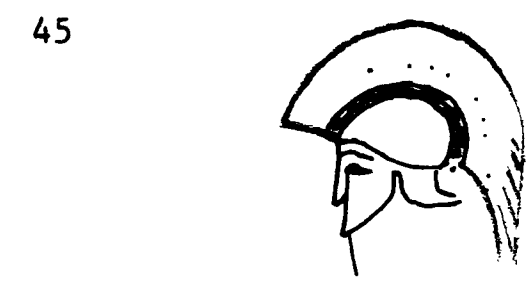
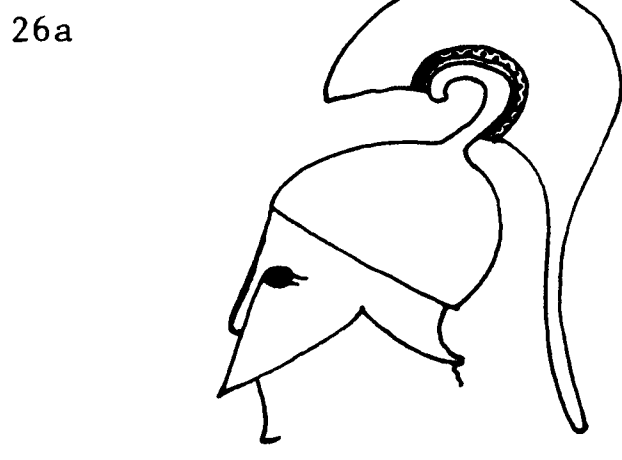
1 BROOKLYN



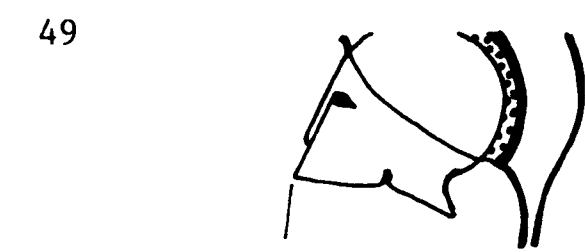
2 OLYMPIA B.952



crest held  
as on no. 7;  
mounting 



white;  
white crest  
with red  
edge

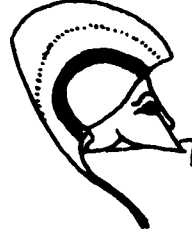


N.B. The tails of the crests are not all taken to their full length.

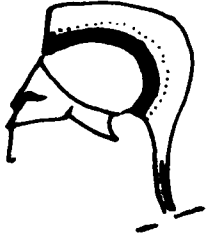
57



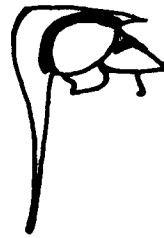
133b



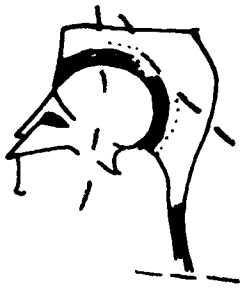
120



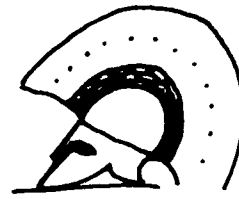
137b



120



138

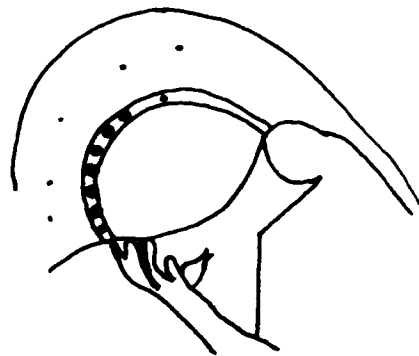


approx.

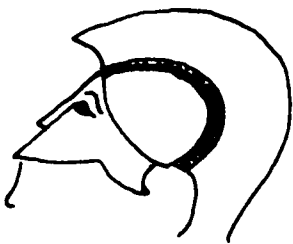
121

not illustrated

141



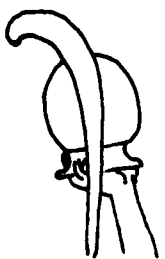
123



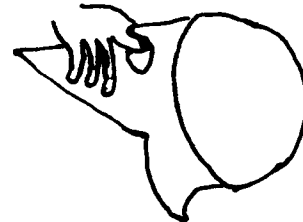
141



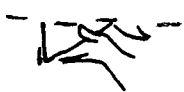
130



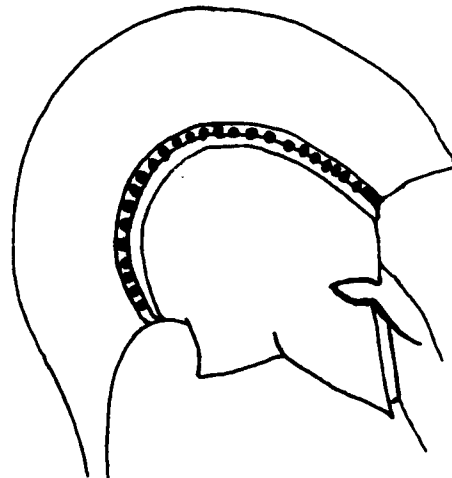
141



130



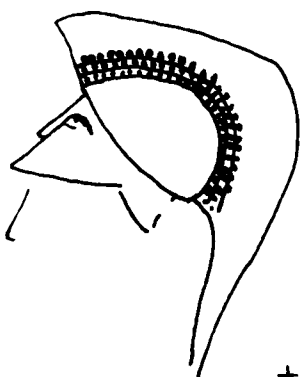
142



130

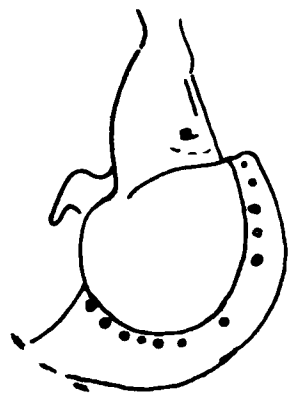


130



+ 1 similar

145b



worn

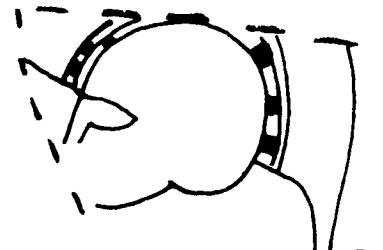
266



146a



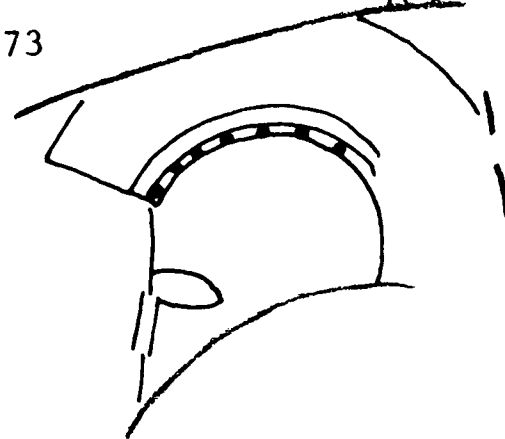
273



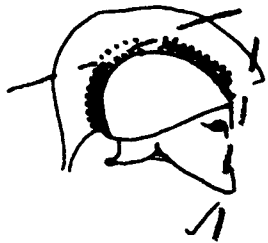
146b



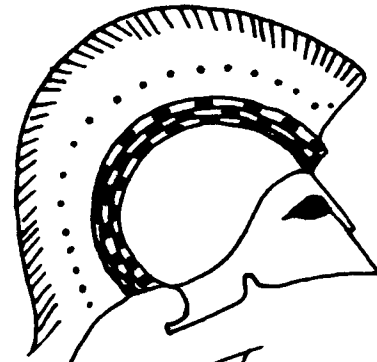
273



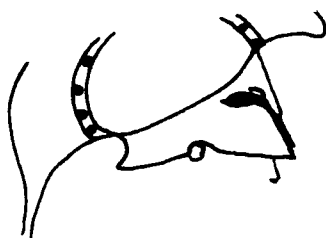
147



298



148b



300b



150a



worn;  
mounting



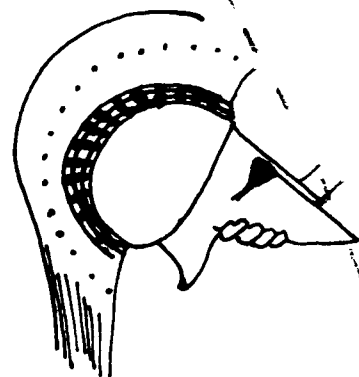
304



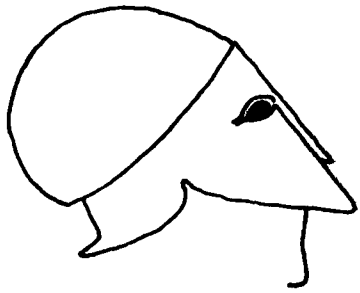
193



304



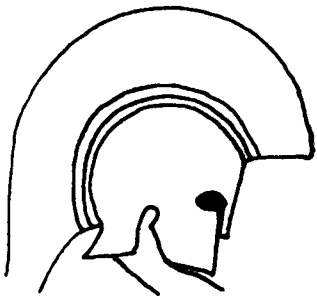
306



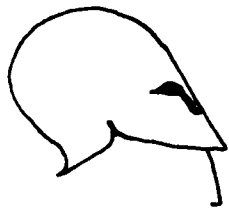
307



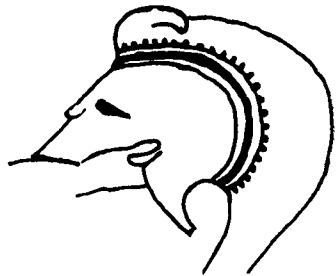
309



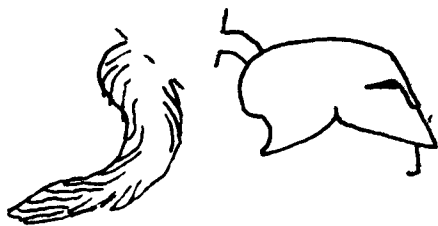
313a



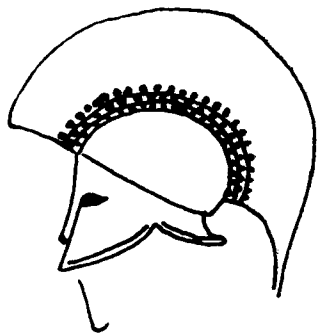
313b



313b



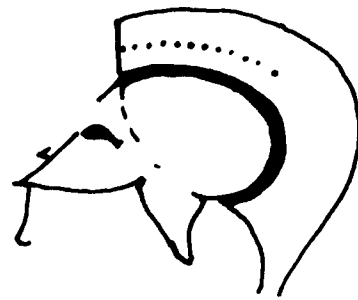
315



316

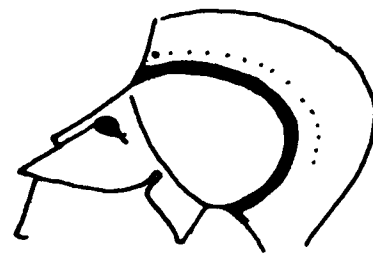


316



worn

316

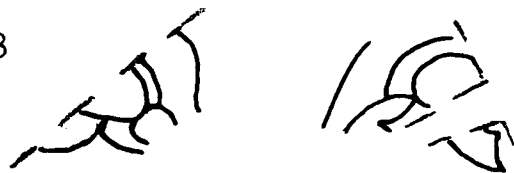


382

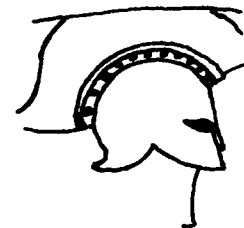


+ 3 similar

388



397



+ 7 similar

399



mounting

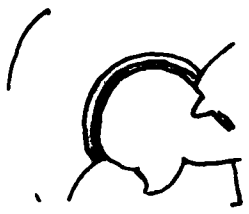


404

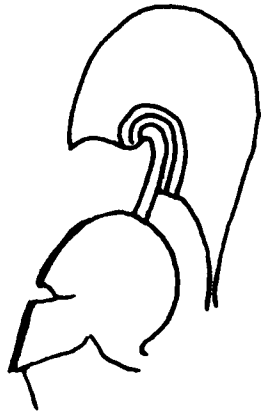


+ 2 similar

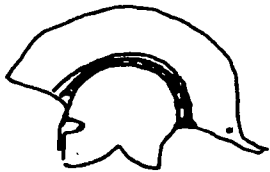
405



405

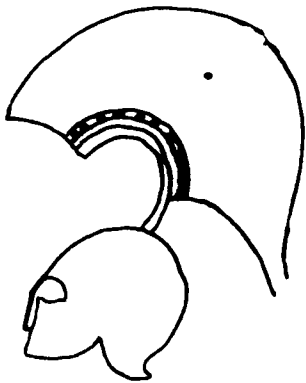


411a

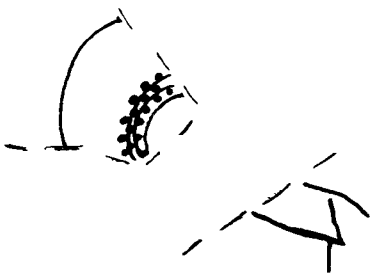


+ 3  
similar

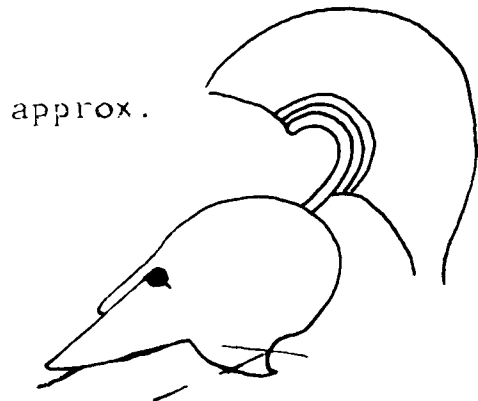
411a



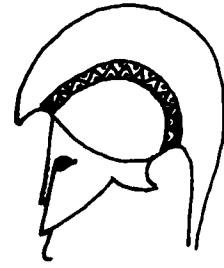
445



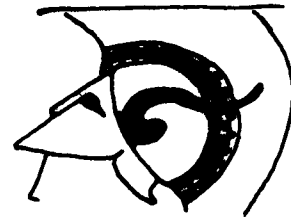
446



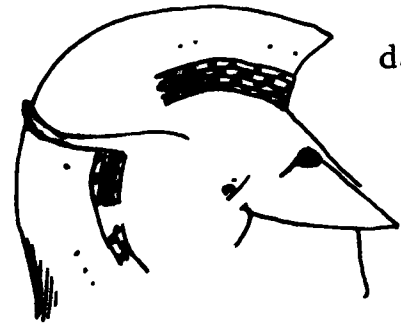
448



467a

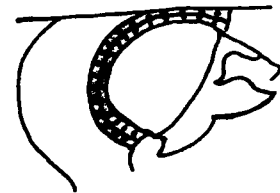


467b

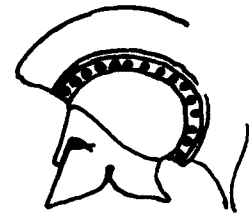


damaged

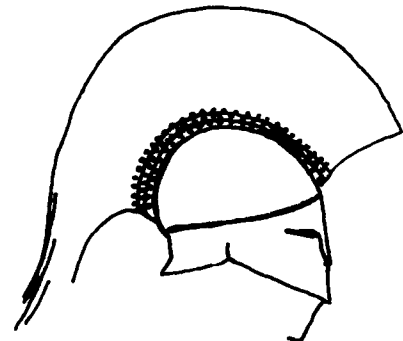
484



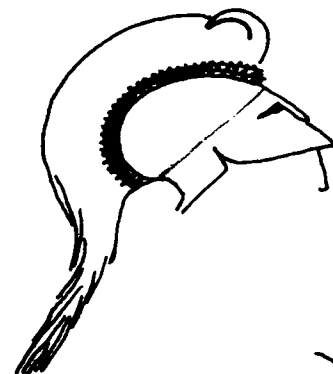
494



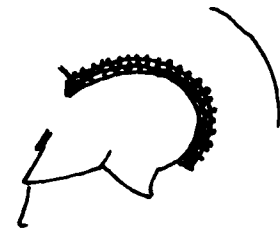
499



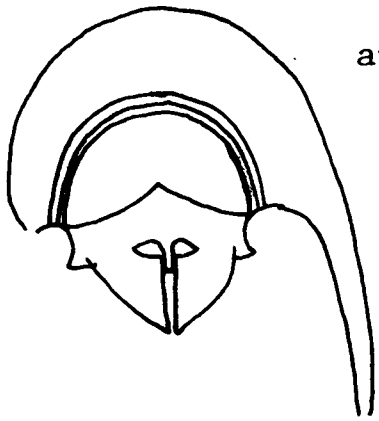
499



499



501

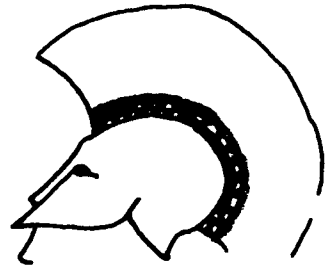


approx.

628



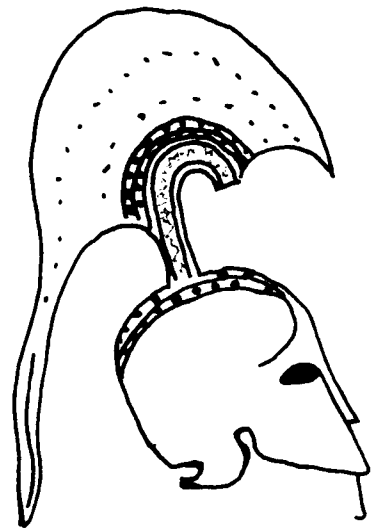
629



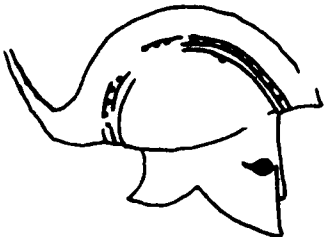
511



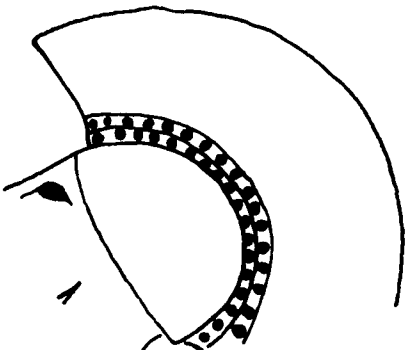
633



532



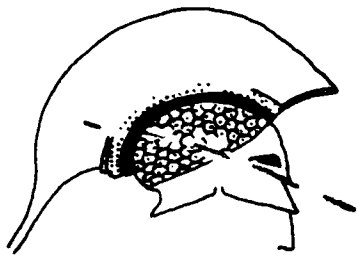
533



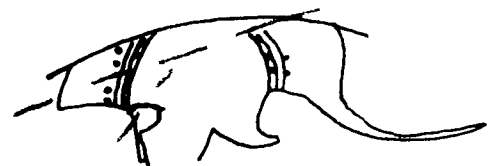
634

not illustrated

587



648

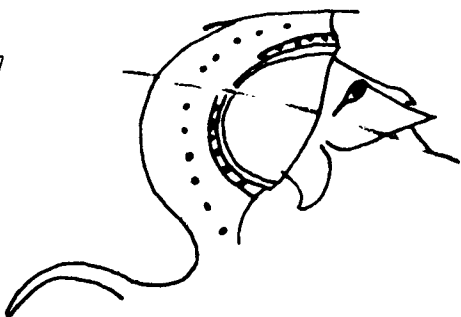


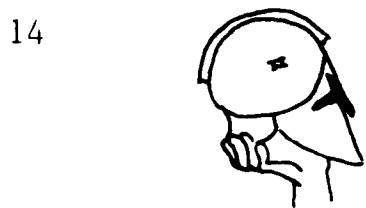
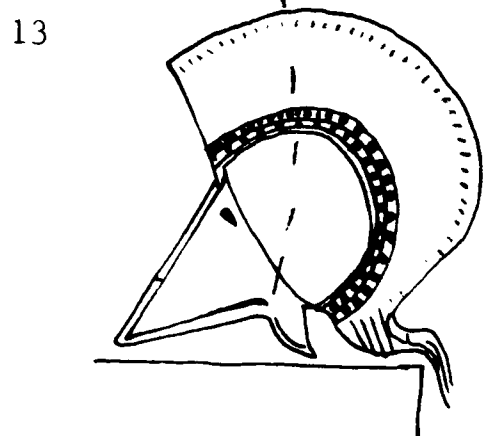
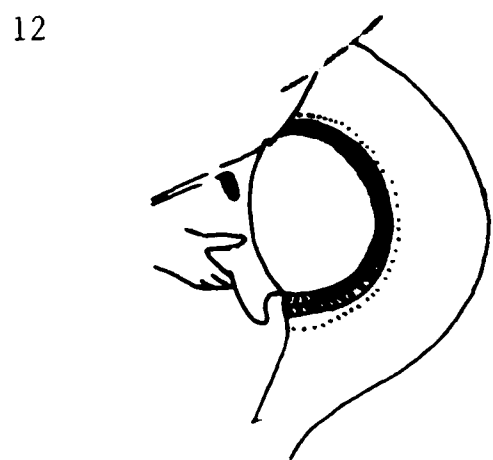
621



approx.

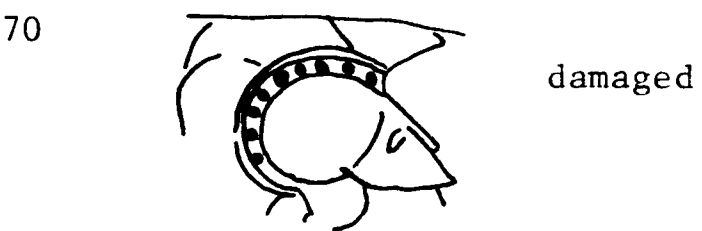
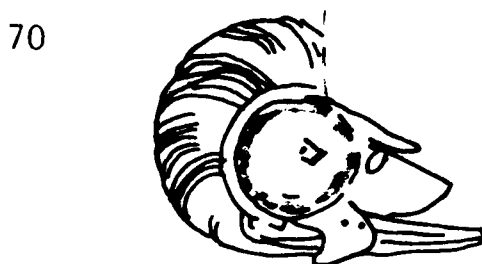
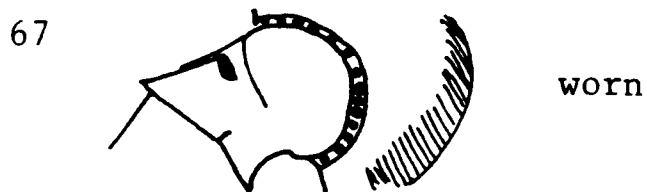
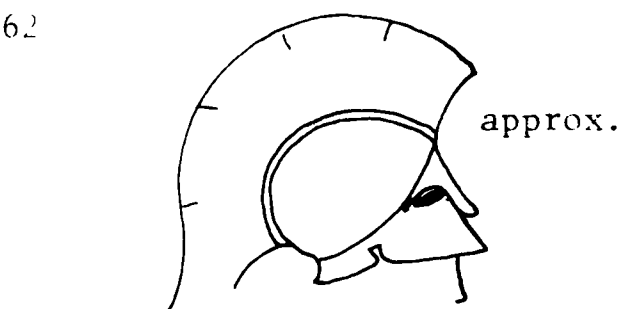
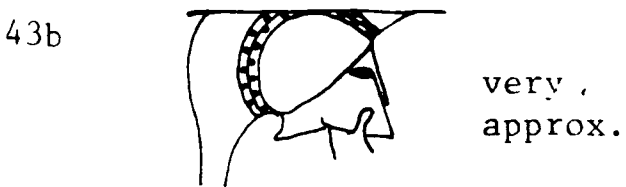
627





34b not illustrated - 2

43a not illustrated

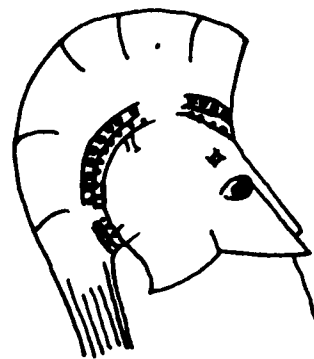


125b



damaged

208

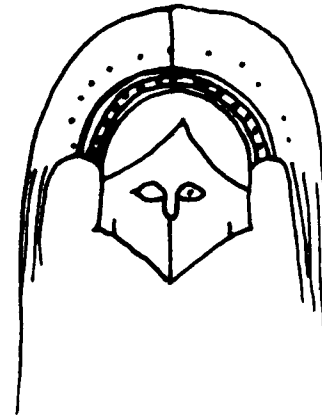


damaged

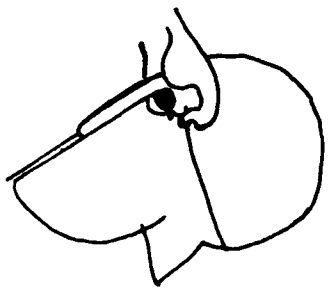
125b



212

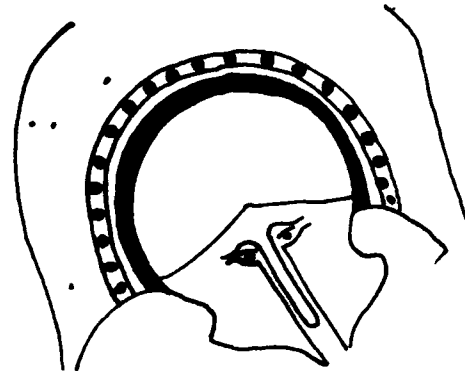


151

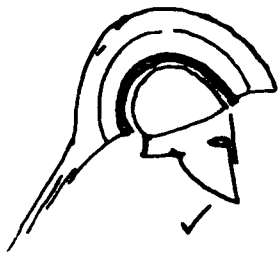


approx.

278



152

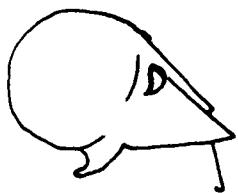


292



+ 1 similar with crest

164

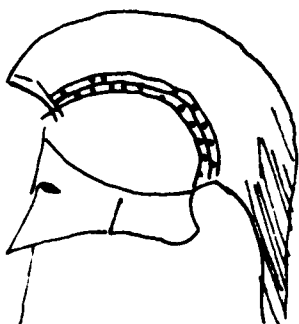


worn;  
+ 1  
similar

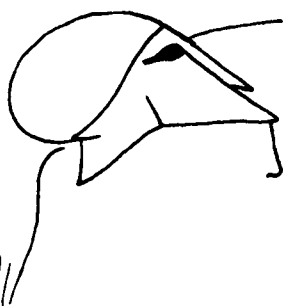
319a



199



204

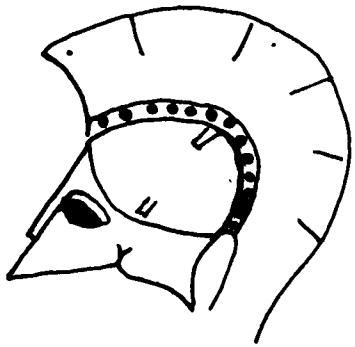


320b



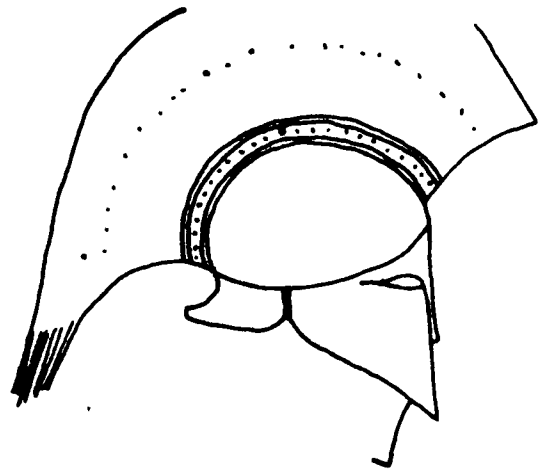
+ 1 similar

334

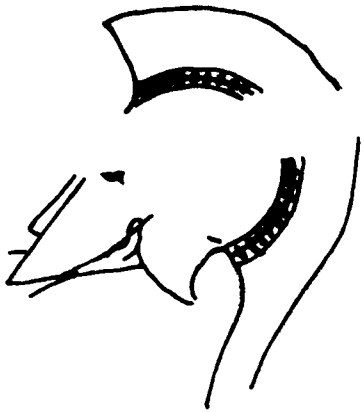


approx.

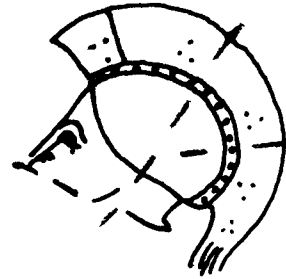
590



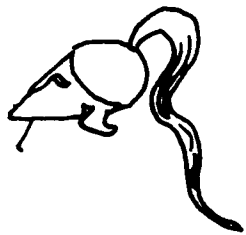
338



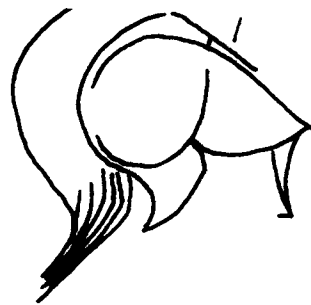
664



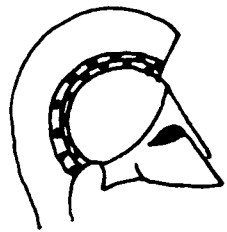
417



665

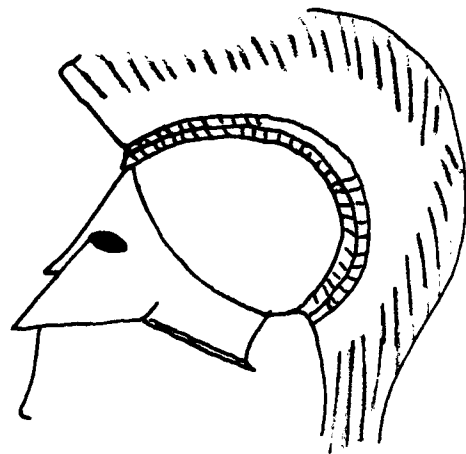


419a

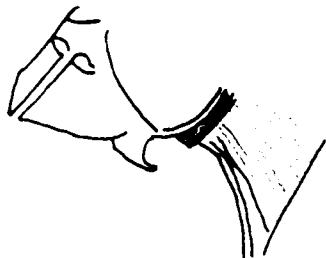


approx.

