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Altars on Attic Vases and Their Architectural Contexts

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Abstract

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Ancient Greek sacred actions centered on the outdoor altar. From the sixth century into the fifth century B.C., representations of altars by Athenian vase painters proliferated on vases of all shapes and in a variety of narrative contexts. This study elucidates the correlation between the images of altars produced in Attic vase painting and the archaeological evidence for actual altars in Attica. The majority of illustrated altars show a block structure with volute barriers, often adorned with decorative ornamentation, but there are a significant variety of additional types. Examining over 600 vases with representations of altars recorded in the Beazley Archive Pottery Database, this study determines the types of painted altars and their patterns of scale and ornamentation. A comparative approach reveals the degree to which physical altars influenced the scale, ornamentation and shape of painted versions. The evidence demonstrates that while vase painters in Athens worked mainly within the parameters of an internal artistic tradition, a select group of artists carefully observed and incorporated elements and forms of contemporary altars found in their physical surroundings. Illustrating unusual decorative devices, including figural sculpture, inscriptions, or exceptionally articulated architectural molding, these vase painters shed light on the innovative circles of artistic production.

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Introduction

There is no shortage of depictions of altars on Attic vases spanning from second quarter of the 6th century into the 5th century BC. Since much cult activity focused on the altar, it is not surprising that it became the architectural element most commonly illustrated by Attic vase painters. Altars appear on black-figure, red-figure and white-ground vases and on a variety of shapes. The majority of those depicted show a block-like structure with volute barriers, often adorned with decorative ornamentation, but there are a significant variety of additional types. Altars are usually incorporated into scenes of cultic activity or episodes from mythology set in sacred precincts. While architecture formed an important component in Attic vase-painting, vase-painters often abbreviated, scaled down, or truncated images of large architectural elements, such as temple facades, fountain houses, city walls, sports stadia, or domestic homes, in order for the subject matter of the scene to be easily read. In contrast, vase-painters were able to illustrate altars in fuller detail and closer to scale due to their comparatively modest size.

This study aims to elucidate the correlation between images of altars produced in Attic vase-painting and the archaeological evidence for actual altars in Attica. Taking into consideration chronological changes, this study finds few significant shifts in the visual representation over time. This study demonstrates that vase-painters in Athens worked mainly within the parameters of an internal artistic tradition, but a select group of artists observed and incorporated elements and forms of contemporary altars found in their physical surroundings. Through a comparative approach, this study reveals the degree to which physical examples influenced the scale, ornamentation and shape of painted versions. Various architectural and decorative elements were exaggerated, scaled down, or all together omitted as the majority of

vase-painters worked within an established imagery for altars rather than observing the material world.

Using the Beazley Archive Pottery Database (BAPD) of vases that depict altars, this paper determines the types of painted altars and their patterns of scale and ornamentation. The Beazley Archive includes over 1,800 examples of vases with representations of altars, but this study focuses on Attic red-figure vases from the end of the 6th century to the end of the 5th century BC. Red-figure vases produced between 530-400 BC compose the majority of the 1,800+ examples, and thus as a group they represent a robust sample of the diversity of altar typologies and trends in scale and ornamentation. Images of altars on vases will be compared to contemporary extant altars and altar fragments in Attica. Some of the representations of altar types are not easily documented in Athens, but they do find close parallels in other parts of the Greek world. Thus, in addition to evidence of altars in Attica, altars from other regions will be considered with the understanding that such images on vases raise the possibility that similar altars would have been present in Athens.

Previous Studies on Representations of Architecture and Altars on Attic Vases

Representations of altars parallel their physical counterparts to the degree that their relationship can be interpreted, but the images cannot be read as exact reproductions of reality. In understanding images, it is vital to consider that, “the imagery is a construct, not a carbon copy; it is a work of culture, the creation of a language that like all other languages contains an essential element of arbitrariness.”¹ Several scholars have addressed the questions about the relationship between actual architecture in Athens and representations of architecture on Attic vases. John Pedley and Clemente Marconi conclude that Athenian vase-painters observed and

¹ Berard and Durand 1989, 7-8.

incorporated actual forms of architecture in their depictions.² Pedley articulates the correlation between actual architecture and representations of architecture on Attic vase-painting of the 6th century. He explores the evidence for architecture in archaic Athens, from temples to fountain houses to domestic homes, and draws parallels to depictions of architecture, especially on later archaic vases. Vase-painters emulated the actual forms of architecture available to them in both Athens and elsewhere in their travels, though the majority of images do not bear a one-to-one correspondence with specific architecture.³ Considering the function of architecture on vases, Pedley proposes that the architectural elements can work as aesthetic devices, framing and decorating a scene; as features of a narrative, setting the story; and as direct representations of contemporary architecture, conveying political and social changes (e.g. the fountain houses on vases of the last quarter of the sixth century that reflect the installation of a new water supply by the tyrants).⁴

In a similar approach, Marconi asserts that archaic sculptural elements on actual architecture informed contemporary images and reproductions of architecture. Ancient viewers not only observed elaborate building façades, but these architectural decorations on visible buildings, especially sculptural ornamentation and reliefs, deeply impressed their audiences. Ancient Greeks paid close attention and appreciated the sculptural details on temples, and Attic vase-paintings clearly reflect these observations. The power of the architectural images in Athens influenced how vase-painters rendered architectural facades on pottery. Looking at the archaeological evidence of pediments in Athens, Marconi draws parallels between images found on actual temple facades and those incorporated on temple facades depicted by vase-painters. While some images of architecture seem to draw upon specific pedimental sculpture in the city,

² Marconi 2009, 4-9; Pedley 1987, 71.

³ Pedley 1987, 71.

⁴ Pedley 1987, 74-77.

other vase-paintings generally draw upon the style and architectural orders present in buildings at the time. Marconi also examines textual evidence concerning architecture, both historical and mythological, to demonstrate the viewers' responses to public architectural decoration, which Marconi describes as one of wonder and awe and sometimes repulsion—all strong emotional responses. Architecture had the ability to capture the attention of the viewer, and thus it is not a stretch to believe altars in Athens also attracted the gaze of vase-painters and inspired their representations. In their respective studies, both Pedley and Marconi find evidence of actual architecture informing the renderings of architecture on Attic vases.

Discussing the systematic process of reading an image, Claude Berard and Jean-Louis Durand stress a different approach in which the vase-painter does not reference his actual physical environment but rather other images.⁵ The meaning of a scene, framed and constructed by architecture, derives from the larger body of images with similar architecture. In creating the vase-painting, the artist is not influenced by his physical surroundings: the artist worked within an internal, artistic tradition of established images to construct a readable scene. The viewer can thus read a scene with architectural elements illustrated by the vase-painter through a lens created by a network of repeated imagery for architecture.

Several scholars have focused specifically on the altar, a comparatively modest form of architecture in terms of scale. Both David Rupp and Dimitra Aktseli have elucidated the forms and typologies of altars and depictions of altars, while Gunnel Ekroth has examined the various functions of images of altars on vases. In an overview of depictions of altars in Attic pottery, Rupp argues that the painted altars reveal the actual architecture in Archaic and Classical Athens, and these images of altars can be used to understand the variety of types that actually existed in

⁵ Berard and Durand 1989, 34.

Athens.⁶ Examining approximately five hundred Attic vases with altars from the mid-6th century to the mid-4th century, Rupp introduces a provisional typology of depictions of altars that also reflect the archaeological evidence for altars in both Athens and the greater Greek world. In his study, however, he notes that the representations of altars do not hold a direct correspondence with specific architectural remains of altars, leaving the question of the nature of the relationship between depiction and actual altar open.⁷ Rupp notes the peaks in depictions of altars on black-figure and red-figure vases. He concludes that representations of altars increased shortly after the Persian invasions and are most numerous between 499 and 440 BC.⁸ My current study will take chronology into further consideration and to determine if there were any changes in the manner of representing altars on red-figure vases from 530 to 400 BC.

In a more expansive examination, Aktseli looks at depictions of altars in various media—pottery, marble, bronze, clay pinakes and coins. Using these sources from across the Greek world, Aktseli constructs a typology for the representation of altars, resulting in a similar typology to that of Rupp, which includes four major groups: rectangular altars, altars with volute barriers, altars with gabled tops, and mound-shaped altars. These main types are further divided on the basis of other architectural elements.⁹ Aktseli takes these illustrated types and compares them to actual altars in order to demonstrate a clear connection. She concludes that every altar type among the representations correlates with an actual altar type from the Greek world as well as in smaller terracotta arulae. In addition, Aktseli includes a discussion of prevalent scenes in which altars appear, both ritual and mythological.

⁶ Rupp 1991, 56.

⁷ Rupp 1991, 59.

⁸ Rupp 1991, 57.

⁹ Aktseli, 1996.

Ekroth focuses further on the function of the altar in cultic and mythological scenes in vase-painting. Looking at the repertoire of Attic red-figure vases, she studies the scenes with altars as representations of Greek religious practice. Through these images with altars, she seeks to understand their use and role in Greek religion.¹⁰ She stresses the significance of the altar in ritual scenes and the altar as a spatial indicator—a marker of a public or private sacred space or of a specific location.¹¹

Ekroth's study contributes to the understanding of the function of the depiction of altars in scenes on Attic vases, whereas this study does not focus on the role of the painted altar. It is, however, essential to consider in what scenes altars occur and whether this affected their form in anyway. The studies conducted by Rupp and Aktsele both offer informative typologies that are helpful in gauging the artistic range of painted representations. Aktsele draws parallels between typologies of depicted altars and actual altars from across the Greek world; she concentrates mainly on the general form and shape of the altar. Her publication is helpful in understanding a connection between image and reality based on diverse media and geographic location. The study presented here, however, will focus specifically on Attic vases and altars within a limited time frame in order to understand the artistic process of Athenian vase-painters. In addition to the general form of the altar, it will delve further into the details of the altar, such as scale, ornamentation and shape. While Rupp looks at chronological trends in the number of altar representations, this study endeavors to elaborate further on changes and differences in manner of representations of altars during roughly the same time period. The approaches of Marconi and Pedley, looking at the relationship of built to illustrated architecture, raise important questions about ancient viewership and influences on the work of Athenian vase-painters. This study seeks

¹⁰ Ekroth 2009, 89.

¹¹ Ekroth 2009, 91-106.

to answer similar questions and uses a similar comparative approach in order to evaluate the relationship of physical altars and their representations and ultimately to understand if artists worked within a closed visual tradition or borrowed from altars in their surroundings. Through looking at a large body of Attic painted representations, this study aims to interpret the “network of imagery” as a means to understanding Athenian artists’ approaches in depicting an altar.¹²

While studying the ancient imagery alongside the archaeological information in order to reconstruct the artistic process, it is important to bear in mind also that we have no definite or final picture of exactly how vase-painters and workshops operated.¹³

Religious Rituals and their Representations

The altar was the focal point and the most significant locus of Greek religion. Whether it was a pile of ashes or an elaborate built structure with sculptural relief, the altar was indispensable in Greek ritual and religion.¹⁴ A ritual offering made at the altar was the essential form of communication between mortals and the divine, and thus the presence of one explicitly marked a space as sacred. Ritual activity could encompass the sacrificial procession, animal sacrifice, and pouring of libations—all of which occurred around the altar.

There is a diversity of steps and protocols surrounding the stages of ancient Greek sacrifice, but using the available imagery, certain common practices can be reconstructed.¹⁵ In Greek ritual, a procession of worshippers, *pompe*, would solemnly advance toward an altar. Donning their festival garments and crowning their heads with garlands and fillets, the participants each had their special role—basket bearer, water carrier, fire conveyer, bowl bearer

¹² Berard and Durand 1989, 23.

¹³ Ibid.

¹⁴ Burkert 1985, 87; Zaidman and Schmitt-Pantel 1989, 57-58.

¹⁵ Hermary and Leguilloux 2004, 59-60.

and branch bearer.¹⁶ Accompanying the procession was the sacrificial animal, which would have also been bedecked with garlands. Upon reaching the altar, the worshippers participated in a series of customary acts: purifying themselves with water, reciting prayers, and tossing barley oats onto the altar and the animal. The actual act of animal sacrifice, *thusia*, occurred when the concealed knife was drawn to strike the fatal blow.¹⁷ The most prized animal for sacrifice was the bull, although goats, sheep, pigs, and chicken were more common.¹⁸ After the ritual at the altar, the worshippers butchered the animal, roasting the meat in the fire. The bits of the animal that could not be consumed, the fat and bones, were burnt on the altar so that smell, the *knise*, would rise up in plumes of fragrant smoke and please the gods.¹⁹ The scented offering burning at the altar allowed for the interaction between the mortal and divine worlds.²⁰ Choice parts of the animal, especially the heart and liver, would be roasted over the fire to be consumed by the participants. In addition to blood sacrifices, libations (liquid offerings) were also made at the altar. Libations could either accompany the sacrificial rituals, with an alcoholic offering feeding the flames, or they could be conducted in their own right. The libation ritual involved reciting a prayer while pouring a liquid onto the altar. The liquid of choice was usually mixed wine and water, but it could also include water, honey or milk. Worshippers also frequently made offerings of material goods or foods at the altar.²¹

On Attic vases from the middle of the 6th to the end of the 5th century BC, Athenian painters illustrated altars in these various scenes of ritual activity. Over one hundred red-figure examples represent the altar in scenes related to animal sacrifice, such as the procession and

¹⁶ Burkert 1985, 99.

¹⁷ Burkert 1985, 56; Zaidman and Schmitt-Pantel 1989, 35-36.

¹⁸ Burkert 1985, 55.

¹⁹ Ekroth 2005, 10.

²⁰ Zaidman and Schmitt-Pantel 1989, 36.

²¹ Zaidman and Schmitt-Pantel 1989, 40.

customary rituals (grain throwing and water sprinkling on the sacrifice and participants), the act of slaughtering, and the roasting of the bones and fat as well as spits of meat.²² The altars in these sacrificial scenes signify the sacred setting and are essential to understanding the image. On an Attic black-figure band cup from the third quarter of the 6th century by Nearchos and formerly in a private collection in Paris, a cult statue of Athena stands to the far left of the procession in front of a blazing altar (Fig.1).²³ Incised lines trace the outlines of stacked blocks that compose the body of the altar, and a barrier on one side, reaching about waist level, contains the fire. A priestess reaches out over the flames, grasping the hand of the procession leader, who carries twigs over his shoulder. Behind him, a youth holds a basket atop his head. A procession of male figures holding branches, a trio of sacrificial animals, musicians, and hoplites and horsemen follow behind. The presence of the altar locates the scene in a sacred space and allows the viewer to understand the image as a sacrificial procession. Vase-painters rarely depicted the actual scene of the slaughter at the altar. In the tondo of an Attic red-figure kylix attributed to the Epidromos Painter in the Louvre, a youth holds a piglet over the altar while a bearded man wields the sacrificial knife (Fig.2).²⁴ The artist has shown the previous sacrifice by including bloodstains on the side of the altar. Perhaps in order to emphasize the ritual use of altars, vase-painters frequently illustrated altars with marks of blood along the sides. More popular were the scenes following the sacrifice—the roasting of the gods' portions or the choice meats at the altar, usually shown ablaze. In the tondo of an Attic red-figure kylix attributed to Makron in Palermo, a bearded worshipper roasts sacrificial meat on a spit over the fire of the altar while the priest, in ceremonial dress, holds a kantharos in his right hand and raises his left hand up in prayer

²² Ekroth 2009, 91.

²³ once Paris, Private; BAPD 6453; Van Straten 1995, 14-15.

²⁴ Paris, Musee du Louvre G112: ARV² 117,7; BAPD 20085; Van Straten 1995, 220.

(Fig.3).²⁵ Illustrated on a significant body of Attic vases, libation and offering scenes at an altar represent a much more rich and diverse range.²⁶ Some include several figures grouped around an altar; some involve the gods making offerings; and many more feature a simple scene with a single figure, frequently Nike, a woman, or a female divinity, offering a libation at a modest altar, as on a white-ground cup attributed to the Villa Giulia Painter in New York (Fig.4).²⁷

In addition to their appearance in explicitly religious scenes, altars also play a role in various mythological scenes on Attic pottery. Vase-painters used them to set the scene of a story, such as in the death of Priam in the sanctuary of Zeus Herkeios in Troy; Telephos with the baby Orestes seeking asylum in the house of Agamemnon; Orestes seeking asylum in Delphi; the sacrifice of Iphigenia or Polyxena; Menelaos pursuing Helen; Leda and her egg on the altar; occasionally Achilles ambushing Troilos at the fountain house in Troy; and the Egyptian king Busiris attempting to sacrifice Herakles.²⁸ In the majority of mythological scenes with altars, the altar marks the specific sacred setting that is fundamental to the story. Ekroth argues that in these mythological scenes anchored by an altar, there is a significant act of violence that violates the sanctity of the space. In Iliupersis scenes, when Neoptolemos murders Priam within the temple, the distinct presence of the altar of Zeus Herkeios highlights the savagery of the attack through the transgression of the sacred space. Alternatively, though, the altar reinforced the sanctity of a space, such as in scenes of Orestes finding safety and asylum in the sanctuary of Apollo at Delphi. Altars also appear frequently in pursuit scenes between Peleus and Thetis, although the literary myth is not linked to a particular sanctuary.²⁹ The appearance of an altar in the myth of Peleus and Thetis is complicated, and various interpretations have been put forth that

²⁵ Palermo, Museo Archeologico Regionale V661; BAPD 204893; Van Straten 1995, 231.

²⁶ See catalogue.

²⁷ MMA 1979.11.15; BAPD 5330.

²⁸ Ekroth 2009, 105.

²⁹ Sulzer 2003, 205.

are beyond the scope of this paper.³⁰ While altars in ritual imagery function as the focus of cultic activity, altars in mythological scenes most often act as indicators of a specific sacred setting.

While the altar plays different roles in cult scenes and mythological scenes, the representations of altars do not differ between these scenes. Vase-painters illustrate a diversity of altar types with a range in scale for both scenes of ritual and scenes from mythology, and identical altars (both in type and in scale) can appear in both scene types. Scenes reflecting the contemporary daily life of Greek religion and those portraying imagined stories and places of mythical distant times did not affect the form of the altar. Thus vase-painters used what was familiar, what they saw in their daily lives or had established through repeated representations, to inform their illustrations of both “real” and mythical scenes.

Archaeology of Altars in Attica

Archaeological excavations have uncovered a handful of altars and some fragments of altars from the Archaic and Classical periods in Athens, particularly in the Agora and on the Acropolis. The altars and altar fragments found in Athens take similar forms and are generally composed of a base, monolithic block body, and volute or pediment barriers. Some feature sculptural ornamentation and inscriptions. The evidence of the form of actual altars in Athens closely corresponds with contemporary representations of altars on Attic vases.

According to Thucydides, the tyrant Peisistratos dedicated two altars—the Altar of the Twelve Gods in the Agora and the Altar of Apollo in the Pythian Precinct.³¹ Peisistratos set up the Altar of the Twelve Gods in 522/521 BC in an attempt to establish the Agora as the center of Athens. Given its central and visible location, many ancient viewers, including vase-painters, who worked in the nearby Kerameikos, would have had easy access to the altar. The Altar of the

³⁰ See Sourvinou-Inwood 1985 and 1987; Krieger 1973.

³¹ Thucydides VI.54; Camp 1986, 42.

Twelve Gods enjoyed particular fame as a place of asylum in antiquity. Coming as suppliants to the altar in 519 BC, Plataean ambassadors used the sacred space to beseech the Athenians for help against the Thebans.³² The ancient sources, however, reveal little about the location and description of the structure itself. In the excavations of the 1930s in the Agora, an inscription from a dedication by Leagros son of Glaukon to the Twelve Gods, dating between 490-470 BC, revealed the location of the altar in the north center of the Agora.³³ According to the excavations, around the altar stood a low parapet wall probably decorated with images of the twelve Olympian gods. The peribolos shows signs of rebuilding and repairing on several occasions. Several fragments from the large poros altar have been recovered (Fig.5). From the crown molding, one fragment preserves a fascia projecting above a hawksbeak (Fig.6). Two other fragments are part of a cylindrical bolster with incised circles, belonging to the volute barrier of the altar (Fig.7).³⁴ More fragments of soft poros found in the area, of the same material and finish as the fragments of the altar, may have made up the orthostates of the altar.³⁵ Though the precise dimensions of the Altar of the Twelve Gods cannot be reconstructed, the altar was most likely a relatively large block structure with pulvinate barriers, having volute bolsters, similar to the most common type depicted on contemporary Attic vases (Fig. 8). According to archaeological evidence (material, ground level, orientation and style), the peribolos and the altar fragments must have been constructed in the Archaic period, specifically in the second half of the 6th century, which is the same period in which vase-painters began to depict similar types of altars on vases.³⁶ Further evidence indicates that the altar and surrounding wall suffered damage

³² Herodotus VI.108.4; Camp 1986, 41-42.

³³ Camp 1986, 40; Crosby 1949, 83.

³⁴ Crosby 1949, 92-93.

³⁵ Crosby 1949, 93-94.

³⁶ See chart for dates of altars in Rupp 1991, 58.

from the Persian invasion of 479 BC but were repaired in the later 5th century.³⁷ The evidence of repair and continued use into the Classical period reveals that Athenian vase-painters would have seen the archaic altar in a public space well into the 5th century, and it perhaps continued to inspire their representations that increased in popularity after the Persian Wars.³⁸

Peisistratos dedicated a second altar in 522/521 BC to Apollo in the Pythian sanctuary of Athens.³⁹ On the west bank of the Ilissos, an inscribed crown molding of the altar of Pythian Apollo was discovered in 1877 (Fig.9). The molding preserves an elaborate leaf and dart ornamentation that runs along the length of one side, which measures 1.82 m in length, 0.59 m in width, and 0.19 m in height.⁴⁰ The carefully sculpted molding finds close parallels in representations of altars with crown molding. An inscription across the molding reveals that it was dedicated by Peisistratos, son of Hippias (Fig.10). Some of the representations on Attic vases bear inscriptions, with the letters rendered with even spacing to mimic architectural inscriptions (see below). Since the fragment of the altar of Pythian Apollo dates to the late Archaic period, at the time Athenian artists increasingly represent altars on vases, it would not only have been seen by vase-painters but it may have also inspired the numerous illustrations.

On the Acropolis, two nearly fully preserved altars also from the late Archaic period further illustrate the forms present in Athens. The pair of pulvinate altars closely resembles the common pulvinate type represented in contemporary Attic vase-painting. One small altar from the western slope near the Beule Gate bears a pair of preserved volute barriers similar to the fragment from the Altar of the Twelve Gods (Fig. 11).⁴¹ It measures 1.03m in length, 0.65 m in

³⁷ Crosby 1949, 98-99.

³⁸ Aktseleli supports a connection between images of altars (in addition to vases, on coins and reliefs) and the actual architectural monuments.

³⁹ Travlos 1971, 100.

⁴⁰ Travlos 1971, 102.

⁴¹ Crosby 1949, Plate 14.

width, and 0.41 m in height, reaching about knee height. Another small rectangular altar found in the Precinct of Athena Nike dates to the late Archaic period (Figs. 12). Although portions of the top of the altar have been worn away, the existing features indicate it had crown moldings and volute barriers (Fig.13).⁴² The altar from the Nike precinct measures 1.25 m in length, 0.78 m in width, and 0.50 m in height, making it similar in scale to the altar from the Beule Gate. Both Acropolis altars assume the form of rectangular block altars with pulvinate barriers, which find strikingly close parallels in numerous contemporary representations on Attic vases.

Excavations in 1981 in the northwest corner of the Agora led to the discovery of the Altar of Aphrodite Ourania.⁴³ According to Pausanias, the sanctuary of the Heavenly Aphrodite was located on the north side of the square in the Agora along his walk from the Hephaisteion to the Painted Stoa.⁴⁴ Although today there appears to be little evidence for a Temple of Aphrodite Ourania, there are remains of the marble altar. The core was made of a porous blue limestone and surrounded by island marble orthostates, most likely imported from Naxos or Paros (Figs. 14 and 15). Archaeologists also discovered the base and three of the six marble orthostates in their original positions. Around the bottom of the orthostates, a cyma reversa molding is preserved. Based on where the missing orthostates would have stood, the altar has been reconstructed to a length of 4.42 m, a width of 1.59 m, and a height of about 0.85 m, making it monumental in size.⁴⁵ Twenty-six meters away, a pair of matching pediment barriers crowned with palmette akroteria was found (Figs. 16 and 17). The restored width of the pediment barriers exactly matches the width of the altar, and the type of island marble and level of craftsmanship also

⁴² Mark 1993, 53.

⁴³ Camp 1986, 57.

⁴⁴ Pausanias I.14.7.

⁴⁵ Shear 1984, 25-27; Ohnesorg 2005, 214.

correspond to the altar.⁴⁶ It is highly likely that the decorative pediment barriers were originally part of the altar of Aphrodite. Assembling these fragments, the altar of Aphrodite Ourania would have been a large block altar with decorative pediment barriers, which is another type closely paralleled in examples of representations on Attic vases (Fig.18). The level of the base of the altar and the hard blue limestone coupled with pottery found by the altar and the use of imported island marble suggests a late Archaic date of 500 BC.⁴⁷ The Altar of Aphrodite Ourania, like the Altar of the Twelve Gods, was damaged most likely during the Persian sack of the early 5th century, but it shows evidence of repair and reuse into the third quarter of the 5th century.⁴⁸ Thus the altar would have been clearly visible in the Agora from the late Archaic through the Classical period, in which vase-painters illustrated block altars with pediment barriers, often topped with floral akroteria.

The design of pulvinate block altars from the Archaic period appears to have enjoyed a lengthy life, with the same form continuing well into the Hellenistic period. A completely preserved example of a block altar with volute barriers comes from the shrine of Aphrodite Hegemone, the Demos and the Graces and dates to 197/196 BC (Fig.19).⁴⁹ The altar is composed of a base, monolithic block body, and volute barriers. Although this altar comes from the later Hellenistic period, it preserves the same features found on the Archaic and Classical altars found in Athens as well as those found on representations of altars from contemporary Attic vases. A detail of the volute reveals delicate petals of a flower unfurled within the corner under the volute, which is a decorative feature that occurs in several representations of altars on

⁴⁶ Shear 1984, 28.

⁴⁷ Shear 1984, 29; Camp 1986, 57.

⁴⁸ Camp 1986, 78.

⁴⁹ Travlos 1971, 79.

Attic vases (Fig. 20).⁵⁰ Athenian vase-painters would not have seen this particular altar in their time, but similar representations on vase-painting suggest that it is very likely that they would have observed many similar block, pulvinate altars around Athens.

Archaeology of Altars beyond Attica

Altars found further afield, outside of Attica, also share many attributes with Attic representations of them. A brief survey of several examples of physical altars with varying correlations to painted representations strongly suggests that similar altars existed in Athens. On the Peloponnese, in Corinth there are several surviving monumental Doric altars dating to the Archaic and Classical periods. Beginning in the 6th century, Corinth was particularly innovative in altar architecture. Triglyph altars appeared in Corinth and her colonies, Syracuse and Kerkyra. A late Classical Corinthian triglyph altar near the Sacred Spring bears a large Doric frieze around its monumental body (Fig. 21).⁵¹ Within the period of the appearance of triglyph altars in Corinth, Doric ornamentation also found its way onto representations of altars on Athenian vases. Athenian vase-painters not only may have seen similar triglyph altars in Attica inspired by Corinthian predecessors, but they also may have seen Corinthian triglyph altars first hand on account of the relative proximity of Corinth. Immigration of Corinthian vase-painters to Athens, encouraged through the reforms of Solon in the early 6th century, may also account for the introduction of triglyphs on representations of altars in Attica.⁵² A Classical block altar with a similar Doric frieze from Delos, an island with close political connections to Athens, demonstrates the adoption of the Corinthian style and the spreading influence of the Doric frieze

⁵⁰ A floral detail beneath a volute is a canonical element that appears frequently in architecture of the 6th and 5th centuries in Athens; see Travlos 1971, fig. 151-153.

⁵¹ Ohnesorg 2005, Figure 2.

⁵² Solon encouraged the emigration of foreign artisans to Athens, and Corinthian vase-painters brought their particular motifs and tastes to the Kerameikos, see Hurwitt 1985, 218-9.

on altars (Fig. 22).⁵³ The triglyph altar from Delos closely parallels the form of block altars with pediment barriers found in Athens and common in Attic vase-painting. In the 6th century, the Corinthian colony of Syracuse adopted the style of the triglyph altars, which evolved into modestly sized triglyph pulvinate altars. A relatively small Classical terracotta triglyph altar from Syracuse incorporates Ionic volute barriers and dentils with a Doric frieze (Fig. 23). The Syracusan pulvinate block altar with triglyph ornamentation finds identical examples in representations of altars on Attic pottery. Outside of Attica, altars featuring Doric ornamentation closely correlate with representations of altars on Athenian vases, suggesting that similar physical examples may have existed in Athens and inspired the renderings of Athenian artists.

Altar Types on Attic Vases

This study considers the representations of altars found on red-figure Attic vases of the late 6th century to the end of the 5th century BC. The Beazley Archive provides roughly 1,600 examples that match these criteria; this study focused on a sampling of 610 representations of altars. This specific sampling was selected because they have supplementary, clear and readable images of the vases accessible on the Beazley Archive and they statistically represent the diversity of shapes, artists and scene types. While this data set does not encompass every Attic red-figure altar of the specific time period studied here, it does reflect the trends and diversity of the greater population of altars. Altars appear on a range of vase shapes, although the most common are smaller shapes like the cup, comprising about 27%, and the lekythos, comprising about 25% of the types. A handful of alabastra, skyphoi, kantharoi and pyxides also feature images of altars. Larger shapes are also well represented: pelikai, oinochai, choes, amphorae, stamnoi, hydriae, and kraters, which are the most common of the larger vessels and encompass about 11% of the total shapes. Far less common forms include a phiale, a loutrophoros, a

⁵³ Ohnesorg 2005, 58.

lekanis, two lebetes, a bobbin, a mug and several plastic vases. In addition to the range of ceramic shapes, the sampling also elucidates the diversity of artists painting altars, from the highly skilled Berlin Painter to the less refined work of the Washing Painter. Within the sampling, the majority of the scenes involve cultic ritual, with either/both mortal and/or divine participants, while scenes clearly derived from mythology are considerably less prevalent.

The typology of the altars presented here derives in part from the studies of Aktseli and Rupp with some modifications and additions. Aktseli divides her altars into four broad groups: rectangular altars, altars with volute bolsters, altars with gabled tops, and mound altars. She further distinguishes the first three major types based on details such as the articulation of the volute, which is a distinguishing feature the typology of this study borrows. Rupp divides his body of altars into 14 distinct types, which are broken down further into subtypes based on variations in shape and/or ornamental details. Rupp's typology includes numerous types and subtypes that also reflect differences in black-figure and red-figure representations, but the multitude of divisions can be simplified. For the purpose of this study and quantifying representations, the typology presented borrows from some of the broad categories distinguished by Rupp and the subcategories for pulvinate altars by Aktseli. The altars on red-figure Attic vases from this study can be divided into roughly eight types: altars with volute barriers, altars with pediment barriers, altars with a flat top, altars with vertical barriers, altars with horned barriers, rubble altars, naturally occurring altars (i.e. rocks and dirt), and ground altars.

Ancient literature refers to an altar as either a βωμός or an ἐσχάρα, with the former most frequently used and the latter usually referring more specifically to where the fire was kept. Ekroth has shown that there is little iconographical evidence to support a distinction between the

two on representations of the Classical and Archaic periods.⁵⁴ I will not attempt to distinguish between them, but it is tempting to see the first six architecturally defined types as βωμός and the latter types as ἐσχάρα.

