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The Origin of the *Pilleus*

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## Abstract

### The Origin of the *Pilleus*

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Why did the Romans choose to make the wearing of the *pilleus* a step in the manumission ritual (manumissio)? This paper attempted to answer this question by diving into the origin of the *pilleus* in the Greek *pilos*. The *pilos* was worn predominantly by unbearded youths on Greek vase-painting, often symbolizing the 'proving time' in which these youths transitioned from boys to adult citizens. This symbolic meaning of proving time was what the Romans adopted for the *pilleus*, which thus also symbolized the proving time of the newly freed enslaved person.

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The *pilleus*, in the sense of the cap placed upon the head of a newly manumitted enslaved person, is usually said to have been a symbol of liberty.<sup>1</sup> This it may have been on certain coins under both the Republic and Empire. This paper considers a question about the *pilleus* seldom posed, namely why the Romans chose to make the donning of the *pilleus* a part of their manumission ritual (*manumissio*) in the first place. The origin of the *pilleus*, it is argued, lay both etymologically and iconographically in the Greek *pilos*. The Romans adopted the *pilos* for their manumission because in the Greek imaginaire, as attested especially in vase painting, it regularly marked the key stage in the career of mythical and idealized male figures: their “ephebic” passage from boyhood to manhood, their “proving time” as heroes or, in a political context, citizens in the act of becoming.<sup>2</sup> As a signifier of proving time it was applied by the Romans in a new context: the transition from enslaved person to free, to mark the newly manumitted enslaved person as a “citizen in training.”

The method adopted here is primarily iconographical, focusing on visual evidence that has been neglected by scholars who have addressed the *pilos* and the *pilleus*. A table was created using the Beazley Archive Pottery Database (BAPD) and the Corpus Vasorum Antiquorum (CVA), in which 267 Greek vases were identified as showing the *pilos*.<sup>3</sup> This sample of the extensive examples of the *pilos* in Greek art was the backbone of the paper, supplemented by images found in other books and the Lexicon Iconographicum Mythologiae

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<sup>1</sup> H. Ubl, P. Pannonicus, die Feldmütze des spätrömischen Heeres, in: *Archaeologica Austriaca*, Beiheft 14 (= FS R. Pittioni) vol. 2, 1976, 214-241; Rolf Hirschmann, “*Pilleus*”, in *Brill’s New Pauly*, Antiquity volumes eds. Hubert Cancik and Helmuth Schneider, English eds. Christine F. Salazar, Classical Tradition volumes eds. Manfred Landfester, English eds. Francis G. Gentry.

<sup>2</sup> The phrase “proving time” is a term of my own invention, meant to refer to the stage in a young male Greek’s career when they transitioned from a boy to man, proving their worth as a future Greek citizen. The phrase proving time is meant to apply not only to the ephebic moment but also to the transitional apprenticeship of Greek youths that occurred before the emergence of the system of the ephebate in the 4<sup>th</sup> century BCE.

<sup>3</sup> See end of paper for table. Note that not all 267 mentions of the ‘*pilos*’ were correctly identified by past scholars.

Classicae (LIMC). From these sources, a typology for the *pilos* was created in order to properly distinguish it from other headgear such as the *petasos*.

### **The *Pilleus***

Students of Roman art are familiar with the *pilleus* as the Roman liberty cap donned by enslaved persons who have been newly manumitted.<sup>4</sup> According to Cicero and Gaius, there were three ways to free an enslaved person in Roman law: *manumissio vindicta* (manumission by wand), *manumissio censu* (manumission through census), and *manumissio testamento* (manumission through a will).<sup>5</sup> The *pilleus* was not specific to any of these types, but rather was a part of the more general ceremony of *manumissio*, wherein a slave would change his name, shave their head, don the toga, and wear the *pilleus*.<sup>6</sup>

There is solid literary evidence for the *pilleus* in its relation to manumission. The term *pilleus* used in the phrase “*servos ad pilleum vocare*,” meaning literally “to summon the slaves to freedom” and denoted the freeing of slaves to participate in civil disorder. This phrase is used in Suetonius’s *Lives of the 12 Caesars* to refer to the unsuccessful freeing of slaves by the father of Tiberius following the assassination of Julius Caesar.<sup>7</sup> Livy also uses the phrase to refer

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<sup>4</sup> Hirschman, “*Pilleus*,” 1.

<sup>5</sup> Cicero *Topica*, 10 and Gaius *Institutiones*, 1.17.

<sup>6</sup> R. G. Nisbet, “The Festuca and the Alapa of Manumission.” *The Journal of Roman Studies* 8 (1918): 8. See also Eitrem, *Opferritus und Voropfer der Griechen und Römer* (Kristiania, 1915), 50.

<sup>7</sup> Suetonius, Tiberius (*Lives of the 12 Caesars*), 4.

to the freeing of slaves before the election of Hippocrates and Epicyles as praetors.<sup>8</sup> Visual evidence for manumission using the *pilleus* is less prevalent. The most famous example appears on the Tomb of the Haterii, in which liberti wearing the *pilleus* mourn their deceased patrona.<sup>9</sup>

Few have tried to explain the origins of the *pilleus*. The more common depiction of the *pilleus* is as an attribute of the goddess Libertas, as seen most often on Roman coins. Some depictions of the goddess show her holding the *pilleus*, probably in reflection of the gifting of the *pilleus* during the manumission ceremony. One such depiction can be found on a sestertius of Galba from 69 CE.<sup>10</sup> Another more common depiction of the *pilleus* on Roman coins is immediately behind the bust of Libertas. One such denarius from 75 BCE show a bust of the goddess Libertas wearing a diadem.<sup>11</sup> Behind her, in miniature scale, is a small *pilleus*. In these depictions, it is often only the “Libertas” written on the coin and the tiny *pilleus* that identify the youthful woman as the goddess. The goddess herself is never shown wearing the *pilleus*—it is only ever shown in her hand or within her context, indicating that the *pilleus* is something that she metaphorically gives upon a slave’s manumission.

However, the term ‘*pilleus*’ is used to the hat worn by priests (pontifices and flammines), certain military officers, and the rex sacrorum.<sup>12</sup> Eitrem argues that the priests wore the *pilleus* in order to ward off bad spirits.<sup>13</sup> However, while there is some literary

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<sup>8</sup> Livy 24.32

<sup>9</sup> Carroll, Maureen. ““The mourning was very good”. Liberation and Liberality in Roman Funerary Commemoration,” in V. Hope and J. Huskinson (eds.), *Memory and Mourning: Studies on Roman Death*, (Oxford: Oxbow, 2011), 130.

<sup>10</sup> Sestertius of Galba. 69 CE. Wriston Art Galleries: 91143

<sup>11</sup> Denarius. 75 BCE. Issued by L. Farsuleius Mensor. RRC 392/1b. <http://numismatics.org/crro/id/rrc-392.1b>

<sup>12</sup> Eitrem, *Opferritus und Voropfer*, 384.; See also Renate Kreis-von Schaeuwen, “*Pilleus*,” “*Pilos*,” Paulys Realencyclopädie der classischen Altertumswissenschaft, Band XX, Halbband 40 (1950), 1328-1333.

<sup>13</sup> Ibid.

evidence for the wearing of the '*pilleus*' by priests and others, the iconographic depictions of these kinds of so-called *piloi* do not match up with the majority of depictions of the hat in other Greek and Roman sources.<sup>14</sup> In this paper, the word *pilleus* will be restricted to the cap that was donned by newly manumitted slaves in an attempt to properly identify the origins of the manumission ritual.

The approach of this paper is first to ask the question: Why did the Romans choose to make the wearing of the *pilleus* a step in the manumission ritual (manumissio)?

A previous attempt to answer this question was made by Wolfgang Helbig in his treatise, *Über den Pileus der alten Italiker*.<sup>15</sup> Written in 1880, Helbig's main argument centers around an assumption that in order for the *pilleus* to symbolize freedom, it must have been the hat of the citizen worn early in Roman and Italic history:

"If the *pilleus* was the attribute of the goddess of freedom, of Libertas, and if the *pilleus* was set upon the heads of liberated slaves during the legal procedure of manumission, then the only way to really explain these facts is by assuming an era during which free Romans wore the *pilleus* and distinguished themselves from slaves by doing so."<sup>16</sup> (Translated by Hannah Marier)

However, tabling further discussion surrounding his treatment of Etruscan and Indo-European evidence, there are logical problems with the formulation of Helbig's argument.

Helbig's thesis assumes the conclusion in the premise, asserting that the *pilleus* was always a

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<sup>14</sup> See Samter, E. *Der pilleus der römischen Priestern und Freigelassenen*, *Philologus* 53 (1894), p.535ss.

<sup>15</sup> Wolfgang Helbig, *Über den Pileus der alten Italiker*. (München: Verl. der Bayerischen Akad. der Wiss, 1880).

<sup>16</sup> Helbig, *Über den Pileus*, 487.

cap of freedom. Indeed, while the *pilleus* demonstrably has the function of a cap of freedom as it is depicted on early Roman coins, this paper instead proves that the *pilleus*'s association with freedom is metonymic, and that it instead retains its meaning of a symbol for proving time from its Greek origins. Only later did the *pilleus* gain its identity as a "cap of freedom" from its continued depictions with the goddess Libertas and its role in the manumission ceremony. Concurrently, the concept of libertas did not extend to the Etruscan period, as the term was conflated with immunitas around 167 BCE.<sup>17</sup> Thus, Helbig presents a fallacy, a *petitio principii*, by assuming that the meaning of the *pilleus* was only ever that of freedom.

Helbig is most likely projecting the function of the cap as solely a symbol for liberty from French Revolution and the American Revolution, which used the classical imagery of the *pilleus* to legitimize their cause.<sup>18</sup> The *bonnet rouge*, depicted on in Eugene Delacroix's *Liberty Leading the People* in 1830, became a famous symbol of freedom that spread first from Italy, then to England, France, and the Americas.<sup>19</sup> The *bonnet rouge*, also called the liberty bonnet, appeared in descriptions for liberty in Italian emblem books, such as Cesar Ripa's *Iconologia o vero descrizione dell'imagini universali cavate dall'antichita e dei altri luoghi* (1593).<sup>20</sup> The description of the liberty bonnet, accompanied by a scepter, was then copied into French

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<sup>17</sup> Sherwin White, *The Roman Citizenship*, (Oxford: Clarendon Press, 1973), 179. See also Arena, Valentina. *Libertas and the Practice of Politics in the Late Roman Republic*. Cambridge. 2012.; Balmaceda, Catalina. *Libertas and Res Publica in the Roman Republic: Ideas of Freedom and Roman Politics*. Leiden, The Netherlands: Brill, 2020.; Kleijwegt, M., "Creating New Citizens: Freed Slaves, the State, and Citizenship in Early Rome and under Augustus," *European Review of History/Revue européenne d'histoire* 16 (2009) 319-330.

<sup>18</sup> Yvonne Korshak, "The Liberty Cap as a Revolutionary Symbol in America and France," *Smithsonian Studies in American Art* 1, no. 2 (1987): 60.

<sup>19</sup> Edith Warren Hoffman, "A footnote to Eugène Delacroix's "Liberty Leading the People," *Source: Notes in the History of Art* 9, no. 3 (1990): 24.; David J. Harden, "Liberty Caps and Liberty Trees," *Past & Present*, no. 146 (1995): 68.

<sup>20</sup> Jean-Charles Benzaken, "L'allégorie de la Liberté et son bonnet dans l'iconologie des monnaies et médailles de la Révolution française (1789-1799)," *Gazette des archives* 146, no. 1 (1989): 343.

emblem books, including Baudouin's *Iconologie ou nouvelle explication de plusieurs images, emblems...* (1677).<sup>21</sup> The *pilleus* and the *bonnet rouge* were connected to lend legitimacy to the French Revolution, a classical connection that was emphasized in newspapers such as the *Revolution de Paris* in March 1792.<sup>22</sup>

As the symbol of the liberty bonnet continued to spread, the *pilleus* proportionally became further ingrained with the concept of freedom. The *bonnet rouge* appeared in the chosen iconography of the American Revolution and was employed by the silver-smith Paul Revere.<sup>23</sup> The liberty bonnet was also associated with the abolitionist movement in the Americas. In 1792, Samuel Jennings, an American abolitionist artist, painted *The Genius of America Encouraging Emancipation of the Blacks*, wherein liberty looks over a group of enslaved people while the liberty cap dangles from her staff.<sup>24</sup> By the time that Helbig was writing in the 19<sup>th</sup> century, the *bonnet rouge* had become synonymous with freedom, and it would have been difficult to imagine a *pilleus* that was separate from this modern context of liberty.<sup>25</sup>

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<sup>21</sup> Benzaken, "L'allégorie de la Liberté," 347.

<sup>22</sup> Jennifer Harris, "The Red Cap of Liberty: a study of dress worn by french revolutionary partisans 1789-94." *Eighteenth-Century Studies* 14, no. 3 (1981): 286. See also Nicola J Shilliam, "'Cocardes Nationales and Bonnets Rouges': Symbolic Headdresses of the French Revolution," *Journal of the Museum of Fine Arts, Boston* 5 (1993): 116.

<sup>23</sup> Benzaken, "L'allégorie de la Liberté," 347.; David J. Harden, "Liberty Caps and Liberty Trees," *Past & Present*, no. 146 (1995): 68.

<sup>24</sup> Samuel Jennings, (act. 1787-1834), artist. 1792. Painting. *The Genius of America Encouraging Emancipation of the Blacks; or Liberty Displaying the Arts and Sciences*. Easel Painting / Identified Artist. Place: PHILADELPHIA (PA)., The Library Company of Philadelphia., 250. [https://library-artstor-org.proxy.library.emory.edu/asset/IBWA\\_DB\\_10313287979](https://library-artstor-org.proxy.library.emory.edu/asset/IBWA_DB_10313287979)

<sup>25</sup> For more on the *bonnet rouge*, see: Robert Morris, "The Liberty Cap on American Coins," *American Journal of Numismatics, and Bulletin of the American Numismatic and Archaeological Society* 13, no. 3 (1879): 52. Maurice Dommangeat, "Le symbolisme et le prosélytisme révolutionnaires à Beauvais et dans l'Oise: Le Bonnet Rouge, Le Livre De La Loi, L'Arche Et La Bannière Constitutionnelles," *Annales Historiques De La Révolution Française* 3, no. 13 (1926): 48. For the importance of revolutionary headgear: Kwass, Michael. "Big Hair: A Wig History of Consumption in Eighteenth-Century France," *The American Historical Review* 111, no. 3 (2006): 634.

In his treatise, Helbig postulates the existence of a proto-Italic cap worn by freedmen.<sup>26</sup> To support this, Helbig looks at a particular passage of Livy, wherein Lucius Tarquinius Priscus had his cap (*pilleus*) removed from his head by an eagle who then replaced it back on his once more.<sup>27</sup> While this famous passage of Livy has been the topic of many scholarly debates, it might not be the best source for ascertaining the clothing of early Romans due to the problem of chronology.<sup>28</sup> Helbig treats Livy as a contemporary source for this period in early Roman history despite the fact that Livy was writing during the time of Augustus. Furthermore, Helbig's evidence for the existence of such a hat to have Etruscan origins is limited. As with so many other things, it is much more likely that the Etruscans, like the Romans, borrowed the iconography of the *pilos* from the Greeks. Etruscans were themselves voracious consumers of Greek art.<sup>29</sup> Therefore, it is best to focus on the Greek evidence of the *pilos*.

The *pilos* appears to be associated with a phase in the mythical career of a great number of Greek heroes—their proving time. The proving time corresponds with what Pierre Vidal-Naquet called “the Black Hunter,” by which he meant a youth undergoing a ritual whereby he was transformed from a boy to a man; from an dependent child to an autonomous adult; from a pre-citizen to a full citizen, viz. a man capable of fighting, participating in its political ordering,

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<sup>26</sup> Helbig, *Über den Pileus*, 505.

<sup>27</sup> Helbig, *Über den Pileus*, 504.; Livy, *Ab Urbe Condita*, 1.34.8-10.

<sup>28</sup> For a discussion of the role of gender in this passage of Livy, see Tom Stevenson, “Women of Early Rome as ‘Exempla’ in Livy, ‘Ab Urbe Condita’, Book 1,” *The Classical World* 104, no. 2 (2011): 183.

<sup>29</sup> See, Sybille Haynes, *Etruscan Civilization: A Cultural History*, (Los Angeles: Getty Museum, 2000).; Nigel Spivey, *Etruscan Art*, (London: Thames and Hudson Ltd, 1997).; Thomass R. Martin, *Ancient Greece: From Prehistoric to Hellenistic Times*, (New Haven, Connecticut: Yale University Press, 1996).; Steven Lowenstam, *As witnessed by images: the Trojan War tradition in Greek and Etruscan art*. (Baltimore: Johns Hopkins University Press, 2008).

producing children through marriage to constitute the next defending generation.<sup>30</sup> Vidal-Naquet postulates an early ‘ephebate’ to refer to this transitory rite de passage.<sup>31</sup> There is significant scholarly debate surrounding the existence of an ephebate outside of the fourth century BCE.<sup>32</sup> However, this paper does not concern itself with the existence of a structured ephebate before the fourth century BCE, but rather focuses on the existence of apprenticeship and initiation ritual surrounding Greek youths. This model of an ‘ephebic’-like youth is then more centered around the ‘rite de passage’ articulated by Arnold Van Gennep and the ‘initiation ritual’ described by Victor Turner.<sup>33</sup>

Current scholarly opinion on the etymology of the *pilleus* is that it has the same meaning as the *pilos*: felt.<sup>34</sup> A passage in Appian uses the word *pilos* to refer to a “pileus”: “τὴν κεφαλὴν ἐξυρημένος καὶ πῖλον ἐπικείμενος.”<sup>35</sup> Subsequently following this etymological evidence, the first assertion of this paper is this: what is called a *pilos* in Greek iconography is the same as what is called a *pilleus* in Roman iconography.

The flagship example of the continuity of the *pilos* and *pilleus* in Greek and Roman iconography is the Dioskouroi (Dioscuri). Indeed, the extensive iconography in both Roman and

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<sup>30</sup> Pierre Vidal-Naquet, *The Black Hunter: Forms of Thought and Forms of Society in the Greek World*. Trans. Andrew Szegedy-Maszak. (Baltimore: Johns Hopkins University Press, 1983), 106-122. See also Pierre Vidal-Naquet, “The Black Hunter Revisited,” *Proceedings of the Cambridge Philological Society*, no. 32 (212) (1986): 128.

<sup>31</sup> Vidal-Naquet, *The Black Hunter*, 106.

<sup>32</sup> Williamwitz-Moellendorf, *Aristoteles: Aristotles und Athen*, Vol I-II, Berlin, 1893, I.193-194; L. Robert, *Etudes: Etudes epigraphiques et philologiques*, Paris: 1939, 297-307; C. Pelekidis, *Ephebie: Histoire de l’ephebe attique, des origines a 31 avant Jesus-Christ*, Paris, 1962. H.I Marrou, *Education: A History of Education in Antiquity*, trans. G. Lamb (New York: 1956), 163-168, 521-22, 539-44.

<sup>33</sup> Arnold Van Gennep, *The Rites of Passage*. Trans. Monika B. Vizedom and Gabrielle L. Caffee. (London: Routledge, 2004).; Victor Turner, *The Ritual Process: Structure and Anti-Structure*, (London: Routledge, 2017).

<sup>34</sup> Renate Kreis-von Schaewen, “*Pilleus*,” “*Pilos*,” *Paulys Realencyclopädie der classischen Altertumswissenschaft*, Band XX, Halbband 40 (1950), 1328-1333 Émile Boisacq, *Dictionnaire étymologique de la langue grecque*. (Germany: Heidelberg Winter, 1938).

<sup>35</sup> Appian, *Mithridatic Wars*, 1.

Greek art alone proves the parallelism of the *pilos* and *pilleus*'s iconography. The Dioscuri are two mythological twins, Kastores (Castor) and Polydeukes (Polydeuces), born from an egg by Leda.<sup>36</sup> The two twins died tragically young and are then catasterized as the constellation Gemini.<sup>37</sup> They are traditionally depicted as horsemen and shown with *piloi* with stars above their heads, as seen on an intaglio of unknown origin.<sup>38</sup>

Because the Dioscuri were killed at such a young age and then immortalized, they become 'forever youths,' consistently stuck in the proving time stage. A marble statue from the Athenian Agora depicts one of the Dioscuri in this 'ephebic' moment, wearing a chlamys and a *pilos*.<sup>39</sup> The Romans adopted the Dioscuri at a fairly early time, creating a myth where the immortal twins aided the Romans at the Battle of Lake Regillus (around 500 BCE).<sup>40</sup> When Rome starts having coins minted in its own name, the Dioscuri are some of the earliest figures depicted.<sup>41</sup>

The *pilos* was thus adopted by the Romans for its paradigmatic initiatory pattern, the perfect signifier for the proving time of newly manumitted slaves. The role of the *pilleus* as a transitional symbol is also reflected in the depiction of manumission in Roman art. One of the most compelling and extensive groups of art from Rome is that of freedmen's (liberti) monuments. On such monuments the citizenry of the liberti are proudly displayed, such as on a

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<sup>36</sup> Timothy Gantz, *Early Greek Myth: A Guide to Literary and Artistic Sources*, Vol. I (Baltimore: Johns Hopkins University Press, 1993), 319.

<sup>37</sup> Gantz, *Early Greek Myth* Vol. I, 327.

<sup>38</sup> Intaglio: Two *piloi* with stars, cornaline. Münzslg., Munich. LIMC 245, pg. 588.

<sup>39</sup> Marble Statue: One of the Dioscuri, Imperial period. Agora S 1342, Athens. LIMC 52, pg. 572.

<sup>40</sup> Richardson, J. H. "The Dioscuri and the Liberty of the Republic." *Latomus* 72, no. 4 (2013): 901–18.; Clarke, G. W. "The Dioscuri of the 'Lacus Juturnae.'" *Latomus* 27, no. 1 (1968): 147–48.

<sup>41</sup> AE, Aelia Capitolina (Palestine), Antonin le Pieux. - BMC Palestine 86, 23 pl. 9, 6; Kadman, o.c.; Medaillon en terre cuite. Autrefois coll. Fouquet, Le Caire. Du Fayoum. - Perdrizet, P., Terrescuites de la collection Fouquet (1921) n° 254 pl. 72; Chapouthier, 89 n° 96 pl. 9; Picard, 439 fig- 5

three portrait relief from the Villa Tittoni in Manziiana.<sup>42</sup> This relief depicts three figures, listed from right to left: a man, his wife, and their son. The man wears a toga, a sign of his citizenship, while his son wears a bulla, indicating his citizenship and his ability to run for office.<sup>43</sup>

However, an examination of every single *liberti* monument in Kockel and other sources show a lack of the *pilleus* on any such monuments. The exclusion of the *pilleus* from the funerary monuments of *liberti* can be explained by the transitory meaning of the *pilleus* and *pilos*. While it could be argued that a *liberti* would spend the entirety of their life in the proving time stage, the *pilleus* would no longer have a positive denotation. Instead, the *pilleus* would become a symbol of the shackles of social boundaries and potential alienation.

In contrast, the *pilleus* is depicted on the funerary monuments of Roman patrons. Such depictions were used to demonstrate the wealth and prestige of the patron, as the act of freeing more than one slave would have been costly. The most famous of these depictions, mentioned at the beginning of the paper, is the Tomb of the Haterii. A depiction of a lying-in-state scene is depicted, wherein mourners visit the dead body of the patrona, Hateria.<sup>44</sup> The four tablets of the patrona's will rest by the feet of the deceased, indicating that the three enslaved men, now *liberti*, wearing *pillei* were freed by *manumissio testamento*.<sup>45</sup> A row of *pillei* appears on several other private funerary monuments, each *pilleus* representing a

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<sup>42</sup> Three figures relief, ca. first century AD, Palazzo Castellani, Via Polli, 88, Rome. In *Porträtreliefs Stadtrömischer Grabbauten: Ein Beitrag zur Geschichte und zum Verständnis des spätrepublikanisch-frühkaiserzeitlichen Privatporträts* by Valentin Kockel, (Mainz: Phillip von Zabern, 1993), 129, Tafel 41 a, G4.

<sup>43</sup> Kockel, *Porträtreliefs Stadtrömischer Grabbauten*, 129-130.

<sup>44</sup> William Michael Jensen, "The Sculptures from the Tomb of the Haterii," PhD diss., (University of Michigan, 1978).

<sup>45</sup> Eve D'Ambra, "Mourning and the Making of Ancestors in the Testamentum Relief," *American Journal of Archaeology* 99, no. 4 (1995): 668. See also Edward Champlin, *Final Judgments: Duty and Emotion in Roman Wills, 200 B.C.-A.D. 250*. (Berkeley: University of California Press, 1991).

freedman.<sup>46</sup> A fragmentary stone from a mausoleum in Narbonne only depicts several stacks of *pillei* (eight clearly shown).<sup>47</sup> The funerary altar of T. Boduacius Karus and his wife Gaia depict three *pillei* at its base.<sup>48</sup> The placement of the *pillei* at the base are both prominently displayed and also deferentially placed. The funerary altar of C. Nemonius Plocamus, found in Nimes, was erected by his freedmen.<sup>49</sup> Four *pillei* at the bottom of the altar represent these liberti as well as demonstrating the virtue and wealth of the deceased.<sup>50</sup>

Another possible explanation for the adoption of the *pilos* would have been the desire for Romans to appeal to enslaved Greeks. Greeks comprised the majority of desirable enslaved people, especially increasingly over time and with the abolishment of *nexum* in 267 BCE.<sup>51</sup> Evidence for the number of enslaved Greeks in any given part of Rome is complex. An analysis of the Greek cognomina on funerary inscriptions show that Greek names are much more prevalent amongst enslaved people and freedmen.<sup>52</sup> In using the *pilos*, the Romans were trying to speak the language of the ethnic group that they were trying to incorporate into their civic order. The possibility for manumission of a Roman slave was relatively high, as demonstrated by the lack of funerary monuments of enslaved elderly.<sup>53</sup>

Following the adoption of the Greek iconography, *pilleus* is used as a political symbol to represent 'liberty' from a tyrant. This concept was first introduced with M. J. Brutus coin, which

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<sup>46</sup> Carroll, "The mourning," 143.

<sup>47</sup> Carroll, "The mourning," 144.

<sup>48</sup> Carroll, "The mourning," 142.

<sup>49</sup> Carroll, "The mourning," 144.

<sup>50</sup> Ibid.

<sup>51</sup> Pierre Noailles, "« NEXUM », " *Revue Historique de Droit Français et Étranger* (1922-) 19 (1940): 205–74.

<sup>52</sup> Henrik Mouritsen, *The Freedmen in the Roman World*, (Cambridge: Cambridge University Press, 2012), 125.

<sup>53</sup> G. Alföldy, "Die Freilassung von Sklaven und die Struktur der Sklaverei in der römischen Kaiserzeit," in *Die römische Gesellschaft. Ausgewählte Beiträge*, Stuttgart, 1986, 286-331.

depicts the *pilleus* between two daggers, representing the toppling of the tyrant Julius Caesar through his assassination.<sup>54</sup> This same concept is also used frequently in Roman literary sources. Livy reports that Q. Terentius Culleo wore the *pilleus* in a victory procession to symbolize Scipio Africanus's freeing him from Carthage.<sup>55</sup> Suetonius also reports that the common people wore the *pilleus* upon the death of Nero, symbolizing their freedom from an unpopular and oppressive ruler.<sup>56</sup>

### The *Pilos*

The *pilos* appears in several different literary sources in its context as headgear and other felt products, apparel or otherwise. Because the word *pilos* (πίλος) meant felt, many literary texts use the word '*pilos*' to refer to the felt material of various linings. The word '*pilos*' is often used to refer to a felt lining for armor and footwear. Hesiod in his *Works and Days* refers to lacing up boots lined with felt: "πίλοις ἔντοσθε πυκάσσας."<sup>57</sup> Or, as in Plato's *Symposium*, felt was placed in shoes to "muffle up...feet with felt" against the cold.<sup>58</sup>

The *pilos* had many other meanings related not only to its materiality but also to its texture. The word *pilos* was also used to refer to Median rugs in Xenophon *Cyropaedia*.<sup>59</sup> In

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<sup>54</sup> Coin: M. Junius Brutus and L. Plaetorius Cestianus, ca. 43-42 BCE. Bertolami Fine Arts - ACR Auctions, 454.

<sup>55</sup> Livy, 30.45

<sup>56</sup> Suetonius, Nero, 57.

<sup>57</sup> Hesiod, *Works and Days* 536

<sup>58</sup> Plato, *Symposium* 220b "ἄλλα, καί ποτε ὄντος πάγου οἴου δεινοτάτου, καί πάντων ἢ οὐκ ἐξιόντων ἔνδοθεν, ἢ εἴ τις ἐξίοι, ἡμφιεσμένων τε θαυμαστά δὴ ὅσα καὶ ὑποδεδεμένων καὶ ἐνειλιγμένων τοὺς πόδας εἰς πίλους καὶ ἀρνακίδας" "...how once there came a frost about as awful as can be: we all preferred not to stir abroad, or if any of us did, we wrapped ourselves up with prodigious care, and after putting on our shoes we muffled up our feet with felt and little fleeces."

<sup>59</sup> Xenophon, *Cyropaedia* 5.5.7.

Plato's *Laws*, hair is referred to using the term *pilos* (πίλων... φύσιν).<sup>60</sup> The use of the adjective "natural" (φύσιν) combined with the use of the word *pilos* implies a roughly textured hair. The *pilos* also appears frequently in an equestrian context. The word *pilos* is a horse's saddle cloth in Plutarch's *Artaxerxes*, as well as a horse's trappings (πίλον ... ἵππου).<sup>61</sup>

The *pilos* was also referenced as a type of headgear. The *pilos* most commonly referred to a cap of some kind, such as in passage from Lucian where the two halves an egg break to form two separate hats large enough for human heads.<sup>62</sup> The *pilos* was also used to describe foreign hats, such as the hats of Arcadian or Laconian make.<sup>63</sup> The word *pilos* was used to describe the elaborate headgear of Egyptian priests which were decorated with snakes.<sup>64</sup> Hesiod refers to the *pilos* as a rustic cap meant to protect the wearer from the elements: "On your head above wear a shaped cap of felt to keep your ears from getting wet" (κεφαλήφι δ' ὑπερθεν πῖλον ἔχειν ἀσκητόν, ἴν' οὔατα μὴ καταδεύη).<sup>65</sup>

There is little to suggest that there was a direct connection between the *pilos* and slavery in Greek society, although a passage from his *Orationes*, Dio Chrysostom identifies the

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<sup>60</sup> Plato, *Laws* 12.942e. "καὶ τὸ μέγιστον, τὴν τῆς κεφαλῆς καὶ ποδῶν δύναμιν μὴ διαφθεῖρῃν τῆ τῶν ἀλλοτρίων σκεπασμάτων περικαλυφῆ, τὴν τῶν οἰκείων ἀπολλύντας πίλων τε καὶ ὑποδημάτων γένεσιν καὶ φύσιν" "...what is most important, they shall accustom themselves not to spoil the natural powers of head and feet by wrapping them in coverings of alien material, and thereby ruining the production and growth of their own natural hair and soles"

<sup>61</sup> Plutarch, *Artaxerxes* 4 "τὸν δ' ἐφίππειον πῖλον ἀπορρυέντα λαμβάνει τοῦ τὸν Κῦρον βαλόντος ἀκόλουθος αἵματος περίπλεω" "but the horse's saddle-cloth, which had slipped off, was captured by the attendant of the man who had struck Cyrus, and it was soaked with blood" and Plutarch *Artaxerxes* 15. See also Plutarch, *Artaxerxes* 14, "τούτοις σε τιμᾶ ὁ βασιλεὺς ὅτι τὸν ἐφίππειον Κύρου πῖλον εὐρών ἀνήνεγκας:" "This is thy reward from the king because thou didst find and bring to him the trappings of the horse of Cyrus"

<sup>62</sup> Lucian, *Dipsades*, 7.

<sup>63</sup> Dio Chrysostom, *Orationes*, 35.15. "πῖλος Ἀρκαδικὸς ἢ Λακωνικὸς"

<sup>64</sup> Diodorus Siculus, 3.3 "πίλοις μακροῖς ἐπὶ τοῦ πέρατος ὀμφαλὸν ἔχουσι καὶ περιεσπειραμένοις ὄφεισιν, οὓς καλοῦσιν ἀσπίδας" "[Egyptian priests wear] high felt hats which end in a knob at the top and are circled by the serpents which they call asps"

<sup>65</sup> Hesiod, *Works and Days*, 545

*pilos* as a way to distinguish a freeman from an enslaved person.<sup>66</sup> Some literary sources do associate the *pilos* with the youthful citizen. An interesting passage from Aeneas Tacticus's *Poliorectica* describes how the *pilos* was used as a symbol of the young Spartans. When the *pilos* was raised, the young magistrates would attack; however, this uprising was prevented by the prevention of the lifting of the *pilos*.<sup>67</sup>

The *pilos* was also used to describe the lining of helmets, as is demonstrated in Homer's *Iliad*, where a felt lining was used under Odysseus's famous boar-tusk helmet:

“...ἀμφὶ δέ οἱ κυνέην κεφαλῆφιν ἔθηκε / ῥινοῦ ποιητήν: πολέσιν δ' ἔντοσθεν  
ἱμάσιν / ἐντέτατο στερεῶς: ἔκτοσθε δὲ λευκοὶ ὀδόντες / ἀργιόδοντος ὑὸς  
θαμέες ἔχον ἔνθα καὶ ἔνθα / εὖ καὶ ἐπισταμένως: μέσση δ' ἐνὶ πῖλος ἀρήρει”

“...And Meriones gave to Odysseus a bow and a quiver and a sword, and about his head he set a helm wrought of hide, and with many a tight-stretched thong was it made stiff within, while without the white teeth of a boar of gleaming tusks were set thick on this side and that, [265] well and cunningly, and within was fixed a lining of felt.”<sup>68</sup>

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<sup>66</sup> Dio Chrysostom, *Orations* 14.21, “μὴ οὖν, ὡσπερ τῆς βασιλείας τῆς τότε τοιαῦτα ὑπῆρχε σημεῖα, καὶ νῦν δέη τῆς ἐλευθερίας τοιαῦτα ὑπάρχειν σύμβολα καὶ βαδίζειν πῖλον ἔχοντα ἐπὶ τῆς κεφαλῆς, ἄλλως δὲ οὐ δυνασόμεθα γνῶναι τὸν ἐλεύθερον ἢ τὸν δοῦλον”

<sup>67</sup> Aeneas Tacticus, *Poliorectica*, 11.