666



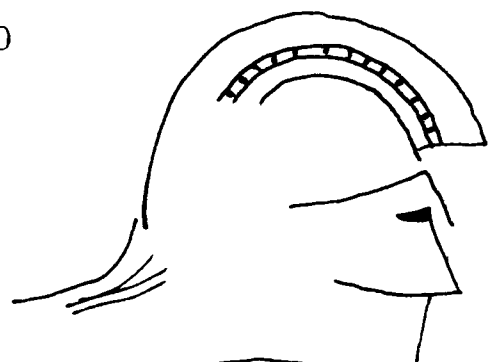
450



455

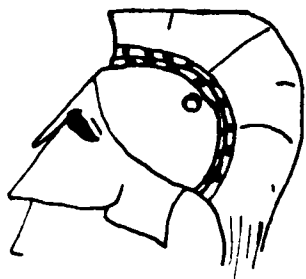


670

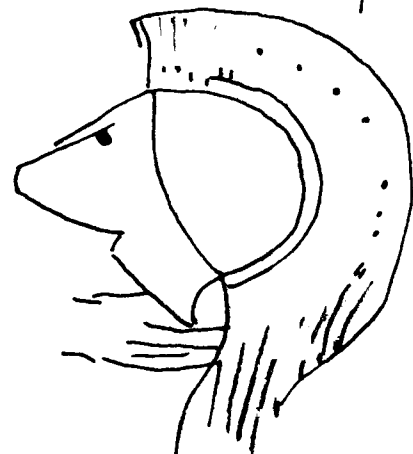


damaged

455



674

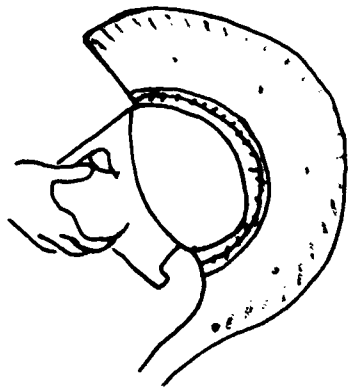


dilute out-  
lines;  
pink for  
bronze

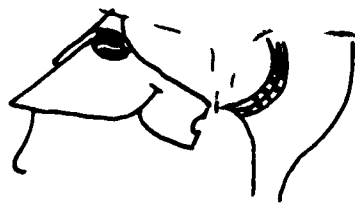
503



675



678

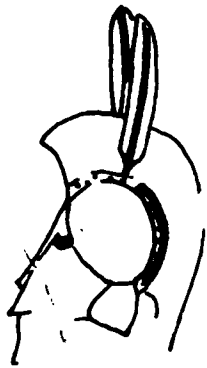


708

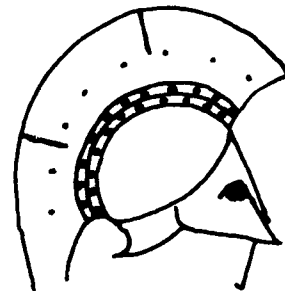


CORINTHIAN HELMETS - CL

3

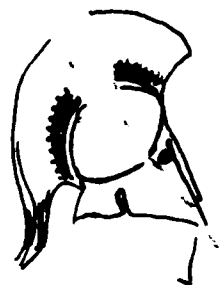


84

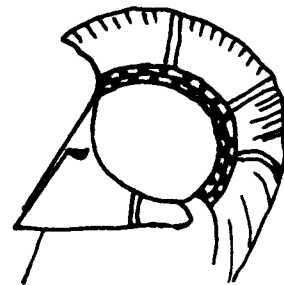


approx.

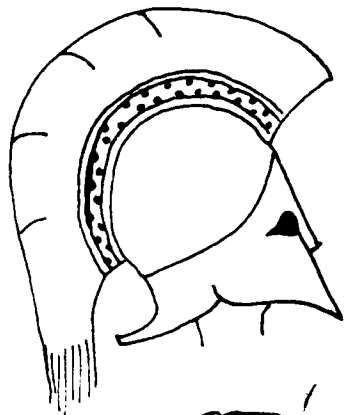
3



86



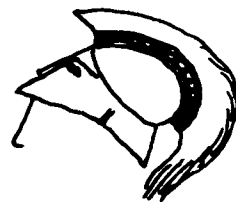
55c



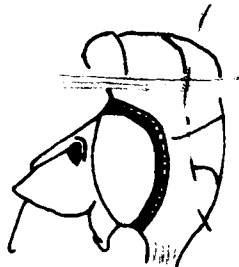
91

not illustrated

97



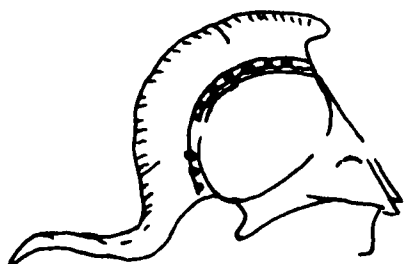
80



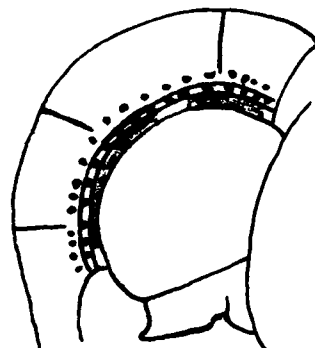
100



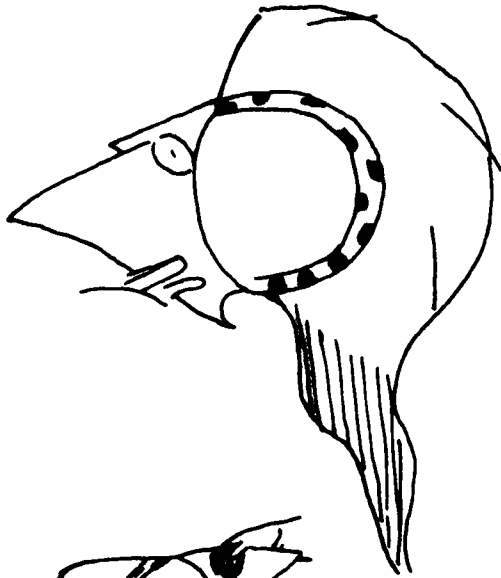
81



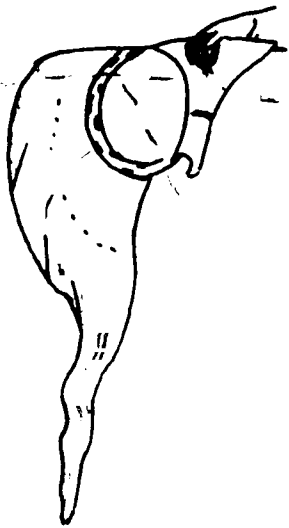
168



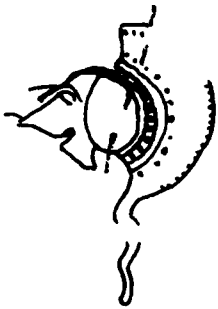
169



172



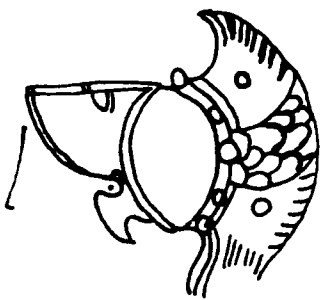
229



231



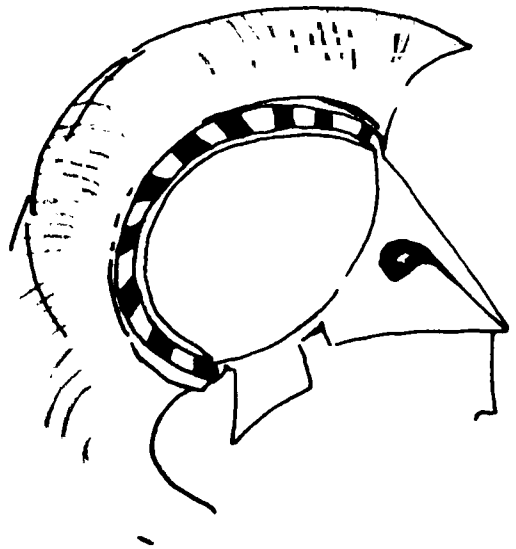
232b



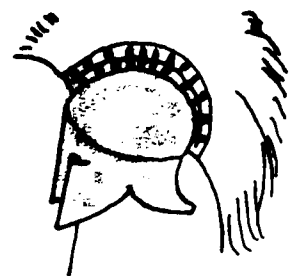
235a



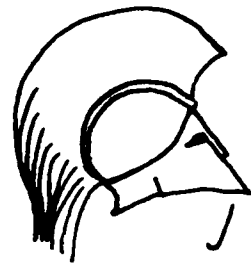
237



239



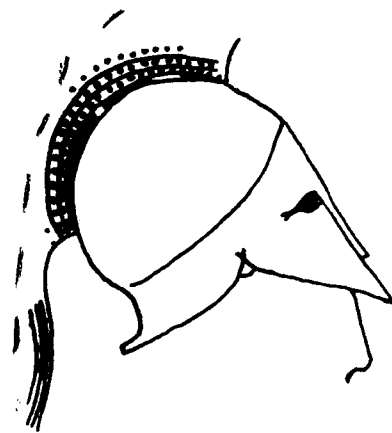
246



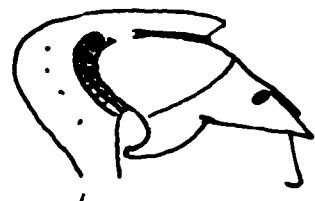
246



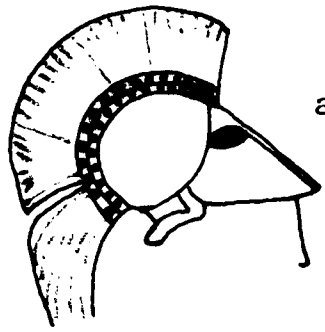
248



283

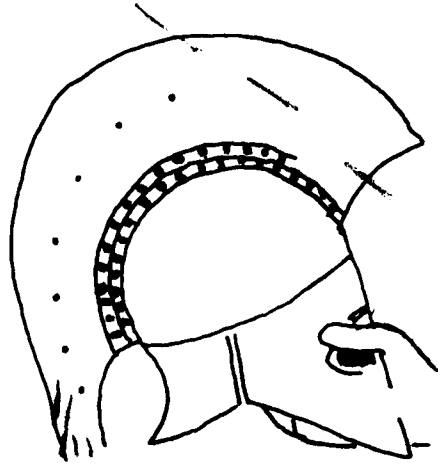


286

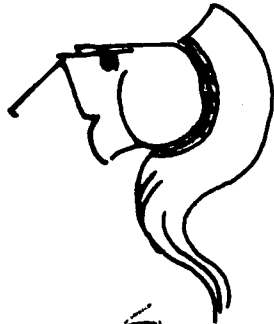


approx.

366

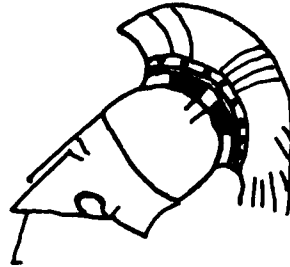


290



damaged

370



approx.

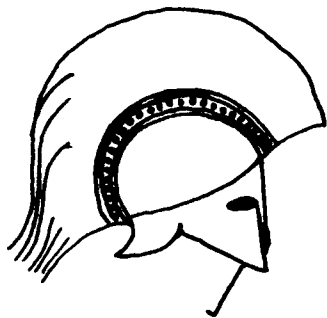
345



374



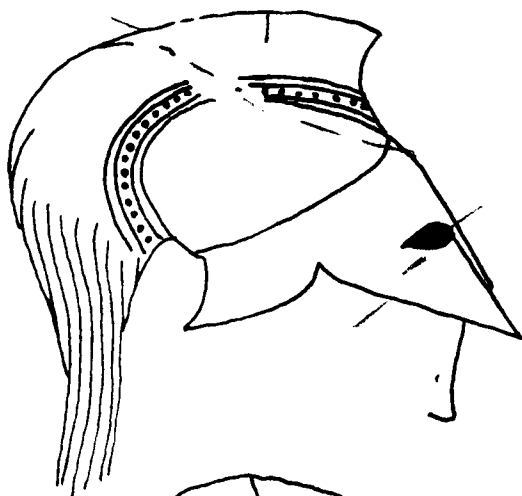
354



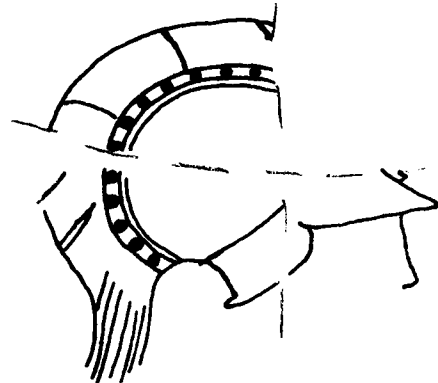
423



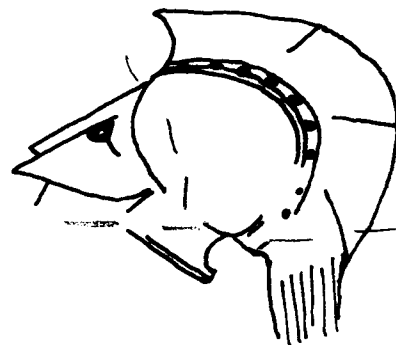
358



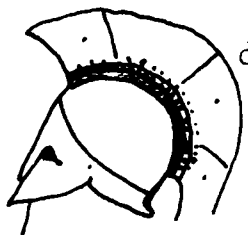
428



428

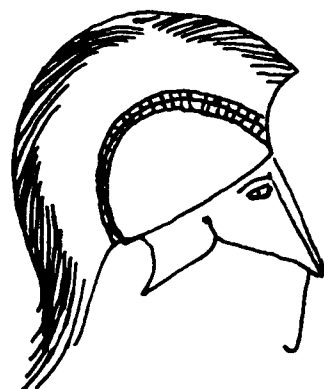


363

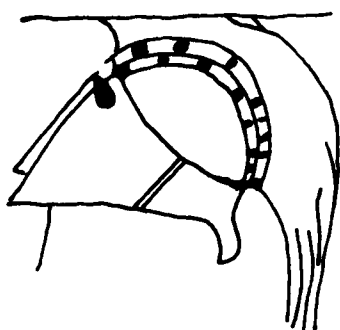


damaged

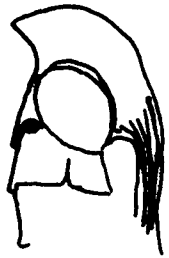
462



364



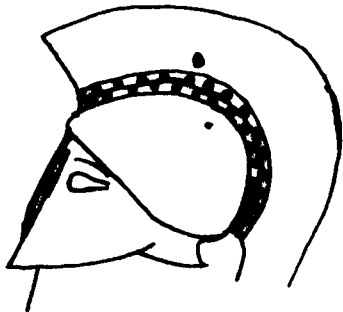
481



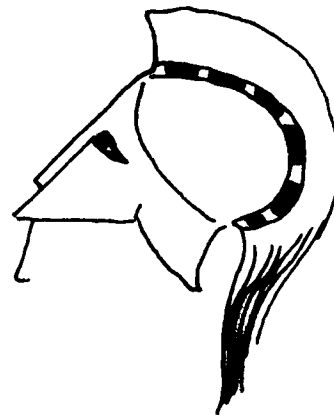
582



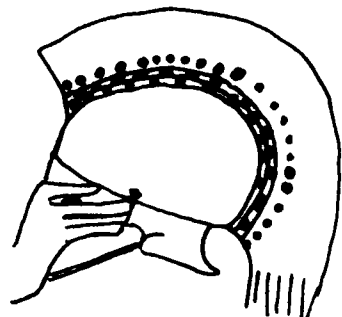
526



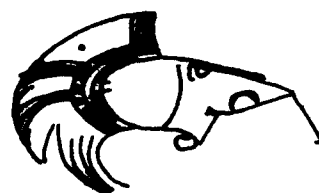
582



547



583



+ 1 similar

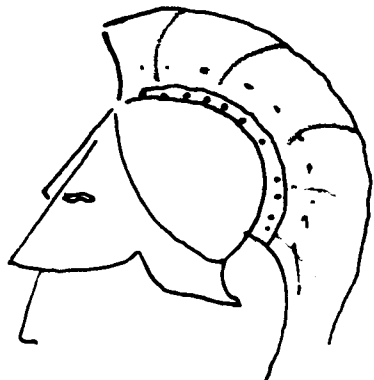
549



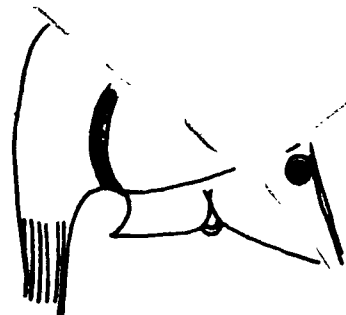
585

not illustrated

563



588

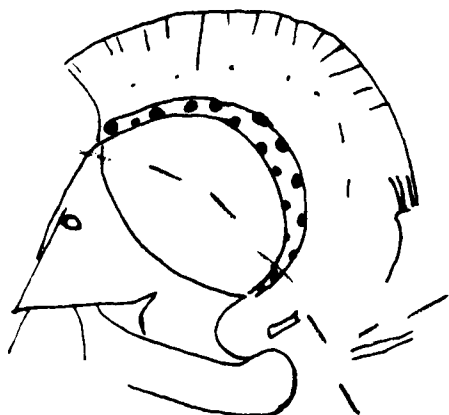


574 not illustrated

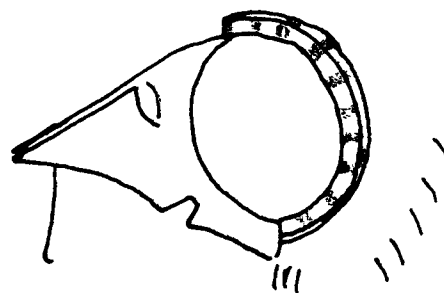
598



581



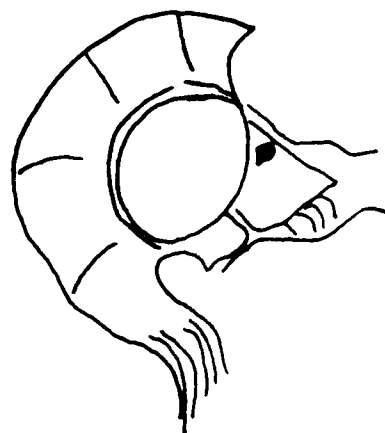
601



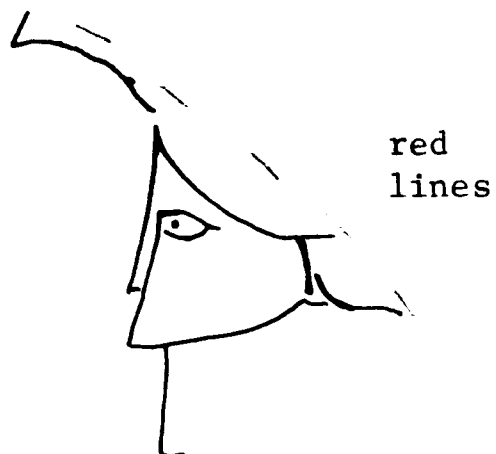
608



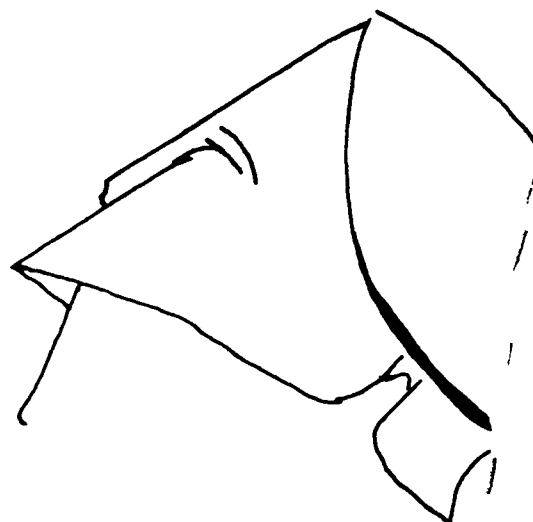
698



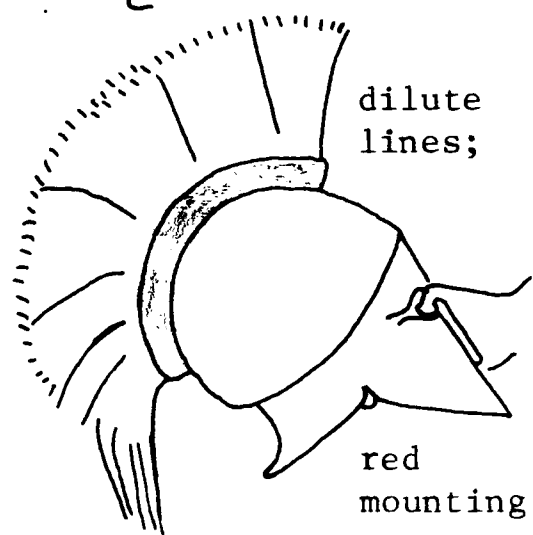
681



701

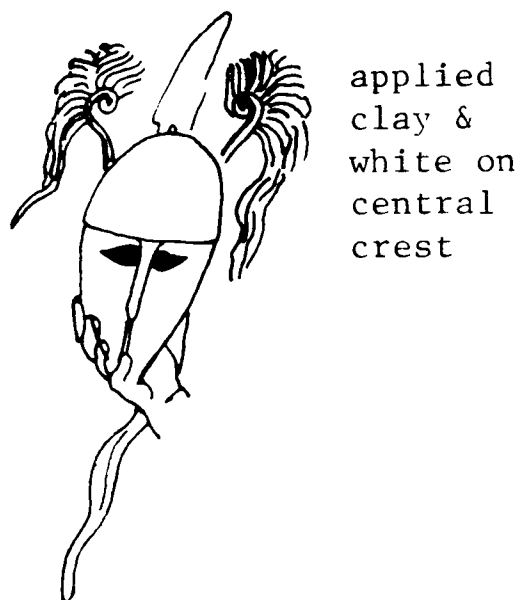


686



CORINTHIAN HELMETS - Late 5th cent.

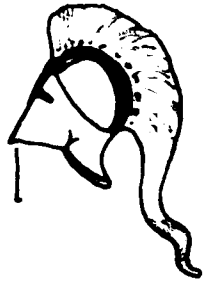
249



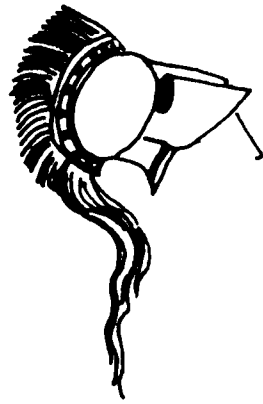
249



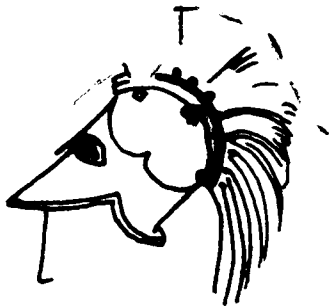
250



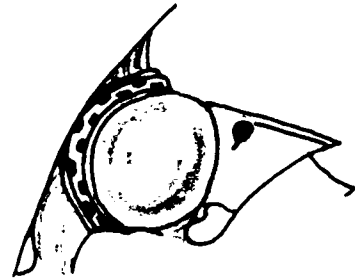
464



252



465

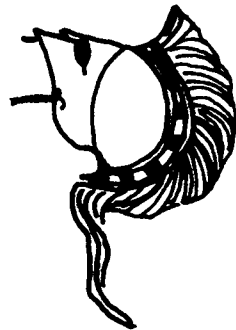


258

added  
clay

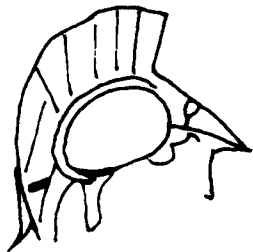


466



+ 1 similar,  
both with  
white chin-  
strap

381

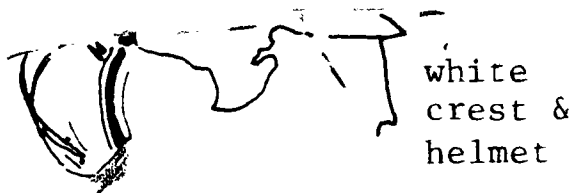


611

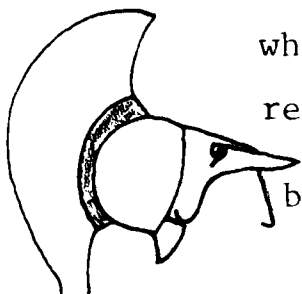


red lines

430

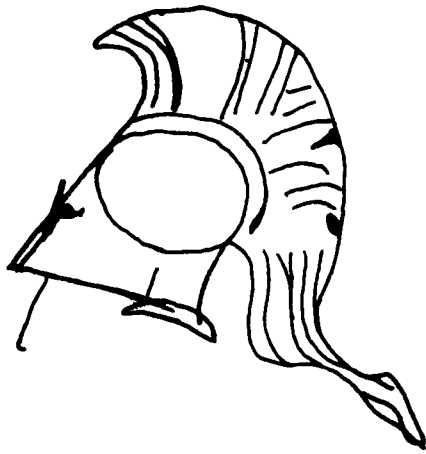


431

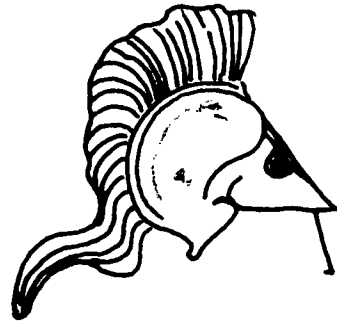


white crest  
red mounting  
bronze shaded

103



507

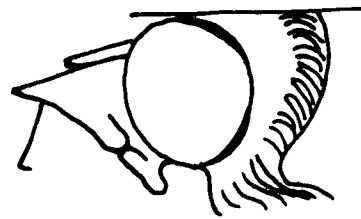


260

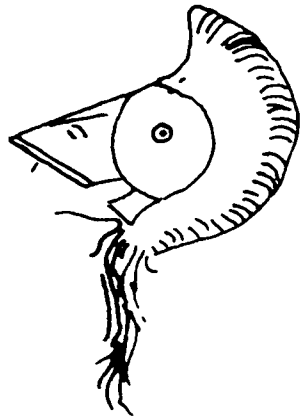


added clay  
for all  
lines

507



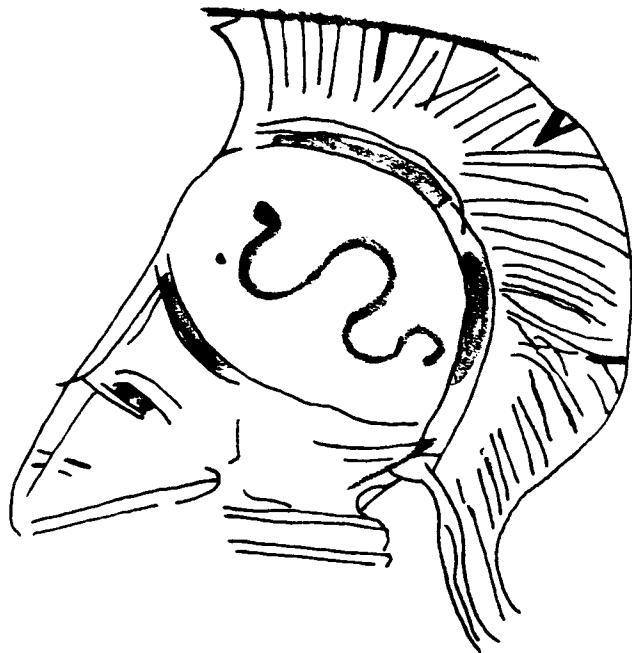
261



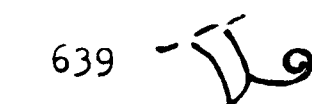
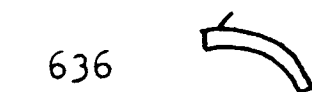
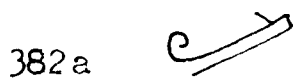
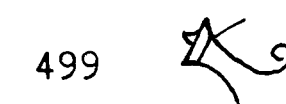
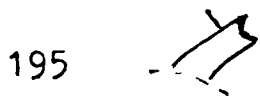
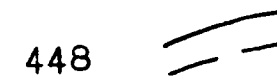
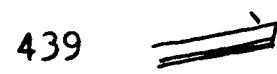
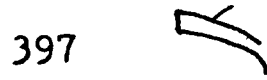
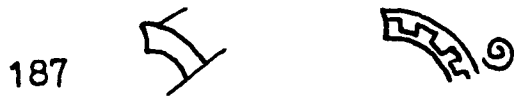
617































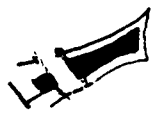









262



- |      |  |                       |      |  |             |
|------|--|-----------------------|------|--|-------------|
| 1    |  |                       | 121  |  | + 1 similar |
| 2    |  |                       | 128  |  |             |
| 6    |  |                       | 135  |  |             |
| 7    |  |                       | 174  |  |             |
| 10   |  |                       | 175  |  |             |
| 25a  |  |                       | 177  |  |             |
| 26a  |  |                       | 178  |  |             |
| 27   |  |                       | 179  |  |             |
| 28   |  |                       | 180  |  |             |
| 49   |  |                       | 181  |  |             |
| 60a  |  |                       | 182  |  |             |
| 106  |  | + 1 similar, but worn | 183  |  |             |
| 107  |  |                       | 184  |  |             |
| 108  |  | damaged               | 185a |  |             |
| 109b |  |                       | 186  |  |             |



			209	
62	  		211	
68	    		213	
72	 + 1 similar 		214	
125	 		215	
126	  		217	
196			218	
197			219	
198			221	
200			222	
201			223	
203			225	
205			280	
206			325	



339b 

413 

457 

458 


503  frontal

504  a  b

566 

676 

ATTIC - FRONTLETS - CL


29b 

58  frontal

81 


85 

118   

226 

227 

228 lost

230 


236 

240 

241 hidden

242 

243 

245 

247 

355 

367 

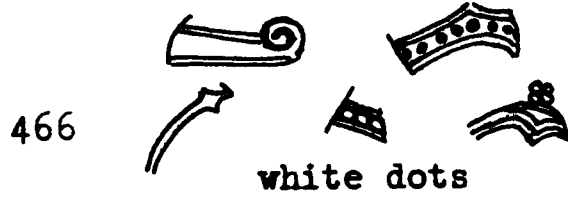
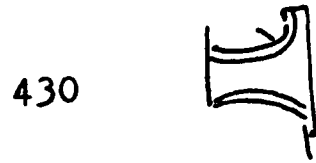
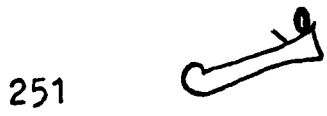
370  

569

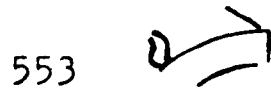
583



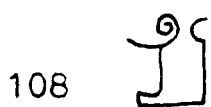
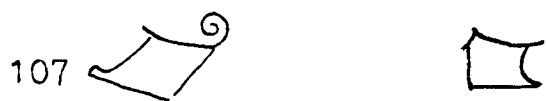
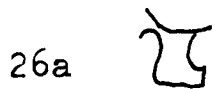
ATTIC - FRONTLETS - Late 5th cent.