Type I

By far the most common representation of an altar is the monolithic block altar with volute barriers (Type I). Out of the 610 representations of altars, 392 have volute barriers; thus they comprise over half (roughly 64%) of the body of examples. From the late Archaic period to the end of the 5th century, the pulvinate block altars remain consistent in general form and popularity. The altar is composed of a rectangular base of varying height; a block-shaped altar body usually topped with a rectangular panel that can be plain or ornamented; and finally, crowning volute barriers. Within this broad category, the various forms of the volutes necessitate subtypes. The first subtype, type I-A, occurs when the volute is fully articulated with spirals as seen on the altar from a red-figure amphora by the Berlin Painter (Fig. 24).⁵⁵ The exaggerated volutes spiral downwards, mimicking the capital of an Ionic column. In type I-A altars, the majority of the volutes parallel the form of the Ionic volutes. Type I-A volutes are the most common form, comprising 227, or 58%, of the representations of the pulvinate altars. The second subtype, type I-B, has an abbreviated form of the volute in which a single dot within the bolster marks the center of the spiral; 83 pulvinate altars (28%) use dots to signify the volutes. On an Attic red-figure amphora by the Nikoxenos Painter from ca. 490 BC, a pair of dots indicate the center of the spirals, and the outline of the rounded bolsters mimics the outline of volutes when they are fully articulated (Fig. 25). The egg shaped ornaments that emerge from

⁵⁴ Ekroth 1997, 115.

⁵⁵ On top of the altar, a fire pan is shown. This added detail occurs with some frequency on pulvinate altars. Oxford, Ashmolean Museum 1924.3; ARV² 200.45; BAPD 201853.

the volute also signify the small palmette that would have appeared between the volutes.⁵⁶ In this example, the Nikoxenos Painter has added an egg and dart ornament around the center of the altar body, which is an uncommon position for one actually constructed. Type I-C altars, in which the volute is implied by the upward turning, rounded bolster, occur about as frequently as type I-B, making up 28% of the pulvinate altars. The spiral is not expressed in any form, but the outline of the barrier clearly suggests that it should be read as volutes. An altar on a red-figure lekythos by the Painter of the Yale Cup from 500-450 BC shows rounded barriers with no spiral articulated but with a shape that indicates up-turned volute bolsters (Fig. 26). The subtypes follow no clear chronological pattern; they coexist at the same time and appear to depend upon the preference of the artist. The quantity and quality of ornamentation on the body of Type I altars varies greatly, although they almost always have some form of added design below the pulvinate barrier.

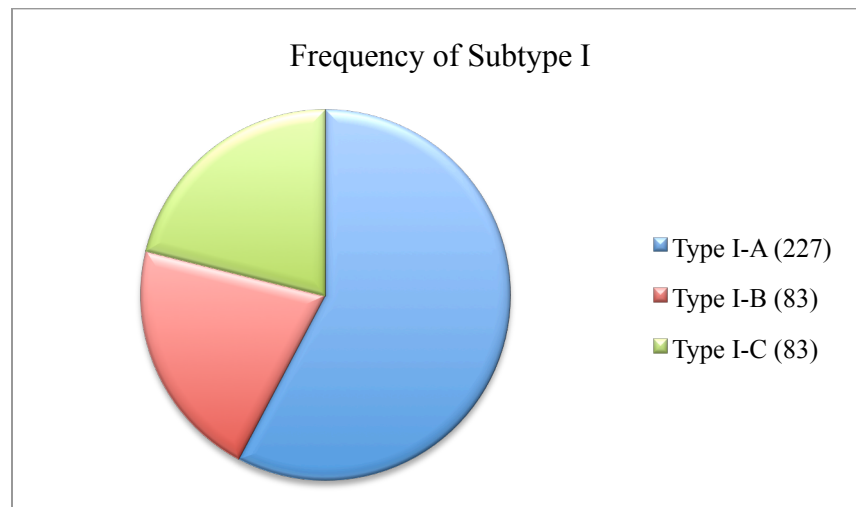


Chart 1

⁵⁶ See Fig. 20 for detail of palmette in volute.

Type II

The second category of representations shows an altar with pedimental barriers (Type II), which comprise 24 in total (only 4% of the representations in this study). The pedimental altars are uniformly shown from a side view, as opposed to the more common frontal view of the majority of altar types, including type I. Artists illustrating type II altars likely intentionally represented the altars from the side in order to emphasize the pedimental barriers and their elaborate ornamental details. The majority of type-II pedimental altars date to the first half of the 5th century BC. Within this group, subtype II-A altars have a simple pediment barrier with no added corner akroteria. The Euaion Painter illustrates an altar with a simple, unadorned pediment barrier and an unusual zig-zag patterning beneath it on a red-figure skyphos (Fig. 27). The much more ornate type II-B altars have volutes at the ends of the pediment and a floral akroterion crowning the top. In addition to ornamentation on the upper body of the altar, figural designs frequently adorn the inside of the pediment. Type II-B representations are usually the most decorative and finely articulated. On an Attic red-figure cup by Makron, ca. 490-480 BC, maenads dance at an ornate type II-B altar (Fig. 28). The triangular barrier ends in volutes at each corner with a palmette topping the apex of the pediment and a figural design within the pediment. Similar to the type II-B altar, the type II-C pedimental altar has a decorative pediment with crowning akroteria but with simple, linear finials at the corners instead of volutes. On a stamnos by the Pan Painter featuring Herakles and Busiris, the artist has presented a blood stained altar at the center of the scene (Fig. 29). A palmette crowns the top of a simple pediment, which has no added bands of ornamentation beneath it. At the corner of the pediment, a small, narrow finial points outwards, and there would have presumably been another identical ornament in the opposite corner. Type II-D altars have simple pediments with slightly curved edges, no

sculptural ornamentation on the barrier, and less sharply articulated architectural features. Rupp refers to these pedimental altars as “amorphous.”⁵⁷ Leaning on his staff, a figure stands at a type II-B altar rendered with a simple pediment with rounded edges on an Attic red-figure cup by the Briseis Painter, ca. 480-470 BC (Fig. 30). Although the amorphous shape of the pediment suggests that perhaps the Briseis Painter intended it to be a pile of ashes, the height and slope of the feature in question indicates it is more likely a pediment. The following chart depicts the frequency of subtypes of pedimental barriers:

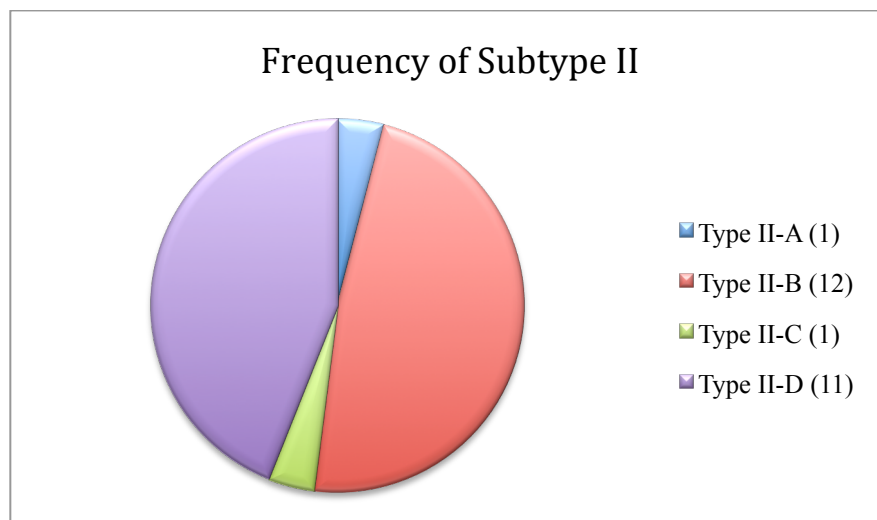


Chart 2

This data illustrates that there were two dominate variations of the pedimental barrier adopted by vase-painters: the pediment with added volutes and/or akroteria and the amorphous pediments. Two artists in particular, the Painter of Munich 2676 and the Painter of the Yale Cup, were responsible for the majority of the amorphous pedimental type, and thus this type likely resulted from artistic preference. Twelve different vase-painters illustrated the decorative type II-B altars. Given the relative rarity of this type, it is probable pedimental altars on the ground (e.g.

⁵⁷ Rupp 1991, 59; I use the term amorphous in my catalogue.

the Altar of Aphrodite Ourania) rather than internal, artistic parameters inspired this handful of artists.

Type III

Representations of altars shown without barriers and completely flat tops comprise the third group, type III. While they are all rectangular, block altars, type III altars can be divided into two main subgroups based on the form of the body: III-A, with a rectangular, simple body, and III-B, with a more T-shaped body in which the top and/or the base are articulated and the width of the top and base exceed that of the body. A woman pours a libation over an unadorned, rectangular altar, subtype III-A, on a red-figure lekythos by the Achilles Painter from ca. 450 BC (Fig. 31). A simple, flat topped altar could also be embellished with ornamentation such as on an altar with a garland on a squat red-figure lekythos from ca. 450 BC (Fig.32). Altars that fall into the category of III-B have a fully articulated flat top sometimes accompanied by a base as on a T-shaped altar topped with firewood in a sacrificial scene on a red-figure bell krater from ca. 430 BC (Fig. 33). In this example, the vase-painter has fully articulated the top and base of the altar. Type III-B altars could also be highly decorative with egg and dart molding and hanging garlands (Fig. 34). Within this survey, there are 138 flat-topped altars, comprising about 23% of the altars. The flat-topped block altars most commonly appear in the Classical period (roughly 86%), especially in the latter half of the 5th century BC.

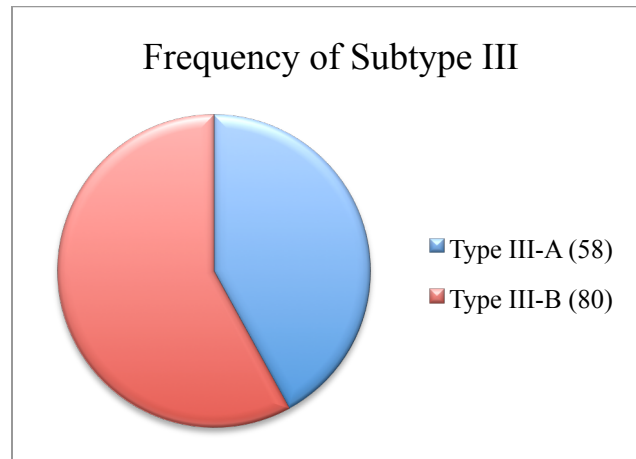


Chart 3

Other Types

There are several altar types that only occur a handful of times on Attic red-figure vases. Much less common than the aforementioned types is the altar with vertical, rectangular barriers, type IV, which are concentrated exclusively in the middle of the 5th century BC. Of the 610 examples of altars, only seven, about 1%, have vertical barriers. The barriers can either be completely vertical, type IV-A, as rendered on the altar from a red-figure hydria by the Painter of Tarquinia 707 from ca. 450-440 BC, or they can be angled slightly outwards (type IV-B) as on the small altar from a contemporary red-figure amphora by the Phiale Painter (Fig. 35 and 36).

Another minor type of represented altar, type V, includes altars with horned barriers (or akroteria?) Three examples from the sampling show block altars with everted horn barriers. Type V-A shows the barriers very reminiscent of the Minoan horns of consecration on a red-figure cup featuring a woman pouring a liquid offering at the altar (Fig. 37). Another altar bears more triangular, smaller horned barriers that contain the fire over which a Nike pours a libation (Fig. 38). Only one of each subtype is found in the sampling, which may indicate that vase-painters never fully adopted this style of representation or that this form of altar was very rare or not present in Attica.

Another rare type is the representation of the altar made of piled stones, type VI, which some scholars refer to as rubble altars. They are composed of stones of disparate sizes stacked upon each other. Representations of rubble altars varied greatly in size and height, though they most often formed a roughly rectangular shape. An artist, working in the imitation of the Kadmos Painter, illustrated a rather large rubble altar constructed of long, stacked stones on a bell krater from the late 5th century BC (Fig. 39). On a contemporary vase by the Shuvalov Painter, a modest altar of rougher stones, around which a rectangular outline is articulated, shows the diversity of size and stone type of rubble altars (Fig. 40). These rustic altars may have been intended to evoke a Bronze Age past, recalling earlier rubble walled altars like those at Mycenae and Tiryns (Fig. 41 & 42). There may even have been a rustic rubble altar still extant in the 5th century on the Athenian Acropolis, a vestige from its Mycenaean past. The majority of the nine rubble altars depicted (1.5% of the representations) appear in mythological contexts, which supports their function as an archaism, signifying a mythohistoric past. Edna Hooker has provided compelling evidence that a handful of Attic vases depicting rubble altars, two of which are included in this study, depict the mythological sanctuary and altar of Chryse, where Herakles made an offering on his way to Troy.⁵⁸ Additionally, three rubble altars from this sampling occur in mythological scenes of Orestes seeking refuge in Delphi.⁵⁹ In Aeschylus' *Eumenides*, which is roughly contemporary to the vases in the mid-5th century BC, Orestes seeks asylum at Delphi from the pursuing Furies, and the vase-painters had this particular episode of the story in mind. These three scenes in this study account for every image of Orestes at an altar as documented in the BAPD, which suggests that this type of stone altar had a special relationship with the myth. Aeschylus described Orestes taking refuge at the *omphalos* rather than an altar in

⁵⁸ Hooker 1950, 35-41.

⁵⁹ See catalogue for references and images.

the Temple of Apollo, but perhaps an alternate oral tradition, the association of rubble altars with mytho-historic events, or an artistic tradition developed among vase-painters may explain the consistent use of the rubble altar in the myth of Orestes.⁶⁰ The rubble altar also appears in two more mythological contexts, once in the scene of the sacrifice of Iphigenia and once with Leda and the egg, emphasizing its mythological, archaizing association. Only two of the nine rubble altars lack a distinguishable mythological context. Thus vase-painters occasionally employed the unusual rubble altar form to signify a mythological scene, drawing upon artistic conventions for denoting the past rather than what was on the ground.

Natural altars, rock outcroppings or mounds, type VII, are also not commonly represented. The nine examples of type VII vary in shape and size, but they generally take the form of a rounded mound or rough boulder used as an altar. Most are irregularly shaped rock outcroppings, type VII-A, such as the altar from a red-figure lekythos by the Aischines Painter (Fig. 43). The Aischines Painter was responsible for five of the nine type VII altars, with each scene depicting a woman pouring a libation. Since the majority of these naturally shaped altars do not occur in any specific mythological context and are rendered chiefly by a single artist, they likely derive from artistic preference. Type VII-B includes an altar that is more dome-shaped than irregularly formed. On a bell krater by the Nikias Painter, figures sacrifice at a symmetrical mound-shaped altar topped with firewood (Fig. 44). The mound shape may indicate an altar composed of dirt and ash rather than a rock outcropping.

The final altar form, type VIII, includes unusual altars that are extremely low to the ground or simply part of the earth. On a red-figure cup by the Pan Painter, draped male figures pour a libation onto a flaming altar (Fig. 45). The type VIII-A altar stands approximately ankle height to the figures and has a large stack of firewood and healthy fire going. A single

⁶⁰ The altar in general would have been a way to mark a sacred space and place of asylum for Orestes.

exaggerated volute on the left of the altar survives; the volute is well articulated with a small palmette beneath it. Presumably there would have been a matching volute on the other side, belonging to a fragment now lost. The volute barrier is identical to those on the pulvinate block altars, type I, but the ground altar lacks the conventional monolithic block body and base. Another ground altar, type VIII-B, is simply the earth with a stack of firewood atop it, as illustrated by the Kleophon Painter (Fig. 46). Draped male figures pour a libation over a stack of firewood on the ground, suggesting a makeshift altar. There are a handful of representations of altars that fall below the knee, sometimes to ankle height; however, only two entirely lack an altar body and thus belong to the VIII type.

Summary

The eight categories for altars on Attic red-figure vases from the late 6th century to the end of the 5th century encompass the majority of the forms of altars, although a few exceptions exist that do not fit completely within the groupings. The predominant form is the pulvinate altar followed by the flat-topped altars and then pediment altars, while the altars with vertical barriers, rubble altars, rock outcropping altars and low/ground altars are the least common (see graph).

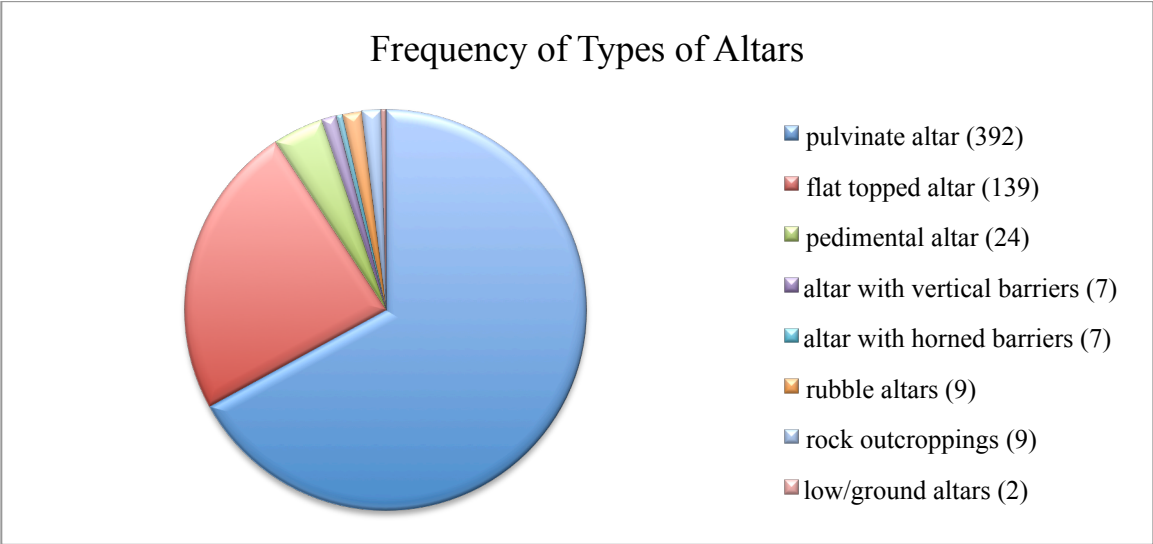


Chart 4

The majority of vase painters illustrated their altars in the same or very similar manner throughout their work. The most prolific was the Bowdoin Painter, who depicted altars on 38 lekythoi (exclusively). The Bowdoin Painter limited himself to the two main types, pulvinate altars and flat topped altars, although he occasionally varied minor details—sometimes rendering the entire volute barrier while other times merely depicting the outline of it. The altar forms and their contexts, usually scenes of libation, varied minimally in the work of the Bowdoin Painter. But even the more skilled vase-painters limited themselves to illustrating the same altar types. The Berlin Painter consistently illustrated the same pulvinate altar with completely articulated volutes on all 14 of his vases with altars included in the study. Regardless of scene type, whether mythological or cultic, and vase shape, from hydria to lekythos, the Berlin Painter depicted an altar with articulated volute barriers extending to knee height and always with a fire pan atop. Although he occasionally varied the crown molding details and always rendered his altars with skill and precision, the Berlin Painter never varied the altar type. Considering his lack of innovation and variety in regards to the altar, the Berlin Painter perhaps worked within established parameters for the representation of altars on Attic vases. On the other hand, some highly skilled vase-painters diversified their altars, illustrating both common types and forms less frequently represented. The Pan Painter rendered three different types across four vases, including two of the common pulvinate type, one pedimental type, and one ground type. Similarly, the Kadmos Painter illustrated several flat top altars as well as pedimental and rubble forms in his oeuvre. The Nikias Painter rendered a diverse range of altars including the more popular forms of the volute and flat top but also a rock outcrop and rubble altar. The majority of vase-painters illustrated the same altar within their oeuvre, but a handful (usually the more skilled painters) illustrated diverse and often unusual forms of altars.

Overall, there was little significant change in altar form and ornamentation from the 6th to the end of the 5th century. Throughout this period, from the early 6th to the end of the 5th century, the rectangular-bodied altar with volute barriers, type I altars, dominated. Type III flat-topped rectangular bodied altars appeared in the beginning of the 5th century and remained a relatively common type throughout the century. Pedimental altars, type II, also appear in the beginning of the 5th century; however, the majority of the examples occur in the first of half of the century, becoming uncommon in the latter 5th century BC. The remaining less frequently illustrated altar types all first occur in the 5th century and run throughout. Thus Athenian vase-painters in the late Archaic period embraced the pulvinate altar as the archetypal type at the end of the 6th century, and later artists in the 5th century continued to illustrate it frequently.

Altar Scale and Ornamentation

The scale of architecture and architectural ornamentation on Attic vases, relative to accompanying painted figures, is necessarily disproportionate to the physical size of architecture on the ground. The modest surface area of pottery limits the vase-painter's ability to recreate precisely the physical form of architecture such as temple facades, fountain houses, or domestic spaces. In contrast, an altar, given its generally more modest size, provides the artist an opportunity to convey a spatial composition and an architectural form more true to actual scale.

The height of an altar in particular is a feature that can be more easily measured and quantified in reference to figures around the altar. This study takes into consideration whether representations fall below the knee, come up around the knee, rise to the thigh, or climb as high as the waist. Since not every scene with an altar on an Attic vase includes figures, the survey of relative height takes into account 583 representations. According to the survey, 24 altars, or just 4%, fell below the knee. Vase-painters rarely depicted altars at such a modest size. In contrast,

352 altars, or about 60%, came up to approximately knee height. An altar reaching to about the knee was decidedly the most popular scale for vase-painters. Altars at knee height encompassed every form of altar except the ground altars. Altars that reached just above the knee totaled 36, or 6%. Another more common scale for altars was thigh height (rising roughly halfway between the knee and waist of a figure), totaling at 122, or 21%. Only 2 altars reach high on the thigh (or in between thigh and waist height), while 40 altars, or about 7%, reached the waist completely. The larger altars appear in both cultic and mythological scenes and on a variety of vase shapes, demonstrating that altar size did not correspond to any specific scene or surface shape/area. Larger vase shapes did not necessitate a larger altar. The following graph illustrates the range in size:

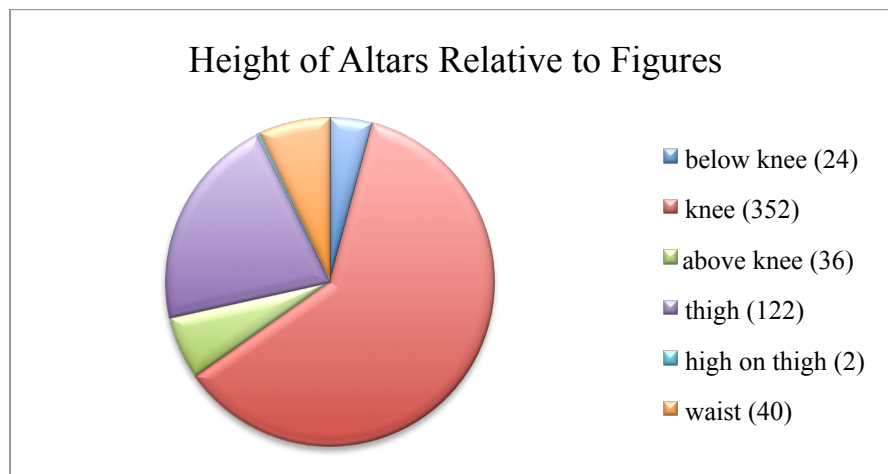


Chart 5

The survey indicates that vase-painters typically portrayed altars at knee or thigh height.

The actual built altars from Attic discussed in this study all measure less than one meter in height; thus they too do not come above waist height. When reconstructed, the Altar of Aphrodite Ourania comes in as the tallest, measuring to about 0.85m, approximately waist height. This height limit corresponds with the height of representations of altars, which also do not exceed waist height. The more modestly sized altars on the Acropolis and the altar from

Syracuse measure between 0.40-0.60 m, placing them around knee height. According to the data (including measurements) compiled in Aenne Ohnesorg's survey of altars, out of 31 block type altars from the Archaic and Classical periods, originating from around the Greek world, the range in height fell between 0.40m to 1.6m, with the median height at approximately one meter, or about waist height.⁶¹ The majority of extant examples of block altars come above knee height, rising to about mid thigh to waist-level. A handful of modestly sized physical altars come to knee height and thus correspond in scale with the majority of representations.⁶² It is noteworthy that the median height of the extant Attic altars with measurable dimensions falls below the median (and range) of altars in Greece from the same time period. In addition, two of the five altars that come to knee height were found in Athens. In illustrating the more modestly sized examples, Attic vase-painters may have been influenced by the trend in lower altars in Athens at the time, at least initially. The general reduced scale of painted altars may then have become incorporated into the internal artistic convention.

The volute barriers of the altar par excellence, the pulvinate block altar, can also vary in scale. On physical altars from Athens, the cylindrical bolsters are modest in size compared to the body, and a majority of the representations of volutes on altars correspond with this scale. But well over a hundred of the representations of the pulvinate type have extremely exaggerated volutes in comparison to the size of the altar. On an Attic red-figure hydria by the Berlin Painter, Apollo and Artemis pour a libation onto a pulvinate altar (Fig. 47). The volutes are extremely pronounced; the length of one is almost a third the width of the altar itself. In the embellished volutes, the Berlin Painter has carefully articulated the spirals and central eye, highlighting the ornamental features of the barrier. The frequency of exaggeration of the volutes suggests that

⁶¹ Ohnesorg 2005, 211-218.

⁶² Roughly 5 out of 31 altars could fall around knee height.

they were key ornamental features that signified “altar.” Actual volutes on altars in Attica may have initially inspired vase-painters, but the continual use of oversized volutes was likely a trend established in pottery workshops to indicate and highlight an altar.

Several examples from fragments of Athenian altars indicate that some Greek altars displayed inscriptions across their face. As mentioned earlier, the crown molding from the late archaic Altar of Pythian Apollo bears an inscription that identifies Peisistratos, son of Hippias, as dedicator. This decorative element on altars was rare on representations of altars, but three vases illustrate altars featuring inscriptions. In each instance, the vase-painters rendered the inscriptions in a stoichedon style, mimicking an actual architectural inscription. On an oinochoe by the Pan Painter, a woman pours a libation over an ornate pedimental altar with large, exaggerated volutes and palmette akroterion. Beneath the pediment barrier, an ovolo crown molding is articulated and splashes of blood appear to drip from the body of the altar. At the bottom of the altar, the Pan Painter has painted an inscription reading, ΚΑΛΟΣ, with evenly spaced letters across the base (Fig. 48). While the Pan Painter may have intended this altar inscription to be a clever location for a *kalos* inscription, it also indicates that he was familiar with inscriptions on physical altars in Athens. The placement of the inscription on the altar differs from that on the crown molding of the Altar of Pythian Apollo, but inscriptions on altars were not limited to the space above the decorative molding. In a sanctuary to Zeus Phratrios and Athena Phratria along an important ancient roadway midway between the Stoa of Attalos and the Acharnian Gate, four slabs of Hymettan marble preserve the orthostates of the block body of an altar (Fig. 49).⁶³ The height of the extant remains is 0.57 meters while the length and width are approximately 0.75 and 0.40 meters. Wrapped around the body of the altar, an inscription reads, “[ΔΙ]ΟΣ ΦΠΑΤΡΙΟΥ ΑΘΗΝΑΣ ΦΡΑ[ΤΡΙΑΣ]”, or “[altar] of Zeus Phratrios [and] Athena

⁶³ Thompson 1938, 612-618; Travlos 1971, 574.

Phratia.” The inscription and surrounding potsherds date it to around the middle of the 4th century to as late as the early third century BC.⁶⁴ The late Classical altar appears in Athens after the vase-painters in this study, but it is not a stretch to think that they would have seen similar altars and inscriptions in various locations on them. In the tondo of a cup by Onesimos showing the sack of Troy, Priam sits on the mythological Trojan Altar of Zeus Herkeios, indicated by the neatly rendered inscription on the body of the altar, HEPKEIO, (Fig. 50). Onesimos places the inscription along the body of the altar paralleling the inscription on the Altar of Zeus Phratios and Athena Phratia. Another cup showing the sack of Troy has Priam sitting on the Altar of Zeus Herkeios, which has inscriptions on the crowning block forming the table and along the body of the altar (Fig. 51). The inscription, ΔΙΟΣ, above the crown molding exactly matches the position of the inscription on the Altar of Pythian Apollo, also on the fascia above the crown molding. Inscriptions similar to that of the Altar of Pythian Apollo, perhaps the very inscription itself, inspired the vase-painter, identified perhaps as Onesimos again. The inscription on the crown molding is evenly spaced horizontally and aligned vertically with the inscription along the body of the altar, HEIPO. The horizontal and vertical spacing and alignment mimic the stoichedon of architectural inscriptions. Representations of altars with inscriptions are rare, and thus it was not an artistic convention developed within a closed visual tradition. The Pan Painter and Onesimos, both exceptional vase-painters, very likely observed inscriptions on altars around Attica, which inspired their representations. Working beyond the conventional artistic parameters, certain painters were influenced by their contemporary surroundings.

⁶⁴ Thompson 1938, 614-618. Another contemporary small altar to the same gods discovered in the Agora is similar in nature (Agora I 3706). It dates to the middle of the 4th century due to the use of Hymettian marble and working of the stone. An inscription on a preserved block associated with the altar reads “ΔΙΟΣ ΦΡΑΤΡΙΟΥ ΚΑΙ ΑΘΗΝΑΣ ΦΡΑΤΡΙΑΣ,” for more see Thompson 1937, 104-107 and Travlos 1971, 96.

In addition to inscriptions, the added decorative elements can help elucidate whether vase-painters borrowed from contemporary architecture or worked within established artistic conventions. The body of evidence indicates that Athenian artists engaged in both. The more finely rendered and/or less common decorative elements on the altars suggest that some vase-painters looked to actual altars or other architectural details for inspiration rather than working exclusively from the artistic repertoire. On a red-figure pelike, the Pan Painter meticulously articulated a pair of Ionic volutes with tiny palmettes nestled within the curves (Fig. 52). The finely rendered volutes with palmettes are comparable to the bolsters and florals of the later Hellenistic Altar of Aphrodite Hegemone (Fig. 20) and to contemporary Attic Ionic capitals (see discussion below). Beneath the barrier, the Pan Painter illustrates three rows of decorative patterning for the crown molding: a detailed egg and dart pattern, over a leaf and dart molding, over a line of small bead and reel. The molding is a common Ionic decorative sequence—the Pan Painter most likely drew from his architectural surroundings. In the Athenian Agora, an extant marble orthostate from the Altar of Zeus Agoraios, dated to the end of the 5th century, features rich decorative molding strikingly similar to the Pan Painter’s representations (Fig. 53).⁶⁵ The detailed decorative elements of the illustrated altar are unique among representations and exceptionally executed, which suggests that the Pan Painter, and vase-painters working in a similar manner, drew upon outside sources for inspiration. Similarly, the Hephaistos Painter adorns a simpler, though less common vertical barrier altar with a fine leaf and dart molding, a rather unusual crown molding in representations (Fig. 54). The elaborate moldings of the Pan Painter and Hephaistos Painter’s altars recall the finely articulated leaf and dart cyma reversa molding of the Altar of the Pythian Apollo. Representations of altars with decorative Ionic

⁶⁵ Stillwell 1933, 46-7: Stillwell believed that parts of the altar, not including the steps, were constructed in the 4th c BC.

molding suggest the adoption of elements from contemporary architecture as seen in some physical remains of altars, but Attic Ionic capitals from the late archaic period better attest to the existence of decorative volutes with detailed molding.

The decorative Ionic volute over ovolo molding is documented in Athens starting in the latter part of the 6th century BC. Athenian Ionic volute capitals with painted decoration appear around the last quarter of the 6th century, contemporary to the representations of altars in red-figure. In the Athenian Agora, numerous fragments of Ionic capitals attest to their introduction in public spaces.⁶⁶ Elaborately painted details on a fascia over ovolo echinus on an Athenian Ionic capital from the Agora illustrates well the architectural material available to vase-painters (Fig. 55).⁶⁷ In addition, examples of Ionic capitals with a cyma reversa echinus with painted details appear in the Agora.⁶⁸ On the Athenian Acropolis, remains of early Attic Ionic capitals are also extant. A large poros Ionic capital, likely from a dedicatory column, survives in two parts; the lower part, beneath the volutes, may have had a spheroidal echinus with an additional profile before a channel.⁶⁹ Dating to the third quarter of the 6th century, the poros Ionic capital would have been visible to Athenian vase-painters of the late 6th century and at least until 480 BC.