<sup>68</sup> Homer, *Iliad* 10.254

One such boar's tusk helmet with bronze cheek pieces as well as armor, greaves, and a sword was found by archaeologists in Tomb XI at Dendra.<sup>69</sup> The use of the *pilos* as a felt lining for helmets is notable when looking at archaeological evidence of Italian and Etruscan helmets.

The shape of the *pilos* as a felt lining was adopted as a kind of helmet, known as the *pilos* helmet.<sup>70</sup> A *pilos* helmet from Dodona is made of bronze and exemplifies the same symmetrical shape of *piloi* depicted in Greek vase painting.<sup>71</sup> A terracotta bust from Tarentum of a warrior wearing a *pilos* helmet also clearly shows the conical shape of the helmet with a slightly flaring brim.<sup>72</sup> Pflug cites the growing necessity for lighter protective armor and weapons with the rise of the cavalry in the second half of the 5<sup>th</sup> century BCE for the invention of the *pilos* helmet.<sup>73</sup> However, as this paper demonstrates, the *pilos* helmet was depicted on Greek vases even earlier in the 6<sup>th</sup> century BCE.<sup>74</sup> J.K. Anderson also discusses the *pilos* helmet at great length in his book, *Military Theory and Practice in the Age of Xenophon*. In it, Anderson examines the *pilos* through the lens of military theory, focusing on the *pilos* as it was used in war by the Spartans.<sup>75</sup>

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<sup>69</sup> Jürgen Borchhardt, *Homerische Helme: Helmformen der Ägäis in ihren Beziehungen zu orientalischen und europäischen Helmen in der Bronze- und frühen Eisenzeit*, (Germany: Verlag Phillip von Zabern, 1972), 30-31, Plate 6.

<sup>70</sup> Herman Pflug, *Schutz und Zier: Helme aus dem Antikenmuseum Berlin und Waffen anderer Sammlungen*, (Switzerland: Gissler Druck Basel, 1989), 26.

<sup>71</sup> Greek *Pilos* Helmet, ca. 450 BCE. Antikenmuseum, Berlin. In *Antike Helme*, by Hermann Pflug, (Bonn: Druckhaus B. Kühlen KG, 1989), 23, fig. 17.

<sup>72</sup> Warrior with *Pilos* Helmet, ca. 350 BCE, Antikenmuseum und Sammlung Ludwig, Basel. In *Schutz und Zier*, by Pflug, 27, fig. 23.

<sup>73</sup> Pflug, *Schutz und Zier*, 26.

<sup>74</sup> A similar conclusion was drawn by J.K. Anderson, "II Hoplite Armour and Weapons," *Military Theory and Practice in the Age of Xenophon*, (Berkeley: University of California Press, 2020), 29.

<sup>75</sup> J.K. Anderson, "II Hoplite Armour and Weapons," *Military Theory and Practice in the Age of Xenophon*, (Berkeley: University of California Press, 2020), 29-41.

Literary sources also indicate that the *pilos* was not always made out of felt. In Procopius's *de Bellis*, a *pilos* is made out of silver (πίλος ἀργυροῦς).<sup>76</sup> A phylarch (commander of cavalry) from Aristophanes made an omelet in his bronze *pilos* helmet.<sup>77</sup> Aeneas Tacitus also provided a system for younger, inexperienced warriors by which to communicate on dark nights when it was difficult to recognize friend from foe. One method would be to plant one's spear in the ground, signaling the challenger to say a password, or to take off his *pilos* or set his *pilos* to the back of his head.<sup>78</sup> The *pilos* is also used to refer to as a helmet in Procopius's *de Bellis*.<sup>79</sup>

## Typology

The *pilos* is often a victim of scholarly mislabeling. It is not uncommon for scholars to label any and all kinds of headgear as a "*pilos*." A particularly egregious example of scholarly mislabeling is of a red-figure fragment dating from around 450-400 BCE, which clearly depicts a woman wearing a Scythian cap; however, the Corpus of Attic Vase Inscriptions has labelled it a *pilos*.<sup>80</sup>

This mislabeling is the result of the lack of an iconographic typology for the *pilos* and the presence of numerous other hats in Greek art and literature. This paper will attempt to create a typology that distinguishes the *pilos* from other hats such as the *petasos* and the *kynē*, which each have their respective meanings separate from the *pilos*.

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<sup>76</sup> Procopius, *de Bellis*, 3.27.

<sup>77</sup> Aristophanes, *Lysistrata*, 562.

<sup>78</sup> Aeneas Tacticus, *Poliorketika* 25.

<sup>79</sup> Procopius, *de Bellis*, 8.31.

<sup>80</sup> Eretria Painter, Red-figure fragment: Woman with Scythian cap, ca. 450-400 BCE. Ceramicus: 4960, Athens. Beazley Archive Pottery Database (henceforth referred to as BAPD), 45105. CAVI, 1762.

This paper divides the paper into two main types: F (for felt) and B (for bronze).<sup>81</sup> The *pilos*'s conical shape is a characteristic that is universal and applies to both types. Both types are also often depicted with a slightly flared brim. Sometimes the *pilos* is shown with chinstraps (see Type F.2) or a loop at the top (Type B.1), which was used to easily hold the hat. Other straps that run along the top of the brim (Type B.8) or along the hat's side are also popular.

A *pilos* can be identified as type B (bronze/metal) through five key indicators. Some *piloi* are depicted with filled in spots or dots on their side (Type B.5). These spots are indicators of what Markus Egg called a "Futterbefestigungsvorrichtung," that is, a device to hold the lining of the helmet within it.<sup>82</sup> The smaller dots are then meant to represent studs, or rivets, for securing the inner lining of the helmet. Likewise, Greek artists painted circles on *piloi* (Type B.2, B.1, B.3), which were meant to represent the same bosses. A pointed peak at the top of the helmet (Type B.4) most likely is another indicator for the *pilos* being metal, as such a peak would have only been possible through the medium of metal. Similarly, a slight cinching of the body of the hat (Type B.5) before the brim is another feature only accomplishable through the stiffness of metal. The context of the *pilos* can also be a possible indicator of its materiality. For example, *piloi* depicted in scenes of battle may have a higher likelihood of being made out of metal, although this is an arbitrary and unreliable gauge.

All other *piloi* that do not have these characteristics should be assumed to be Type F (felt) (Types F.1-3, F.5). When a *pilos* is held and there is a slight indentation, the *pilos* is made

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<sup>81</sup> See table on page 76.

<sup>82</sup> Marcus Egg, *Italische Helme: Studien zu den Älttereisenzeitlichen Helmen Italiens und der Alpen*, (Mainz: Verlag des Römisch-Germanischen Zentralmuseums, 1986), 1.

of felt. For an example, see a tombstone from Megara from around 420-410 BCE, upon which a soldier holds a *pilos* in his right hand. Beazley notes the felt nature of the *pilos*, stating: "The hand sinks into the hat and presses it out of shape. ... I have no doubt that the material is felt and that felt *piloi* were used in war as in peace. The hat of Odysseus on the Dolon vase in London certainly seems to be soft."<sup>83</sup> Other iconographic indicators that the *pilos* is made out of cloth are a wavy brim (Type F.6), a slightly less flared brim (Type F.1), and a sharply pointed brim (Type F.4). The sharply pointed brim, while at first might be an indicator of metal, is in fact evocative of the *petasos*, as seen on this fragment of a loutrophoros painted in the manner of the Talos Painter.<sup>84</sup> Because the *petasos* is a hat known only to be made out of cloth or leather, this sharp pointed brim can be identified instead as a marker of cloth.

Here is a list of iconographic markers that I believe to be indicative of hats that are not the *pilos*. An asymmetrical flipped brim (Type 2) is likely meant to be a *petasos* with one of its broad brims upturned. An example of this kind of *petasos* is seen on a neck amphora attributed to Bucci Painter, which depicts an agricultural scene.<sup>85</sup> On this amphora, an old man wearing an animal skin and an asymmetrical flipped-brim *petasos* drives ploughing oxen with a switch. A tubular brim (Type 1), as seen on a red-figure lekythos from around 450-400 BCE, is also most likely a *petasos* with its wide brim viewed parallel to the view.<sup>86</sup> A tubular brim that extends well beyond the hat (Type 4) is also a *petasos*. A hat with a tubular brim that reaches down to cover the ears (Type 3) is also not a *pilos*. A stippling effect (Type 5) is meant to indicate animal

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<sup>83</sup> J. D. Beazley "Stele of a Warrior," *JHS*, 49 (1929), 1-2.

<sup>84</sup> Manner of the Talos Painter, Red-figure fragment of Loutrophoros: Head of Youthful Horseman in Petasos, ca. 425-375 BCE. Eberhard-Karls-Universität, Archäologisches Institut: S101649, Tübingen. BAPD, 11737.

<sup>85</sup> Bucci Painter, Black-figure neck amphora: Agricultural scene, ca. 550-500 BCE. Shelby White and Leon Levy Collection, New York. BAPD, 14902.

<sup>86</sup> Red-figure lekythos: Man in petasos, ca. 450-400 BCE. Metropolitan Museum: 41.162.65, New York. BAPD, 13230.

skin or animal pelt, and is more likely to be an indicator for a hat such as the *kynē*, which is a dog skin cap. This stippled hat is most commonly associated with Charon, as seen on this white ground lekythos attributed to the Thanatos Painter.<sup>87</sup> Traditionally, scholars have referred to this cap as the banausic form of the *pilos*.<sup>88</sup> While the *pilos* has a rustic form in literature, there are relatively few instances where the *pilos* has a banausic connotation in classical Greek art.

The *petasos* appears in many scenes that a *pilos* does. Indeed, there are scenes that are identical except for the replacement of a *pilos* with a *petasos*. For example, a column krater attributed to the Hephaistos Painter of Theseus bringing in the Marathonian bull to surprise his stepmother Medea is depicted with Theseus wearing a *petasos*.<sup>89</sup> This differs from the same scene depicted on neck amphora attributed to the Group of Polygnotos, which was made during the same period as the Hephaistos Painter's vase.<sup>90</sup> While the *pilos* is a marker of the 'citizen-to-be,' the *petasos* is a traveler's cap, and therefore is a marker of itinerancy. The choice to depict one hat over the other is determined by what motif the painter wants to emphasize. Employing the *pilos* evokes the proving time paradigm, while the *petasos* is a more general marker of travel. In addition to this differentiation in meaning, the painter might choose one hat over the other simply for variation's sake.

### Genre Scenes Featuring the *Pilos*

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<sup>87</sup> Thanatos Painter, White ground lekythos: Charon and Hermes leading woman, ca. 450-400 BCE. Antikensammlungen: 2777, Munich. BAPD, 216352.

<sup>88</sup> John H. Oakley, *Picturing Death in Classical Athens: The Evidence of the White Lekythoi*, (New York: Cambridge University Press, 2004), 116.

<sup>89</sup> Hephasitos Painter, Column Krater: Theseus and Marathonian Bull, ca. 440 BCE. Museum 3, Sevres. LIMC 205, 938.

<sup>90</sup> Group of Polygnotos, Neck Amphora: Theseus and Marathonian Bull, ca. 440 BCE. Antikenmuseum Lu 54, Basel. LIMC 204, pg. 938.

The *pilos* appears in the same types of scenes as the ‘citizen in training’: departure for war, the abduction of women (procreation and marriage), and hunting. These same schematic themes will appear on mythological vases as well.

Youths departing for war is a common motif on Attic Greek vase painting, as seen on vases like a volute krater attributed to the Niobid Painter from around 450 BCE.<sup>91</sup> This motif also extends to mythological scenes, as on a cup attributed to the Brygos Painter, which shows a youthful Paris shaking the hand of a bearded man upon his arrival to Troy, bringing war with him.<sup>92</sup> The act of departing for war was seen a defining characteristic of manhood and citizenship, and the gestures and garb of these youths reflect that. As scholar Timothy McNiven describes, “the handclasp seems to have been a sign of maturity, of being taken seriously, which is why Athenian painters do not depict children making this gesture.”<sup>93</sup> The handshake, or the *dexiosis*, thus marked the transition from boyhood into manhood.

Likewise, departing youths are often depicted wearing the *pilos*, a similar marker of this transitional stage from pre-political youth to full citizen. The tondo of a Greek cup attributed to the Penthesilea Painter depicts a youth departing from his elderly father.<sup>94</sup> The youth wears a *pilos* and a chlamys with a fibula, and he holds two spears as he steps out of the register. The youth gestures a farewell to the old man, who sits on a throne. The scene takes place indoors, as indicated by a column behind the man. A white slip is used for the old man’s short hair and

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<sup>91</sup> Niobid Painter, Volute Krater: Departure Scene, ca.450 BCE. Museum of Fine Arts, Boston, 33.56: ARV2 600, no. 12; Simon 1963, figs. 7, 8, pi. 11.

<sup>92</sup> Brygos Painter, Cup: Paris Arriving at Troy, ca.490-470 BCE. Museo Nazionale, Tarquinia, RC 6846: ARV2 369, no. 4; LIMC 1,1981, pi. 380.

<sup>93</sup> Timothy J. McNiven, “Behaving like a Child: Immature Gestures in Athenian Vase Painting,” *Hesperia Supplements* 41 (2007): 96.

<sup>94</sup> Penthesilea Painter, Red-figure Cup: Youth Departing Old Man, ca. 475-425 BCE. Musée du Louvre: G382, Paris. BAPD, 211641.

beard, which, combined with his cane, emphasizes his old age. Above the man hangs a sword suspended, signifying the militaristic nature of the youth's departure. The youth and the man both look into each other's eyes, perhaps symbolizing the recognition of the father for his departing son.

As Vidal-Naquet notes, the "definitive admission" meant for the young citizen essentially two things: marriage, and entry into the hoplite phalanx.<sup>95</sup> While departure for military exploits were common in depictions of youths with the *pilos*, there are also a significant number of *pilos*-wearing youths who are abducting women. On a hydria attributed to the Peleus Painter, a youth wearing a youth and chlamys and carrying spears pursues several women, one of which holds a hydria similar to the vase it is painted on.<sup>96</sup> Another youth, wearing instead a wreath and a *petasos*, reaches out for one of the fleeing women. In turn, the fleeing woman raises her arm in distress, and with the other she holds up her peplos so that she will avoid tripping on it.

A pelike attributed to the Herakles Painter from around 400-300 BCE also depicts a *pilos*-wearing youth pursuing a fleeing woman.<sup>97</sup> The youth is on horseback, his chlamys billowing slightly behind him from his horse rearing up. The woman flees, her foot peeking out from the bottom of her peplos as she looks back at her pursuer. In between them, flying in the air, is winged Eros. Eros reaches out to the woman, pointing at her lips, signaling the inevitability of her capture. On the other side of the pelike is a satyr bearing a thyrsos. The

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<sup>95</sup> Vidal-Naquet, *Black Hunter*, 107.

<sup>96</sup> Peleus Painter, Red-figure Hydria: Youth Pursuing Woman, ca. 450-400 BCE. Private, Switzerland. BAPD, 1032.

<sup>97</sup> Herakles Painter, Red-figure Pelike: Horseman Pursuing Woman, ca. 400-300 BCE. Pushkind State Museum of Fine Arts: II1B637. BAPD, 9007820.

presence of both the mythological characters of Eros and the satyr imply that the horseman and woman might themselves be mythological figures, although because of the generic nature of the scene it is difficult to assert this confidently. As demonstrated later in the paper, the scene of the abduction of women is common in Greek myth and is also popular on Greek vase painting.

Another common genre scene in which the *pilos* appears is the hunting scene. As Vidal-Naquet argues, the hunt was an essential part of the formation of a youth to a man. Genre scenes of hunting youths appear on many Greek vases. On these scenes, the youths are sometimes marked with the symbol of their transitional status, that being the *pilos*. A bell krater from around 450-440 BCE and attributed to the Barclay Painter depicts three youths chasing a deer.<sup>98</sup> In the forest, as shown by a tree, one of the huntsman wields a bow and is dressed in an animal skin. The two youths closest to the hart are dressed in chlamydes and *piloi*. Both of the *pilos*-wearing youths bear spears, but while one stabs the hart, the other instead uses his sword. The use of the spear distinguished adult hunting from the hunting of boys, who used nets instead.<sup>99</sup>

Another genre scene depicting a *pilos*-wearing huntsman appears on a Dionid Volute Krater attributed to the Meleager Painter.<sup>100</sup> This volute krater is primarily a mythological vase, featuring Adonis on its neck. However, a genre scene of hunting youths can be found at the top of its base. On one side of the base, a youth wearing a chlamys stabs a deer through its neck

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<sup>98</sup> Barclay Painter, Bell krater: Hunting Youths, ca.450-440 BCE. Antikenmuseum, Basel, in *Figuur ohne Raum? Bäume und Felsen in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v.Chr.*, by Nikolaus Dietrich (Berlin: De Gruyter, 2010), 535 (Abb. 454).

<sup>99</sup> Vidal-Naquet, *Black Hunter*, 118.

<sup>100</sup> Meleager Painter, Dionid Volute Krater: Hunting Hares. ca. 390-380 BCE. Getty Museum, Los Angeles, California. 87.AE.93 <https://www.getty.edu/art/collection/object/103WFJ>

with a sword, while elsewhere two chlamys-clad youths accompanied by dogs chase a hare. One of the youths chasing the unfortunate rabbit holds a lagobalon (a hunting club) and wears a *pilos*, while the other youth wields a spear. This generic scene of hunting is directly contrasted with the mythological scene of hunting—just past the hare and the tree, a man who is most likely Theseus is locked in combat with a boar. The *pilos* and scenes of hunting are most commonly depicted through a mythological lens, using heroes as paradigmatic figures. As F. Orth noted: “heroes are hunters and hunters heroes,” and thus hunting was emulated by Athenian youths.<sup>101</sup>

### Athenian Youth on Lekythoi

The *pilos* also frequently appears within a funerary context. While the *pilos* appears most frequently on mythically themed vases, the *pilos* was also regularly depicted on Athenian lekythoi. The lekythos is a container for holding oil or perfume that could be made out of ceramic or metal, first referenced in Homer’s *Odyssey* when Nausicaa is gifted “soft olive oil in a golden lekythos” by her mother.<sup>102</sup> The lekythos has several different shapes, as classified by J.D. Beazley in *Attic Red-fire Vase-painters* (1963) and C.H.E. Haspels in *Attic Black-figured Lekythoi* (1936).<sup>103</sup> These shapes include the earliest Deianeira lekythos, the shoulder lekythos, and the squat lekythos. The lekythos was used as in a funerary context, acting as the most

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<sup>101</sup> F. Orth, “Jagd,” *R.E.* 9 (1914): 559.

<sup>102</sup> Homer, *Odyssey*, VI. 79

<sup>103</sup> See Kurtz, *Athenian White Lekythoi: Patterns and Painters*, (Oxford: Clarendon Press, 1975) for a helpful guide to shape, subject matters, and artists. Supplement with J.R. Mertens (1977) and I. Wehgartner (1983).

popular grave gift from about 560 B.C.E. until the end of the fifth century.<sup>104</sup> However the lekythos would not have appeared in every grave, as Oakley suggests that white lekythoi especially would have been a special grave item and a vessel only available to those who could afford it.<sup>105</sup>

The *pilos* appears on a plethora of lekythoi, almost always worn by youths. Note that the even though the deceased is depicted as youth, it is not necessarily a reflection of the actual age when they passed away. As is illustrated by the Paris school, vase painting was not a depiction of reality, but of *l'imaginaire*.<sup>106</sup> Similarly, these so-called 'youths' could have died in their thirties or forties and instead were chosen to be depicted on these lekythoi in the idealized bloom of their youth. For the sake of pragmatism, this paper will approach these lekythoi by taking their youthful depictions at face value.

The deceased youths almost always fall into a similar typological scene. The youth either sits or stands beside a tomb, dressed in a chlamys and *pilos*, often with two spears. A white ground lekythos from around 475 to 425 B.C.E. depicts one such youth.<sup>107</sup> This lekythos, discovered in a classical grave in a gravesite heading towards Phaleron, shows one youth wearing a *pilos* with a chin-strip, which the artist represented with a thick brush stroke.<sup>108</sup> The *pilos* has a small brim and holding loop at its top. Otherwise, the youth is plainly garbed, armed with a sword and two spears and wearing only a chlamys pulled together by a fibula and boots. He rests on of his feet on the altar of the stele as he offers a ribbon to what is presumably his

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<sup>104</sup> John H. Oakley, *Picturing* 9.

<sup>105</sup> Oakley, *Picturing*, 10.

<sup>106</sup> Bérard, Claude et al., *La Cité des Images: religion et société en Grèce antique* (Paris: F. Nathan, 1984).

<sup>107</sup> Red-figure Lekythos: Youth in *Pilos*, ca. 475-425 BCE. National Museum, Athens. BAPD, 4105. In "Cemetery on the Way to Phaleron," by Y. Nikopoulou, *Archailogika Analekta ex Athenon*: 3 (1970), 179, Fig.14

<sup>108</sup> Y. Nikopoulou, "Cemetery on the Way to Phaleron," *Archailogika Analekta ex Athenon*: 3 (1970), 178-179.

own tomb. The presence of this fillet as an offering is a typical one, as wreaths, fillets, and vases (lekythoi, plemochoi, and oinochoai) all were common decorations for painted monuments.<sup>109</sup> The youth is not simply offering the ribbon, but also actively decorating the stele, reflecting the action of the visitor to the grave. This action of decorating his own grave also sets up a tragic contrast, in which the viewer is confronted with a youth decorating his own grave before he was able to fully become a man and a citizen, a liminal state marked by his wearing of the *pilos*.

The posture of the youths on these lekythoi were likewise meant to evoke similar tragic themes. A different white ground lekythos currently in the Ithaca Museum in New York depicts two youths, one seated and one standing, before a large lekythos.<sup>110</sup> This vase is notable for its depiction of a lekythos as a grave monument, as the large vessel rests on a base, most likely meant to be of marble.<sup>111</sup> The seated youth reclines on a rock, upon which he has laid his chlamys. His left hand rests on the sword on his hip, while his right hand loosely holds two spears which extend beyond the register of the lekythos. He wears a *pilos* with a brim and a stud. The standing youth holds a single spear and wears a *petasos*, and his chlamys cloaks most of his form. Both youths look towards the lekythos. The seated youth, although seated, holds the spears in a loose replication of the mourning Athena pose. He mourns not only his death, but also his inability to move forward into citizenship and manhood because of his death. His seated pose likewise reflects his static nature, contrasted with the standing youth wearing the *petasos*, both differences that mark his as a more active, mobile figure. This standing youth

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<sup>109</sup> Kurtz, *Athenian White Lekythoi: Patterns and Painters*, (Oxford: Clarendon Press, 1975), 36. See white lekythos, second quarter of the fifth century. National Museum, 16422, Athens. In *Athenian White Lekythoi* by Kurtz, 28.3. for an example of fillets being offered to and decorating a funerary monument.

<sup>110</sup> Red-figure white ground Lekythos: Youths, one in *pilos*, ca. 475-425 BCE. Ithaca Museum, New York. BAPD, 3020.

<sup>111</sup> Oakley, *Picturing*, 200. See also B. Schmaltz, *Untersuchungen zu den attischen Marmorlekythen* (Berlin: Gebrüder Mann Verlag, 1970), 112-114.

could be at first be identified as Hermes come to take the deceased to the underworld, as his *petasos* would suggest, but the presence of the spear implies that the youth is more likely the deceased's companion. Here then on one vase are depicted the different functions of the *pilos* and *petasos*. The *petasos* is worn by the youth meant to signify his traveling towards the underworld, or perhaps the *petasos* indicates that the youth is in fact a living mourner who is free to travel through life still. In contrast, the *pilos* is meant to emphasize the tragedy of his arrested potential, his youth where he was meant to achieve military prowess now halted by a young death.

The act of sitting at a grave also implies an ambivalence regarding whether the youth is deceased or not. A white lekythos attributed to the Inscription Painter from 460-450 BCE depicts a man and woman at a grave.<sup>112</sup> The woman brings a lekythos and flat basket of offerings, to which her gaze is downcast. The depiction of her left foot in profile while her right foot faces frontally implies that she is leaving. On the other side of the stele, a youth sits, leaning up against the grave with crossed legs. Wearing the typical garb of the proving time youth in a chlamys, sandals, and a *pilos*, he lets his spear rest on his shoulder as he gazes straight forward while a phormiskos, ribbon, and cup hang above him. As Oakley asks: "Is he a visitor or the deceased?"<sup>113</sup> It is unclear, especially given the departing woman who could also be the deceased. Likewise, neither the woman nor the youth could be the deceased—both could simply act as visitors paying their respects.

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<sup>112</sup> Inscription Painter, Attic white lekythos: Woman and Man at grave, ca. 460-450 BCE. National Museum 1959, Athens. In *Picturing*, by Oakley, fig. 112-113, pg. 150.

<sup>113</sup> Oakley, *Picturing*, 149.

A similar white ground lekythos attributed to the Triglyph Painter depicts a similar scene and thus a similar dilemma.<sup>114</sup> A woman, wearing a chitoniskos and carrying an undecorated flat basket in one arm, has one profile foot and one frontal foot as she turns away from the grave. One of her arms is raised, palm facing her head, in the gesture of mourning seen used typically in prothesis scenes, where the deceased's body is placed on a bier and is surrounded by mourners.<sup>115</sup> A youth, sitting on his chlamys and shield and otherwise naked besides his boots and *pilos*, leans on his two spears while he rests his arm on his knee. As with the previously discussed lekythos, the status of the youth is unclear. His idealized figure implies a heroic depiction of the dead, but the frontality of his knee, facing the viewer and represented with a squiggly brushstroke, also mirrors the twisting motion of the woman opposite him. This twisting motion is also further emphasized by the placement of his hands. The hand casually resting on his knee combined with the hand holding his spears above his head opens up his chest and shoulders, indicating a tension that belies his seemingly comfortable seated position. This tension, combined with the outward motion of his foot approaching the bottom of the register, contrasts sharply with his static position. The implied motion of both the man and woman only further blur their possible roles. This thesis will generally assume that the majority of seated youths are the depictions of the deceased themselves, while other figures fulfill the general role of mourners, although closer inspection and interpretation of specific vases might prove otherwise.

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<sup>114</sup> Triglyph Painter, White-ground Lekythos: Youth and Woman at Grave, ca. 450-400 BCE. Fitzwilliam Museum: Gr21.1885, Cambridge. BAPD, 217850.

<sup>115</sup> H. A. Shapiro, "The Iconography of Mourning in Athenian Art," *American Journal of Archaeology* 95, no. 4 (1991): 643. See also G. Neumann, *Gesten und Gebärden in der griechischen Kunst* (Berlin: De Gruyter, 1965) and Elizabeth Finkenstaedt, "Mycenaean Mourning Customs in Greek Painting," *The Bulletin of the Cleveland Museum of Art* 60, no. 2 (1973): 40-41.

In addition to being seated at their own graves, *pilos*-wearing youths are also shown departing. A red-figure lekythos attributed to the Sabouroff Painter shows a youth bearing two spears and wearing a *pilos* and chlamys.<sup>116</sup> The *pilos*, most likely made of leather from the slight wave of the slope towards the back of the brim and the separate slip to denote chin-straps and other straps, barely remains within the register of the vase. His spears break through the register. This, combined with the running motion of his feet, implies that the youth's departure, either to war or to the underworld. This scene is evocative of the genre departure scenes discussed earlier in the paper, in which the youth sets out for military training and battle.

A squat lekythos from around 450-400 BCE depicts a group of warriors who have left for war and are in the midst of battle.<sup>117</sup> A horseman rears his horse, while two youths combat him. One youth is dressed as an idealized warrior in the nude, although he bears a shield, a plumed helmet, a scabbard and a sword which is painted behind his head in its upswing. It is possible that he is truly meant to be a man who has been de-aged to appeal to the practice of homoeroticism amidst Attic military.<sup>118</sup> Behind the youthful warrior stands a youth depicted as the 'citizen in training,' wearing a chlamys and *pilos* and wielding a spear. The superiority of the warrior in comparison to the *pilos* wearing youth is evident from the hierarchy of scale between the two figures; the warrior stands taller and above the *pilos*-wearing youth who crouches behind him. The placement of this youth behind the young warrior parallels the rising of such youths from apprentice 'ephebes' to warriors. The youthful appearance of the warrior helps

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<sup>116</sup> Sabouroff Painter, Red-figure Lekythos: Youth in Chlamys and *Pilos*, ca. 475-425 BCE. Gorny und Mosch Market, Munich. BAPD, 21590.

<sup>117</sup> Red-figure Squat Lekythos: Warriors, ca. 450-400 BCE. Agora Museum: P6546, Athens. BAPD, 9037722.

<sup>118</sup> J. K. Dover, *Greek Homosexuality* (Cambridge, MA: Harvard University Press, 1989). See also Gundel Koch-Harnack, *Knabenliebe und Tiergeschenke: Ihre Bedeutung im päderastischen Erziehungssystem Athens*, (Berlin: Mann, 1983). H. A. Shapiro, "Leagros and Euphronis: Painting Pederasty in Athens," in *Greek Love Reconsidered*, ed. Thomas K. Hubbard, (New York: Wallace Hamilton Press, 2000).

further this connection, and perhaps even suggests a continuous narrative, in which the warrior is a projection of the youthful 'ephebe' in a future he never achieved.

Departure scenes for war were not solely used for youths on funerary lekythoi. Compare the recently discussed Sabouroff Painter's vase with a poignant white ground lekythos from around 450-445 BCE attributed to the Achilles Painter.<sup>119</sup> This lekythos depicts a mature, naked warrior with a beard, helmet, spear, shield and sword. Just like the youth, the plumes of the man's helmet and his spear break through the register. Interestingly, the stele also breaks through the register, encroaching on the shoulder of the lekythos. On the other side, an old man, most likely the warrior's father, openly grieves for his deceased son. He leans on his cane, holding his forehead with his right hand in a traditional gesture of mourning.<sup>120</sup> His mouth is open, indicating the vocalization of his grief. This outward display of mourning is slightly unusual, as most depictions of mourners stand "quietly, pensive but not grieving or even noticeably sad," and those who are depicted with emotion are more often women.<sup>121</sup> An extra white stippling is applied to represent his beard and hair, which, combined with the wrinkles on his face, provide a veristic representation of his old age.<sup>122</sup> The emphasis on his old age presents another tragic element to the death of a warrior who died before his elderly father. The warrior looks back towards his grave and his mourning father. His left foot is depicted frontally, as if he is about to turn away from father and depart. His departure is similar to the

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<sup>119</sup> Achilles Painter, Attic white lekythos: Old man and warrior at grave, ca. 450-445 BCE. Antikensammlung, Staatliche Museen zu Berlin—Preussischer Kulturbesitz, 1983.I. In *Picturing*, by Oakley, fig. 120-121 pg. 160-161.

<sup>120</sup> Shapiro, "The Iconography," 650. While depictions of women wailing and mourning are more common than men on vase painting, there exist earlier depictions of more emotional men and officiant women in the Late Bronze Age. See Margaretha Kramer-Hajos, "Mourning on the Larnakes at Tanagra: Gender and Agency in Late Bronze Age Greece," *Hesperia: The Journal of the American School of Classical Studies at Athens* 84, no. 4 (2015): 636, 650-652.

<sup>121</sup> Shapiro, "The Iconography," 652.

<sup>122</sup> Oakley, *Picturing*, 158.

youth of the Sabouroff Painter—he departs for war, or for the underworld, or perhaps a merging of the two.

In addition to the departure scene, the vase of the Achilles Painter also includes a different typological scene, where the deceased is depicted with a mourning figure. This typology of more than one figures is "an innovation of paints of polychrome white lekythoi."<sup>123</sup> The figure of an older man mourning a deceased youth wearing a *pilos* is also depicted on several white lekythoi. A white lekythos from around 450-400 BCE attributed to the Triglyph Painter show a reclining youth wearing a chitoniskos and *pilos* with a prominent loop at its top.<sup>124</sup> He sits on the stele with one hand in on his knee, while the other holds two spears. An older man approaches the tomb, bearing a sprig and a fillet as an offering to the tomb, which is already decorated with many fillets. The man is clearly older than the seated youth, his age distinguished by his prominent beard. Differing from the non-funerary scenes of departure, the youth has now taken the static position as the man instead advances towards the grave, a reversal of the departure scene of a youth leaving the static man for war.

Another similar vase attributed to the Triglyph Painter depicts a draped, bearded man leaning on a cane standing before a youth in a *pilos* with spears seated on a stele.<sup>125</sup> The man reaches out to the youth in a gesture of a final farewell to what is most likely his son. A similar and interesting lekythos that completely breaks the standard of the *pilos* being only worn by

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<sup>123</sup> Oakley, *Picturing*, 74.

<sup>124</sup> Triglyph Painter, Red-figure white-ground lekythos: Youth and Man at grave, ca. 450-400 BCE. Antikensammlungen: SS82, Munich. BAPD, 217860.

<sup>125</sup> Triglyph Painter, Red-figure white-ground lekythos: Youth and Man at grave, ca. 450-400 BCE. Metropolitan Museum: 06.1021.135, New York. BAPD, 217849.

youths is a white lekythos attributed to the Triglyph Painter.<sup>126</sup> The bearded man is completely modeled after the proving time youth. He wears a chlamys, pulled together in a fibula at his chest, and a chitoniskos. He sits in the typical pose of reclining youths at the grave, with one hand holding up his spear and the other resting on his knee. A youth wearing a chitoniskos stands above him, one hand resting on his hip in a vaguely seductive gesture. Perhaps this reversal of the wearer of the *pilos* is meant to evoke the relationship between a bearded lover (erastes) and his unbearded male beloved (eromenos).<sup>127</sup>

The deceased youth is most commonly depicted with a woman who stands on the other side of the tomb with offerings. A white ground lekythos attributed to the Reed Painter, depicts a draped youth, seated before a stele and leaning against shield, holding a spear with a *pilos* hanging from its point. This hanging *pilos*, not donned by the youth, emphasizes his resting state. Likewise, the *pilos* as a symbol of his future rite de passage hangs symbolically above him, no longer truly needed in his death. On the other side of the stele, a woman bears a flat basket, which is common in depictions of worship at the grave.<sup>128</sup> The flat basket is a common offering for women to offer to the tomb, as in another white ground lekythos attributed to the Triglyph Painter.<sup>129</sup> The youth stands, wearing a chlamys and a *pilos*, holding two spears in a pose approaching the mourning Athena pose. Opposite him is the stele, and then the woman holding the flat basket. The women represented in these lekythoi are most likely the youth's mother, as the youth would not have yet reached marrying age. However, the presence of his mother as a

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<sup>126</sup> Triglyph Painter, Red-figure white-ground lekythos: Youth and Man at grave, ca. 450-400 BCE. Musee des Beaux Arts, Lyons. BAPD, 217864.