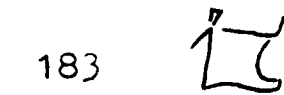
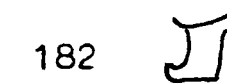
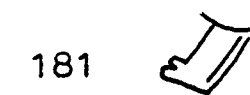
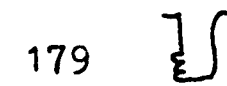
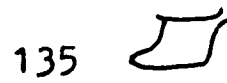
ATTIC - FRONTLETS - 4th cent.



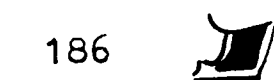
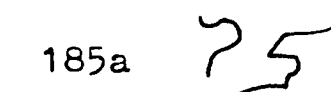
1 damaged



121 + 1 similar




184 damaged



187 1 hidden; 1 no information

397 

189  black

438 


191 

439  damaged


192 

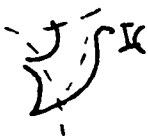
440 

193 

443 

194 

448 

195 

467b damaged

267b  + B 

474 


270  

478   x 2

316 

499 


382a 

587 


384 

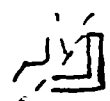
626 

389  

































632 

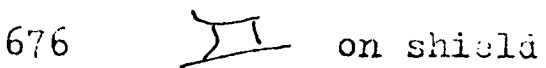
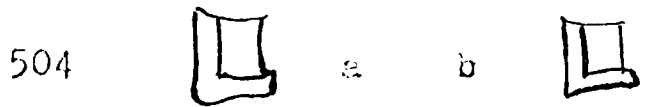
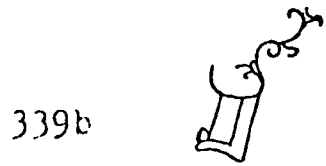
393 

636 

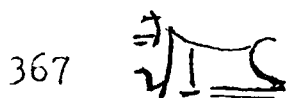
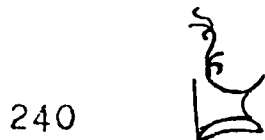
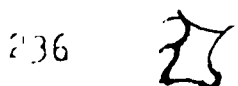
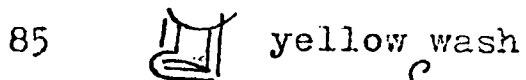
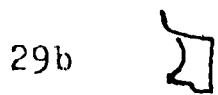
394 

639 
















				209	hidden
62	hidden			211	
		frontal			
68	 x 3			213	
72		+ 2 similar		214	
125				215	
126				217	
196				218	
197				219	
198				221	
200				222	
201				223	
203				225	
205				280	
206				325	









ATTIC - NECK-GUARDS - CL















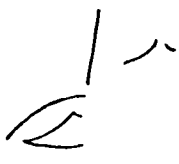



ATTIC - NECK-GUARDS - Late 5th cent.















251		430		
253		463		
254		464		damaged 
255		466		+ white chin-strap 
256	 frontal	554	 ?	
257		616		

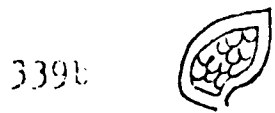
ATTIC - NECK-GUARDS - 4th cent.

101	indistinct	435		
259		507		
264	none	553		
265				

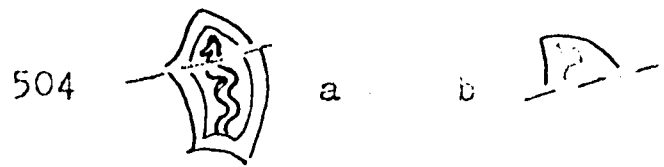
1			121	-	-
2	-		128		
6	-		135		
7	-		174		
10	-		175	-	
25a	-		177		
26a			178	-	
27	-		179		
28	 		180	-	
49			181	-	
60a	-		182	-	
106	 		183		
107	-	-	184	-	
108	-		185a		
109b			186	-	

187	-	-		397	
189		black		438	-
191	-			439	-
192	-			440	
193				443	
194	-			448	
195				467b	-
267b	-	+ B		474	
270				478	-
316				499	
382a	-			587	
384				626	
389	-	-		632	
393				636	-
394				639	

				209	-
62	hidden	-	-	211	-
68	 x 2	-		213	-
72	-	-		214	-
125				215	
126				217	-
196	-			218	-
197	-			219	-
198	-			221	
200	-			222	
201				223	-
203	-			225	-
205	-			280	
206	-			325	



503 -

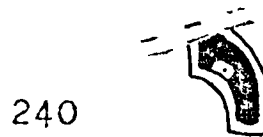


566 -



676 -

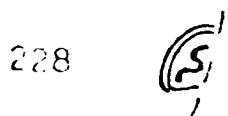
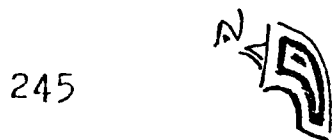
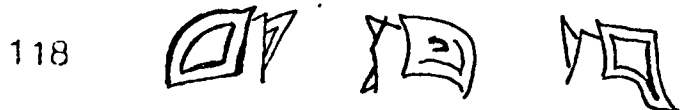
ATTIC - CHEEK-PIECES - CL



58 -



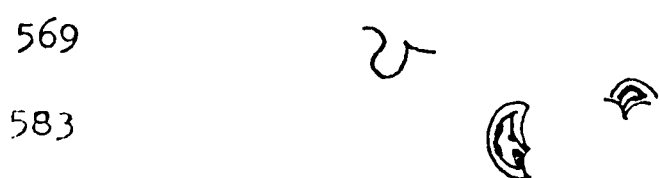
242 -





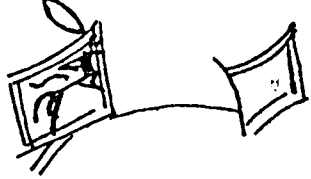




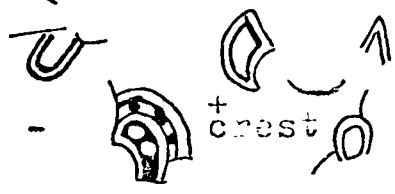




230 -





236 -

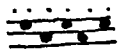






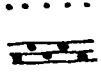
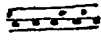


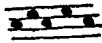






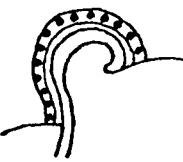







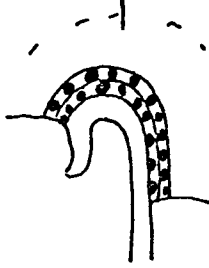



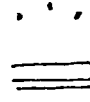

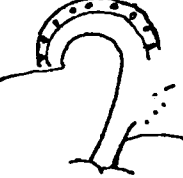

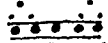



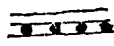
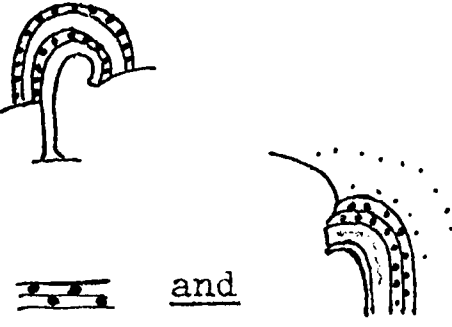
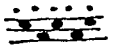
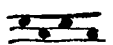

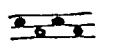









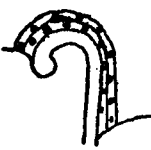
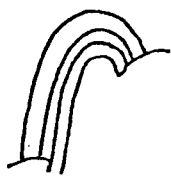
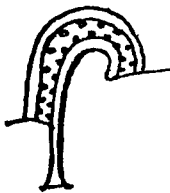


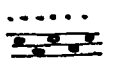
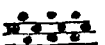
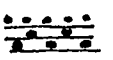


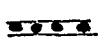
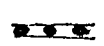
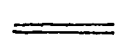
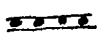

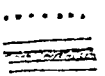
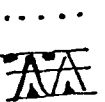

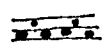
ATTIC - CHEEK-PIECES - Late 5th cent.


























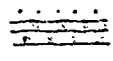

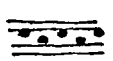
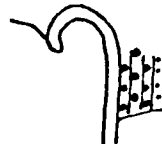
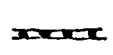
251		430	
253		463	
254		464	
255		466	 + crest + crest? white dots
256	 red on black	554	 on far side only?
257		616	









ATTIC - CHEEK-PIECES - 4th cent.

101	-	435	- -
259	-	507	
264	-	553	
265	-		







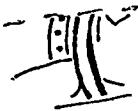













1	 + edge-strokes	121	 	 
2		128		
6		135		
7		174		
10		175		
25a		177		
26a	no crest	178		
27		179		
28	 	180		
49		181		
60a		182		
106	 x 2	183		
107	 	184		
108		185a		damaged
109b		186		



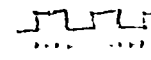

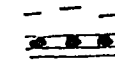








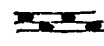

- |      |   |      |  |
|------|---|------|--|
| 187  |    | 397  |                 |
| 189  |    | 438  |  + edge-strokes |
| 191  |  and      | 439  |                 |
| 192  | <br>     | 440  | stilted + dilute dots, damaged   |
| 193  |   | 443  |                |
| 194  |    | 448  |               |
| 195  |    | 467b |               |
| 267b |  + B  | 474  |               |
| 270  | <br>  | 478  |  x 3          |
| 316  |    | 499  |               |
| 382a |  + segmented crest   | 587  |               |
| 384  |    | 626  |               |
| 389  |  =    | 632  |               |
| 393  |    | 636  |               |
| 394  | <br>  | 639  |               |

		209	
62	 + hair-lines Sphinx	211	
			+ segments
68	 x 5 + hair-lines & segments	213	
72	 x 3 + hair-lines & segments	214	
125	  + segments	215	 + segments
126	 + hair-lines   + segments	217	
196	 + hair-lines	218	 + dilute edge-strokes
197	 + edge-strokes	219	
198		221	 + hair-lines
200	 + dilute edge-strokes	222	 + edge-strokes & segments
201	 + segments	223	 on wing of sphinx + segments
203		225	
205		280	 + segments
206		325	





339b		+ segments & hair-lines	503	for transverse crest - hidden?
413		damaged	504	+ segments & hair-lines a  b 
457			566	
458			676	

ATTIC - CREST-MOUNTINGS - CL

29b		+ edge-strokes	240	 = snake
58	damaged		241	
81		+ edge-strokes	242	
85		+ dilute edge-strokes	243	
118		+ edge-strokes	245	
226			247	
227			355	
228		+ dilute edge-strokes	367	 + 3 dots
230			370	
236			569	 + edge-strokes
			583	










251			430	 + 	on white crest
253		+ 1 on stilt & 2 on horse protomes	463	 + hair-lines	 + hair-lines
254		+ hair-lines	464		 x 4 + hair-lines
255		+ hair-lines	466	+ hair-lines triple hidden	 + hair-lines triple
256		triple, on wings + segments & hair-lines	554		= snake white crest + hair-lines
257	+ hair-lines 	& side 	616	none	







ATTIC - CREST-MOUNTINGS - 4th cent.













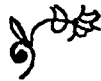



101	none	no crest	435	 + edge-strokes	none no crest
259	none	white crest + edge-strokes	507		from frontlet ?triple
264		+ hair-lines	553	none	+ edge-strokes
265		+ added white & yellow stripes			




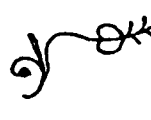
ATTIC - DECORATION ON CROWN - LA

Fig. 54

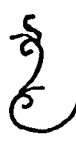









1	-		121	-	-
2	-		128		
6	dilute wash		135	-	
7			174		on black
10	-		175	-	
25a	-		177	-	
26a	-		178		
27	-		179	-	
28	-	-	180	-	
49	-		181	-	
60a	-		182	-	
106		x 2	183	-	
107		-	184	-	
108			185a	-	
109b	-		186		

187	-	-	397	?		
189	black		438	-		
191			439	-		
192	sphinx		440	yellow wash		
193	-		443	-		
194	-		448	-		
195	-		467b	-		
267b	-	+ B -	474	-		
270		-	478	-	-	-
316	-		499	-		
382a	-		587			
384	 damaged		626	-		
389	 / damaged		632			
393	-		636	-		
394	-	damaged	639	-		

				209	-
	on black				
62				211	-
68	 x 2			213	-
72	 x 2		on black	214	-
125		"feather"		215	-
126	-			217	-
196	-			218	
197	-			219	
198				221	
200	-			222	-
201	-			223	sphinx
203	-			225	-
205				280	-
206	-			325	-

339b		503	-	
413	-	504		
457		566	-	
458	-	676	-	



ATTIC - DECORATION ON CROWN - CL

29b	-	240	
58	-	241	-
81	-	242	-
85	 + yellow wash	243	
118	Lion  	245	
226	-	247	-
227		355	-
228		367	-
230	-	370	
236	-	569	-
		583	

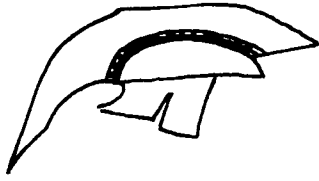
ATTIC - DECORATION ON CROWN - Late 5th cent.

251	-	430		
253		463		
254	-	464		
255		466		
256	black	554		gilding on added clay
257		616		

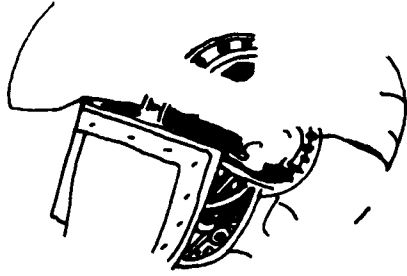
ATTIC - DECORATION ON CROWN - 4th cent.

101	-	435	-	-
259	-	507	-	
264		553		
265	added white and yellow			

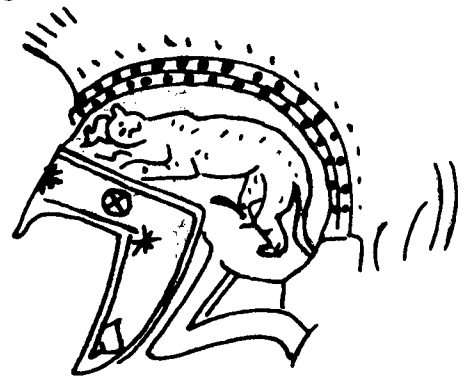
514



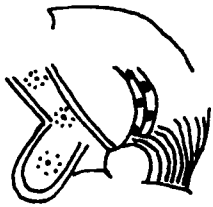
66



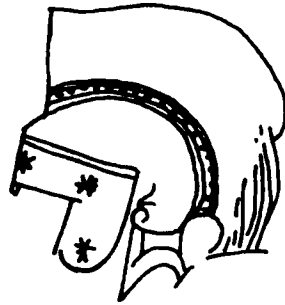
58



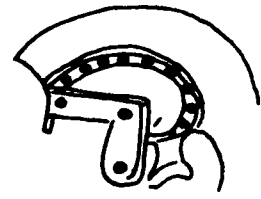
97



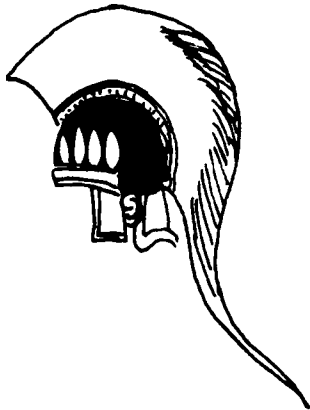
359



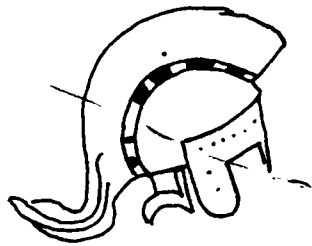
368



462



524



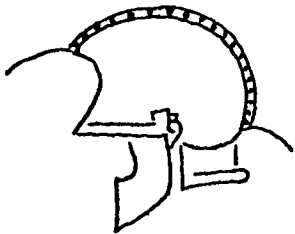
583



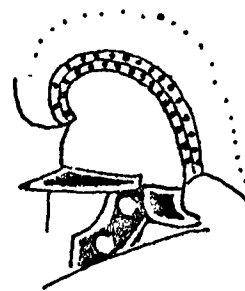
428



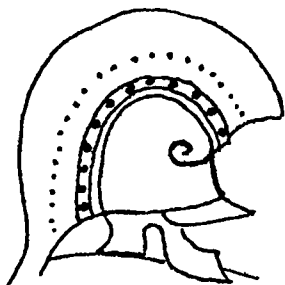
137b



444



149

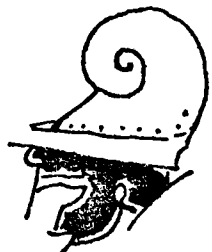


444

similar but with edge-strokes  
and



269



444

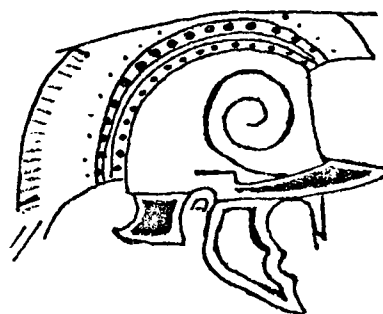
similar but with



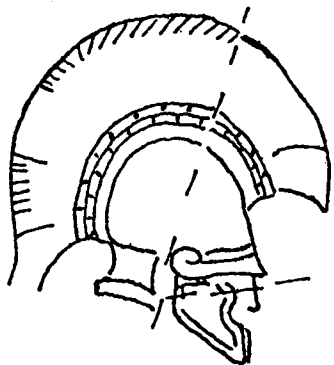
269



649



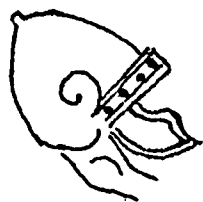
11b



63



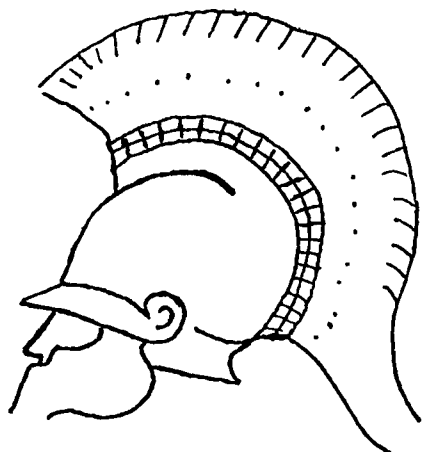
13



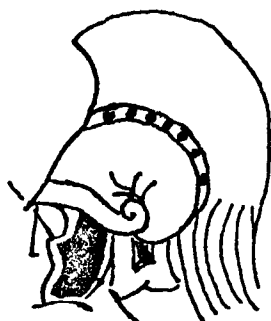
65



34a



65



35

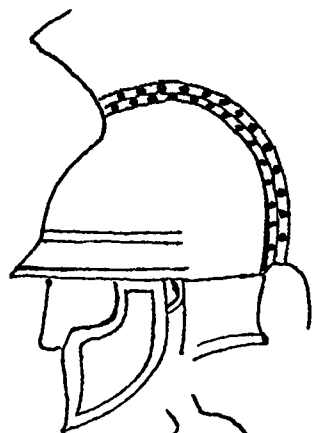
damaged



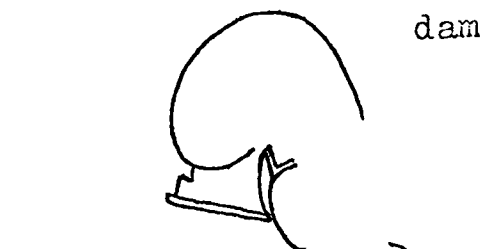
65



54

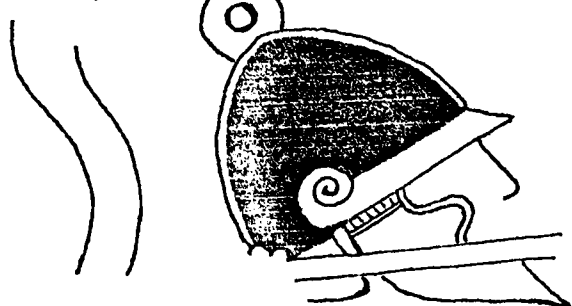


66

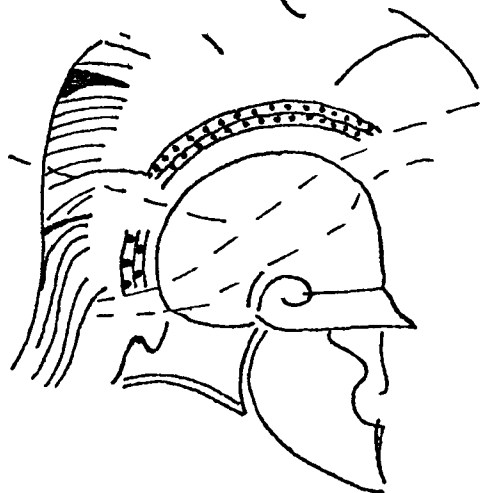


damaged

62

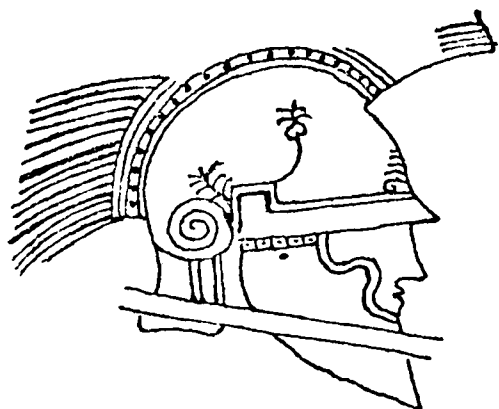


66

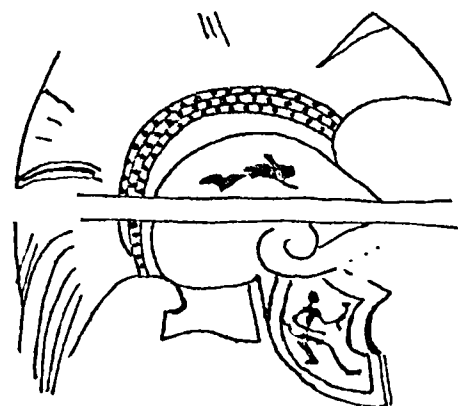


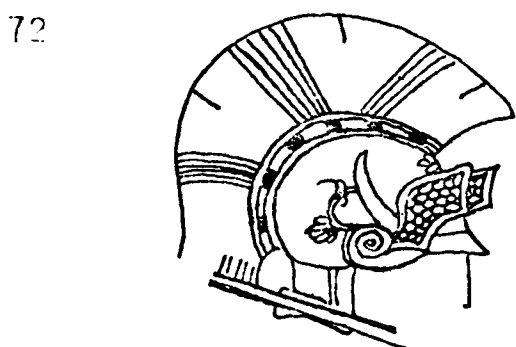
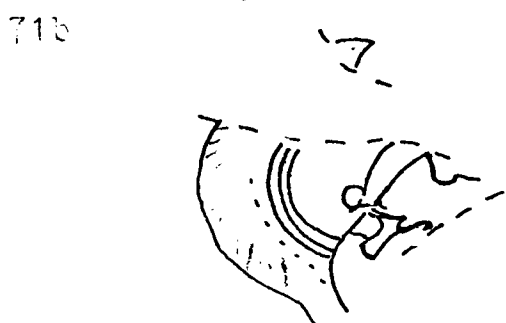
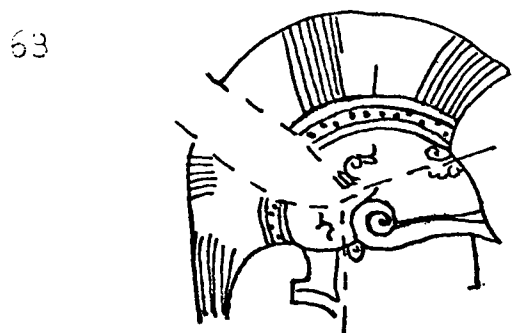
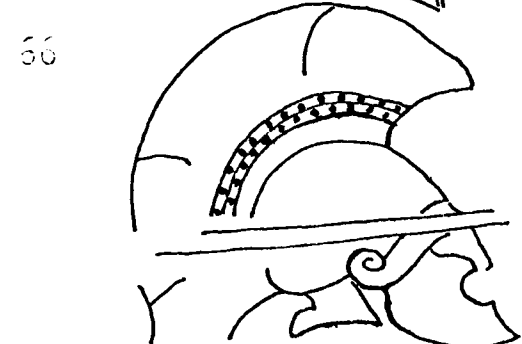
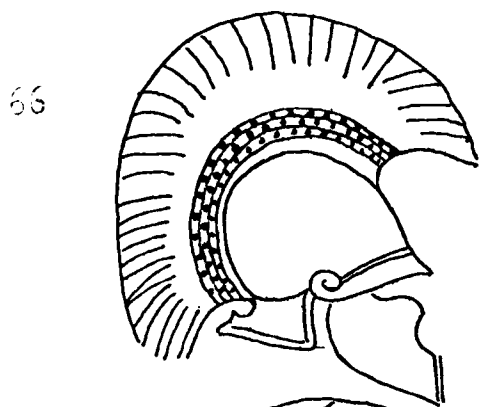
plus one similar but damaged

62

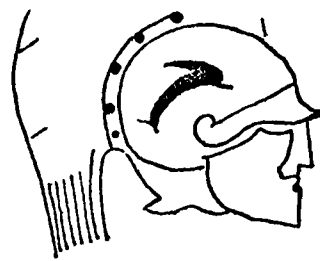


66

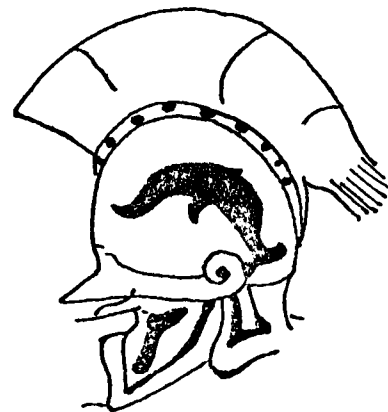




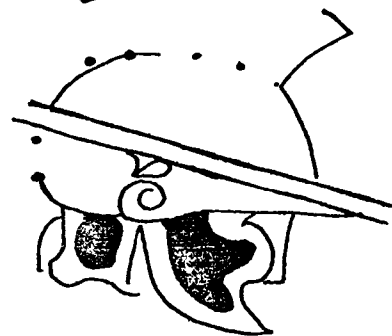
124



125a

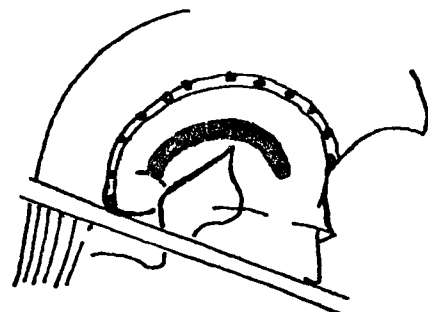


125b



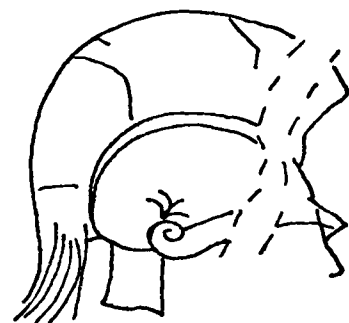
plus one damaged

125b



added clay on edges, hinge & dots

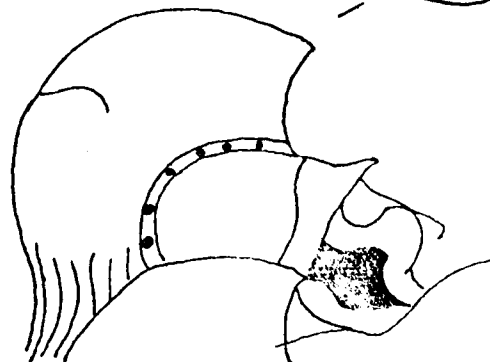
125b



125b



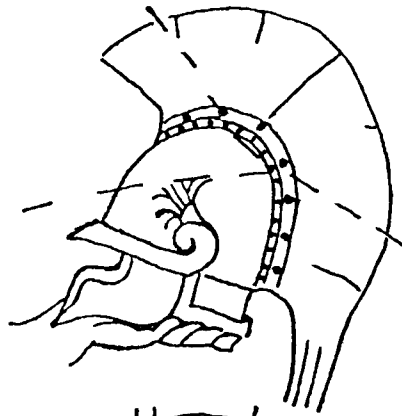
approx. 125b



126



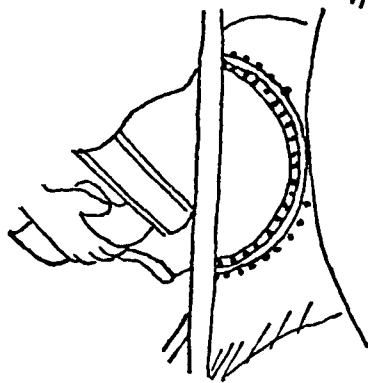
158



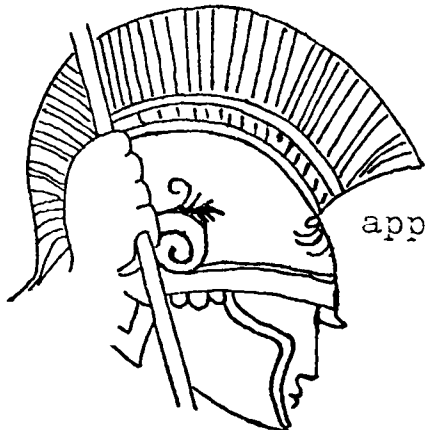
126



160a

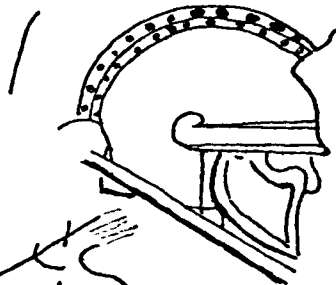


126

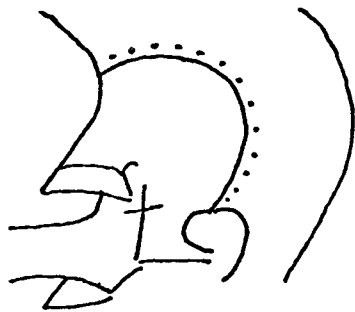


approx.