Unusual decorative elements, such as floral akroteria and figural reliefs, adorn a handful of altars. The fine articulation and rarity of these ornaments suggests that some vase-painters worked outside the established tradition and considered their architectural surroundings. On a red-figure cup by Makron, maenads dance ecstatically at an especially decorative pedimental altar (Fig. 28). Emerging from the upturned volutes, a palmette crowns the apex of the pediment.

⁶⁶ Shoe Merrit 1996, 125.

⁶⁷ Shoe Merrit 1996, 14A Pl 37.

⁶⁸ Shoe Merrit 1996, 131-4.

⁶⁹ Korres 1997, 95-7.

The floral akroterion corresponds closely to the pair of pedimental barriers with floral akroteria from the Archaic Altar of Aphrodite Ourania (Fig. 17). The close correlation with the material world and the innovative pedimental barriers of the illustrated altar suggest that contemporary architecture from Athens influenced Makron's representations. Inside the pediment, Makron illustrated a small, seated figure flanked by ambiguous elements. The detailed pedimental decoration finds parallels throughout the Greek world from the 5th century BC such as the barriers from an altar from the Sanctuary of Zeus in Olympia from the Classical period adorned with floral imagery (Fig. 56).⁷⁰ In addition to altar ornamentation, figural relief in pediments on temple architecture in Athens likely inspired the elaborate pediments of Makron's altar.

Another noteworthy decorative motif found on a small group of altars was the Doric frieze. In Corinth, a group of altars exhibited Doric friezes, and the aforementioned terracotta altar from Syracuse best parallels the representation of triglyph pulvinate altars found on Attic pottery. On a red-figure bell-krater from the mid-5th century, male figures lead a sheep to sacrifice at an altar (Fig. 57).⁷¹ The altar is almost identical to the terracotta altar from Syracuse with a volute barrier, dentils, and a small Doric frieze located on the upper half of the altar body. Similar triglyph pulvinate altars with ovolo decoration, though less finely rendered, exemplify the use of less common decorative elements. On a red-figure cup, Herakles and Bousiris fight at an altar resting on an elevated base; the block altar has distinctive volute barriers, an egg and dart molding, and a triglyph pattern with two glyphs instead of three (Fig. 58). Although the Doric frieze occupies the entire body, it weaves together the Doric and Ionic forms and parallels the altar from Syracuse. The triglyph altars on Attic vases also suggest that a similar type of triglyph pulvinate altar existed in Athens and influenced Athenian vase-painters. The infrequency of

⁷⁰ Ohnesorg 2005, Tafel 76.

⁷¹ Gebauer 2012, 214.

triglyphs on representations of altar and the closely comparable surviving physical altars imply that some vase-painters looked to contemporary architecture.

Many others artists, however, rendered their altars seemingly by rote repetition, using common and less refined decorative elements to signify “altar.” Many vase-painters incorporated a simple decorative molding of repeated dots along their altars, especially on the pulvinate altar type; the repeated dot pattern is the most common decorative element on representations of altars. On a red-figure stamnos, figures pour a libation over a small pulvinate altar with a crown molding of loosely articulated repeated dots (Fig. 59). The dots are unevenly spaced and irregularly sized, seemingly applied without attention to detail. The string of dots as a decorative pattern became a visual shorthand that specified decorative molding for altars. Many other artists painted the common unadorned flat-topped block altar, such as the simple altar on a red-figure pelike illustrated by the Painter of the Yale Lekythos (Fig. 60). The uninspired, common altar type further indicates that many vase-painters rendered altars drawn from the established artistic repertoire.

Concerning scale and ornamentation, the evidence demonstrates that Athenian vase-painters varied in their artistic processes. The overall trend towards modestly sized, knee-height altars on Attic vases appears to correspond with the evidence for lower altars in Attica, although this reduced scale in representation likely eventually became a feature of the artistic tradition. Exceptionally articulated, detailed ornamentation and the incorporation of unusual decorative elements suggest that some vase-painters drew upon contemporary architecture as a model. The innovative artists were most often the more skilled and thoughtful painters—Makron, Onesimos, and the Pan Painter, but other highly adept painters, like Douris and the Berlin Painter, rarely ventured beyond the artistic conventions for an altar. Generally, less able artists, such as the

Washing Painter or the Sabouroff Painter, painted altars drawn from the internal artistic conventions. The vase-painters illustrating more rare forms of altars such as rock outcroppings or rubble altars, such as the Kadmos Painter and the Aischines Painter, certainly were working outside of artistic parameters (although the actual architecture was not likely their model). Interestingly, the degree of innovation in an altar did not correlate with the context of the scene (both mythological and genre scenes could feature diverse altar types and details) or the shape of the pot. Whether an altar was drawn from the artistic parameters or from actual architecture depended upon the personality of the artist.

Conclusion

On Attic pottery, the favorite form of an altar was the pulvinate block altar. Several contemporary physical block altars with volute barriers from Athens demonstrate that this was an altar type present and available to vase-painters. The presence of the pulvinate form in Attica may have initially influenced the choices of vase-painters, who therefore at first drew from actual architecture. But through the repetition of the same form, the simple pulvinate block type reaching to about knee height became a well-defined signifier for “altar” and thus sacred space, both in mythological and genre scenes, to an ancient audience. The majority of altars on pottery appear to be produced by rote. Not only was it simpler (especially for less skilled painters), but also the pulvinate block altar communicated “altar” clearly and effectively. Buyers desiring ceramics with standard cultic imagery would perhaps expect this archetypal altar, and vase-painters supplying the pots could easily fulfill the demand, drawing from the established stock imagery for altars. Vase-painters could efficiently incorporate the iconic altar into mythological scenes set at an altar or sacred space, making the stories clearly readable to viewers. But not every artist drew from the established conventions for representations of altars—some innovators

looked beyond the workshop. Exceptionally articulated and/or unusual decorative elements on an altar indicate that a handful of artists worked outside a closed visual traditional, looking to their contemporary surroundings for artistic inspiration. These diversified altars were not just reduced signifiers for an altar; they echoed actual altars that vase-painters and buyers likely encountered. Drawing from actual architecture, the innovators fashioned altars that referenced a material world familiar to an ancient audience. Pottery patrons moving through their urban space may have desired imagery that reflected the complexity and beauty of their spatial environment. Thus certain buyers perhaps preferred exceptional vase scenes and, meeting this demand, certain vase-painters desired to experiment, diversify, and create imagery of greater specificity.

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Images

[image redacted]

Figure 1

Attic black-figure band cup, ca. 550-540 BC. Once in Paris, Stavros Niarchos. BAPD 6453. Image source: Van Straten 1995, no.2.

[image redacted]

Figure 2

Attic red-figure kylix tondo, Epidromos Painter, ca. 500-490 BC. Paris, Musée du Louvre G 112. ARV² 117.7; BAPD 200985. Image source: Van Straten 1995, no.110.

[image redacted]

Figure 3

Attic red-figure cup tondo, Makron, ca. 480-470 BC. Palermo, Museo Archeologico Regionale V 661. ARV² 472.210; BAPD 204893. Image source: Van Straten 1995, no. 133.

[image redacted]

Figure 4

Attic white-ground cup, Villa Giulia Painter, ca. 460 BC. New York, Metropolitan Museum, 1979.11.15. Image source: BAPD 5330.

[image redacted]

Figure 5

Drawings of the fragments of the Altar of the 12 Gods. Image source: Crosby 1949, pg.93, fig.7.

[image redacted]

Figure 6

Fragment from the crown molding of the Altar of the Twelve Gods. Image source: Crosby 1949, Plate 14, no. 2.

[image redacted]

Figure 7

Fragment of volute barrier from the Altar of the Twelve Gods. Image source: Crosby 1949, Plate 14, no. 1.

[image redacted]

Figure 8

Reconstruction of the Altar of the Twelve Gods. Image source: Camp 1986, 41.

[image redacted]

Figure 9

View of the inscribed crown molding of the altar of Pythian Apollo, 522-521 BC. Athens, Epigraphical Museum 6787. Image source: Travlos 1971, pg. 102, no. 132.

[image redacted]

Figure 10

View of the inscribed crown molding of the altar of Pythian Apollo, 522-521 BC. Athens, Epigraphical Museum 6787. Image source: Travlos 1971, pg. 102, no.133.

[image redacted]

Figure 11

Poros Altar from West Slope of Athenian Acropolis. Image source: Crosby 1949, Plate 14, no. 4.

[image redacted]

Figure 12

Small rectangular altar from the Athenian Acropolis. Image source: Mark 1993, plate 5.

[image redacted]

Figure 13

Drawing of small rectangular altar from the Acropolis. Image source: Mark 1993, pg. 54, no. 11.

[image redacted]

Figure 14

Altar of Aphrodite Ourania from the Southeast. Image source: Shear 1984, plate 6B.

[image redacted]

Figure 15

Orthostates from the southeast of Altar of Aphrodite Ourania. Image source: Shear 1984, plate 7B.

[image redacted]

Figure 16

Drawing of Pediment Barrier from Altar of Aphrodite Ourania. Image source: Shear 1984, pg. 29, no. 15b.

[image redacted]

Figure 17

Fragments of pediment barriers with floral akroteria recovered near the altar of Aphrodite Ourania. A3774. Image source: Shear 1984, plate 8A.

[image redacted]

Figure 18

Restored Drawing of the Altar of the Aphrodite Ourania from the southwest. Image source: Camp 1986, 56.



Figure 19

Altar of Aphrodite Hegemone, Demos and the Graces, Hymettan marble, 197/196 BC. Athens, National Museum, no. 1495. Image source: author.



Figure 20

Detail of volute from Altar of Aphrodite Hegemone, Demos and the Graces, Hymettan marble, 197/196 BC. Athens, National Museums, no. 1495. Image source: author.

[image redacted]

Figure 21

Corinthian Triglyph Altar at Sacred Spring from Classical period. Image source: Ohnesorg 2005, no. 44.2.

[image redacted]

Figure 22

Classical Triglyph altar from Delos. Image source: Ohnesorg 2005, pg. 58, no. 23.

[image redacted]

Figure 23

Classical terracotta triglyph pulvinate altar from Syracuse. Image source: Wescoat 1986, pg. 86, no.16.

[image redacted]

Figure 24

Nike and man pouring libation at an altar. Attic red-figure amphora, Berlin Painter, ca. 480 BC. Oxford, Ashmolean Museum. ARV² 200.45; Image source: BAPD 201853.

[image redacted]

Figure 25

Hermes at an altar. Attic red-figure amphora, Nikoxenos Painter, ca. 490 BC. Zurich, private collection. ARV² 221, 8 *bis*, 1636. Image source: BAPD 202055.

[image redacted]

Figure 26

Eros at an altar. Attic red-figure lekythos, Painter of the Yale Cup, ca. 480-470 BC. Eugene, Oregon, private collection. ARV² 397.52. Image source: BAPD 204324.

[image redacted]

Figure 27

Man and youth roasting splancha over altar. Attic red-figure skyphos, Euaion painter, ca. 470-460 BC. Warsaw 142464A. ARV² 797,142. Image source: BAPD 209851.

[image redacted]

Figure 28

Maenads dancing in front of image of Dionysus and altar. Attic red-figure cup, ca. 490-480 BC. Berlin, Antikensammlung, F2290. BAPD 204730. Image source: Kaltsas and Shapiro 2008, pg. 274, no. 5.

[image redacted]

Figure 29

Herakles and Busiris. Attic red-figure stamnos, Painter of London E311, ca. 470 BC. Oxford Ashmolean Museum V521. ARV² 216. Image source: BAPD 202323.

[image redacted]

Figure 30

Man with staff at an altar. Attic red-figure cup, Briseis Painter, ca. 480-470 BC. Berlin F3359. ARV² 407.19. Image source: BAPD 204418.

[image redacted]

Figure 31

Woman pours libation at altar. Attic red-figure lekythos, Achilles Painter, ca. 450 BC. Laon, Musée Archéologique. Image source: BAPD 12357.

[image redacted]

Figure 32

Eros bringing a wreath to an altar. Attic red-figure squat lekythos, ca. 459 BC. Edinburgh, National Museum of Scotland 1956.467. Image source: BAPD 44488.

[image redacted]

Figure 33

Sacrificial scene. Attic red-figure bell krater, unattributed, ca. 430 BC. Copenhagen, National Museum B168. Image source: BAPD 9559.

[image redacted]

Figure 34

Roasting of splancha at altar. Attic red-figure volute krater, by the Kadmos Painter, ca. 420 BC. Ruvo, Museo Jatta 1093. ARV² 1184,1. Image source: BAPD 215689.

[image redacted]

Figure 35

Wedding of Persephone. Attic red-figure hydria by the Painter of Tarquinia 707, ca. 450-440 BC. Würzburg, Martin von Wagner Museum H4307. ARV² 1112,3. Image source: BAPD 214708.

[image redacted]

Figure 36

A woman and man pour a libation at an altar. Attic red-figure Nolan amphora, Phiale Painter, ca. 430 BC. Boston, Museum of Fine Arts 01.16. Image source: BAPD 214213.

[image redacted]

Figure 37

Woman pouring libation at an altar. Attic red-figure stemless cup, Phiale Painter, ca. 430 BC. Verona, Museo Civico 51. ARV² 1023,148. Image source: BAPD 214331.

[image redacted]

Figure 38

Nike pouring libation at altar. Attic red-figure amphora, Dresden Painter, ca. 460 BC. Stockholm, National Museum G26. ARV² 655.4. Image source: BAPD 207633.

[image redacted]

Figure 39

Sacrifice of bull at an altar. Attic red-figure bell krater, weak imitation of Kadmos Painter, ca. late 5th century BC. Kiel, Antikensammlung B538. Image source: BAPD 215733.

[image redacted]

Figure 40

Sacrifice of Iphigenia at an altar. Attic red-figure oinochoe, Shuvalov Painter, ca. late 5th century BC. Image source: BAPD 31639.



Figure 41

Rubble walled, circular Mycenaean altar, Mycenae. Image source: author.



Figure 42

Rubble walled, circular Mycenaean altar within rectangular structure, Tiryns. Image source: author.

[image redacted]

Figure 43

Maenad offering a libation at an altar. Attic red-figure lekythos, Aischines Painter, ca. 470 BC. Schwerin, Staatliches Museum 1268. ARV² 710,30. Image source: BAPD 208609.

[image redacted]

Figure 44

Figure sacrifice at altar. Attic red-figure bell krater, Nikias Painter, ca. 420 BC. Image source: BAPD 217476.

[image redacted]

Figure 45

Figures pouring a libation at an altar. Attic red-figure cup, Pan Painter, ca. 470 BC. Oxford, Ashmolean Museum 1911.617. ARV² 559, 152. Image source: BAPD 206398.

[image redacted]

Figure 46

Man and youth pouring libation at an altar. Attic red-figure amphora of Panathenaic shape, Kleophon Painter, ca. 430 BC. Image source: BAPD 215188.

[image redacted]

Figure 47

Apollo and Artemis pour a libation at an altar. Attic red-figure kalpis, Berlin Painter, ca. 490-480 BC. Vienna, Kunsthistorisches Museum 3739. ARV² 210.173. Image source: BAPD 201991.

[image redacted]

Figure 48

Woman pouring libation over altar. Attic red-figure oinochoe, Pan Painter, ca. 470 BC. Munich, Antikensammlungen 2455. Image source: BAPD 206370.

[image redacted]

Figure 49

Altar of Zeus Phratrios and Athena Phratria. Hymettan marble. Mid-4th century BC. See Thompson 1938, fig. 4. Image source: Harvard University Library Visual Information Access.

[image redacted]

Figure 50

Sack of Troy. Attic red-figure cup, signed by Euphronios as potter and attributed to Onesimos as painter, ca. 500 BC. Rome, Villa Giulia. Image source: BAPD 13363.

[image redacted]

Figure 51

Sack of Troy. Attic red-figure cup, signed by Euphronios as pottery and attributed to Onesimos as painter, ca. 500 BC. Once Berlin Antikensammlung F2281 and Vatican, Museo Gregoriano Etrusco. ARV² 19,1. Image source: BAPD 200097.

[image redacted]

Figure 52

Herakles and Bousiris fighting at the altar. Attic red-figure pelike, Pan Painter, ca. 470 BC. Athens, National Museum 9683. ARV² 554, 82. Van Straten 1995, pg.256, no. 49. Image source: BAPD 206325.



Figure 53

Marble orthostate from the Altar of Zeus Agoraios, 5th-4th c. BC. Image source: author.

[image redacted]

Figure 54

Figure places offering on wood pile on an altar in front of image of Apollo. Attic red-figure bell krater, attribute to the Hephaistos Painter, from 450-440 BC. Frankfurt, Museum für Vor-und Frühgeschichte B 413. ARV² 1683, 31 *bis*. BAPD 275463. Image source: Van Straten 1995, pg.226, no. 126.

[image redacted]

Figure 55

Attic Ionic capital with painted details. Athens, Agora. Image source: Shoe-Merrit 1996, fig. 14A pl. 37.

[image redacted]

Figure 56

Barriers from an altar, Sanctuary of Zeus, Olympia. Image source: Ohnesorg 2005, Tafel 76, no. 4.

[image redacted]

Figure 57

Worshippers lead a sheep to the altar with a triglyph pattern where Apollo is seated. Attic red-figure bell-krater, attributed to the Niobid Painter, mid-5th century. Istanbul, Archaeological Museum 2914. ARV² 603, 41. BAPD 206979. Image source: Gebauer 2002, no.111.

[image redacted]

Figure 58

Herakles and Bousiris at an altar with an irregular triglyph. Attic red-figure volute-krater, attributed to Painter of Bologna 279, ca. 450 BC. Ferrara, Museo Nazionale Archeologico T 579 VT. ARV² 612,1. BAPD 207095. Image source: Van Straten 1995, pg. 224, no. 52.

[image redacted]

Figure 59

Figure pouring libation at altar. Attic red-figure stamnos, Painter of the Yale Oinochoe, ca. 470 BC. Warsaw, National Museum 142353. ARV² 501,2. Image source: BAPD 205630.

[image redacted]

Figure 60

Warrior departing. Attic red-figure pelike, Painter of the Yale Lekythos, ca. 470 BC. London, British Museum E419. ARV² 657,11. Image source: BAPD 207670.

Catalogue of Attic Red-Figure Vases with Representations of Altars (530-400 BC)

The present catalogue includes Attic red-figure vases of all shapes and subject matter within the time range of 530-400 BC. This catalogue has been organized primarily according to the typology of representations of altars put forth in the accompanying paper, which is comprised of eight major types (I-VIII) with various subtypes (A-D). Within each typology subset, the vases are organized chronologically (e.g. 530-510 BC, 475-425 BC, etc.), and within each time period, the vases are arranged according to shape and artist. Within these groups, the vases are further ordered based on the height of the altar in relation to the figures in the painted scene (e.g. knee height).

Type I-A: Altars with Volutes (volute articulated)

- I-A-1. Attic red-figure amphora, 530-500 BC, Pythokles Painter.
Athena at the altar. Altar knee height.
Athens, National Museum: CC1169, from Aegina.
Kaltsas, N. (ed.), *Athens-Sparta* (New York, 2006): 191, NO.85 (COLOUR OF A AND B).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 36.1
Beazley Archive 200209.
- I-A-2. Attic red-figure amphora, 530-500 BC, Pythokles Painter.
Athena at the altar. Altar knee height.
Athens, National Museum: 1688, from Aegina.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 36.2.
Beazley Archive 200210.
- I-A-3. Attic red-figure cup, 530-500 BC.
Hepherestios with Priam on the altar. Altar unknown height.
Berlin, Antikensammlung: F2281.
Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG-PERGAMONMUSEUM 1, 87, FIGS.9-10, PL.(.).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 19.1.
Beazley Archive 200097.
- I-A-4. Attic red-figure krater, 525-475 BC, Berlin Painter.
Triptolemos and Demeter pouring libation at altar. Altar knee height.
Karlsruhe, Badisches Landesmuseum: 68.101.
Corpus Vasorum Antiquorum: KARLSRUHE, BADISCHES LANDESMUSEUM 3, 76-79, FIG.22, PLS.(2983,2984,2985) 38.1-3, 39.1-2, 40.1-4.
Beazley, J.D., *Paralipomena*: 344.131 bis.
Beazley Archive 352484.
- I-A-5. Attic red-figure amphora, 525-475 BC, Nikoxenos Painter.
Hepherestios with Priam on the altar. Altar thigh height.
New York (NY), Metropolitan Museum: 06.1021.99.
Lexicon Iconographicum Mythologiae Classicae: VII, PL.406, PRIAMOS 94 (A, B).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 220.4.
Beazley Archive 202098.
- I-A-6. Attic red-figure amphora, 525-475 BC, Nikoxenos Painter.
A. Priest at altar. Altar knee height.
B. Athena at altar. Altar knee height.
Paris, Musée du Louvre: G60.
Corpus Vasorum Antiquorum: PARIS, LOUVRE 5, III.IC.20, III.IC.21, PLS.(369-370) 31.4.7, 32.1.6.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 221.9.
Beazley Archive 202056.
- I-A-7. Attic red-figure amphora, 525-475 BC, Nikoxenos Painter.
B. Men and women pouring libation at altar. Altar knee height.
Athens, Agora Museum: P42, from Agora.
Camp, J.M., *Gods and Heroes in the Athenian Agora* (Athens, 1980): 3, FIG.2(1).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 221.9.
Beazley Archive 202056.

- I-A-8. Attic red-figure amphora, 525-475 BC, Berlin Painter.
 Woman pouring libation at an altar. Altar knee height.
 London, British Museum: E269, from Nola.
 Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 3, III.Ic.5, PLS.(174,175) 9.3A-B,10.3A-B.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 199.27.
 Beazley Archive 201835.
- I-A-9. Attic red-figure amphora, 525-475 BC, Berlin Painter.
 Nike and figure pouring libation at altar. Altar knee height.
 Oxford, Ashmolean Museum: 1924.3.
 Corpus Vasorum Antiquorum: OXFORD.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 200.45, 517.
 Beazley Archive 201853.
- I-A-10. Attic red-figure amphora, 525-475 BC, Berlin Painter.
 Nike with lyre at altar. Altar knee height.
 Oxford, Ashmolean Museum: V274, from Gela.
 Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 15, PL.(107) 15.1-2.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 203.100.
 Beazley Archive 201908.
- I-A-11. Attic red-figure amphora, 525-475 BC (/460s), Berlin Painter.
 Menelaos and Helen at altar. Altar knee height.
 Vienna, Kunsthistorisches Museum: 741.
 Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 2, 11, PLS.(55,56) 55.1-2, 56.1-3.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 203.101.
 Beazley Archive 201909.
- I-A-12. Attic red-figure stamnos, 525-475 BC (/460s), Berlin Painter.
 Peleus and Thetis at altar. Altar knee height.
 Munich, Antikensammlungen: 8738.
 Corpus Vasorum Antiquorum: MUNICH, MUSEUM ANTIKER KLEINKUNST 5, 43-44, PLS.(974-977) 259.1-2,
 260.1-2, 261.1-2, 262.1-3.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 209.161.
 Beazley Archive 201980.
- I-A-13. Attic red-figure hydria, 525-475 BC, Berlin Painter.
 Apollo and Artemis at altar. Altar knee height.
 Vienna, Kunsthistorisches Museum: 3739.
 Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 3, 38, PL.(140) 140.1-3.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 210.173.
 Beazley Archive 201991.
- I-A-14. Attic red-figure hydria, 525-475 BC, Berlin Painter.
 Goddess and woman at altar. Altar knee height.
 Vatican City, Museo Gregoriano Etrusco Vaticano: AST105.
 Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 1, III.I.10, PL.(383) 8.7.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 210.179.
 Beazley Archive 201997.
- I-A-15. Attic red-figure hydria, 525-475 BC, Berlin Painter.
 Triptolemos and Demeter pouring a libation at an altar. Altar knee height.
 Copenhagen, Ny Carlsberg Glyptothek: 2696, from Orvieto.
 Corpus Vasorum Antiquorum: COPENHAGEN, NY CARLSBERG GLYPTOTEK 1, 10, 55-57, FIGS.22.1, 22,
 15.22, PLS.(487-488) 35.1-3, 36.1-3.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 210.181, 1634.
 Beazley Archive 201999.
- I-A-16. Attic red-figure lekythos, 525-475, Berlin Painter.
 Nike at altar. Altar knee height.
 Cambridge (MA), Harvard Univ., Arthur M. Sackler Mus: 4.08.

Corpus Vasorum Antiquorum: CAMBRIDGE (MA), FOGG MUSEUM AND GALLATIN COLLECTIONS, 34, PL.(355) 17.4.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 211.189.

Beazley Archive 202008.

I-A-17. Attic red-figure lekythos, 525-475 BC, Painter of Palermo 4.

Nike at altar. Altar knee height.

Gela, Museo Archeologico: 21, from Gela.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 215.14.

Beazley Archive 202124.

I-A-18. Attic red-figure lekythos, 525-475 BC, Berlin Painter.

Woman with oinochoe at altar. Altar below knee height.

Princeton (NJ), The Art Museum, Princeton University: 2000-149.

Princeton University Art Museum: *Handbook of the Collections* (Princeton 2007): 80.

Beazley Archive 9027108.

I-A-19. Attic red-figure alabastron, 525-475 BC, Manner of Euergides Painter.

Libation at an altar. Altar unknown height.

Athens, National Museum, Acropolis Coll.: 2.865, from Athens.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 99.8.

Beazley Archive 200868.

I-A-20. Attic red-figure alabastron, 525-475 BC, Manner of Euergides Painter.

Woman at altar. Altar knee-thigh height.

New York (NY), Metropolitan Museum: 41.162.80.

Corpus Vasorum Antiquorum: NEW YORK, HOPPIN AND GALLATIN COLLECTIONS, 7, PL.(29) 9.1.3.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 100.19.

Beazley Archive 200877.

I-A-21. Attic red-figure alabastron, 525-475 BC, Manner of Euergides Painter.

Woman at altar. Altar knee height.

Tübingen, Eberhard-Karls-Univ., Arch. Inst.: E49.

Corpus Vasorum Antiquorum: TÜBINGEN, ANTIKENSAMMLUNG DES ARCHAOLOGISCHEN INSTITUTS

DER UNIVERSITÄT 5, 80-81.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 100.18.

Beazley Archive 200876.

I-A-22. Attic red-figure cup, 525-475 BC, Apollodoros Painter.

Draped man with staff at altar. Altar waist height.

Malibu (CA), The J. Paul Getty Museum: 86.AE.301.

Corpus Vasorum Antiquorum: MALIBU, J. PAUL GETTY MUSEUM 8, 63-64, FIG.29, PL.(1734) 457.1-2.

Beazley Archive 23961.

I-A-23. Attic red-figure cup, 525-475 BC, Apollodoros Painter.

Man with staff at altar. Altar thigh height.

New York (NY), Metropolitan Museum: 18.145.28.

Richter–Hall (1936), i, 59/38, pl. 36.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 120.10.

Beazley Archive 201012.

I-A-24. Attic red-figure cup, 525-475 BC, Epidromos Painter.

Sacrifice of piglet at altar. Altar thigh height.

Paris, Musée du Louvre: G112.

Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Munster, 2002): 727.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 117.7.

Beazley Archive 200985.

I-A-25. Attic red-figure cup, 525-475 BC, Painter of Berlin 2268.

Youth with staff at altar. Altar thigh height.

New York (NY), Metropolitan Museum: 17.194.1900.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 155.27.
Beazley Archive 201430.

- I-A-26. Attic red-figure cup, 525-475 BC, Onesimos/Euphronios.
Herakles and Busiris at altar. Altar thigh height.
New York (NY), Metropolitan Museum: 12.231.2, from Cerveteri.
Lexicon Iconographicum Mythologiae Classicae: IV, PL.549, HERAKLES 1559 (I).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 319.6, 313.
Beazley Archive 203221.
- I-A-27. Attic red-figure cup, 525-475 BC, Onesimos/Euphronios.
Achilles and Troilos at altar. Altar thigh height.
Perugia, Museo Civico: 89, from Vulci.
Lexicon Iconographicum Mythologiae Classicae: I, 88, ACHILLEUS 370 (DRAWING OF I).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1595.
Beazley Archive 203224.
- I-A-28. Attic red-figure cup, 525-475 BC, Onesimos/Euphronios.
Sack of Troy with Priam on the altar. Altar knee height.
Rome, Mus. Naz. Etrusco di Villa Giulia: 121110.
Boardman, J. (ed.), *The Oxford History of Classical Art* (Oxford, 1993): 78, FIG.76 (I).
Beazley Archive 13363.
- I-A-29. Attic red-figure cup, 525-475 BC, Onesimos.
Youth with corn at altar. Altar knee height.
Paris, Musée du Louvre: G296.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 331.15.
Beazley Archive 203406.
- I-A-30. Attic red-figure cup, 525-475 BC, Euergides Painter.
Pelus and Thetis with Nereids fleeing. Altar knee height.
London, Victoria and Albert Museum: 4807.1901, from Vulci.
Lexicon Iconographicum Mythologiae Classicae: VI, PLS.492-493, NEREIDES 283 (A, B).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 89.14.
Beazley Archive 200710.
- I-A-31. Attic red-figure cup, 525-475 BC, Ambrosios Painter.
Sacrifice at an altar. Altar knee height.
Würzburg, Universität, Martin von Wagner Mus.: H1646, from Vulci.
Corpus Vasorum Antiquorum: WÜRZBURG, MARTIN VON WAGNER MUSEUM 2, 10-12, FIG.2, PLS.(2204-2205) 3.1-2, 4.1-2.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 173.10.
Beazley Archive 201574.
- I-A-32. Attic red-figure cup, 525-475 BC, Oltos.
Sack of Troy with Priam on the altar. Altar knee height.
Malibu (CA), The J. Paul Getty Museum: 80.AE.154.
Lexicon Iconographicum Mythologiae Classicae: IV, PL.352, HELENE.
Beazley Archive 16776.
- I-A-33. Attic red-figure krater, 500-450 BC, Early Mannerist.
Menelaus pursuing Helen at altar. Altar waist height.
Tübingen, Eberhard-Karls-Univ., Arch. Inst.: 67.5806.
Corpus Vasorum Antiquorum: TÜBINGEN, ANTIKENSAMMLUNG DES ARCHAOLOGISCHEN INSTITUTS DER UNIVERSITÄT 4, 42-44, FIGS.10, 11, PLS.(2531,2532,2533,2534) 14.4-5, 15.1-2, 16.1-7, 17.1-2.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 585.27, 1660.
Beazley Archive 206757.
- I-A-34. Attic red-figure krater, 500-450 BC, Agrigento Painter.
Man pursuing woman at altar. Altar waist height.
Oxford, Ashmolean Museum: 1927.1, from Valenzano.
Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 2, 113, PL.(424) 60.5-6.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 574.3.
Beazley Archive 206607.