<sup>127</sup> Dover, *Greek Homosexuality*, X.

<sup>128</sup> Arthur Fairbanks, *Athenian Lekythoi*, (New York: Macmillian Company, 1907), 52-53.

<sup>129</sup> Triglyph Painter, Red-figure white-ground lekythos: Woman and Youth at grave, ca. 450-400 BCE. Allard Pierson Museum: 8218, Amsterdam. BAPD, 42149.

solitary mourner also symbolizes the second unfulfilled responsibility of a citizen: marriage. As the youth died too young to marry, his mother also acts as a stand-in for the wife that the youth never married.

The presence of multiple women on a vase complicates the role of a solitary woman as a mother. A white lekythos attributed to the Triglyph painted from around 450-400 BCE depicts two women and a youth at a grave.<sup>130</sup> One woman stands, while another woman, resting her head on her hand in mourning, sits on the stele. A youth, dressed in a chlamys and *pilos* and bearing spears, extends a hand to console the seated woman. This gesture of consolation also is an indication of the youth's age, as boys in their transition to manhood are depicted with a greater variety of gestures.<sup>131</sup> The relationship of the youth to each respective woman could be maternal or one or both could be his sister(s). A similar lekythos attributed to the Quadrate Painter also depicts two women and a youth.<sup>132</sup> One woman holds a loutrophoros and a sash, both offerings for the dead, while the other sits not on the tomb but in a chair. The youth wearing a *pilos* and bearing a spear, reaches out to the seated woman in a similar consoling gesture.

Three or more figures also appear on white ground lekythoi that depict the *pilos*. The most common combination of these figures is the presence of a *pilos*-wearing youth and a man and woman. The man and woman are typically thought to represent the parents of the youth, such as on a white lekythos attributed to the Group of Athens 1810 from around 450-400

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<sup>130</sup> Triglyph Painter, Red-figure white-ground lekythos: Woman and Youth at grave, ca. 450-400 BCE. National Museum: 1755, Athens. BAPD, 217839.

<sup>131</sup> McNiven, "Behaving," 85.

<sup>132</sup> Quadrate Painter, Red-figure white-ground lekythos: Women and Youth at grave, ca. 450-400 BCE. Musées Royaux: A2289, Brussels. BAPD, 216492.

BCE.<sup>133</sup> The vase is badly fragmented, making it difficult to make out fine details. The youth, wearing a tall *pilos*, is seated at a stele. Opposite him, a draped man leans on his staff while a woman offers a flat basket and a wreath to the tomb. The bearded man extends his hand out to the youth, who takes it in a handshake. As mentioned previously, the handshake (or dexiosis) was a distinguishing gesture for youths (in comparison to boys) and was common in farewell scenes between a departing youth and his father, mother, or wife.<sup>134</sup> Interestingly, there are several lekythoi where the seated youth is instead replaced by a man seated on the stele. The man is distinguished as such by his beard, while, as on a vase from 450-400 BCE attributed to the Triglyph Painter, a youth with a *pilos* and a woman bearing offerings stand around him.<sup>135</sup>

An interesting break from the typological scenes thus far is a black figure lekythos attributed to the Asteas-Python Workshop by Rolf Hirschmann.<sup>136</sup> The vessel is unusual not only because of its use of black figure, but also because of its use of a number of other slips, including white and red. Two figures are depicted on this vase: a youth and a woman. The woman wears a white chiton and a cloak which wraps around her lower body and right shoulder. She holds a situla, a bowl full of white fruits, and a red fillet that has been dotted with white spots. In front of her, a youth stands with a white *pilos* with a prominent loop at its top, a brown sword, a lance, and a red chlamys with white dots. One of the youth's feet is propped up on an altar with red edges as he offers an apple to the woman.

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<sup>133</sup> Group of Athens 1810, Red-figure white-ground lekythos: Man, Woman, and Youth at grave, ca. 450-400 BCE. Ruhr Universität, Kunstsammlungen: S160, Bochum. BAPD, 217657.

<sup>134</sup> McNiven, "Behaving," 95, 96.

<sup>135</sup> Triglyph Painter, Red-figure white-ground lekythos: Man, Woman, and Youth at grave, ca. 450-400 BCE. National Museum: 142406, Warsaw. BAPD, 217846.

<sup>136</sup> Rolf Hirschmann, *Die Pagenstecher-Lekythoi*, (Berlin: Walter De Gruyter, 1997), 21.

Another common depiction of the *pilos* on lekythoi is on squat lekythoi. These squat lekythoi, most of which date from either 400-300 BCE or 425-375 BCE, feature only the head of a young man wearing a *pilos*. Scholars have often categorized the heads to belong to the god Hermes, as on a squat lekythos from 400-300 BCE.<sup>137</sup> This identification most likely stems from the presence of other heads who clearly wear a winged *pilos*, such as on a squat lekythos compared to the Mina Painter and the Straggly Painter.<sup>138</sup> However, because of the lack of attributes seen on the majority of these lekythoi, it may be better to largely identify them as generic youths ‘in training.’ A beautiful lekythos currently located in the Musée du Louvre gives slightly more detail, include a small enough portion of the upper torso to include the top of a chlamys and a fibula.<sup>139</sup> The inclusion of the chlamys and fibula are still too generic of an attribute to identify this youth as a proving time youth unequivocally, but the garment and brooch still aid this identification.

### Mythological Paradigms

While there are numerous depictions of the *pilos* on genre scenes, the majority of *piloi* appear on mythological vases. On these vases, the *pilos* is used as a symbol of a heroic ‘ephebe,’ which a Greek youth would wish to emulate. This section of the paper tackles various different mythological figures, from Theseus to Odysseus, from Perseus to Amphiaraos. The

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<sup>137</sup> Red-figure squat lekythos: Head of Youth (Hermes?) in *pilos*, ca. 400-300 BCE. Museum: 364, Eivissa. BAPD, 9003634.

<sup>138</sup> Compare to Mina Painter and Compare to Straggly Painter, Red-figure squat lekythos: Head of Youth, ca. 425-375 BCE. Allard Pierson Museum: 732, Amsterdam. BAPD, 9024966.

<sup>139</sup> Black-figure lekythos: Head of Youth in *pilos*, ca. 340-300 BCE. Musée du Louvre N 2583, Paris. In *Die Pagenstecher-Lekythoi*, by Hirschmann, Tafel 24, a und b, pg. 44.

mythological figures are divided into similar categories reflected by the genre scenes, as it is this same set of scenes that were meant to evoke the proving time: departure, heroic deeds, warfare, the pursuit of women, and hunting. Note that there are other mythological figures who are depicted wearing the *pilos* as a symbol of their proving time that were not included in this paper and that some of the mythological figures depicted with a *pilos* are not restricted to any one kind of proving time scene.

### **Departure and Heroic Deeds: “On their way to greatness”**

There is perhaps no other mythological figure who represents the ‘ephebe’ and the proving time more than Theseus. As Jeanmaire first demonstrated, Theseus is the “model initiate” for youthful Athenians.<sup>140</sup> The majority of Theseus’s mythology centers around his coming into manhood through the reclamation of his birthright. According to Apollodorus, Hyginus and Plutarch, Aigeus, king of Athens, begets a son with Pittheus’s daughter, Aithra.<sup>141</sup> Upon sleeping with Aithra, Aigeus returns to Athens, but not before placing sandals and sword under a rock; when his son is old enough to lift the rock and retrieve the sword and sandals underneath, he may come to Athens to claim his inheritance.<sup>142</sup> Theseus successfully lifts the rock, as depicted on a calyx crater from the fifth century BCE, and retrieves the tokens (gnorismata) that will be his identifiers when he meets his father in Athens.<sup>143</sup>

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<sup>140</sup> Henri Jeanmaire, *Couroi et courètes* (Lille 1939).

<sup>141</sup> Gantz, *Early Greek Myth*, Vol I, 249.

<sup>142</sup> Ibid.

<sup>143</sup> Theseus lifting rock, Attic calyx crater, 425-420 BCE, attributed to the Painter of the Berlin Dinos, Ashmolean Museum, Oxford.

The role of the *pilos* as a symbol of Theseus's birthright and initiation ritual is perhaps nowhere more clearly depicted than on an Apulian bell krater from around 370 BCE.<sup>144</sup> The bell krater depicts Medea, Theseus and Aigeus as Theseus arrives at Athens and presents his inheritance tokens to Aigeus. Medea, who is behind Theseus, reacts in shock, dropping a hydria which falls to the floor. Theseus, pouring a libation on an altar, is dressed as a youthful traveler, wearing a chlamys and a *petasos* and holding the club he took from Periphetes. On the other side of the altar stands Aigeus, who looks over the tokens that Theseus has brought to identify himself. However, instead of a sword and sandals, Aigeus is shown holding a sword and a *pilos*. The *pilos*, held by a loop at its top and with a dangling chinstrap, has replaced the sandals as a symbol of Theseus's identity and initiation.

Theseus journeys from Troizen to Athens to reclaim his inheritance, encountering and defeating numerous wayside villains along the way: Periphetes, who beat passersby with a club; Sinis, who tied his victims to bent pine trees and then flung them into the sky; the Sow of Krommyon; Skiron, who forced passersby to wash his feet by a precipice before kicking them into the jaws of man-eating turtle; Kerkyon, who challenged passersby to wrestling matches; Prokrustes, who would chop off the feet of visitors who were too large for his bed.<sup>145</sup> These deeds were opportunities for Theseus to not only show off his fighting prowess, but also hone his skills as a hero as he was on his way to greatness. In addition to these deeds, Theseus defeated the Marathonian Bull as well as the Minotaur.<sup>146</sup>

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<sup>144</sup> Adolphseck Painter, Apulian bell krater: Theseus and Aigeus with Tokens, ca. 370 BCE. Adolphseck 179. In *Die Urkönige*, by Schefold, 252.

<sup>145</sup> Gantz, *Early Greek Myth*, Vol I, 250-255.

<sup>146</sup> Gantz, *Early Greek Myth*, Vol I, 255-257, 262-265.

These deeds are commonly represented on many Greek vases. In these depictions, Theseus often wears a *pilos* or has his *pilos* resting somewhere nearby. The presence of the *pilos* gives the victories over the various ragamuffins a deeper meaning beyond Theseus's brute strength by symbolizing Theseus's larger goal of reclaiming his birthright and his coming-of-age through an initiation ritual. It is clear in the depictions of the completion of these deeds that Theseus passes the initiation ritual successfully. These initiatory deeds of Theseus are depicted on the fragments of a skyphos from around 500-450 BCE.<sup>147</sup> Theseus, naked, his name above him, grabs a hold of the hair of Sinis and raises a weapon that has been broken off in a lost fragment above and behind him. Above Sinis's panicked face is a pine tree branch, presumably the same tree that Sinis had been using to kill his victims. Upon the tree hang Theseus's gear, including a dotted chlamys, his sword, and a *pilos* helmet. The *pilos* helmet hangs right above Sinis, who frantically gestures at Theseus to stop. The placement of the *pilos* marks the deed of killing Sinis as an important moment in Theseus's journey to become a man. A similarly suspended *pilos* can be found on a cup from around 475-425 that is attributed to the Pistozenos Painter.<sup>148</sup> On this vase, a *pilos* appears above any deed of Theseus, hung with his chlamys on trees that demarcate the various deeds. A *pilos* hangs on tree next to him slaying the Minotaur with a sword. The *pilos* also hangs above the Prokrustes, who gestures desperately in the same way as Sinis from the previous vase. Likewise, the *pilos* hangs right above Prokrustes as Theseus prepares to kill him with his own ax, marking the action of killing the villain as a moment of 'proving time.' The *pilos* does not need to be suspended directly over

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<sup>147</sup> Red-figure skyphos fragments: Deeds of Theseus, ca. 500-450 BCE. J. Paul Getty Museum: 81.AE.214B2, Malibu (CA). BAPD, 23878.

<sup>148</sup> Pistozenos Painter, Red-figure cup: The Deeds of Theseus, ca. 475-425 BCE. Antikensammlungen: J372, Munich. BAPD, 211337.

the deed to maintain this same meaning, as on a cup from around 420-410 BCE, wherein Prokrustes lays on the same bed he would chop the limbs of his victims with Theseus swinging his ax above him.<sup>149</sup> Behind the Prokrustes and the bed rest Theseus's *pilos*, chlamys, and spear. This representation of the *pilos* off to the side is more subtle than the previously mentioned descriptions but is no less effective in conveying to the viewer the purpose of Theseus's actions as initiatory.

A kantharos attributed to the Penthesilea Painter also depicts Theseus confronting Skiron and Sinis.<sup>150</sup> As Theseus challenges a seated Skiron, pointing at him accusingly while holding his spears, Theseus's *pilos* falls off from his shoulders. This, combined with his twisting feet, where one is frontal and the other is painted in profile, give Theseus a sense of potential motion. On the other side of the kantharos, Theseus does not wear a *pilos* as he bends back a pine in front of a fleeing Sinis. Next to Sinis is a bearded man, and then a youth who holds out a *pilos*. Perhaps the youth is offering the *pilos* to Theseus for the deed of killing Sinis, a sign that Theseus is successfully completing his initiation as an adult.

A red-figure skyphos attributed to the Kadmos Painter depicts Theseus wearing a *pilos* and chlamys slung over his shoulder.<sup>151</sup> Unlike other depictions of Theseus' deeds, Theseus is not actively vanquishing his enemy. Skiron sits on a rock, gesturing as if speaking, while Theseus bends down with a basin to wash Skiron's feet. Ancient viewers familiar with the myth would take note of the way one of Skiron's legs is cocked back, as if in preparation for a kick, creating

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<sup>149</sup> Cup, Deeds of Theseus, ca. 420-410 BCE. Madrid Archaeology Museum, 11265, Madrid.

<sup>150</sup> Penthesilea Painter, Red-figure kantharos, ca. 475-425 BCE. Antikensammlungen: J301, Munich. BAPD, 211732.

<sup>151</sup> Kadmos Painter, Red-figure skyphos: Theseus and Skiron, ca. 450-400 BCE. Museo Nazionale di Spina: T971, Ferrara. BAPD, 215727.

a dramatic tension. The only indication of Theseus's future victory, and the marker that distinguishes from any other traveler, is his *pilos*. The presence of the *pilos*, here depicted most likely as cloth, reminds the viewer that this deed is merely a transition for the young hero as he becomes a man on his way to Athens.

A cup from around 425 to 375 BCE depicts a youth in a *pilos*, probably Theseus, attacking a sow.<sup>152</sup> Theseus's arm extends out, nearly touching the sow, who cowers away from him. Theseus's *pilos* here emphasizes not his military prowess but his hunting skill as he defeats the sow, which most likely the Sow of Krommyon. The *pilos* has a similar meaning in depictions of Theseus defeating the Marathonian Bull, as on a column-krater from around 460-450 BCE.<sup>153</sup> On this column-krater, Theseus, wearing a chitoniskos, holds the bull's horns while a *pilos* and club are suspended above him. An old man, most likely Aigeus, watches as a woman, perhaps Aigeus wife Medeia, flees from the boar. According to Apollodorus, Medeia convinced Aigeus to send Theseus to kill the boar in the hopes that he would perish.<sup>154</sup> Similarly, a neck amphora depicts Theseus wearing a *pilos* as he drives the boar with a club towards a fleeing Medeia.<sup>155</sup> In these depictions, the *pilos* reinstates Theseus's birthright, reinforced by Theseus's thwarting of Medeia's plans.

In addition to killing villains, Theseus participates in another proving time schema by abducting Helen. This abduction has an old iconographic history. A Proto-Corinthian aryballos shows a Helen which dwarfs the other figures on the vase, which A.G. Ward humorously notes,

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<sup>152</sup> Red-figure cup: Main in *pilos*, ca. 425-375 BCE. Aberdeen University, 698, Aberdeen. BAPD, 9024196.

<sup>153</sup> Deepdene Painter, Column-Krater: Theseus holding Marathonian Bull, ca. 460-450 BCE. University. 714, Münster. LIMC, 200, pg. 938.

<sup>154</sup> Apollodorus, *Epitome*, 1.5-6.

<sup>155</sup> Neck amphora. Basel, Antikenmus. Lu 54. 440 BCE. Attributed to Group of Polygnotos

“hardly [bears] out her reputation for beauty!”<sup>156</sup> According to Plutarch and other literary sources, at the time of the abduction, Helen was not yet old enough to marry.<sup>157</sup> However, as Ada Cohen points out, Helen is often represented as an adult woman during the abduction, such as on a black-figure hydria from the late 6<sup>th</sup> century BCE.<sup>158</sup> Despite the fact that Theseus is often depicted in his “ephebic persona” when he is shown abducting Helen, the *pilos* is not as common of a symbol because of the lack of a marriage resulting from the abduction.<sup>159</sup> On a calyx krater attributed to the Niobid Painter and painted in the manner of the Altamura Painter, Theseus, dressed in a chlamys and a *pilos* and bearing two spears, pursues a woman, most likely Helen.<sup>160</sup> He reaches out to grab her shoulder as she runs away. This abduction alludes to a different ethos surrounding Athenian masculinity. The presence of the *pilos* in the abduction of Helen is not related to marriage, but rather to a more general domination of women. In this way, the *pilos* represents masculinity as defined by the ability to have power over the feminine.

## Odysseus

There is perhaps no one who is depicted with the *pilos* more than Odysseus. At first glance, it appears to be difficult to reconcile the figure of Odysseus with the “proving time” that has been articulated thus far in the paper. By the end of the Trojan War and the start of

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<sup>156</sup> The abduction of Helen by Theseus, proto-Corinthian aryballos, c.680 BCE, Musee du Louvre, Paris.; A.G. Ward, *The Quest for Theseus*, (New York: Praeger Publishers, 1970), 30-31.

<sup>157</sup> Ada Cohen, “Gendering the Age Gap: Boys, Girls, and Abduction in Ancient Greek Art,” *Hesperia Supplements* 41 (2007): 264.

<sup>158</sup> Cohen, “Gendering,” 266.; The abduction of Heleb by Theseus, attic black-figure hydria, attributed to the Leagros Group, late sixth century BCE, London, The British Museum B310.

<sup>159</sup> Cohen, “Gendering,” 264.

<sup>160</sup> Manner of Altamura Painter, Niobid Painter, Red-figure calyx krater: Theseus pursuing Helen, ca. 475-425 BCE. State Museum, Georgia (S. Russia). BAPD, 3004.

Homer's *Odyssey*, he is already a middle-aged man, described as a "many-pained old man" in Book 14 of the *Odyssey*.<sup>161</sup> He is a man who has been through war and hardship, the opposite of a youth seeking to prove themselves through a rite de passage.

In addition, Odysseus is not as heroic of a figure as previous wearers of the *pilos*, such as Theseus, Perseus, the Dioscuri, etc. He lacked an auspicious lineage, with mortal parents that had no great connections to Greek deities or mythology outside of Odysseus himself. His father was Laertes, king of the island of Ithaca, and his mother was Anticleia, daughter of Autolycus. Autolycus, Odysseus' maternal grandfather and famed cattle rustler, is described as "the prototype of Odysseus' personality seen in its most negative aspect."<sup>162</sup> A thief of sheep, cattle, and other livestock, Autolycus was similar to Odysseus in his sneaky nature, changing the brandings on animals to successfully steal them.<sup>163</sup> Odysseus also took part in the stealing of these cattle with Autolycus, as his infamous scar, used by Eurykleia to identify Odysseus in Book X of the *Odyssey*, was given to him by a wild boar while he was on such an expedition with his grandfather. Autolycus also reportedly named Odysseus.<sup>164</sup> While scholars have debated upon the etymological origins of the name Odysseus, one interpretation can be taken from his association with Autolycus, punned in Book XIX.407 of the *Odyssey* with ὀδυσσάμενος, "the man who deals out harsh treatment."<sup>165</sup> The scholar L. Ph. Rank also hypothesized that Odysseus's name could have the dual function of meaning both "The Hater" and "The

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<sup>161</sup> Homer, *Odyssey*, 14.386.

<sup>162</sup> Joseph Russo, Manuel Fernandez-Galiano, and Alfred Heubeck, *A Commentary on Homer's Odyssey*, Vol 3, Books XVII-XXIV, (New York: Oxford University Press, 2002), 96. See also W.B. Stanford, *The Ulysses Theme* (Oxford, 1963).

<sup>163</sup> Russo, *Commentary*, 96.

<sup>164</sup> Russo, *Commentary*, 97.

<sup>165</sup> *Ibid.*

Hated.”<sup>166</sup> To add to his unheroic lineage and name, his appearance was also often overlooked by his fellows, as is described in the *Iliad*: “like any man who knows nothing. Yes, you would call him a sullen man, and a fool likewise.”<sup>167</sup> It was only when he spoke that he revealed his cleverness: “But when he let the great voice go from his chest...then no other mortal man could stand up against Odysseus. Then we wondered less beholding Odysseus’s outward appearance.”<sup>168</sup>

However, it is undeniable that the *pilos* itself was intertwined with Odysseus’s identity and iconography. Just as the caduceus is an attribute for Hermes, or the thunderbolt for Zeus, so too is the *pilos* for Odysseus. While the prevalence of the *pilos* as a signifier for Odysseus does not appear to initially match with Odysseus’ apparently unheroic nature and origin, it is actually the more unsavory aspects of his character that make the *pilos* an ideal symbol for Odysseus as a hero. In his return journey home, Odysseus goes through his own rite de passage, his own ‘proving time,’ falling into many of the same paradigms illustrated by other heroes. His return to Ithaca and his reclaiming of his inheritance and his wife are emblematic of the accomplishments of the ‘proving time.’ His journeying back home also brought him to the absolute extremes of Greek mythological geography, a parallel to the isolation of the initiation of ephebes who are sent to the farthest “frontier region.”<sup>169</sup> A deeper understanding of why Odysseus wears the *pilos* would require a separate monograph mapping out the hundreds of

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<sup>166</sup> L.Ph.Rank, *Etymologiseering en verwante verschijnselen bij Homerus* (Assen, 1951), 51-65.

<sup>167</sup> Homer, *Iliad* 3.220.

<sup>168</sup> Homer, *Iliad* 3.321-324.

<sup>169</sup> Vidal-Naquet, *The Black Hunter*, 111.

different scenes Odysseus appears in while wearing the *pilos*.<sup>170</sup> This paper will attempt to take a broader look at the scenes in which Odysseus is depicted wearing the *pilos* and demonstrate his connection to the rite de passage and “proving time.”

There are several depictions of Odysseus proving his identity to Eurycleia through his boar scar. The scar connected to his thieving activities is also connected with the paradigm of the hunt as an important part of the ephebic moment.<sup>171</sup> A red-figure skyphos from around 450 to 400 BCE attributed to the Penelope Painter depicts this scene.<sup>172</sup> Odysseus stands, wearing a *pilos*, a travel bag strung around a stick in his left hand and a small staff in his right. He lifts his leg to be washed by the elderly Eurycleia (named Antiphata by an inscription), who holds his foot in one hand and his shin in the other. Their gazes are locked together, recognition passing between them in a pregnant moment as Eurycleia sees past the guise of a beggar and perceives Odysseus for who he is. The hierarchy of scale between the two of them is also acts as a restoration of Odysseus’s place as the king of Ithaca, as his standing form towers over the kneeling form of Eurycleia and the unnamed draped youth behind her. The *pilos* also acts as a clue to Odysseus’s true identity, the iconography including the viewer in the same realization as Eurycleia in recognizing the otherwise nameless beggar. Similarly, a terracotta relief from Melos from around 460 to 450 BCE depicts Odysseus dressed as beggar standing, slightly crouched, before Penelope.<sup>173</sup> Penelope has her arm raised to her face, both a pondering and grieving

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<sup>170</sup> See Odette Toucheffeu-Meynier, *Thèmes Odysseens dans l’art antique*, (1968) and Frank Brommer, *Odysseus*, 1983.

<sup>171</sup> Vidal-Naquet, *The Black Hunter*, 117-120.

<sup>172</sup> Odysseus and Eurycleia. Red figure skyphos. 450-400 BCE, Chiusi, Museo Archeologico Nazionale, 1831.

<sup>173</sup> W. B. Stanford, *The Quest for Odysseus* (New York: Praeger, 1974) ill. 38 (pg. 55)

gesture. Odysseus wears a clearly metal *pilos* which stands out against his beggar's rags and walking stick as the feature for the audience to identify him as the returning hero.

Odysseus wears the *pilos* in other instances in which he is proving himself throughout his journey returning from Troy, such as on an early South Italian calyx crater from the late fifth century BCE.<sup>174</sup> There Odysseus and some of his companions are depicted as youths. Odysseus himself looks like any number of the *pilos*-wearing youths described elsewhere in this paper. He is clean-shaven, and he wears a chlamys that is brought together by a fibula at his chest. Except for the chlamys, his form is naked and idealized. He gestures at his companions with a short staff, directing them to fell a tree to stab the sleeping Polyphemus's eye out, who reclines below Odysseus. Here the *pilos* acts as a signifier not only of Odysseus proving himself through his leadership and cleverness, but also emphasizes the 'ephebic' paradigm in which Odysseus finds himself as he makes his way back home to his family and land.

### Perseus

Perseus is a model hero for youthful Athenians. His famous slaying of Medusa was aided, quite unusually, by more than one god. Hermes and Athena are his main benefactors, but varying versions of the myth also give credit to Hephaestus, who forged his sword, and others.<sup>175</sup> Perseus is supplied with the tools he needs to slay the Gorgons: winged sandals, a kibisis (a bag), a sword and shield, and the cap of Hades. The cap of Hades, referred to in Homer as a *kyneē* (κυνέη), is also referred to using the word *pilos*: "and a cap upon his head, which

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<sup>174</sup> Stanford, *Quest*, ill. 21 pg. 36

<sup>175</sup> Gantz, *Early Greek Myth*, Vol I, 305.

signified the helmet of Hades” (ὁ πῖλος δὲ ὑπηνίττετο τὴν Ἄιδος κυνέην).<sup>176</sup> Looking at depictions of this winged helmet on vase painting, it sometimes resembles the *pilos* helmet in shape. A calyx krater attributed to the Painter of the Birth of Dionysus shows Perseus showing the Gorgon’s head to a group of satyrs, while Athena stands behind him.<sup>177</sup> Perseus wears a chlamys and a winged *pilos* helmet. The *pilos* helmet comes to a point and has a curving brim, implying that it is made out of metal. Likewise, the painter drew the wings stiffly and without texture, perhaps to mimic the brazen material of the helmet.

Sometimes Perseus is depicted only wearing a simpler *pilos* that lacks any accoutrements, such as wings. Another depiction of Perseus holding up a Gorgon’s head (called a Gorgoneion) is on Lucanian nestoris from around 400-370 BCE depicts a young Perseus in chlamys and lifting up a Gorgon’s head.<sup>178</sup> Perseus wears a *pilos* helmet, identified by its conical shape and the curving brim. Note that the *pilos* is not winged, perhaps symbolizing that Perseus wears not the invisibility cap but rather the proving time *pilos* in its origin form with its original connotations.

However, some depictions of the Helm of Darkness worn by Perseus resemble the other kinds of hats. A volute krater attributed to the Niobid Painter from around 475-425 BCE has two heads depicted on either of its handles.<sup>179</sup> On one handle, the head of a man who is most likely Hermes clearly wears a *petasos*, while on the other handle a youth, presumably Perseus, wears

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<sup>176</sup> Achilles Tatius, Leucippe and Clitophon, 3.7

<sup>177</sup> Painter of the Birth of Dionysus, Red-figure calyx krater: Perseus Gorgoneion, ca. 380-370 BCE. Museum Nazionale 124007, Taranto. LIMC 34, pg. 335.

<sup>178</sup> Red-figure Lucanian nestoris: Perseus Gorgoneion, ca.400-370 BCE. Akad. Kunstmuseum 2667, Bonn. LIMC 33 pg. 335.

<sup>179</sup> Niobid Painter, Red-figure volute krater: Heads of Man and Youth in Petasoi, ca. 475-425 BCE. Museo Civico Archeologico: 278, Bologna. BAPD, 14107.

a winged hat. The brim of the hat has been folded up, implying that it is actually a wide-brimmed *petasos* instead of a *pilos*. Likewise, a volute krater from around 400 BCE depicts Perseus wearing a chlamys and holding a harpe.<sup>180</sup> Perseus is clearly identified by the Gorgoneion, and a group of satyrs flee on either side of him, fearing Medusa's head. In his head, he wears a winged Scythian hat, identified by its long, wavy ear flaps and an excess of cloth at the top.<sup>181</sup> Because it is more commonly referred to as *kynē* in literary sources and because of the hat's wide-ranging iconographic variations, it is a misguided generalization to call all of the caps of Hades worn by Perseus a 'winged *pilos*.'

### Kadmos

Kadmos (Cadmus) is another hero depicted wearing the *pilos*. In the myth of Kadmos, Kadmos founds the city of Thebes by following a cow which leads him to a spring guarded by the dragon of Ares.<sup>182</sup> After defeating the dragon, Kadmos sows its teeth, which sprout up as warriors. The defeat of the dragon acts as an initiatory ritual for Kadmos, and thus he is often depicted wearing the *pilos* often during or immediately following his vanquishing of the dragon. A hydria attributed to the Whiteface Painter depicts a youthful Kadmos stabbing a giant, dead serpent surrounded by oversized flowers and floral.<sup>183</sup> Kadmos wears a chlamys, which falls across his shoulder and partially covers his thrusting spears. He wears a *pilos*, emphasized with

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<sup>180</sup> Volute krater: Perseus with Gorgon's head, ca. 400 BCE. Museum Nazionale 8263, Taranto. LIMC, 32, pg. 335.

<sup>181</sup> See Dietrich Von Bothmer, *Amazons in Greek Art*, (Oxford: Clarendon Press, 1957).

<sup>182</sup> Gantz, *Early Greek Myth*, Vol II, 469.

<sup>183</sup> Whiteface Painters, Hydria: Kadmos and dead dragon, ca. 340 BCE. Boston 69.1142. In *Die Urkönige, Perseus, Bellerophon, Herakles und Theseus in der klassischen und hellenistischen Kunst*, by Karl Schefold and Franz Jung, (Germany: Hirmer Verlag München, 1988), 37.

white slip to stand out against the rest of his body and garments. The dragon, whose scales are indicated with a sporadic stippling slip, is knotted together in death, its head perpendicular with the ground. Kadmos's spear touches the serpent, the painter capturing the second right before the spear would penetrate the dragon's scales. The suspension of this moment, when Kadmos has killed the dragon, is the precise moment when he becomes a man.

### Amphiaraios

Amphiaraios, one of the seven champions against Thebes, is also depicted wearing the *pilos* in his departure for Thebes. Amphiaraios was a seer, and could have foreseen the failure of the expedition, but he was convinced by his wife Eriphyle (who was bribed with the necklace of Harmonia) to join the Adrastos and the other champions.<sup>184</sup> However, Amphiaraios was already old enough to have a wife and child at this time (his son, Amphilocus, who would later found the Amphilochian Argos in Akarnania.)<sup>185</sup> Indeed, several vases depict Amphiaraios leaving behind more than one child.<sup>186</sup> Despite the fact that Amphiaraios is clearly a 'man,' it is this moment of departure when he decides to head to war that marks his true transition into manhood. That is, by fulfilling his duty of setting off to war, Amphiaraios finally becomes a man in his own right.

In this way, the iconography of the 'ephebic' youths is used by Amphiaraios to symbolize his accomplishment of masculine duty. He is depicted on a fragmentary vase attributed to the

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<sup>184</sup> Robin Hard, *The Routledge Handbook of Greek Mythology*, (London: Routledge, 2004), 317.

<sup>185</sup> Gantz, *Early Greek Myth* Vol II, 522.

<sup>186</sup> Gantz, *Early Greek Myth*, Vol II, 507.

Dwarf Painter. Amphiaraos, dressed for war, is facing away from a woman holding a child, most likely Eriphyle and Amphilocus.<sup>187</sup> Just like many proving time youths, he carries a spear, a chlamys is flung over his arm. However, the defining marker of his transition is the *pilos*. He also has a beard, similar to another depiction of Amphiaraos on a bell krater attributed to the Danae Painter.<sup>188</sup> In it, Amphiaraos hands a sword to a young boy, most likely his son, as a woman and a young warrior watch. The young warrior is marked as such by his shield and spear, and he wears a metal *pilos* helmet and a chlamys. The young warrior stands behind Amphiaraos, dividing the vase into two visual representations of Amphiaraos's decision. On the left is Amphiaraos' family—his wife and son—while on the right is his militaristic duty, represented by the *pilos*-wearing youth. While his head is turned in profile as he gifts the sword to his son, Amphiaraos's body faces frontally. The painter used loopleftike strokes to represent the slope of the arch of his frontally facing feet, and small circles for the toes. The frontality of his body, and especially his feet, represent Amphiaraos's transitional state and the turning motion away from his family. Amphiaraos is also sometimes represented as a youth without a beard to further emphasize his 'ephebic' iconography. A red-figure stamnos depicts Amphiaraos as a beardless youth, wearing armor, a *pilos* helmet, a chlamys slung over his arm, and bearing a spear.<sup>189</sup> Just as on the previously described bell krater, Amphiaraos' body are depicted frontally, with his toes indicated by crudely spaced circles (his right foot is shown as having six toes). However, Amphiaraos is momentarily stopped by a young boy plaintively grabbing his arm. This

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<sup>187</sup> Dwarf Painter, Fragment of Amphiaraos departing, ca. 440-430 BCE. Kalpisfr., rf. Boston 03.798.

<sup>188</sup> Danae Painter, Red-figure bell krater: Amphiaraos departing, ca. 475-425 BCE. Museo Archeologico Regionale Paolo Orsi: 18421, Syracuse. BAPD, 214462.

<sup>189</sup> Stamnos: Amphiaraos departing, ca. 440 BCE. Kunsthandel Basel 703. LIMC 73a.

emotional goodbye from his son underlines Amphiaraos's tragic decision to knowingly leave to die fighting for Thebes.

### Mythological Warfare

With war and militaristic duty featuring so prominently in the admission into manhood and Athenian society, it is no surprise that many mythological wars featuring the *pilos* are depicted on Greek vase painting. A pelike from around 400 BCE depicts the Gigantomachy, a conflict between giants and the Olympians.<sup>190</sup> The giants, as their name (Gigantes) would suggest, were earth-born, and thus are identified as the figures on the bottom of the vase.<sup>191</sup> Nikolaus Dietrich notes that one of the giants steps on a clay rock as he attempts to attack a youthful god wearing a *pilos* helmet above him, a motif that becomes more common in the fourth century BCE.<sup>192</sup>

Perhaps the most common mythological battle depicted on vases with a *pilos* is the Amazonomachy. A bell krater from around 475-425 BCE depicts an Amazon riding on horseback, attacking two spear-wielding Greek warriors.<sup>193</sup> The warrior closest to the Amazon is a youth dressed in a chlamys and a *pilos*. His garb is distinct from the warrior behind him, who wears a plumed helmet and lifts a large shield. A stamnos attributed to either the Guglielmi Painter or the Group of Polygnotos depicts two amazons attacking a youth dressed in a chlamys

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<sup>190</sup> Circle of the Pronomos Painter, Pelike: Gigantomachy, ca. 400 BCE. National Museum, Athens, 1333.