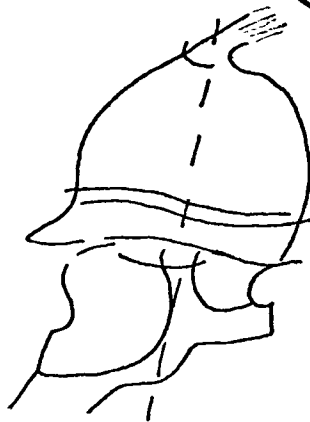
160b



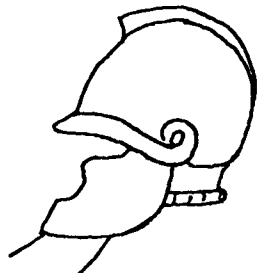
151



161

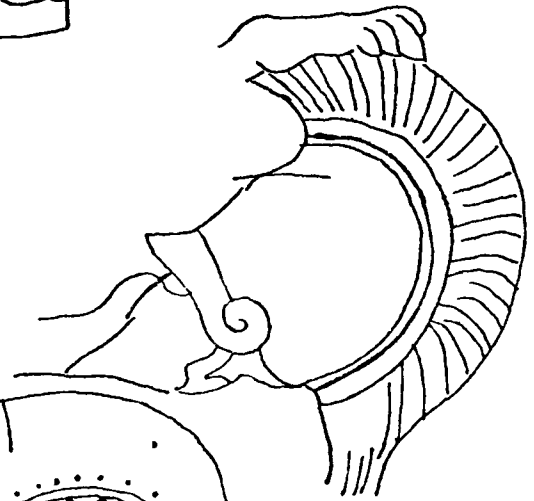


154

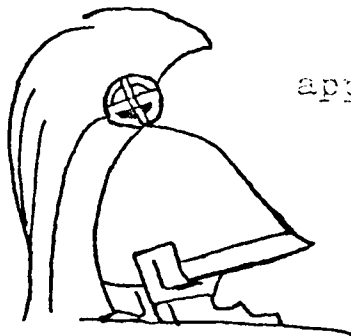


plus one similar but probably restored

161

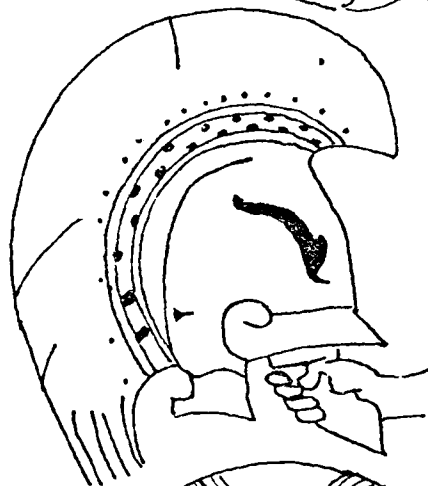


156

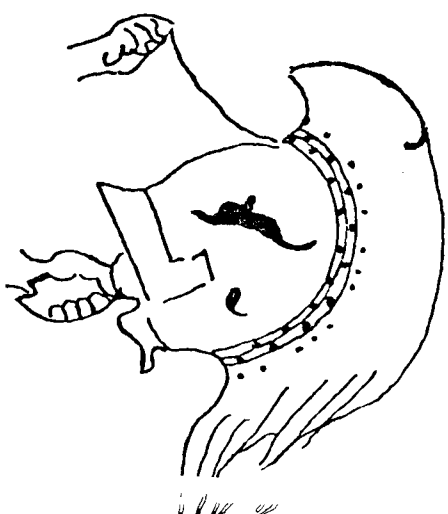


approx.

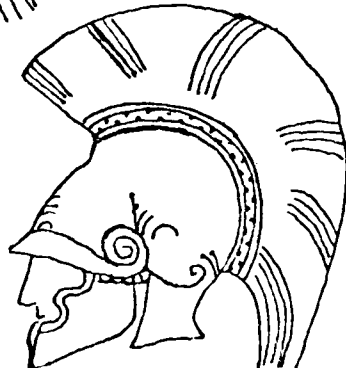
165

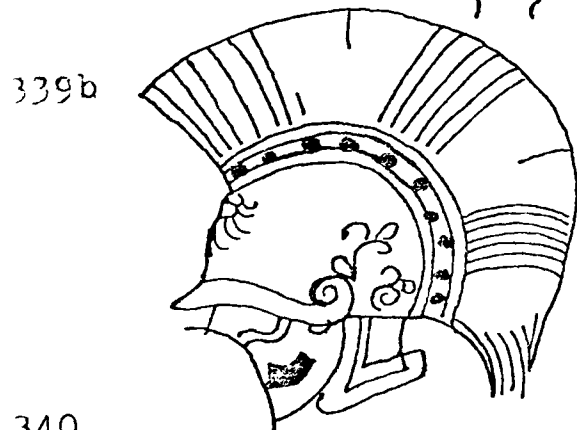
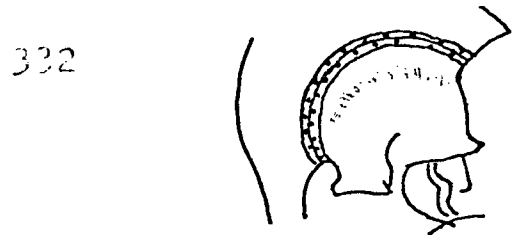
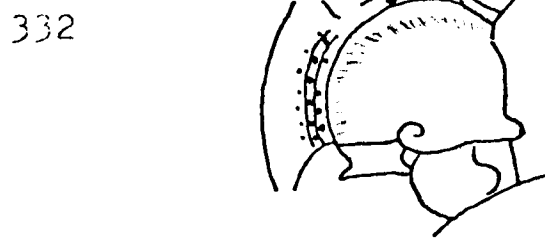
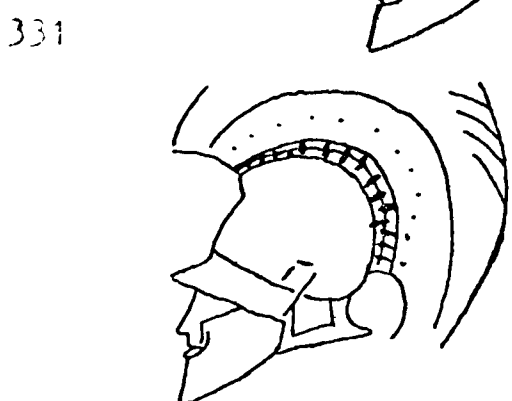
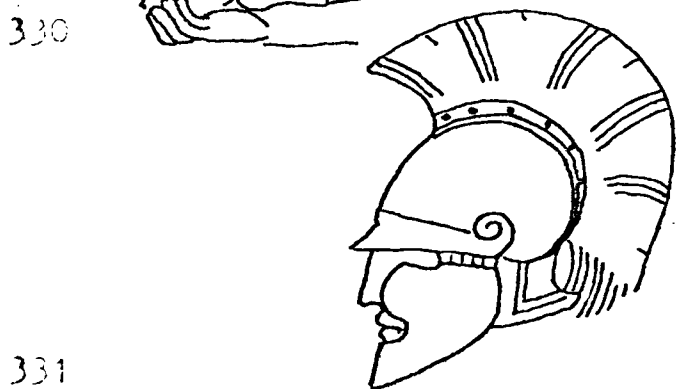
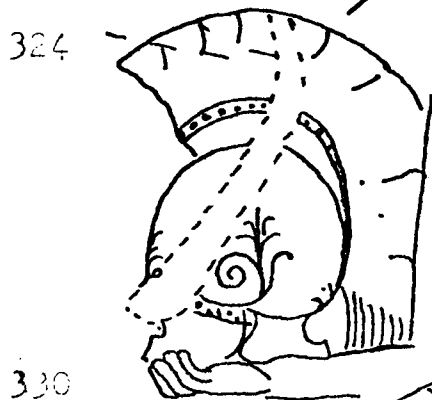
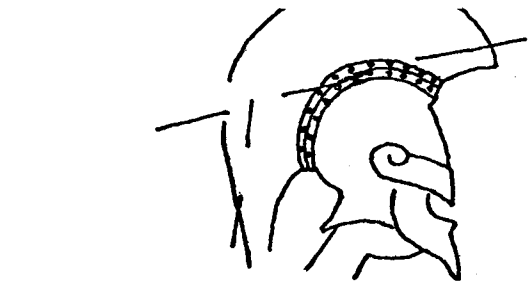
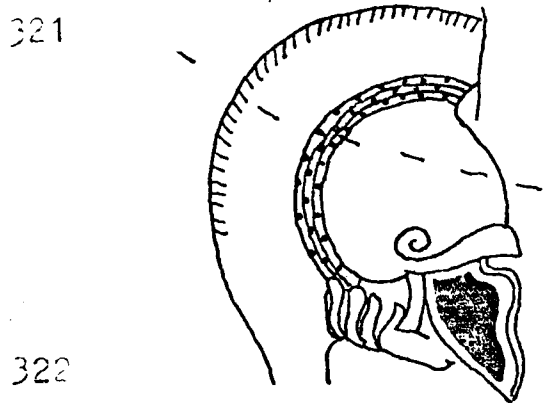
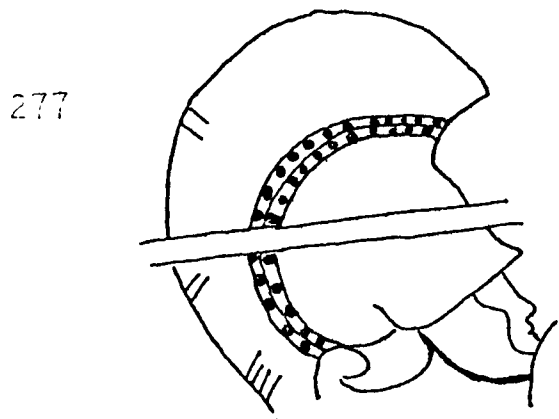


157

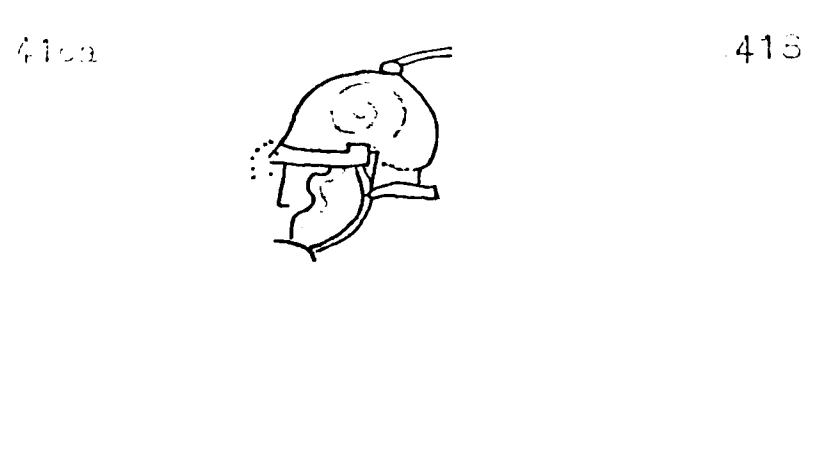
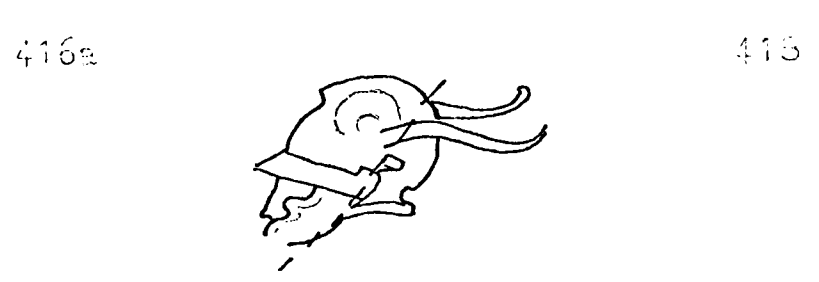
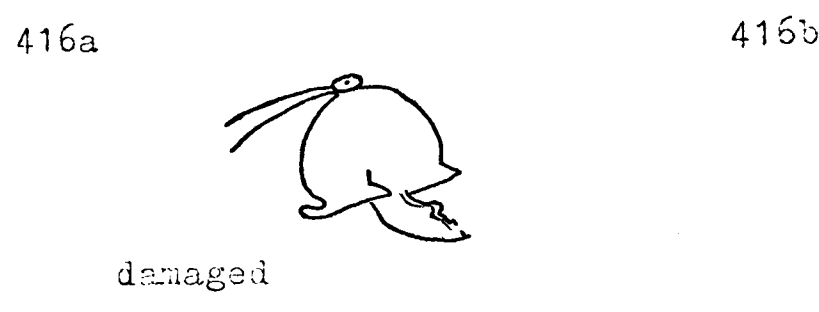
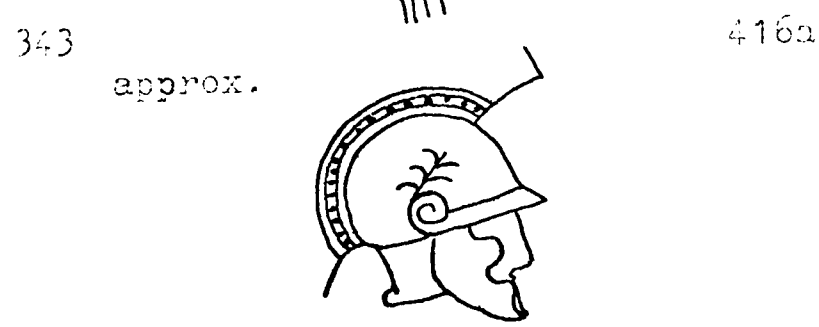
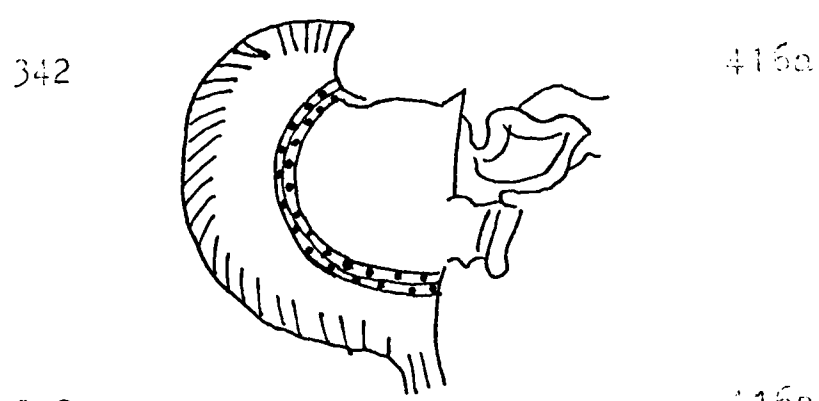
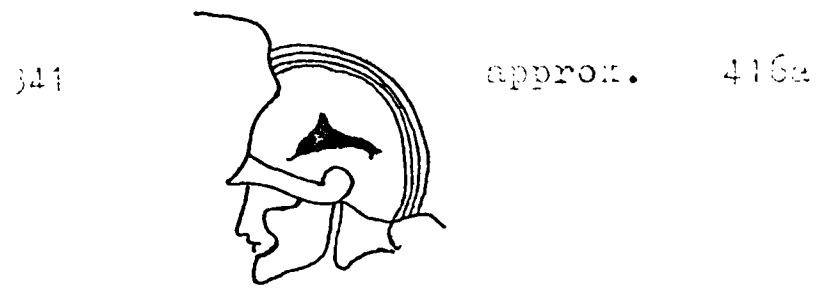


221



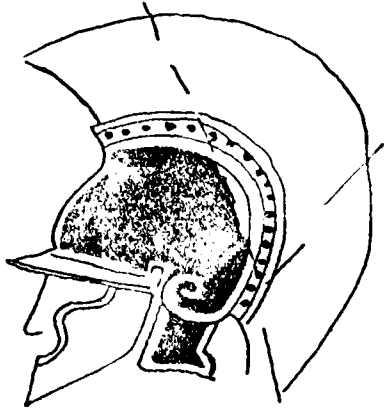


approx.

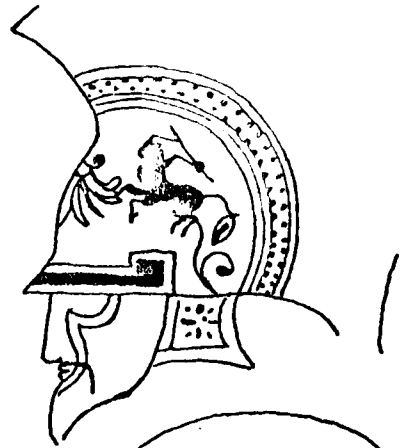


plus one similar but damaged

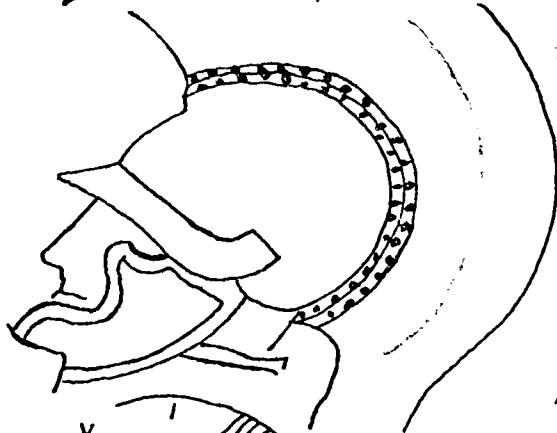
451



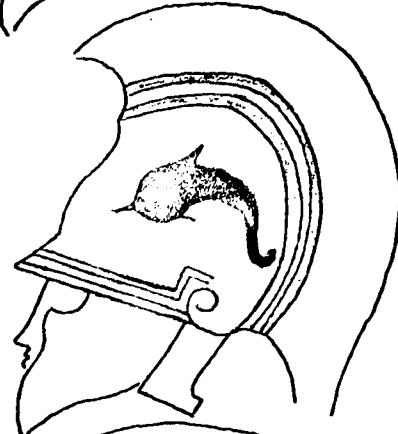
457



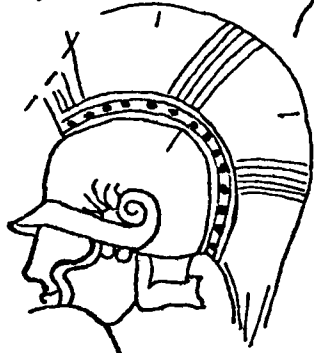
452



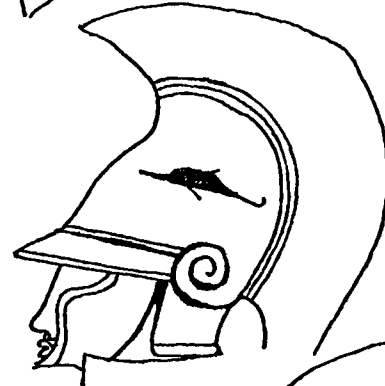
458



455

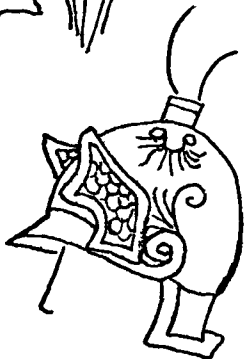


460



plus one similar but without dolphin

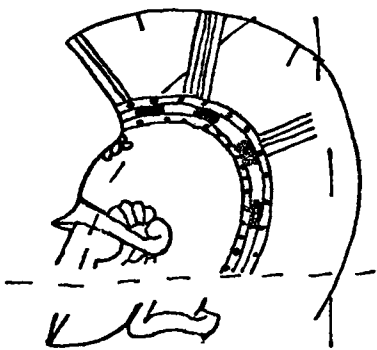
455



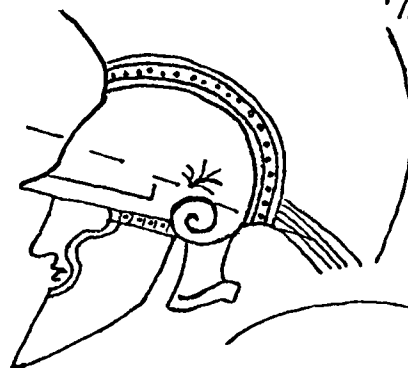
503



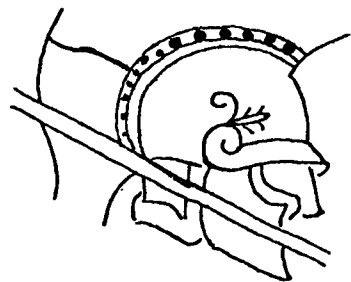
455



503



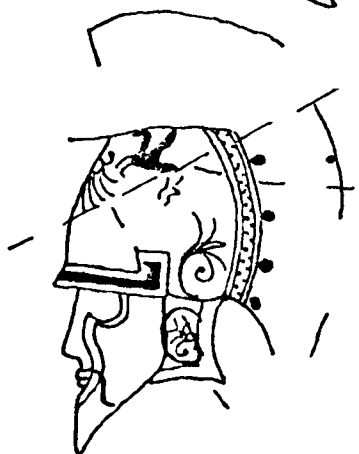
455



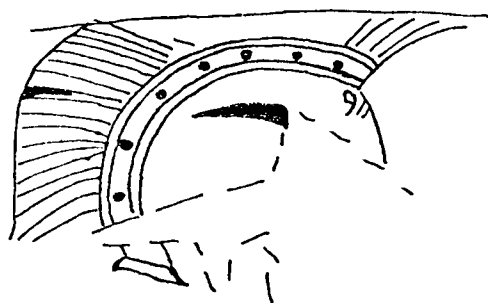
504a



457



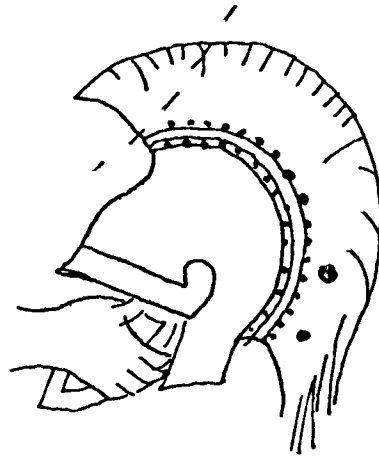
504a



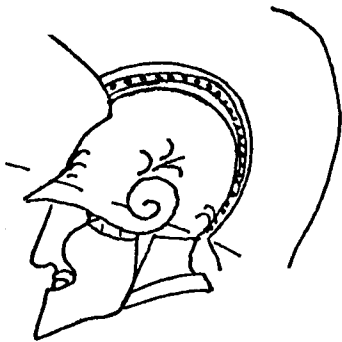
505



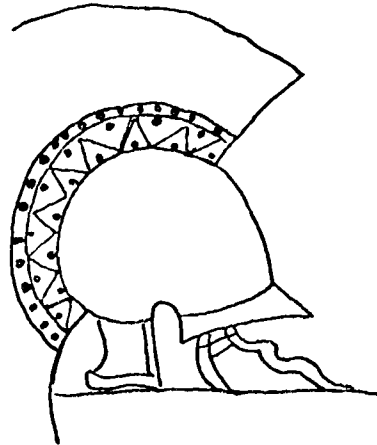
545



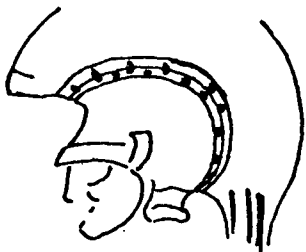
505



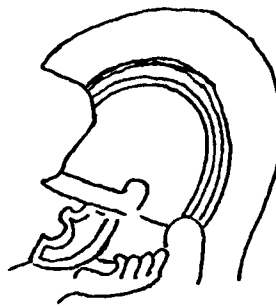
660



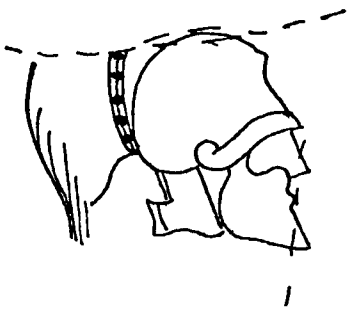
510



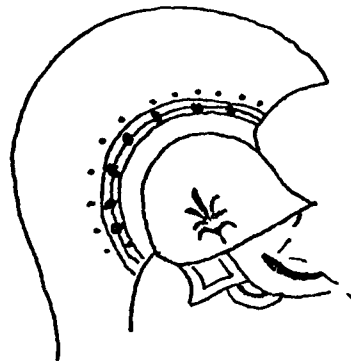
703



519



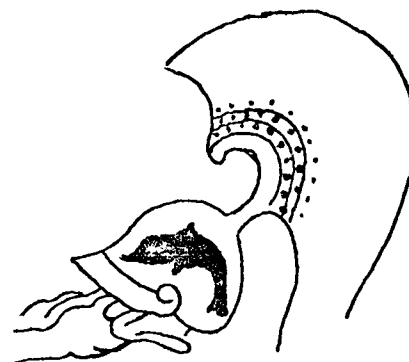
706



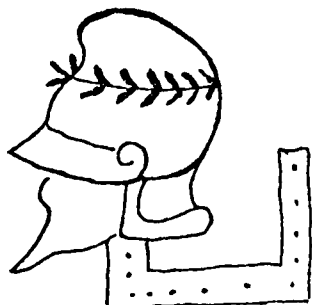
511



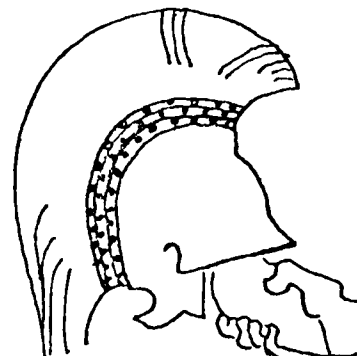
707



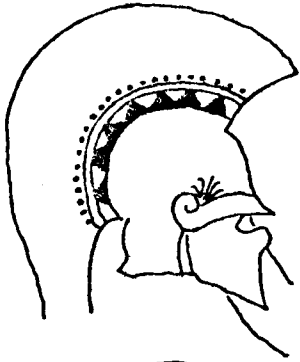
544



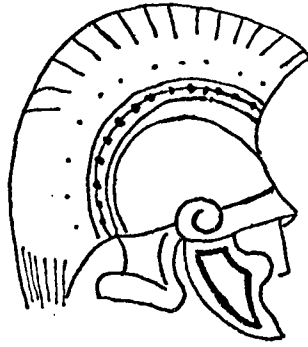
709



16

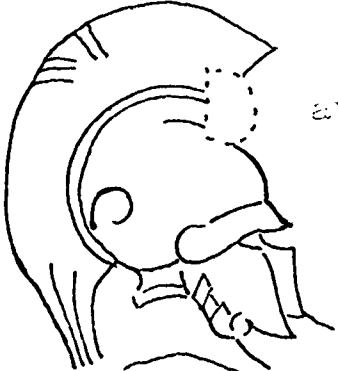


56



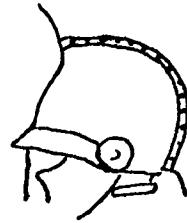
approx.

17



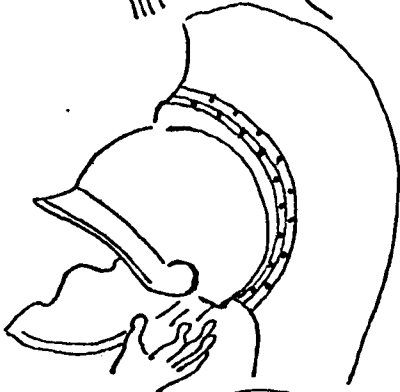
approx.