- I-A-35. Attic red-figure krater, 500-450 BC, Agrigento Painter.
Herakles and Busiris at altar. Altar thigh height.
New York (NY), Metropolitan Museum: 15.27, from Naples.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 574.3.
Beazley Archive 206613.
- I-A-36. Attic red-figure krater, 500-450 BC, Tyszkiewicz Painter.
Iliupersis with Priam on altar. Altar knee-thigh height.
Rome, Mus. Naz. Etrusco di Villa Giulia: 3578, from Falerii.
Corpus Vasorum Antiquorum: ROMA, MUSEO NAZIONALE ETRUSCO DI VILLA GIULIA 2, III.I.C.10, I
II.I.C.11, PL.(57) 18.1-3.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 290.9, 1642.
Beazley Archive 202641.
- I-A-37. Attic red-figure krater, 500-450 BC, Alikmachos Painter.
Dionysus, maenads and mules at altar. Altar knee-thigh height.
Bologna, Museo Civico Archeologico: 244, from Bologna.
Corpus Vasorum Antiquorum: BOLOGNA, MUSEO CIVICO 1, III.I.C.13, PL.(226) 29.1-3.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 531.40.
Beazley Archive 206011.
- I-A-38. Attic red-figure krater, 500-450 BC, Orchard Painter.
Procession to altar and herm. Altar knee height.
Naples, Museo Archeologico Nazionale: M1106.
Lexicon Iconographicum Mythologiae Classicae: V, PL.207, HERMES 100 (A).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 523.9.
Beazley Archive 205886.
- I-A-39. Attic red-figure krater, 500-450 BC, Frohner Painter.
Peleus and Thetis with Nereids fleeing. Altar knee height.
Boston (MA), Museum of Fine Arts: 95.23, from Orvieto.
Lexicon Iconographicum Mythologiae Classicae: VI, PL.529, NEREUS 104 (B).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 510.3.
Beazley Archive 205728.
- I-A-40. Attic red-figure krater, 500-450 BC, Myson.
Youth and Athena at altar. Altar knee height.
Athens, National Museum, Acropolis Coll.: 2.806, from Athens.
Lexicon Iconographicum Mythologiae Classicae: II, PL.761, ATHENA 578A (B).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 246.11, 247, 1639.
Beazley Archive 202461.
- I-A-41. Attic red-figure krater, 500-450 BC, Aegisthus Painter.
A. Woman and draped youth pouring libation at altar. Altar knee height.
B. Draped youths at altar. Altar knee height.
Bologna, Museo Civico Archeologico: 288, from Bologna.
Corpus Vasorum Antiquorum: BOLOGNA, MUSEO CIVICO 4, III.I.12, PL.(1225)71.1-2.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 504.6.
Beazley Archive 205664.
- I-A-42. Attic red-figure amphora, 500-450 BC, Alkimachos Painter.
Draped youth with lyre at altar. Altar knee-thigh height.
Naples, Museo Archeologico Nazionale: H3180, from Nola.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 530.16.
Beazley Archive 205987.
- I-A-43. Attic red-figure amphora, 500-450 BC, Flying Angel Painter.
Eros pursuing youth at altar. Altar knee height.
Rome, Mus. Naz. Etrusco di Villa Giulia: 47214, from Cerveteri.

Corpus Vasorum Antiquorum: ROMA, MUSEO NAZIONALE ETRUSCO DI VILLA GIULIA 4, 38,39, FIG.17, PL.(2903) 36.1-3.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 280.13.

Beazley Archive 202716.

I-A-44. Attic red-figure amphora, 500-450 BC, Copenhagen Painter.

Dionysus and Nymph pouring libation at altar. Altar knee height.

London, British Museum: E350, from Vulci.

Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 3, III.Ic.7, PL.(183) 18.1A-E.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 256.2, 1589.

Beazley Archive 202921.

I-A-45. Attic red-figure amphora, 500-450 BC, Tyszkiewicz Painter.

Man and woman pouring libation at altar. Altar knee height.

Birmingham (AL), Museum of Art: 57.263.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 292.35.

Beazley Archive 203009.

I-A-46. Attic red-figure amphora, 500-450 BC, Dutuit Painter.

Dionysus pouring libation at altar. Altar knee height.

Lisbon, Private.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 307.3BIS, 1644.

Beazley Archive 203145.

I-A-47. Attic red-figure amphora, 500-450 BC.

Apollo at an altar. Altar knee height.

Philadelphia (PA), University of Pennsylvania: 5465.

Lexicon Iconographicum Mythologiae Classicae: II, PL.215, APOLLON 401 (A).

Beazley Archive 7822.

I-A-48. Attic red-figure pelike, 500-450 BC, Hermonax.

Altar under handle (seated women with one spinning). Altar thigh height.

Chicago (IL), Univ. of Chicago, D. & A. Smart Gall.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 485.29.

Beazley Archive 205412.

I-A-49. Attic red-figure pelike, 500-450 BC, Pan Painter.

Herakles and Busiris at altar. Altar thigh height.

Athens, National Museum: CC1175, from Boeotia.

Boardman, J. (ed.), *The Oxford History of Classical Art* (Oxford, 1993): 110, FIG.99 (A).

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 554.82.

Beazley Archive 206325.

I-A-50. Attic red-figure pelike, 500-450 BC, Pig Painter.

Youth with lyre at altar and herm. Altar thigh height.

Athens, National Museum: 17170, from Perachora.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 566.7.

Beazley Archive 206483.

I-A-51. Attic red-figure pelike, 500-450 BC, Argos Painters.

Man and woman pouring libation at altar. Altar knee height.

Paris, Musée du Louvre: G236.

Corpus Vasorum Antiquorum: PARIS, LOUVRE.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 288.12.

Beazley Archive 202618.

I-A-52. Attic red-figure pelike, 500-450, Painter of Würzburg 517.

Warrior pouring libation at altar. Altar knee height.

Rome, Mus. Naz. Etrusco di Villa Giulia, from Cerveteri.

Corpus Vasorum Antiquorum: ROMA, MUSEO NAZIONALE ETRUSCO DI VILLA GIULIA 4, 22,23, FIG.6, PL.(2886) 19.1-2.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 305.5.

Beazley Archive 203138.

- I-A-53. Attic red-figure stamnos, 500-450 BC, Painter of the Yale Oinochoe.
Maenads with torches and thyrsoi at altar. Altar thigh height.
Bremen, Zimmermann.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1656.6TER.
Beazley Archive 275255.
- I-A-54. Attic red-figure stamnos, 500-450 BC, Painter of the Yale Oinochoe.
Women with scepters and man pouring libation. Altar knee-thigh height.
London, British Museum: E446, from Capua.
Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 3, III.Ic.9, PL.(187) 22.1A-C.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 502.4.
Beazley Archive 205632.
- I-A-55. Attic red-figure stamnos, 500-450 BC, Painter of the Yale Oinochoe.
Draped man and woman with scepters and Nikes with fillets. Altar knee height.
Warsaw, National Museum: 142353, from Nola.
Corpus Vasorum Antiquorum: GOLUCHOW, Musée CZARTORYSKI, 21-22, PL.(028)
28.1A.1B.1C.1D.1E.1F.1G.1H.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 501.2.
Beazley Archive 205630.
- I-A-56. Attic red-figure stamnos, 500-450 BC, Aegisthus Painter.
Nike pouring libation. Altar knee height.
Florence, Museo Archeologico Etrusco: 3994.
Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 2, III.I.45, III.I.46, PLS.(632-633)
48.1, 49.3-4.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 505.18, 509, 1657.
Beazley Archive 205679.
- I-A-57. Attic red-figure stamnos, 500-450 BC, Triptolemos Painter.
Hades at one altar; Persephone pouring libation at another; Altars knee height.
Paris, Musée du Louvre: G187, from Vulci.
Corpus Vasorum Antiquorum: PARIS, LOUVRE 2, III.IC.11, III.IC.12, PL.(90) 20.3.6.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 361.2, 1648.
Beazley Archive 203793.
- I-A-58. Attic red-figure stamnos, 500-450 BC, Kleophrades Painter.
Warriors pouring a libation at an altar. Altar knee height.
Rome, Mus. Naz. Etrusco di Villa Giulia: 26040, from Vignanello.
Corpus Vasorum Antiquorum: ROMA, MUSEO NAZIONALE ETRUSCO DI VILLA GIULIA 1, III.I.C.4,
III.I.C.5, PLS.(22-23) 6.1-4, 7.2-3.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 188.63.
Beazley Archive 201713.
- I-A-59. Attic red-figure hydria, 500-450 BC, Pan Painter.
Boreas pursuing Oreithyia. Altar waist height.
Athens, National Museum: 13111, from Athens.
Corpus Vasorum Antiquorum: ATHENS, MUSEE NATIONAL 1, III.I.C.5, PLS.(029,030) 7.1, 8.1.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1656.
Beazley Archive 14282.
- I-A-60. Attic red-figure hydria, 500-450 BC, Painter of the Munich Amphora.
Iliupersis with Priam on altar. Altar waist height.
Berlin, Antikensammlung: F2175, from Etruria.
Lexicon Iconographicum Mythologiae Classicae: II, PL.684, ASTYANAX I 20 (S).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 246.11, 247, 1639.
Beazley Archive 202461.
- I-A-61. Attic red-figure hydria, 500-450 BC, Syracuse Painter.
Woman fleeing to altar. Altar thigh height.

- Paris, Market, from Sicily.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 520.40.
 Beazley Archive 205846.
- I-A-62. Attic red-figure hydria, 500-450 BC, Syracuse Painter.
 Apollo with lyre and women pouring libation at altar. Altar knee-thigh height.
 Riehen, C.Granacher.
 Corpus Vasorum Antiquorum: BASEL, ANTIKENMUSEUM UND SAMMLUNG LUDWIG 3, 33-34, BEILAGE 5.2, PL.(327) 15.1-5.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 520.35.
 Beazley Archive 205841.
- I-A-63. Attic red-figure hydria, 500-450 BC, Troilos Painter.
 Herakles and Busiris at altar. Altar knee height.
 Munich, Antikensammlungen: 2428, from Vulci.
 Corpus Vasorum Antiquorum: MUNICH, MUSEUM ANTIKER KLEINKUNST 5, 23, PLS.(942-943,949) 227.4, 228.4, 234.4.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 297.13, 1643.
 Beazley Archive 203080.
- I-A-64. Attic red-figure hydria, 500-450 BC, Kleophrades Painter.
 Herakles and Apollo fighting over the Delphic tripod. Altar knee height.
 Paris, Musée du Louvre: G5, from Vulci.
 Corpus Vasorum Antiquorum: PARIS, LOUVRE 6, III.IC.39, III.IC.40, PL.(431) 52.1.4-5.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 188.70, 1632.
 Beazley Archive 201718.
- I-A-65. Attic red-figure hydria, 500-450 BC, Kleophrades Painter.
 Iliupersis with Priam on the altar. Altar knee height.
 Naples, Museo Archeologico Nazionale: 81669, from Nola.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 189.74, 1632.
 Beazley Archive 201724.
- I-A-66. Attic red-figure hydria, 500-450 BC, Providence Painter.
 Menelaos and Helen at the altar. Altar knee height.
 Malibu (CA), The J. Paul Getty Museum: 76.AE.44.
 Lexicon Iconographicum Mythologiae Classicae: IV, PL.335, HELENE 245.
 Beazley Archive 41146.
- I-A-67. Attic red-figure oinochoe, 500-450 BC, Berlin Painter.
 Draped youth pouring libation. Altar knee height.
 Basel, Antikenmuseum und Sammlung Ludwig.
 Corpus Vasorum Antiquorum: BASEL, ANTIKENMUSEUM UND SAMMLUNG LUDWIG 3, 64-65, BEILAGE 9.5, PLS.(352,353) 40.1-2, 41.1-3.
 Beazley Archive 6279.
- I-A-68. Attic red-figure lekythos, Tithonos Painter, 500-450 BC.
 Nike with incense burner pouring libation at altar. Altar knee height.
 Rome, Museo Nazionale Etrusco di Villa Giulia., from Gela.
 Corpus Vasorum Antiquorum: GELA, MUSEO ARCHEOLOGICO NAZIONALE 3, III.I.3, III.I.4, III.I.5, PLS.(2401,2404) 24.2, 27.3.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 309.13.
 Beazley Archive 203183.
- I-A-69. Attic red-figure lekythos, 500-450 BC, Berlin Painter.
 Demeter with torch at altar. Altar knee height.
 Munich, Antikensammlungen: 7515.
 Corpus Vasorum Antiquorum: CAMBRIDGE (MA), FOGG MUSEUM AND GALLATIN COLLECTIONS, 34, PL.(355) 17.4.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 211.202.
 Beazley Archive 202021.

- I-A-70. Attic red-figure lekythos, 500-450 BC, Berlin Painter.
 Nike at altar. Altar knee height.
 Liverpool, Public Museums: 1977.114.29, from Sicily.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 211.208.
 Beazley Archive 202028.
- I-A-71. Attic red-figure lekythos, 500-450, Berlin Painter.
 Nike at altar. Altar knee height.
 London, British Museum: E574, from Sicily.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 216.19.
 Beazley Archive 202114.
- I-A-72. Attic red-figure lekythos, 500-450 BC, Syracuse Painter.
 Nike with torch and fillet running to altar. Altar knee height.
 Athens, National Museum: N1031, from Eretria.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 520.46.
 Beazley Archive 205852.
- I-A-73. Attic red-figure cup, 500-450 BC, Painter of London E80.
 Figure with staff or spear at altar. Altar unknown height.
 Amsterdam, Allard Pierson Museum: 2213.
Corpus Vasorum Antiquorum: AMSTERDAM, ALLARD PIERSON MUSEUM 1, 68, PL.(292) 37.1-2.
 Beazley Archive 30464.
- I-A-74. Attic red-figure cup, 500-450 BC.
 Figure(?) by altar with flames. Altar unknown height.
 Rome, Museo Nazionale.
 Beazley Archive 9027964.
- I-A-75. Attic red-figure cup, 500-450 BC, Makron.
 Woman pouring libation at altar. Altar waist height.
 Toledo (OH), Museum of Art: 1972.55
Corpus Vasorum Antiquorum: TOLEDO, TOLEDO MUSEUM OF ART 1, 34, BEILAGE 13, FIG.21, BEILAGE 13, PLS.(833-834) 53.1-2, 54.1-2.
 Beazley Archive 7766.
- I-A-76. Attic red-figure cup, 500-450 BC, Makron.
 Dionysus with kantharos and man roasting splancha. Altar thigh-waist height.
 Palermo, Museo Archeologico Regionale: V661A.
Corpus Vasorum Antiquorum: PALERMO, MUSEO NAZIONALE 1, III.I.C.8, III.I.C.9, PL.(671) 14.1-2.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 472.210.
 Beazley Archive 204893.
- I-A-77. Attic red-figure cup, 500-450 BC, Dokimasia Painter.
 Warrior at altar. Altar waist height.
 St. Petersburg, State Hermitage Museum: B657, from Orvieto.
Corpus Vasorum Antiquorum: ST. PETERSBURG, STATE HERMITAGE MUSEUM 5, 44,45,46, FIG.17, PLS.(574-576) 35.1-2, 36.1-2, 37.1-4.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 413.19.
 Beazley Archive 204502.
- I-A-78. Attic red-figure cup, 500-450 BC.
 Sacrifice at an altar. Altar waist height.
 Adria, Museo Archeologico Nazionale: B736, from Adria.
Corpus Vasorum Antiquorum: ADRIA, MUSEO CIVICO 1, III.I.17, PL.(1257) 9.7.
 Beazley Archive 13134.
- I-A-79. Attic red-figure cup, 500-450 BC, Triptolemos Painter.
 Youth with kantharos at altar. Altar waist height.
 Luzern, Market, *Ars Antiqua*.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 364.41.
 Beazley Archive 203833.

- I-A-80. Attic red-figure cup, 500-450 BC, Douris.
 Woman with krotala by temple and altar. Altar waist height.
 Princeton (NJ), The Art Museum, Princeton University: 33.34.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 444.232.
 Beazley Archive 205279.
- I-A-81. Attic red-figure cup, 500-450 BC, cf. Dokimasia Painter.
 Sacrifice with roasting splancha over fire on altar. Altar thigh height.
 Bochum, Ruhr Universität, Kunstsammlungen: S1171.
Corpus Vasorum Antiquorum: BOCHUM, KUNSTSAMMLUNGEN DER RUHR-UNIVERSITÄT 2, 40, FIG.12,
 BEILAGE 8.1, PLS.(4187,4188,4212) 35.1, 36.3, 60.1.
 Beazley Archive 9031717.
- I-A-82. Attic red figure cup, 500-450 BC, Brygos Painter.
 Iliupersis with Priam on the altar. Altar thigh height.
 Paris, Musée du Louvre: G152, from Vulci.
 Boardman, J., *Athenian Red Figure Vases* (London, 1975): FIG.245 (I,A).
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 369.1, 398, 1649.
 Beazley Archive 203900.
- I-A-83. Attic red-figure cup, 500-450 BC, Brygos Painter.
 Satyrs chasing Iris with Dionysus pouring a libation at an altar. Altar thigh height.
 London, British Museum: 1873.8-10.376, from Capua.
 Boardman, J., *Athenian Red Figure Vases* (London, 1975): FIG.252 (A,B).
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 370.13, 398, 1649.
 Beazley Archive 203912.
- I-A-84. Attic red-figure cup, 500-450 BC, Brygos Painter.
 Iris pouring libation at altar. Altar thigh height.
 Budapest, Hungarian Museum of Fine Arts: 50.89.
Lexicon Iconographicum Mythologiae Classicae: V, PL.486, IRIS 1.25 (I).
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 379.141.
 Beazley Archive 204038.
- I-A-85. Attic red-figure cup, 500-450 BC, Brygos Painter.
 Woman running to altar. Altar thigh height.
 Munich, Antikensammlungen: J271, from Vulci.
Corpus Vasorum Antiquorum: MUNICH, ANTIKENSAMMLUNGEN 16, 37-38, FIG.10, BEILAGE 4.3,
 PL.(4687) 22.1-3.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 379.151.
 Beazley Archive 204048.
- I-A-86. Attic red-figure kantharos, 500-450 BC, Brygos Painter.
 Zeus pursuing woman at altar. Altar thigh height.
 Boston (MA), Museum of Fine Arts: 95.36, from Thebes.
 Barringer, J.M., *The hunt in ancient Greece* (Baltimore and London, 2001): 120, FIG.71 (A).
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 381.182.
 Beazley Archive 204081.
- I-A-87. Attic red-figure cup, 500-450 BC, Brygos Painter.
 Maenad with leopard skin by rock and altar. Altar thigh height.
 London, Market, Sotheby's.
 Sotheby, sale catalogue: 10.7.1990, 49, NO.266 (COLOUR OF I)
 Beazley Archive 8517.
- I-A-88. Attic red-figure cup, 500-450 BC, cf. Bordeaux Painter.
 Satyr at altar. Altar thigh height.
 Gottingen, Georg-August-Universität: J35.
Corpus Vasorum Antiquorum: GOTTINGEN, ARCHAOLOGISCHES INSTITUT DER UNIVERSITÄT 4, 114-
 115, FIG.24, BEILAGE 12.6, 20.2, PL.(4973) 47.1-4.
 Beazley Archive 9017707.

- I-A-89. Attic red-figure cup, 500-450 BC, Brygos Painter.
 Woman pouring libation at altar. Altar knee-thigh height.
 Rome, Museo Nazionale Etrusco di Villa Giulia.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 380.161.
 Beazley Archive 204058.
- I-A-90. Attic red-figure cup, 500-450 BC, Painter of Athens P42.
 A. King at altar. Altar thigh height.
 B. Altar under handle. Altar knee height.
 Naples, Museo Archeologico Nazionale, from Capua?
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963):415.2.
 Beazley Archive 204525.
- I-A-91. Attic red-figure cup, 500-450 BC, Brygos Painter.
 Women with lyre at altar. Altar knee height.
 Paris, Cabinet des Médailles: 581, from Vulci.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 377.114.
 Beazley Archive 204012.
- I-A-92. Attic red-figure cup, 500-450 BC, Brygos Painter.
 Satyrs and maenads with Dionysus pouring libation. Altar knee height.
 Warsaw, National Museum.
 Corpus Vasorum Antiquorum: GOLUCHOW, MUSEE CZARTORYSKI, 20, PL.(023)
 23.4A.4B.4C.4D.4E.4F.4G.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 382.185, 1649.
 Beazley Archive 204084.
- I-A-93. Attic red-figure cup, 500-450 BC, like the Painter of the Oxford Brygos.
 Warriors arming at altar. Altar knee height.
 Paris, Cabinet des Médailles: 544A.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 400.
 Beazley Archive 204337.
- I-A-94. Attic red-figure cup, 500-450 BC, Douris.
 Athlete at altar. Altar knee height.
 London, British Museum: E39, from Vulci.
 Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 9, 32-33, FIG.06E, PLS.(800-801) 24.A-B, 25.A-B.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 430.29, 1653.
 Beazley Archive 205073.
- I-A-95. Attic red-figure cup, 500-450 BC, Douris.
 Draped man with staff pouring libation at altar. Altar knee height.
 London, British Museum: E53, from Vulci.
 Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 9, 37-38, FIGS.02D, 07D, PLS.(808-809) 12.A-B, 33.A-B.
 Beazley Archive 205133.
- I-A-96. Attic red-figure cup, 500-450 BC, Douris.
 Dionysus with kantharos at altar. Altar knee height.
 Boston (MA), Museum of Fine Arts: 1900.499, from Orvieto.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1585.
 Beazley Archive 205135.
- I-A-97. Attic red-figure cup, 500-450 BC, Douris.
 Warrior with shield apron at altar. Altar knee height.
 Paris, Musée du Louvre: G125.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 435.92.
 Beazley Archive 205138.
- I-A-98. Attic red-figure cup, 500-450 BC, Manner of Douris.

- Draped seated figure at altar. Altar knee height.
Adria, Museo Archeologico Nazionale: SN47, from Adria.
Corpus Vasorum Antiquorum: ADRIA, MUSEO CIVICO 1, III.I.29, PL.(1270) 22.9.
Beazley Archive 9009459.
- I-A-99. Attic red-figure cup, 500-450 BC, Painter of Paris Gigantomachy.
Draped youth at altar. Altar knee height.
Rome, Museo Nazionale Etrusco di Villa Giulia.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 423.118.
Beazley Archive 204663.
- I-A-100. Attic Red-Figure cup, 500-450 BC, Briseis Painter.
Altar under the handle (Triton with Theseus and Amphitrite). Altar knee height.
New York (NY), Metropolitan Museum: 53.11.4.
Shapiro H.A., *Myth into Art, Poet and Painter in Classical Athens* (London, 1994): 120-121, FIGS.82-84 (I, A, B).
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 406.7.
Beazley Archive 204406.
- I-A-101. Attic red-figure cup, 500-450 BC, Briseis Painter.
Nike and Zeus pouring libation at altar. Altar knee height.
Syracuse, Museo Arch. Regionale Paolo Orsi: 17250, from Gela.
Corpus Vasorum Antiquorum: SYRACUSE, MUSEO ARCHEOLOGICO NAZIONALE 1, III.I.5, III.I.6, PL.(822) 8.1.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 410.57.
Beazley Archive 204455.
- I-A-102. Attic red-figure cup, 500-450 BC, Workshop of Sotades Painter.
Woman with fillet sitting in chair at altar. Altar knee height.
Leipzig, Antikenmuseum d. Universitat Leipzig: T954, from Greece.
Corpus Vasorum Antiquorum: LEIPZIG, ANTIKENMUSEUM DER UNIVERSITAT 3, 92-93, BEILAGE 10.5, PL.(4125) 54.1-3.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 771.3.
Beazley Archive 209538.
- I-A-103. Attic red-figure cup, 500-450 BC.
Archer at an altar. Altar knee height.
Orvieto, Museo Civico, Coll. Faina: 54.
Lissarrague, F., *L'Autre Guerrier, Archers, Peltastes, Cavaliers dans l'Imagerie Attique* (Paris-Rome, 1990): 139, FIG.79 (DRAWING OF I).
Beazley Archive 19560.
- I-A-104. Attic red-figure krater, 475-425 BC, Niobid Painter.
Iliupersis with Priam at the altar. Altar thigh height.
Ferrara, Museo Nazionale di Spina: 2895, from Spina.
Corpus Vasorum Antiquorum: FERRARA, MUSEO NAZIONALE 1, 08, PL.(1660) 16.1-4.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 601.18, 1661.
Beazley Archive 206949.
- I-A-105. Attic red-figure bell krater, 475-425 BC, Niobid Painter.
Theseus pursuing Helen at altar. Altar thigh height.
Madison (WI), Chazen Museum of Art: 69.31.1.
Lexicon Iconographicum Mythologiae Classicae: IV, PL.301, HELENE 52 (A).
Beazley Archive 12286.
- I-A-106. Attic red-figure krater, 475-425 BC, Niobid Painter.
Menelaos and Helen at altar. Altar knee-thigh height.
Bologna, Museo Civico Archeologico: 17190, from Bologna.
Corpus Vasorum Antiquorum: BOLOGNA, MUSEO CIVICO 5, III.I.5, III.I.7, PLS.(1471,1475,1476,1477,1478) 97.3-4, 101.1-7, 102.1-4, 103.1-2, 104.1-3.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 599.8.
Beazley Archive 206936.

- I-A-107. Attic red-figure krater, 475-425 BC, Niobid Painter.
 Iliupersis with Priam on the altar. Altar knee height.
 Bologna, Museo Civico Archeologico: 268, from Bologna.
 Corpus Vasorum Antiquorum: BOLOGNA, MUSEO CIVICO 5, III.I.4, III.I.5, PLS.(1471-1474) 97.1-2, 98.1-5, 99.1-3, 100.1-3.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 598.1.
 Beazley Archive 206929.
- I-A-108. Attic red-figure bell krater, 475-425 BC, Persephone Painter.
 Menelaus and Helen at the altar. Altar knee height.
 Toledo (OH), Museum of Art: 1967.154.
 Corpus Vasorum Antiquorum: TOLEDO, TOLEDO MUSEUM OF ART 1, 28, PL.(823) 43.1-2.
 Beazley Archive 695.
- I-A-109. Attic red-figure krater, 475-425 BC, Altamura Painter.
 Warrior departing altar and woman holding shield. Altar knee height.
 Baltimore (MD), Walters Art Gallery: 48.262.
 Corpus Vasorum Antiquorum: BALTIMORE, WALTERS ART MUSEUM 1, 16-17, FIG.4.4, PL.(1432) 20.1-4.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 591.25.
 Beazley Archive 206843.
- I-A-110. Attic red-figure krater, 475-425, Achilles Painter.
 Apollo with kithara and woman pouring libation at altar. Altar knee height.
 Bologna, Museo Civico Archeologico: 323, from Bologna.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 991.62.
 Beazley Archive 213883.
- I-A-111. Attic red-figure amphora, 475-425 BC.
 Artemis, Apollo and deer at an altar. Altar thigh height.
 Barcelona, Museo Arqueologico: 32, from Ampurias, Spain.
 Corpus Vasorum Antiquorum: BARCELONA, MUSEE ARCHEOLOGIQUE 1, 36, PLS.(128,129) 30.1A-D, 31.1A.1B.
 Beazley Archive 9095.
- I-A-112. Attic red-figure amphora, 475-425 BC, Nikon Painter.
 Nike with phiale at altar. Altar thigh height.
 Naples, Museo Archeologico Nazionale: 81514, from Nola.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 650.6.
 Beazley Archive 207570.
- I-A-113. Attic red-figure amphora, 475-425 BC, Nikon Painter.
 Athena with phiale and Nike with oinochoe at altar. Altar knee-thigh height.
 Naples, Museo Archeologico Nazionale: H3373, from Naples.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 651.15.
 Beazley Archive 207581.
- I-A-114. Attic red-figure amphora, 475-425 BC, Nikon Painter.
 Nike pouring libation at altar. Altar knee height.
 Florence, Museo Archeologico Etrusco: 91804.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 650.7.
 Beazley Archive 207571.
- I-A-115. Attic red-figure amphora, 475-425 BC, Nikon Painter.
 Dionysus with kantharos at altar. Altar knee height.
 Altenburg, Staatliches Lindenau-Museum: 280, from Nola.
 Corpus Vasorum Antiquorum: ALTENBURG, STAATLICHES LINDENAU-MUSEUM 2, 5, PLS.(828,832) 43.1-2, 47.2.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 651.12BIS.
 Beazley Archive 207578.
- I-A-116. Attic red-figure amphora, 475-425 BC, Oionokles Painter.
 Eros pursuing youth at an altar with a wreath. Altar knee height.

- London, British Museum: E297, from Nola.
 Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 5, III.Ic.5, PL.(302) 52.1A-B.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 647.13.
 Beazley Archive 207525.
- I-A-117. Attic red-figure amphora, 475-425 BC, Dresden Painter.
 Nike with ribbon at altar. Altar knee height.
 Tübingen, Eberhard-Karls-Universität, Arch. Inst.: 676, from Nola. *Corpus Vasorum Antiquorum: TÜBINGEN, ANTIKENSAMMLUNG DES ARCHAEOLOGISCHEN INSTITUTS DER UNIVERSITÄT* 4, 14-15, FIG.2, PLS.(2519,2569) 2.1-4, 52.1-2.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1588.
 Beazley Archive 207631.
- I-A-118. Attic red-figure amphora, 475-425 BC, Dresden Painter.
 Nike pouring libation at altar. Altar knee height.
 Tampa (FL), Museum of Art: 1986.063, from Gela.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 655.3, 1664.
 Beazley Archive 207632.
- I-A-119. Attic red-figure amphora, 475-425 BC, Niobid Painter.
 Dionysus with kantharos and maenads at altar. Altar knee height.
 London, British Museum: E257, from Vulci.
 Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 3, III.Ic.5, PL.(172) 7.2A-B.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 604.50.
 Beazley Archive 206989.
- I-A-120. Attic red-figure amphora, 475-425 BC, Manner of Niobid Painter.
 A. Apollo and Artemis at altar. Altar knee height.
 Würzburg, Universität, Martin von Wagner Mus.: H4533.
 Corpus Vasorum Antiquorum: WÜRZBURG, MARTIN VON WAGNER MUSEUM 2, 22-24, FIG.10, PLS.(2215-2216) 14.1-2, 15.1-6.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 611.32, 1661.
 Beazley Archive 207079.
- I-A-121. Attic red-figure amphora, 475-425 BC, Painter of London E352.
 Woman at altar. Altar knee height.
 London, Market, Christie's.
 Christie, Manson and Woods, sale catalogue: 28.11.1979, PL.20, NO.53 (A, B).
 Beazley Archive 14817.
- I-A-122. Attic red-figure amphora, 475-425 BC.
 Nike with phiale at altar. Altar knee height.
 London market, Christie's.
 Christie, Manson and Woods, sale catalogue: 16.3.1977, PL.24.212 (A, B)
 Beazley Archive 43.
- I-A-123. Attic red-figure amphora, 475-425 BC, Altamura Painter.
 A. Youth and women pouring libations. Altar knee height.
 B. Women pouring libations. Altar knee height.
 Vienna, Kunsthistorisches Museum: 772.
 Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 2, 13-14, PL. (62) 62.1-5.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 597.
 Beazley Archive 206920.
- I-A-124. Attic red-figure pelike, 475-425, Niobid Painter.
 Youth and woman pouring libation at altar. Altar thigh height.
 Rhodes, Archaeological Museum: 13205, from Camiros.
 Corpus Vasorum Antiquorum: RODI, MUSEO ARCHEOLOGICO DELLO SPEDALE DEI CAVALIERI 1, III.I.C.3, PL.(456) 4.1-3.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 610.24.
 Beazley Archive 207071.