<sup>191</sup> Hard, *The Routledge Handbook*, 86.

<sup>192</sup> Nikolaus Dietrich, *Figur ohne Raum? Bäume und Felsen in der attischen Vasenmalerei des 6. Und 5. Jahrhunderts v. Chr.*, (Berlin: De Gruyter, 2010), 293-294.

<sup>193</sup> Red-figure bell krater: Amazonomachy, ca. 475-425 BCE. Museo Archeologico Regionale Paolo Orsi: 22833, Syracuse. BAPD, 213541.

and *pilos* with a sword and a Greek wearing a plumed helmet and wielding a spear and shield.<sup>194</sup> The *pilos*-wearing youth stumbles back against the onslaught of a swinging Amazon, while the warrior behind him protects him with a thrusting spear. Another depiction of an Amazonomachy appears on a bell krater attributed to the Group of Polygnotos.<sup>195</sup> On this vessel, a warrior named Theseus by an inscription with a shield and plumed helmet attacks a fleeing Amazon. Behind him cowers a *pilos*-wearing youth. As is demonstrated by these three vases, the youth in *pilos* is also accompanied by a warrior who is characterized as more mature by either having a beard, carrying heavier armor (plumed helmet, shield, etc.), or both. Anderson identifies these youths as “attendants” of the hoplites.<sup>196</sup> The presence of this presumably older man combined with the scene of war imply that the *pilos*-wearing youth is an apprentice for an experienced masculine warrior.

### **Pursuit of Women**

Marriage and procreation were also important aspects of becoming a full Greek citizen. Thus, another common type of scene that *pilos*-wearing heroes appear on is the abduction and pursuit of women, as mentioned earlier regarding Theseus’s abduction of Helen. While there is an abundance of violent sexual acts and rape in Greek mythology, it is notable that the *pilos* appears specifically in relation to another transitional ritual: marriage. The *pilos* then signifies

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<sup>194</sup> Guglielmi Painter or the Group of Polygnotos, Red-figure stamnos: Amazonomachy, ca. 475-425 BCE. Museo Gregoriano Etrusco Vaticano: 16, Vatican City. BAPD, 213543.

<sup>195</sup> Group of Polygnotos, Red-figure bell krater: Amazonomachy, ca. 475-425 BCE. Museo Arqueologico Nacional: L170, Madrid. BAPD, 213681.

<sup>196</sup> Anderson, *Military Theory*, 30.

then not only a male dominance over women, but also a union that was a symbol of an accomplished Greek citizen.

### Peleus

Peleus also wears the *pilos* when he is chasing the goddess Thetis. Perhaps one of the most notable marriages in Greek mythology is that of Peleus and Thetis, most famously depicted on the Francois Vase. Peleus wins Thetis's hand in marriage by clinging onto her as she transforms into various creatures, and the following wedding between the mortal and goddess was attended by a large number of important gods and goddesses.<sup>197</sup> The union of the two would produce the talented warrior Achilles. Peleus is sometimes depicted wearing the *pilos* right as he begins to cling onto Thetis. A hydria from around 440 BCE depicts a youthful *pilos*-wearing Peleus in a short chiton and holding two spears running after a fleeing Thetis.<sup>198</sup> Between Peleus's legs runs a dog in the opposite direction, adding to the chaos of the scene and perhaps symbolizing the bestial transformations of Thetis that will begin as Peleus grabs her. The *pilos* represents Peleus's transition into manhood as he forcefully grabs Thetis, and thus marriage, by the hand.

### Oedipus

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<sup>197</sup> Gantz, *Early Greek Myth*, Vol I, 228-231.

<sup>198</sup> Hydria: Peleus pursuing Thetis, ca. 440 BCE. Sotheby's, New York. LIMC, 57 and 70, pg. 256.

Oedipus is also sometimes depicted wearing the *pilos* in his confrontation with the Sphinx. While Oedipus is coming of age, he sets out to consult the Oracle of Delphi, and on this journey he (unknowingly) kills his father Laios and encounters the monstrous Sphinx which has been plaguing the city of Thebes.<sup>199</sup> Oedipus defeats the Sphinx by correctly answering its riddle, and thus gains the hand of his mother, Iokaste.<sup>200</sup> In most depictions of this riddle contest, such as on a well-known kylix attributed to the Oedipus painter, Oedipus wears the *petasos*, signifying that he was originally just a traveler who happened to pass by Thebes.<sup>201</sup> However, Oedipus is also sometimes depicted wearing a *pilos* in this same scene, signaling his transition from a wanderer to a 'citizen,' i.e. the king of Thebes and also his unfortunate marriage in a tragic proving time paradigm. One such vase is a pelike from around 400-300 BCE.<sup>202</sup> The figure of the sphinx takes up most of the vase as it sits on rock, facing Oedipus. Oedipus stands, wearing a *pilos* and a chlamys, and holds a club between him and the monster. Behind the sphinx stands a woman, perhaps Iokaste, symbolizing that he has won his mother's hand in marriage with his victory. Tragic as it is, the allusion to marriage, a requirement for "definitive admission" into manhood, is emphasized by the painter's choice to depict Oedipus wearing a *pilos* rather than the more traditional *petasos*.<sup>203</sup> Another vase depicting Oedipus with a *pilos* is a bell krater painted in the manner of the Meidias Painter.<sup>204</sup> On this krater, the sphinx and Oedipus are centrally framed by four youths. A beardless Oedipus sits with a walking

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<sup>199</sup> Hard, *The Routledge Handbook*, 308-309.

<sup>200</sup> Hard, *The Routledge Handbook*, 311.

<sup>201</sup> Oedipus and the Sphinx, red-figure kylix, c. 470 BCE, attributed to the Oedipus painter. The Vatican Collection: Museo Gregoriano Etrusco.

<sup>202</sup> Red-figure pelike: Oedipus and Sphinx, ca. 400-300 BCE. State Hermitage Museum: B4256, St. Petersburg. BAPD, 30552.

<sup>203</sup> Vidal-Naquet, *Black Hunter*, 107.

<sup>204</sup> Manner of Meidias Painter, Red-figure bell krater: Sphinx and Oedipus with youths, ca. 425-375 BCE. Lady Lever Art Gallery: 5041, Port Sunlight. BAPD, 30382.

staff, wearing a chlamys and a *pilos*. He looks up at the Sphinx while the other youths, some with *piloi* and clubs, watch the riddle contest in anticipation. Some gesture wildly, a contrast with the maturity of Oedipus, who calmly reclines.

### Kephalos

Kephalos is also depicted wearing the *pilos*. Kephalos is an interesting inversion of the abduction of women trope, in that it is him who is pursued by the woman. A neck amphora which has been attributed to the Epimedes Painter and also the Polygnotos Group depicts a fleeing youth, named Kephalos in an inscription, in a chlamys and *pilos*.<sup>205</sup> As he runs away, Kephalos raises a club to strike his pursuer, who is a winged woman, identified as Eos in an inscription. In contrast with Kephalos's violent action, Eos has her hands outspread in a grabbing and hugging gesture. The *pilos* that Kephalos's wears thus is a marker of the upcoming marriage between the unwilling youth and goddess, especially with the presence of other youths who only wear *petasoi* elsewhere on the vase. This deliberate decision to depict Kephalos with a *pilos* and not a *petasos* like other youths is also shown on a poorly preserved bell krater attributed to the Polygnotos Group and that recalls the Peleus Painter.<sup>206</sup> Kephalos, named with an inscription, wears a *pilos* as he flees Eos. Another youth named Kallimachos in an inscription is not being pursued by a woman, and therefore is not trying to flee an impending marriage. Thus, Kallimachos wears a *petasos* instead of a *pilos*.

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<sup>205</sup> Erimedes Painter, Red-figure neck amphora: Eos pursuing Kephalos, ca. 475-425 BCE. Museo Arqueologico Nacional: L171, Madrid. BAPD, 213548.

<sup>206</sup> Recalls Peleus Painter, Red-figure bell krater: Eos pursuing Kephalos, ca. 475-425 BCE. Cabinet des Medailles: 423, Paris. BAPD, 213704.

## Mythological Hunters

Meleagros (Meleager) is most famous in Greek mythology as a hunter in the Kalydonian Boar Hunt and his death from a burning brand.<sup>207</sup> Likewise, he often appears in depictions of the Boar Hunt, which served as a paradigm for Athenian 'ephebic' hunters. Meleagros is sometimes depicted wearing a *pilos*, although it is more common for him to be depicted with companions who wear the *pilos*. For example, a calyx krater attributed to the Dinos Painter depicts Meleagros reaching out for a departing handshake with his wife Kleopatra, daughter of Idas, who bears a child.<sup>208</sup> Meleagros, bearing two spears and a sword and wearing a chlamys and *petasos*, is setting out for a hunt, as indicated by the youthful huntsman behind him. This huntsman wears a *pilos*, and he has in one hand a lagobalon for hunting and a walking stick. An amphora of Panathenaic shape from around 350 BCE depicts Meleagros stabbing the Kalydonian Boar through the head.<sup>209</sup> The spear graphically plunges and reappears on the other side of the boar's head, while blood runs down its flank from the ferocious attack of a hunting dog. A fallen hunter is sprawled on the bottom of the slope down which the boar descends, marked by the painter with a wandering white stroke. A woman clad in Amazon-like dress and who is almost certainly Atalanta cocks an arrow in her bow. Two youths stand on either side of the boar, both wearing chlamys, boots, and a white *pilos*. One youth raises his lance to strike the boar, while the other dramatically swings his sword behind his neck, preparing to slash the

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<sup>207</sup> Gantz, *Early Greek Myth*, Vol. I, 329.

<sup>208</sup> Dinos Painter, Red-figure calyx krater: Meleager departing, ca. 450-400 BCE. Kanellopoulos Museum: 2500, Athens. BAPD, 215260.

<sup>209</sup> Panathenaic amphora: Meleagros and Kalydonian Boar Hunt, ca. 350 BCE., Museum Civ. S. 380, Trieste. LIMC, 1981, 26, p. 417.

hairy, bleeding boar. While other scholars identify these two youths as mere hunters, it is possible that they are meant to represent the Dioscuri, who are known for wearing the *pilos*, and who are listed as being present at the Boar Hunt by Ovid and several other literary sources.<sup>210</sup>

### Aktaion

Aktaion is another mythological huntsman depicted on Greek vase painting. However, unlike Meleagros, Aktaion is often shown in the midst of his tragic death, that is being transformed into a stag by Artemis and consumed by his own hunting dogs.<sup>211</sup> A calyx crater in the Michael C. Carlos Museum depicts Aktaion raising his lagobolon in vain as antlers sprout from his head and he gains deer ears.<sup>212</sup> Next to him, his companion, named Diokles by an inscription, flees. He is dressed in an elaborate chiton with a sword's hilt just visible by his waist, and he carries two spears. His arm is thrown up, reflecting not only his running motion but his distress. His *pilos* marks him as a 'citizen-in-training,' indicated also by their hunting. A volute crater attributed to the Painter of Woolly Satyrs also depicts Aktaion being consumed by his hunting dogs.<sup>213</sup> Unlike the Carlos vase, Aktaion shows no signs of transformation, although he dramatically grasps a dog by the throat and raises his club above his head to beat it. One of the hunting dogs has broken away from attacking Aktaion and instead nips at the naked thigh of Aktaion's fleeing companion. In his haste, the huntsman has dropped his spears and his own

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<sup>210</sup> Ovid, *Metamorphoses*, 8.260; See also Apollodorus, *Library*, 1.8.2; Hyginus, *Fabulae* 173.

<sup>211</sup> Gantz, *Early Greek Myth: A Guide to Literary and Artistic Sources*, Vol. II (Baltimore: Johns Hopkins University Press, 1993), 478.

<sup>212</sup> Red-figure Calyx Krater: Death of Aktaion, ca. 430 BCE. Michael C. Carlos Museum, Atlanta. 2000.006.001

<sup>213</sup> Painter of Woolly Satyrs, Red-figure volute krater: Aktaion and Hunter, ca. 450 BCE. Louvre CA 3482, Paris.

club. The young hunter's *pilos* flies off his head, indicating the rapid motion of the fleeing youth.

### **Conclusion: The Dioscuri as a Bridge between Roman and Greek**

As discussed at the beginning of the paper, the twin gods, Kastores (Castor) and Polydeukes (Polydeuces) were adopted by the Romans following their mythical appearance at the battle of Lake Regillus.<sup>214</sup> The Dioskouroi's Italic roots go back even earlier, as they are depicted on several Etruscan mirrors and were most likely introduced through southern Italian Greek colonies.<sup>215</sup> However, just as at the battle of Lake Regillus, the Dioscuri become the main announcers of victory at several important Roman battles, such as the battle of Pydna (168 BCE), Vercellae (101 BCE) and Pharsalus (48 BCE).<sup>216</sup> The Temple of Castor in the Roman forum, dedicated in 484 BCE, also became a central location for the Roman politics by the Late Republic, including a place for the Senate to assemble, an oratory platform, a voting space, and a general "centre for debate and riot."<sup>217</sup> The rebuilding of their temple was also used for political purpose by Tiberius, who sought to be associated with the brothers.<sup>218</sup>

These eternally youthful figures were famed for wearing the *pilos*, the egg-shaped hat perhaps recalling the twins' birth from an egg.<sup>219</sup> Indeed, it became one of their sole attributes

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<sup>214</sup> Richardson, "The Dioscuri," 901.

<sup>215</sup> Tinas Clinair, ca. 3<sup>rd</sup> century BCE, Cab. Med. 1317, Paris. LIMC 62.; Annewies van den Hoek, "Divine Twins or Sainly Twins: The Dioscuri in an Early Christian Context," *Gods, Objects, and Ritual Practice*, ed. S. Blakely, Lockwood Press (2017): 18.

<sup>216</sup> Edward Chaplin, "Tiberius and the Heavenly Twins." *The Journal of Roman Studies* 101 (2011): 74.

<sup>217</sup> Ibid.

<sup>218</sup> Chaplin, "Tiberius," 97-98.

<sup>219</sup> Chaplin, "Tiberius," 74.

on Roman art, referred to as the '*pilleus*.' A bust from the second century CE shows a youthful Castor (or Polydeuces) with large flowing wavy locks that curl out from underneath his *pilleus*.<sup>220</sup> It is only his youthful features and his headgear that make him identifiable as one of the Dioscuri. The Dioscuri also appear on several Roman sarcophagi, as on a sarcophagus from the first quarter of the third century CE.<sup>221</sup> On this sarcophagus, the Dioscuri descend from the top left on horseback, wearing only a chlamys and *pilleus* respectively to identify them.<sup>222</sup>

The Dioscuri are depicted in similar contexts as their Greek counterparts. A Roman sarcophagus from around 180-200 CE is evocative of the panatheniac amphora depicting a similar hunting scene.<sup>223</sup> The central scene on this sarcophagus is mythological, featuring the Calydonian Boar Hunt. The central figure of the sarcophagus is Meleager, who is the midst of thrusting his spear into the rearing boar's skull. However, immediately behind Meleager are two youths, each wearing a *pilleus*—the Dioscuri. One of the Dioscuri holds Meleager by the forearm, guiding his spear to its deadly purpose. The depiction of the Dioscuri on this mythical hunting scene are perhaps a call to the conquering of death by the deceased, as the Dioscuri were immortalized upon their death. Combined with the youthful figure of Meleagros, who also died young, the appearance of the Dioscuri could also represent an immortalized youthfulness for the deceased.

The Dioscuri, although altered to fit Roman culture and community, still maintained most of their Greek symbolism as proving time youths. They were often depicted as transitional

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<sup>220</sup> Marble bust of horseman, one of the Dioscuri, ca. 2<sup>nd</sup> century CE. Pal. Corsini 640, Rome. LIMC Castores 132.

<sup>221</sup> Marble Sarcophagus, ca. first quarter of 3<sup>rd</sup> century CE. Ermitage A 985, Leningrad. LIMC Castores 161.

<sup>222</sup> An identical representation of the Dioscuri can be found on another Roman sarcophagus from 2<sup>nd</sup> quarter of the third century, Cumont *Symb* 64-65 fig. 5: Koch/Sichtermann, *RömSark* 182.

<sup>223</sup> Marble Sarcophagus, ca. 180-200 CE. Pal. Doria, Rome. LIMC Meleagros 121. See Panatheniac amphora: Meleagros and Kalydonian Boar Hunt, ca. 350 BCE., Museum Civ. S. 380, Trieste. LIMC, 1981, 26, p. 417.

characters, as seen on a fresco from Pompeii where the twins frame the main entrance of the House of the Dioscuri.<sup>224</sup> Their association with militaristic victory and youthful transition likewise aligned them with the heroic mythological paradigms of other Greek heroes outlined in this paper. The Dioscuri had no substantial association with the ceremony of manumission, but instead embodied the 'citizen-in-training' ethos that new *liberti* were meant to emulate. This heroic image of the Dioscuri in Roman art and culture is in sharp contrast with the stigma associated with the headgear by Roman *liberti*, perhaps an example of the discrepancy between reality and the idealized *l'imaginaire* of the heroic proving time youth.

The purpose of this paper was to explain why the Romans chose to make the donning of the *pilleus* a part of manumission ritual (*manumissio*). In order to answer this question, the paper closely examined the origins of the *pilleus*, which both etymologically and iconographically are the Greek *pilos*. The Romans adopted the *pilos* because the Greeks used it as a marker of an initiation ritual, a transitional apprenticeship stage in the career of a young man. Thus, just as the *pilos* symbolized the transition from a youth to a man and citizen, the *pilleus* symbolized the transition from an enslaved person to a Roman citizen.

The paper also points to the need for further research surrounding the *pilos* and its adoption by the Romans. Scholarship surrounding the *pilos* has thus far been a propagation of assumptions made by scholars such as Helbig. Not enough attention has been paid to the visual evidence. Therefore, further research should be devoted to the use of the *pilleus* in Roman art, the role of the *pilleus* and *pilos* in ritual in both Greece and Rome, the inconsistency between the idealized proving time youth and the stigma towards the *pilleus* by Roman *liberti*, and the

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<sup>224</sup> Fresco of Dioscuri, ca. 4<sup>th</sup> century style. Pompeii VI, 9, 6, The House of the Dioscuri, vestibule 33. LIMC, 34.

role the *pilos* plays on mythological figures, both addressed (Odysseus, etc.) and not addressed (Orestes, etc.) in this paper.

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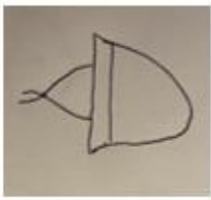
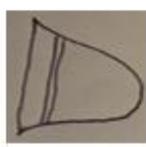
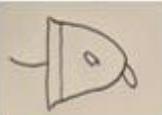
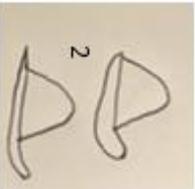
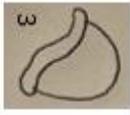
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Typology

Type F (Felt/Cloth)	Type B (Bronze/Metal)	NOT a Pilos
<p>F.1 </p> <p>F.2 </p> <p>F.3 </p> <p>F.4 </p> <p>F.5 </p> <p>F.6 </p> <p>F.7 </p>	<p>B.1 </p> <p>B.2 </p> <p>B.3 </p> <p>B.4 </p> <p>B.5 </p> <p>B.6 </p> <p>B.7-8 </p>	<p>1 </p> <p>2 </p> <p>3 </p> <p>4 </p> <p>5 variations </p> <p>5 </p>

Number	Image Available	Wearer	Immediate Context	General Context	Date	Vase Shape	Culture/Fabric	Collection	Artist	Type of Pilos	Beard Y/N	Link
9048793	no	Warrior	Amazonomachy, warrior in pilos between amazons in phrygian capss and paterend suits, on in horseback	Draped youths	400 to 300 BCE	Pelike fragment	Athenian	Olbia, Archaeological Museum of the Institute of Archaeology of the Ukranian Academy of Sciences	No attribution			
9048795	no	Warrior	Amazonomachy, amazon in phrygian cap and patterned suit with suits on horseback, warrior in pilos, device, wreath	B: Draped youths, one with diskos at post	400 to 300 BCE	Pelike	Athenian	Rostov-on-Don Museum of Local History	No attribution			<a href="http://www.beazley.ox.ac.uk/record/ABE83921-1ECB-4FF5-A006-6155D1E7F1C8">http://www.beazley.ox.ac.uk/record/ABE83921-1ECB-4FF5-A006-6155D1E7F1C8</a>
9048796	no	Warrior	Amazonomachy, amazon in phrygian cap and patterned suit on horseback, warrior in pilos	Draped youths, one with aryballos, one with diskos	400 to 300 BCE	Pelike fragment	Athenian	Feodosiya, Museum of Regional Studies, Museum of Antuquities	No attribution			<a href="http://www.beazley.ox.ac.uk/record/0CD82517-D00D-4650-855B-69383F1F78F4">http://www.beazley.ox.ac.uk/record/0CD82517-D00D-4650-855B-69383F1F78F4</a>
9048798	no	Warrior	Amazonomachy, amazon in patterned suit on horseback, warrior in pilos	Draped youths, one with diskos, one with aryballos	400 to 300 BCE	Pelike	Athenian	Odessa, Archaeological Museum	No attribution			<a href="http://www.beazley.ox.ac.uk/record/4C3A07C6-57A4-4894-BBE3-1F1C9F4895D9">http://www.beazley.ox.ac.uk/record/4C3A07C6-57A4-4894-BBE3-1F1C9F4895D9</a>
9048799	no	Warrior	Amazonomachy, amazon in patterned suit on horseback, warrior in pilos	n/a	400 to 300 BCE	Pelike	Athenian	Kiev, Museum of Western and Eastern Art	No attribution			<a href="http://www.beazley.ox.ac.uk/record/544C315B-15DC-46E1-B772-1B0BE570C78C">http://www.beazley.ox.ac.uk/record/544C315B-15DC-46E1-B772-1B0BE570C78C</a>

9048804	no	Pigmy	Fight, pigmy in pilos between cranes	B: Draped youths, one with diskos, one with aryballos, post	400 to 300 BCE	Pelike	Athenian	Yalta, Museum of Local History	No attribution			<a href="http://www.beazley.ox.ac.uk/record/3D0E5D0C-DE78-45A2-92A5-D51BC70DAEDD">http://www.beazley.ox.ac.uk/record/3D0E5D0C-DE78-45A2-92A5-D51BC70DAEDD</a>
9048876	no	Youth (Oedipus ?)	sphinx on rock between youths, one in petasos and chlamys, one in pilos seated with spear (Oedipus)	N/a	400 to 300 BCE	Pelike	Athenian	Kerch Museum	No attribution		No	<a href="http://www.beazley.ox.ac.uk/record/C520F8F3-2971-430E-B6A3-2BB93228086B">http://www.beazley.ox.ac.uk/record/C520F8F3-2971-430E-B6A3-2BB93228086B</a>
9173	no	Woman	Polyneikes and Eriphyle ? (Head of Woman with crown, Pilos	B: Draped youth	400-300 BCE	Krater, Bell Fragments	Athenian	Larnaka Museum	No attribution			<a href="http://www.beazley.ox.ac.uk/record/06679733-96B3-4D14-9C44-50DF2780E2DB">http://www.beazley.ox.ac.uk/record/06679733-96B3-4D14-9C44-50DF2780E2DB</a>
21080	no	Youth	Amazonomachy, amazon in patterned suit on horseback, youth with pilos	n/a	400-300 BCE	Pelike	Athenian	Unknown, excavation	No attribution		No	<a href="http://www.beazley.ox.ac.uk/record/94F9B283-559D-4B5A-ABC8-984438BAB805">http://www.beazley.ox.ac.uk/record/94F9B283-559D-4B5A-ABC8-984438BAB805</a>
30552	yes	Youth (Oedipus ?)	Sphinx (theban) on rock, Oedipus (youth with chlamys, pilos and club ?), woman	n/a	400-300 BCE	Pelike	Athenian	St. Petersburg, State Hermitage Museum	No attribution	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/A605EE0C-956B-482D-A278-660C1D05B3E4">http://www.beazley.ox.ac.uk/record/A605EE0C-956B-482D-A278-660C1D05B3E4</a>

41008	no	Man	Men, one in chitoniskos, one with pilos and youth with wreath or sprig at herm, all with spears	n/a	400-300 BCE	Calyx Krater	Athenian	St. Petersburg, State Hermitage Museum	No attribution			<a href="http://www.beazley.ox.ac.uk/record/EC_D5B8E7-A989-4044-8F01-151221A9A9D3">http://www.beazley.ox.ac.uk/record/EC_D5B8E7-A989-4044-8F01-151221A9A9D3</a>
44063	no	Man - Hermes	Theseus and Skiron, Athena, woman, man in chitoniskos and pilos	n/a	400-300 BCE	Bell Krater	Athenian	Naples, Muse Archeologico Nazionale	No attribution	F.1	Yes	<a href="http://www.beazley.ox.ac.uk/record/5C982041-3F8B-4052-988B-3E3A4D13C4BA">http://www.beazley.ox.ac.uk/record/5C982041-3F8B-4052-988B-3E3A4D13C4BA</a>
44521	no	Man	Eurykleia crouching with vessel, Odysseus seated on stool, man in chitoniskos and pilos (?), women, tree	n/a	400-300 BCE	Pelike	Athenian	Rhodes, Archaeological Museum	No attribution			<a href="http://www.beazley.ox.ac.uk/record/D4FBFEB8-53FC-4F94-820A-11B8B69C8FF9">http://www.beazley.ox.ac.uk/record/D4FBFEB8-53FC-4F94-820A-11B8B69C8FF9</a>
46375	no	Warrior	Amazonomachy, amazons, one on horseback, and warriors, one with pilos	n/a	400-300 BCE	Bell Krater	Athenian	Unknown, excavation	No attribution			<a href="http://www.beazley.ox.ac.uk/record/A5DD0505-95D7-4C0E-9B2D-E58C93D3716C">http://www.beazley.ox.ac.uk/record/A5DD0505-95D7-4C0E-9B2D-E58C93D3716C</a>
217914	Yes	Youth	I: Youth in pilos and chlamys	A: Athletes	400-300 BCE	Cup fragments	Athenian	Vatican City, Museo Gregoriano Etrusco Vaticano	Close to P of New York Centauromachy by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/4CD08B7F-CA69-4E81-88BA-8ED1F2BAE394">http://www.beazley.ox.ac.uk/record/4CD08B7F-CA69-4E81-88BA-8ED1F2BAE394</a>

217982	No	Youth (Theseus ?)	I: Youth in pilos and half naked woman seated, club (theseus and ariadne)	A,B: Athletes and woman	400-300 BCE	Cup	Athenian	Ferrara, Museo Nazionale di Spina	Meleager P by Beazley		No	<a href="http://www.beazley.ox.ac.uk/record/A0C15189-ED3F-4B59-85C6-5CA64C9BCAC3">http://www.beazley.ox.ac.uk/record/A0C15189-ED3F-4B59-85C6-5CA64C9BCAC3</a>
218183	Yes	Youth	Youths with pilos, petasos, chlamydes and clubs, one seated, at herm, Eros	B: Draped youths, with strigil, aryballos and diskos	400-300 BCE	Calyx Krater fragment	Athenian	Paris, Musee Auguste Rodin	P of Rodin 966 by Beazley	F.5	No	<a href="http://www.beazley.ox.ac.uk/record/03CCD7F5-02E5-4F9C-A262-C4F5AF8BDFD4">http://www.beazley.ox.ac.uk/record/03CCD7F5-02E5-4F9C-A262-C4F5AF8BDFD4</a>
218185	Yes	Youth	Youth with pilos, seated, man ? with staff, figure	n/a	400-300 BCE	Calyx Krater fragment	Athenian	Tübingen, Eberhard-Karls-Universität, Archäologisches Institut	P of Rodin 966 by Beazley	F.5 ? broken off	No	<a href="http://www.beazley.ox.ac.uk/record/8AF8DE75-31E4-4C73-B7AA-008946E35845">http://www.beazley.ox.ac.uk/record/8AF8DE75-31E4-4C73-B7AA-008946E35845</a>
230259	No	Warrior	Fight, warrior with spear on horseback (in pilos ?), figure in patterned suit ? tree	B: Draped youths with diskos, strigil and aryballos	400-300 BCE	Pelike	Athenian	Salonica, Archaeological Museum	Group G by Beazley			<a href="http://www.beazley.ox.ac.uk/record/EB241874-D10A-424C-8429-EA13AC9CBE6A">http://www.beazley.ox.ac.uk/record/EB241874-D10A-424C-8429-EA13AC9CBE6A</a>
230279	No	Warrior	Fight, warriors, one in pilos, one falling, rocks	B: Draped youths	400-300 BCE	Pelike	Athenian	Ferrara, Museo Nazionale di Spina	Group G by Beazley			<a href="http://www.beazley.ox.ac.uk/record/7DC9890B-E57D-46CA-8FDE-E7BF8446ED70">http://www.beazley.ox.ac.uk/record/7DC9890B-E57D-46CA-8FDE-E7BF8446ED70</a>

230387	Yes	Warrior	Fight, warriors, some with spears, one falling, with sword, one with pilos, archer, device, star	n/a	400-300 BCE	Hydria	Athenian	London, British Museum	Near Group G by Beazley	F.5	No	<a href="http://www.beazley.ox.ac.uk/record/B703B290-DD30-4013-9023-BE3FFD844BB3">http://www.beazley.ox.ac.uk/record/B703B290-DD30-4013-9023-BE3FFD844BB3</a>
230390	Yes	Warrior	Fight, warriors, one with pilos, one fallign , device, disc, rock	n/a	400-300 BCE	Hydria	Athenian	St. Petersburg, State Hermitage Museum	Near Group G by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/64409844-733A-4C67-AECA-FFED0BD34D37">http://www.beazley.ox.ac.uk/record/64409844-733A-4C67-AECA-FFED0BD34D37</a>
230391	Yes	Warrior	Fight, warriors, one in pilos, device, disc	n/a	400-300 BCE	Hydria	Athenian	London, British Museum	Near Group G by Beazley	F.1	Yes	<a href="http://www.beazley.ox.ac.uk/record/83D4471D-4B42-4015-A5DA-EC68C49A1DD3">http://www.beazley.ox.ac.uk/record/83D4471D-4B42-4015-A5DA-EC68C49A1DD3</a>
230406	Yes	Telephos	Telephos in pilos and chlamys with child (Orestes), men	B: fight, warriors, one falling, device, star, youths	400-300 BCE	Pelike fragment	Athenian	Salonica, Archaeological Museum	P of Salonica 34.263 by Robinson	F.3	Yes	<a href="http://www.beazley.ox.ac.uk/record/142778C7-39B0-4408-9DA5-F29897C1BCD0">http://www.beazley.ox.ac.uk/record/142778C7-39B0-4408-9DA5-F29897C1BCD0</a>
230407	Yes	Youth	Figure seated with sceptre, youths, one in chlamys and pilos (2)	A: Dionysos seated with satyr and maenads, one with thyrsos	400-300 BCE	Pelike fragment	Athenian	Salonica, Archaeological Museum	P of Salonica 34.263 by Robinson	B.3; might not be a Pilos, different helmet?	No	<a href="http://www.beazley.ox.ac.uk/record/ECBDD821-A790-4D9B-B11A-405836DDBB35E">http://www.beazley.ox.ac.uk/record/ECBDD821-A790-4D9B-B11A-405836DDBB35E</a>

230422	Yes	Peleus	Peleus in pilos and Thetis, naked, Nerieds, some seated, one on stool, some naked, some fleeing, snake, dolphins, Eros	B: Dionysos (beardless) seated between satyr and maenad, with thyrsos and tympanon	400-300 BCE	Pelike	Athenian	London, British Museum	Marsyas P by Schefold	F.6 - emphasized flared brim; petasos?	No	<a href="http://www.beazley.ox.ac.uk/record/88D0CB64-00B4-48F8-AB05-3B5407A8CC3C">http://www.beazley.ox.ac.uk/record/88D0CB64-00B4-48F8-AB05-3B5407A8CC3C</a>
9003654	Yes	Hermes(?)	Body: HEAD OF HERMES (?) IN PILOS, FILLET	N/a	400-300 BCE	Lekythos, squat	Athenian	Eivissa, Museum: 364	None	F.3	No	<a href="http://www.beazley.ox.ac.uk/record/FF7BD131-F8BD-4437-B575-6C08F9F47489">http://www.beazley.ox.ac.uk/record/FF7BD131-F8BD-4437-B575-6C08F9F47489</a>
9007820	Yes	Horseman	A: HORSEMAN IN PILOS PURSUING WOMAN	EROS, SATYR WITH THYRSOS B: THREE DRAPED YOUTHS, ARYBALLOS (?) SUSPENDE D	400-300 BCE	Pelike	Athenian	Moscow, Pushkin State Museum of Fine Arts: I11B637	HERAKLES P by TUGUSHEV A	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/B37E4A84-EA96-4E04-97D3-07DFEB8BD630">http://www.beazley.ox.ac.uk/record/B37E4A84-EA96-4E04-97D3-07DFEB8BD630</a>
9007948	Yes	Warrior	A warrior (Pilos)	N/a	400-300 BCE	Pelike fragment	Athenian	Moscow, Pushkin State Museum of Fine Arts: M82	Compare GROUP G by TUGUSHEV A	B.2	No	<a href="http://www.beazley.ox.ac.uk/record/0C9A0F91-2033-49EB-B306-E61A52F4A482">http://www.beazley.ox.ac.uk/record/0C9A0F91-2033-49EB-B306-E61A52F4A482</a>
9024973	Yes	Youth	Body: HEAD OF YOUTH WEARING PILOS	N/a	400-300 BCE	Lekythos, squat	Boeotian	Amsterdam, Allard Pierson Museum: 3346	None	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/A197829E-770F-4DE7-80CA-623DEC5C2384">http://www.beazley.ox.ac.uk/record/A197829E-770F-4DE7-80CA-623DEC5C2384</a>