77

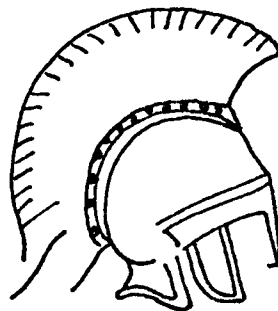


approx.

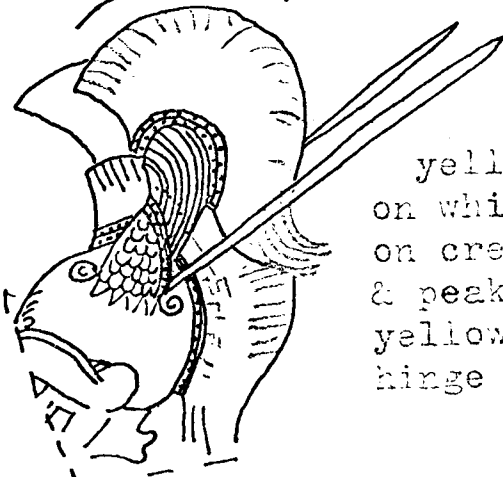
19



81

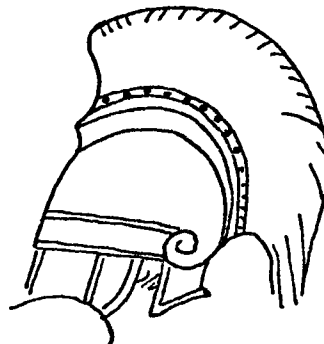


20



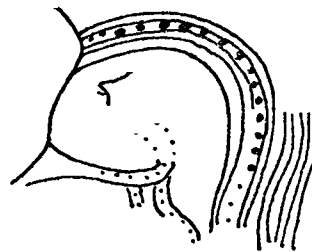
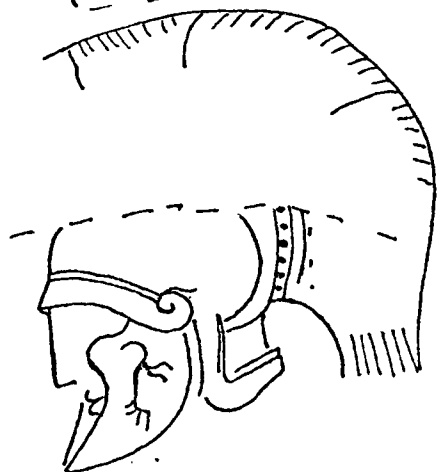
yellow  
on white  
on crest  
& peak;  
yellow  
hinge

82a



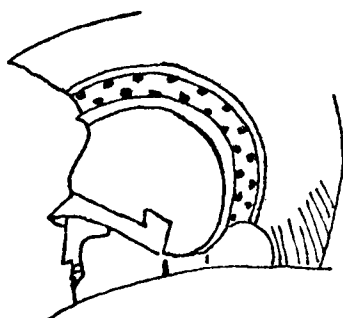
87

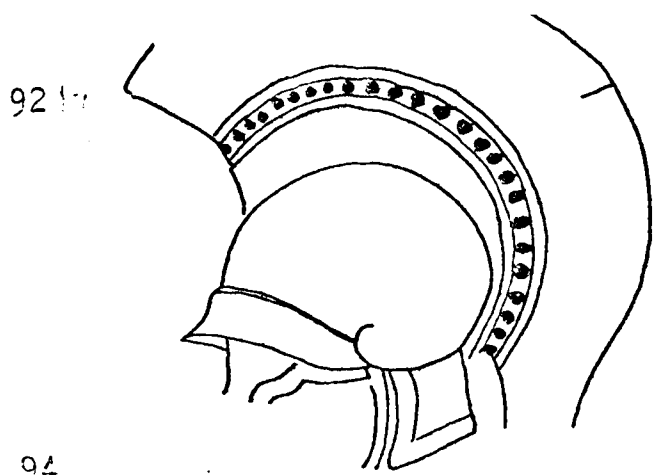
41



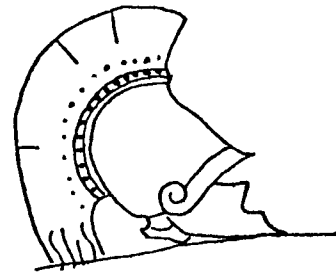
90

55b



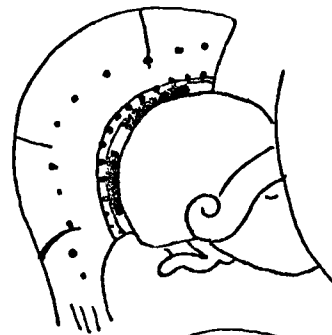


170



94

171



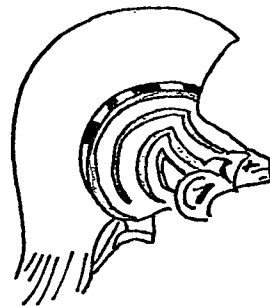
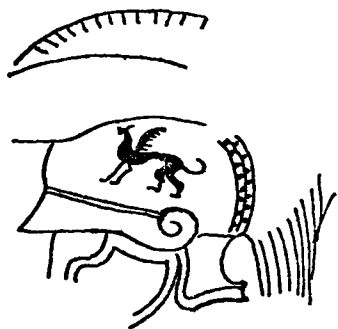
95

173



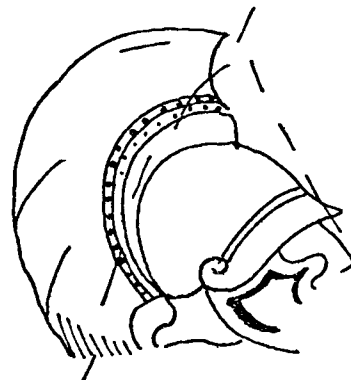
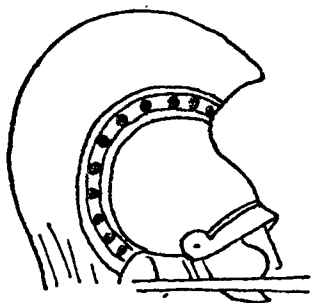
96

238



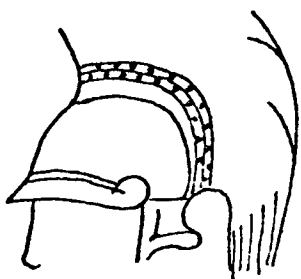
99

283

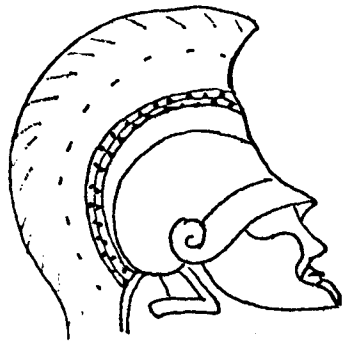


116

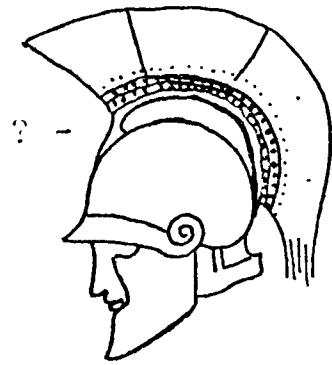
283



284



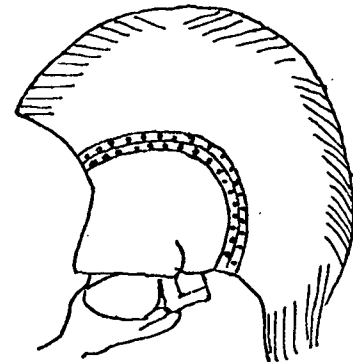
363



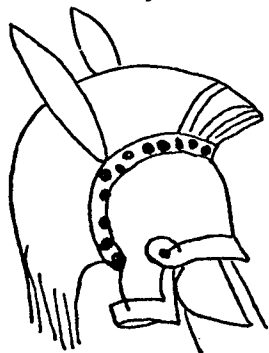
296  
& 293



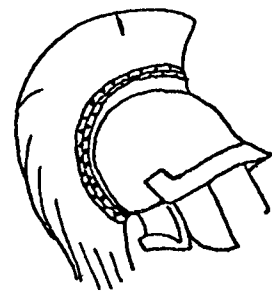
372



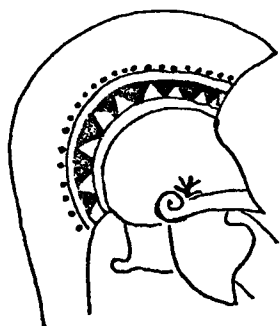
351



373



357



376

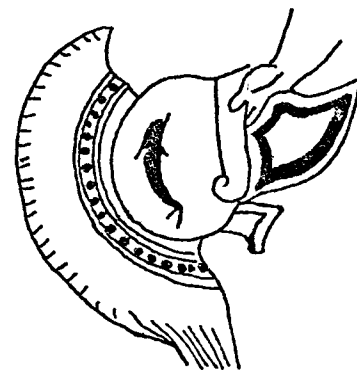


360

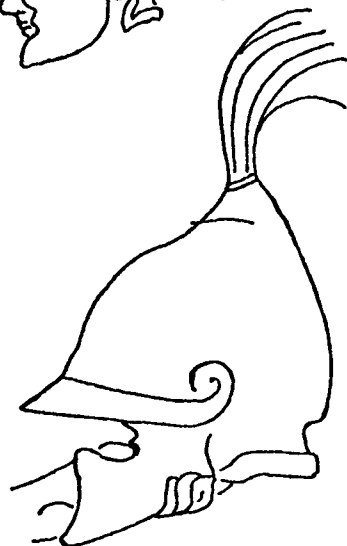


white  
Pegasos  
on  
yellow/  
orange  
wash

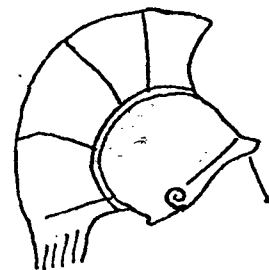
379



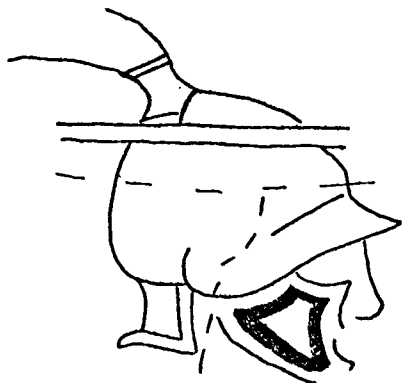
361



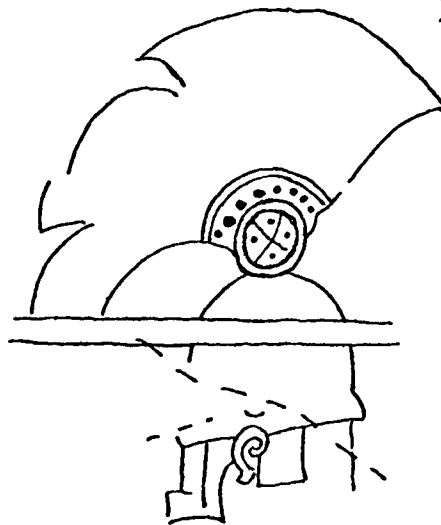
423



428



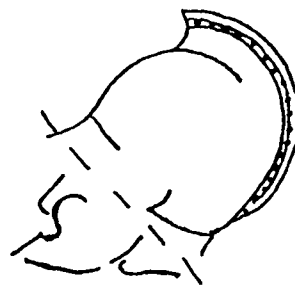
462



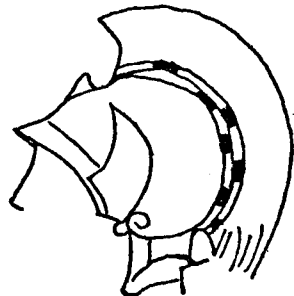
428



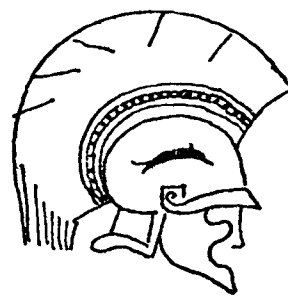
462



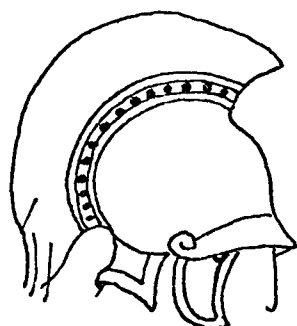
461



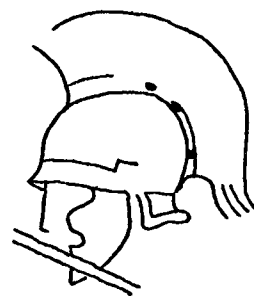
469



461

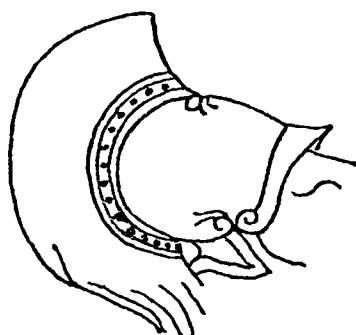


524

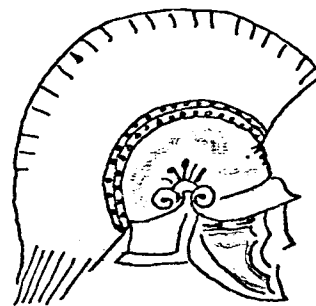


approx.

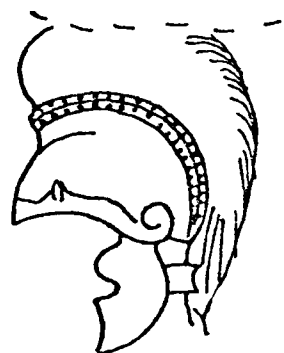
461



527



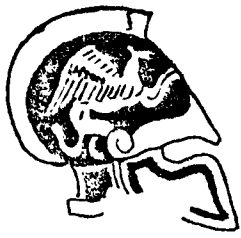
462



528



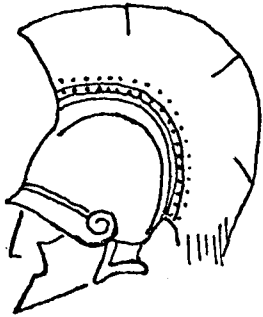
540



585



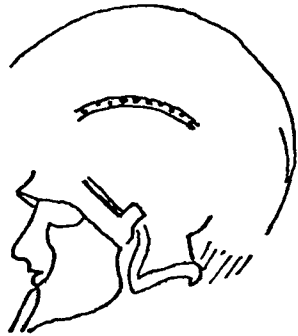
551



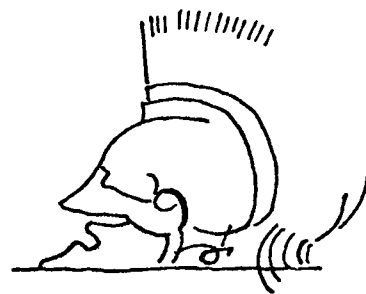
602



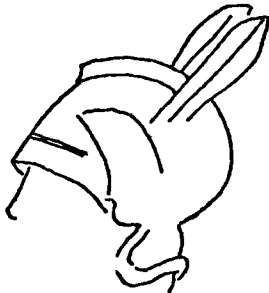
582



604



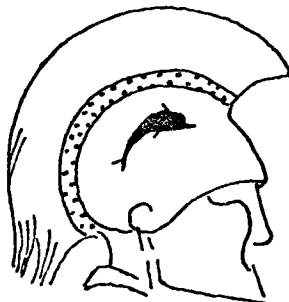
582



605



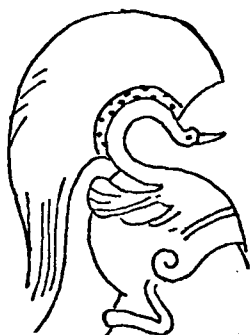
582



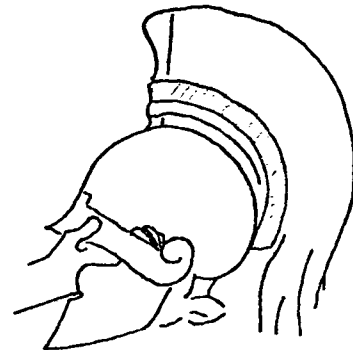
607



582



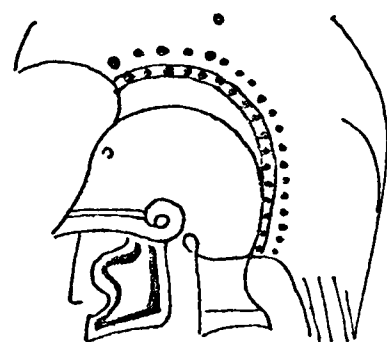
609



583



687

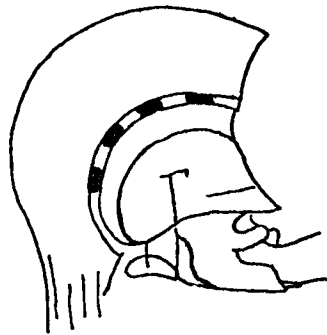


THRACIAN HELMETS - CL cont.

690



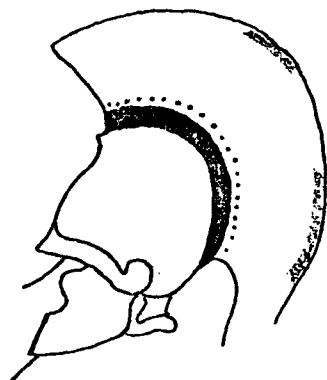
700



691

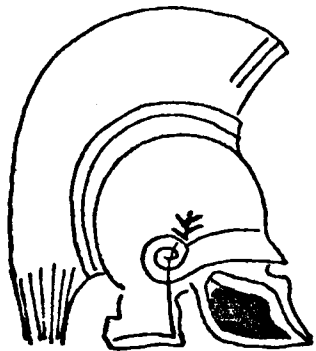


710



red  
edge

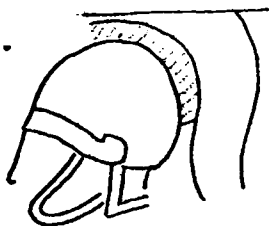
695



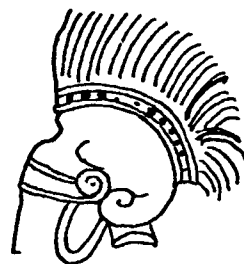
THRACIAN HELMETS - Late 5th cent.

431

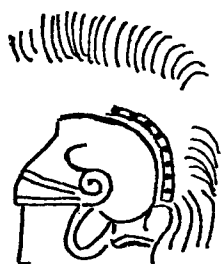
approx.



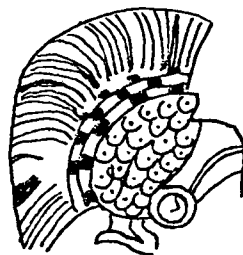
464



464



465

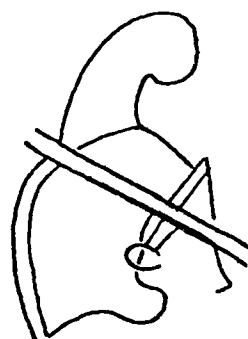


THRACIAN HELMETS - 4th cent.

102

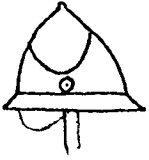


435

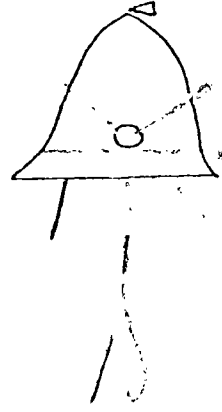


PILOI - LA

38a

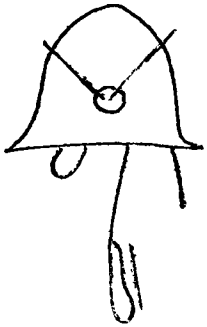


266



red  
straps

266

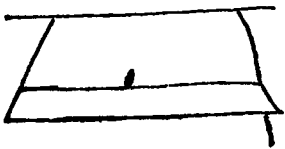


red straps

+ 2 similar  
on B (1 has  
loop on top  
as on next)

PILOI - EC

74

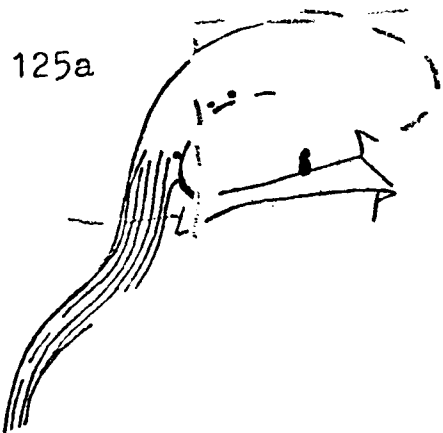


126

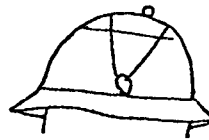


dilute  
wash  
inside

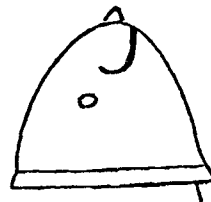
125a



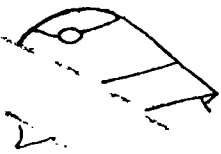
126



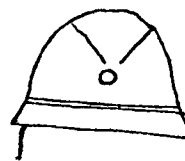
323



125a



326a



125a



326b



PILOI - EC cont.

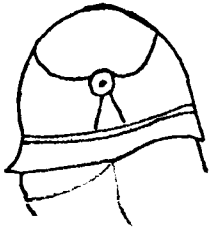
333 of felt?



503



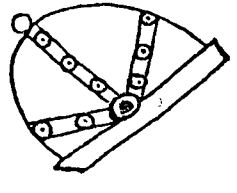
339b white straps below



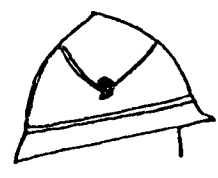
592



463

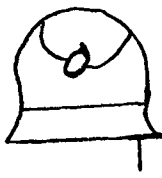


669

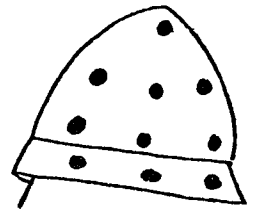


PILOI - CL

47



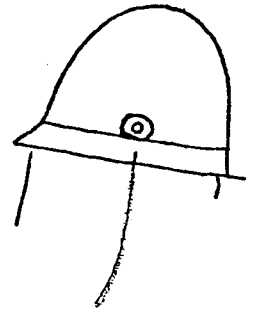
285



59



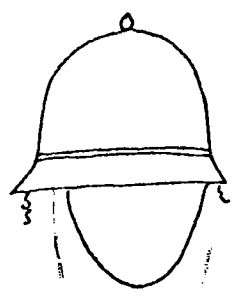
347 dilute strap



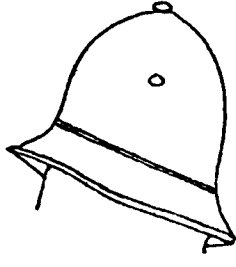
95



354 white straps frontal



97



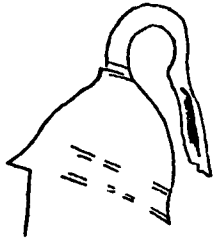
355 damaged



122

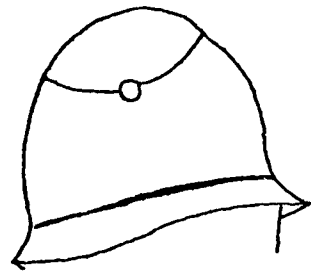


356

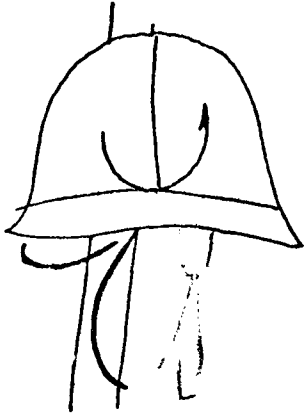


damaged

576

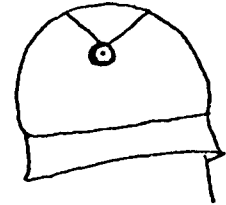


365

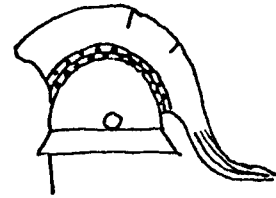


black & white straps

577



584



370



frontal

596



red with white circle

370



599

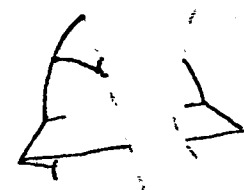


white

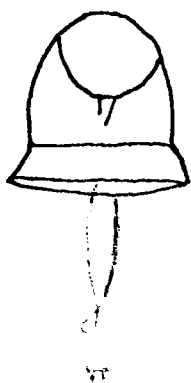
378



600

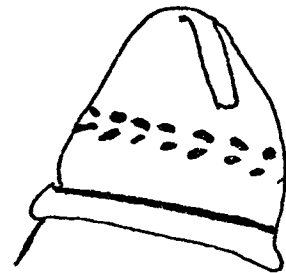


380

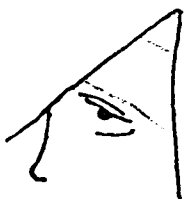


white straps

688

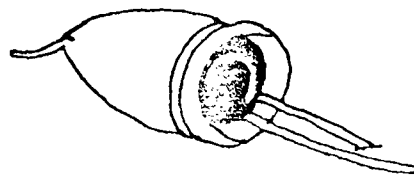


421



white with orange rim-lines

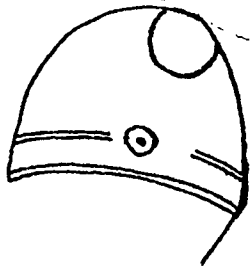
694



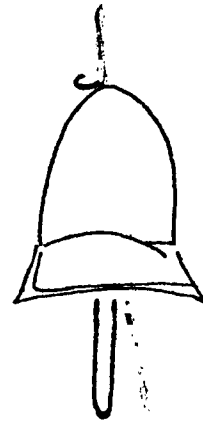
PILOI - Late 5th cent.

Fig. 77

463

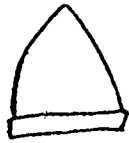


612



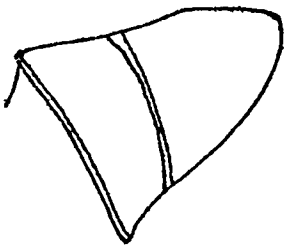
red  
outline

616

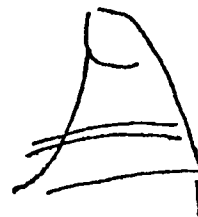


PILOI - 4th cent.

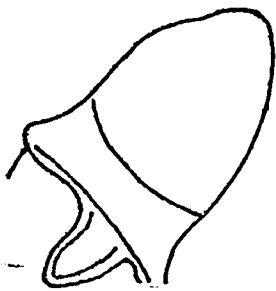
103



435

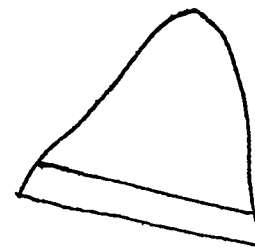


433



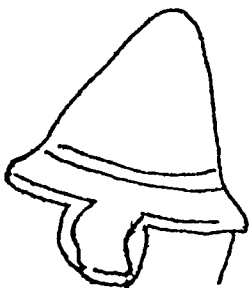
white  
with  
yellow  
lines  
inside

436



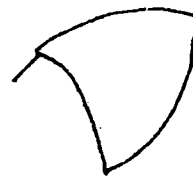
white  
with  
yellow  
rimline

433



white  
with  
yellow  
lines  
inside

507

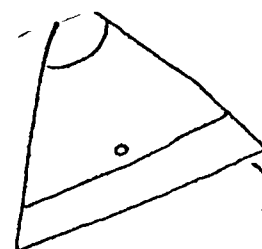


434



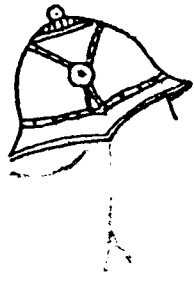
white

617



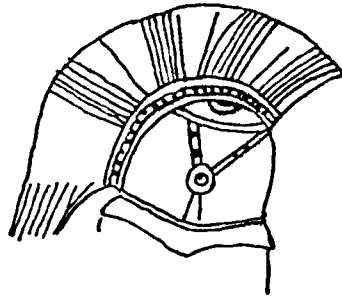
white  
with  
yellow  
inside

EC  
72

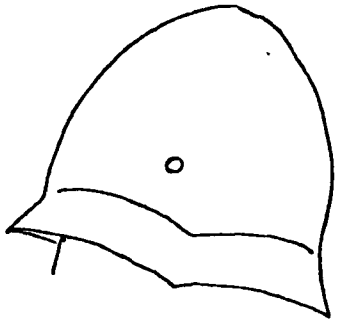


white  
straps

68

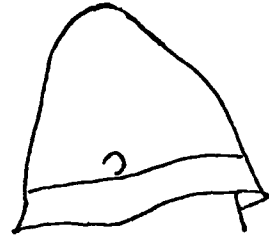


CL  
89

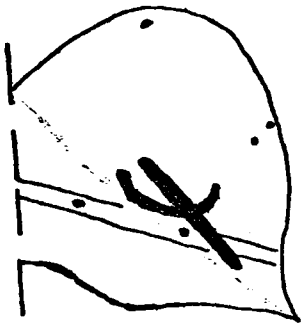


approx.