- I-A-125. Attic red-figure pelike, 475-425 BC, Niobid Painter.
 Apollo and Artemis at altar. Altar knee height.
 Karlsruhe, Badisches Landesmuseum: 205, from Bolsena.
 Corpus Vasorum Antiquorum: KARLSRUHE, BADISCHES LANDESMUSEUM 1, 26, PL.(314) 16.1-4.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 604.49.
 Beazley Archive 206988.
- I-A-126. Attic red-figure pelike, 475-425 BC, Sabouroff Painter.
 Apollo with lyre, woman pouring libation at altar. Altar knee height.
 Athens, National Museum: 16348.
 Corpus Vasorum Antiquorum: ATHENS, MUSEE NATIONAL 2, III.ID.13, PL.(078)20.4-8.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 908.9.
 Beazley Archive 21278.
- I-A-127. Attic red-figure pelike, 475-425 BC, Villa Giulia Painter.
 Zeus and Nike pouring libation at altar. Altar knee height.
 London, British Museum: 1895.8-31.1, from Athens.
 Lexicon Iconographicum Mythologiae Classicae: IV, PL.275, HEBE I 7 (B).
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 622.50.
 Beazley Archive 207204.
- I-A-128. Attic red-figure pelike, 475-425, Painter of Tarquinia 707.
 Athletes boxing at altar. Altar knee height.
 Tarquinia, Museo Nazionale Tarquiniense: 707, from Tarquinia.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1109.25.
 Beazley Archive 214703.
- I-A-129. Attic red-figure stamnos, 475-425 BC, Kensington Class.
 Nike pouring libation between draped youth and man. Altar thigh height.
 Worcester (MA), Art Museum: 1935.60.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1071.3.
 Beazley Archive 214428.
- I-A-130. Attic red-figure stamnos, 475-425 BC, Polygnotos.
 B.Pouring libation at altar. Altar knee height.
 Gotha, Schlossmuseum: 51, from Cerveteri.
 Corpus Vasorum Antiquorum: GOTHA, SCHLOSSMUSEUM 2, 13-14, PLS.(1387-1389) 56.1, 57.1-4, 58.1-2.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1028.10, 1678.
 Beazley Archive 213391.
- I-A-131. Attic red-figure hydria, 475-425 BC, Later Mannerist.
 Birth of Erichonios on altar. Altar waist height.
 Paris, Musée du Louvre: CA1853, from Campania?
 Corpus Vasorum Antiquorum: PARIS, MUSÉE DU LOUVRE 9, III.I.D.40, III.I.D.42, PLS. (637,638)52.4.6, 53.2.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1121.18.
 Beazley Archive 214836.
- I-A-132. Attic red-figure hydria, 475-425 BC, near Chicago Painter.
 Warriors departing, Nike, and woman pouring libation at altar. Altar knee-thigh height.
 Quebec, Laval University: D19.
 Lexicon Iconographicum Mythologiae Classicae: VI, PL.582, NIKE 310 (PARTS).
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 631.3.
 Beazley Archive 207330.
- I-A-133. Attic red-figure hydria, 475-425 BC, imitation of Chicago Painter.
 Telephos with baby on altar. Altar knee-thigh height.
 London, British Museum: E382, from Vulci.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 632.
 Beazley Archive 207332.
- I-A-134. Attic red-figure hydria, 475-425, Later Mannerist.
 Maddness of Lykourgos, Dryas at altar. Altar knee-thigh height.

- Cracow, National Museum: 1225.
 Corpus Vasorum Antiquorum: CRACOW, COLLECTIONS DE CRACOVIE, 14, PL. (006) 12.1A.1B.1C.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1121.17.
 Beazley Archive 214835.
- I-A-135. Attic red-figure hydria, 475-425 BC, Sabouroff Painter.
 Woman pouring libation at altar. Altar knee-thigh height.
 Los Angeles (CA), County Museum: 50.8.24, from Nola.
 Corpus Vasorum Antiquorum: LOS ANGELES, COUNTY MUSEUM OF ART 1, 28-29, PL.(867) 27.1-2.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 843.134.
 Beazley Archive 212282.
- I-A-136. Attic red-figure hydria, 475-425 BC, Sabouroff Painter.
 Woman pouring libation at altar. Altar knee height.
 Adolphseck, Schloss Fasanerie: 36.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 843.140.
 Beazley Archive 212288.
- I-A-137. Attic red-figure hydria, 475-425 BC, imitation of Villa Giulia Painter.
 Apollo and Artemis pouring libation at altar. Altar knee height.
 Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 26, PL.(124) 32.10.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 627.2.
 Beazley Archive 207279.
- I-A-138. Attic red-figure oinochoe, 475-425, Thomson Painter.
 Warrior at altar, old man, Nike. Altar thigh height.
 Oxford, Ashmolean Museum: 1965.134.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1069.
 Beazley Archive 214405.
- I-A-139. Attic red-figure oinochoe, 475-425 BC, Thomson Painter.
 Sacrifice at altar with roasting splancha. Altar thigh height.
 Oxford, Ashmolean Museum: 1931.9.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1069.2.
 Beazley Archive 214406.
- I-A-140. Attic red-figure oinochoe, 475-425 BC, Oionokles Painter.
 Nike pouring libation at altar. Altar knee height.
 Athens, M. Vlasto, from Anavyssos.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 649.46.
 Beazley Archive 207558.
- I-A-141. Attic red-figure lekythos, 475-425 BC.
 Statue of Apollo on altar. Altar unknown height.
 Adolphseck, Schloss Fasanerie: 54.
 Corpus Vasorum Antiquorum: ADOLPHSECK, SCHLOSS FASANERIE 1, 26, PLS.(517-518) 39.5, 40.5-6.
 Beazley Archive 7986.
- I-A-142. Attic red-figure lekythos, 475-425 BC, Icarus Painter.
 Herm, altar and palmtree. Altar unknown height.
 Sydney, University, Nicholson Museum: 51.14.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 697.17.
 Beazley Archive 208347.
- I-A-143. Attic red-figure lekythos, 475-425 BC, Zannoni Painter.
 Youth and woman at altar. Altar waist height.
 Tübingen, Eberhard-Karls-Universität, Arch. Inst.: S712.
 Corpus Vasorum Antiquorum: TÜBINGEN, ANTIKENSAMMLUNG DES ARCHAOLOGISCHEN INSTITUTS
 DER UNIVERSITÄT 5, 86-87, FIG.36, PL.(2657) 40.4-9.
 Beazley Archive 16870.
- I-A-144. Attic red-figure lekythos, 475-425 BC, PL Class.

- Woman pouring libation at altar. Altar thigh height.
Lund, University.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 676.18.
Beazley Archive 207934.
- I-A-145. Attic red-figure lekythos, 475-425 BC, Providence Painter.
Woman with staff at altar. Altar knee height.
Beverly Hills (CA), Summa Galleries
Christie, Manson and Woods, sale catalogue: 21.11.1978, PL.25, NO.174.
Beazley Archive 11680.
- I-A-146. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Eros pouring libation at altar. Altar knee height.
Durham (NC), Duke University, Museum of Art: 1966.6.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963):1665.126BIS.
Beazley Archive 275325.
- I-A-147. Attic red-figure lekythos, 475-425 BC, Manner of Bowdoin Painter.
Nike pouring libation at altar. Altar knee height.
Palermo, Museo Archeologico Regionale: V697, from Selinus.
Corpus Vasorum Antiquorum: PALERMO, MUSEO NAZIONALE 1, III.I.C.14, PL.(681) 24.2.
Beazley Archive 208236.
- I-A-148. Attic red-figure lekythos, 475-425 BC, Villa Giulia Painter.
Nike and woman pouring libation at altar. Altar knee height.
Oxford, Ashmolean Museum: 1947.25.
Lexicon Iconographicum Mythologiae Classicae: VI, PL.587, NIKE 356.
Beazley Archive 207233.
- I-A-149. Attic red-figure lekythos, 475-425 BC, Manner of Achilles Painter.
Nike at altar. Altar knee height.
Syracuse, Museo Archeologico Regionale Paolo Orsi: 19862.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1003.19.
Beazley Archive 214055.
- I-A-150. Attic red-figure lekythos, 475-425 BC, Painter of London E342.
Women pouring libation at altar. Altar knee height.
Osaka, Oka Collection.
Corpus Vasorum Antiquorum: JAPAN, SCHWARZ- UND ROTFIGURIGE VASEN IN JAPANISCHEN
SAMMLUNGEN 2, 36-37, PL.(83) 33.4-8.
Beazley Archive 1010227.
- I-A-151. Attic red-figure alabastron, 475-425 BC, Painter of Palermo 1162.
Nike and woman at altar. Altar knee height.
New York (NY), Metropolitan Museum: 41.162.75, from Greece.
Corpus Vasorum Antiquorum: NEW YORK, HOPPIN AND GALLATIN COLLECTIONS, 16, PL.(46) 26.11.13.
Beazley Archive 208908.
- I-A-152. Attic red-figure pyxis, 475-425 BC.
Domestic women seated at altar and column. Altar thigh height.
Winchester, College Museum: 25, from Athens.
Beazley Archive 9027878.
- I-A-153. Attic red-figure pyxis, 475-425 BC, Amphitrite Painter.
Poseidon pursuing Amphitrite at altar. Altar knee-thigh height.
Athens, National Museum: 1708, from Aegina.
Corpus Vasorum Antiquorum: ATHENS, MUSEE NATIONAL 2, III.ID.12-III.ID.13, PLS.(076,077,078) 18.2- 4,
19.1, 20.2-3.
Beazley Archive 212136.
- I-A-154. Attic red-figure cup, 475-425, perhaps Stieglitz Painter.
Woman at altar. Altar unknown height.

- Rome, Museo Nazionale Etrusco di Villa Giulia.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 829.3.
 Beazley Archive 210303.
- I-A-155. Attic red-figure cup, 475-425, Painter of London D12.
 Draped youth, lyre at altar. Altar unknown height.
 Athens, Agora Museum: P7246, from Agora.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 962.63.
 Beazley Archive 213062.
- I-A-156. Attic red-figure cup, 475-425 BC, Comacchio Painter.
 Women with kalathos at altar. Altar waist height.
 Vatican City, Museo Gregoriano Etrusco Vaticano: G72, from Vulci.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 955.1.
 Beazley Archive 212933.
- I-A-157. Attic red-figure cup, 475-425 BC.
 Youth with phiale pouring a libation at altar. Altar waist height.
 Berlin, Antikensammlung: F2299A.
 Corpus Vasorum Antiquorum: BERLIN, ANTIQUARIUM 2, 38-39, FIG.6, PL.(1024) 95.1-4.
 Beazley Archive 18347.
- I-A-158. Attic red-figure cup, 475-425 BC, Painter of London E100.
 Draped youth pouring libation at altar. Altar waist height.
 Florence, Museo Archeologico Etrusco: PD272, from Chiusi.
 Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 3, III.I.19, PLS.(1375,1380) 111.1-3.
 Beazley Archive 212145.
- I-A-159. Attic red-figure cup, 475-425 BC, Amphitrite Painter.
 Nike pouring libation. Altar waist height.
 Bryn Mawr (PA), Bryn Mawr College: P218, from Orvieto.
 Corpus Vasorum Antiquorum: BRYN MAWR, BRYN MAWR COLLEGE, 34-35, PLS.(603,604) 23.4, 24.1-3.
- I-A-160. Attic red-figure cup, 475-425 BC, Penthesilea Painter.
 Warrior and youth at altar. Altar waist height.
 Paris, Musée du Louvre: G475.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 885.97.
 Beazley Archive 211662.
- I-A-161. Attic red-figure cup, 475-425 BC, Splanchopt Painter.
 Man and youth at altar. Altar thigh height.
 Fiesole, A. Costantini.
 Corpus Vasorum Antiquorum: FIESOLE, COLLEZIONE COSTANTINI 1, 21, PLS.(2558,2559) 46.1-2, 47.1-3.
 Beazley Archive 6813.
- I-A-162. Attic red-figure cup, 475-425 BC, Penthesilea Painter.
 Youth pursuing a woman at an altar. Altar thigh height.
 Germany, private: 78.
 Güntner, G., et al., *Mythen und Menschen, Griechische Vasenkunst aus einer deutschen Privatsammlung* (Mainz, 1997): 101-103, NO.29 (A, B, I, PART OF I).
 Beazley Archive 10076.
- I-A-163. Attic red-figure cup, 475-425 BC, Penthesilea Painter.
 Youths with spear and one on horseback at altar. Altar thigh height.
 Ferrara, Museo Nazionale di Spina: T559, from Spina.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 882.35 , 1673.
 Beazley Archive 211599.
- I-A-164. Attic red-figure cup, 475-425 BC, Penthesilea Painter.
 Draped man and woman at altar. Altar thigh height.

- Montauban, Musée Ingres: 21.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 883.58.
 Beazley Archive 211623.
- I-A-165. Attic red-figure cup, 475-425 BC.
 Draped man, one seated at altar. Altar thigh height.
 Florence, Museo Archeologico Etrusco: PD60, from Populonia.
 Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 4, III.I.15, III.I.16, PL.(1717) 145.1-2.
 Beazley Archive 14201.
- I-A-166. Attic red-figure cup, 475-425 BC, Splachnopt Painter.
 Woman and draped youth at altar. Altar thigh height.
 Newcastle upon Tyne, Shefton Museum.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 892.10BIS.
 Beazley Archive 211762.
- I-A-167. Attic red-figure cup, 475-425 BC, Bordeaux Painter.
 Draped satyr at altar. Altar thigh height.
 Berlin, Antikensammlung: F2523, from Italy.
 Corpus Vasorum Antiquorum: BERLIN, ANTIQUARIUM 2, 37, PLS.(1021,1022,1023) 92.3-4, 93.5, 94.2.
 Beazley Archive 212159.
- I-A-168. Attic red-figure cup, 475-425 BC, Dish Painter.
 Woman with sacrificial basket at altar. Altar thigh height.
 Copenhagen, National Museum: 6, from S. Maria di Capua.
 Corpus Vasorum Antiquorum: COPENHAGEN, NATIONAL MUSEUM 4, 123-124, PL.(161) 159.6A.6B.
 Beazley Archive 209694.
- I-A-169. Attic red-figure cup, 475-425 BC, Telephos Painter.
 Iliupersis with Priam on the altar. Altar thigh height.
 St. Petersburg, State Hermitage Museum: 658, from Orvieto.
 Corpus Vasorum Antiquorum: ST. PETERSBURG, STATE HERMITAGE MUSEUM 5, 64,65,66,67, FIG.24, PLS.(595-597) 56.1-2, 57.1-2, 58.1-4.
 Beazley Archive 210103.
- I-A-170. Attic red-figure cup, 475-425 BC, Telephos Painter.
 Draped youth with staff at altar. Altar thigh height.
 Havana, Museo Nacional de Bellas Artes: 164.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 817.9.
 Beazley Archive 210109.
- I-A-171. Attic red-figure cup, 475-425 BC, Clinic Painter/Follower of Makron.
 Woman with flower at altar. Altar thigh height.
 Berkeley (CA), Phoebe Apperson Hearst Mus. of Anthropology: 8.923.
 Corpus Vasorum Antiquorum: BERKELEY, UNIVERSITY OF CALIFORNIA 1, 41, PL.(216) 35.1A-C.
 Beazley Archive 210002.
- I-A-172. Attic red-figure cup, 475-425 BC, Painter of London E100.
 Woman pouring libation at altar. Altar thigh height.
 London, British Museum: E100, from Vulci.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 834.1.
 Beazley Archive 212142.
- I-A-173. Attic red-figure cup, 475-425 BC, Painter of London E100.
 Woman pouring libation at altar. Altar knee-thigh height.
 New York (NY), Metropolitan Museum: GR596, from Capua.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 834.2.
 Beazley Archive 212143.
- I-A-174. Attic red-figure cup, 475-425 BC, Sabouroff Painter.
 Women pouring libation at altar. Altar knee-thigh height.

Rome, Mus. Naz. Etrusco di Villa Giulia: 23545, from Vulci.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 838.16.
 Beazley Archive 212195.

- I-A-175. Attic red-figure cup, 475-425 BC, Amphitrite Painter.
 Ixion with sword, youth lifted by Thanatos. Altar knee-thigh height.
 London, British Museum: 1865.1-3.23, from Nola.
 Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 4, III.Ic.6, PLS.(226,228) 33.2A-D,35.2A-C.
 Beazley Archive 212127.
- I-A-176. Attic red-figure phiale, 475-425 BC, Telephos Painter.
 King pursuing woman running to altar and column. Altar knee-thigh height.
 Berlin, Antikensammlung: F2310.
 Corpus Vasorum Antiquorum: BERLIN, ANTIQUARIUM 3, 21, FIG.3, PL.(1064) 135.1-3.
 Beazley Archive 210150.
- I-A-177. Attic red-figure cup, 475-425 BC, Follower of Douris.
 Woman pouring libation at altar and temple. Altar knee-thigh height.
 Cambridge (MA), Harvard Univ., Arthur M. Sackler Mus: 1927.155.
 Corpus Vasorum Antiquorum: CAMBRIDGE (MA), FOGG MUSEUM AND GALLATIN COLLECTIONS, 35,
 PL.(356) 18.1A, 18.1B.
 Beazley Archive 209939.
- I-A-178. Attic red-figure kantharos, 475-425 BC, follower of Douris.
 Man with spear pouring libation at altar. Altar knee height.
 Altenburg, Staatliches Lindenau-Museum: 300, from Nola.
 Corpus Vasorum Antiquorum: GOTHA, SCHLOSSMUSEUM 2, 9-10, PLS.(1381-1382).
 Beazley Archive 209952.
- I-A-179. Attic red-figure cup, 475-425 BC, Stieglitz Painter.
 Iliupersis with Priam on the altar. Altar knee height.
 Athens, National Museum, Acropolis Coll.: 2.355, from Athenian Acropolis.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 828.29.
 Beazley Archive 210284.
- I-A-180. Attic red-figure cup, 475-425 BC, Triptolemos Painter.
 Draped youth holding wreath over altar. Altar knee height.
 London market, Sotheby's.
 Sotheby, sale catalogue: 13-14.12.1982, 71, NO.233 (I).
 Beazley Archive 7456.
- I-A-181. Attic red-figure cup, 475-425 BC, Providence Painter.
 Woman with wreath at altar. Altar thigh height.
 Mainz, Johannes Gutenberg Universitat: 103.
 Corpus Vasorum Antiquorum: MAINZ, UNIVERSITAT 2, 51-52, BEILAGE 14.2, PLS.(3121,3122) 32.4-6,
 33.2.4.
 Beazley Archive 207492.
- I-A-182. Attic red-figure cup, 475-425 BC.
 Man seated pouring libation at altar. Altar knee height.
 Chiusi, Museo Archeologico Nazionale: C1837.
 Corpus Vasorum Antiquorum: CHIUSI, MUSEO ARCHEOLOGICO NAZIONALE 2, 11, BEILAGE 1.4,
 PLS.(2660,2658) 16.3, 20.1.
 Beazley Archive 7562.
- I-A-183. Attic red-figure krater, 450-400 BC.
 Libation at altar and herm. Altar unknown height.
 Bonn, Akademisches Kunstmuseum: 1216.42.
 Corpus Vasorum Antiquorum: BONN, AKADEMISCHES KUNSTMUSEUM 1, 31-33, 41, PL.(34) 34.13.
 Beazley Archive 12332.
- I-A-184. Attic red-figure krater, 450-400 BC, Polion.

- Led and the egg on the altar. Altar knee height.
 Bonn, Akademisches Kunstmuseum: 78.
 Corpus Vasorum Antiquorum: BONN, AKADEMISCHES KUNSTMUSEUM 1, 21, PLS. (19.20)19.1-2,20.1-2.4.
 Beazley Archive 215502.
- I-A-185. Attic red-figure krater, 450-400 BC, Polion.
 Apollo with kithara at altar. Altar knee height.
 Ferrara, Museo Nazionale di Spina: 3033, from Spina.
 Corpus Vasorum Antiquorum: FERRARA, MUSEO NAZIONALE 1, 07, PL.(1656)12.1-5.
 Beazley Archive 215539.
- I-A-186. Attic red-figure amphora, 450-400 BC, Painter of Munich 2332.
 Warrior pouring libation at altar. Altar knee height.
 Munich, Antikensammlungen: 2332, from Vulci.
 Corpus Vasorum Antiquorum: MUNICH, MUSEUM ANTIKER KLEINKUNST 2, 10, PLS. (255.256, 257) 59.5,
 60.1, 61.1.
 Beazley Archive 215775.
- I-A-187. Attic red-figure pelike, 450-400 BC.
 Youth with spear at altar. Altar knee height.
 Copenhagen, National Museum: 6511, from Rhodes.
 Corpus Vasorum Antiquorum: COPENHAGEN, NATIONAL MUSEUM 4, 121, PL.(159) 157.3.
 Beazley Archive 10750.
- I-A-188. Attic red-figure pelike, 450-400 BC, Washing Painter.
 Eros with wreath flying over altar. Altar knee height.
 Warsaw, National Museum.
 Corpus Vasorum Antiquorum: POLAND, COLLECTIONS DIVERSES, 44, PL.(113)1.8.
 Beazley Archive 215013.
- I-A-189. Attic red-figure pelike, 450-400 BC, Washing Painter.
 Eros flying to altar with box. Altar knee height.
 Vienna, Kunsthistorisches Museum: 632.
 Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 2, 23, PL. (81) 81.3-4.
 Beazley Archive 214944.
- I-A-190. Attic red-figure pelike, 450-400 BC, Hassleman Painter.
 Man setting up herm at altar. Altar knee height.
 Boston (MA), Museum of Fine Arts: 13.100, from Suessula.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1139.
 Beazley Archive 215101.
- I-A-191. Attic red-figure hydria, 450-400 BC, Meidias Painter.
 Rape of Leukippids with Aphrodite at altar. Altar thigh height.
 London, British Museum: 1772.3-20.30.
 Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 6, III.I.C.6, PLS(366,367)91.1A-D, 92.1A-B.
 Beazley Archive 220497.
- I-A-192. Attic red-figure hydria, 450-400 BC, Painter of Cambridge 1.02.
 Woman with torches at altar. Altar thigh height.
 Cambridge, Fitzwilliam Museum: 1.02.
 Corpus Vasorum Antiquorum: CAMBRIDGE, FITZWILLIAM MUSEUM 1, 35, PL.(272) 34.2.
 Beazley Archive 340009.
- I-A-193. Attic red-figure oinochoe, 450-400 BC, Shuvalov Painter.
 Youths at altar, ritual scene. Altar knee-thigh height.
 Ferrara, Museo Nazionale di Spina: 9925, from Spina.
 Durand, J.-L., Sacrifice et Labour en Grece ancienne (Paris, 1986): 139, FIGS.64A-C
 Beazley Archive 534.
- I-A-194. Attic red-figure oinochoe, 450-400 BC, Shuvalov Painter.
 Youth attacking woman on altar and Apollo with lyre. Altar knee height.

- Kassel, Staatliche Museen Kassel, Antikensammlung: T43.
Corpus Vasorum Antiquorum: KASSEL, ANTIKENABTEILUNG DER STAATLICHEN KUNSTSAMMLUNGEN 1, 61, PL.(1722) 42.1-4.
Beazley Archive 215958.
- I-A-195. Attic red-figure oinochoe, 450-400 BC.
Nike at an altar. Altar knee height.
Geneva, Musée d'Art et d'Histoire: I91, from Salerno.
Corpus Vasorum Antiquorum: GENEVA, MUSÉE D'ART ET D'HISTOIRE 1, 22-23, PLS.(17,19) 17.4, 19.2.
Beazley Archive 14817.
- I-A-196. Attic red-figure oinochoe, 450-400 BC, Aison.
Artemis, Apollo and Leto at altar. Altar knee height.
St. Petersburg, State Hermitage Museum: 864.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1175.18.
Beazley Archive 215774.
- I-A-197. Attic red-figure oinochoe, 450-400 BC, Eretria Painter.
Draped youth pouring libation at altar. Altar knee height.
Ferrara, Museo Nazionale di Spina: T764, from Spina.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1249.22.
Beazley Archive 216959.
- I-A-198. Attic red-figure chous, 450-400 BC.
Youth running from altar. Altar waist height.
Leipzig, Antikensmuseum d. Universität Leipzig: T3171.
Hoorn, G. van, Choes and Anthesteria (Leiden, 1951): FIG.65, NO.569.
Beazley Archive 15949.
- I-A-199. Attic red-figure chous, 450-400 BC.
Youth dancing at altar. Altar thigh height.
London, British Museum: E533.
Hoorn, G. van, Choes and Anthesteria (Leiden, 1951): FIG.64, NO.637.
Beazley Archive 15948.
- I-A-200. Attic red-figure chous, 450-400 BC, Kraipale Painter.
Sacrifice at altar with roasting splancha. Altar knee height.
Copenhagen, National Museum: 4996.
Corpus Vasorum Antiquorum: COPENHAGEN, NATIONAL MUSEUM 4, 121, PL.(159) 157.2.
Beazley Archive 216563.
- I-A-201. Attic red-figure lekythos, 450-400 BC, Washing Painter.
Woman pouring libation at altar. Altar knee height.
Vienna, Kunsthistorisches Museum: 1146.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 5, 69-70, BEILAGE 27.4, PL.(243) 43.3-8.
Beazley Archive 214997.
- I-A-202. Attic red-figure lekythos, 450-400 BC.
Man with staff pouring a libation at an altar. Altar knee height.
Nantes, Musée Dobrée: D974.2.8.
Corpus Vasorum Antiquorum: NANTES, MUSÉE DOBREE, 45, PL.(1597) 25.10-11.
Beazley Archive 21152.
- I-A-203. Attic red-figure lekaneis, 450-400 BC, Manner of Meidias Painter.
Men in foreign costume pursuing women at altar. Altar knee height.
Paris, Musée du Louvre: CA3668.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963):1314.
Beazley Archive 220513.
- I-A-204. Attic red-figure pyxis, 450-400 BC.
A. Cult scene with altar. Altar thigh height.

- London, Market, Christie's.
Christie, Manson and Woods, sale catalogue: 30.4.1975, PL.18, NO.50 (PART).
Beazley Archive 491.
- I-A-205. Attic red-figure pyxis, 450-400 BC, Painter of Athens 1243.
Aphrodite and flying Erotes at altar. Altar knee height.
Athens, National Museum: CC1960.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963):1319.2.
Beazley Archive 220539.
- I-A-206. Attic red-figure cup, 450-400 BC, Washing Painter.
Eros flying over altar. Altar unknown height.
Paris, Musée du Louvre: CP11943.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1133.199.
Beazley Archive 215009.
- I-A-207. Attic red-figure cup, 450-400 BC.
Child in an egg on an altar with woman. Altar waist height.
Berlin, Antikensammlung: F2430.
Holger Termer, *Kunst der Antike, Katalog 1 (Hamburg)*: NO.32 (I, A).
Beazley Archive 10222.
- I-A-208. Attic red-figure cup, 450-400 BC.
Youth pouring libation at altar. Altar waist height.
London, Market, Ede.
Charles Ede, sale catalogue: *POTTERY FROM ATHENS, VIII (1985)*, NO.16 (I).
Beazley Archive 12714.
- I-A-209. Attic red-figure cup, 450-400 BC, Hasselmann Painter.
Eros flying to altar. Altar thigh height.
Ferrara, Museo Nazionale di Spina: 16150, from Spina.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1138.54.
Beazley Archive 215091.
- I-A-210. Attic red-figure cup, 450-400 BC, Marlay Painter.
Death of Cassandra at altar. Altar thigh height.
Ferrara, Museo Nazionale di Spina: 2482.
Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen (Münster, 2002)*: 733, FIG.152 (I).
Beazley Archive 216252.
- I-A-211. Attic red-figure cup, 450-400 BC.
Youth at altar. Altar thigh height.
Amsterdam, Allard Pierson Museum: 3199.
Corpus Vasorum Antiquorum: AMSTERDAM, ALLARD PIERSON MUSEUM 1, 115, FIGS.53, 88, PLS.(316,318) 61.2, 63.2.
Beazley Archive 31636.
- I-A-212. Attic red-figure cup, 450-400 BC, Painter of the Naples Hydriskai.
Woman fleeing to altar. Altar thigh height.
Ferrara, Museo Nazionale di Spina: T430 B VP, from Spina.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963):1267.18.
Beazley Archive 217202.
- I-A-213. Attic red-figure cup, 450-400 BC, Codrus Painter.
Youth with spear at altar. Altar knee-thigh height.
Ferrara, Museo Nazionale di Spina: T300AVPA, from Spina.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963):1271.28.
Beazley Archive 217238.
- I-A-214. Attic red-figure cup, 450-400 BC, Calliope Painter.
Draped youth pouring libation at altar. Altar knee height.

Turin, Museo di Antichità Médailles: 4120.
 Corpus Vasorum Antiquorum: TORINO, MUSEO DI ANTICHITA 2, III.I.6, PLS.(1810,1811)8.2, 9.2.
 Beazley Archive 217125.

- I-A-215. Attic red-figure chous, 425-375 BC, Meidias Painter.
 Woman and warrior at altar. Altar thigh height.
 Paris, Musée du Louvre: L64.
 Beazley, J.D., *Attische Vasenmaler des rotfigurigen Stils* (Tübingen, 1925): 462.44.
 Beazley Archive 15906.
- I-A-216. Attic red-figure pyxis, 425-375 BC, Painter of Athens 1585.
 Domestic women and Eros at altar. Altar knee height.
 Athens, National Museum: 1242.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1360.5.
 Beazley Archive 230032.
- I-A-217. Attic red-figure cup, 425-375, Painter of Berlin 2536.
 Athletes at altar. Altar waist height.
 Aleria, Musée Archéologique: 67.336, from Corsica.
 Jehasse, J. & L., *La Necropole preromaine d'Aleria, 1960-68* (Paris, 1973): PL.74, NO.1773 (I, A).
 Beazley Archive 10569.
- I-A-218. Attic red-figure cup, 425-375, Painter of Berlin 2536.
 Athletes with strigil at altar. Altar thigh height.
 Aleria, Musée Archéologique: 2159A, from Corsica.
 Jehasse, J. & L., *La Necropole preromaine d'Aleria, 1960-68* (Paris, 1973): PLS.72-73, NO.1737 (I, A, B).
 Beazley Archive 10567.
- I-A-219. Attic red-figure cup, 425-375 BC.
 Draped youth with torch at altar. Altar thigh height.
 London, Market, Bonhams.
 Bonhams: 30.10.2003, 72, NO.205 (COLOUR OF I).
 Beazley Archive 9002004.
- Type I-B: Altars with Volutes (volute as dots)
- I-B-1. Attic red-figure amphora, 525-475 BC, Nikoxenos Painter.
 Hermes at altar between columns. Altar thigh height.
 Zurich, Private.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1636.
 Beazley Archive 202055.
- I-B-2. Attic red-figure amphora, 525-475 BC, Nikoxenos Painter.
 A. Woman at altar. Altar knee height.
 B. Athena at altar. Altar knee height.
 Paris, Musée du Louvre: G61.
 Beazley, J.D., *Attische Vasenmaler des rotfigurigen Stils* (Tübingen, 1925): 92.8.
 Beazley Archive 202057.
- I-B-3. Attic red-figure amphora, 525-475 BC, Nikoxenos Painter.
 A. Athena at altar. Altar knee height.
 B. Athena at altar. Altar knee height.
 University (MS), University of Mississippi, University Museums: 1977.3.115, from Capua.
 Corpus Vasorum Antiquorum: BALTIMORE, ROBINSON COLLECTION 2, 22-23, PLS.(267,268) 24.1A-B, 25.1
 Beazley Archive 202064.
- I-B-4. Attic red-figure cup, 525-475 BC, Oltos.
 Altar at palm tree. Altar unknown height.
 Florence, Museo Archeologico Etrusco: 151198.
 Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 1, III.I.5, PL.(378) 3.3.9.14.
 Beazley Archive 200240.

- I-B-5. Attic red-figure amphora, 500-450 BC, Aklimachos Painter.
 Nike carrying basket over altar. Altar knee height.
 Palermo, Museo Archeologico Regionale: V745, from Gela.
 Corpus Vasorum Antiquorum: PALERMO, MUSEO NAZIONALE 1, III.I.C.15, III.I.C.16, PLS.(683,685) 26.2,
 28.1-2.
 Beazley Archive 205986.
- I-B-6. Attic red-figure amphora, 500-450 BC, Aklimachos Painter.
 Nike pouring libation at altar. Altar knee height.
 Boston (MA), Museum of Fine Arts: 95.20.
 Lexicon Iconographicum Mythologiae Classicae: VI, PL.569, NIKE 107 (DRAWING OF A).
 Beazley Archive 206062.
- I-B-7. Attic red-figure pelike, 500-450 BC, Leningrad Painter.
 Peleus and Thetis at altar. Altar thigh height.
 Paris, Musée du Louvre: G373, from Bomarzo.
 Corpus Vasorum Antiquorum: PARIS, MUSÉE DU LOUVRE 8, III.I.D.28, PL.(520) 40.1-7.
 Beazley Archive 206594.
- I-B-8. Attic red-figure stamnos, 500-450 BC, Painter of the Yale Oinochoe.
 Women with sceptors at altar. Altar knee height.
 Naples, Museo Archeologico Nazionale: 81534, from Nola.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 502.3, 1656.
 Beazley Archive 205631.
- I-B-9. Attic red-figure lektyhos, 500-450 BC.
 Hermes at altar. Altar knee-thigh height.
 Berlin, Antikensammlung: F2207, from Athens.
 Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG 13, 27, 28, 29, FIG.5, BEILAGE 2.1, PL.(4503)
 10.1-7.
 Beazley Archive 275497.
- I-B-10. Attic red-figure alabastron, 500-450 BC, Syriskos Painter.
 Woman pouring libation at altar. Altar knee height.
 Kassel, Staatliche Museen Kassel, Antikensammlung: T551.
 Corpus Vasorum Antiquorum: KASSEL, ANTIKENABTEILUNG DER STAATLICHEN
 KUNSTSAMMLUNGEN 1, 60, PL.(1721) 41.5-7.
 Beazley Archive 1202.
- I-B-11. Attic red-figure mug, 500-450 BC, Painter of the Leningrad Herm-Mug.
 Man pouring libation at altar and herm. Altar knee height.
 St. Petersburg, State Hermitage Museum: 1898.42.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 311.2.
 Beazley Archive 203212.
- I-B-12. Attic red-figure figure vase mug, 500-450 BC, Douris.
 Woman pursuing youth at altar. Altar knee height.
 London, British Museum: E796, from Capua.
 Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 4, III.Ic.9, PL.(234) 41.2A-D.
 Beazley Archive 205303.
- I-B-13. Attic red-figure cup, 500-450 BC, Brygos Painter.
 Youth with lyre at altar. Altar waist height.
 Malibu (CA), The J. Paul Getty Museum: 86.AE.288.
 Corpus Vasorum Antiquorum: MALIBU, J. PAUL GETTY MUSEUM 8, 37, FIG.15, PL.(1700) 423.1-2.
 Beazley Archive 23948.
- I-B-14. Attic red-figure cup, 500-450 BC, Onesimos.
 Man with tree and altar. Altar thigh height.
 Bonn, Akademisches Kunstmuseum: 1227, from Falerii.
 Corpus Vasorum Antiquorum: BONN, AKADEMISCHES KUNSTMUSEUM 1, 10-11, PL.(7) 7.1.