9025016	No	Warrior	A: AMAZONOM ACHY, GREEKS AND AMAZONS, ONE ON HORSEBAC K, WARRIOR IN PILOS, SHIELD DEVICE, STAR	N/a	400-300 BCE	Krater, bell	Athenian	Unknown, excavation	None			<a href="http://www.beazley.ox.ac.uk/record/C8912118-7ED0-45C9-9770-AE670277BD7F">http://www.beazley.ox.ac.uk/record/C8912118-7ED0-45C9-9770-AE670277BD7F</a>
9025366	No	Youth (Adonis?)	FIG: HEAD OF YOUTH IN PILOS (ADONIS ?)	N/a	400-300 BCE	Figure vase	Athenian	Unknown, excavation	None	No		<a href="http://www.beazley.ox.ac.uk/record/2A8BEB9C-78DA-4525-843E-C37813923C0B">http://www.beazley.ox.ac.uk/record/2A8BEB9C-78DA-4525-843E-C37813923C0B</a>
9030406	No	Man	AMAZONOM ACHY (?), MAN IN CHITONISK OS WITH CLUB AND PILOS, HORSES, SPEARS	N/a	400-300 BCE	Krater (?) Fragment	Athenian	Unknown	Unknown			<a href="http://www.beazley.ox.ac.uk/record/19FBD76B-F1D4-4BD2-8B5C-BAEB5ACCA496">http://www.beazley.ox.ac.uk/record/19FBD76B-F1D4-4BD2-8B5C-BAEB5ACCA496</a>
9030682	No	Warrior	AMAZONOM ACHY, AMAZON IN PATTERNE D SUIT ON HORSEBAC K, WARRIOR IN PILOS	B: DRAPED YOUTHS, ONE WITH DISKOS, ONE WITH ARYBALLOS	400-300 BCE	Pelike	Athenian	Odessa, Archaeologic al Museum: 21549	Unknown			<a href="http://www.beazley.ox.ac.uk/record/6D284877-9BFA-40B7-8696-67160516026C">http://www.beazley.ox.ac.uk/record/6D284877-9BFA-40B7-8696-67160516026C</a>

9033922	No	Youth	A: EROS AND DRAPED FIGURE I: YOUTH WITH PILOS (?) SEATED (?), HOLDING PHIALE (?) AT ALTAR, HALTERES SUSPENDE D	N/a	400-300 BCE	Cup	Athenian	Unknown, excavation: ZAC.C.056	Unknown	No	<a href="http://www.beazley.ox.ac.uk/record/758FB2D6-3971-4B66-AB71-93EB869F8676">http://www.beazley.ox.ac.uk/record/758FB2D6-3971-4B66-AB71-93EB869F8676</a>
9034827	No	Youth	A: PARIS AND HELEN (?) BETWEEN YOUTHS, SOME SEATED ON CLOTHS, ONE WITH PILOS, ONE WITH PETASOS, WOMAN, CHARIOT EMERGING	N/a	400-300 BCE	Krater, Bell	Athenian	New York (NY), market, Christie's	Unknown	No	<a href="http://www.beazley.ox.ac.uk/record/D6A6183F-446B-4B1B-B891-0973907AEC59">http://www.beazley.ox.ac.uk/record/D6A6183F-446B-4B1B-B891-0973907AEC59</a>

9036832	Yes	Warriors	CENTAURO MACHY, WARRIORS, SOME IN PILOS HELMETS, DEVICE, STAR, AND CENTAURS, ONE WITH ROCK, SOME WITH ANIMAL SKINS	<p>Decoration: A: SACRIFICE FOR DIONYSOS (BEARDLESS) SEATED WITH THYRSOS, MAENADS, SOME SEATED, ONE WITH TORCH AND THYRSOS, SOME WITH TYMPANA, ONE WITH PHIALE AND THYRSOS AT CALYX KRATER, ONE WITH KROTALA, ONE WITH SACRIFICIAL BASKET, SATYR SEATED PLAYING KOTTABOS WITH KANTHAROS, YOUTH OR MAENAD WITH KNIFE AND GOAT AT TABLE WITH FIRE, IDOL OR STATUE OF DIONYSOS, INCENSE BURNER THEATRICAL MASK</p>	400-300 BCE	Krater, Volute	South Italian, Apulian	Naples, Museo Archeologico Nazionale: 82922	<a href="#">E.1</a>	No
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A:  
FUNERARY  
OF  
PATROKLO  
S, PYRE ON  
BASE,  
INSCRIPTIO  
N, WITH  
CORSELET  
S,  
GREAVES,  
HELMET  
AND  
SWORD,  
TROJAN  
PRISONERS  
IN PERSIAN  
SUITS WITH  
HANDS  
BOUND,  
SOME  
SEATED,  
ONE  
KNEELING,  
ACHILLES  
WITH  
SWORD,  
CHARIOT  
WITH THE  
BODY OF  
HEKTOR,  
WARRIOR  
(AGAMEMN  
ON) WITH  
PHIALE,  
WARRIOR  
WITH PILOS  
HELMET  
SEATED  
(ODYSSEUS  
?), WOMEN,  
ONE WITH  
FAN AND  
SACRIFICIA  
L BASKET,  
ONE WITH  
HYDRIA AT  
LAVER,  
ABOVE,  
OLD MEN  
SEATED ON  
KLINE IN  
TENT  
(PHOINIX  
AND  
NESTOR ?)  
BETWEEN  
WARRIORS,  
ONE

9036841	Yes	Winged youth, Hermes, some free	WINGED YOUTHS WITH SWORDS AND SPEAR (KALAIS AND ZETES), MAN WITH SPEAR IN PERSIAN (?) SUIT AND CAP, HERMES SEATED ON ROCK, BOX, PILOS HELMETS	A: KING PHINEUS SEATED IN PATTERNED SUIT WITH SCEPTRE AND FOOTSTOOL, TABLE WITH FOOD AND PHIALE, HARPY FLYING WITH FOOD,	400-300 BCE	Krater, Volute	South Italian, Apulian	Ruvo, Museo Jatta: J1095	Unknown	F.1 with loop; F.2	No	<a href="http://www.beazley.ox.ac.uk/record/9CCE66EB-5536-4A8D-B9A7-3B3D19C02AE9">http://www.beazley.ox.ac.uk/record/9CCE66EB-5536-4A8D-B9A7-3B3D19C02AE9</a>
9036851	Yes	Comic actors - Odysseus (old)	THEATRICAL, COMIC ACTORS ON WOODEN STAGE, MEN WITH SWORDS, ONE OLD IN PILOS HELMET (ELPENOR AND ODYSSEUS) ATTACKING WOMAN (CIRCE)	N/a	400-300 BCE	KRATER, BELL	SOUTH ITALIAN, PAESTAN	Ruvo, Museo Jatta: 901	Unknown	B.4	Yes	<a href="http://www.beazley.ox.ac.uk/record/D9EBD687-E795-4843-B1C6-DD494A3D0905">http://www.beazley.ox.ac.uk/record/D9EBD687-E795-4843-B1C6-DD494A3D0905</a>

9044999	No	Warriors	A: AMAZONOM ACHY, AMAZONS IN PATTERNE D SUITS, ONE ON HORSEBAC K, WARRIORS, ONE FALLING, ONE IN PILOS B: DRAPED YOUTHS, ONE WITH DISKOS, ARYBALLOS	N/a	400-300 BCE	Pelike	Athenian	Kerch, Museum: 48	Unknown			<a href="http://www.beazley.ox.ac.uk/record/9E686F9D-998C-4138-899A-0741B525F9B1">http://www.beazley.ox.ac.uk/record/9E686F9D-998C-4138-899A-0741B525F9B1</a>
9045000	No	Warriors	A: AMAZONOM ACHY, AMAZONS IN PATTERNE D SUITS, ONE ON HORSEBAC K, WARRIORS, ONE FALLING, ONE IN PILOS	N/a	400-300 BCE	Pelike	Athenian	St. Petersburg, State Hermitage Museum: 1840.45	Unknown			<a href="http://www.beazley.ox.ac.uk/record/B924F858-15F0-4D8D-B49A-0F754E2FFF A1">http://www.beazley.ox.ac.uk/record/B924F858-15F0-4D8D-B49A-0F754E2FFF A1</a>
217850	Yes	Youth (Warrior)	Woman with flat basket and youth (warrior) in booths and pilos with spears seated at stele	Funerary	400-450 BCE	Lekythos (white ground)	Athenian	Cambridge, Fitzwilliam Museum	Triglyph P by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/38AF9C3A-49A8-4BA0-B437-14BF3C5A3D60">http://www.beazley.ox.ac.uk/record/38AF9C3A-49A8-4BA0-B437-14BF3C5A3D60</a>

9028183	Yes	Unknown figure	Figure in Pilos	N/a	400-450 BCE	Cup fragment	Athenian	Rome, Mus. Naz. Etrusco di Villa Giulia	None	NOT a Pilos; 1	<a href="http://www.beazley.ox.ac.uk/record/6D383D62-62CA-4571-AF1A-916CFF55473E">http://www.beazley.ox.ac.uk/record/6D383D62-62CA-4571-AF1A-916CFF55473E</a>
9045456	No	Youth	I: Head of youth wearing pilos	n/a	425 to 375 BCE	Cup stemless fragment	Athenian	Athens, Agora Museum	No attribution	No	<a href="http://www.beazley.ox.ac.uk/record/E4581FC7-3C3A-410D-8D36-56B04D612F6A">http://www.beazley.ox.ac.uk/record/E4581FC7-3C3A-410D-8D36-56B04D612F6A</a>
9047672	no	Hermes	Head of Hermes in winged pilos	n/a	425 to 375 BCE	Lekythos, squat	Athenian	Perm, State National Research University, Museum of History	Straggly P by Petrakova		
17837	no	Youth	I: youth seated in pilos with aryballos at laver, hlateres suspended	A,B: Eros with strigil, draped youth with aryballos	425-375 BCE	Cup B	Athenian	Erteria, Archaeological Museum	Meleader P by McPhee	No	<a href="http://www.beazley.ox.ac.uk/record/4305CF9C-E169-4531-8677-AC9FEF0B0711">http://www.beazley.ox.ac.uk/record/4305CF9C-E169-4531-8677-AC9FEF0B0711</a>
19738	no	Warrior	Amazonomachy, amazons in patterned suits, one on horseback, and greeks, warriors, one in pilos, trees, stones	B: Dionysus (beardless) with thyrsos, ariadne seated on rack, satyrs, one seated on rock, and maenads with thyrsos	425-375 BCE	Column Krater	Athenian	Germany, privateL 68	Compare Pronomos P by Simon		<a href="http://www.beazley.ox.ac.uk/record/0B3601BD-4BC0-40C1-8668-B8AC201C4250">http://www.beazley.ox.ac.uk/record/0B3601BD-4BC0-40C1-8668-B8AC201C4250</a>

21075	yes	Hermes	Head of Hermes with pilos	n/a	425-375 BCE	Lekythos, Squat	Athenian	Frankfurt, Goethe-Universität, Antikensammlung	No attribution	F.3	No	<a href="http://www.beazley.ox.ac.uk/record/D2DF4F37-319C-4C29-909F-628B12018C51">http://www.beazley.ox.ac.uk/record/D2DF4F37-319C-4C29-909F-628B12018C51</a>
21547	no	Youth	Women with tympana, one seated, youth in pilos, rock, sash suspended	Draped youths, one with staff	425-375 BCE	Pelike	Athenian	Cyrene, Museum	No attribution		No	<a href="http://www.beazley.ox.ac.uk/record/6323C2AC-CA4B-422A-B40C-884054A6E56F">http://www.beazley.ox.ac.uk/record/6323C2AC-CA4B-422A-B40C-884054A6E56F</a>
29414	yes	Man	Draped youth with neck amphora, man in pilos, tree	n/a	425-375 BCE	Volute Krater fragment	Athenian	Athens, Agora Museum	No attribution	F.4 - skullcap ?	No	<a href="http://www.beazley.ox.ac.uk/record/FF77C3AF-15F8-4606-A977-1BB8E63F7FB2">http://www.beazley.ox.ac.uk/record/FF77C3AF-15F8-4606-A977-1BB8E63F7FB2</a>
30382	yes	Youths (Oepidus ?)	Sphinx (Theban),, Oedipus (youth in pilos, seated with staff), youths, some with piloi and clubs, draped man with staff (?)	n/a	425-375 BCE	Bell Krater	Athenian	Port Sunlight, Lady Lever Art Gallery	<i>Manner</i> of Meidias P by unknwn	F.6 with loop	No	<a href="http://www.beazley.ox.ac.uk/record/C197EFE1-2BEF-4FFF-9013-8CF4D4C7F09D">http://www.beazley.ox.ac.uk/record/C197EFE1-2BEF-4FFF-9013-8CF4D4C7F09D</a> <a href="https://www.liverpoolmuseum.org.uk/artifact/krater">https://www.liverpoolmuseum.org.uk/artifact/krater</a>

44230	yes	Youth	<p>Stand 1: Grypomachy, arimasps, one in chlamys, one in patterned suit, and griffins, youths (Theseus ?) and deer and bull, youth with club and pilos chasing hare, tree</p> <p>Stand 2: Dionysus reclining with kantharos, Hephaisots in patterned costume, and apollo with lyre, satry with tympanon, maenad with torch, satyrs, one with thrsos, one with drinking horn, onl old, playing pipes, maeneds etc., hare</p>	<p>Fig: Heads of Black Youths Neck A: Adonis reclining on kline, Aphrodite seated on box with mirror, women, one seatd, one with mirror, eros with tray with flowers (?), box, tables with fruits Neck B: Symposium, men and youths reclining on klinari, one playing kottabos with cup, some fruits ?, tables with food, lyre</p>	425-375 BCE	Volute Krater	Athenian	Malibu (CA), The J. Paul Getty Museum	Meidas P by unknown	B.8 - without strap	No	<a href="http://www.beazley.ox.ac.uk/record/1565B02A-4A59-4267-9ABB-455D472FB438">http://www.beazley.ox.ac.uk/record/1565B02A-4A59-4267-9ABB-455D472FB438</a>
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217512	Yes	Dioskouroi	Gigantomachy, gods, dioskouroi, one as horseman, one in pilos with shield, Ares and giants, one falling with animal skin, device, waves, inside, hippocamps, pegasos	B: Youths in petasoi and chlamydes with spears, one seated, plants	425-375 BCE	Pelike	Athenian	Athens, National Museum	Near Pronomos P by Beazley	B.2	No	<a href="http://www.beazley.ox.ac.uk/record/EC7A6C62-56CD-4E24-AB62-A1388110D41E">http://www.beazley.ox.ac.uk/record/EC7A6C62-56CD-4E24-AB62-A1388110D41E</a>
217573	No	Youth	Fight, horsemen in patterned chitoniskoi, youth in pilos and chlamys with stone, tree, shield	B: Satyr and maenad	425-375 BCE	Neck Amphora	Athenian	Naples, Museo Archeologico Nazionale	Suessula P by Beazley		No	<a href="http://www.beazley.ox.ac.uk/record/6D142D4D-44FB-4E64-94F0-4491795E091E">http://www.beazley.ox.ac.uk/record/6D142D4D-44FB-4E64-94F0-4491795E091E</a>
218716	No	Pigmy	Pigmy with club, pilos and animal skin, crane	Fig: Crocodile and black youth	425-375 BCE	Figure vase	Athenian	Ruvo, Museo Jatta	Class W by Beazley			<a href="http://www.beazley.ox.ac.uk/record/09BED892-A4CA-4E5B-9CAD-F22AED770CFE">http://www.beazley.ox.ac.uk/record/09BED892-A4CA-4E5B-9CAD-F22AED770CFE</a>
230126	Yes	Youth	Head of youth with pilos (Hermes ?), tendril	n/a	425-375 BCE	Lekythos, squat	Athenian	Aleppo, Museum	Mina P by Beazley	F.1 with loop	No	<a href="http://www.beazley.ox.ac.uk/record/2401EC66-8CB1-43A6-B3A3-C02740CD6C0E">http://www.beazley.ox.ac.uk/record/2401EC66-8CB1-43A6-B3A3-C02740CD6C0E</a>

230156	Yes	Youth	Head of youth in pilos	n/a	425-375 BCE	Lekythos, squat	Athenian	Oxford, Ashmolean Museum	Straggly P by Beazley	NOT a Pilos: 1	No	<a href="http://www.beazley.ox.ac.uk/record/CA78D9DF-BC3F-4859-A8C9-4AFFB1D47E1E">http://www.beazley.ox.ac.uk/record/CA78D9DF-BC3F-4859-A8C9-4AFFB1D47E1E</a>
9020553	No	Youth	N/a	N/a	425-375 BCE	Cup, Stemless Fragment	Athenian	Adria, Museo Archeologico Nazionale: 22297	None		No	<a href="http://www.beazley.ox.ac.uk/record/170B9BB5-7652-4DDA-9E0B-0CEA309BBF08">http://www.beazley.ox.ac.uk/record/170B9BB5-7652-4DDA-9E0B-0CEA309BBF08</a>
9024196	Yes	Man (possibly Theseus)	MAN IN PILOS (THESEUS?)	SOW	425-375 BCE	Cup(?)	Athenian	Aberdeen, University: 64023	None	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/10007F40-F402-4E6D-AA17-AD8611E375B4">http://www.beazley.ox.ac.uk/record/10007F40-F402-4E6D-AA17-AD8611E375B4</a>
9024966	No	Man (Hermes or Perseus?)	Body: HEAD OF MAN (HERMES OR PERSEUS ?) IN WINGED PILOS, SPRIGS	N/a	425-375 BCE	Lekythos, squat	Athenian	Amsterdam, Allard Pierson Museum: 732	None	NOT a Pilos; winged helmet	No	<a href="http://www.beazley.ox.ac.uk/record/3BE9CCC3-F968-4E59-8F44-48D9CA32F32C">http://www.beazley.ox.ac.uk/record/3BE9CCC3-F968-4E59-8F44-48D9CA32F32C</a>

9030022	Yes	Youth	A: YOUTH WEARING PILOS, WOMAN (THESEUS AND ARIADNE ?), CLUB AND DRINKING HORN, BETWEEN SATYRS, ONE WITH THYRSOS SEATED ON ROCK	B: DRAPED YOUTHS, ONE WITH STRIGIL	425-375 BCE	Krater, Bell	Athenian	London, market, Bonhams	Follower of MELEAGER P by UNKNOWN	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/E70B9346-6867-416C-91DB-205C59B75B2B">http://www.beazley.ox.ac.uk/record/E70B9346-6867-416C-91DB-205C59B75B2B</a>
9030378	No	Charon	CHARON IN BOAT WEARING PILOS	Body: FUNERARY, YOUTH AT STELE	425-375 BCE	Lekythos	Athenian	Nir David, Museum of Mediterranean Archaeology: 72.5550	Compare REED P by KLINGER	(probably) NOT a Pilos	No	<a href="http://www.beazley.ox.ac.uk/record/D48F8B9C-BF4A-4D35-AB3F-E8649A55ED85">http://www.beazley.ox.ac.uk/record/D48F8B9C-BF4A-4D35-AB3F-E8649A55ED85</a>

9036830	Yes	Eurylochos	<p>A:  ODYSSEUS  IN THE  UNDERWOR  LD SEATED  ON ROCK  WITH  SWORD,  EURYLOCH  OS IN PILOS  AND  CHLAMYS  WITH  SWORD,  PERIMEDES  WITH  SWORD  AND STAFF,  ALL IN  BOOTS,  HEAD OF  TEIRESIAS,  CARCASS  OF RAM</p>	<p>B:  JUDGEMEN  T OF PARIS,  SEATED ON  ROCK IN  PERSIAN  CAP AND  BOOTS  WITH  SPEAR AND  DOG, HERA  WITH  MIRROR  AND  APHRODITE  WITH EROS,  BOTH  SEATED ON  ROCKS,  ATHENA  WITH  SPEAR AT  FOUNTAIN  WITH IONIC  COLUMNS,  GORGONEI  ON  SPOUTS,  AND  DRAPED  HERM,  HELMET,  SHIELD,  DEVICE,  GORGONEI  ON,  HERMES AT  TREE</p>	425-375 BCE	Krater, Calyx	South Italian, Lucanian	Paris, Cabinet des Medailles	Unknown	B.1 without loop	No	<a href="http://www.beazley.ox.ac.uk/record/71792525-7D25-4979-BDBB-0217C0B44669">http://www.beazley.ox.ac.uk/record/71792525-7D25-4979-BDBB-0217C0B44669</a>
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9036844	Yes	Odysseus	DOLON IN WOLF SKIN CAP AND CLOAK WITH SPEAR, QUIVER, AND BOW, BETWEEN ODYSSEUS IN PILOS HELMET WITH SWORD AND DIOMEDES (WARRIOR) WITH SPEAR, TREES	B: YOUTHS, ONE DRAPED, AND WOMEN, ONE WITH WREATH	425-375 BCE	KRATER, CALYX	SOUTH ITALIAN, LUCANIAN	London, British Museum: 1846.0925.3	DOLON P (Lucanian) by TRENDALL	F.2 with loop	Yes	<a href="http://www.beazley.ox.ac.uk/record/77CB4039-CE0F-4571-9E1F-666ABE1B5BA5">http://www.beazley.ox.ac.uk/record/77CB4039-CE0F-4571-9E1F-666ABE1B5BA5</a>
1032	Yes	Youth	Youth pursuing women carrying spears	Other youths in chlamys and petasos carrying spears (oineus ?), one with hydria, man with sceptre (erectheus ?)	450-400 BCE	Hydria	Athenian	Private collection, Switzerland	Peleus P by Hamdorf	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/0C585448-3876-4C35-8F77-72DAD6C5AF90">http://www.beazley.ox.ac.uk/record/0C585448-3876-4C35-8F77-72DAD6C5AF90</a>
4537	yes	Peleus	(shoulder) Peleus, in Chitoniskos and pilos and thetis (fleeing ?), Chiron with Branch and leopard skin, neried, dog, wreath, sprig	Peleus pursuing Thetis, nerieds, one with fish, Chiron (centaur) with fir tree	450-400 BCE	Hydria	Athenian	Longdon, market, Bonhams	<i>Manner of Polygnotos by Cahn</i>	B.3	No	<a href="http://www.beazley.ox.ac.uk/record/2310E0B9-370F-4EE1-B61F-B3AC2453F224">http://www.beazley.ox.ac.uk/record/2310E0B9-370F-4EE1-B61F-B3AC2453F224</a>
7181	yes	Youth	Youth wearing chlamys, pilos, holding spear; fight, warrior with spear	n/a	450-400 BCE	Skyphos fragment	Athenian	Chiusi, Museo Archeologico Nazionale	No attribution	B.3	No	<a href="http://www.beazley.ox.ac.uk/record/1487D641-B83B-43EB-AE1A-11151F5CA9B6">http://www.beazley.ox.ac.uk/record/1487D641-B83B-43EB-AE1A-11151F5CA9B6</a>

10617	yes	Youth	Youth in pilos and chlamys, with spear, woman carrying basket at tomb	funerary	450-400 BCE	Loutrophoros fragment	Athenian	Copenhagen, National Museum	No attribution	F.6 - variation with folded brim	No	<a href="http://www.beazley.ox.ac.uk/record/8F784951-95D8-4115-B5D0-B902A38CD F9F">http://www.beazley.ox.ac.uk/record/8F784951-95D8-4115-B5D0-B902A38CD F9F</a>
11058	yes	Warrior	Warrior wearing pilos	n/a	450-400 BCE	Loutrophoros fragment	Athenian	Newcastle upon Turne, Shefton Museum	<i>Manner of Kleophon P by unknown</i>	F.4	Yes	<a href="http://www.beazley.ox.ac.uk/record/E03E951F-A7FB-49B5-9B03-5D22AC28C710">http://www.beazley.ox.ac.uk/record/E03E951F-A7FB-49B5-9B03-5D22AC28C710</a>
11505	yes	Youth	Youth with pilos and chlamys, naked figure armed	n/a	450-400 BCE	Cup fragment	Athenian	Beziers, Caillet Collection	No attribution	B.3	No	<a href="http://www.beazley.ox.ac.uk/record/B0660688-71F2-4B70-AB63-77FBE9D00B82">http://www.beazley.ox.ac.uk/record/B0660688-71F2-4B70-AB63-77FBE9D00B82</a>
13230	yes	Warrior ?	Man in pilos running with sword and club	n/a	450-400 BCE	Lekythos	Athenian	New York Metropolitan Museum	No attribution	NOT a Pilos; 1	Yes	<a href="http://www.beazley.ox.ac.uk/record/ED044E83-699F-461E-A9ED-85E58A1D6D6D">http://www.beazley.ox.ac.uk/record/ED044E83-699F-461E-A9ED-85E58A1D6D6D</a>

15540	yes	Youth ? Diokles	A: Death of Aktaion: Artemis; Hekate winged; a tree at a higher level; Aktaion fighting off the dogs; two companions fleeing [[2087: behind him, a tree; at right, youth with pilos and another figure]]. B: a bearded man with a scepter (king?) between two women.	Death of Aktaion	450-400 BCE	Calyx Krater	Athenian	Emory University, Carlos Museum: 2000.6.1	<i>Manner of Kleophon P by unknown Dinos P by Bothmer</i>	F.6 with loop	No	<a href="http://www.beazley.ox.ac.uk/record/94816B23-5B37-43B8-B2ED-F9931117259B">http://www.beazley.ox.ac.uk/record/94816B23-5B37-43B8-B2ED-F9931117259B</a>
19853	no	Youth	Herakles (beardless) shaking hands with athena, lolaos (?) (youth in pilos, chlamys and boots with spears)	N/a	450-400 BCE	Calyx Krater Fragment	Athenian	Unknown, excavation	No attribution			<a href="http://www.beazley.ox.ac.uk/record/2A AF4AB0-EAC9-4D9D-9BB6-D29B5D4A0F06">http://www.beazley.ox.ac.uk/record/2A AF4AB0-EAC9-4D9D-9BB6-D29B5D4A0F06</a>
29028	no	Youth	Draped youth in pilos leaning on staff at stele, woman	funerary	450-400 BCE	Lekythos (white ground)	Athenian	Salonica, Archaeological Museum	No attribution		No	<a href="http://www.beazley.ox.ac.uk/record/AE B8AA2F-CB67-4339-9EF4-86E34EFA63DA">http://www.beazley.ox.ac.uk/record/AE B8AA2F-CB67-4339-9EF4-86E34EFA63DA</a>

29922	no	Man or Youth	Man or youth in pilos, draped figure seated on chair	n/a	450-400 BCE	Lekythos, squat, fragments	Athenian	Athens, Agora Museum	No attribution			<a href="http://www.beazley.ox.ac.uk/record/FF1D8922-FA92-488D-B27E-CFF64047B1A1">http://www.beazley.ox.ac.uk/record/FF1D8922-FA92-488D-B27E-CFF64047B1A1</a>
42149	yes	Youth	Woman with flat basket and youth in pilos and chlamys with spears at stele	funerary	450-400 BCE	Lekythos (white ground)	Athenian	Amsterdam, Allard Pierson Museum	No attribution	F.3	No	<a href="http://www.beazley.ox.ac.uk/record/87944A56-24EA-4E62-A4C7-468E55FB30EE">http://www.beazley.ox.ac.uk/record/87944A56-24EA-4E62-A4C7-468E55FB30EE</a>
45015	yes	Woman ?	Not a pilos ??? Woman ? with spears in Scythian ? cap- Oriental head gear (pilos?)	n/a	450-400 BCE	Fragment	Athenian	Athens, Ceramicus	Eretria P by Lezzi-Hafter	NOT a Pilos: Scythian Hat	No	<a href="http://www.beazley.ox.ac.uk/record/3F62A365-7EA4-40B8-9255-7C5838A3D57D">http://www.beazley.ox.ac.uk/record/3F62A365-7EA4-40B8-9255-7C5838A3D57D</a>
215145	Yes	Youth	A: Warrior departing with phiale and shield, YOUTH IN CHLAMYS AND PILOS, WITH SPEAR, WOMAN WITH OINOCHOE, OLD MAN LEANING ON STAFF	B: DRAPED MAN WITH STAFF BETWEEN WOMEN	450-400 BCE	STAMNOS	ATHENIAN	Cambridge, Fitzwilliam Museum, GR8.1928	Kleophon P by Beazley	B.2	No	<a href="http://www.beazley.ox.ac.uk/record/426361B7-E765-4BE5-8AB0-A8B853CE2DD4">http://www.beazley.ox.ac.uk/record/426361B7-E765-4BE5-8AB0-A8B853CE2DD4</a>

215173	No	Warrior	A: AMAZONOM ACHY, AMAZON WITH PELTA, WARRIORS, ONE IN CHLAMYS AND PILOS	B: DRAPED YOUTHS	450-400 BCE	KRATER, BELL	ATHENIAN	Zurich, private, Prof. Mirko Ros	KLEOPHON P by BEAZLEY			<a href="http://www.beazley.ox.ac.uk/record/8520F372-0DB3-438C-8BFE-9D3E5D82C8D6">http://www.beazley.ox.ac.uk/record/8520F372-0DB3-438C-8BFE-9D3E5D82C8D6</a>
215178	Yes	Man	A: ATHENA WITH WREATH, CROWNING HERAKLES (BEARDLES S), BETWEEN OLD MAN WITH STAFF AND MAN WITH CHLAMYS, PILOS AND SPEAR	B: DRAPED MAN, WITH STAFF, BETWEEN WOMEN	450-400 BCE	PELIKE	ATHENIAN	Palermo, Museo Archeologico Regionale: 616	KLEOPHON P by BEAZLEY	F.1	Yes	<a href="http://www.beazley.ox.ac.uk/record/1DCBEBE8-5C60-448D-A679-51E1605B995B">http://www.beazley.ox.ac.uk/record/1DCBEBE8-5C60-448D-A679-51E1605B995B</a>

215260	No	Youth	A: YOUTHS, WITH CHLAMYDES, SPEARS AND PETASOI, ONE WITH GRAPES, ONE WITH PILOS, WALKING STICK, STRIGIL AND ARYBALLOS, WOMEN, ONE WITH CHILD, OLD MAN SEATED ON CHAIR WITH STAFF, COLUMN (MELEAGER), PARTHENO PAIOS, OINEUS, LYKOS AND ALTHEIA)	B: DRAPED MAN WITH STAFF, BETWEEN WOMEN	450-400 BCE	KRATER, CALYX	ATHENIAN	Athens, Kanellopoulos Museum: 2500		No	
215290	No	Youths (Petasos and Chlamydes?)	A: HUNTSMEN (?), YOUTHS, IN PILOS, PETASOS AND CHLAMYDES, WITH CLUBS, ONE WITH HARE	Draped youths	450-400 BCE	KRATER, BELL	ATHENIAN	Philadelphia (PA), University of Pennsylvania : 5682	DINOS P BY BEAZLEY	No	<a href="http://www.beazley.ox.ac.uk/record/A1A9BBC3-8CDD-4C34-8ADF-1D2EFAE841A9">http://www.beazley.ox.ac.uk/record/A1A9BBC3-8CDD-4C34-8ADF-1D2EFAE841A9</a>

215322	Yes	Youth	A: WARRIOR DEPARTING , WOMAN (SHAKING HANDS), YOUTH WITH CHLAMYS, PILOS AND SPEARS, DRAPED MAN LEANING ON STAFF	B: DRAPED YOUTHS	450-400 BCE	PELIKE	ATHENIAN	Bonn, Akademische s Kunstmuseu m: 76A	Manner of DINOS P by JACOBSTHA L	B.4	No	<a href="http://www.beazley.ox.ac.uk/record/68F7DD63-7F42-498F-854B-F1193A5FFF-E5">http://www.beazley.ox.ac.uk/record/68F7DD63-7F42-498F-854B-F1193A5FFF-E5</a>
215323	No	Youth	A: WARRIOR DEPARTING , SHAKING HANDS WITH WOMAN, AT ALTAR (BLOCK), WOMAN WITH FRUIT, YOUTH WITH PILOS, CHLAMYS, CLUB AND BAG ON STICK	B: DRAPED YOUTHS	450-400 BCE	PELIKE	ATHENIAN	Paris, market	Manner of DINOS P by JACOBSTHA L		No	<a href="http://www.beazley.ox.ac.uk/record/BC7160F1-03CA-4F49-AE22-EF75F2DAF253">http://www.beazley.ox.ac.uk/record/BC7160F1-03CA-4F49-AE22-EF75F2DAF253</a>
215666	Yes	Man	DRAPED MAN WITH PILOS AND SPEARS	N/a	450-400 BCE	KRATER, BELL FRAGMENT	ATHENIAN	Bonn, Akademische s Kunstmuseu m: 1216.138	ATHENS DINOS, P OF THE by GREIFENHA GEN	F.4 with rivet and peak; might be a different kind of helmet	Yes	<a href="http://www.beazley.ox.ac.uk/record/7079F526-E994-40D7-A02B-5B6C2734867E">http://www.beazley.ox.ac.uk/record/7079F526-E994-40D7-A02B-5B6C2734867E</a>

215726	Yes	Youth	Body: YOUTHS, ONE IN PETASOS, CHLAMYS AND BOOTS WITH SPEARS, ONE IN PILOS AND CHLAMYS WITH WINESKIN, STAFF AND BASKET, RETURNING WOMEN, ONE WITH BOX SEATED ON CHAIR, ONE WITH OINOCHOE AND PHIALE, COLUMN	Shoulder: THEOXENIA , KLINE WITH LYRES, TABLE WITH KANTHAROI AND GRAPES OF VINE, INCENSE BURNERS, MAN IN PATTERNE D CHITON PLAYING KITHARA AND WOMAN BETWEEN COLUMNS, CHAIRS, YOUTHS IN PETASOI AND CHLAMYDE S WITH SPEARS LEADING HORSES (DIOSKOUR OI), DRAPED MAN LEANING ON STAFF, WOMAN WITH TRAY WITH FOOD	450-400 BCE	HYDRIA	ATHENIAN	Plovdiv, Regional Museum of Archaeology: 298	KADMOS P by BEAZLEY	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/8491932C-1DF3-4AB4-88F0-65791AB77E9A">http://www.beazley.ox.ac.uk/record/8491932C-1DF3-4AB4-88F0-65791AB77E9A</a>
215727	Yes	Theseus	A: THESEUS IN PILOS AND BOOTS WITH BASIN AND SKIRON SEATED ON ROCK	B: THESEUS LIFTING STONE, SWORD, NIKE WITH FILLET, ARYBALLOS SUSPENDE D	450-400 BCE	SKYPHOS	ATHENIAN	Current Collection: Ferrara, Museo Nazionale di Spina: T971	KADMOS P by BEAZLEY	B.2	No	<a href="http://www.beazley.ox.ac.uk/record/C1D12338-680E-4E15-A5E0-4477985EF253">http://www.beazley.ox.ac.uk/record/C1D12338-680E-4E15-A5E0-4477985EF253</a>