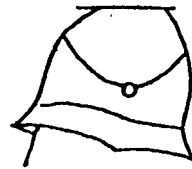
349



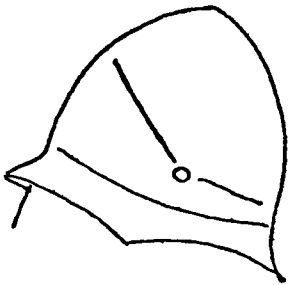
91



373



94

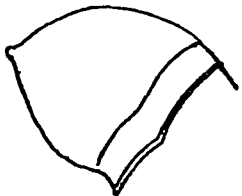


425



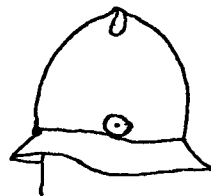
white

99

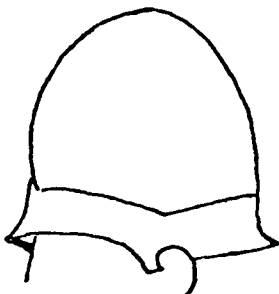


$\frac{3}{4}$  view

555



235a



245



IMPROVED - BELL - CORSELETS

Fig. 79

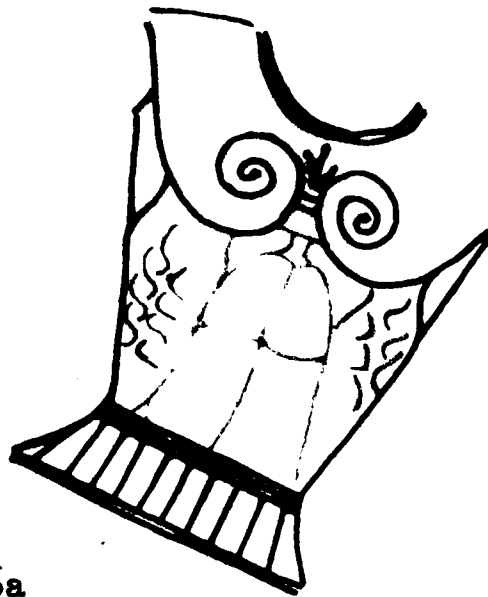
LA



10



24



26a



111



128



148a



471

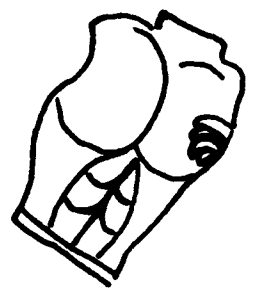
EC



11a



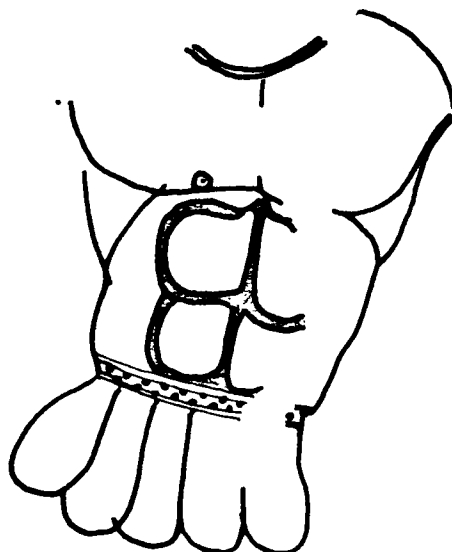
75b



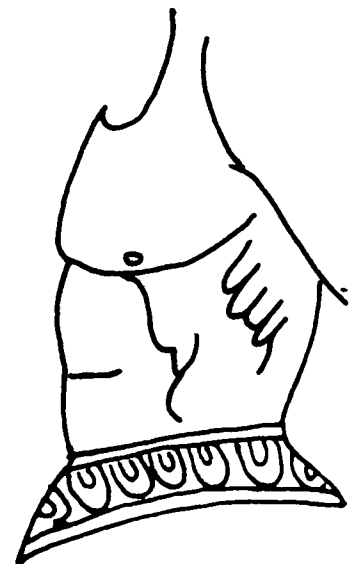
156



160b



280



593

LA



52b



130

EC



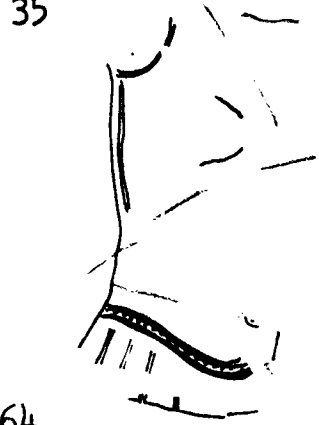
35



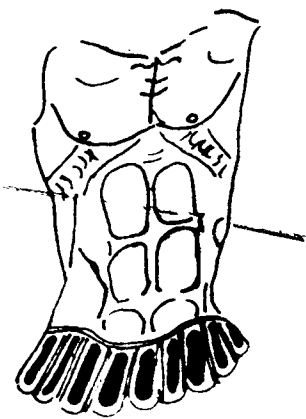
62



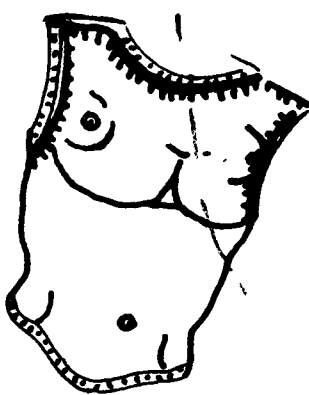
62



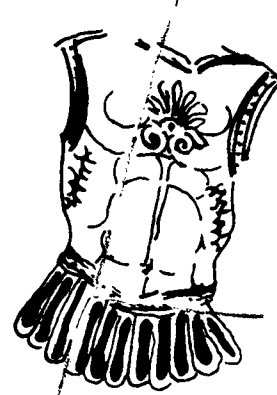
64



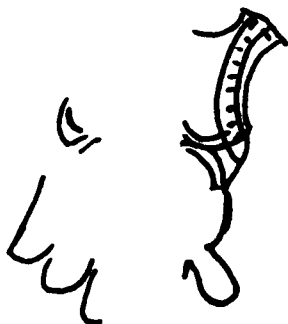
66



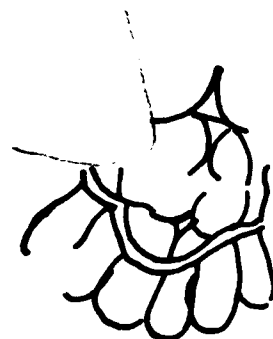
68



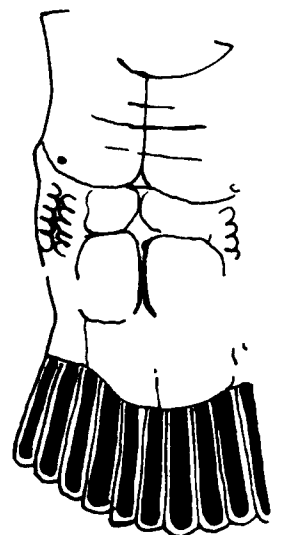
68



70

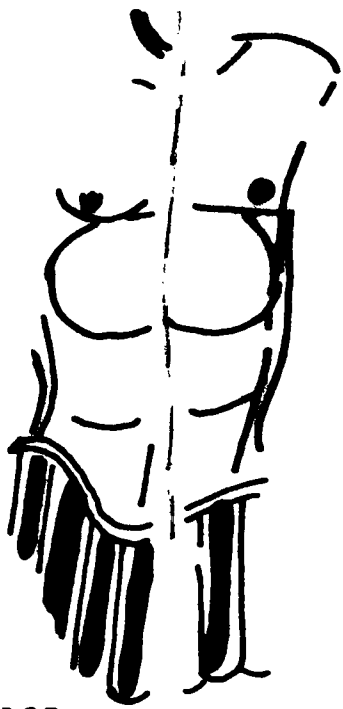


70

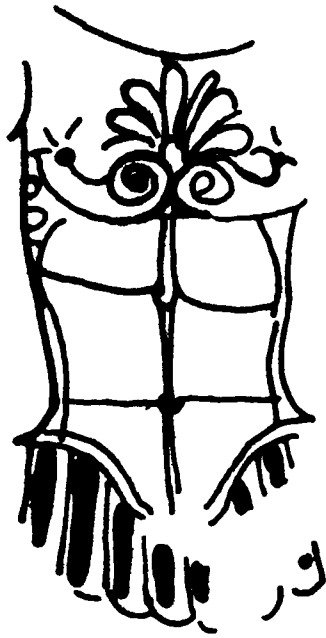


72

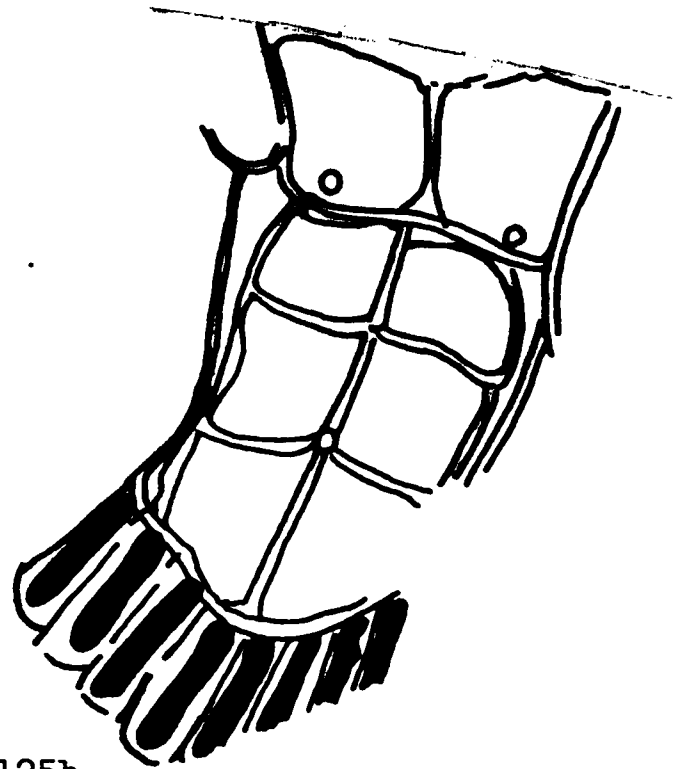
EC cont.



125a



125a



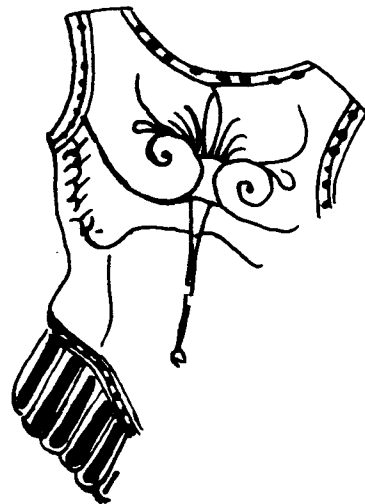
125b



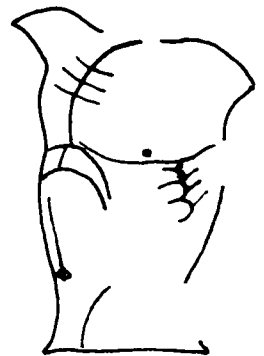
125b



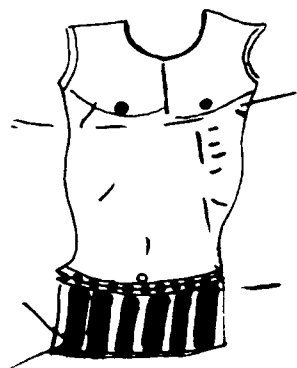
334



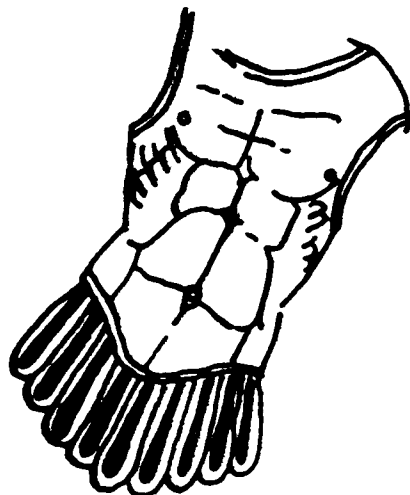
339b



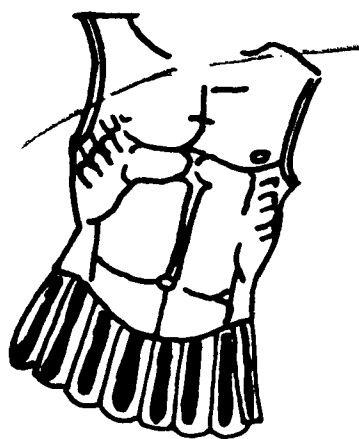
341



385



455

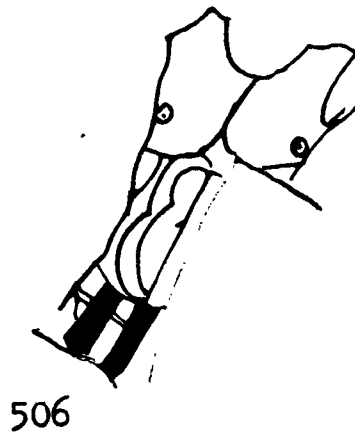
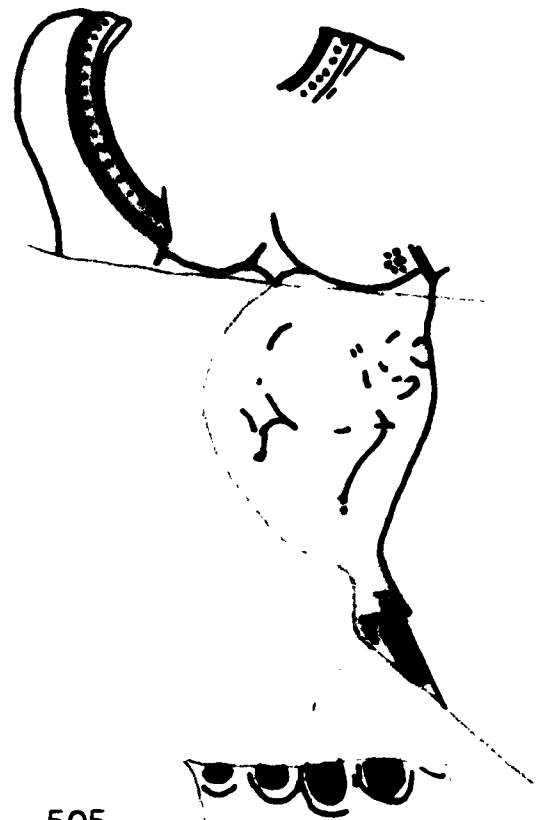
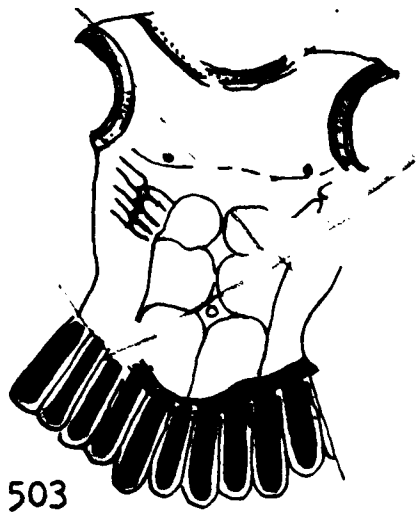


455

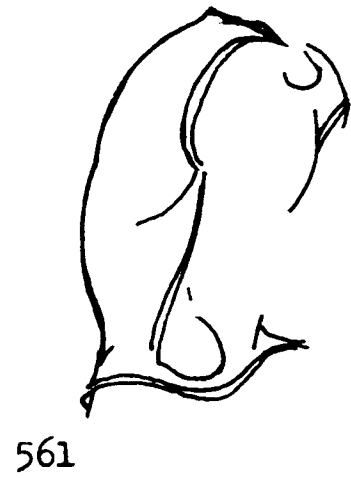
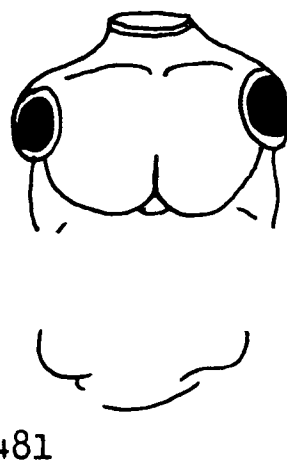
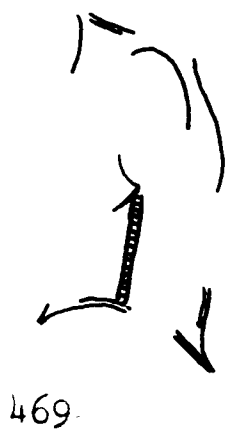
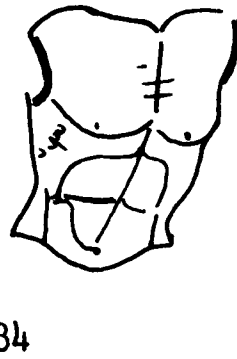
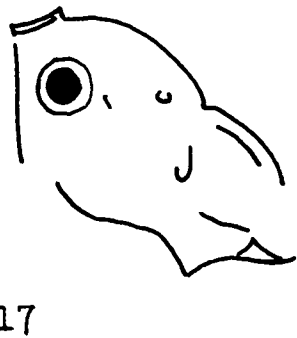


468

EC cont.



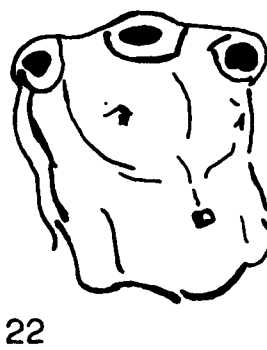
CL



Late 5th cent.



4th cent.

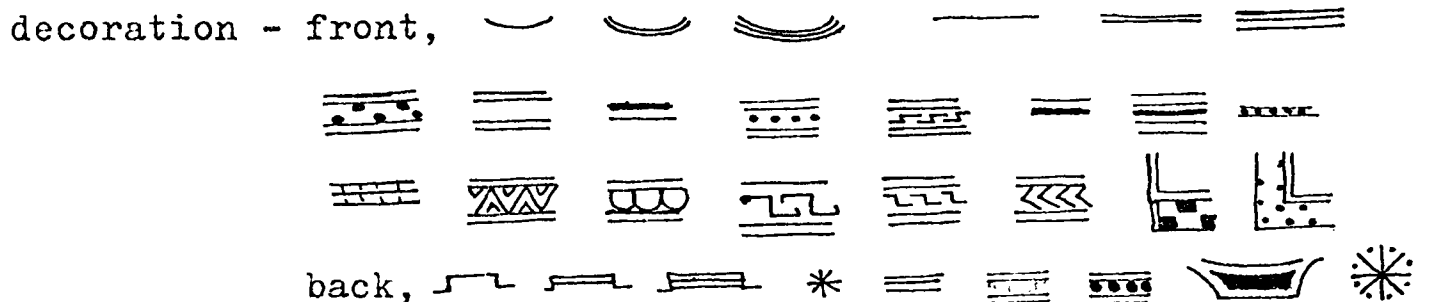


RANGE AND VARIETY IN DETAILS OF LINEN-CORSELETS (Figs. 83-93)

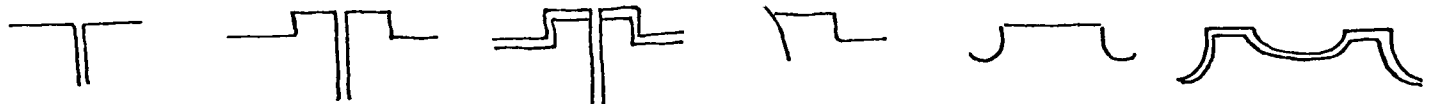
Fig. 83

I Necklines

LA period: shape - front, usually medium or low, sometimes high; <sup>rounded</sup> /or square  
back, usually high, sometimes rounded & low.



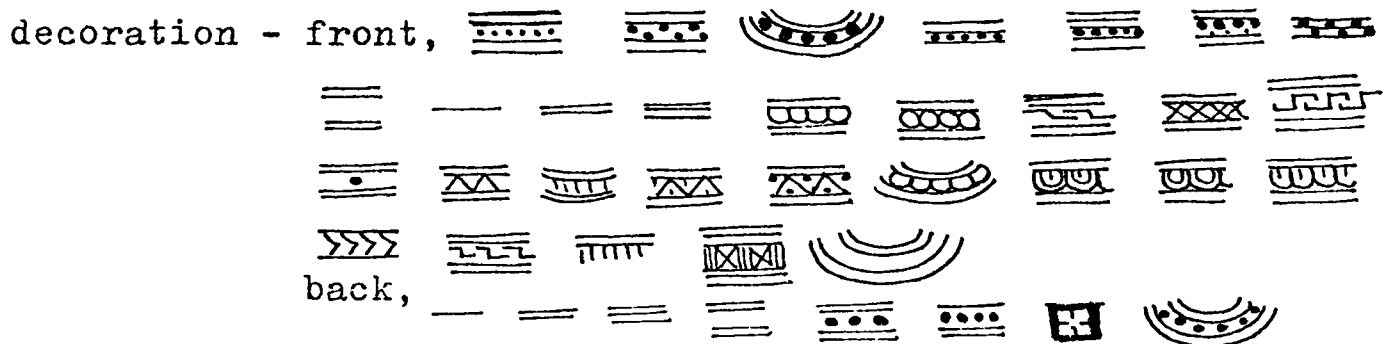
NB. front contour when not obscured by shoulder-flaps:



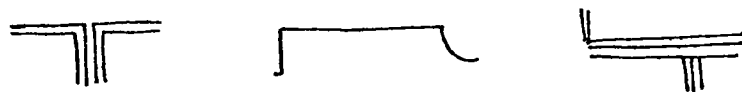
(cf. curved or straight underarm-edges when shown:



EC period: shape - front, usually medium or low, more often square;  
back, usually high, rarely rounded and low.

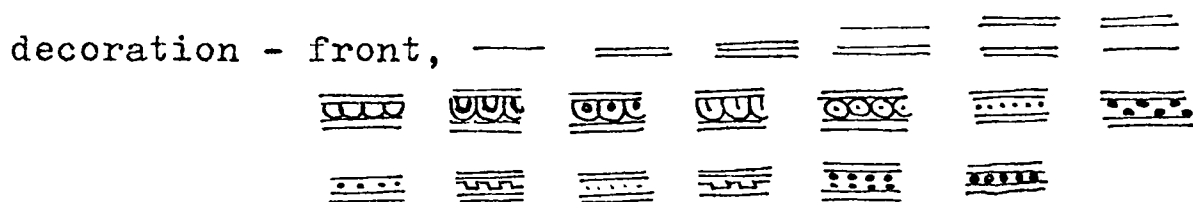


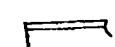
NB. front contour:

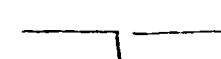


CL period: shape - front, regularly square;


back, usually not high, i.e. at shoulder level.



back, only 

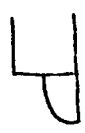



NB. front contour at arm level: 

Late 5th century: shape - front, square only; back, no evidence.

decoration - front, 

II Shoulder-flaps

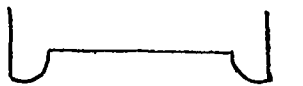
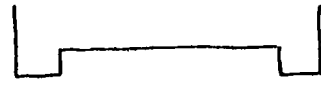
Fig. 84

LA: shape - front, a  , b  , c  , d  .

(slight differences in curve and angle)

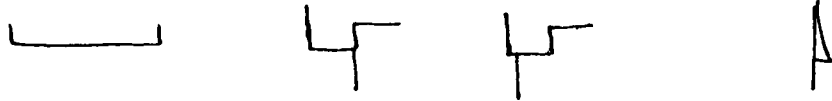
usually both meet at 1 point or are symmetrical;

sometimes they overlap.

back, a  , b  .

sometimes without projection, which varies in length

and extent, and may be visible in front view:



decoration - front, often edged

majority patterned on upper or lower part

or both;

most often "stars"



black centres, +/- reserved dots

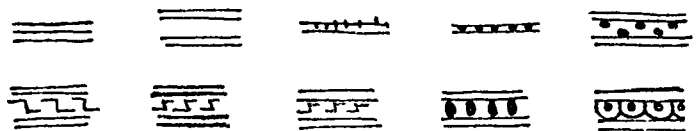
squares

scales

snakes

palmettes

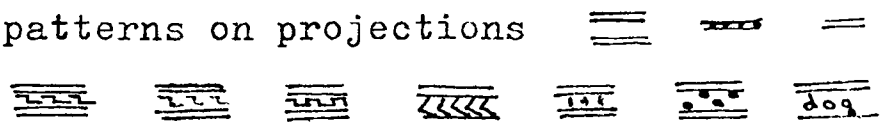
bands



inside front, grey wash, black, black dot, thick or thin edging.

back, often edged

patterns on projections



in centre, "stars"



palmette



snake

circles



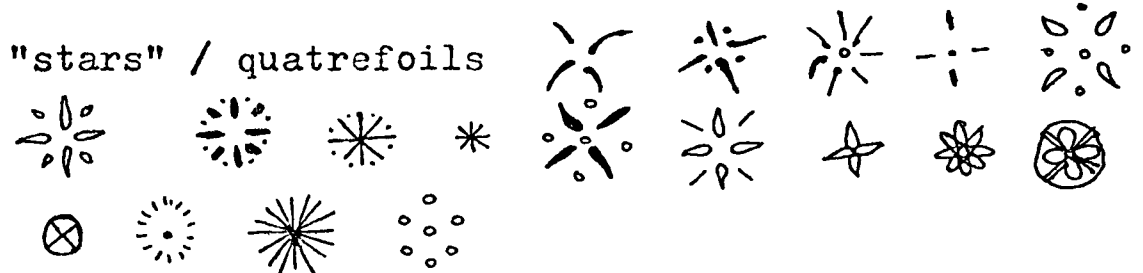
scales




EC: shape - front, usually a or b, rarely c or d.

back, usually b with variations mentioned above.

decoration - front, as LA re edging and patterning;




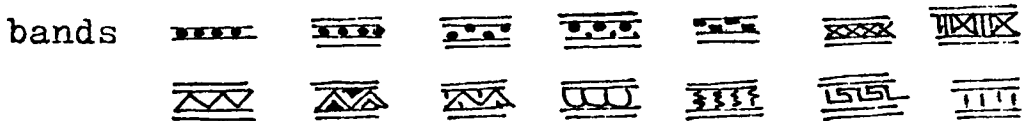
black centres + reserved dots 


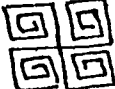
scales on lower tab only

snakes on lower tab only



figures

panther head 

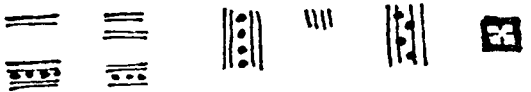



others  x x 


ivy leaves, florals and reserved circles on lower

tab as fasteners  

back, often edged

patterns on projections 



in centre, "stars" \* 

spiral 

snakes 

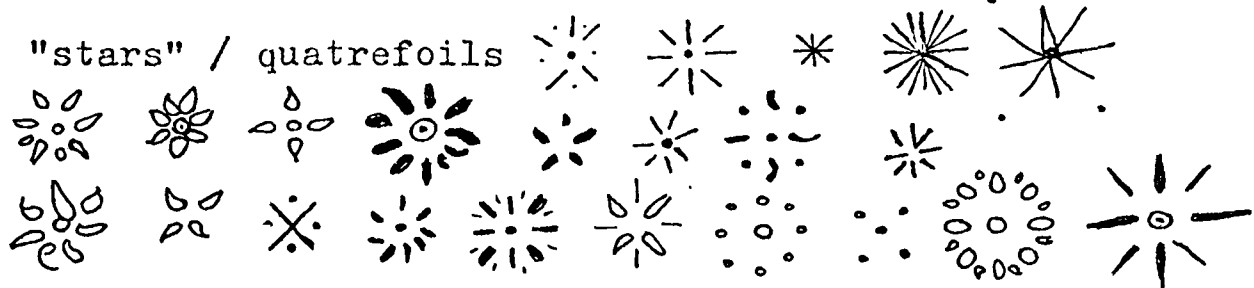
scales

figures

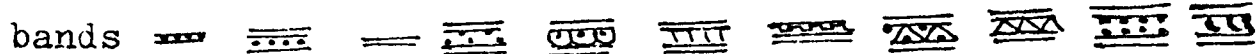
others x x  

CL: shape - front, a, b, c or d, sometimes less carefully drawn;  
back, either a or b with the variations.