Beazley Archive 203313.

- I-B-15. Attic red-figure fragment, 500-450 BC.
 Woman at altar. Altar knee height.
 Florence, Museo Archeologico Etrusco: 14B11.
 Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 1, III.I.16, PL.(389) 14.11.
- I-B-16. Attic red-figure krater, 475-425 BC, Painter of the Woolly Satyrs.
 Nike and figure with staff at altar. Altar thigh height.
 San Antonio (TX), Art Museum: 86.134.76.
 Shapiro, H.A. et al. (eds.), Greek Vases in the San Antonio Museum of Art (San Antonio, 1995): 159-160, NO.80.
 Beazley Archive 44990.
- I-B-17. Attic red-figure krater, 475-425 BC, Niobid Painter.
 Dionysus and maenads at altar. Altar thigh height.
 Ferrara, Museo Nazionale di Spina: 2891, from Spina.
 Corpus Vasorum Antiquorum: FERRARA, MUSEO NAZIONALE 1, 08, PLS.(1661-1662) 17.1, 18.1.
 Beazley Archive 206956.
- I-B-18. Attic red-figure krater, 475-425 BC, Niobid Painter.
 Youth departing and woman pouring libation at altar and palm tree. Altar thigh height.
 Tübingen, Eberhard-Karls-Univ., Arch. Inst.: S101344.
 Corpus Vasorum Antiquorum: TÜBINGEN, ANTIKENSAMMLUNG DES Archäologischen Instituts Der
 Universität 4, 56-58, Fig. 15, Pls. (2450-1) 23.1-2, 24.1.
 Beazley Archive 206973.
- I-B-19. Attic red-figure krater, 475-425 BC, Altamura Painter.
 Apollo and Leto pouring libation at altar. Altar knee height.
 Bologna, Museo Civico Archeologico: 277, from Bologna.
 Corpus Vasorum Antiquorum: BOLOGNA, MUSEO CIVICO 4, III.I.8, III.I.9, PLS.(1212,1213) 58.3, 59.1-2.
 Beazley Archive 207148.
- I-B-20. Attic red-figure amphora, 475-425 BC, Painter of London E342.
 Woman with incense burner at altar. Altar knee height.
 Dresden, Staatliche Kunstsammlungen, Albertinum: 318.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 667.12.
 Beazley Archive 207806.
- I-B-21. Attic red-figure amphora, 475-425 BC, manner of Niobid Painter.
 B. Dionysus and maenads at altar. Altar knee height.
 Würzburg, Universität, Martin von Wagner Museum: H4533.
 Corpus Vasorum Antiquorum: WÜRZBURG, MARTIN VON WAGNER MUSEUM 2, 22-24, FIG.10, PLS.(2215-
 2216) 14.1-2, 15.1-6.
 Beazley Archive 207079.
- I-B-22. Attic red-figure amphora, 475-425 BC, Niobid Painter.
 Dionysus and maenads at altar. Altar knee height.
 New York (NY), Metropolitan Museum: 99.13.2, from Capua.
 Kaltsas, N. and Shapiro, A., Worshipping Women, Ritual and Reality in Classical Athens (Athens and New York,
 2008): 281, NO.128 (COLOUR OF A AND B).
 Beazley Archive 207000.
- I-B-23. Attic red-figure pelike, 475-425 BC, Niobid Painter.
 Man with scepter and woman at altar. Altar thigh height.
 Copenhagen, National Museum: 596.
 Corpus Vasorum Antiquorum: COPENHAGEN, NATIONAL MUSEUM 4, 118-119, PL.(155) 153.1A.1B.
 Beazley Archive 207070.
- I-B-24. Attic red-figure pelike, 475-425 BC, Niobid Painter.
 Nike and youth at altar. Altar knee height.
 Capua, Museo Campano: 1391, from Capua.
 Corpus Vasorum Antiquorum: CAPUA, MUSEO CAMPANO 2, III.I.4, PL.(1081) 6.1-4.

Beazley Archive 206985.

- I-B-25. Attic red-figure pelike, 475-425 BC, Niobid Painter.
Warrior departing from altar, woman and old man. Altar knee height.
Paris, Musée du Louvre: G431.
Corpus Vasorum Antiquorum: PARIS, MUSÉE DU LOUVRE 8, III.I.D.29, III.I.D.30, PL.(522) 42.5.7.9.11.
Beazley Archive 206987.
- I-B-26. Attic red-figure pelike, 475-425 BC, Ethiop Painter.
Woman and warrior pouring libation. Altar knee height.
Oxford, Ashmolean Museum: 1927.3, from Cumae?
Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 2, 116, PL.(427) 63.13-14.
Beazley Archive 207777.
- I-B-27. Attic red-figure hydria, 475-425 BC, Painter of Berlin Hydria.
Athena and women pouring libation at altar. Altar knee-thigh height.
Vienna, Kunsthistorisches Museum: 1073.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 3, 38, PL.(141) 141.1-2.
Beazley Archive 207131.
- I-B-28. Attic red-figure oinochoe, 475-425 BC, Nikon Painter.
Nike with torches at altar. Altar knee height.
London, Leventis Collection.
Christie, Manson and Woods, sale catalogue: 20.5.1981, 63, NO.266.
Beazley Archive 7405.
- I-B-29. Attic red-figure oinochoe, 475-425 BC, Seireniske Painter.
Nike at altar. Altar knee height.
London, British Museum: E562.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 704.79.
Beazley Archive 208517.
- I-B-30. Attic red-figure chous, 475-425 BC.
Woman at altar. Altar knee height.
Athens, National Museum: 1221, from Attica.
Heydemann, H., Griechische Vasenbilder (Berlin, 1870): PL.2.3.
Beazley Archive 15940.
- I-B-31. Attic red-figure lekythos, 475-425 BC.
Herm and palm tree at altar. Altar unknown height.
Tübingen, Eberhard-Karls-Universität: 5606.
Lexicon Iconographicum Mythologiae Classicae: V, PL.206, HERMES 97A.
Beazley Archive 16864.
- I-B-32. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Herm, columns, pinakes and altar. Altar unknown height.
Palermo, Mus. Arch. Regionale: V687, from Gela.
Corpus Vasorum Antiquorum: PALERMO, MUSEO NAZIONALE 1, III.I.C.13, PL.(680) 23.4.
Beazley Archive 208121.
- I-B-33. Attic red-figure lekythos, 475-425 BC, manner of Icarus Painter.
Nike at altar. Altar unknown height.
London, British Museum: E615.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 700.3.
Beazley Archive 208418.
- I-B-34. Attic red-figure lekythos, 475-425 BC, manner of Icarus Painter.
Herm, altar, tree and pinakes. Altar unknown height.
London, British Museum: M125.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 701.13.
Beazley Archive 208428.

- I-B-35. Attic red-figure lekythos, 475-425 BC, Icarus Painter.
Herm, altar, pinakes, bucranium, and tree. Altar unknown height.
Berlin, Antikensammlung: F2213.
Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG 13, 38-39, BEILAGE 8.3, PL.(4514) 21.1-6.
Beazley Archive 208346.
- I-B-36. Attic red-figure lekythos, 475-425 BC, Icarus Painter.
Woman with basket at column and altar. Altar waist height.
Paris, Musée du Louvre: CA2567, from Chalkis.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 698.37.
Beazley Archive 208367.
- I-B-37. Attic red-figure lekythos, 475-425 BC, Icarus Painter.
Draped youth with phiale and chair at altar. Altar thigh height.
Amsterdam, Allard Pierson Museum: B8735, from Athenian Agora.
Corpus Vasorum Antiquorum: AMSTERDAM, ALLARD PIERSON MUSEUM 4, 21-22, FIG.21.1,
PLS.(502,503) 193.4-6, 194.4.
Beazley Archive 4244.
- I-B-38. Attic red-figure lekythos, 475-425 BC, Icarus Painter.
Eros playing pipes at altar. Altar knee-thigh height.
Athens, National Museum, once Vlasto collection, from Greece.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 697.2.
Beazley Archive 208332.
- I-B-39. Attic red-figure lekythos, 475-425 BC, Icarus Painter.
Eros with lyre at altar. Altar knee-thigh height.
Berlin, Antikensammlung: F2220.
Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG 13, 39-40, BEILAGE 8.4, PL.(4515) 22.1-7.
Beazley Archive 208333.
- I-B-40. Attic red-figure lekythos, 475-425 BC, Seireniske Painter.
Woman running to altar. Altar knee-thigh height.
Reggio Calabria, Museo Nazionale: 6267.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1667.48BIS.
Beazley Archive 275345.
- I-B-41. Attic red-figure lekythos, 475-425 BC, Icarus Painter.
Woman playing pipes at altar and chair. Altar knee height.
Berlin, Antikensammlung: F2216.
Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG 13, 40, 41, 42, BEILAGE 9.1, PL.(4516) 23.1-6.
Beazley Archive 208368.
- I-B-42. Attic red-figure lekythos, 475-425 BC, Seireniske Painter.
Nike running to altar. Altar knee height.
Berlin, Antikensammlung: F2225.
Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG 13, 45-46, BEILAGE 7.2, PL.(4521) 28.1-6.
Beazley Archive 208452.
- I-B-43. Attic red-figure lekythos, 475-425 BC, Seireniske Painter.
Nike pouring libation at altar. Altar knee height.
Sold Christie's London, 18 October 2005.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963):703.36.
Beazley Archive 208474.
- I-B-44. Attic red-figure lekythos, 475-425 BC, manner of Aischines Painter.
Nike at altar. Altar knee height.
Athens, National Museum: 17296.
Corpus Vasorum Antiquorum: ATHENS, MUSEE NATIONAL 2, III.IC.10, PL.(070) 12.5.
Beazley Archive 208843.

- I-B-45. Attic red-figure lekythos, 475-425 BC, Karlsruhe Painter.
 Woman at altar. Altar knee height.
 Oxford, Ashmolean Museum: 1916.5, from Greece.
 Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 28, PL.(130) 38.3.
 Beazley Archive 209036.
- I-B-46. Attic red-figure lekythos, 475-425 BC, Well Painter.
 Maenad at altar. Altar knee height.
 Okayama, R.O.Collection: 70.
 Corpus Vasorum Antiquorum: JAPAN, ROTFIGURIGE VASEN IN JAPANISCHEN SAMMLUNGEN 1,
 17-18, PL.(16) 16.2-3.
 Beazley Archive 7222
- I-B-47. Attic red-figure lekythos, 475-425 BC.
 Nike at altar. Altar knee height.
 Braunschweig, Herzog Anton Ulrich Museum: 261, from Nola.
 Corpus Vasorum Antiquorum: BRAUNSCHWEIG, HERZOG ANTON ULRICH-MUSEUM, 37, PL.(174) 28.14.
 Beazley Archive 12419.
- I-B-48. Attic red-figure lekythos, 475-425 BC.
 Woman pouring libation at altar. Altar knee height.
 Vibo Valentia, Museo Statale Vito Capialdi: C64.
 Corpus Vasorum Antiquorum: VIBO VALENTIA, MUSEO STATALE VITO CAPIALDI 1, 38-39, FIG.55,
 PL.(3036) 29.3.
 Beazley Archive 17695.
- I-B-49. Attic red-figure lekythos, 475-425 BC, Seireniske Painter.
 Nike at altar. Altar knee height.
 Moscow, Pushkin State Museum of Fine Arts: III B394.
 Corpus Vasorum Antiquorum: MOSCOW, PUSHKIN STATE MUSEUM OF FINE ARTS 4, 36, PL.(183) 32.1-2.
 Beazley Archive 23269.
- I-B-50. Attic red-figure lekythos, 475-425 BC, Painter of London E342.
 Nike with sash and draped youth at altar. Altar knee height.
 London, Market, Sotheby's.
 Beazley Archive 41575.
- I-B-51. Attic red-figure lekythos, 475-425 BC, Providence Painter.
 Woman pouring libation at altar. Altar knee height.
 London, British Museum: 1867.5-8.1067.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963):642.99.
 Beazley Archive 207452.
- I-B-52. Attic red-figure lekythos, 475-425 BC, Providence Painter.
 Hermes at altar. Altar knee height.
 Laon, Musée Archeologique Municipal: 37.963.
 Corpus Vasorum Antiquorum: LAON, MUSÉE MUNICIPAL, 29, PL.(914) 42.7.13.
 Beazley Archive 207496.
- I-B-53. Attic red-figure lekythos, 475-425 BC.
 Amazon crouching by altar. Altar knee height.
 Paris, Musée du Louvre: CA1710, from Greece.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 663.2.
 Beazley Archive 207767.
- I-B-54. Attic red-figure alabastron, 475-425 BC.
 Nike at altar. Altar knee height.
 Oxford, Ashmolean Museum: 1934.327.
 Beazley Archive 24444.
- I-B-55. Attic red-figure alabastron, 475-425 BC.
 Women with phiale at altar. Altar knee height.

New York (NY), Gallatin.
Beazley Archive 50010.

- I-B-56. Attic red-figure cup, 475-425 BC, Angular Painter.
Satyr and maenad at altar. Altar above waist height.
Adria, Museo Archeologico Nazionale: B321, from Adria.
Corpus Vasorum Antiquorum: ADRIA, MUSEO CIVICO 1, III.I.49, PL.(1289) 41.4.
Beazley Archive 212924.
- I-B-57. Attic red-figure cup, 475-425 BC, Sabouroff Painter.
Nike with wreath at altar. Altar thigh height.
Amsterdam, Allard Pierson Museum: 8210.
Corpus Vasorum Antiquorum: AMSTERDAM, ALLARD PIERSON MUSEUM 1, 76-78, FIGS.38A-C, 72,
PLS.(295-297) 40.1-5, 41.1-5, 42.1.
Beazley Archive 212206.
- I-B-58. Attic red-figure pelike, 450-400 BC, Washing Painter.
Draped youth pouring libation at altar. Altar knee height.
Paris, Musée du Louvre: G549, from Nola?
Corpus Vasorum Antiquorum: PARIS, MUSÉE DU LOUVRE 8, III.I.D.33, PL.(526) 46.4-5.7.
Beazley Archive 214915.
- I-B-59. Attic red-figure pelike, 450-400 BC, Washing Painter.
Draped youth and woman pouring libation at altar. Altar knee height.
Berne, Historisches Museum.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1129.114.
Beazley Archive 214924.
- I-B-60. Attic red-figure pelike, 450-400 BC, Washing Painter.
Women with fruit and phiale at altar. Altar knee height.
Bologna, Museo Civico Archeologico: PU279.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963):1129.125.
Beazley Archive 214935.
- I-B-61. Attic red-figure pelike, 450-400 BC, Washing Painter.
Eros flying to altar. Altar knee height.
Frankfurt, Liebieghaus: 540.
Corpus Vasorum Antiquorum: FRANKFURT, FRANKFURT AM MAIN 2, 28, PL.(1461) 70.3-4.
Beazley Archive 214945.
- I-B-62. Attic red-figure pelike, 450-400 BC, Washing Painter.
Eros flying to altar. Altar knee height.
Harrow, School Museum: T58, from South Italy.
Corpus Vasorum Antiquorum: HARROW, MUSEUM, 17, PL.(1038) 18.3-4.
Beazley Archive 214947.
- I-B-63. Attic red-figure pelike, 450-400 BC, Washing Painter.
Eros flying to altar. Altar knee height.
Vienna, Kunsthistorisches Museum: 636.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 2, 23, PL.(81) 81.1-2.
Beazley Archive 214948.
- I-B-64. Attic red-figure hydria, 450-400 BC, manner of Shuvalov or S-Potter.
Nike with basket at altar. Altar knee height.
Bryn Mawr College P103, from Athens.
Corpus Vasorum Antiquorum: BRYN MAWR, BRYN MAWR COLLEGE, 52, PLS.(616,617) 35.5, 37.1-2.
Beazley Archive 239.
- I-B-65. Attic red-figure hydria, 450-400 BC, Well Painter.
Woman running to altar. Altar knee height.
Mykonos, Archaeological Museum, from Delos.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1221.10.

Beazley Archive 216630.

- I-B-66. Attic red-figure oinochoe, 450-400 BC, Polion.
Eros and Aphrodite at altar. Altar below knee height.
Ferrara, Museo Nazionale di Spina: T11CVP, from Spina.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1172.14.
Beazley Archive 215540.
- I-B-67. Attic red-figure chous, 450-400 BC.
Youth with car at herm and altar. Altar waist height.
Paris, Musée du Louvre: CA1683.
Lexicon Iconographicum Mythologiae Classicae: III, PL.315, DIONYSOS 172.
Beazley Archive 15556.
- I-B-68. Attic red-figure lekythos, 450-400 BC, Washing Painter.
Woman at altar. Altar knee-thigh height.
New Haven (CT), Yale University: 150.
Corpus Vasorum Antiquorum: NEW HAVEN, YALE UNIVERSITY ART GALLERY 1, 32-33, FIG.27,
PLS.(1976,1999) 36.1-4, 59.2.
Beazley Archive 215005.
- I-B-69. Attic red-figure lekythos, 450-400 BC, Seireniske Painter.
Woman at altar. Altar knee height.
Parma, Museo Nazionale di Antichita: C122.
Corpus Vasorum Antiquorum: BRYN MAWR, BRYN MAWR COLLEGE, 54, PL.(618) 38.7-8.
Beazley Archive 1794.
- I-B-70. Attic red-figure lekythos, 450-400 BC, Group of Palermo 16.
Herkales seated on altar. Altar knee height.
Palermo, Mus. Arch. Regionale: 16, from Gela.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1204.1
Beazley Archive 215945.
- I-B-71. Attic red-figure lekythos, 450-400 BC, Well Painter.
Maenad with thrysos and phiale at altar. Altar knee height.
Athens, Agora Museum: P5262, from Athenian Agora.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1220.1.
Beazley Archive 216621.
- I-B-72. Attic red-figure lekythos, 450-400 BC, Well Painter.
Woman running to altar. Altar knee height.
Once Broomhall, Elgin, later Basel Market.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1220.8.
Beazley Archive 216628.
- I-B-73. Attic red-figure lekythos, 450-400 BC, Well Painter.
Woman running to altar. Altar knee height.
Basel, market, Munzen und Medaillen A.G.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1221.1.
Beazley Archive 216635.
- I-B-74. Attic red-figure lekythos, 450-400 BC.
Woman with tympanon at altar. Altar knee height.
Turin, Museo di Antichita: 4426.
Corpus Vasorum Antiquorum: TORINO, MUSEO DI ANTICHITA 2, III.I.8, PL.(1814) 12.6.
Beazley Archive 9786.
- I-B-75. Attic red-figure lekythos, 450-400 BC, Painter of Athens 1729.
Youth with spear at altar. Altar below knee height.
New York (NY), Metropolitan Museum: 07.286.83.
Lezzi-Hafter, A., *Der Eretria-Maler, Werke und Wegfahrten* (Mainz, 1988): PL.159A, NO.243.
Beazley Archive 44258.

- I-B-76. Attic red-figure cup, 450-400 BC.
 Draped youth with strigil at altar. Altar knee height.
 Leipzig, Antikemuseum der Universität Leipzig: T3590.
 Corpus Vasorum Antiquorum: LEIPZIG, ANTIKENMUSEUM DER UNIVERSITÄT 3, 124, BEILAGE 16.1,
 PL.(4149) 78.1-2.
 Beazley Archive 9019425.
- I-B-77. Attic red-figure krater, 425-375 BC, Painter of Athens 14627.
 Altar above handle. Altar unknown height.
 Luzern, Market, Ars Antiqua.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1694.11BIS.
 Beazley Archive 275568.
- I-B-78. Attic red-figure krater, 425-375 BC, Nikias Painter.
 Roasting splancha over altar. Altar knee height.
 Kiel, Antikensammlung: B54, from Athens.
 Corpus Vasorum Antiquorum: KIEL, KUNSTHALLE ANTIKENSAMMLUNG 1, 74-75, FIG.33, PL.(2701) 36.1-5.
 Beazley Archive 217475.
- I-B-79. Attic red-figure lekythos, 425-375 BC.
 Sphinx at altar. Altar knee height.
 Palermo, Mormino Collection: 192.
 Corpus Vasorum Antiquorum: PALERMO, COLLEZIONE MORMINO 1, III.I.RF.9, PL.(2251) 8.2
 Beazley Archive 3391.
- I-B-80. Attic red-figure cup, 425-375 BC.
 Eros at altar. Altar thigh height.
 Aleria, Musée Archéologique: 2096A, from Corsica.
 Jehasse, J.& L., La Necropole preromaine d'Aleria, 1960-68 (Paris, 1973): PL.75, NO.1565 (I).
 Beazley Archive 10595.
- Type I-C: Altar with volutes (volute outlined)
- I-C-1. Attic red-figure cup, 525-475 BC, Carpenter Painter.
 Athletes at altar. Altar waist height.
 Malibu (CA), The J. Paul Getty Museum: 85.AE.25.
 Greek Vases in the J.Paul Getty Museum: 5 (1991), 102, FIG.4 (B).
 Beazley Archive 31619.
- I-C-2. Attic red-figure cup, 525-475 BC, Epidromos Painter.
 Herakles at altar. Altar thigh height.
 Berlin, Antikensammlung: 3232.
 Gebauer, J., Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen (Munster, 2002): 757, FIG.229 (I).
 Beazley Archive 200980.
- I-C-3. Attic red-figure lekythos, 500-450 BC, Painter of Palermo 4.
 Nike pouring libation at altar. Altar knee height.
 New York (NY), Metropolitan Museum: 41.162.88.
 Corpus Vasorum Antiquorum: CAMBRIDGE (MA), FOGG MUSEUM AND GALLATIN COLLECTIONS, 102,
 PL.(406) 58.2.
 Beazley Archive 203194.
- I-C-4. Attic red-figure lekythos, 500-450 BC.
 Nike at altar. Altar knee height.
 Taranto, Museo Archeologico Nazionale: VINC23.
 Corpus Vasorum Antiquorum: TARANTO, MUSEO NAZIONALE 4, 17-18, PL.(3191) 24.1-2.
 Beazley Archive 23631.

- I-C-5. Attic red-figure lekythos, 500-450 BC, Bowdoin Painter.
 Woman with torch at altar. Altar knee height.
 Palermo, Mormino Collection: 291.
 Corpus Vasorum Antiquorum: PALERMO, COLLEZIONE MORMINO 1, III.I.RF.3, PL.(2244) 1.6.
 Beazley Archive 3445.
- I-C-6. Attic red-figure lekythos, 500-450 BC, Bowdoin Painter.
 Nike at altar. Altar knee height.
 Frankfurt, Museum für Vor- und Frühgeschichte: B415.
 Corpus Vasorum Antiquorum: FRANKFURT, FRANKFURT AM MAIN 2, 32, PL.(1471) 80.3.
 Beazley Archive 12565.
- I-C-7. Attic red-figure lekythos, 500-450 BC, Bowdoin Painter.
 Nike at altar. Altar knee height.
 London, Market, Sotheby's.
 Beazley Archive 14907.
- I-C-8. Attic red-figure lekythos, 500-450 BC, Douris.
 Nike pouring libation at altar. Altar knee height.
 Paestum, Museo Archeologico Nazionale, from Paestum.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 446.268.
 Beazley Archive 205313.
- I-C-9. Attic red-figure lekythos, 500-450 BC, Painter of the Yale Cup.
 Eros at altar. Altar knee height.
 Eugene (OR), Moore, from Greece.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 397.52.
 Beazley Archive 204324.
- I-C-10. Attic red-figure cup, 500-450 BC, Painter of Munich 2676.
 Draped youth pouring libation at altar. Altar thigh height.
 Oxford, Ashmolean Museum: 1946.50.
 Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 5, PL.(94) 2.7.
 Beazley Archive 204260.
- I-C-11. Attic red-figure cup, 500-450 BC, Painter of the Yale Cup.
 Draped youth at altar. Altar thigh height.
 St. Petersburg, State Hermitage Museum: B4516.
 Corpus Vasorum Antiquorum: ST. PETERSBURG, STATE HERMITAGE MUSEUM 5, 72,73, FIG.26, PLS.(601-602) 62.2, 63.1-4.
 Beazley Archive 204298.
- I-C-12. Attic red-figure cup, 500-450 BC, Painter of the Yale Cup.
 Draped youth at altar. Altar thigh height.
 Easton (PA), Williams, from Argolis.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 396.30BIS.
 Beazley Archive 204300.
- I-C-13. Attic red-figure cup, 500-450 BC, Triptolemos Painter.
 Man pouring libation at altar and temple. Altar knee height.
 Tarquinia, Museo Nazionale Tarquiniese: RC1918, from Tarquinia.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 366.88.
 Beazley Archive 203880.
- I-C-14. Attic red-figure cup, 500-450 BC, manner of Antiphon Painter.
 Woman pouring libation at altar. Altar knee height.
 Basel, market, Munzen und Medaillen A.G.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1646F.
 Beazley Archive 275187.
- I-C-15. Attic red-figure cup, 500-450 BC, Brygos Painter.
 Komos playing pipes at altar. Altar below knee height.

New Haven (CT), Yale University: 164, from Vulci.
 Beazley, J.D., *Attic Red-figure Vase-painters*, 1st ed. (Oxford, 1942): 251.88.
 Beazley Archive 204002.

- I-C-16. Attic red-figure krater, 475-425 BC.
 B. Sacrificial scene at altar. Altar knee-thigh height.
 Laon, Musée Archéologique Municipal: 37.1041.
 Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Münster, 2002): 780, FIG.292 (A, B).
 Beazley Archive 41369.
- I-C-17. Attic red-figure amphora, 475-425 BC, Nikon Painter.
 Woman with torches and goose at altar. Altar knee height.
 Gela, Museo Archeologico: V12, from Vassallaggi.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963):650.10.
 Beazley Archive 207575.
- I-C-18. Attic red-figure amphora, 475-425 BC, Nikon Painter.
 Woman with basket and oinochoe at altar. Altar knee height.
 Agrigento, Museo Archeologico Regionale, from Gela.
 Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Münster, 2002): 798, FIG.345 (BD).
 Beazley Archive 207598.
- I-C-19. Attic red-figure pelike, 475-425 BC, Ethiop Painter.
 Herakles and woman with spear at altar. Altar knee-thigh height.
 London, Market, Sotheby's.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 665.2.
 Beazley Archive 207773.
- I-C-20. Attic red-figure pelike, 475-425 BC, Painter of the Louvre Centauromachy.
 Warrior departing from altar. Altar knee height.
 Paris, Musée du Louvre: G538.
Corpus Vasorum Antiquorum: PARIS, MUSÉE DU LOUVRE 8, III.I.D.31, PL.(524) 44.8-10.
 Beazley Archive 216030.
- I-C-21. Attic red-figure oinochoe, 475-425 BC, Group of Philadelphia PH2272.
 Herm and altar. Altar unknown height.
 Haverford (PA), College.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 779.10.
 Beazley Archive 209608.
- I-C-22. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Herm, column, pinakes and altar. Altar unknown height.
 London, British Museum: E585, from Nola.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 685.162.
 Beazley Archive 208120.
- I-C-23. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Herm, column with hare suspended, pinakes and altar. Altar unknown height.
 Karlsruhe, Badisches Landesmuseum: 85.1, from Fienga.
Corpus Vasorum Antiquorum: KARLSRUHE, BADISCHES LANDESMUSEUM 3, 80-81, PL.(2986) 41.1-4.
 Beazley Archive 208122.
- I-C-24. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike pouring libation at altar. Alter knee height.
 New York (NY), Market, Christie's.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1665.52BIS.
 Beazley Archive 275322
- I-C-25. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike at altar. Altar knee height.

San Antonio (TX), Art Museum: 86.134.68.
Shapiro, H.A. et al. (eds.), Greek Vases in the San Antonio Museum of Art (San Antonio, 1995): 165, NO.82.
Beazley Archive 7096.

- I-C-26. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Woman pouring libation at altar. Altar knee height.
Sarajevo, National Museum: 134.
Corpus Vasorum Antiquorum: SARAJEVO, MUSEE NATIONAL DE LA REPUBLIQUE SOCIALISTE DE BOSNIE-HERZEGOVINE, 46-47, PL.(168) 41.3-4.
Beazley Archive 9209.
- I-C-27. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike pouring libation at altar. Altar knee height.
Athens, National Museum: 1508.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 676.6, 678.23, 692.
Beazley Archive 207924.
- I-C-28. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike pouring libation at altar. Altar knee height.
Athens, National Museum: 17291.
Corpus Vasorum Antiquorum: ATHENS, MUSEE NATIONAL 2, III.IC.9, PL.(070) 12.1.
Beazley Archive 207936.
- I-C-29. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike pouring libation at altar. Altar knee height.
Cambridge, Fitzwilliam Museum: GR118.1864.
Corpus Vasorum Antiquorum: CAMBRIDGE, FITZWILLIAM MUSEUM 1, 31, PL.(267) 29.4.
Beazley Archive 207937.
- I-C-30. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Artemis running to altar. Altar knee height.
Tübingen, Eberhard-Karls-Universität.: E74, from Gela.
Corpus Vasorum Antiquorum: TÜBINGEN, ANTIKENSAMMLUNG DES ARCHAOLOGISCHEN INSTITUTS DER UNIVERSITÄT 5, 82-83, PL.(2654) 37.1-4.
Beazley Archive 207949.
- I-C-31. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Artemis with torches running to altar. Altar knee height.
Athens, M. Vlasto, from Skopelos.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 678.7.
Beazley Archive 207954.
- I-C-32. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike pouring libation at altar. Altar knee height.
Leiden, Rijksmuseum van Oudheden: 1954.12.3.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 678.17.
Beazley Archive 207964.
- I-C-33. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike pouring libation at altar. Altar knee height.
Madrid, Museo Arqueológico Nacional: 11159, from Nola.
Corpus Vasorum Antiquorum: MADRID, MUSEO ARQUEOLOGICO Nacional 2, IIIIC.6-7, Pl. (70) 13.3.
Beazley Archive 207973.
- I-C-34. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike altar. Altar knee height.
Cambridge, Fitzwilliam Museum: 148.
Corpus Vasorum Antiquorum: CAMBRIDGE, FITZWILLIAM MUSEUM 1, 31, PL.(267) 29.7.
Beazley Archive 207977.
- I-C-35. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike altar. Altar knee height.

Palermo, Museo Archeologico Regionale: V696, Selinus.
 Corpus Vasorum Antiquorum: PALERMO, MUSEO NAZIONALE 1, III.I.C.14, PL.(681) 24.7.
 Beazley Archive 207980.