215958	Yes	Youth	BODY: YOUTH IN PILOS, CHLAMYS AND BOOTS WITH SWORD AND SCABBARD (ION OR ORESTES) ATTACKING WOMAN SEATED ON ALTAR	APOLLO WITH LAUREL STAFF	450-400 BCE	OINOCHOE	ATHENIAN	Kassel, Staatliche Museen Kassel, Antikensam- mlung: T43	SHUVALOV P by BEAZLEY	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/ACDE3745-8FA1-46C6-A8D1-0EEF5D5DFB5">http://www.beazley.ox.ac.uk/record/ACDE3745-8FA1-46C6-A8D1-0EEF5D5DFB5</a>
215976	Yes	Warrior	Body: FIGHT, WARRIOR WITH PILOS, AND MAN IN PATTERNE D SUIT AND PERSIAN OR PHRYGIAN CAP WITH SWORD	YOUTH IN BOOTS, PETASOS AND CHLAMYS THROWING STONE (?)	450-400 BCE	OINOCHOE	ATHENIAN	Ferrara, Museo Nazionale di Spina: 2495	SHUVALOV P by BEAZLEY	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/1DE6B077-382B-4FA8-9971-EC62CF243D49">http://www.beazley.ox.ac.uk/record/1DE6B077-382B-4FA8-9971-EC62CF243D49</a>
216352	Yes	Charon	Body: CHARON IN PILOS AND CHITONISK OS WITH POLE IN BOAT WITH EYE, HERMES LEADING WOMAN	N/a	450-400 BCE	LEKYTHOS, White Ground	ATHENIAN	Munich, Antikensam- mlungen: 2777	THANATOS P by BUSCHOR	NOT a Pilos; 5	Yes	<a href="http://www.beazley.ox.ac.uk/record/183E2B55-C6B3-42FA-8454-4FBD5B80A507">http://www.beazley.ox.ac.uk/record/183E2B55-C6B3-42FA-8454-4FBD5B80A507</a>
216404	Yes	Youth	Body: YOUTH IN PILOS WITH SPEAR AND WOMAN WITH FLAT BASKET WITH SASHES	N/a	450-400 BCE	LEKYTHOS, White Ground	ATHENIAN	Basel, private	BIRD P by BEAZLEY	F.3	No	<a href="http://www.beazley.ox.ac.uk/record/B5AFFC84-4463-4227-B0A7-D1621125B0CA">http://www.beazley.ox.ac.uk/record/B5AFFC84-4463-4227-B0A7-D1621125B0CA</a>

216573	Yes	Youth	Youth in chlamys with pilos throwing stone	N/a	450-400 BCE	OINOCHOE	ATHENIAN	Naples, Museo Archeologico Nazionale	Clephan Group by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/6B52DFF2-95E1-4111-8CBC-95EEAB824A4B">http://www.beazley.ox.ac.uk/record/6B52DFF2-95E1-4111-8CBC-95EEAB824A4B</a>
216693	No	Youth	Youths, one with spear in boots and pilos, one draped, seated at stele with bird	Funerary	450-400 BCE	Lekythos (white ground)	Athenian	Athens, Fauvel	Quadrate P by Buschor		No	<a href="http://www.beazley.ox.ac.uk/record/9F038B8A-58B9-4A39-97C9-A734F9CC4D32">http://www.beazley.ox.ac.uk/record/9F038B8A-58B9-4A39-97C9-A734F9CC4D32</a>
216695	Yes	Youth	Youth in pilos and chlamys with spears and woman with flat basket at stele, sash suspended	Funerary	450-400 BCE	Lekythos (white ground)	Athenian	Oxford, Ashmolean Museum	Quadrate P by Buschor	F.3	No	<a href="http://www.beazley.ox.ac.uk/record/B59A57F6-AE02-4281-B6E6-6455CC910AEE">http://www.beazley.ox.ac.uk/record/B59A57F6-AE02-4281-B6E6-6455CC910AEE</a>
216789	Yes	Odysseus	Odysseus in pilos with staff and vessel and old woman (Eurykleia, named, Antiphata) kneeling at basin, draped man	Penelope (named) seated on stool, Telemachos with spears, loom with cloth with pegasoi, Medusa ? and griffin	450-400 BCE	Skyphos	Athenian	Chiusi, Museo Archeologico Nazionale	Penelope P by Hauser	B.6	Yes	<a href="http://www.beazley.ox.ac.uk/record/F322BAD4-652B-4E56-AFE7-E51A636F2E81">http://www.beazley.ox.ac.uk/record/F322BAD4-652B-4E56-AFE7-E51A636F2E81</a>
216876	No	Youth	Head of youth in pilos	n/a	450-400 BCE	Plate	Athenian	Ferrara, Museo Nazionale di Spina	P of Ferrara T 480 B by Beazley		No	<a href="http://www.beazley.ox.ac.uk/record/4387027E-C1BF-441D-9D95-ADF8EAF8A688">http://www.beazley.ox.ac.uk/record/4387027E-C1BF-441D-9D95-ADF8EAF8A688</a>

216877	Yes	Youth	Head of youth in pilos	n/a	450-400 BCE	Plate	Athenian	Ferrara, Museo Nazionale di Spina	P of Ferrara T 480 B by Beazley	F.1 with wreath	No	<a href="http://www.beazley.ox.ac.uk/record/2B5042FC-CE6E-4D3D-A59E-4E3F146655F3">http://www.beazley.ox.ac.uk/record/2B5042FC-CE6E-4D3D-A59E-4E3F146655F3</a>
216915	No	Man	Head of man in pilos	n/a	450-400 BCE	Plate	Athenian	Ferrara, Museo Nazionale di Spina	No attribution			<a href="http://www.beazley.ox.ac.uk/record/98337FF5-DEEF-4019-97F2-E38CE979818F">http://www.beazley.ox.ac.uk/record/98337FF5-DEEF-4019-97F2-E38CE979818F</a>
216916	No	Man	Head of man in pilos	n/a	450-400 BCE	Plate	Athenian	Ferrara, Museo Nazionale di Spina	No attribution			<a href="http://www.beazley.ox.ac.uk/record/889DE544-C471-4F80-A444-15407E292FED">http://www.beazley.ox.ac.uk/record/889DE544-C471-4F80-A444-15407E292FED</a>
217120	Yes	Warrior	I: Warrior, in chitoniskos, with pilos, shield and spear, device, hare	A: Woman running to youth with staff, man with staff, both draped B: Woman running to draped man with staff, old man with sceptre	450-400 BCE	Cup	Athenian	Taranto, Museo Archeologico Nazionale	Calliope P by Beazley	NOT a Pilos: Negauer Helmet	Yes	<a href="http://www.beazley.ox.ac.uk/record/48F0E814-18D6-437B-B1C7-CEC651493399">http://www.beazley.ox.ac.uk/record/48F0E814-18D6-437B-B1C7-CEC651493399</a>
217276	Yes	Warriors	I: Warriors departing, one with pilos, both with spears	A.B: Fight, warriors, one fallen, shield devices, griffin, lion (panther ?)	450-400 BCE	Cup	Athenian	London, British Museum	<i>Manner of Codrus P by Beazley</i>	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/157CB6BC-958B-4F26-B4F1-A751F25A064A">http://www.beazley.ox.ac.uk/record/157CB6BC-958B-4F26-B4F1-A751F25A064A</a>

217281	No	Youth	Warrior departing with phiale, woman with oinochoe, youth with chlamys, pilos and spear, device, star	B: Warriors departing, one seated, one with chlamys, spear and pilos, device, panther I: Warrior departing with chlamys, petasos and staff, woman	450-400 BCE	Cup stemless	Athenian	Naples, Museo Archeologico Nazionale	Compare Aison by Beazley; Compare Codrus P by Beazley		No	<a href="http://www.beazley.ox.ac.uk/record/20DE17E3-64D8-4BF3-8C70-B11AE1573AC1">http://www.beazley.ox.ac.uk/record/20DE17E3-64D8-4BF3-8C70-B11AE1573AC1</a>
217371	No	Warrior	I: Warrior with pilos	A: Fight, man in chitoniskos with fur cap and animal skin throwing stone, warrior, device, wreath; B: youth in petasos, chlamys and boots with staff leading horse	450-400 BCE	Cup	Athenian	unknown (Rome market)	P or London E 105 by Beazley			<a href="http://www.beazley.ox.ac.uk/record/D6B3591E-6DF7-4F7B-8D2C-031C434BF9F6">http://www.beazley.ox.ac.uk/record/D6B3591E-6DF7-4F7B-8D2C-031C434BF9F6</a>
217657	Yes	Youth	Draped man leaning on staff, youth with pilos seated at stele, woman with flat basket and wreath	Funerary	450-400 BCE	Lekythos (white ground)	Athenian	Bochum, Ruhr Universität, Kunstsammlungen	Group of Athens 1810 by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/73EB2A68-66C3-42F4-B00C-AE74E6F483AE">http://www.beazley.ox.ac.uk/record/73EB2A68-66C3-42F4-B00C-AE74E6F483AE</a>
217679	Yes	Suspended	Draped youth seated at stele holding spear and shield (warrior), woman with basket, pilos suspended	Funerary	450-400 BCE	Lekythos (white ground)	Athenian	Glasgow, Sir William Burrell Collection	Reed P by Beazley	F.4	No	<a href="http://www.beazley.ox.ac.uk/record/50B69BAA-28CA-4A39-8823-7D3ABD2D1F2A">http://www.beazley.ox.ac.uk/record/50B69BAA-28CA-4A39-8823-7D3ABD2D1F2A</a>

217695	Yes	Youth	Woman seated at stela, youth in pilos, chlamys and boots leaning on staff	Funerary	450-400 BCE	Lekythos (white ground)	Athenian	Athens, National Museum	Reed P by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/FB630FA9-E132-48D1-BD74-B48816B312F6">http://www.beazley.ox.ac.uk/record/FB630FA9-E132-48D1-BD74-B48816B312F6</a>
217716	Yes	Youth	Youth in chlamys with spears holding pilos, and woman at stelai with sash	Funerary	450-400 BCE	Lekythos (white ground)	Athenian	Edinburgh, National Museums of Scotland	Reed P by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/981CF770-DC95-4F79-8CDF-748EF1FBB3FE">http://www.beazley.ox.ac.uk/record/981CF770-DC95-4F79-8CDF-748EF1FBB3FE</a>
217782	Yes	Warrior	Men, one draped, leaning on staff, one in chlamys, with spears, warrior with pilos, tree	n/a	450-400 BCE	Lekythos (white ground)	Athenian	Basel, market, Münzen und Medaillen A. G.	Reed P by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/19188494-84A5-414D-BDE9-61ADEB0C6F3A">http://www.beazley.ox.ac.uk/record/19188494-84A5-414D-BDE9-61ADEB0C6F3A</a>
217792	Yes	Youth	Woman and youth in pilos, chlamys and chitoniskos with spears at stelai	Funerary	450-400 BCE	Lekythos (white ground)	Athenian	Athens, National Museum	Reed P by Beazley	F.3	No	<a href="http://www.beazley.ox.ac.uk/record/356494ED-62E4-47C7-A249-6C1A91C4CF57">http://www.beazley.ox.ac.uk/record/356494ED-62E4-47C7-A249-6C1A91C4CF57</a>
217796	Yes	Youth	Youth in chlamys and pilos	n/a	450-400 BCE	Lekythos fragment (white ground)	Athenian	Erlangen, Friedrich-Alexander-Universität	Reed P by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/58846527-F27E-4B28-8DCC-DDE705562657">http://www.beazley.ox.ac.uk/record/58846527-F27E-4B28-8DCC-DDE705562657</a>

217801	Yes	Youth	Fight, warrior and horseman, youth in pilos, chitoniskos and aimal skin with spears running	n/a	450-400 BCE	Lekythos (whtie ground)	Athenian	Hobart, University of Tasmania, John Elliot Museum	Reed P by Cook	Broken; probably F.1	No	<a href="http://www.beazley.ox.ac.uk/record/9962DF8C-E93F-4E76-9A84-EABA96594A68">http://www.beazley.ox.ac.uk/record/9962DF8C-E93F-4E76-9A84-EABA96594A68</a>
217839	Yes	Youth	Women, one seated at stele, youth in pilos and chlamys with spears	Funerary	450-400 BCE	Lekythos (whtie ground)	Athenian	Athens, National Museum	Triglyph P by Buschor	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/57F972B2-DA63-4757-9119-0A01F7B1C815">http://www.beazley.ox.ac.uk/record/57F972B2-DA63-4757-9119-0A01F7B1C815</a>
217841	No	Youth	Women, one seated at stele, youth in pilos and chlamys with spears	Funerary	450-400 BCE	Lekythos (whtie ground)	Athenian	Athens, Acropolis Museum	Triglyph P by Beazley		No	<a href="http://www.beazley.ox.ac.uk/record/431E7BD2-4AE5-4FA2-9E89-971588BB658A">http://www.beazley.ox.ac.uk/record/431E7BD2-4AE5-4FA2-9E89-971588BB658A</a>
217846	Yes	Youth	Draped man seated at stele between woman with flat basket and youth in pilos and chlamys with spears	Funerary	450-400 BCE	Lekythos (whtie ground)	Athenian	Warsaw, National Museum	Triglyph by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/788DE6C5-C7D0-4C55-BE1C-302BEC4B7A63">http://www.beazley.ox.ac.uk/record/788DE6C5-C7D0-4C55-BE1C-302BEC4B7A63</a>
217848	Yes	Youth	Youths, one draped, seat at stele with duck, one in pilos, boots and chitoniskos with spears	Funerary	450-400 BCE	Lekythos (whtie ground)	Athenian	Amiens, Musee de Picardie	Triglyph P by Buschor	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/CC69C534-0E32-4FD5-85E6-45F27C648C84">http://www.beazley.ox.ac.uk/record/CC69C534-0E32-4FD5-85E6-45F27C648C84</a>

217849	Yes	Youth	Draped man leaning on staff and youth in pilos with spears seated at stele	Funerary	450-400 BCE	Lekythos (white ground)	Athenian	New York, Metropolitan Museum	Triglyph P by Buschor	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/19AA498C-5B5C-4803-AACA-F87C6BF11234">http://www.beazley.ox.ac.uk/record/19AA498C-5B5C-4803-AACA-F87C6BF11234</a>
217860	Yes	Youth	Youth in pilos and chitoniskos with spears seated at stele, man with fillet and sprig	Funerary	450-400 BCE	Lekythos (white ground)	Athenian	Munich, Antikensammlung	Triglyph P by Beazley	F.5 with loop	No	<a href="http://www.beazley.ox.ac.uk/record/334B5077-3B06-46F8-9FDA-590180BB3990">http://www.beazley.ox.ac.uk/record/334B5077-3B06-46F8-9FDA-590180BB3990</a>
217864	Yes	Youth	Draped youth and man seated in pilos, chlamys and chitoniskos with spears at stele	Funerary	450-400 BCE	Lekythos (white ground)	Athenian	Lyons, Musee des Beaux Arts	Triglyph P by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/D3FF466C-5D46-4587-8524-F29BF4AE8EA6">http://www.beazley.ox.ac.uk/record/D3FF466C-5D46-4587-8524-F29BF4AE8EA6</a>
220519	No	Odysseus	Theft of the palladion, diomedes with sword, Helena, Odysseus in pilos and chlamys with spears and sword, all named, post	B: Olympos with lyre and Marsyas with pipes, both named and seated, women (muses), Thalia (named, Thalea), youth seated, satyr and maenad with thyrsos (named Thyrba, Oragies)	450-400 BCE	Amphora, Panathenaic Shape	Athenian	Naples, Museo Archeologico Nazionale	Group of Naples 3255 by Beazley			<a href="http://www.beazley.ox.ac.uk/record/F989C111-AAEB-433E-874F-86B34158104A">http://www.beazley.ox.ac.uk/record/F989C111-AAEB-433E-874F-86B34158104A</a>

250003	Yes	Youth	Youth departing with chlamys, pilos and spears, draped youth, woman with box	B: Youth departing with spears and chlamys, draped man with staff, woman with box; I, zone around: Laurel wreath I: women, one with box	450-400 BCE	Cup	Athenian	Stuttart, market	P of London E 106 by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/E4C6B4C8-5660-4A68-B035-5951A574F2D1">http://www.beazley.ox.ac.uk/record/E4C6B4C8-5660-4A68-B035-5951A574F2D1</a>
250004	Yes	Youth	Youth departing, with spears, chlamys and pilos, woman with oinochoe and phiale, draped man with staff	B: Youth departing with spears and chlamys, between nike and woman, both with boxes and fillets I: Youth departing with chlamys and spears, woman with phiale and oinochoe	450-400 BCE	Cup	Athenian	Oxford, Ashmolean Museum	P of London E 106 by Beazley		No	<a href="http://www.beazley.ox.ac.uk/record/5F1BFC21-E391-4ED3-BFB5-1EC36E8E04D4">http://www.beazley.ox.ac.uk/record/5F1BFC21-E391-4ED3-BFB5-1EC36E8E04D4</a>
250183	No	Warrior	Warrior with pilos and shield	A,B: Athlete, men ?	450-400 BCE	Cup stemless	Athenian	Paris, Musee du Louvre	P of the Frontal Warrior by Beazley			<a href="http://www.beazley.ox.ac.uk/record/0D20FC19-19B6-4D74-A5B8-495A6F470282">http://www.beazley.ox.ac.uk/record/0D20FC19-19B6-4D74-A5B8-495A6F470282</a>

340032	Yes	Youth, possibly Theseus	I: YOUTH DEPARTING , WITH SPEARS, CHLAMYS AND PILOS (THESEUS ?), WOMAN	A: YOUTHS DEPARTING , WITH CHLAMYDE S, WOMAN SHAKING HANDS, APOLLO WITH LAUREL SPRIG B: YOUTHS DEPARTING , WITH SPEARS, WOMEN, ONE WITH CLOTH (?)	450-400 BCE	Cup B	Athenian	Basel, Antikenmuseum und Sammlung Ludwig: BS432	CODRUS P by CAHN	F.4	No	<a href="http://www.beazley.ox.ac.uk/record/6EF7483E-5A4D-473B-BFC8-8CB872B28B61">http://www.beazley.ox.ac.uk/record/6EF7483E-5A4D-473B-BFC8-8CB872B28B61</a>
340067	No	Youth	YOUTH WITH CHITONISK OS, PILOS AND SPEARS, AT STELE	Body: FUNERARY, WOMAN WITH WREATH,	450-400 BCE	Lekythos	Athenian	New York (NY), I. Love: RF37	REED P by BEAZLEY		No	<a href="http://www.beazley.ox.ac.uk/record/1FB3F771-EB60-4D38-9175-9919533E9A3A">http://www.beazley.ox.ac.uk/record/1FB3F771-EB60-4D38-9175-9919533E9A3A</a>
340072	Yes	None, pilos is suspended	Body: FUNERARY, DRAPED YOUTHS, ONE SEATED, AT TOMB (STELE ?), SHIELD, PILOS SUSPENDED	N/a	450-400 BCE	Lekythos	Athenian	Houston (TX), Museum of Fine Arts: 34.130	REED P by BEAZLEY	F.2	No	<a href="http://www.beazley.ox.ac.uk/record/3664570F-B95B-4256-8580-8E16C9114C1D">http://www.beazley.ox.ac.uk/record/3664570F-B95B-4256-8580-8E16C9114C1D</a>
340075	Yes	Man, maybe warrior	MAN (WARRIOR ?) WITH SPEARS AND PILOS (?), STELE	Body: FUNERARY, WOMAN SEATED HOLDING BIRD,	450-400 BCE	Lekythos	Athenian	Warsaw, National Museum: 198069	TRIGLYPH P by BERNHARD	F.1 with loop	Yes	<a href="http://www.beazley.ox.ac.uk/record/6B458300-B687-48C9-81E0-9216E480ACB0">http://www.beazley.ox.ac.uk/record/6B458300-B687-48C9-81E0-9216E480ACB0</a>

9024582	No	Youth	Body: FUNERARY, YOUTHS WITH SPEARS, ONE IN CHLAMYS AND PETASOS, ONE IN PILOS WITH SWORD,	TOMB WITH LEKYTHOS	450-400 BCE	Lekythos	Athenian	Ithaca (NY), Cornell Univ., Herbert F. Johnson Museum: 77.052	None		No	<a href="http://www.beazley.ox.ac.uk/record/C38B2BC0-A819-4A54-961F-D748340FAEA3">http://www.beazley.ox.ac.uk/record/C38B2BC0-A819-4A54-961F-D748340FAEA3</a>
9032922	Yes	Youth	AMAZONOM ACHY (?), YOUTH OR AMAZON IN PERSIAN SUIT AND CAP WITH SWORD, YOUTH WITH PILOS AND STONE	N/a	450-400 BCE	Lid fragment	Athenian	Göttingen, Georg- August- Universität: K625	Unknown	B.4	No	<a href="http://www.beazley.ox.ac.uk/record/D9A366FF-6818-4244-92AE-7ABA55A6223C">http://www.beazley.ox.ac.uk/record/D9A366FF-6818-4244-92AE-7ABA55A6223C</a>
9037722	Yes	Warrior	Body: FIGHT, WARRIORS, ONE IN PILOS AND CHLAMYS, HORSEMAN	N/a	450-400 BCE	Lekythos, Squat	Athenian	Athens, Agora Museum: P6546	Unknown	B.8	No	<a href="http://www.beazley.ox.ac.uk/record/9E2DD547-53A7-496B-B9EF-678521AE33E7">http://www.beazley.ox.ac.uk/record/9E2DD547-53A7-496B-B9EF-678521AE33E7</a>
9039845	No	Youth	Body: FUNERARY, YOUTH WEARING PILOS HELMET (WARRIOR)	N/a	450-400 BCE	Lekythos	Athenian	Athens, 3rd Ephoreia of Prehistoric and Classical Antiquities	REED P by KAZA- PAPAGEOR GIOU		No	<a href="http://www.beazley.ox.ac.uk/record/5FE58D73-8835-46FA-AD6E-F285F8B021C6">http://www.beazley.ox.ac.uk/record/5FE58D73-8835-46FA-AD6E-F285F8B021C6</a>
1726	no	Warrior	Warriors, one in pilos helmet, departing (seven against thebes ?) chariots	n/a	475-425 BCE	Krater, Column fragments	Athenian	Samothrace, Archaeologic al Museum	Erasinos epoien			<a href="http://www.beazley.ox.ac.uk/record/29B346C9-F32B-4DE7-A046-1A577884E57E">http://www.beazley.ox.ac.uk/record/29B346C9-F32B-4DE7-A046-1A577884E57E</a>

3004	yes	Theseus	Theseus with Pilos and spears pursuing woman (helen ?) draped men with sceptres, woman fleeing, altar chair	Mythological characters: triptolemos, sheaf of corn and phiale in winged chariot demeter with sceptre, corn and oinochoe, oinochoe, persephone with torches, eos and tithonos, draped men and other youths with lyres, one fleeing; Symposium, man and youth reclining, women, ine playing pipes, one with oinochoe, chair tables column	475-425 BCE	Calyx Krater	Athenian	Georgia (S. Russia) State Museum	Manner of ALTAMURA P by LORDKIPAN IDZE; NIOBID P by KAKHIDZE	B.3	No	<a href="http://www.beazley.ox.ac.uk/record/27622434-0245-4B62-869E-717CF35FC561">http://www.beazley.ox.ac.uk/record/27622434-0245-4B62-869E-717CF35FC561</a>
3020	yes	Warrior	Warriors seated wearing pilos helmet and sandals, holding spears and sword in scabbard at tomb	funerary	475-425 BCE	Lekythos (white ground)	Athenian	Ithaca (NY) Museum	No attribution	B.2	No	<a href="http://www.beazley.ox.ac.uk/record/7C36FB2D-DE2B-4405-BF7B-2A6A26FC2939">http://www.beazley.ox.ac.uk/record/7C36FB2D-DE2B-4405-BF7B-2A6A26FC2939</a>
4105	no	Warrior ?	Man in pilos, chlamys and boots, with spear and sword, at tomb	funerary	475-425 BCE	Lekythos (white ground)	Athenian	Athens, National Museum	No attribution			<a href="http://www.beazley.ox.ac.uk/record/058B72EE-2711-4B28-87DC-C070E48D0E85">http://www.beazley.ox.ac.uk/record/058B72EE-2711-4B28-87DC-C070E48D0E85</a>

10552	no	Huntsman	Huntsman in pilos, sandals and chlamys with club with hare at herm on rock	n/a	475-425 BCE	Lekythos	Athenian	Athens, National Museum	No attribution	B.2	Yes	<a href="http://www.beazley.ox.ac.uk/record/8D6DA5F3-FD94-4302-81BB-BD53A12FC604">http://www.beazley.ox.ac.uk/record/8D6DA5F3-FD94-4302-81BB-BD53A12FC604</a>
11736	yes	Youth	Youth in chlamys and pilos with spears	n/a	475-425 BCE	Loutrophoros fragment	Athenian	Tübingen, Eberhard-Karls-Universität, Archäologisches Institut: S101627	Peleus P by Böhr	F.4	No	<a href="http://www.beazley.ox.ac.uk/record/95CFCCA6-E30F-4C5E-AA6A-B326DBDF3053">http://www.beazley.ox.ac.uk/record/95CFCCA6-E30F-4C5E-AA6A-B326DBDF3053</a>
14107	yes	Youth - Perseus?	On handle: head of youth in pilos with wings (perseus ?)	A,N: Amazonomachy, warriors and amazons, shield device, dog; On other handle: Head of man in petasos (hermes ?)	475-425 BCE	Volute Krater	Athenian	Bologna Museo Civico	Niobid P by Montanari	NOT a Pilos; 2	No	<a href="http://www.beazley.ox.ac.uk/record/9FE48A0A-DD04-4875-84DA-601C6FC58A9E">http://www.beazley.ox.ac.uk/record/9FE48A0A-DD04-4875-84DA-601C6FC58A9E</a>
14121	yes	youth	A: Woman with oinochoe between youth in chlamys and pilos with staff and man in chlamys and petasos with phiale (departing ?)	B: Draped youths Rim: Lions and boar	475-425 BCE	Column Krater	Athenian	Capua, Museo Campano	No attribution	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/AA DCACB7-75AB-4296-9DB4-8866CAC74384">http://www.beazley.ox.ac.uk/record/AA DCACB7-75AB-4296-9DB4-8866CAC74384</a>

21590	yes	Youth	Youth in chlamys and pilos with spears	N/a	475-425 BCE	Lekythos	Athenian	Munich, market, Gorny und Mosch	Sabouroff P by Oakley	B.4	No	<a href="https://www.beazley.ox.ac.uk/XDB/ASP/recordDetails.asp?recordCount=35&amp;start=0#:~:text=Vase%20Number%3A%2021590.PL.181C%20(BD)">https://www.beazley.ox.ac.uk/XDB/ASP/recordDetails.asp?recordCount=35&amp;start=0#:~:text=Vase%20Number%3A%2021590.PL.181C%20(BD)</a>
24413	no	Youths	Youths, one in chlamys and pilos leading horse, one draped, leaning on staff, column, tree	B: Youth in chitoniskos leading horse, draped man with staff columns I: Draped youth with staff at laver, stele	475-425 BCE	Cup B	Athenian	Florence, Museo Archeologico Etrusco	No attribution		No	<a href="http://www.beazley.ox.ac.uk/record/C7DF7A43-622A-458B-98E5-F7D09413964C">http://www.beazley.ox.ac.uk/record/C7DF7A43-622A-458B-98E5-F7D09413964C</a>
24809	yes	Youth	Youth in pilos, chlamys and sandals with spears, and warrior with spear and phiale departing, woman, rock	B: Draped man with sceptre between women	475-425 BCE	Stamnos fragments	Athenian	Moscow, Pushkin State Museum of Fine Arts	Peleus P by Sidorova		No	<a href="http://www.beazley.ox.ac.uk/record/654A495A-8E44-4AFE-A5A1-EA045006B977">http://www.beazley.ox.ac.uk/record/654A495A-8E44-4AFE-A5A1-EA045006B977</a>
28564	no	Menelaos	Menelaos (named) with pilos	n/a	475-425 BCE	Skyphos fragments	Athenian	New York, D. von Bothmer	Euaion P by unknown			<a href="http://www.beazley.ox.ac.uk/record/4E5EF29B-29F4-4E5F-8FDF-5CE7569BE175">http://www.beazley.ox.ac.uk/record/4E5EF29B-29F4-4E5F-8FDF-5CE7569BE175</a>

29555	no	Youth	Woman, youth in chlamys and pilos with spears (eos and kephalos ?)	B: Draped figure (?)	475-425 BCE	Pelike fragment	Athenian	Unknown, excavation	No attribution		No	<a href="http://www.beazley.ox.ac.uk/record/54D2025D-2507-421B-B7D7-0731B949C164">http://www.beazley.ox.ac.uk/record/54D2025D-2507-421B-B7D7-0731B949C164</a>
29804	yes	Man (Warrior ?)	Fight, Man in pilos with spear and chiton	n/a	475-425 BCE	Cup fragment	Athenian	Giessen, Justus-Liebig-Universität	No attribution	B.3	Yes	<a href="http://www.beazley.ox.ac.uk/record/718B3F6F-DF38-4BAF-8A72-1AE2BC2F9C00">http://www.beazley.ox.ac.uk/record/718B3F6F-DF38-4BAF-8A72-1AE2BC2F9C00</a>
44431	no	Paris	Paris seated on stool with pilos and spear, Helen, woman with phiale, draped man with staff	n/a	475-425 BCE	Skyphos	Athenian	Berlin, Lost	No attribution			<a href="http://www.beazley.ox.ac.uk/record/EEC5BFDD-5296-43EE-AF9A-A22D2A4B1C2A">http://www.beazley.ox.ac.uk/record/EEC5BFDD-5296-43EE-AF9A-A22D2A4B1C2A</a>
44556	no	Man	Man ? in pilos, woman with sceptre	n/a	475-425 BCE	Hydria fragment	Athenian	Uppsala University	No attribution			<a href="http://www.beazley.ox.ac.uk/record/FB7894FB-11C4-4926-8A5D-6129528A1350">http://www.beazley.ox.ac.uk/record/FB7894FB-11C4-4926-8A5D-6129528A1350</a>
47029	no	Youth (Huntsman)	Youths, some in Thracian costumes with spears, one seated on rock, one in pilos, chlamys and boots with bag and dogs (Huntsman)	n/a	475-425 BCE	Bell Krater	Athenian	London, market, Sotheby's	No attribution		No	<a href="http://www.beazley.ox.ac.uk/record/4806B4F4-A18E-4054-A3C2-8973184443C6">http://www.beazley.ox.ac.uk/record/4806B4F4-A18E-4054-A3C2-8973184443C6</a>

50056	yes	Youth	Draped youth running in pilos with spears	Draped youth	475-425 BCE	Neck Amphora	Athenian	St. Petersburg, State Hermitage Museum	No attribution	B.7	No	<a href="http://www.beazley.ox.ac.uk/record/7204783B-D39D-4646-B915-B74737FA49BB">http://www.beazley.ox.ac.uk/record/7204783B-D39D-4646-B915-B74737FA49BB</a>
206985	yes	Youth	Nike (winged woman) with Oinochoe, at altar, youth with spear, phiale chitoniskos and pilos	Draped youth with spear woman with oinochoe and phiale	475-425 BCE	Pelike	Athenian	Capua, Museo Campano	Niobid P by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/0EBF98A4-36A6-4EB3-AA94-970DD7010D7B">http://www.beazley.ox.ac.uk/record/0EBF98A4-36A6-4EB3-AA94-970DD7010D7B</a>
207102	no	Youth	Herakles and the Lion ?, Youth with pilos, spears, chlamys, animal skin, quiver and bow (Iolaos ?), Draped man seated with staff or sceptre (Eurystheus?)	Women running, youth	475-425 BCE	Calyx Krater	Athenian	Palermo, Mormino Collection	P of the Woolly Satyrs by Beazley		No	<a href="http://www.beazley.ox.ac.uk/record/CA5276FD-DB0B-49C3-89AD-926DEC2B293C">http://www.beazley.ox.ac.uk/record/CA5276FD-DB0B-49C3-89AD-926DEC2B293C</a>
207282	yes	Warrior	Warrior departing, woman, youth, warrior in pilos, draped men with staffs, one with sceptre, old men, one seated columns; Me: Youth with spears on Neck B, one wearing pilos?	Neck A: Fight, Warriors, some on horseback; Neck B: Youths with spears, chlamydes and petasoi, pursuing women, women fleeing, draped man with sceptre	475-425 BCE	Volute Krater	Athenian	Ferrara, Museo Nazionale di Spina	Chicago P by Beazley	B.3	No	<a href="http://www.beazley.ox.ac.uk/record/7029F181-816F-4316-8166-08263FFE5A95">http://www.beazley.ox.ac.uk/record/7029F181-816F-4316-8166-08263FFE5A95</a>

207390	yes	Man	Man in chitoniskos and pilos, with leopard skin and stone	A: Youth in Chitoniskos, chlamys and petasos with sword	475-425 BCE	Neck Amphora	Athenian	Paris, Musee du Louvre	Providence P by Beazley	NOT a Pilos; 5	Yes	<a href="http://www.beazley.ox.ac.uk/record/8A3D8D18-F058-47B6-8429-40A99D7BBBEC">http://www.beazley.ox.ac.uk/record/8A3D8D18-F058-47B6-8429-40A99D7BBBEC</a>
207562	yes	Youth (Shepherd)	Shepherd (youth in pilos, chitoniskos and animal skin), playing pipes, satyr dancing, tree, sheep	B: draped youths, one with staff, one with cloth	475-425 BCE	Neck Amphora	Athenian	Berlin, Antikensammlung	Near Oionokles P by Beazley	NOT a Pilos; 3	No	<a href="http://www.beazley.ox.ac.uk/record/BD7BF92F-211A-44AD-8513-E738109AC052">http://www.beazley.ox.ac.uk/record/BD7BF92F-211A-44AD-8513-E738109AC052</a>
209181	no	Hermes	Head of Hermes, with winged pilos, keykeion	n/a	475-425 BCE	Lekythos, squat	Athenian	Athens, market	No attribution			<a href="http://www.beazley.ox.ac.uk/record/B05D3403-1870-482D-926B-4E8CB8E3463E">http://www.beazley.ox.ac.uk/record/B05D3403-1870-482D-926B-4E8CB8E3463E</a>
209574	yes	Man (Huntsman ?)	Boar Hunt, man in chlamys and pilos with spear, boar, spear	n/a	475-425 BCE	Askos	Athenian	Bonn, Akademisches Kunstmuseum	Group of the Bonn Askos by Beazley	F.1	Yes	<a href="http://www.beazley.ox.ac.uk/record/36268657-9C0E-4786-941F-2793FB0AC34A">http://www.beazley.ox.ac.uk/record/36268657-9C0E-4786-941F-2793FB0AC34A</a>
209575	no	Man (Huntsman ?)	Boar Hunt, man in chlamys and pilos with spear, boar, spear	n/a	475-425 BCE	Askos	Athenian	Paris, Cabinet des Medailles	Group of the Bonn Askos by Beazley			<a href="http://www.beazley.ox.ac.uk/record/ACDAD365-AC7D-4954-BC0F-9C5B5FDAA71B">http://www.beazley.ox.ac.uk/record/ACDAD365-AC7D-4954-BC0F-9C5B5FDAA71B</a>