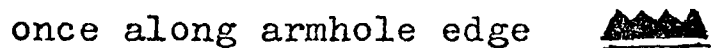
decoration - front, as LA and EC re edging and patterning;



lion on tab



back, seldom edged and projections usually plain

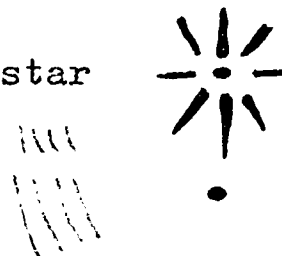


Late 5th century: shape - front, b and once schematic;

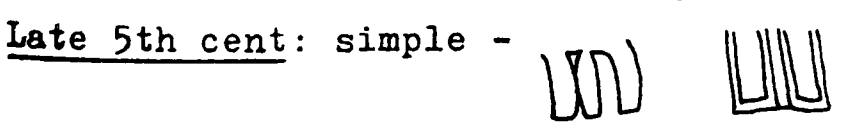
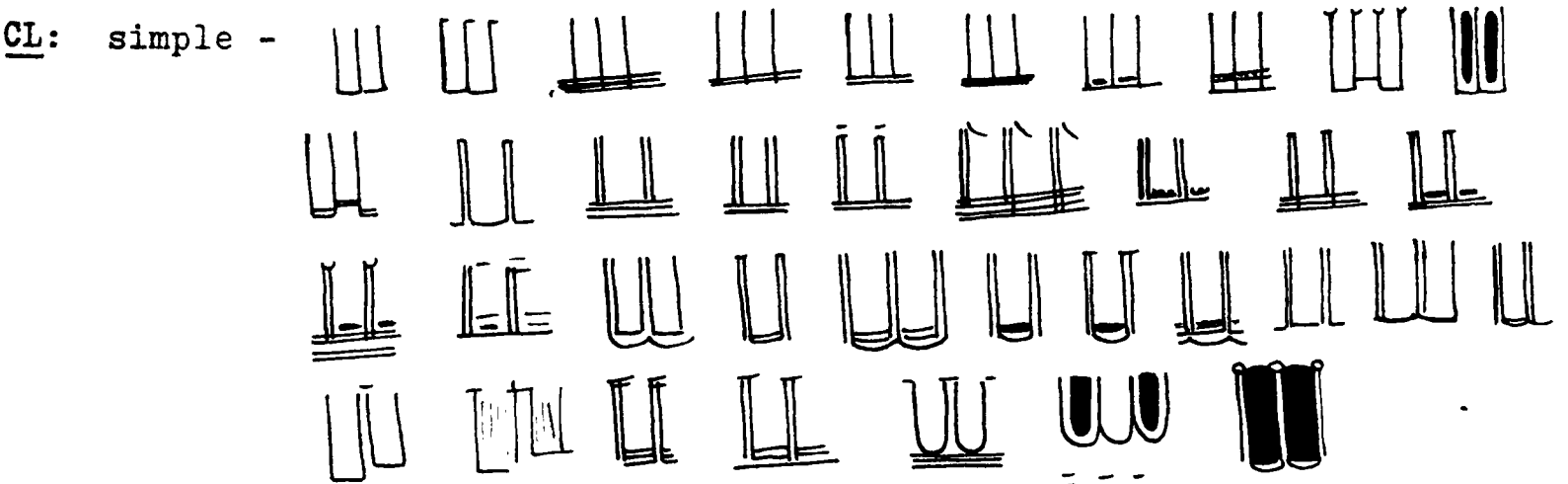
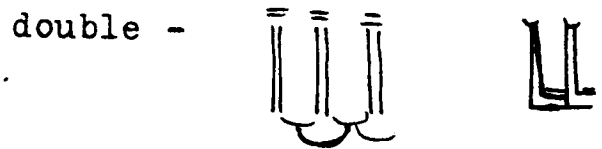
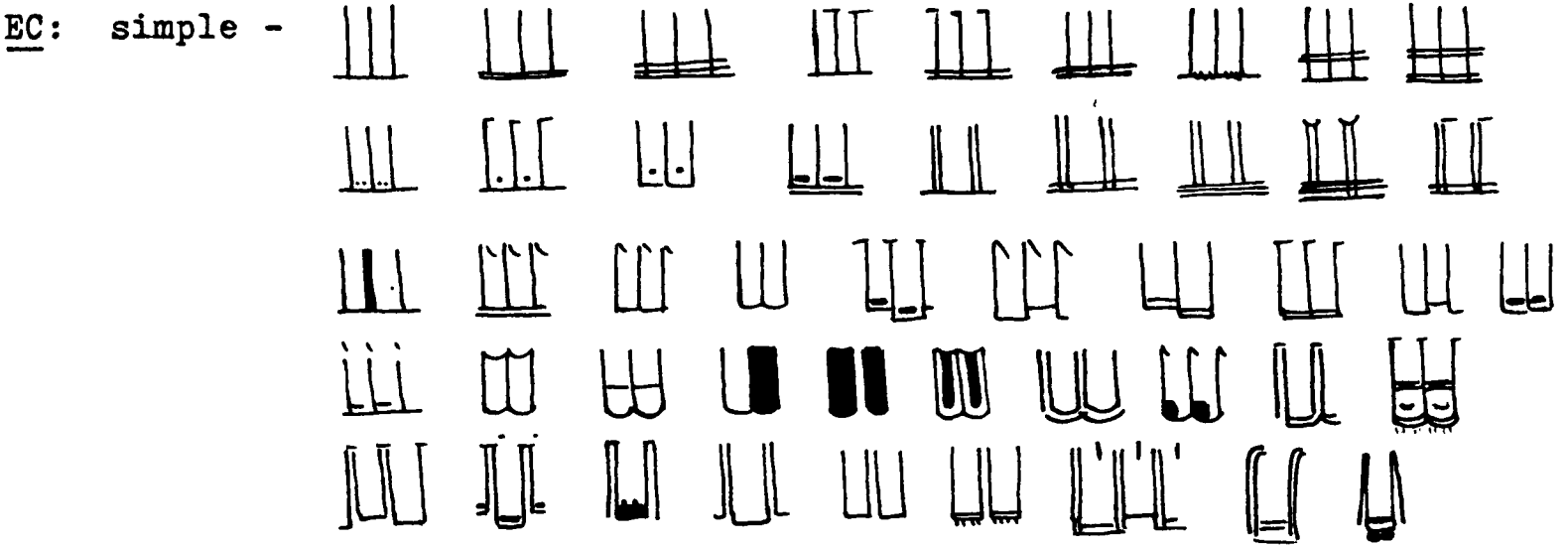
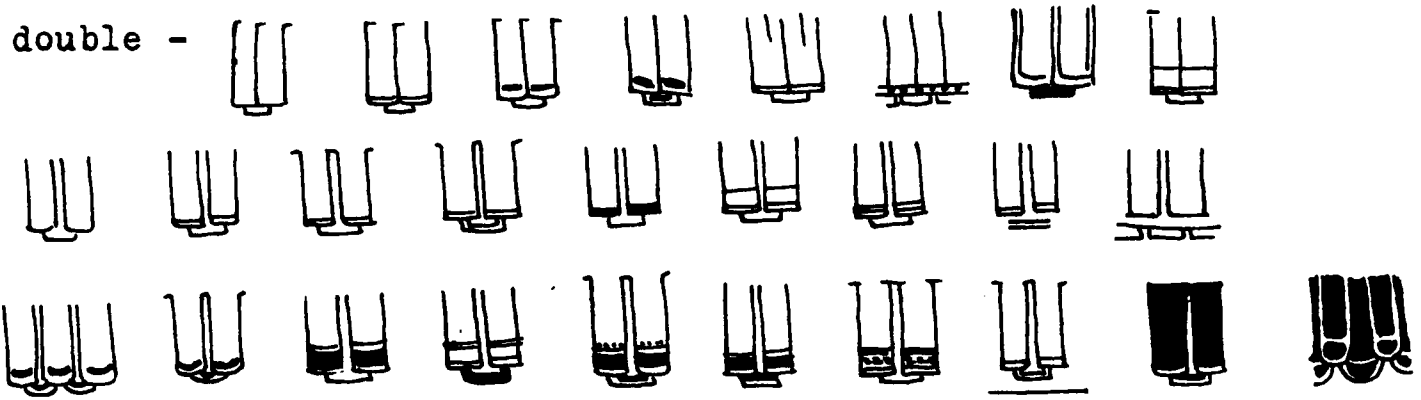
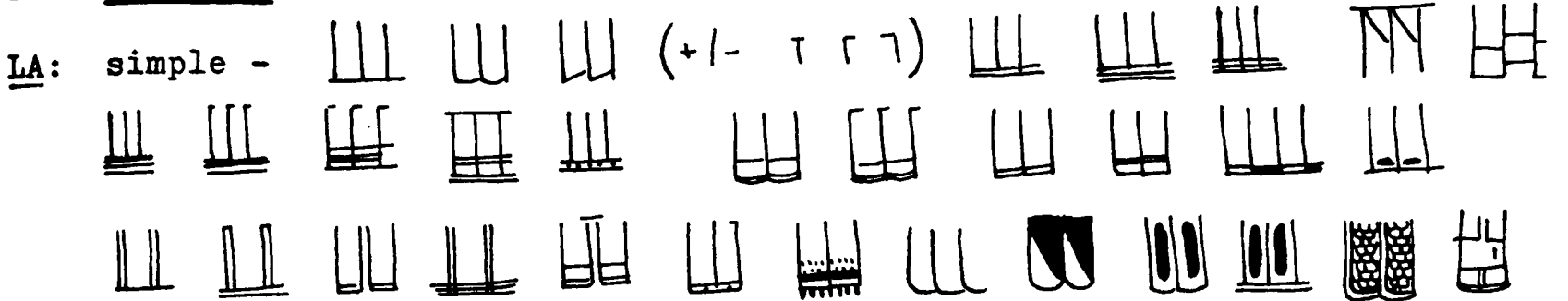
back, no evidence on catalogued vases.

decoration - front, star

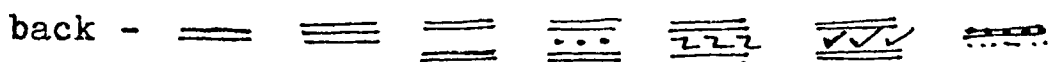
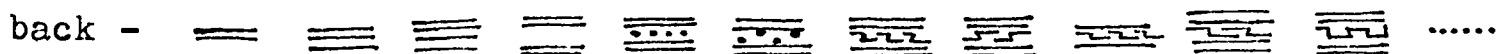
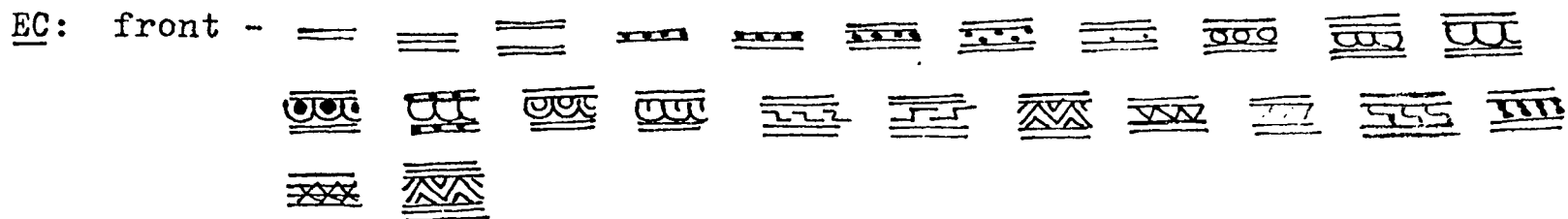
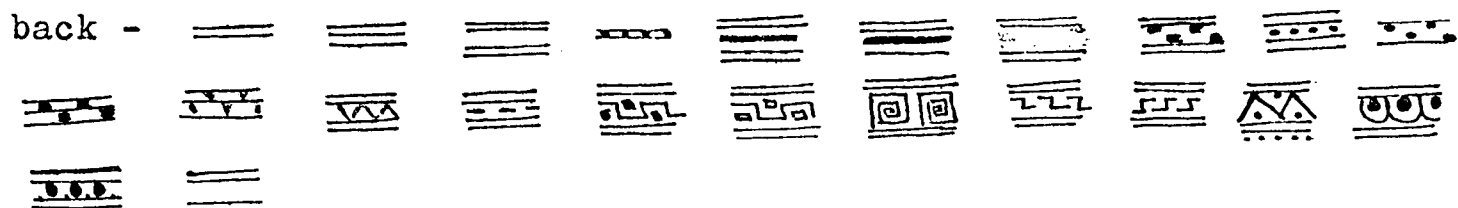
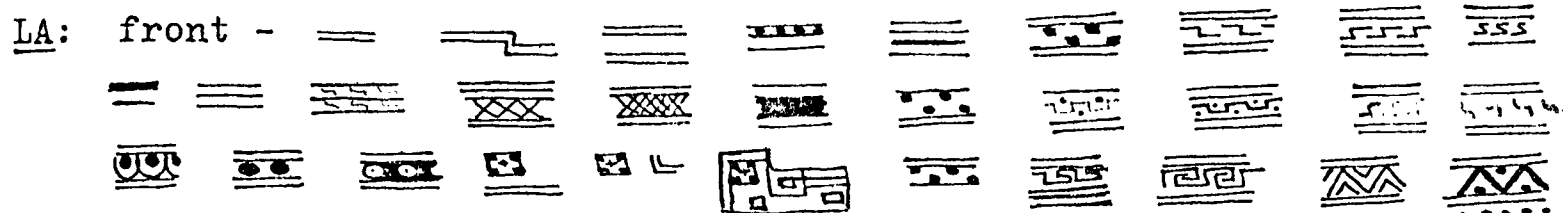
yellow



III Pteryges

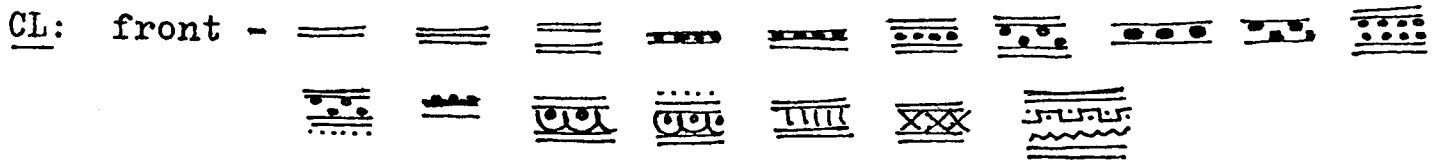
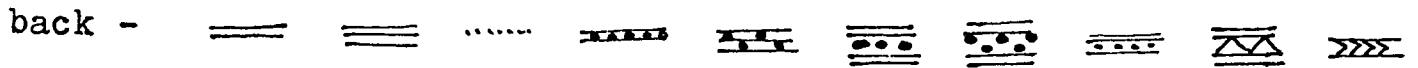
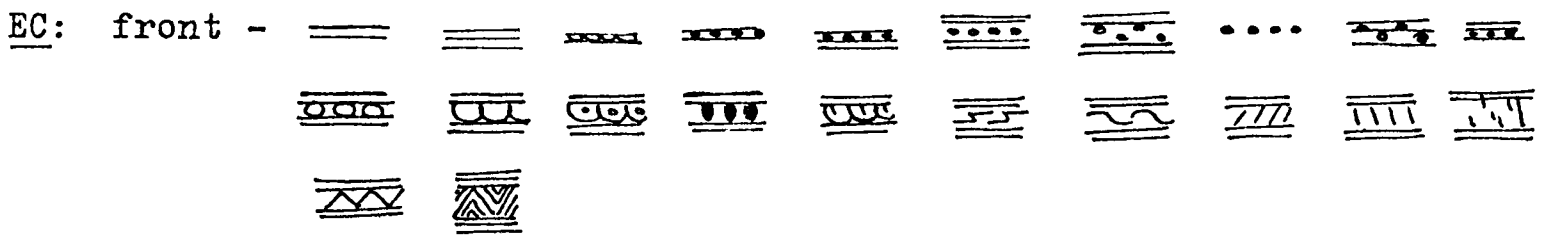
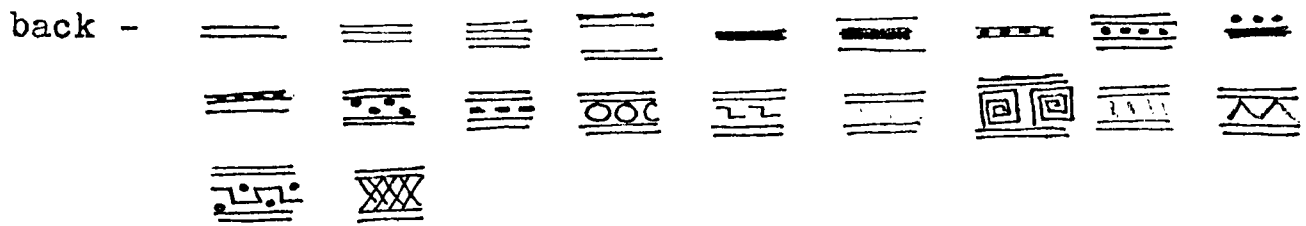
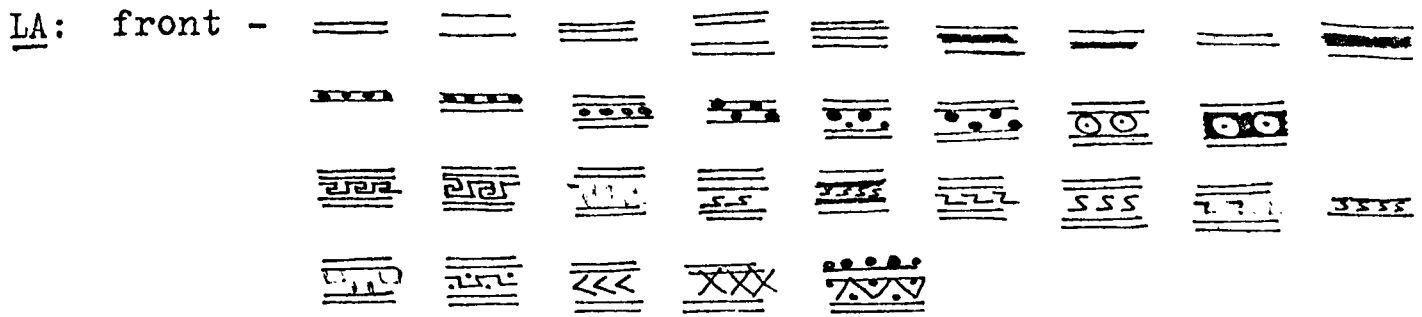


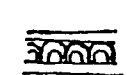
IV Chestbands



Late 5th cent.: not present in sample.

V Waistbands



Late 5th cent.: front - 

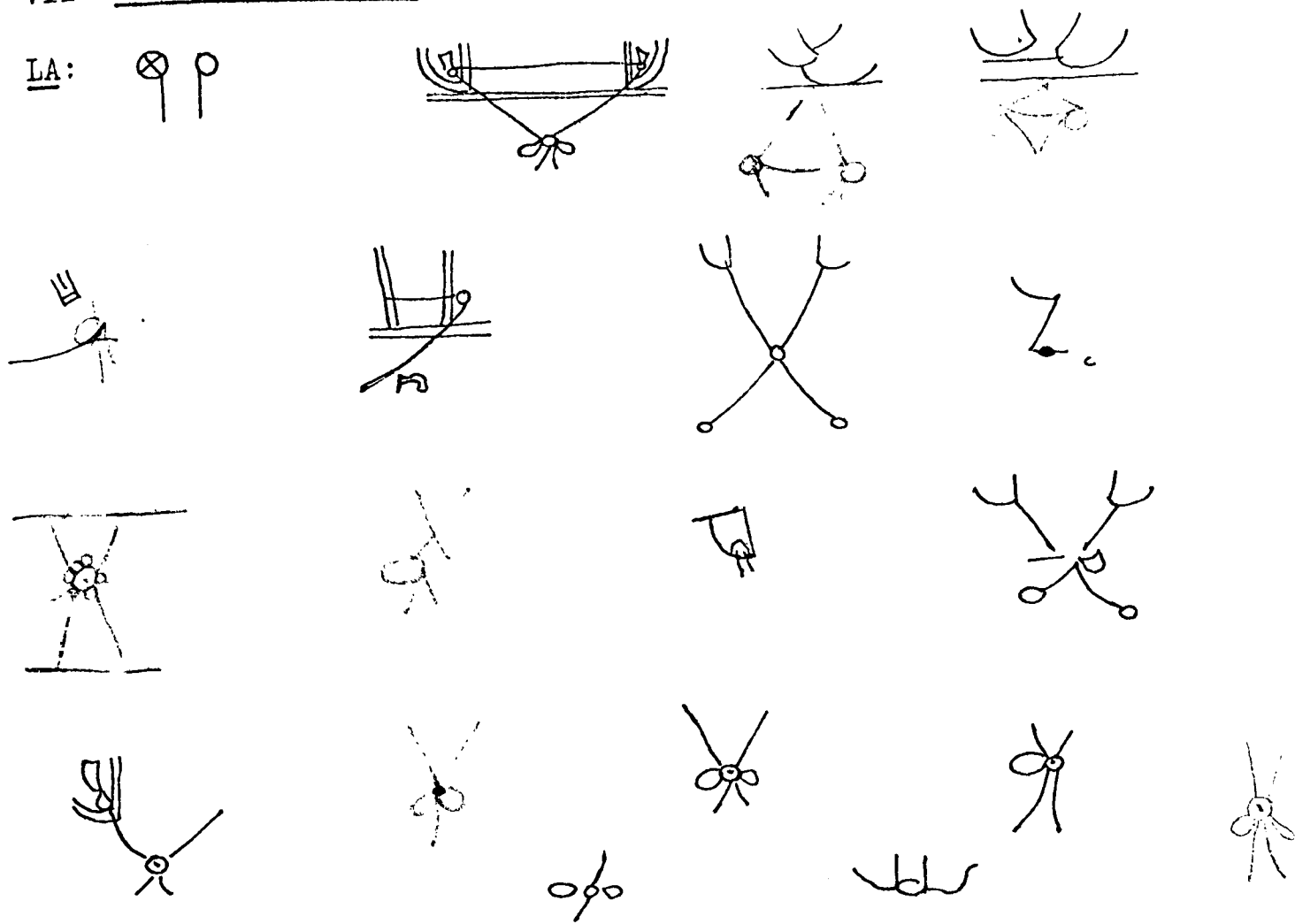
VI Panelling

- LA: below the chestband the front may be divided into panels, usually three.
- EC: tripartite panelling of the front appears more often below, and sometimes even above, the chestband; the back may be divided into three panels too.
- CL: the popularity of the tripartite division of the front continues, but the back is only rarely so panelled.
- Late 5th cent.: one corselet has vertical pattern-bands at the sides, but this is no longer true tripartite panelling.

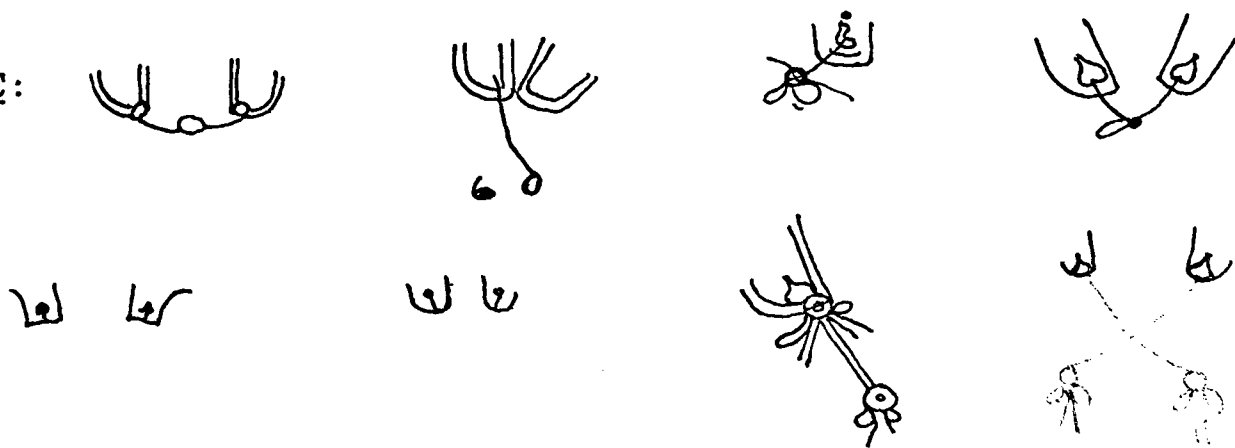
NB. The chest- and waist-bands do not always extend across the full width of the front, and the occurrence of chestbands in particular declines through the EC and CL periods.

VII Front Fastening

LA:    ⊗    ⊙

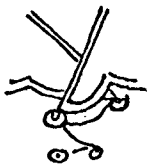
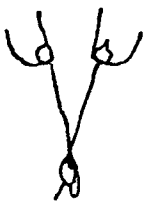
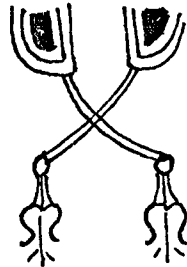
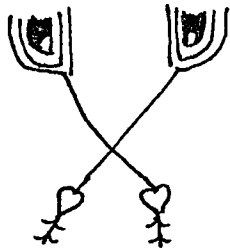
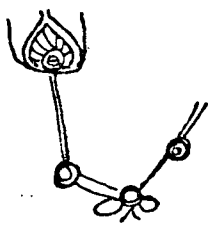
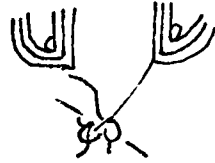
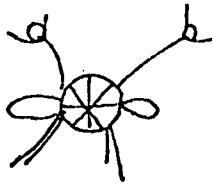
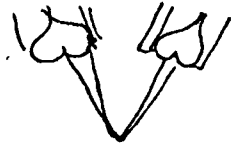
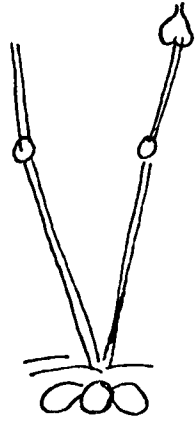
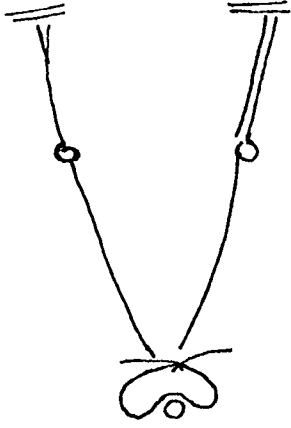
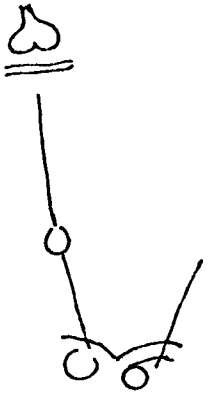


EC:    ⊗    ⊙

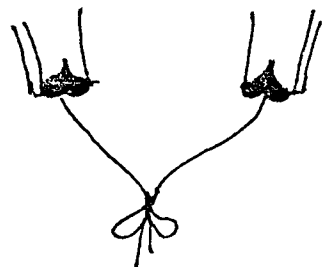
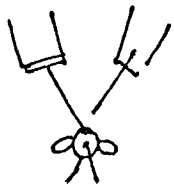
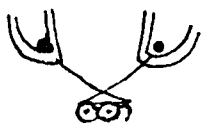
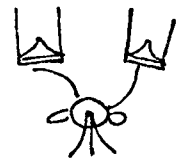
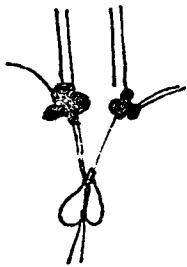


VII Front Fastening cont.

EC:

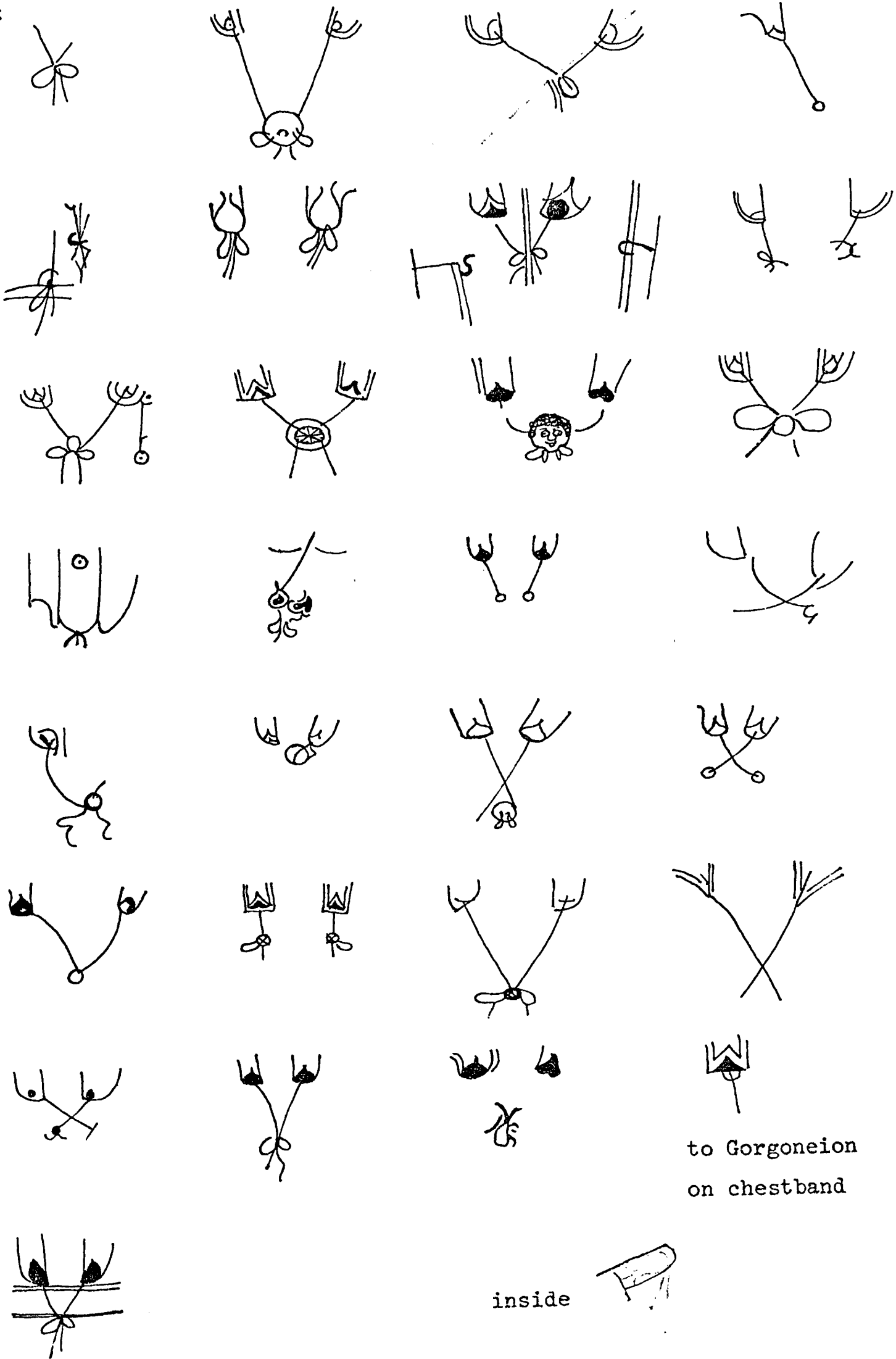


CL:



VII Front Fastening cont.