- I-C-36. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike pouring libation at altar. Altar knee height.
 Brussels, private.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 679.47.
 Beazley Archive 207994.
- I-C-37. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike pouring libation at altar. Altar knee height.
 Giessen, Justus-Liebig-Universität: KIII36.
 Corpus Vasorum Antiquorum: GIESSEN, ANTIKENSAMMLUNG DER JUSTUS-LIEBIG-UNIVERSITÄT 1, 51-52, BEILAGE 7.2, PL.(3512) 35.7-10.
 Beazley Archive 207997.
- I-C-38. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike pouring libation at altar. Altar knee height.
 Lipari, Museo Eoliano, from Lipari.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 680.54, 692.
 Beazley Archive 208001.
- I-C-39. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike pouring libation at altar. Altar knee height.
 Mainz, Römisch-Germanisches Zentralmuseum: O29214.
 Corpus Vasorum Antiquorum: MAINZ, RÖMISCH-GERMANISCHES ZENTRALMUSEUM 1, 79, PL.(2051) 37.12.
 Beazley Archive 208003.
- I-C-40. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike pouring libation at altar. Altar knee height.
 Palermo, Museo Archeologico Regionale: V683, from Selinus.
 Corpus Vasorum Antiquorum: PALERMO, MUSEO NAZIONALE 1, III.I.C.13, PL.(680) 23.3.
 Beazley Archive 208004.
- I-C-41. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike at altar. Altar knee height.
 Biel, private, from Gela.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 680.70, 1665.
 Beazley Archive 208018.
- I-C-42. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Maenad with thrysos at altar. Altar knee height.
 Laon, Musée Archéologique Municipal: 37.961.
 Corpus Vasorum Antiquorum: LAON, MUSÉE MUNICIPAL, 29-30, PL.(915) 43.1.
 Beazley Archive 208070.
- I-C-43. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Maenad with thrysos at altar. Altar knee height.
 London, Market, Christie's.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 683.119.
 Beazley Archive 208072.
- I-C-44. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Maenad with thrysos at altar. Altar knee height.
 Palermo, Museo Archeologico Regionale: V681, from Gela.
 Corpus Vasorum Antiquorum: PALERMO, MUSEO NAZIONALE 1, III.I.C.13, PL.(680) 23.2.
 Beazley Archive 208074.
- I-C-45. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Youth with basket and oinochoe at altar. Altar knee height.

Luzern, Market, Ars Antiqua.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 684.141.

Beazley Archive 208099.

- I-C-46. Attic red-figure lekythos, 475-425 BC, manner of Bowdoin Painter.
 Woman with spear running to altar. Altar knee height.
 Palermo, Museo Archeologico Regionale: V682, from Gela.
 Corpus Vasorum Antiquorum: PALERMO, MUSEO NAZIONALE 1, III.I.C.13, PL.(680) 23.1.
 Beazley Archive 208246.
- I-C-47. Attic red-figure lekythos, 475-425 BC, manner of Bowdoin Painter.
 Nike pouring libation at altar. Altar knee height.
 Amsterdam, Allard Pierson Museum: 956.
 Corpus Vasorum Antiquorum: AMSTERDAM, ALLARD PIERSON MUSEUM 4, 16-18, FIG.17.1,
 PLS.(499,500,501) 190.4, 191.3, 192.4.
 Beazley Archive 208237.
- I-C-48. Attic red-figure lekythos, 475-425 BC, manner of Bowdoin Painter.
 Woman pouring libation at altar. Altar knee height.
 Palermo, Museo Archeologico Regionale: V684, from Gela.
 Corpus Vasorum Antiquorum: PALERMO, MUSEO NAZIONALE 1, III.I.C.13, III.I.C.14, PL.(680) 23.5-6.
 Beazley Archive 208244.
- I-C-49. Attic red-figure lekythos, 475-425 BC.
 Woman with torches running to altar. Altar knee height.
 Switzerland, Private.
 Bonhams: 28.10.2009, 202, NO.365 (COLOUR OF BD).
 Beazley Archive 9029265.
- I-C-50. Attic red-figure lekythos, 475-425 BC.
 Maenad with thyrsos at altar. Altar knee height.
 London, Market, Bonhams.
 Bonhams: 20.10.2005, 86, NO.153 (COLOUR OF BD).
 Beazley Archive 9029288.
- I-C-51. Attic red-figure lekythos, 475-425 BC, Seireniske Painter.
 Woman pouring libation at altar and column. Altar knee height.
 London, British Museum: 83.11-24.25.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 703.46.
 Beazley Archive 208484.
- I-C-52. Attic red-figure lekythos, 475-425 BC, Carlsruhe Painter.
 Nike with box at altar. Altar knee height.
 Moscow, Pushkin State Museum of Fine Arts: III B587.
 Corpus Vasorum Antiquorum: MOSCOW, PUSHKIN STATE MUSEUM OF FINE ARTS 4, 35, PL.(182) 31.3-4.
 Beazley Archive 41488.
- I-C-53. Attic red-figure lekythos, 475-425 BC, Providence Painter.
 Nike with wreath at altar. Altar knee height.
 Gela, Museo Archeologico: N113B, from Gela.
 Corpus Vasorum Antiquorum: GELA, MUSEO ARCHEOLOGICO NAZIONALE 3, III.I.6, III.I.7,
 PLS.(2406,2408) 29.3, 31.5.
 Beazley Archive 207443.
- I-C-54. Attic red-figure lekythos, 475-425 BC.
 Nike at altar. Altar knee height.
 Gela, Museo Archeologico: N60.
 Beazley Archive 669.
- I-C-55. Attic red-figure lekythos, 475-425 BC.
 Woman pouring libation at altar. Altar knee height.
 Kyrenia, Museum: 111, from Cyprus.

American Journal of Archaeology: 77 (1973), PL.84.45.
Beazley Archive 2944.

- I-C-56. Attic red-figure lekythos, 475-425 BC.
Woman running to altar. Altar knee height.
Vibo Valentia, Museo Statale Vito Capialdi: C65.
Corpus Vasorum Antiquorum: VIBO VALENTIA, MUSEO STATALE VITO CAPIALDI 1, 38, FIG.54,
PL.(3036) 29.2.
Beazley Archive 17658.
- I-C-57. Attic red-figure alabastron, 475-425 BC.
Nike at altar. Altar knee height.
Oxford, Ashmolean Museum: 1925.602.
Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 38, PL.(139) 47.14.
Beazley Archive 11962.
- I-C-58. Attic red-figure skyphos, 475-425 BC.
A. Herm at altar. Altar unknown height.
B. Herm at altar. Altar unknown height.
Hannover, Kestner Museum: 763, from Sorento.
Corpus Vasorum Antiquorum: HANNOVER, KESTNER-MUSEUM 1, 59, PL.(1680) 48.8-9.
Beazley Archive 1916.
- I-C-59. Attic red-figure skyphos, 475-425 BC, follower of Douris.
Woman running to altar. Altar knee-thigh height.
Gotha, Schlossmuseum: 55.
Corpus Vasorum Antiquorum: GOTHA, SCHLOSSMUSEUM 2, 9-10, PLS.(1381-1382) 50.3-4, 51.1-2.
Beazley Archive 209950.
- I-C-60. Attic red-figure cup, 475-425 BC, Curtius Painter.
Woman at herm and altar. Altar thigh height.
Berlin, Antikensammlung: F2525, from Selva La Rocca.
Corpus Vasorum Antiquorum: BERLIN, ANTIQUARIUM 3, 12, PLS.(1039-1040,1061) 110.1-2, 111.3.5, 132.1.5.
Beazley Archive 212518.
- I-C-61. Attic red-figure cup, 475-425 BC, cf. Pistoxenos Painter.
Youth with strigil at altar. Altar thigh height.
Paris, Musée du Louvre: CP11229, from Myrina.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 865.
Beazley Archive 211384.
- I-C-62. Attic red-figure cup, 475-425 BC.
Draped youth at altar. Altar knee height.
London, Market, Bonhams.
Bonhams: 13.4.2011, 57, NO.108 (COLOUR OF I).
Beazley Archive 9028890.
- I-C-63. Attic red-figure cup, 475-425 BC, follower of Makron.
Eros flying over altar. Altar knee height.
Florence, Museo Archeologico Etrusco: 4219.
Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 1, III.I.11, III.I.15, PLS.(384,387)
9.21, 9.23, 9.28, 12.30.89.
Beazley Archive 209983.
- I-C-64. Attic red-figure cup, 475-425 BC, Tarquinia Painter.
Youth, altar and table. Altar knee height.
Florence, Museo Archeologico Etrusco: DB2.
Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 1, III.I.16, III.I.22, III.I.26, III.I.27,
PLS.(389,395,403) 14.1, 20.2, 28.2.
Beazley Archive 211396.
- I-C-65. Attic red-figure cup, 475-425 BC, Tarquinia Painter.

- Draped youth with staff at altar. Altar knee height.
Adolphseck, Schloss Fasanerie: 32.
Corpus Vasorum Antiquorum: ADOLPHSECK, SCHLOSS FASANERIE 1, 18, PL.(504) 26.1-3.
Beazley Archive 211437.
- I-C-66. Attic red-figure cup, 475-425 BC, Splanchnopt Painter.
Nike with draped youth and lyre at altar. Altar knee height.
New York (NY), Metropolitan Museum: 26.60.79.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 891.1.
Beazley Archive 211753.
- I-C-67. Attic red-figure cup, 475-425 BC, Painter of Brussels R330.
Draped youth at herm and altar. Altar knee height.
Heidelberg, Ruprecht-Karls-Universität: 146.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 897.112 , 926.13.
Beazley Archive 211867.
- I-C-68. Attic red-figure cup, 475-425 BC, Painter of London D12.
Dionysus with kantharos at altar. Altar below knee height.
Greifswald, Ernst-Moritz-Arndt Universität: 303.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 1, 12, PL.(6) 6.4-5.
Beazley Archive 212996.
- I-C-69. Attic red-figure pelike, 450-400 BC, Washing Painter.
Eros flying to altar. Altar knee height.
Once Schönfeld, Ludwig Freiherr von Schacky, sold in 1914.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1130.139.
Beazley Archive 214949.
- I-C-70. Attic red-figure hydria, 450-400 BC, Painter of the Head of Orpheus.
Leda and the egg. Altar thigh height.
Paris, Market, Greece.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1174.
Beazley Archive 215556.
- I-C-71. Attic red-figure oinochoe, 450-400 BC, Washing Painter.
Apollo, Leto and Artemis pouring a libation at an altar. Altar knee height.
Taranto, Museo Archeologico Nazionale: 52225, from Taranto.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1132.180.
Beazley Archive 214990.
- I-C-72. Attic red-figure chous, 450-400 BC.
Child with grapes at altar. Altar waist height.
Istanbul, Archaeological Museum: 2495.
Hoorn, G. van, Choes and Anthesteria (Leiden, 1951): FIG.66, NO.562.
Beazley Archive 15950.
- I-C-73. Attic red-figure chous, 450-400 BC.
Child crawling between altar and chous. Altar thigh? Height.
Athens, Agora Museum: P12964, from Athens.
Hoorn, G. van, Choes and Anthesteria (Leiden, 1951): FIG.67, NO.211.
Beazley Archive 15957.
- I-C-74. Attic red-figure chous, 450-400 BC.
Youth with car and chous. Altar thigh height.
Cambridge, Fitzwilliam Museum.
Hoorn, G. van, Choes and Anthesteria (Leiden, 1951): FIG.265, NO.437.
Beazley Archive 16116.
- I-C-75. Attic red-figure chous, 450-400 BC.
Child holding oinochoe and cart at altar. Altar thigh height.
Athens, National Museum: 17282.

American Journal of Archaeology: 50 (1946), 123, FIG.1.
Beazley Archive 16191.

I-C-76. Attic red-figure lekythos, 450-400 BC.
Maenad at altar. Altar knee height.
London, Market, Sotheby's.
Beazley Archive 41544.

I-C-77. Attic red-figure cup, 450-400 BC, Penthesilea Painter.
Youth leading ram to altar. Altar waist height.
Lille, University: 15.
Beazley Archive 8693.

I-C-78. Attic red-figure cup, 450-400 BC.
Maenad at altar. Altar thigh height.
Once Hamburg, Termer: 32, market.
Beazley Archive 10082.

I-C-79. Attic red-figure cup, 450-400 BC, Marlay Painter.
Man attacking woman at altar. Altar knee height.
London, British Museum: E120, from Nola.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1280.61.
Beazley Archive 216249.

I-C-80. Attic red-figure oinochoe, 425-375 BC, Painter of Ferrara T782.
Maenad with Thyrsos at altar. Altar knee height.
Ferrara, Museo Nazionale di Spina: T846BVP, from Spina.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1357.6.
Beazley Archive 240140.

Type II-A: Altar with simple triangular pediment

II-A-1. Attic red-figure skyphos, 475-425 BC, Euaion Painter.
Man and youth roasting meat at altar. Altar knee height.
Warsaw, National Museum: 142464A.
Corpus Vasorum Antiquorum: GOLUCHOW, MUSEE CZARTORYSKI, 25, PL.(034) 34.3A.3B.3C.3D.3E
Beazley Archive 209851.

Type II-B: Altar with volute pediment and akroterion.

II-B-1. Attic red-figure amphora, 500-450 BC, Eucharides Painter.
Sacrificial scene with roasting meat at altar. Altar thigh height.
Vatican City, Museo Gregoriano Etrusco: Astartia Collection 107.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 230.52.
Beazley Archive 202262.

II-B-2. Attic red-figure hydria, 500-450 BC, Painter of Louvre G265.
Dionysus and maenads pouring libation at altar. Altar knee height.
Naples, Museo Archeologico Nazionale: 81524, from Nola.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 417.
Beazley Archive 204545.

II-B-3. Attic red-figure oinochoe, 500-450 BC, Cleveland Painter.
Triptolemos and Demeter pouring libation at altar. Altar thigh height.
Copenhagen, Ny Carlsberg Glyptothek: 2697, from Orvieto.
Corpus Vasorum Antiquorum: COPENHAGEN, NY CARLSBERG GLYPTOTEK 1, 82-84, FIG.37, PLS.(516-518) 64.2, 65.1-2, 66.1.
Beazley Archive 205799

II-B-4. Attic red-figure oinochoe, 500-450 BC, Pan Painter.
Woman pouring libation at altar. Altar knee height.

- Munich, Antikensammlungen: 2455.
Corpus Vasorum Antiquorum: MUNICH, MUSEUM ANTIKER KLEINKUNST 2, 21, PLS.(282,288) 86.9-10, 92.6.
Beazley Archive 206370.
- II-B-5. Attic red-figure lekythos, 500-450 BC, Tithonos Painter.
Nike pouring libation at altar. Altar knee height.
Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 27, PL.(126) 34.2.
Beazley Archive 203184.
- II-B-6. Attic red-figure cup, 500-450 BC, Painter of Athens P42.
A. Warrior pouring libation at altar. Altar thigh height.
Athens, Agora Museum: P42, Athenian Agora.
Camp, J.M., Gods and Heroes in the Athenian Agora (Athens, 1980): 3, FIG.2 (I).
Beazley Archive 204524.
- II-B-7. Attic red-figure cup, 500-450 BC, Makron.
Maenads dancing at altar and statue of Dionysus. Altar knee height.
Berlin, Antikensammlung: F2290, from Vulci.
Corpus Vasorum Antiquorum: BERLIN, ANTIQUARIUM 2, 34-35, PLS.(1016,1017,1018) 87.1-2, 88.1-4, 89.1-5.
Beazley Archive 204730.
- II-B-8. Attic red-figure cup, 500-450 BC, Douris.
Peleus and Thetis wrestling at the altar. Altar knee height.
Paris, Cabinet des Médailles: 539, from Vulci.
Lexicon Iconographicum Mythologiae Classicae: IV, PL.400, HEPHAISTOS 169 (A).
Beazley Archive 205180.
- II-B-9. Attic red-figure krater, 475-425 BC, Group of Polygnotos.
Torch race at altar. Altar thigh height.
Cambridge (MA), Harvard Univ., Arthur M. Sackler Mus: 60.344.
Corpus Vasorum Antiquorum: BALTIMORE, ROBINSON COLLECTION 2, 34-35, PLS.(290,291) 47.2, 48.1A-B.
Beazley Archive 213533.
- II-B-10. Attic red-figure cup, 475-425 BC, Ancona Painter.
Draped youth between altar and herm. Altar thigh height.
Altenburg, Staatliches Lindenau-Museum: 299, from Vulci.
Corpus Vasorum Antiquorum: ALTENBURG, STAATLICHES LINDENAU-MUSEUM 2, 21, FIG.2, PL.(855) 70.1-2.
Beazley Archive 211551.
- II-B-11. Attic red-figure krater, 450-400 BC, Kadmos Painter.
Theseus with deer and Apollo and Artemis at altar. Altar knee height.
Bologna, Museo Civico Archeologico: P303, from Bologna.
Corpus Vasorum Antiquorum: BOLOGNA, MUSEO CIVICO 4, III.I.15, III.I.16, PLS.(1233,1236,1237,1248) 79.3-4, 82.5-8, 83.1-2, 94.9.
Beazley Archive 215694.
- II-B-12. Attic red-figure pyxis, 450-400 BC, Marlay Painter.
Daughters of Danaos? Altar knee height.
Once Baker, NY Metropolitan Museum 1972.118.147a,b
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1277.24.
Beazley Archive 216211.
- Type II-C: Altar with pediment with corner finales and akroterion
- II-C-1. Attic red-figure stamnos, 500-450 BC, Painter of London E311.
Herakles and Busiris at altar. Altar knee height.
Oxford, Ashmolean Museum: V521, from Vulci.
Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 22, PLS.(118,123) 26.1-4, 31.5.
Beazley Archive 202323.

Type II-D: Altar with amorphous pediment (or ash pile?)

- II-D-1. Attic red-figure cup, 500-450 BC, recalls Painter of the Yale Cup; near Painter of Munich 2676.
 Draped figure at altar. Altar unknown height.
 Florence, Museo Archeologico Etrusco: PD452.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 395.1.
 Beazley Archive 204263.
- II-D-2. Attic red-figure cup, 500-450 BC, Briseis Painter.
 Man with animal skin and staff at altar. Altar waist height.
 Berlin, Antikensammlung: 3359.
 Corpus Vasorum Antiquorum: BERLIN, ANTIQUARIUM 2, 27, PL.(1003) 74.1.3.4.
 Beazley Archive 204418.
- II-D-3. Attic red-figure cup, 500-450 BC, Painter of Munich 2676.
 Woman with scepter at altar. Altar thigh height.
 Adria, Museo Archeologico Nazionale: B469, from Adria.
 Corpus Vasorum Antiquorum: ADRIA, MUSEO CIVICO 1, III.I.47, PL.(1287) 39.6.
 Beazley Archive 204221.
- II-D-4. Attic red-figure cup, 500-450 BC, Painter of Munich 2676.
 Satyr attacking maenad at altar. Altar thigh height.
 Oxford, Ashmolean Museum: V307, from Nola.
 Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 5, PL.(94) 2.7.
 Beazley Archive 204235.
- II-D-5. Attic red-figure cup, 500-450 BC, recalls Painter of the Yale Cup; near Painter of Munich 2676.
 Draped youth at altar and column. Altar thigh height.
 Florence, Museo Archeologico Etrusco: DB6.
 Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 1, III.I.20, III.I.26, III.I.27,
 PLS.(392,403) 17.33, 28.6.
 Beazley Archive 204264.
- II-D-6. Attic red-figure cup, 500-450 BC, recalls Painter of the Yale Cup; near Painter of Munich 2676.
 Draped figure at altar. Altar thigh height.
 Paris, Musée du Louvre: CP11775.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 395.3.
 Beazley Archive 204265.
- II-D-7. Attic red-figure cup, 500-450 BC, Painter of Munich 2676.
 Nike with torches at altar. Altar knee height.
 From Orvieto?
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 393.34
 Beazley Archive 204323.
- II-D-8. Attic red-figure cup, 500-450 BC, Painter of Munich 2676.
 Draped youth with staff at altar and column. Altar thigh height.
 Once Frankfurt, market.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1650.6BIS.
 Beazley Archive 275217.
- II-D-9. Attic red-figure cup, 500-450 BC, Painter of Yale Cup/Painter of Munich 2676.
 Draped youth with staff at altar and column. Altar knee height.
 Hannover, Kestner Museum: 1961.15.
 Corpus Vasorum Antiquorum: HANNOVER, KESTNER-MUSEUM 1, 48, FIG.10, PLS.(1663-1664,1667) 31.6,
 32.6, 35.5.
 Beazley Archive 275959.
- II-D-10. Attic red-figure pyxis, 475-425 BC, Agathon Painter.
 Zeus with Hera at altar. Altar knee height.
 Berlin, Antikensammlung: 3308, from Attica.

Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG-PERGAMONMUSEUM 1, 66-67, BEILAGE 7.1, PL.(152) 41.1-6.
Beazley Archive 213302.

Type III-A: Altar with flat top and completely rectangular body

- III-A-1. Attic red-figure lekythos, 500-450 BC, Aischines Painter.
Woman with mirror at altar. Altar waist height.
London, Market, Bonhams.
Beazley Archive 16566.
- III-A-2. Attic red-figure lekythos, 500-450 BC, Sabouroff Painter.
Draped youth at altar. Altar knee height.
Palermo, Mormino Collection: 205.
Corpus Vasorum Antiquorum: PALERMO, COLLEZIONE MORMINO 1, III.I.RF.3, PL.(2244) 1.3.
Beazley Archive 3447.
- III-A-3. Attic red-figure lekythos, 500-450 BC, cf. Bedlam Painter.
Woman with lyre at altar. Altar knee height.
Bologna, Museo Civico Archeologico: PU304.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1668.
Beazley Archive 209265.
- III-A-4. Attic red-figure lekythos, 500-450 BC, Tymbos Painter.
Women with wreath at altar and column. Altar knee height.
Oxford, Ashmolean Museum: 1925.87, from Greece.
Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 33, PL.(132) 40.18.
Beazley Archive 209376.
- III-A-5. Attic red-figure lekythos, 500-450 BC, Bowdoin Painter.
Maenad pouring libation at altar. Altar knee height.
Once Basel, market, Münzen und Medaillen A.G.
Beazley, J.D., Paralipomena (Oxford, 1971): 407.229BIS.
Beazley Archive 275825.
- III-A-6. Attic red-figure cup, 500-450 BC.
Youth at altar. Altar knee height.
Adria, Museo Archeologico Nazionale: B121, from Adria.
Corpus Vasorum Antiquorum: ADRIA, MUSEO CIVICO 1, III.I.30, PL.(1271) 23.8A-B.
Beazley Archive 13166.
- III-A-7. Attic red-figure krater, 425-375 BC, Nikias Painter.
Herakles, Dioskouroi, tripod and Athena. Altar below knee height.
London, British Museum: E498.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1334.16.
Beazley Archive 217477.
- III-A-8. Attic red-figure amphora, 475-425 BC, Manner of Achilles Painter.
Woman at an altar with seated ape. Altar knee-thigh height.
London, British Museum: E307, from Capua.
Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 5, III.Ic.6, PL.(305) 55.1A-B.
Beazley Archive 4707.
- III-A-9. Attic red-figure loutrophoros, 475-425 BC, near the Naples Painter.
Wedding scene. Altar thigh height.
Karlsruhe, Badisches Landesmuseum: 69.78.
Corpus Vasorum Antiquorum: KARLSRUHE, BADISCHES LANDESMUSEUM 3, 87, 88, 89, 90, FIG.28,
BEILAGE 2.1, 2.2, 2.3, 2.4, PLS.(2989,2990) 44.1-4, 45.1-4.
Beazley Archive 216155.
- III-A-10. Attic red-figure pelike, 427-375 BC, Painter of Louvre M85.
Draped youths at altar. Altar knee height.

- Antioch, Museum: 6711, from Al Mina, Syria.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1342.1.
 Beazley Archive 217551.
- III-A-11. Attic red-figure pelike, 475-425 BC.
 Draped youths at altar. Altar knee height.
 London market, Christie's.
 Christie, Manson and Woods, sale catalogue: 20.2.1979, PL.3.84 (A, B).
 Beazley Archive 148.
- III-A-12. Attic red-figure pelike, 475-425 BC, Painter of the Yale Lekythos.
 Warrior departing and pouring libation at altar. Altar knee height.
 London, British Museum: E419, from Nola.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 657.11.
 Beazley Archive 207670.
- III-A-13. Attic red-figure lekythos, 475-425 BC.
 Athena holding a baby by an altar. Altar waist height.
 Paris, Louvre CA681.
 Lexicon Iconographicum Mythologiae Classicae: IV, PL.634, ERECHTHEUS 35.
 Beazley Archive 265.
- III-A-14. Attic red-figure lekythos, 475-425 BC, Workshop of Washing Painter.
 Youth pouring libation at altar. Altar thigh height.
 Kiel, Antikensammlung: L56.
 Corpus Vasorum Antiquorum: KIEL, KUNSTHALLE ANTIKENSAMMLUNG 1, 96-97, PL.(2711) 46.3-5.
 Beazley Archive 30070.
- III-A-15. Attic red-figure lekythos, 475-425 BC, Providence Painter.
 Woman pouring libation at altar. Altar knee height.
 Tübingen, Eberhard-Karls-Universität: Z119, from Greece.
 Corpus Vasorum Antiquorum: TÜBINGEN, ANTIKENSAMMLUNG DES ARCHAOLOGISCHEN
 INSTITUTS DER UNIVERSITÄT 5, 83, PL.(2654) 37.5-6.
 Beazley Archive 207465.
- III-A-16. Attic red-figure lekythos, 475-425 BC, manner of Bowdoin Painter.
 Maenad with thrysos at altar. Altar knee-thigh height.
 Minneapolis (MN), Walker Art Center: 45.8.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 691.12.
 Beazley Archive 208247.
- III-A-17. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike pouring libation at altar. Altar knee height.
 Once Paris, Stavros S. Niarchos: A050.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 679.52.
 Beazley Archive 207999.
- III-A-18. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike at altar. Altar knee height.
 Kiel, Antikensammlung: B474.
 Corpus Vasorum Antiquorum: KIEL, KUNSTHALLE ANTIKENSAMMLUNG 1, 96, PL.(2711) 46.1-2.
 Beazley Archive 41346.
- III-A-19. Attic red-figure cup, 475-425 BC, Villa Giulia Painter.
 Youth at altar. Altar knee height.
 Kassel, Staatliche Museen Kassel, Antikensammlung: T436.
 Corpus Vasorum Antiquorum: KASSEL, ANTIKENABTEILUNG DER STAATLICHEN
 KUNSTSAMMLUNGEN 1, 57, FIG.15, PLS.(1717,1719-1720) 37.3-4, 39.2, 40.4.
 Beazley Archive 207261.
- III-A-20. Attic red-figure lekythos, 475-425 BC.
 Eros with wreath at altar. Altar knee height.

- Edinburgh, National Museums of Scotland: 1956.467.
 Corpus Vasorum Antiquorum: EDINBURGH, NATIONAL MUSEUMS OF SCOTLAND, 28, PL.(745)
 28.5-6.
 Beazley Archive 44488.
- III-A-21. Attic red-figure lekythos, 475-425 BC, manner of Seireniske Painter/Group of Copenhagen 6442.
 Nike at altar. Altar knee height.
 Boston (MA), private.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 706.10.
 Beazley Archive 208546.
- III-A-22. Attic red-figure lekythos, 475-425 BC, follower of Seireniske Painter.
 Nike at altar. Altar knee height.
 Cambridge, Fitzwilliam Museum: GR40.1937.
 Corpus Vasorum Antiquorum: CAMBRIDGE, FITZWILLIAM MUSEUM 2, 61, PL.(525) 16.4.
 Beazley Archive 208551.
- III-A-23. Attic red-figure lekythos, 475-425 BC, manner of Aischines Painter.
 Woman pouring libation at altar. Altar below knee height.
 Berlin, Antikensammlung: F2214.
 Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG 13, 51-52, BEILAGE 11.1, PL.(4529)
 36.1-7.
 Beazley Archive 208830.
- III-A-24. Attic red-figure lekythos, 475-425 BC, manner of Aischines Painter.
 Athlete pouring libation at altar. Altar knee height.
 Berlin, Antikensammlung: F2219, from Greece.
 Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG 13, 52-53, BEILAGE 11.2, PL.(4530)
 37.1-6.
 Beazley Archive 208848.
- III-A-25. Attic red-figure lekythos, 475-425 BC, Painter of Warsaw 198057.
 Woman running from altar with phiale and sacrificial basket. Altar knee height.
 Warsaw, National Museum: 198058.
 Corpus Vasorum Antiquorum: WARSAW, MUSEE NATIONAL 3, 17, PLS.(267,268) 36.3-4, 37.2.
 Beazley Archive 274069.
- III-A-26. Attic red-figure lekythos, 475-425 BC, near Tymbos Painter.
 Nike at altar. Altar knee height.
 Palermo, Mormino Collection: 24.
 Corpus Vasorum Antiquorum: PALERMO, COLLEZIONE MORMINO 1, III.I.RF.6, PL.(2248) 5.3.
 Beazley Archive 275370.
- III-A-27. Attic red-figure lekythos, 475-425 BC, Group of Copenhagen 6442.
 Nike pouring libation at altar. Altar knee height.
 London, Market, Bonhams.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1706.
 Beazley Archive 275695.
- III-A-28. Attic red-figure lekythos, 475-425 BC.
 Woman at altar. Altar knee height.
 Pilsen, Museum of Western Bohemia: 8409.
 Corpus Vasorum Antiquorum: PILSEN, MUSEE DE LA BOHEME DE L'OUWEST, 16-17, FIG.02.1,
 PL.(155) 3.1-2.
 Beazley Archive 9003238.
- III-A-29. Attic red-figure lekaneis, 475-425 BC, Persephone Painter.
 Woman running to altar. Altar knee height.
 Gioia, Museo Archeologico di Gioia: MG324.328, from Monte Sannace.
 Corpus Vasorum Antiquorum: GIOIA DEL COLLE, MUSEO ARCHEOLOGICO NAZIONALE 1, 30-31,
 FIG.5, PLS.(3079,3080) 32.1-4, 33.1-2.
 Beazley Archive 9009494.

- III-A-30. Attic red-figure figure vase kantharos, 475-425 BC, Karlsruhe Painter.
 Woman and man with scepter at altar. Altar knee height.
 Naples, Museo Archeologico Nazionale: H2951, from Apulia.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 736.121, 1547.3.
 Beazley Archive 209113.
- III-A-31. Attic red-figure skyphos, 475-425 BC.
 Woman pouring libation at altar. Altar knee height.
 Adria, Museo Archeologico Nazionale: B436, from Adria.
 Corpus Vasorum Antiquorum: ADRIA, MUSEO CIVICO 1, III.I.38, PL.(1282) 34.4.
 Beazley Archive 13875.
- III-A-32. Attic red figure cup, 475-425 BC, Amphitrite Painter.
 Man in petasos, chlamys and boot at altar. Altar knee height.
 St. Petersburg, State Hermitage Museum: H49.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 832.26.
 Beazley Archive 280267.
- III-A-33. Attic red-figure cup, 475-425 BC, Painter of Orvieto 191A.
 Draped youth with bag at altar. Altar thigh height.
 Copenhagen, National Museum: ABC1057.
 Corpus Vasorum Antiquorum: COPENHAGEN, NATIONAL MUSEUM 6, 212, PL.(274) 271.1A, 271.1B.
 Beazley Archive 212645.
- III-A-34. Attic red-figure cup, 475-425 BC, Ancona Painter.
 Man performing sacrifice at altar. Altar knee height.
 Florence, Museo Archeologico Etrusco: 4224.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 875.16.
 Beazley Archive 211549.
- III-A-35. Attic red-figure cup, 475-425 BC, Splachnopt Painter.
 Draped youths at altar. Altar knee height.
 Turin, Museo di Antichità: 4118.
 Corpus Vasorum Antiquorum: TORINO, MUSEO DI ANTICHITA 2, III.I.5, PLS.(1809,1810,1811) 7.1-2, 8.1, 9.1.
 Beazley Archive 8024.
- III-A-36. Attic red-figure cup, 475-425 BC, Pistoxenos Painter.
 Dionysus pouring libation with kantharos at altar. Altar below knee height.
 Stockholm, National Museum: G2335.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 860.8BIS , 1672.
 Beazley Archive 211332.
- III-A-37. Attic red-figure krater, 450-400 BC, Kleophon Painter.
 Sacrifice of bull at altar. Altar knee height.
 Ferrara, Museo Nazionale di Spina: T416BVP, from Spina.
 Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Münster, 2002): 703, FIG.59 (A).
 Beazley Archive 215161.
- III-A-38. Attic red-figure krater, 450-400 BC, Kleophon Painter.
 Sacrifice at altar. Altar knee height.
 Boston (MA), Museum of Fine Arts: 95.25, from Capua.
 Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Münster, 2002): 719, FIG.114 (DRAWING OF A).
 Beazley Archive 215220.
- III-A-39. Attic red-figure krater, 450-400 BC, Dinos Painter.
 Warrior departing from altar. Altar knee height.
 Syracuse, Museo Arch. Regionale Paolo Orsi: 30747, from Camarina.