209799	yes (hard to see)	Youth	Warriors with spears departing, youth in pilos with spear, draped man with staff, woman with oinoschoe and phiale	B: men, youths departing I: Man departing, woman	475-425 BCE	Cup	Athenian	Munich, Antikensammlung	Euaion P by Beazley			<a href="http://www.beazley.ox.ac.uk/record/EF54319D-75F8-4057-B2D4-DF52D9289BCC">http://www.beazley.ox.ac.uk/record/EF54319D-75F8-4057-B2D4-DF52D9289BCC</a>
211337	yes	Suspended	Deeds of Theseus, Minotaur, Prokrustes, Skiron, Periphetes, Trees, Chlamys and Pilos suspended	Maenad with thyros and snake	475-425 BCE	Cup	Athenian	Munich, Antikensammlung	Pistoxenos P by Beazley	B.8	No	<a href="http://www.beazley.ox.ac.uk/record/E52B27C1-9E5D-412E-8EEC-9B88906AE452">http://www.beazley.ox.ac.uk/record/E52B27C1-9E5D-412E-8EEC-9B88906AE452</a>
211395	yes	Youth	I: Youth wearing pilos, with winskin, bell krater, block with himation	A,B: Youths and man, one with tablets, one with pipes case, some draped and seated on stools, sponge, strigil and aryballos, sandals suspended	475-425 BCE	Cup	Athenian	Tarquinia, Museo Nazionale Tarquiniese	Tarquinia P by Beazley	B.6	No	<a href="http://www.beazley.ox.ac.uk/record/CD8041BE-4EC8-417C-B9C3-9B4F43A6DD84">http://www.beazley.ox.ac.uk/record/CD8041BE-4EC8-417C-B9C3-9B4F43A6DD84</a>
211575	no	Warrior (Man)	Warrior (man in pilos ?) pursuing woman, bird	n/a	475-425 BCE	Cup	Athenian	Ferrara, Museo Nazionale di Spina	No attribution			<a href="http://www.beazley.ox.ac.uk/record/1519E62B-F145-4A3A-B370-46F8D40E7A69">http://www.beazley.ox.ac.uk/record/1519E62B-F145-4A3A-B370-46F8D40E7A69</a>

211577	yes	Theseus (youth)	I: Theseus (youth or man with sword) pursuing woman, altar, club, pilos	A: Youths departing, with spears a,d sword, draped men, one with staff, one with sceptre (Kin?), woman with phiale, horse B:Draped men (youths?) one with stick	475-425 BCE	Cup B	Athenian	Vatican City, Museo Gregoriano Etrusco Vaticano	Penthesilea P by Bothmer	B.3	No	<a href="http://www.beazley.ox.ac.uk/record/0D0F84A7-A7BD-4451-9730-7D0C2F1A0141">http://www.beazley.ox.ac.uk/record/0D0F84A7-A7BD-4451-9730-7D0C2F1A0141</a>
211641	yes	Youth	I: Youth departing, with chlamys, spear and pilos (?), old man seated with staff, column (building), sword suspended	A,B: Draped men and youths, some with staffs, women, one seated, column (building), kalathos, mirror and fillet suspended	475-425 BCE	Cup	Athenian	Paris, Musee du Louvre	Penthesilea P by Beazley	B.3	No	<a href="http://www.beazley.ox.ac.uk/record/EE3B9B9A-D741-423A-8B71-605E4CBDC1A7">http://www.beazley.ox.ac.uk/record/EE3B9B9A-D741-423A-8B71-605E4CBDC1A7</a>
211722	yes	Man	Man with pilos, sword, spear, chitoniskos, youth with helmet, petasos and spear, both with chlamydes	A: Man with spear, youth with helmet and spears (Arming ?)	475-425 BCE	Skyphos	Athenian	New York Metropolitan Museum	Penthesilea P by Swindler	F.1 with loop	Yes	<a href="http://www.beazley.ox.ac.uk/record/C4AB8D5E-CF1C-4312-B805-0499E709D44E">http://www.beazley.ox.ac.uk/record/C4AB8D5E-CF1C-4312-B805-0499E709D44E</a>

211732	yes	Youths	A: Theseus and Sinis, man and youth, with spears, chlamydes, pilos and petasos, tree B: Theseus and Skiron, seated on rock, youths with club, spear, wineskin, petasos, pilos, chitoniskos and chlamydes	n/a	475-425 BCE	Kantharos	Athenian	Munich, Antikensammlung	Penthesilea by Beazley	B.3	No	<a href="http://www.beazley.ox.ac.uk/record/9D6FE21A-39AC-4E0A-A037-6B8BF365B3BF">http://www.beazley.ox.ac.uk/record/9D6FE21A-39AC-4E0A-A037-6B8BF365B3BF</a>
212371	no	Youth	Youth in Chlamys and pilos leaning on staff, woman with basket, stele, wreath, lekythos suspended	funerary	475-425 BCE	Lekythos (white ground)	Athenian	Switzerland, private	Sabouloff P by Beazley		No	<a href="http://www.beazley.ox.ac.uk/record/6512832C-E402-4A61-952A-6CDA337547DC">http://www.beazley.ox.ac.uk/record/6512832C-E402-4A61-952A-6CDA337547DC</a>
212378	no	Youth	Draped man leaning on staff, youth in pilos with spears, tomb	funerary	475-425 BCE	Lekythos (white ground)	Athenian	Cambridge Seltmann	Sabouloff P by Beazley			<a href="http://www.beazley.ox.ac.uk/record/352CD633-A305-4A09-AD38-026A7480D65F">http://www.beazley.ox.ac.uk/record/352CD633-A305-4A09-AD38-026A7480D65F</a>
212982	yes	Youth	Uncertain, draped youth between draped men with staffs, one with pilos and hare (animal skin ?), columns, sponge and aryballos suspended (travellers ?)	Draped youths, some with staffs, sponge and strigil suspended	475-425 BCE	Column Krater	Athenian	Vienna, Kunsthistorisches Museum	Comacchio P by Beazley	F.2	Yes	<a href="http://www.beazley.ox.ac.uk/record/B9F0BAED-7AF4-4342-9306-9EEAFE8CFE34">http://www.beazley.ox.ac.uk/record/B9F0BAED-7AF4-4342-9306-9EEAFE8CFE34</a>

213384	yes	Youth	Youth in chlamys and pilos with spear between woman and draped man with staff	Amazonomachy, youth in petasos and chlamys with spears (named Roikos) warrior (named Theseus) Amazons (one named, Melosa) one on horseback, device, star	475-425 BCE	Stamnos	Athenian	Oxford, Ashmolean Museum	Polygnotos by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/E13719DF-0716-4C43-91A3-C1CFBFE442B7">http://www.beazley.ox.ac.uk/record/E13719DF-0716-4C43-91A3-C1CFBFE442B7</a>
213386	yes	Youth	Warrior departing, woman with phiale, draped man with staff, (device, lioness, inscription), youth in pilos and chlamys with spears	B: women, draped man (king) with sceptre	475-425 BCE	Stamnos	Athenian	Capua, Museo Campano	Polygnotos by Beazley		No	<a href="http://www.beazley.ox.ac.uk/record/0F7BB922-4C7A-4E77-8BBA-4015EE703144">http://www.beazley.ox.ac.uk/record/0F7BB922-4C7A-4E77-8BBA-4015EE703144</a>
213404	no	Warrior - Dioscuri	Amazonomachy, amazons, one on horseback fighting warriors (Device, star), one in pilos and chlamys with spear	B: Komos, draped youths, some with staffs, one with skyphos, one with torch	475-425 BCE	Bell Krater	Athenian	Ferrara, Museo Nazionale di Spina	Polygnotos by Beazley	F.2	No	<a href="http://www.beazley.ox.ac.uk/record/17ACB61E-EB54-4AB0-ADEF-ADA0102CF369">http://www.beazley.ox.ac.uk/record/17ACB61E-EB54-4AB0-ADEF-ADA0102CF369</a>
213414	no	Kephalos ?	Eos and Kephalos, in Pilos, chlamys and sandals with spears, draped youth fleeing	B: Draped youths, one leaning on staff	475-425 BCE	Calyx Krater	Athenian	New York D. von Bothmer	Polygnotos by Beazley			<a href="http://www.beazley.ox.ac.uk/record/012158E5-1B97-4D47-BE09-277A915FAFA5">http://www.beazley.ox.ac.uk/record/012158E5-1B97-4D47-BE09-277A915FAFA5</a>

213446	no	Warrior	Amazonomachy, amazons, one on horseback (named Andromache), some with bows, some with spears, some with peltai, some in patterned suits, fighting warriors, one in chlamys and petasos (named Machon, Achilles), with spear and shield (device, scorpion), one in pilos and animal skin with spear, one with spear and shield (device, panther or lioness)	n/a	475-425 BCE	Hydia	Athenian	Ferrara, Museo Nazionale di Spina	Polygnotos by Beazley	No	<a href="http://www.beazley.ox.ac.uk/record/27D709BF-EBC5-45CE-A6C6-9652D60F7FBB">http://www.beazley.ox.ac.uk/record/27D709BF-EBC5-45CE-A6C6-9652D60F7FBB</a>
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213452	no	Youth	Under handle: Youth in chlamys and pilos with sword and spears pursuing woman	A: Woman with wreath, Apollo seated on chair with laurel branch, Mousaios with kithara and laurel branch, quiver and lyre suspended tripod, entablature, Athena, Nike with fillet B: Women dancing, one at altar Under handle: Winged youth seated on rock, plant	475-425 BCE	Volute Krater	Athenian	Ferrara, Museo Naxionale di Spina	Near Polygnotos by Beazley	B.4	No	<a href="http://www.beazley.ox.ac.uk/record/31CA275B-0130-485D-944C-D587BE7556BA">http://www.beazley.ox.ac.uk/record/31CA275B-0130-485D-944C-D587BE7556BA</a>
213473	Yes	Youth	A: DEPARTING YOUTH IN CHLAMYS AND PILOS WITH SPEARS AND SHIELD	WARRIOR WITH SPEAR AND PHIALE, WOMAN WITH OINOCHOE AND PHIALE, DRAPED MAN WITH STAFF SEATED ON CHAIR, DEVICE, PEGASOS B: WOMEN, DRAPED MAN WITH STAFF	475-425 BCE	Amphora, neck	Athenian	Brussels, Bibliotheque Royale: 15	Group of PELEUS P by BEAZLEY HECTOR P by BEAZLEY POLYGNOTOS, GROUP OF by BEAZLEY	F.7 with rivet and loop; may be different kind of helmet	Yes	<a href="http://www.beazley.ox.ac.uk/record/ED2BB4FE-0C98-4DEA-9811-2EA22C3A1A8C">http://www.beazley.ox.ac.uk/record/ED2BB4FE-0C98-4DEA-9811-2EA22C3A1A8C</a>

213489	Yes	Hephaistos	A: RETURN OF HEPHAISTOS (NAMED) WITH PILOS AND HAMMER,	DIONYSOS (NAMED) WITH THYRSOS AND KANTHAROS, MAENAD (NAMED, KOMOIDIA) WITH THYRSOS AND KANTHAROS, SATYR (NAMED, MARSYAS) IN ANIMAL SKIN, PLAYING PIPES B: DRAPED YOUTHS, ONE LEANING ON STAFF	475-425 BCE	KRATER, BELL	Athenian	Paris, Musée du Louvre: G421	Near HECTOR P by BEAZLEY Near PELEUS P by BEAZLEY POLYGNOTOS, GROUP OF by BEAZLEY	F.1 with wings	No	<a href="http://www.beazley.ox.ac.uk/record/AE600990-C8AC-4385-AD86-D3D26D0235F4">http://www.beazley.ox.ac.uk/record/AE600990-C8AC-4385-AD86-D3D26D0235F4</a>
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213495	Yes	Hermes	A: WEDDING OF PELEUS AND THETIS, HERMES IN CHLAMYS AND WINGED PILOS, WITH KERYKEION	HEKATE HOLDING TORCHES, APOLLO WITH KERYKEION AND PHIALE, THETIS AND PELEUS IN CHARIOT, EROS WITH WREATH, APHRODITE WITH SCEPTRE (ALL NAMED) B: DRAPED MAN WITH SCEPTRE, YOUTH IN CHLAMYS AND PETASOS, WITH SPEARS, WARRIOR WITH SPEAR AND SHIELD, WINGED WOMAN WITH PHIALE AND OINOCHOE	475-425 BCE	KRATER, CALYX	Athenian	Ferrara, Museo Nazionale di Spina: 2893	Near HECTOR P by BEAZLEY PELEUS P by BEAZLEY POLYGNOT OS, GROUP OF by BEAZLEY	NOT a Pilos	No	<a href="http://www.beazley.ox.ac.uk/record/6511FCDB-E350-4B27-B45C-E9637750643D">http://www.beazley.ox.ac.uk/record/6511FCDB-E350-4B27-B45C-E9637750643D</a>
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213507	Yes	Woman (Ippomene)	WOMAN (NAMED, IPPOMENE? ATALANTA? ) IN PILOS AND BRASSIERE WRESTLING WITH YOUTH (ATALANTE AND PELEUS),	A: MAN (NAMED, KLEMOLPO S) WEARING CHLAMYS AND PETASOS, BOXER (NAMED, AMYKOS) POST, FIGURE WITH HELMET B: MOUND, ATHLETE (HERAKLES ?) WITH FILLETS, TRIPOD, JUDGES IN CHLAMYDE S, SOME SEATED, ONE WITH STAFF, ONE NAMED, IDAS) ATHLETE (YOUTH, NAMED, POLYDEUK ES)	475-425 BCE	KRATER, VOLUTE FRAGMENT S	Athenian	Ferrara, Museo Nazionale di Spina: 2865	Near HECTOR P by BEAZLEY PELEUS P by BEAZLEY POLYGNOT OS, GROUP OF by BEAZLEY	B.3 with peak	No	<a href="http://www.beazley.ox.ac.uk/record/592499E5-AD41-448C-A107-185BD61D00CE">http://www.beazley.ox.ac.uk/record/592499E5-AD41-448C-A107-185BD61D00CE</a>
213526	Yes	Youth	YOUTH IN CHLAMYS AND PILOS WITH SPEAR	N/a	475-425 BCE	KRATER, CALYX	Athenian	LEIPZIG, ANTIENMUSEUM DER UNIVERSITÄT LEIPZIG, T683	Manner of PELEUS P by BEAZLEY POLYGNOT OS, GROUP OF by BEAZLEY	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/F380DAB4-664C-4C85-97DE-1FEBCFC198B2">http://www.beazley.ox.ac.uk/record/F380DAB4-664C-4C85-97DE-1FEBCFC198B2</a>

213528	Yes	Youth	YOUTH IN CHLAMYS AND PILOS	A: AMAZONOM ACHY, AMAZON IN PATTERNED SUIT ON HORSEBACK WITH SPEAR AND PELTA, GREEKS, ONE WITH SPEAR AND SHIELD, ONE IN CHLAMYS AND PETASOS WITH SPEAR B: WOMAN WITH PHIALE, DRAPED MAN WITH STAFF,	475-425 BCE	KRATER, CALYX	Athenian	Ferrara, Museo Nazionale di Spina: T128	Manner of PELEUS P by BEAZLEY POLYGNOTOS, GROUP OF by BEAZLEY	B.8	No	<a href="http://www.beazley.ox.ac.uk/record/30B947A2-98EC-4E21-8284-A6F66CB53A2A">http://www.beazley.ox.ac.uk/record/30B947A2-98EC-4E21-8284-A6F66CB53A2A</a>
213541	Yes	Greek	GREEKS, ONE WITH SPEAR AND SHIELD, ONE IN CHLAMYS AND PILOS, WITH SPEAR	A: AMAZONOM ACHY, AMAZON IN PATTERNED SUIT WITH SPEAR AND PELTA, YOUTHS	475-425 BCE	KRATER, BELL	ATHENIAN	Syracuse, Museo Archeologico Regionale Paolo Orsi: 22833	None	B.2 with strap	No	<a href="http://www.beazley.ox.ac.uk/record/D083AFBE-47FB-4AE5-8992-4FFCA49B065">http://www.beazley.ox.ac.uk/record/D083AFBE-47FB-4AE5-8992-4FFCA49B065</a>
213543	Yes	Greek	GREEKS, ONE WITH SPEAR AND SHIELD, ONE IN CHLAMYS AND PILOS WITH SWORD B: WOMEN, DRAPED MAN WITH SCEPTRE	A: AMAZONOM ACHY, AMAZONS IN PATTERNED SUITS, ONE ON HORSEBACK WITH SPEAR AND SWORD, ONE WITH AXE,	475-425 BCE	STAMNOS	ATHENIAN	Vatican City, Museo Gregoriano Etrusco Vaticano: 16	GUGLIELMI P (Red-Figure) by BEAZLEY POLYGNOTOS, GROUP OF by BEAZLEY	F.4 or B.4	No	<a href="http://www.beazley.ox.ac.uk/record/DD317271-3E57-4C12-A10B-8E4FB06FE8FA">http://www.beazley.ox.ac.uk/record/DD317271-3E57-4C12-A10B-8E4FB06FE8FA</a>

213544	Yes	Youth	YOUTH IN CHLAMYS AND PILOS, WITH SPEAR	A: WARRIOR DEPARTING, OLD MAN, WOMAN WITH PHIALE, YOUTH IN CHLAMYS AND PILOS, WITH SPEAR B: WOMAN FLEEING, OLD MAN WITH SCEPTRE	475-425 BCE	STAMNOS	ATHENIAN	Vatican City, Museo Gregoriano Etrusco Vaticano: 39562	GUGLIELMI P (Red-Figure) by BEAZLEY POLYGNOTOS, GROUP OF by BEAZLEY	F.4	No	<a href="http://www.beazley.ox.ac.uk/record/8ED16425-2C10-4D4A-8C84-277200AD67A7">http://www.beazley.ox.ac.uk/record/8ED16425-2C10-4D4A-8C84-277200AD67A7</a>
213546	Yes	Youth	YOUTH IN PILOS AND CHLAMYS WITH SPEARS	A: CHARIOT, ATHENA WITH WREATH, NIKE WITH FILLET, YOUTH IN PILOS AND CHLAMYS WITH SPEARS B: DRAPED MAN WITH SCEPTRE, WARRIOR WITH SPEAR AND SHIELD (DEVICE, STAR), NIKE WITH GREAVES	475-425 BCE	S	ATHENIAN	Brussels, Musées Royaux: A2078		F.4	No	<a href="http://www.beazley.ox.ac.uk/record/84F44F55-5C5A-48DA-9BF6-AC0E2F92E3C1">http://www.beazley.ox.ac.uk/record/84F44F55-5C5A-48DA-9BF6-AC0E2F92E3C1</a>

213548	Yes	Youth (Named, Kephalos)	A: YOUTHS, ONE IN CHLAMYS AND PETASOS WITH SPEARS, ONE IN CHLAMYS AND PILOS WITH CLUB AND SPEARS (KEPHALOS, NAMED), EOS (NAMED) PURSUING	B: WOMEN, DRAPED MAN WITH STAFF	475-425 BCE	AMPHORA, NECK	ATHENIAN	Madrid, Museo Arqueologico Nacional: L171	EPIMEDES P by BEAZLEY POLYGNOT OS, GROUP OF by BEAZLEY	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/B292778B-6FED-4063-A0BC-357C153C33C8">http://www.beazley.ox.ac.uk/record/B292778B-6FED-4063-A0BC-357C153C33C8</a>
213556	No	Youth (Named, Tithonos)	A: EOS (NAMED) PURSUING YOUTHS, ONE IN CHLAMYS, PILOS AND CHITONISK OS WITH CLUB AND SPEAR (NAMED, TITHONOS), ONE IN CHLAMYS, CHITONISK OS AND PILOS WITH CLUB	B: DRAPED YOUTHS, DRAPED MAN WITH STAFF	475-425 BCE	PELIKE	ATHENIAN	St. Petersburg, State Hermitage Museum: 1595	LYKAON P by BEAZLEY POLYGNOT OS, GROUP OF by BEAZLEY	B.8	No	<a href="http://www.beazley.ox.ac.uk/record/1B9D8AC2-02B9-4D54-A46D-33919D19152D">http://www.beazley.ox.ac.uk/record/1B9D8AC2-02B9-4D54-A46D-33919D19152D</a>

213644	No	Greek	GREEKS, ONE IN CHLAMYS AND PILOS WITH STONE, ONE WARRIOR	A: AMAZONOMACHY, AMAZON WITH BOW, QUIVER AND SPEAR IN PATTERNED SUIT DISMOUNTING FROM HORSE, GREEKS, ONE IN CHLAMYS AND PILOS WITH STONE, ONE WARRIOR B: WOMAN, MAN IN ALOPEKIS AND THRACIAN COSTUME WITH SPEARS, WOMAN HOLDING PHIALE	475-425 BCE	STAMNOS	ATHENIAN	Vatican City, Museo Gregoriano Etrusco Vaticano: 16510	POLYGNOTOS, GROUP OF by BEAZLEY		No	<a href="http://www.beazley.ox.ac.uk/record/84D894EC-242D-4B48-ADB3-D5E4029CCAFE">http://www.beazley.ox.ac.uk/record/84D894EC-242D-4B48-ADB3-D5E4029CCAFE</a>
213678	Yes	Man (Hermes)	A: MAN IN CHLAMYS AND PILOS WITH SWORD (HERMES) ATTACKING ARGOS IN ANIMAL SKIN AND PETASOS, WITH CLUB, WOMAN (IO) FLEEING	B: DRAPED YOUTHS, ONE WITH STAFF, BAG AND HALTERES SUSPENDED	475-425 BCE	KRATER, BELL	ATHENIAN	Genoa, Museo Civico di Archeologia Ligure: 1145	POLYGNOTOS, GROUP OF by BERNABO BREA	F.1	Yes	<a href="http://www.beazley.ox.ac.uk/record/A53124AE-08BE-45B5-A538-852D532031CE">http://www.beazley.ox.ac.uk/record/A53124AE-08BE-45B5-A538-852D532031CE</a>

213681	Yes	Greek	GREEK IN PILOS AND CHLAMYS WITH SPEAR	A: AMAZONOMACHY, AMAZON IN PATTERNED SUIT WITH BOW, QUIVER AND SWORD, THESEUS (NAMED) WITH SPEAR AND SHIELD, GREEK IN PILOS AND CHLAMYS WITH SPEAR B: DRAPED YOUTHS, ONE WITH STAFF, BAG SUSPENDED	475-425 BCE	KRATER, BELL	ATHENIAN	Madrid, Museo Arqueologico Nacional: L170	POLYGNOTOS, GROUP OF by BEAZLEY	B.4	No	<a href="http://www.beazley.ox.ac.uk/record/00D9343A-3F22-418F-BF20-8EBOF8E82B4A">http://www.beazley.ox.ac.uk/record/00D9343A-3F22-418F-BF20-8EBOF8E82B4A</a>
213704	Yes	Youth (Named, Kephalos)	A: YOUTHS IN CHLAMYDES WITH SPEARS, ONE (NAMED, KALLIMACHOS) IN PETASOS, ONE (NAMED, KEPHALOS) IN PILOS, EOS PURSUING	B: DRAPED YOUTHS, ONE WITH STAFF, TABLETS SUSPENDED	475-425 BCE	KRATER, BELL	ATHENIAN	Paris, Cabinet des Medailles: 423	Recalls PELEUS P by BEAZLEY POLYGNOTOS, GROUP OF by BEAZLEY	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/C6F5220A-2A55-4129-9778-48DAC1800D42">http://www.beazley.ox.ac.uk/record/C6F5220A-2A55-4129-9778-48DAC1800D42</a>

213706	No	Greek	A: AMAZON WITH SPEAR AND BOW ON HORSEBACK, WARRIORS, DEVICE, LION, GREEK IN PILOS AND CHLAMYS	B: DRAPED YOUTHS, SOME WITH STAFFS	475-425 BCE	KRATER, BELL	ATHENIAN	Naples, Museo Archeologico Nazionale: RC161	POLYGNOTOS, GROUP OF by BEAZLEY			<a href="http://www.beazley.ox.ac.uk/record/75E9071D-37EB-4FAD-88B7-5D061042946D">http://www.beazley.ox.ac.uk/record/75E9071D-37EB-4FAD-88B7-5D061042946D</a>
213720	No	Warrior	A: WOMAN WITH PHIALE AND OINOCHOE, WARRIOR IN CHLAMYS AND PILOS WITH SPEAR AND SWORD DEPARTING	B: WOMAN	475-425 BCE	KRATER, CALYX	ATHENIAN	Dublin, National Museum of Ireland: 1917.43	POLYGNOTOS, GROUP OF by BEAZLEY			<a href="http://www.beazley.ox.ac.uk/record/39D3AF1C-F8E1-4D0C-9C41-ABF5C372E43B">http://www.beazley.ox.ac.uk/record/39D3AF1C-F8E1-4D0C-9C41-ABF5C372E43B</a>
213724	No	Youth	EOS PURSUING YOUTH IN PILOS AND CHLAMYS	N/a	475-425 BCE	KRATER, CALYX FRAGMENT	ATHENIAN	Leipzig, Antikenmuseum der Universität Leipzig: T645	POLYGNOTOS, GROUP OF by BEAZLEY		No	<a href="http://www.beazley.ox.ac.uk/record/467DC3D9-0DFE-4FB5-97CC-6BCC7F8A792D">http://www.beazley.ox.ac.uk/record/467DC3D9-0DFE-4FB5-97CC-6BCC7F8A792D</a>
213724	No	Youth	A: WOMAN, OLD MAN WITH STAFF, WARRIOR (HEKTOR) DEPARTING, YOUTH IN CHLAMYS AND PILOS WITH SPEARS	B: WOMAN WITH PHIALE, DRAPED MAN WITH STAFF, YOUTH IN CHLAMYS AND PETASOS WITH SPEAR, DEPARTING	475-425 BCE	AMPHORA, NECK	ATHENIAN	Philadelphia (PA), University of Pennsylvania : 30.44.4	POLYGNOTOS, GROUP OF by BEAZLEY		No	<a href="http://www.beazley.ox.ac.uk/record/467DC3D9-0DFE-4FB5-97CC-6BCC7F8A792D">http://www.beazley.ox.ac.uk/record/467DC3D9-0DFE-4FB5-97CC-6BCC7F8A792D</a>

213743	No	Youth	A: WOMAN, OLD MAN WITH STAFF, WARRIOR (HEKTOR) DEPARTING , YOUTH IN CHLAMYS AND PILOS WITH SPEARS	B: WOMAN WITH PHIALE, DRAPED MAN WITH STAFF, YOUTH IN CHLAMYS AND PETASOS WITH SPEAR, DEPARTING	475-425 BCE	AMPHORA, NECK	ATHENIAN	Philadelphia (PA), University of Pennsylvania : 30.44.4	POLYGNOTOS, GROUP OF by BEAZLEY			<a href="http://www.beazley.ox.ac.uk/record/72380B3E-406D-4FB2-A039-CBEB95EF36ED">http://www.beazley.ox.ac.uk/record/72380B3E-406D-4FB2-A039-CBEB95EF36ED</a>
213746	No	Youth (Theseus)	A: AMAZONOMACHY, AMAZON WITH AXE AND BOW, YOUTH IN ANIMAL SKIN AND PILOS, WITH ROCK, WARRIOR (THESEUS AND PERITHOOS ?)	B: DRAPED YOUTHS, ONE WITH STAFF	475-425 BCE	AMPHORA, NECK	ATHENIAN	University (MS), University of Mississippi, University Museums: 1977.3.97	Recalls HECTOR P by BEAZLEY Recalls PELEUS P by BEAZLEY POLYGNOTOS, GROUP OF by BEAZLEY		No	<a href="http://www.beazley.ox.ac.uk/record/B04C6DD2-3770-4AF0-B94D-EB9CFA2A26FE">http://www.beazley.ox.ac.uk/record/B04C6DD2-3770-4AF0-B94D-EB9CFA2A26FE</a>
213762	No	Warrior	A: AMAZONOMACHY, AMAZON IN PATTERNED SUIT WITH SPEAR, WARRIORS, DEVICE, LION, ONE IN CHLAMYS AND PILOS	B: WOMEN, DRAPED MAN WITH SCEPTRE	475-425 BCE	PELIKE	ATHENIAN	Syracuse, Museo Archeologico Regionale Paolo Orsi: 931	POLYGNOTOS, GROUP OF by BEAZLEY	B.2	No	<a href="http://www.beazley.ox.ac.uk/record/77DB302A-92B0-4948-B2CA-1F1EB7B98C76">http://www.beazley.ox.ac.uk/record/77DB302A-92B0-4948-B2CA-1F1EB7B98C76</a>
213796	No	Youth	YOUTH IN CHLAMYS AND PILOS	N/a	475-425 BCE	FRAGMENT	ATHENIAN	Athens, Agora Museum: P25842	POLYGNOTOS, GROUP OF by BEAZLEY		No	<a href="http://www.beazley.ox.ac.uk/record/70370925-B57C-4EA9-B420-D40B8E59581C">http://www.beazley.ox.ac.uk/record/70370925-B57C-4EA9-B420-D40B8E59581C</a>

213939	Yes	Man (Telamon, or Ajax, or Teucer, and Aegina.)	Uncertain, Athena, Talhythibios, Telamon (named) Aigina (named)	Unexplained subjects: Fr. 1: [heads of] Athena and Talhythibios, facing (the last figures on the right side, near the handle root). Fr. 2: head and chest of a man to left, wearing pilos and himation; Telamon, or Ajax, or Teucer, and Aegina. Frs. 3-10: bits of drapery, and on fr. 4 also floral and tongue pattern.	475-425 BCE	Skyphos Fragments	ATHENIAN	Vienna, University: 53D	Achilles P by Beazley	B.3	Yes	<a href="http://www.beazley.ox.ac.uk/record/2430319A-E362-4EF2-BEFB-69233C2B0990">http://www.beazley.ox.ac.uk/record/2430319A-E362-4EF2-BEFB-69233C2B0990</a>
214220	Yes	Warrior	Warriors departing, one in chitoniskos and pilos, device, hand	Old man with staff	475-425 BCE	Neck Amphora	ATHENIAN	London, British Museum	Phiale P by Beazley	B.5 with stud	No	<a href="http://www.beazley.ox.ac.uk/record/7F443B76-83FB-4488-BEE8-81E30F3CDB1E">http://www.beazley.ox.ac.uk/record/7F443B76-83FB-4488-BEE8-81E30F3CDB1E</a>
214282	No	Hermes	Hermes in pilos pursuing woman	N/a	475-425 BCE	Lekythos	ATHENIAN	Syracuse, Museo Archeologico regionale Paolo Orsi	Phiale P by Beazley			<a href="http://www.beazley.ox.ac.uk/record/71674340-6ED7-4BD7-944C-1EA21BC122B6">http://www.beazley.ox.ac.uk/record/71674340-6ED7-4BD7-944C-1EA21BC122B6</a>

214444	Yes	Youth	Warrior departing, woman with oinochoe and phiale, youth in chitoniskos and pilos, with spears, device, whirligig	B: Draped satyrs with staffs, maenad with thyrsos	475-425 BCE	Column Krater	ATHENIAN	Vienna, Kunsthistorisches Museum	<i>Akin to Group of the Villa Guilia P</i> by Beazley	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/CC4F4071-8535-4B1E-8DD9-82CDBBEACD1D">http://www.beazley.ox.ac.uk/record/CC4F4071-8535-4B1E-8DD9-82CDBBEACD1D</a>
214462	Yes	Youth	Amphiaros departing, with sword, draped youths, youth in pilos and chlamys, with shield and spear, woman (Eriphyle?)	B: Komos, men and youth, all draped with staffs, some with skyphoi	475-425 BCE	Bell Krater	ATHENIAN	Syracuse, Museo Archeologico Regionale Paolo Orsi	Danae P by Beazley	B.3	No	<a href="http://www.beazley.ox.ac.uk/record/CF3334BB-2604-471C-9FEF-4883837F33AC">http://www.beazley.ox.ac.uk/record/CF3334BB-2604-471C-9FEF-4883837F33AC</a>
214463	Yes	Youth	Youth in pilos and chlamys with spear ?, departing ?	N/a	475-425 BCE	Bell Krater fragment	ATHENIAN	Athens, Agora Museum: P25901	Danae P by Beazley	B.2	No	<a href="http://www.beazley.ox.ac.uk/record/C186C346-CD9C-4244-B0E7-48085C9A6E3C">http://www.beazley.ox.ac.uk/record/C186C346-CD9C-4244-B0E7-48085C9A6E3C</a>
214757	Yes	Orestes	Orestes with sword and pilos on stone altar in Delphi, Apollo with branch, erinyes, Bukranion suspended	B: Draped youths, some with staffs	475-425 BCE	Bell Krater	ATHENIAN	Syracuse, Museo Archeologico Regionale Paolo Orsi	Hephaistos P by Beazley	F.5	No	<a href="http://www.beazley.ox.ac.uk/record/9D5867E7-61C5-4C6F-9673-C7821BD710AE">http://www.beazley.ox.ac.uk/record/9D5867E7-61C5-4C6F-9673-C7821BD710AE</a>