CL:

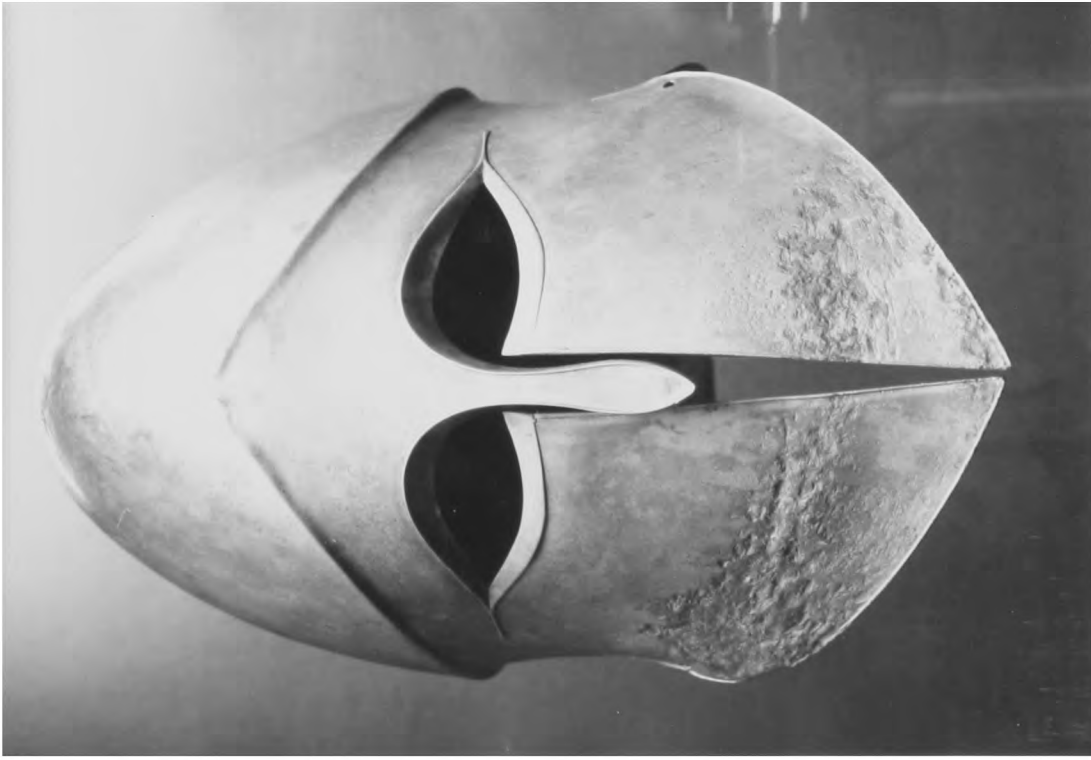


to Gorgoneion  
on chestband

inside

Late 5th cent.:





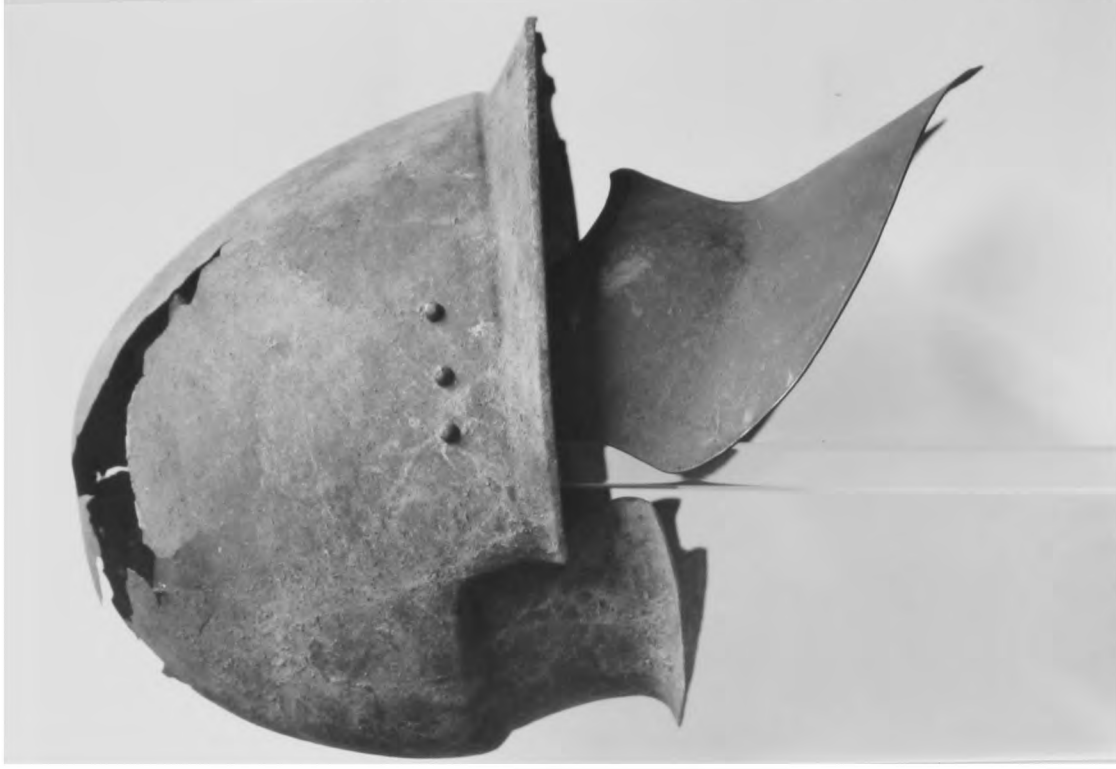
a. Corinthian helmet,  
Munich, inv. no. 4330a.



b. Ram's head cheek-piece of  
Chalcidian helmet,  
Naples, no. 5737.



a. Illyrian helmet,  
Cambridge, B 5.



b. Thracian helmet,  
Berlin, Lipp. 40.



**a. Pilos,  
Naples, no. 5691.**



**b. Shoulder-flap,  
Athens, N.M. Car. 81.**



b. Cat. no. 86.



a. Cat. no. 23.



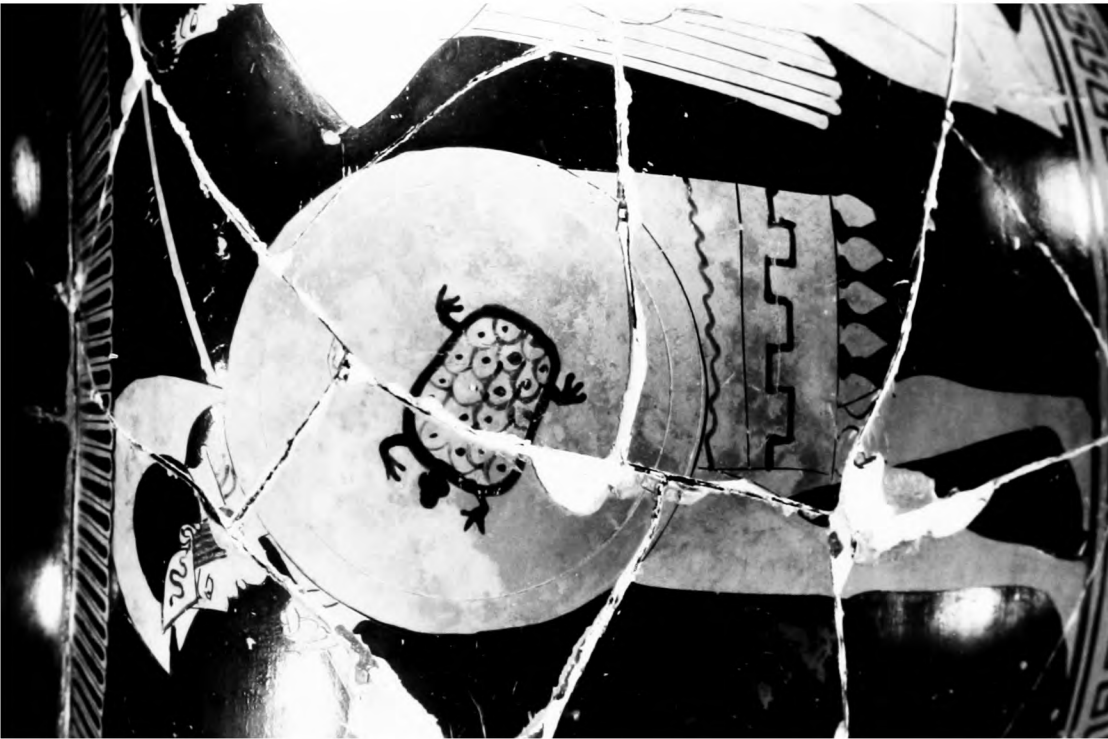
a. Cat. no. 102.



b. Cat. no. 229.



b. Cat. no. 351.



a. Cat. no. 312.



b. Cat. no. 380.



a. Cat. no. 356.



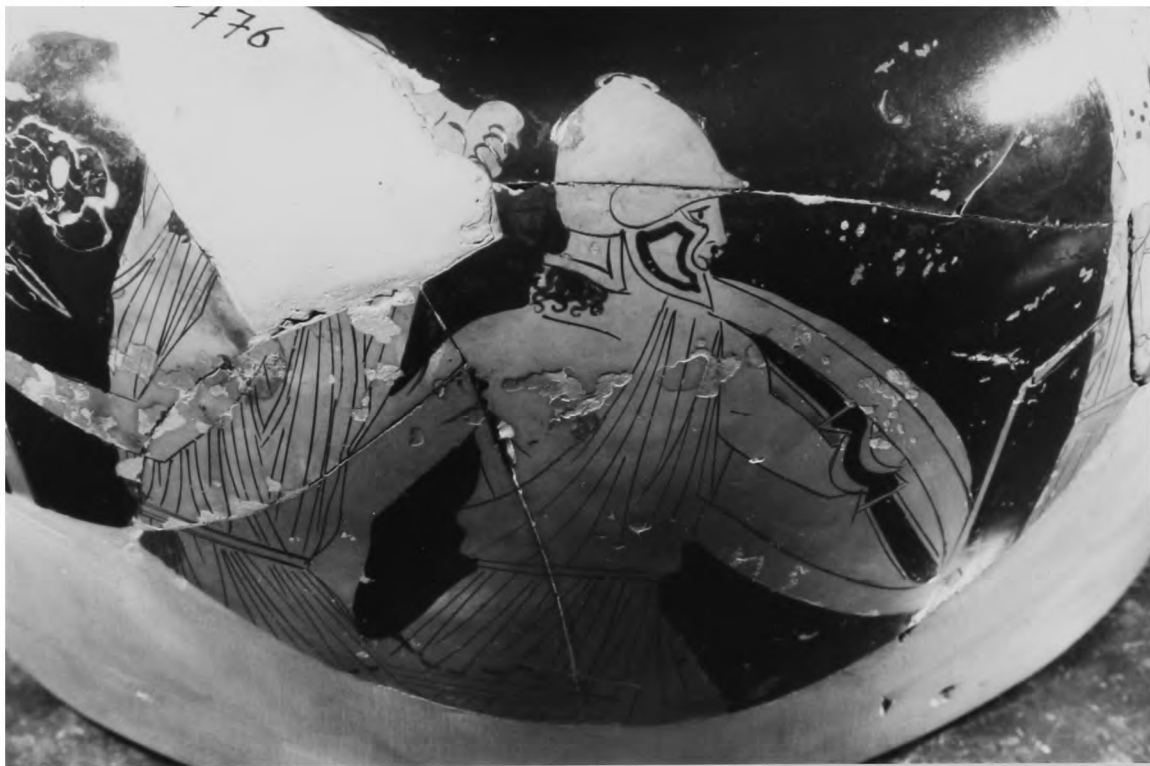
a. Cat. no. 412.



b. Cat. no. 423.



a. - b. Cat. no. 424.



a. - c. Cat. no. 428.



a. Cat. no. 457.



b. Cat. no. 458.



a. - c. Cat. no. 499.



a. Cat. no. 589.



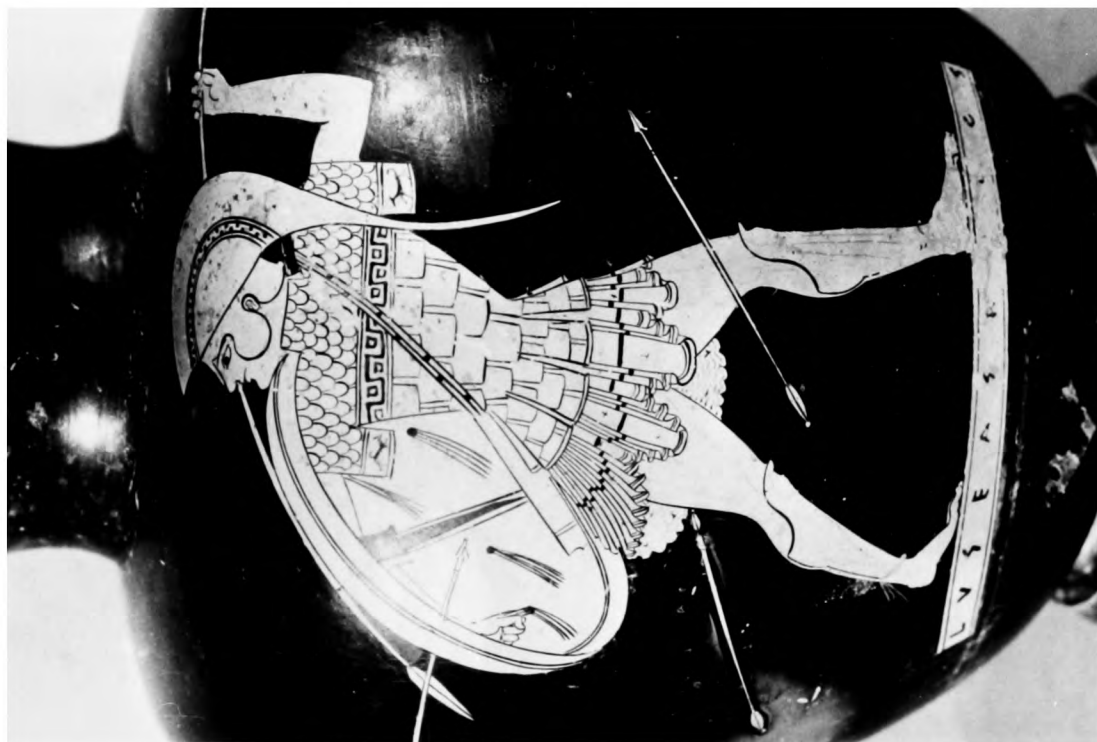
b. Cat. no. 622.



c. Cat. no. 630.



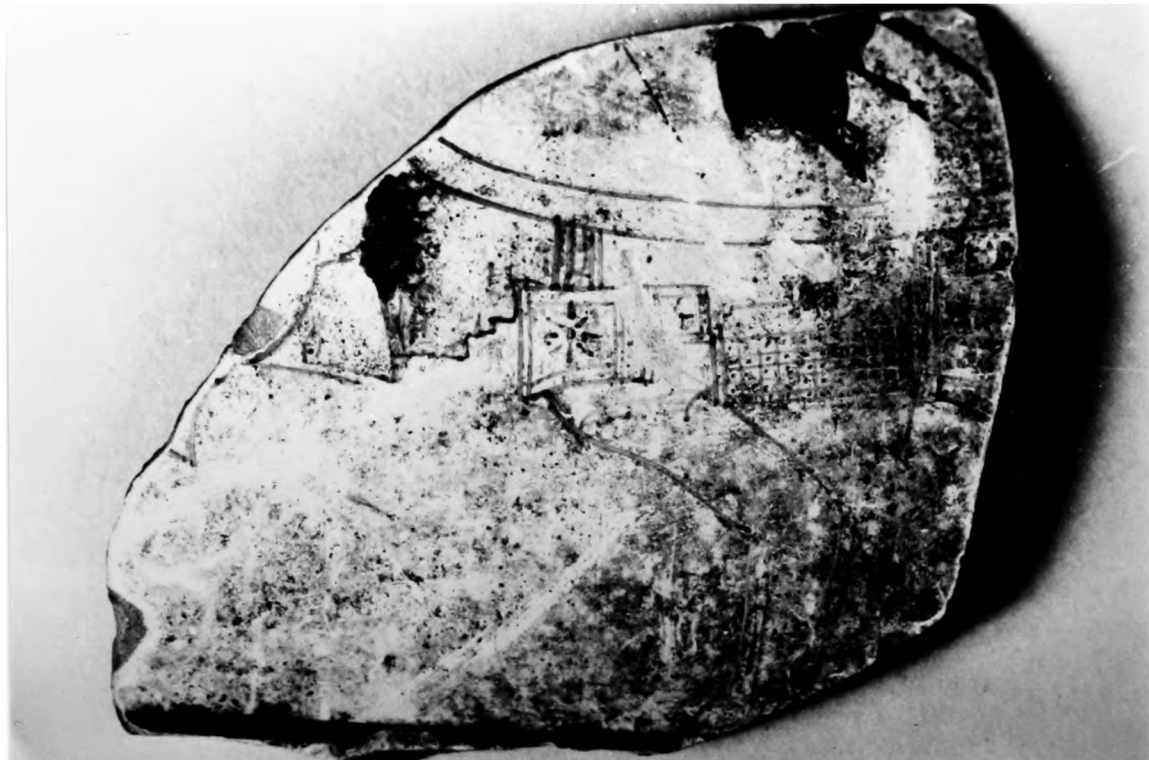
c. Cat. no. 410b.



b. Cat. no. 645.



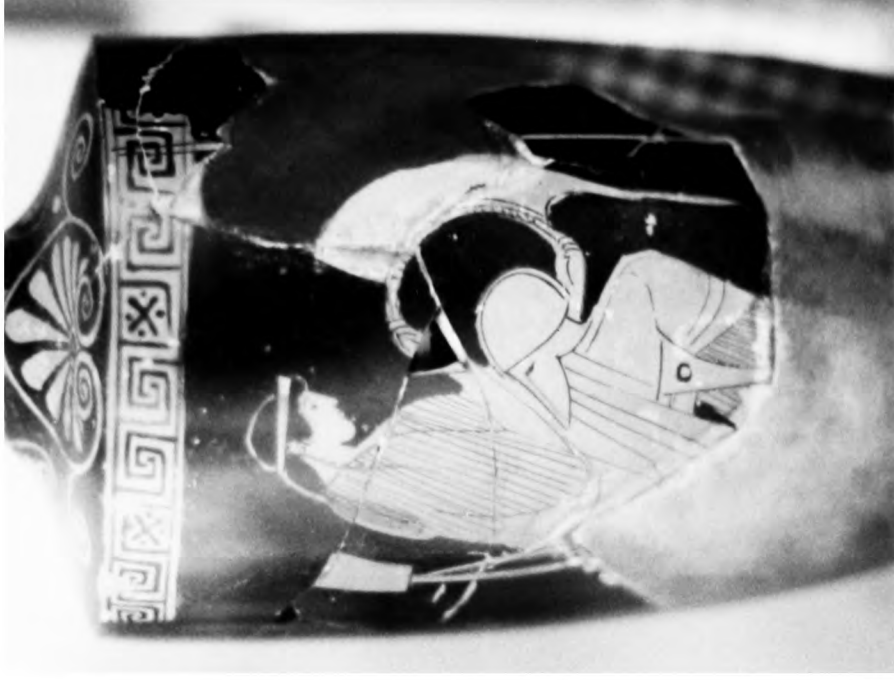
a. Cat. no. 643.



a. Cat. no. 677.

b. Cat. no. 681.

c. Cat. no. 686.



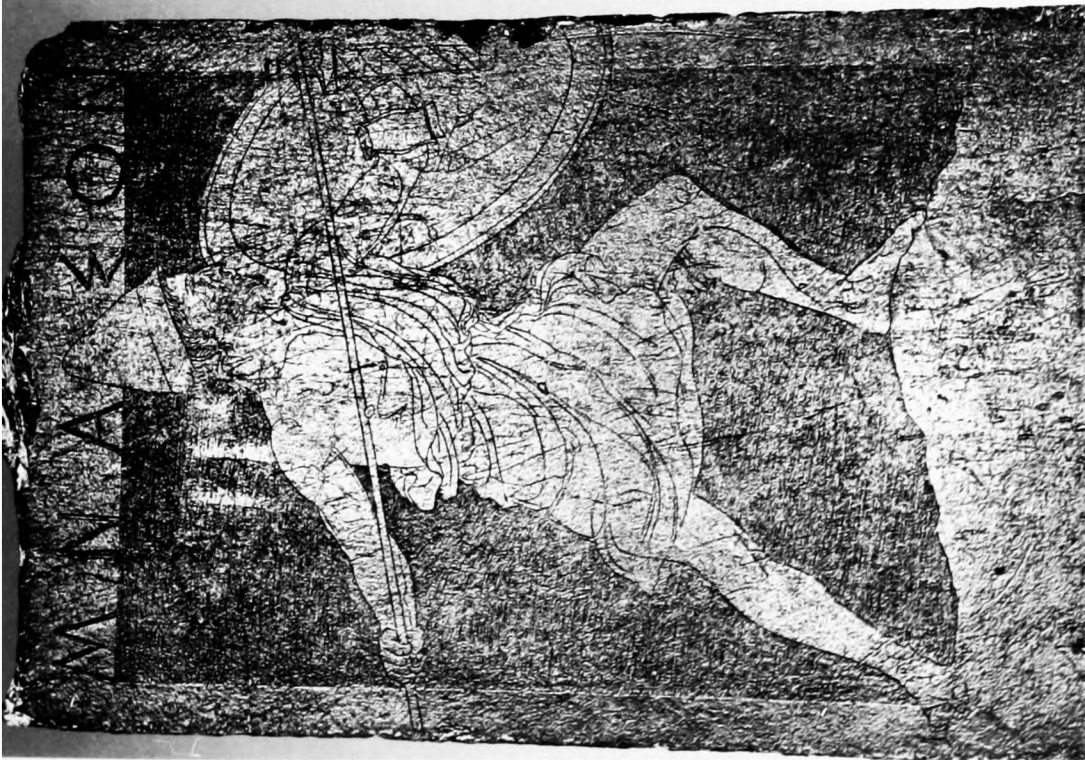
b. Cat. no. 708.



a. Cat. no. 693.



a. - b. Lekythos, Athens, N.M. 835.



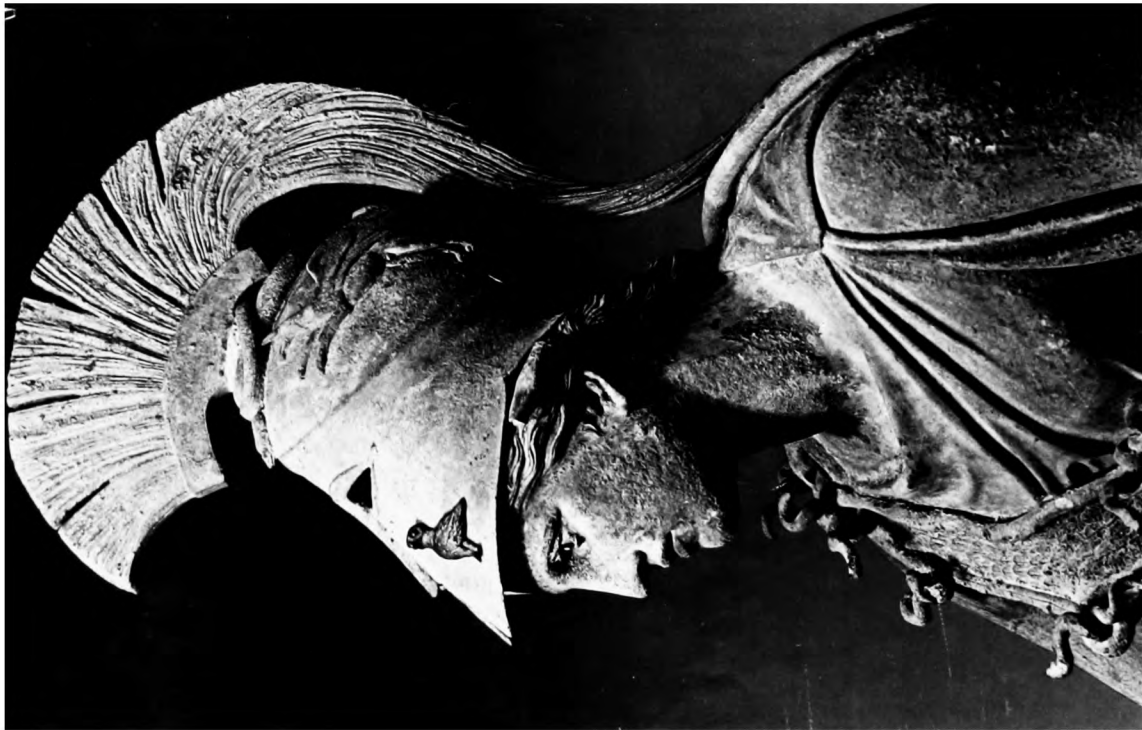
a. Stele of Mnason,  
Thebes Mus., no. 54.



b. Stele of Rhynchon,  
Thebes Mus., no. 55.



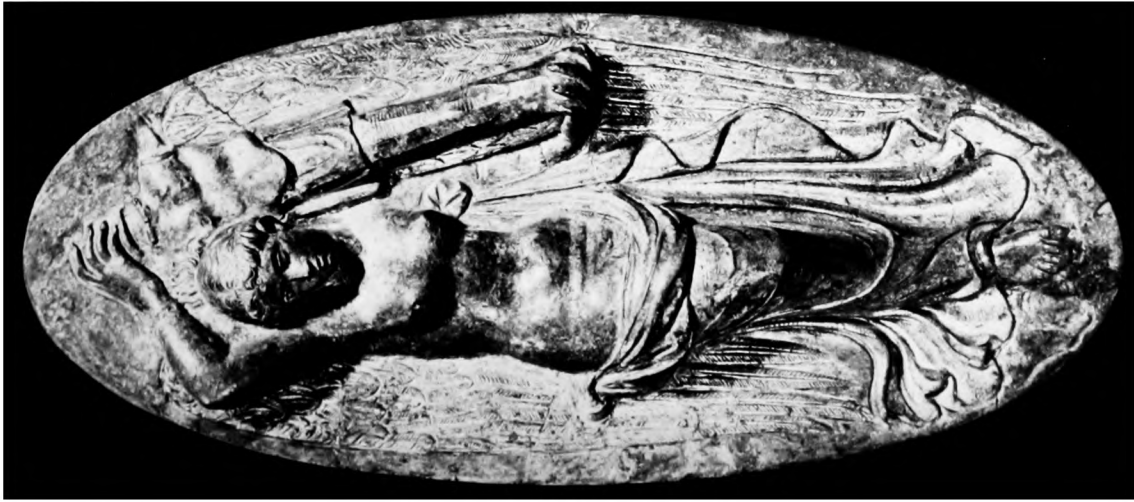
a. - b. Metope from the Argive Heraion,  
Athens, N.M. 1573.



a. Piræus Athena,  
Piræus Mus.



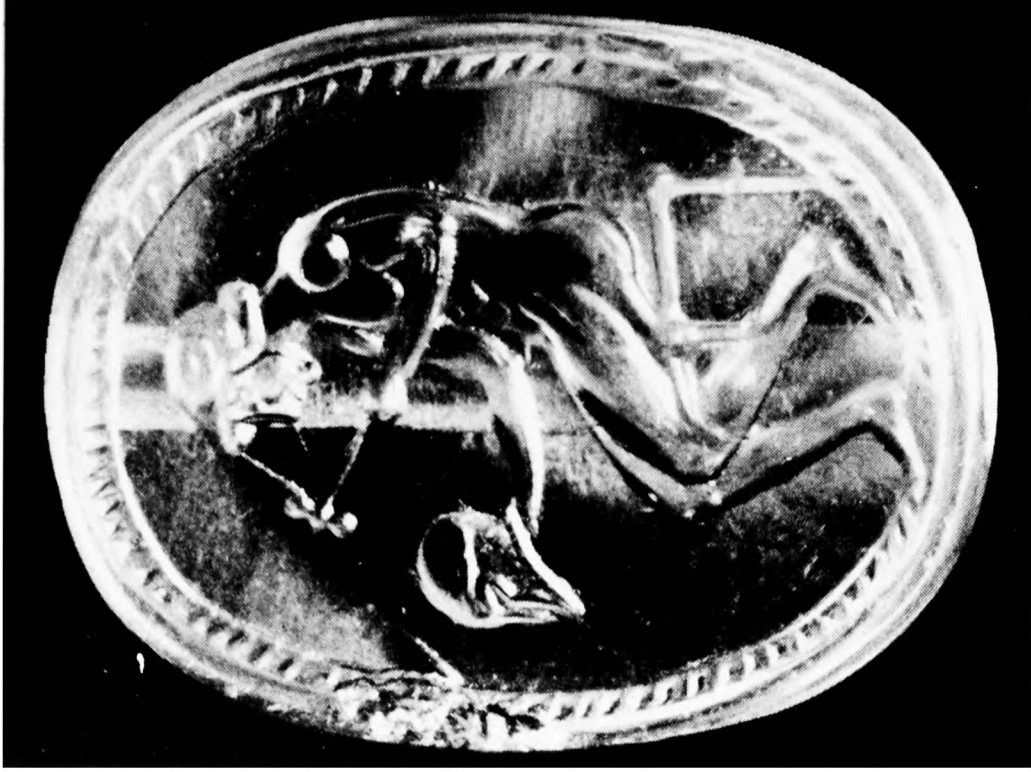
b. Statuette of Athena Promachos,  
Athens, N.M. 6447.



a. Horse-plaque,  
Basle, inv. no. 520.



b. Kul Oba Medallion,  
Leningrad, Hermitage, K.O.5.



c. Scaraboid gem,  
Munich.



a. Tetradrachm of Athens.



b. Stater of Opuntian Lokris.