216030	Yes	Youth	A: WARRIOR DEPARTING , AT ALTAR, DEVICE, SNAKE, WOMAN WITH OINOCHOE AND PHIALE, YOUTH IN CHLAMYS AND PILOS, WITH SPEARS	B: DRAPED YOUTHS, ONE LEANING ON STAFF	475-425 BCE	PELIKE	ATHENIAN	Paris, Musée du Louvre: G538	LOUVRE CENTAURO MACHY, P OF THE by BEAZLEY	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/600A487C-43D8-4138-BD9C-DFD7CD14D4A8">http://www.beazley.ox.ac.uk/record/600A487C-43D8-4138-BD9C-DFD7CD14D4A8</a>
216055	No	Youth	YOUTH IN CHLAMYS AND PILOS, WITH SPEAR (?), DEPARTING (?), HORSE	N/a	475-425 BCE	KRATER, BELL FRAGMENT	ATHENIAN	Athens, Agora Museum: P202	Near LOUVRE CENTAURO MACHY, P OF THE by BEAZLEY		No	<a href="http://www.beazley.ox.ac.uk/record/F662C33B-28B8-4FEB-8B8C-9A7F078EFB83">http://www.beazley.ox.ac.uk/record/F662C33B-28B8-4FEB-8B8C-9A7F078EFB83</a>
216061	No	Man	AB1: ORPHEUS SEATED ON ROCK WITH LYRE, MEN IN THRACIAN COSTUME, SOME LEANING ON SPEARS, ONE SEATED, ONE IN CHITONISK OS WITH PILOS (CAP ?), DRAPED YOUTH, HORSES	AB2: THRACIAN WOMEN, WITH PESTLES, AXE, SPEAR AND STICK (?), YOUTHS (?), ONE DRAPED, ONE IN CHITONISK OS, CHLAMYS AND CAP, WITH SPEARS	475-425 BCE	KRATER, CALYX	ATHENIAN	Naples, Museo Archeologico Nazionale: H2889	Compare LOUVRE CENTAURO MACHY, P OF THE by BEAZLEY			<a href="http://www.beazley.ox.ac.uk/record/C05A36F2-DDB8-4D0A-AD1E-38B2D55F2D74">http://www.beazley.ox.ac.uk/record/C05A36F2-DDB8-4D0A-AD1E-38B2D55F2D74</a>

216062	No	Warrior	A: NIKE (WINGED WOMAN) WITH PHIALE AND OINOCHOE, WARRIOR IN PILOS HELMET, DEVICE LION OR PANTHER, COLUMN	B: DRAPED YOUTHS	475-425 BCE	KRATER, BELL	ATHENIAN	Athens, National Museum: N1146	Compare LOUVRE CENTAURO MACHY, P OF THE by BEAZLEY Imitation of BOEOTIAN by BEAZLEY		<a href="http://www.beazley.ox.ac.uk/record/1DC0DD66-7280-4A0B-8E05-28606EF44A47">http://www.beazley.ox.ac.uk/record/1DC0DD66-7280-4A0B-8E05-28606EF44A47</a>	
216169	No	Warrior	A: AMAZONOMACHY, AMAZON ON HORSEBACK, WARRIORS, ONE WITH PILOS AND CHLAMYS, TREE, PELTA	B: DRAPED MEN WITH STAFFS, DRAPED YOUTHS, ONE WITH STRIGIL, HALTERES SUSPENDEND	475-425 BCE	KRATER, COLUMN	ATHENIAN	Syracuse, Museo Archeologico Regionale Paolo Orsi: 37175	ORPHEUS P by BEAZLEY		<a href="http://www.beazley.ox.ac.uk/record/3A62EF8B-4E62-4762-91A0-2DD43241BA3D">http://www.beazley.ox.ac.uk/record/3A62EF8B-4E62-4762-91A0-2DD43241BA3D</a>	
9011389	Yes	Man in pilos	Man in pilos	n/a	475-425 BCE	Fragment	Athenian	Florence, Museo Archeologico Etrusco: 15B2	None	NOT a Pilos; different helmet?	Yes	<a href="http://www.beazley.ox.ac.uk/record/F86F3279-2E38-4A4A-AECF-AAE500A50EDA">http://www.beazley.ox.ac.uk/record/F86F3279-2E38-4A4A-AECF-AAE500A50EDA</a>

9028518	No	Youth	WOMAN PURSUING YOUTH IN CHLAMYS AND PILOS WITH SWORD AND SPEARS (EOS AND TITHONOS ?)	A: DELPHI, WOMAN (MUSE ?) WITH WREATH BEHIND APOLLO SEATED AT TRIPOD, WITH LAUREL BRANCH, MOUSAIOS WITH KITHARA AND LAUREL BRANCH, LYRE SUSPENDE D, FIGURES (ATHENA AND IRIS OR NIKE WITH FILLET), DORIC COLUMNS B: FIGURES (?) Under handle 1: WINGED YOUTH SEATED ON ROCK, PALM TREE (?)	475-425 BCE	Krater, Volute	Athenian	Ferrara, Museo Nazionale di Spina	None	No	<a href="http://www.beazley.ox.ac.uk/record/F3A69908-63E0-4A5C-8462-7FDB36A63625">http://www.beazley.ox.ac.uk/record/F3A69908-63E0-4A5C-8462-7FDB36A63625</a>
9039923	No	Youth (Theseus?)	THESEUS (YOUTH IN PILOS AND CHLAMYS WITH SPEARS) AND PERIPHETES SEATED ON ROCK WITH CLUB	N/a	475-425 BCE	Cup B	Athenian	Chiusi, Museo Archeologico Nazionale: 253129	SABOUROF F P by IOZZO	No	<a href="http://www.beazley.ox.ac.uk/record/AD99DDEB-7E00-42A7-A91A-04AB76A9D46F">http://www.beazley.ox.ac.uk/record/AD99DDEB-7E00-42A7-A91A-04AB76A9D46F</a>

9040956	No	Man (Odysseus?)	MAN IN CAP OR PILOS (ODYSSEUS ?), SHIELD (?)	N/a	475-425 BCE	Krater, Column Fragments	Athenian	Bologna, Museo Civico Archeologico : 1783	Unknown		<a href="http://www.beazley.ox.ac.uk/record/0C5D82DE-C394-425C-9184-3DC76E162143">http://www.beazley.ox.ac.uk/record/0C5D82DE-C394-425C-9184-3DC76E162143</a>
9045348	No	Warrior	WARRIOR WITH PILOS HELMET DEPARTING	Body: DRAPED MAN LEANING AND STAFF, DRAPED YOUTH WITH SPEAR AND WARRIOR WITH PILOS HELMET DEPARTING , WOMEN, ONE WITH PHIALE AND OINOCHOE, ONE CARRYING CHILD, DRAPED YOUTH IN CAP CARRYING BAG AND WINESKIN, DEVICE, SNAKE	475-425 BCE	Olla	Athenian	Italy, private	No attribution		<a href="http://www.beazley.ox.ac.uk/record/9347115B-3E43-430E-A9BA-F8527AFAE84A">http://www.beazley.ox.ac.uk/record/9347115B-3E43-430E-A9BA-F8527AFAE84A</a>
6364	no	Youth (Huntsman)	Huntsman (youth in metal pilos and chlamys), rock	A: Herakles (or Theseus) and the Bull, Satyr B: Lion and Bull ?	500-450 BCE	Cup fragments	Athenian	Athens, Ephoreia	Dokimasia P by Maffre		<a href="http://www.beazley.ox.ac.uk/record/5BADE4AA-E9CF-48BD-B280-94ECF0F668E4">http://www.beazley.ox.ac.uk/record/5BADE4AA-E9CF-48BD-B280-94ECF0F668E4</a>

7045	yes	Youth	Youths in chlamydes with spears, one with petasos, one in pilos (departing ?), one old, leaning on staff, one in petasos and chlamys with spears, woman with oinochoe	A: Youths in chlamydes and petasoi with spears, draped men with staffs I: Old Man leaning on staff, draped youth with staff or sceptre, altar	500-450 BCE	Cup C	Athenian	London, market, Sotheby's	Acropolis 356 by unknown	F.6	No	<a href="http://www.beazley.ox.ac.uk/record/DA7215EE-F71D-492D-8DE8-5D706421E388">http://www.beazley.ox.ac.uk/record/DA7215EE-F71D-492D-8DE8-5D706421E388</a>
11920	yes	2 Youths	A: Youth in pilos and chlamys carrying spear B: youth in pilos and chlamys running with spear	n/a	500-450 BCE	Skyphos	Athenian	London, British Museum: E144	No attribution	B.3	No	<a href="http://www.beazley.ox.ac.uk/record/B497A0F2-E04B-40C9-8EBF-138252C9CB02">http://www.beazley.ox.ac.uk/record/B497A0F2-E04B-40C9-8EBF-138252C9CB02</a>
23878	yes	No wearer; with Theseus	A.B: The deeds of Theseus the sow, sinis, skiron (all named), swords, pilos and clothes suspended, rock, trees	Lid: Deeds of Theseus, sinis (?), tree	500-450 BCE	Skyphos fragments	Athenian	Malibu (CA), The J. Paul Getty Museum	No attribution	B.7	No	<a href="http://www.beazley.ox.ac.uk/record/D16B09B2-2D2A-4BDF-B2CC-A519F229C0C2">http://www.beazley.ox.ac.uk/record/D16B09B2-2D2A-4BDF-B2CC-A519F229C0C2</a>
29055	no	Youth (Theseus ?)	Old woman (Hekale) with phiale at kalathos, youth with chlamys, spears and pilos (theseus ?)	n/a	500-450 BCE	Hydria	Athenian	Hamburg, private	No attribution		No	<a href="http://www.beazley.ox.ac.uk/record/4C232508-2836-45AD-8808-FF511CC766FD">http://www.beazley.ox.ac.uk/record/4C232508-2836-45AD-8808-FF511CC766FD</a>

202456	no	Suspended	Theseus and Prokrustes, Theseus and the Minotaur, Pilos suspended	Komos, youths, one with cloak, between youths with wineskins	500-450 BCE	Column Krater	Athenian	Salerno, Museo Nazionale	P of Munich Amphora by Beazley			<a href="http://www.beazley.ox.ac.uk/record/5A31BBB3-A9C6-4166-8021-1410306868C5">http://www.beazley.ox.ac.uk/record/5A31BBB3-A9C6-4166-8021-1410306868C5</a>
204340	yes	Man at Furnace (Hephaistos ?), Sculptor (?)	Artisans, sculptotrs, man in pilos squatting at foundry (furnace), youth with hammer, draped man at statue, pinakes and statue heads suspended; B: sculptor wearing pilos?	B: Artisans, sculptors at statue of Ares in building (?) between draped men (statues ?) leaning on staffs with strigils and sponges and aryballoi, tools suspended I: Hephaistos seated with Helmet and hammer, Thetis with boetian shield (arms of Achilles ?)	500-450 BCE	Cup B	Athenian	Berlin, Antikensammlung	Foundry P by Hartwig;	F.7	Yes	<a href="http://www.beazley.ox.ac.uk/record/A5158FBE-FC09-4880-82AB-3A4C1A699D15">http://www.beazley.ox.ac.uk/record/A5158FBE-FC09-4880-82AB-3A4C1A699D15</a>
205037	yes	Man; Draped men (Warriors?)	B: Draped men, some with spears, one in pilos, one seated (Agamemnon ?) building; I: Telephos and Teuthras ?, Men, one seated on stone in chlamys, with petasos, one in pilos and chitoniskos with spears, column, building	A: Telephos seated on altar, old man with staff (kalchas ?), draped men, one with spear, one drawing sword (Achilles ?), columns, door	500-450 BCE	Cup	Athenian	Boston, Museum of Fine Arts	Hieron Potter by Signature; Telephos P by Beazley	B.3	Yes	<a href="http://www.beazley.ox.ac.uk/record/3A042980-5B0B-4A98-BA58-F13B3CC0A3B5">http://www.beazley.ox.ac.uk/record/3A042980-5B0B-4A98-BA58-F13B3CC0A3B5</a>

205464	yes	Youth	Fight; Youth in Pilos, with sword, shield	n/a	500-450 BCE	Loutrophoros fragment	Athenian	Tübingen, Eberhard-Karls-Universität, Archäologisches Institut	Hermonax by Beazley	B.8	No	<a href="http://www.beazley.ox.ac.uk/record/1B1C80CA-B755-4D8F-BA57-0D7E754CC6E7">http://www.beazley.ox.ac.uk/record/1B1C80CA-B755-4D8F-BA57-0D7E754CC6E7</a>
206612	no	Youth	Amazonomachy, Amazon falling, Horseman ?, Youth with Pilos	n/a	500-450 BCE	Column Krater Fragments	Athenian	Chiusi, Museo Archeologico Nazionale	Agrigento P by Beazley			<a href="http://www.beazley.ox.ac.uk/record/F1125BB1-5C67-4C54-9280-ED4415AA5951">http://www.beazley.ox.ac.uk/record/F1125BB1-5C67-4C54-9280-ED4415AA5951</a>
206785	no	Youth	Youth in pilos and chlamys drawing his sword, woman fleeing	n/a	500-450 BCE	Hydia fragment	Athenian	Oxford, Ashmolean Museum	Early Mannerist, undetermined by Beazley		No	<a href="http://www.beazley.ox.ac.uk/record/2DC80713-04CC-498B-A7C6-F34CECB1A6A2">http://www.beazley.ox.ac.uk/record/2DC80713-04CC-498B-A7C6-F34CECB1A6A2</a>
209460	yes	Man in Pilos	I: Death of Opheltes or Aristaios, snake attacking man in pilos and cloth or animal skin with stick (?) and stone, woman, reeds	n/a	500-450 BCE	Cup stemless fragment (white ground)	Athenian	London, British Museum	Sotades P by Van Branteghem	NOT a Pilos; 3	Yes	<a href="http://www.beazley.ox.ac.uk/record/4FF55AA6-EA81-4415-B1DE-2444AB869160">http://www.beazley.ox.ac.uk/record/4FF55AA6-EA81-4415-B1DE-2444AB869160</a>
209532	yes	Youth	Fight, youth in chlamys and pilos with spear, man in chitoniskos and chlamys with sword and spear	A: Fight, warriors, one fallen; I: incised	500-450 BCE	Cup stemless	Athenian	Florence, Museo Archeologico Etrusco	Akin to Sotades P by Beazley	B.7	No	<a href="http://www.beazley.ox.ac.uk/record/CB047D23-BF05-40DD-8A64-7EFAA07B9658">http://www.beazley.ox.ac.uk/record/CB047D23-BF05-40DD-8A64-7EFAA07B9658</a>

209548	yes	Warrior	Fight, Warrior in chlamys and pilos, Amazon ? with pelta and spear, device, wolf	A: Fight, horseman in Thracian costume, fallen warrior; Fig: Amazon on horseback	500-450 BCE	Figure Vase	Athenian	Boston, Museum of Fine Arts	Sotades by Signature	F.1	Maybe - hard to see	<a href="http://www.beazley.ox.ac.uk/record/D68F549E-B544-45EC-B667-4ACB41B844BC">http://www.beazley.ox.ac.uk/record/D68F549E-B544-45EC-B667-4ACB41B844BC</a>
211343	yes	Suspended	Symposium, Hermes reclining with kantharos, satyrs, one with oinochoe and drinking horn, kerykeion and pilos suspended	A: Symposium, Dionysus reclining with kantharos, satyrs I: Maenad with thyrsos and snake	500-450 BCE	Cup	Athenian	Ferrara, Museo Naxionale di Spina	Pistoxenos P by Beazley	B.7	Yes	<a href="http://www.beazley.ox.ac.uk/record/FC ADE450-257E-484B-97BA-58C996AF5135">http://www.beazley.ox.ac.uk/record/FC ADE450-257E-484B-97BA-58C996AF5135</a>
9022325	No	Nike?	N/a	N/a	500-450 BCE	Lekythos	Athenian	Volos, Museum: 11587	None			<a href="http://www.beazley.ox.ac.uk/record/F229CDE7-4CF0-46AD-A185-3540D13F349A">http://www.beazley.ox.ac.uk/record/F229CDE7-4CF0-46AD-A185-3540D13F349A</a>
9033901	No	Youth	HUNT, YOUTH IN CHLAMYS AND PILOS	N/a	500-450 BCE	Cup fragment	Athenian	Ampurias, Museo Monografico: N1090	Unknown		No	<a href="http://www.beazley.ox.ac.uk/record/E04BA036-D247-48DD-8456-291E58C30573">http://www.beazley.ox.ac.uk/record/E04BA036-D247-48DD-8456-291E58C30573</a>
9038006	Yes	Man	MAN WEARING PILOS, CHITON OR CHITONISK OS, AND CHLAMYS	N/a	500-450 BCE	Stamnos Fragment	Athenian	Heidelberg, Ruprecht-Karls-Universität: 166	Unknown	NOT a Pilos: 2	Yes	<a href="http://www.beazley.ox.ac.uk/record/DC731307-B0C3-4CB8-B794-8B796457ACB8">http://www.beazley.ox.ac.uk/record/DC731307-B0C3-4CB8-B794-8B796457ACB8</a>

9042747	Yes	Unknown figure	FIGURE IN PILOS OR THRACIAN CAP (?)	N/a	500-450 BCE	Cup Fragment	Athenian	New York (NY), Metropolitan Museum: 2011.604.1.2 203	Unknown	B.7; or NOT pilos	<a href="http://www.beazley.ox.ac.uk/record/C307D518-A661-4A12-AEF1-C9395A362BEF">http://www.beazley.ox.ac.uk/record/C307D518-A661-4A12-AEF1-C9395A362BEF</a>
9044972	Yes	Man	I: ARTISAN (?), MAN IN CHITONISK OS AND CAP OR PILOS (?)	N/a	500-450 BCE	Cup Fragment	Athenian	New York (NY), Metropolitan Museum: 2011.604.1.2 957	Unknown	NOT a Pilos; 5	<a href="http://www.beazley.ox.ac.uk/record/CFEECF71-C867-4406-8C8E-674558730551">http://www.beazley.ox.ac.uk/record/CFEECF71-C867-4406-8C8E-674558730551</a>
6416	no	Draped Man (Hermes?)	Draped man (Hermes?) reclining with drinking horns, sword, pilos, bow and quiver suspended	A,B: Symposium, Herakles and draped man; Under handle: White heron (bird)	525-475 BCE	Skyphos - Black figure	Athenian	Basel, market, Münzen und Medaillen A. G.	Theseus P by Hornbostel		<a href="http://www.beazley.ox.ac.uk/record/C374F2E9-F28D-4E9D-BCDE-3901CA171BD4">http://www.beazley.ox.ac.uk/record/C374F2E9-F28D-4E9D-BCDE-3901CA171BD4</a>
31831	yes	Man (Warrior ?)	I: man with pilos or helmet with spear, on horseback ?	n/a	525-475 BCE	Cup fragment	Athenian	Ullastret Museum	No attribution	NOT a Pilos; 4	<a href="http://www.beazley.ox.ac.uk/record/D4992E5D-47D3-4026-B210-32149EB88C04">http://www.beazley.ox.ac.uk/record/D4992E5D-47D3-4026-B210-32149EB88C04</a>
41089	no	Suspended	Symposium, Hermes and Herakles reclining, pilos, sword, bow and quiver suspended, tree	n/a	525-475 BCE	Skyphos	Athenian	Delos Archaeological Museum	Theseus P by unknown		<a href="http://www.beazley.ox.ac.uk/record/DA073C37-C6A9-4BBA-8D35-EC24D440A730">http://www.beazley.ox.ac.uk/record/DA073C37-C6A9-4BBA-8D35-EC24D440A730</a>

43241	no	Suspended	Symposium, Herakles and draped man reclining, bow, quiver, pilos and cloth suspended (Hermes?)	n/a	525-475 BCE	Skyphos	Athenian	Bari, private	Theseus P by unknown			<a href="http://www.beazley.ox.ac.uk/record/64716E11-A303-4406-8AA6-E13BBA89CFDC">http://www.beazley.ox.ac.uk/record/64716E11-A303-4406-8AA6-E13BBA89CFDC</a>
46604	yes	Hermes	Chariot, trees, Hermes (named) wearing pilos	n/a	525-475 BCE	Skyphos fragments	Athenian	Athens, National Museum Acropolis Collection	Psiax by Langlotz	NOT a Pilos: 1		<a href="http://www.beazley.ox.ac.uk/record/65380044-78DA-4F63-9E13-ED2FD1FC24A8">http://www.beazley.ox.ac.uk/record/65380044-78DA-4F63-9E13-ED2FD1FC24A8</a>
9022326	No	Unknown	A: ATHENA BETWEEN COLUMNS SURMOUNTED BY COCKS, DEVICE, PEGASOS, INSCRIPTIO N	B: CHARIOT	525-475 BCE	AMPHORA, PANATHEN AIC PRIZE	Athenian	Volos, Museum: 11145	None			<a href="http://www.beazley.ox.ac.uk/record/B3A23B53-D5A6-482C-B9CD-185C5AA8A3E1">http://www.beazley.ox.ac.uk/record/B3A23B53-D5A6-482C-B9CD-185C5AA8A3E1</a>
9034969	Yes	Man (?)	Body: DIONYSOS RIDING MULE, MAN (?) WITH PILOS OR HEADDRESS AND KROTALA, MAENAD, IVY	N/a	525-475 BCE	Lekythos Fragment	Athenian	Athens, Agora Museum: P16824	Unknown	NOT a Pilos		<a href="http://www.beazley.ox.ac.uk/record/7F817C70-2B33-4ED0-8DAB-20FF1BA9B592">http://www.beazley.ox.ac.uk/record/7F817C70-2B33-4ED0-8DAB-20FF1BA9B592</a>

330988	No	Eurytion	EURYTION IN PILOS WITH SPEAR AND SWORD, DOG	HERAKLES, KNEELING WITH BOW, AND GERYON, WITH BOEOTIAN SHIELD, EURYTION IN PILOS WITH SPEAR AND SWORD, DOG (ORTHROS), ATHENA WITH SPEAR WITH SNAKE, ROCK WITH TREE	550-500	Lekythos	Athenian	London, British Museum: 1895.10-29.1	Connected with HAIMON GROUP by BEAZLEY Near PHOLOS P by BEAZLEY			<a href="http://www.beazley.ox.ac.uk/record/2317E14F-6FB1-4E33-BA23-7F0F2F143336">http://www.beazley.ox.ac.uk/record/2317E14F-6FB1-4E33-BA23-7F0F2F143336</a>
14902	yes	Man / Farmer	Agriculture, man in pilos and animal skin ploughing with oxen	B: Bird catching, tree, birds, owl on post, draped men	550-500 BCE	Amphora, neck- black figure	Athenian	New York, Shelby White and Leon Levy Collection	Bucci P by Guy	NOT a Pilos; 2	Yes	<a href="http://www.beazley.ox.ac.uk/record/2C9DC7F3-27C6-40EB-BBC2-1775374EB8E9">http://www.beazley.ox.ac.uk/record/2C9DC7F3-27C6-40EB-BBC2-1775374EB8E9</a>
18458	yes	Youth	Youths, some draped, one departing on horseback, draped men, one in pilos	Shoulder: Athlets, men, some boxing, some wrestling, one jumping with halteres, draped youths	550-500 BCE	Hydria - black figure	Athenian	Champaign-Urbana, University of Il., Krannert Art Museum	No attribution	F.1	No	<a href="http://www.beazley.ox.ac.uk/record/830EFF2C-63C6-4B15-A740-48F7D637AA9F">http://www.beazley.ox.ac.uk/record/830EFF2C-63C6-4B15-A740-48F7D637AA9F</a>
20587	yes	Man	Man with pilos or petasos	n/a	550-500 BCE	Column Krater fragment	Athenian	Athens, Agora Museum	No attribution	NOT a Pilos; 2	Yes	<a href="http://www.beazley.ox.ac.uk/record/216D6DA7-3C08-4D8C-A0F4-52E217762A53">http://www.beazley.ox.ac.uk/record/216D6DA7-3C08-4D8C-A0F4-52E217762A53</a>

23461	no	Man (Perseus or Aristaios ?)	Man in chitoniskos, pilos and nebris running or flying with bag (kibisis) and aze (Perseus or aristaios?)	N/a	550-500 BCE	Cup little master band fragment	Athenian	Vathy, Museum	No attribution			<a href="http://www.beazley.ox.ac.uk/record/3922C6F5-6687-4ABE-96FE-9877AF118B06">http://www.beazley.ox.ac.uk/record/3922C6F5-6687-4ABE-96FE-9877AF118B06</a>
301308	Yes	Man	Group of men, horseman, and bird	Group of men, man chasing woman	550-500 BCE	Amphora, neck	Athenian	Munich, Antikensam- mlungen: 1439	AFFECTER by JAHN	NOT a Pilos: 1	Yes	<a href="http://www.beazley.ox.ac.uk/record/959DC1F8-F04D-4A02-AF21-784A7D6F29C7">http://www.beazley.ox.ac.uk/record/959DC1F8-F04D-4A02-AF21-784A7D6F29C7</a>
301603	Yes	Eurytion (fallen)	Herakles and Geryon	n/a	550-500 BCE	Amphora, Belly, Type B	Athenian	Vatican City, Museo Gregoriano Etrusco Vaticano: G39	VATICAN 365, P OF by BEAZLEY	B.4	No	<a href="http://www.beazley.ox.ac.uk/record/86EB080A-083A-4DF3-A461-6FEECCB85B79">http://www.beazley.ox.ac.uk/record/86EB080A-083A-4DF3-A461-6FEECCB85B79</a>
301769	Yes	Eurytion (fallen)	EURYTION FALLEN IN PILOS AND CHLAMYS, SHIELD DEVICE,	Herakles and Geryon	550-500 BCE	Amphora, neck	Athenian	New York (NY), Callimanopo- ulos	MADRID P by BEAZLEY	NOT a Pilos: 5	Yes	<a href="http://www.beazley.ox.ac.uk/record/8E8704F9-DDB0-4D03-9607-A6DF1D4637B4">http://www.beazley.ox.ac.uk/record/8E8704F9-DDB0-4D03-9607-A6DF1D4637B4</a>
9017787	No	Head	Non- Hermogenea n head	HEAD OF WOMAN A2: NONSENSE INSCRIPTIO N BETWEEN PALMETTES	550-500 BCE	Cup Little Master Lip	Athenian	Rome, Marchesa Isabella Guglielmi	None		No	<a href="http://www.beazley.ox.ac.uk/record/F1B043F2-8D90-4505-959E-928BAFCD7650">http://www.beazley.ox.ac.uk/record/F1B043F2-8D90-4505-959E-928BAFCD7650</a>

12934	yes (hard to see)	Man ?	Draped man seated (zeus ?), men in himatia, one with pilos and kerykeion (hermes ?) in nebris, approaching	A: Athletes, acontist, diskobolos, youth, youth in chitoniskos with aryballos, onlookers, between horsemen and men with spears I: Herakles and the Lion	575-525 BCE	Cup Siana - Hermes	Athenian	Amsterdam, Allard Pierson Museum	Heidelberb P by Brijder			<a href="http://www.beazley.ox.ac.uk/record/F40C1AC2-49A9-4537-81C6-DBB2C4B5BD47">http://www.beazley.ox.ac.uk/record/F40C1AC2-49A9-4537-81C6-DBB2C4B5BD47</a>	
14304	yes	Horseman	Horsemen, one in pilos and chlamys, hunting deer, warrior	n/a	575-525 BCE	Amphora (neck ?) fragment	Athenian	London, British Museum: B129.10	No attribution		No	<a href="http://www.beazley.ox.ac.uk/record/BC052259-F74B-4DF6-894C-DCE6D1931115">http://www.beazley.ox.ac.uk/record/BC052259-F74B-4DF6-894C-DCE6D1931115</a>	
19873	no	Warrior	Warrior (with pilos ?) running	A,B: floral, ivy wreath AB2: Animal frieze, panthers and deer	575-525 BCE	Cup Siana	Athenian	New York, market, Sotheby's	Taras P by Brijder			<a href="http://www.beazley.ox.ac.uk/record/F7D22940-0D0A-412D-8DD6-72D11E0E3923">http://www.beazley.ox.ac.uk/record/F7D22940-0D0A-412D-8DD6-72D11E0E3923</a>	
23526	no	Charioteer (Warrior?)	Charioteer wearing pilos in chariot, warrior	n/a	575-525 BCE	Cup A fragment	Athenian	Lost; Previously held in Vathy Museum	No attribution			<a href="http://www.beazley.ox.ac.uk/record/0994FD61-0C7E-4A05-A61F-2C2F8281C47D">http://www.beazley.ox.ac.uk/record/0994FD61-0C7E-4A05-A61F-2C2F8281C47D</a>	
41555	yes	Warrior	Warrior with pilos departing in chariot, women, draped man with sceptre (?) boeotian shield device, discs	B: Centauromachy, warrior between centaurs with rocks, device, discs	575-525 BCE	Column Krater	Athenian	London, market, Sotheby's	No attribution	1	NOT a Pilos;	No	<a href="http://www.beazley.ox.ac.uk/record/2277287C-B0A2-4C94-9D14-B413D4486971">http://www.beazley.ox.ac.uk/record/2277287C-B0A2-4C94-9D14-B413D4486971</a>

300579	Yes	Warrior	Fight, warriors, one falling, one with pilos, one in nebris	B: Komos, men dancing, between draped men with spears I: Herakles and the lion	575-525 BCE	Cup Siana	Athenian	Athens, National Museum	Heidelberg P by Beazley	B.4	Yes	<a href="http://www.beazley.ox.ac.uk/record/F8789F24-8C7A-4DF9-81C9-BB8B8EB620D5">http://www.beazley.ox.ac.uk/record/F8789F24-8C7A-4DF9-81C9-BB8B8EB620D5</a>
300580	Yes	Warrior	Fight, warriors, one with pilos	Herakles and the lion	575-525 BCE	Cup Siana	Athenian	Taranto, Museo Archeologico Nazionale: 52170	HEIDELBERG P by BEAZLEY	NOT a Pilos: 1	Yes	<a href="https://www.beazley.ox.ac.uk/XDB/ASP/recordDetails.asp?recordCount=201&amp;start=200">https://www.beazley.ox.ac.uk/XDB/ASP/recordDetails.asp?recordCount=201&amp;start=200</a>
310160	Pilos not visible in image	Eurytion (fallen)	EURYTION FALLEN IN CHITONISKOS AND PILOS, SHIELD DEVICES,	Herakles and Geryon	575-525 BCE	Hydria	Athenian	Rome, Mus. Naz. Etrusco di Villa Giulia: M430	LYDOS by RUMPF			<a href="http://www.beazley.ox.ac.uk/record/8898D8D8-C581-4375-A39F-A1AD827100B5">http://www.beazley.ox.ac.uk/record/8898D8D8-C581-4375-A39F-A1AD827100B5</a>
310309	Yes	Eurytion (fallen)	A: HERAKLES AND GERYON, EURYTION FALLEN IN NEBRIS AND PILOS (ALL NAMED)	B: WARRIOR IN CHARIOT, SIREN (ALL NAMED, ANCHIRO, SEMOS, PYROKEME, KALIPHONE, KALIPHORA ) Lid: ANIMAL FRIEZE, SIRENS, DEER, INSCRIPTIO NS	575-525 BCE	Amphora, belly, Type B	Athenian	Paris, Musée du Louvre: F53	EKEKIAS, POTTER by SIGNATURE GROUP E by BEAZLEY	NOT a Pilos	Yes	<a href="http://www.beazley.ox.ac.uk/record/620A1D58-E99F-4BB0-9F54-7035F80B3B55">http://www.beazley.ox.ac.uk/record/620A1D58-E99F-4BB0-9F54-7035F80B3B55</a>

310316	Yes	Eurytion (fallen)	A: HERAKLES WITH SWORD AND GERYON, EURYTION FALLEN IN PILOS AND CLOAK, CARCASS OF DOG, (ORTHROS), DEVICE, EAGLE WITH SNAKE	B: WARRIOR IN CHARIOT TURNING, CHARIOTEE R IN NEBRIS	575-525 BCE	Amphora, belly, Type A	Athenian	London, British Museum: B194	GROUP E by BEAZLEY	NOT a Pilos	No	<a href="http://www.beazley.ox.ac.uk/record/4B9246B1-DC20-43D6-B8CF-A396773AFA B9">http://www.beazley.ox.ac.uk/record/4B9246B1-DC20-43D6-B8CF-A396773AFA B9</a>
310058	Yes	Youth	Youth in pilos and chitonoskos	FIGHT, WARRIORS, YOUTH IN PILOS AND CHITONISK OS, BETWEEN HORSEMEN	575-525 BCE	Amphora, neck	Athenian	Marseilles, Musee Borely: 3088	CASTELLAN I P by BOTHMER TYRRHENIA N GROUP by BEAZLEY	B.4	No	<a href="http://www.beazley.ox.ac.uk/record/1476D987-8B78-4B7A-BB5D-0536E9F30A B7">http://www.beazley.ox.ac.uk/record/1476D987-8B78-4B7A-BB5D-0536E9F30A B7</a>
310343	Yes	Iolaos	B: HERAKLES AND THE LION BETWEEN DRAPED YOUTH AND IOLAOS WITH STAFF AND PILOS	A: ATHENA BETWEEN COLUMNS SURMOUNTED BY COCKS, DEVICE, OCTOPUS	575-525 BCE	PSEUDO-PANATHEN AIC AMPHORA	Athenian	Taranto, Museo Archeologico Nazionale: 4320	Near GROUP E by BEAZLEY	NOT a Pilos	Yes	<a href="http://www.beazley.ox.ac.uk/record/CFED4EF9-0512-4492-AEC5-148C09E203 B2">http://www.beazley.ox.ac.uk/record/CFED4EF9-0512-4492-AEC5-148C09E203 B2</a>
9004302	No	Warrior	A: WARRIOR WITH SHIELD AND PILOS IN NAIKOS	B: PALMETTE BETWEEN DRAPED YOUTHS	None stated	Amphora, bail	South Italian, Campanian	Genoa, Museo Civico di Archeologia Ligure: 1140	None			<a href="http://www.beazley.ox.ac.uk/record/689B4514-5345-44DA-A08F-97674FEC9F B6">http://www.beazley.ox.ac.uk/record/689B4514-5345-44DA-A08F-97674FEC9F B6</a>

9006776	Yes	Youth	SEATED YOUTH WITH PILOS, TWO SPEARS, AND SHIELD	A: YOUTH WITH CLOAK AND SPEAR STANDING WITH HORSE IN NAISKOS, SEATED YOUTHS AND WOMEN IN LUXURIOUS SETTING	None stated	Krater, volute	South Italian, Apulian	Trieste, Museo Civico: S494	None	F.2	No	<a href="http://www.beazley.ox.ac.uk/record/CE_F36BCC-E10F-4FA4-B0DE-CCA6233F63DA">http://www.beazley.ox.ac.uk/record/CE_F36BCC-E10F-4FA4-B0DE-CCA6233F63DA</a>
9007600	Yes	None, pilos is inside naiskos with shield	WOMAN WITH MIRROR AND WREATH AT NAISKOS WITH PILOS AND SHIELD INSIDE	A: YOUTH WITH FILLET AND ALABASTRO N, B: TWO DRAPED YOUTHS	None stated	AMPHORA, PANATHEN AIC SHAPE	SOUTH ITALIAN, APULIAN	Milan, 'H. A.': 446	None	F.2	No	<a href="http://www.beazley.ox.ac.uk/record/04_23BF27-D9B7-485E-8456-27894D7A43D8">http://www.beazley.ox.ac.uk/record/04_23BF27-D9B7-485E-8456-27894D7A43D8</a>