- Corpus Vasorum Antiquorum: SYRACUSE, MUSEO ARCHEOLOGICO NAZIONALE 1, III.I.10, III.I.11, PLS.(834,835) 20.1-2, 21.1-2.
Beazley Archive 215270.
- III-A-40. Attic red-figure pelike, 450-400 BC, Aison.
Youth at altar and herm. Altar knee height.
Exeter, Royal Albert Memorial Museum: 24.1952.1.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1177.44.
Beazley Archive 215600.
- III-A-41. Attic red-figure pelike, 450-400 BC, Aison.
Apollo and Artemis with fruit at altar. Altar below knee height.
London, British Museum: E400.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1176.27.
Beazley Archive 215583.
- III-A-42. Attic red-figure krater, 450-400 BC, cf. Dinos Painter.
Sacrifice at altar. Altar knee height.
Athens, National Museum: CC1348.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1158.
Beazley Archive 215332.
- III-A-43. Attic red-figure pelike, 450-400 BC, Well Painter.
Eros flying to altar. Altar knee height.
Oxford, Ashmolean Museum: 1836.126.151.
Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 18, PL.(112) 20.5-6.
Beazley Archive 216633.
- III-A-44. Attic red-figure hydria, 450-400 BC, Painter of Cambridge 1.02.
Woman at altar with box and alabastron. Altar below knee height.
Munich, Antikensammlungen: 2436.
Corpus Vasorum Antiquorum: MUNICH, MUSEUM ANTIKER KLEINKUNST 5, 28, PLS.(947,952) 232.7, 237.3.5.
Beazley Archive 340008.
- III-A-45. Attic red-figure lekythos, 450-400 BC, Achilles Painter.
Woman pouring libation at altar. Altar knee height.
Laon, Musée Archéologique Municipal: 37.965.
Corpus Vasorum Antiquorum: LAON, MUSÉE MUNICIPAL, 29, PL.(914) 42.6.10.
Beazley Archive 12357.
- III-A-46. Attic red-figure lekythos, 450-400 BC, LM Painter.
Maenad at altar. Altar knee height.
Once Basel, market, Münzen und Medaillen A.G.
Kunstwerke der Antike: Münzen und Medaillen, A.G., Basel, sale catalogue: SONDERLISTE N (MAY, 1971), 33, NO.38.
Beazley Archive 12662.
- III-A-47. Attic red-figure lekythos, 450-400 BC.
Eros at altar. Altar knee height.
Cambridge (MA), Harvard Univ., Arthur M. Sackler Mus: 1935.35.47.
Corpus Vasorum Antiquorum: CAMBRIDGE (MA), FOGG MUSEUM AND GALLATIN COLLECTIONS, 36, PL.(358) 20.4.
Beazley Archive 13581.
- III-A-48. Attic red-figure lekythos, 450-400 BC.
Nike at altar. Altar knee height.
Bucharest, MIRS: 03300.
Corpus Vasorum Antiquorum: BUCAREST 1, INSTITUT D'ARCHÉOLOGIE, 38, PL.(034) 34.5.
Beazley Archive 14516.
- III-A-49. Attic red-figure lekythos, 450-400 BC, Painter of Athens 1623.

- Woman at altar. Altar knee height.
Munich, Antikensammlungen: 7696.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1201.4.
Beazley Archive 215890.
- III-A-50. Attic red-figure lekythos, 450-400 BC, Painter of London E636.
Woman at altar. Altar knee height.
Syracuse, Museo Arch. Regionale Paolo Orsi: 22768.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1201.5.
Beazley Archive 215897.
- III-A-51. Attic red-figure lekythos, 450-400 BC, Painter of London E636.
Woman at altar. Altar knee height.
Wiesbaden, Landesamt: 2388.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1201.7.
Beazley Archive 215898.
- III-A-52. Attic red-figure lekythos, 450-400 BC, Painter of London E636.
Nike at altar. Altar knee height.
Capesthorpe Hall, Bromley-Davenport.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1202.8.
Beazley Archive 215899.
- III-A-53. Attic red-figure lekythos, 450-400 BC, cf. Group of Copenhagen 6442.
Woman at altar. Altar knee height.
Bochum, Ruhr Universität, Kunstsammlungen: S323.
Corpus Vasorum Antiquorum: BOCHUM, KUNSTSAMMLUNGEN DER RUHR-UNIVERSITÄT 2, 62,
PL.(4218) 66.1-2.
Beazley Archive 9031725.
- III-A-54. Attic red-figure lekythos, 450-400 BC.
Woman flying to altar? Altar below knee height.
Berlin, Antikensammlung: F2431, from Nola.
Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG 13, 68-69, BEILAGE 14.1, PL.(4550)
57.1-7.
Beazley Archive 9032362.
- III-A-55. Attic red-figure lekythos, 450-400 BC.
Nike at altar. Altar below knee height.
Moscow, Pushkin State Museum of Fine Arts: IIIB404.
Corpus Vasorum Antiquorum: MOSCOW, PUSHKIN STATE MUSEUM OF FINE ARTS 6, 46, PL.(286) 41.5-6.
Beazley Archive 9008458.
- III-A-56. Attic red-figure lekythos, 425-375 BC.
Child placing fruit on altar. Altar knee height.
Berlin, Antikensammlung: F2493, from Piraeus, Athens.
Corpus Vasorum Antiquorum: BERLIN, ANTIKENMUSEUM 8, 59, BEILAGE 20.5, PL.(3083) 42.1.5.
Beazley Archive 1006352.
- III-A-57. Attic red-figure lekythos, 425-375 BC.
Eros holding a chest at altar. Altar knee height.
Marathon, Museum: K328, from Marathon.
Corpus Vasorum Antiquorum: MARATHON, MARATHON MUSEUM, 66, 82, FIG.47, PL.(404) 37.1-2.
Beazley Archive 9029850.
- III-A-58. Attic red-figure lekythos 425-375 BC.
Nike pouring libation at altar. Altar below knee height.
Geneva, Musée d'Art et d'Histoire.
Corpus Vasorum Antiquorum: GENEVA, MUSÉE D'ART ET D'HISTOIRE 1, 26, PL.(22) 22.17.
Beazley Archive 1010299.

Type III-B: Altar with flat top and T-shaped body

- III-B-1. Attic red-figure krater, 500-450 BC, variously attributed.
Chorus of youths dancing at altar in a theatrical scene. Altar waist height.
Basel, Antikenmuseum und Sammlung Ludwig: BS415.
Boardman, J., *Athenian Red Figure Vases* (London, 1975): FIG.333 (A).
Beazley Archive 260.
- III-B-2. Attic red-figure bell krater, 500-450 BC.
Sacrifice of ram at altar. Altar knee height.
The Hague, Gemeente Museum: 5.71.
Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Munster, 2002): 720, FIG.115 (A).
Beazley Archive 7508.
- III-B-3. Attic red-figure amphora, 500-450 BC, Eucharides Painter.
Man with lyre and woman with pipes at altar. Altar knee-thigh height.
New York (NY), Metropolitan Museum: 07.286.78, from Agrigento.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 227.9.
Beazley Archive 202226.
- III-B-4. Attic red-figure stamnos, 500-450 BC, Painter of the Yale Oinochoe.
Demeter and women pouring libations at an altar. Altar knee height.
Oxford, Ashmolean Museum: V292.
Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 23, PL.(47) 27.1-2.
Beazley Archive 205629.
- III-B-5. Attic red-figure pelike, 500-450 BC, Pig Painter.
Draped man and youth at altar. Altar knee height.
Toronto, Royal Ontario Museum: 365.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 565.33.
Beazley Archive 206463.
- III-B-6. Attic red-figure pelike, 500-450 BC, Oinante Painter.
Draped men and Nike pouring libation at altar. Altar knee height.
Fiesole, A. Costantini.
Corpus Vasorum Antiquorum: FIESOLE, COLLEZIONE COSTANTINI 1, 18-19, PLS.(2549,2550) 37.1-2, 38.1-4.
Beazley Archive 275751.
- III-B-7. Attic red-figure chous, 500-450 BC, Eucharides Painter.
Nike at altar. Altar knee height.
Athens, Agora Museum: P15010.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 229.46.
Beazley Archive 202249.
- III-B-8. Attic red-figure lekythos, 500-450 BC, Providence Painter.
Poseidon with trident and dolphin at altar. Altar knee height.
Amsterdam, Allard Pierson Museum: 9710.
Corpus Vasorum Antiquorum: AMSTERDAM, ALLARD PIERSON MUSEUM 4, 12-13, PLS.(498,499,501) 189.3-4, 190.1, 192.1.
Beazley Archive 7842.
- III-B-9. Attic red-figure lekythos, 500-450 BC, manner of Bowdoin Painter.
Woman at altar. Altar below knee height.
Bryn Mawr (PA), Bryn Mawr College: P1757.
Corpus Vasorum Antiquorum: BRYN MAWR, BRYN MAWR COLLEGE, 54, PL.(618) 38.7-8.
Beazley Archive 1598.
- III-B-10. Attic red-figure skyphos, 500-450 BC, Triptolemos Painter.
A. Herm at altar. Altar unknown height.
B. Herm at altar. Altar unknown height.

- Berlin, Antikensammlung: F2594.
Corpus Vasorum Antiquorum: BERLIN, ANTIQUARIUM 3, 24-25, PLS.(1070,1072) 141.1.3, 143.4.
Beazley Archive 203896.
- III-B-11. Attic red-figure cup, 500-450 BC, Brygos Painter.
Dionysus pouring libation at altar. Altar waist height.
Paris, Musée du Louvre: CP92.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 377.110.
Beazley Archive 204008.
- III-B-12. Attic red-figure cup, 500-450 BC, Painter of the Yale Cup.
Youth with staff at altar. Altar thigh height.
Arles, Musée, from Vaccères, France.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 397.1.
Beazley Archive 204325.
- III-B-13. Attic red-figure cup, 500-450 BC, Eucharides Painter.
Draped man pouring libation at altar. Altar thigh height.
Milan, Civico Museo Archeologico: A8036.
Beazley, J.D., *Paralipomena* (Oxford, 1971): 348.88.
Beazley Archive 352497.
- III-B-14. Attic red-figure cup, 500-450 BC, Triptolemos Painter.
Warrior at altar. Altar knee height.
Vienna, Kunsthistorisches Museum: 3692, from Cerveteri.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 1, 10, PLS.(3,4) 3.4, 4.1-2.
Beazley Archive 203842.
- III-B-15. Attic red-figure cup, 500-450 BC, Painter of the Yale Cup.
Draped man playing pipes at altar and herm. Altar knee height.
Oxford, Ashmolean Museum: G263.
Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 4-5, PLS.(94,99) 2.3, 7.1-2.
Beazley Archive 204534.
- III-B-16. Attic red-figure cup, 500-450 BC, Painter of Acropolis 356.
Old man and youth at altar. Altar knee height.
London, Market, Sotheby's.
Sotheby, sale catalogue: 10.7.1989, NO.248 (COLOUR OF A, B, I).
Beazley Archive 7045.
- III-B-17. Attic red-figure bell krater, 475-425 BC.
Cult scene. Altar thigh height.
Copenhagen, National Museum: B168.
Corpus Vasorum Antiquorum: COPENHAGEN, NATIONAL MUSEUM 4, 114, PL.(149) 147.1A.1B.1C.1D.
Beazley Archive 9559.
- III-B-18. Attic red-figure krater, 475-425 BC.
A. Sacrifice scene. Altar knee-thigh height.
Laon, Musée Archeologique Municipal: 37.1041.
Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Münster, 2002): 780, FIG.292 (A, B).
Beazley Archive 41369.
- III-B-19. Attic red-figure krater, 475-425 BC.
Sacrifice at altar. Altar knee height.
Agrigento, Museo Archeologico Regionale: 4688, from Sicily.
Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Münster, 2002): 719, FIG.113 (A).
Beazley Archive 30321.
- III-B-20. Attic red-figure amphora, 475-425 BC, Charmides Painter.
Eros with phiale at altar. Altar knee height.

- Paris, Musée du Louvre: G337, from Nola.
Corpus Vasorum Antiquorum: PARIS, LOUVRE 6, III.Ic.38, PL.(429) 50.6-7.
Beazley Archive 207621.
- III-B-21. Attic red-figure amphora, 475-425 BC, Painter of London E342.
Draped man leaning at altar. Altar knee height.
Vienna, Kunsthistorisches Museum: 904.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 2, 13, PL.(61) 61.5-6.
Beazley Archive 207819.
- III-B-22. Attic red-figure amphora, 475-425 BC.
Woman at altar. Altar knee height.
London, Market, Christie's.
Beazley Archive 14896.
- III-B-23. Attic red-figure lebes, 475-425 BC.
Nike at altar and wedding scene. Altar knee height.
University of Mississippi, University Museums: 1977.3.91.
Corpus Vasorum Antiquorum: BALTIMORE, ROBINSON COLLECTION 2, 36-38, PLS.(293,294,294A-C) 50.1A-B, 51.1A-B, 51.A-C.
Beazley Archive 13417.
- III-B-24. Attic red-figure pelike, 475-425 BC, Niobid Painter.
Women at altar. Altar knee height.
Bochum, Ruhr Universität, Kunstsammlungen: S1060.
Boardman, J., Athenian Red Figure Vases, The Classical Period (London, 1989): FIG.8 (A).
Beazley Archive 6974.
- III-B-25. Attic red-figure stamnos, 475-425 BC, Polygnotos.
Sacrifice at altar with roasting splancha. Altar thigh height.
London, British Museum: 1839.2-14.68.
Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 3, III.Ic.10, PL.(189) 24.2A-C.
Beazley Archive 213390.
- III-B-26. Attic red-figure stamnos, 475-425 BC, Polygnotos.
A. Sacrifice at altar with roasing splancha. Altar knee height.
Gotha, Schlossmuseum: 51, from Cerveteri.
Corpus Vasorum Antiquorum: GOTHA, SCHLOSSMUSEUM 2, 13-14, PLS.(1387-1389) 56.1, 57.1-4, 58.1-2.
Beazley Archive 213391.
- III-B-27. Attic red-figure hydria, 475-425 BC, Painter of Bologna 417.
Birth of Aphrodite, altar and palmtree. Altar knee height.
Genoa, Museo Civico di Archeologia Ligure: 1155.
Corpus Vasorum Antiquorum: GENOVA, MUSEO CIVICO D'ARCHEOLOGIA LIGURE DI GENOVA PEGLI E COLLEZIONE DEL CASTELLO D'ALBERTIS 1, III.I.E.5.,
Beazley Archive 211143.
- III-B-28. Attic red-figure hydria, 475-425 BC, Group of Brussels A3096.
Youths departing and woman pouring libation. Altar knee height.
Warsaw, National Museum: 142261.
Corpus Vasorum Antiquorum: GOLUCHOW, MUSEE CZARTORYSKI, 25, PL.(034) 34.1A-B.
Beazley Archive 213458.
- III-B-29. Attic red-figure oinochoe, 475-425 BC, Richmond Painter.
Apollo and Artemis at an altar. Altar knee height.
Malibu (CA), The J. Paul Getty Museum: 86.AE.236.
Corpus Vasorum Antiquorum: MALIBU, J. PAUL GETTY MUSEUM 7, 37, FIG.13, PLS.(1638,1647) 361.1-2, 370.1-2.
Beazley Archive 276097.
- III-B-30. Attic red-figure lekythos, 475-425 BC, Painter of Slight Nolans and Lekythoi.
Nike with phiale at altar. Altar knee height.

- Winchester, College Museum: 99.
Corpus Vasorum Antiquorum: WINCHESTER, WINCHESTER COLLEGE, 10-11, PL.(928) 9.1-3.
Beazley Archive 207866.
- III-B-31. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike pouring libation at altar. Altar knee height.
Baltimore (MD), Walters Art Museum: 48.257.
Corpus Vasorum Antiquorum: BALTIMORE, WALTERS ART MUSEUM 1, 32-33, FIG.9.2, PLS.(1446,1449) 34.3-4, 37.2.
Beazley Archive 207963.
- III-B-32. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike pouring libation at altar. Altar knee height.
Athens, National Museum: 17295.
Corpus Vasorum Antiquorum: ATHENS, MUSEE NATIONAL 2, III.IC.9, PL.(070) 12.2.
Beazley Archive 207968.
- III-B-33. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike pouring libation at altar. Altar knee height.
Princeton (NJ), The Art Museum, Princeton University: 28.2.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 679.49.
Beazley Archive 207996.
- III-B-34. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Youth with basket and oinochoe at altar. Altar knee height.
Adolphseck, Schloss Fasanerie: 49.
Corpus Vasorum Antiquorum: ADOLPHSECK, SCHLOSS FASANERIE 1, 24, PLS.(515,517) 37.1.4, 39.2.
Beazley Archive 208098.
- III-B-35. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Artemis with bow at altar. Altar knee height.
Once Philadelphia (PA), Market.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1665.1BIS.
Beazley Archive 275320.
- III-B-36. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
Nike pouring libation at altar. Altar knee height.
Warsaw, National Museum: 198056.
Corpus Vasorum Antiquorum: WARSAW, MUSEE NATIONAL 3, 17, PLS.(267,268,273) 36.1-2, 37.1, 42.1.
Beazley Archive 275321.
- III-B-37. Attic red-figure lekythos, 475-425 BC, Carlsruhe Painter.
Nike running to altar. Altar knee height.
New York (NY), Metropolitan Museum: 41.162.153.
Corpus Vasorum Antiquorum: CAMBRIDGE (MA), FOGG MUSEUM AND GALLATIN COLLECTIONS, 104-105, PL.(408) 60.3.
Beazley Archive 209097.
- III-B-38. Attic red-figure lekythos, 475-425 BC, manner of Carlsruhe Painter.
Woman with basket and man with staff at altar. Altar knee height.
Vienna, Kunsthistorisches Museum: 3765.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 5, 88-89, BEILAGE 33.3, PL.(255) 55.1-7.
Beazley Archive 209168.
- III-B-39. Attic red-figure cup, 475-425 BC, Telephos Painter.
Warrior arming at altar. Altar thigh height.
Tarquinia, Museo Nazionale Tarquiniense: 690, from Tarquinia.
Corpus Vasorum Antiquorum: TARQUINIA, MUSEO NAZIONALE 2, III.I.6, PL.(1200) 21.1-2.
Beazley Archive 210117.
- III-B-40. Attic red-figure cup, 475-425 BC.

- Youth with spear at altar. Altar thigh height.
London, Market, Bonhams.
Bonhams: 30.10.2003, 73, NO.207 (COLOUR OF I).
Beazley Archive 9002005.
- III-B-41. Attic red-figure cup, 475-425 BC, Telephos Painter.
Athelete or youth at altar. Altar knee-thigh height.
St. Petersburg, State Hermitage Museum: 825.
Corpus Vasorum Antiquorum: ST. PETERSBURG, STATE HERMITAGE MUSEUM 5, 67,68, PL.(598) 59.1.
Beazley Archive 210146.
- III-B-42. Attic red-figure cup, 475-425 BC, Boot Painter.
Two altars under handles. Altars knee-thigh height.
Princeton (NJ), The Art Museum, Princeton University: 2010.59.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1671.20BIS.
Beazley Archive 275385.
- III-B-43. Attic red-figure cup, 475-425 BC.
Draped youth with staff leaning at altar. Altar knee height.
Leipzig, Antikenmuseum d. Universität Leipzig: T551.
Corpus Vasorum Antiquorum: LEIPZIG, ANTIKENMUSEUM DER UNIVERSITÄT 3, 100-101, BEILAGE 11.4,
PL.(4131) 60.1-4.
Beazley Archive 210193.
- III-B-44. Attic red-figure cup, 475-425 BC.
Draped youth at altar. Altar knee height.
Leipzig, Antikenmuseum der Universität Leipzig: T511.
Corpus Vasorum Antiquorum: LEIPZIG, ANTIKENMUSEUM DER UNIVERSITÄT 3, 99-100, BEILAGE 11.3,
PL.(4130) 59.1-7.
Beazley Archive 210194.
- III-B-45. Attic red-figure cup, 475-425 BC, Sabouroff Painter.
Youth, one seated on altar. Altar knee height.
Bonn, Akademisches Kunstmuseum: 73C, from Nola.
Corpus Vasorum Antiquorum: BONN, AKADEMISCHES KUNSTMUSEUM 1, 11-12, PLS.(7,8) 7.5, 8.1-2.
Beazley Archive 260212.
- III-B-46. Attic red-figure cup, 475-425 BC, Stieglitz Painter.
Women, chair and altar. Altar knee height.
Florence, Museo Archeologico Etrusco: 3918.
Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 3, III.I.15, PL.(1366) 102.1-2.
Beazley Archive 210261.
- III-B-47. Attic red-figure krater, 450-400 BC, Pothos Painter.
Sacrifice at altar. Altar thigh height.
Basel, Antikenmuseum und Sammlung Ludwig: BS1445.
Gebauer, J., Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen (Münster,
2002): 772, FIG.271 (A).
Beazley Archive 14896.
- III-B-48. Attic red-figure krater, 450-400 BC, Petworth Group.
Sacrifice at altar. Altar thigh height.
Port Sunlight, Lady Lever Art Gallery: 5036, from Capua.
Gebauer, J., Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen (Münster,
2002): 774, FIG.274 (A).
Beazley Archive 215681.
- III-B-49. Attic red-figure krater, 450-400 BC, Kadmos Painter.
Sacrifice at altar. Altar thigh height.
Ruvo, Museo Jatta: 36818, from Ruvo.
Gebauer, J., Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen (Münster,
2002): 774, FIG.274 (A).

Beazley Archive 215689.

- III-B-50. Attic red-figure krater, 450-400 BC, Kadmos Painter.
Leda and the egg. Altar thigh height.
Bonn, Akademisches Kunstmuseum: 1216.1-14, from Athens.
Corpus Vasorum Antiquorum: BONN, AKADEMISCHES KUNSTMUSEUM 1, 31-33, FIG.03, PL.(29) 29.1.
Beazley Archive 215734.
- III-B-51. Attic red-figure krater, 450-400 BC, Pothos Painter.
Sacrifice at altar with roasting splancha. Altar thigh height.
Paris, Musée du Louvre: G496.
Corpus Vasorum Antiquorum: PARIS, LOUVRE 5, III.Id.24, PL.(376) 35.2.4.
Beazley Archive 215758.
- III-B-52. Attic red-figure krater, 450-400 BC, Pothos Painter.
Sacrifice at altar with roasting splancha. Altar thigh height.
London, British Museum: E504.
Gebauer, J., Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen (Munster, 2002): 771, FIG.269 (A).
Beazley Archive 215759.
- III-B-53. Attic red-figure krater, 450-400 BC, Academy Painter.
Draped youths dancing and playing pipes at altar. Altar knee height.
Nauplia, Archaeological Museum: 151.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1125.18.
Beazley Archive 214879.
- III-B-54. Attic red-figure krater, 450-400 BC, Pronomos Painter.
Altar over handle. Altar knee height.
Vienna, University: 551C, from Thebes.
Corpus Vasorum Antiquorum: WIEN, UNIVERSITAT UND PROFESSOR FRANZ V. MATSCH, U39, PL.(219) 25.4-6.
Beazley Archive 215318.
- III-B-55. Attic red-figure krater, 450-400 BC, Kadmos Painter.
Leda and the egg. Altar knee height.
Vienna, Kunsthistorisches Museum: 869.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 3, 19-21, PL.(118) 118.1-3.
Beazley Archive 215698.
- III-B-56. Attic red-figure krater, 450-400 BC, Painter of the Athens Wedding.
Wedding scene at altar. Altar knee height.
Athens, National Museum: CC1341, from Tanagra.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1317.1.
Beazley Archive 220526.
- III-B-57. Attic red-figure pelike, 450-400 BC, Hasselmann Painter.
Woman and youth pouring libation at altar. Altar knee height.
Berkeley (CA), Phoebe Apperson Hearst Mus. of Anthropology: 8.3821.
Corpus Vasorum Antiquorum: BERKELEY, UNIVERSITY OF CALIFORNIA 1, 46, PL.(224) 18.2A-B.
Beazley Archive 215048.
- III-B-58. Attic red-figure pelike, 450-400 BC, Painter of London E395.
Eros flying to altar. Altar below knee height.
Altenburg, Staatliches Lindenau-Museum: 269, from Nola.
Corpus Vasorum Antiquorum: ALTENBURG, STAATLICHES LINDENAU-MUSEUM 2, 10-11, PL.(838) 53.1-2.
Beazley Archive 215128.
- III-B-59. Attic red-figure hydria, 450-400 BC, Chrysis Painter.
Leda and the egg at altar. Altar knee height.
Paris, Musée du Louvre: CA2260, from Russia.

Corpus Vasorum Antiquorum: PARIS, MUSÉE DU LOUVRE 9, III.I.D.45, PL.(640) 55.2.4-7.
Beazley Archive 215336.

- III-B-60. Attic red-figure oinochoe, 450-400 BC, S Potter.
Youth pouring libation. Altar thigh height.
London, British Museum, 1894.7-18.7, from Euboea.
Stuttard, D., *Power Games, Ritual and Rivalry at the Ancient Greek Olympics* (London, 2012): 176, FIG.64 (COLOUR OF BD).
Beazley Archive 530.
- III-B-61. Attic red-figure chous, 450-400 BC.
Sacrifice at altar. Altar waist height.
Athens, Agora Museum: P5270, from Athens.
American Journal of Archaeology: 49 (1945), 526, FIG.1.
Beazley Archive 15009.
- III-B-62. Attic red-figure chous, 450-400 BC.
Youth and dog at altar. Altar thigh height.
Leiden, Rijksmuseum van Oudheden.
Corpus Vasorum Antiquorum: LEIDEN, RIJKSMUSEUM VAN OUDHEDEN 4, 30-31, FIG.24, PLS.(347,348) 189.5-6, 190.2.
Beazley Archive 15934.
- III-B-63. Attic red-figure chous, 450-400 BC, Kraipale Painter.
Sacrifice at altar with roasting splancha. Altar knee height.
Paris, Musée du Louvre: G402, from Vulci.
Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Münster, 2002): 777, FIG.285.
Beazley Archive 216562.
- III-B-64. Attic red-figure pyxis, 450-400 BC.
B. Pouring libation at altar. Altar knee height.
London, Market, Christie's.
Christie, Manson and Woods, sale catalogue: 30.4.1975, PL.18, NO.50 (PART).
Beazley Archive 491.
- III-B-65. Attic red-figure figure kantharos, 450-400 BC, Class W.
Theban sphinx carrying youth at altar and column. Altar thigh height.
New York (NY), Metropolitan Museum: 21.88.64, from Anzi.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1550.6.
Beazley Archive 218697.
- III-B-66. Attic red-figure kantharos, 450-400 BC.
Nike with sash at altar. Altar knee height.
Santa Barbara (CA), Avery Brundage.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1138.52.
Beazley Archive 215089.
- III-B-67. Attic red-figure skyphos, 450-400 BC, near Hobart Painter.
Satyr at altar. Altar knee height.
Dresden, Staatliche Kunstsammlungen, Albertinum: 362.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1258.
Beazley Archive 217067
- III-B-68. Attic red-figure cup, 450-400 BC, cf. Painter of Oxford 306.
Youth with staff at altar. Altar thigh height.
Bochum, Ruhr Universität, Kunstsammlungen: S1111.
Corpus Vasorum Antiquorum: BOCHUM, KUNSTSAMMLUNGEN DER RUHR-UNIVERSITÄT 2, 35, BEILAGE 6.4, PLS.(4181,4182) 29.8, 30.2, 30.4-6.
Beazley Archive 9031679.
- III-B-69. Attic red-figure cup, 450-400 BC, Sub-Meidian Cup Group.

- Youth pursuing fleeing woman at altar. Altar thigh height.
flat top with volute dots?
Bologna, Museo Civico Archeologico: 423, from Bologna.
Corpus Vasorum Antiquorum: BOLOGNA, MUSEO CIVICO 5, III.I.17, PL.(1507) 133.3-4.
Beazley Archive 250123.
- III-B-70. Attic red-figure cup, 450-400 BC, Codrus Painter.
Athlete youth with strigil at altar. Altar knee height.
Cambridge, Fitzwilliam Museum: GR3.1964.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1271.34.
Beazley Archive 217244.
- III-B-71. Attic red-figure cup, 450-400 BC, Group of Washington 136389.
Athletes at altar. Altar knee height.
Rome, Museo Nazionale Etrusco di Villa Giulia.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1291.1.
Beazley Archive 217343.
- III-B-72. Attic red-figure krater, 425-375 BC, cf. Painter of Athens 13894.
Altar over handle. Altar unknown height.
Reading, Reading Museum and Art Gallery: 1951.149.1.
Corpus Vasorum Antiquorum: READING, BOROUGH COUNCIL 1, 20, PLS.(1144,1145) 15.1-2, 16.1-7.
Beazley Archive 90223686.
- III-B-73. Attic red-figure krater, 425-375 BC.
Andromeda, Perseus, Aphrodite, Hermes, youth seated by altar. Altar unknown height.
Berlin, Antikensammlung: 3237, from Capua.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1336, 1690.
Beazley Archive 271501.
- III-B-74. Attic red-figure krater, 425-375 BC, Suessula Painter.
Torch race to altar. Altar thigh height.
Florence, Museo Archeologico Etrusco: 151520.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1345.10.
Beazley Archive 217577.
- III-B-75. Attic red-figure krater, 425-375 BC.
Maenad and satyr at altar and herm. Altar knee height.
Copenhagen, National Museum: 3631, from Nola.
Corpus Vasorum Antiquorum: COPENHAGEN, NATIONAL MUSEUM 6, 181-182, PL.(236) 233.2A, 233.2B.
Beazley Archive 9003105.
- III-B-76. Attic red-figure krater, 425-375 BC, Nikias Painter.
Torch race to altar. Altar knee height.
London, British Museum: 1898.7-16.6, from Greece.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1333.1.
Beazley Archive 217462.
- III-B-77. Attic red-figure krater, 425-375 BC, Nikias Painter.
Sacrifice at altar. Altar knee height.
New York (NY), Metropolitan Museum: 41.162.4.
Corpus Vasorum Antiquorum: NEW YORK, HOPPIN AND GALLATIN COLLECTIONS, 15, PL.(45) 25.5-6.
Beazley Archive 217473.
- III-B-78. Attic red-figure krater, 425-375 BC, Nikias Painter.
Sacrifice at altar. Altar knee height.
Lecce, Museo Provinciale Sigismondo Castromediano: 630, from Rugge.
Corpus Vasorum Antiquorum: LECCE, MUSEO PROVINCIALE SIGISMONDO CASTROMEDIANO 2, 7,
PLS.(248,250) 9.1.3, 11.2.
Beazley Archive 217474.
- III-B-79. Attic red-figure pelike, 425-375 BC, Kiev Painter.

Leda and the egg. Altar knee height.
 St. Petersburg, State Hermitage Museum: ST2188, from Taman, Russia.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1346.2.
 Beazley Archive 217587.

III-B-80. Attic red-figure cup, 425-375 BC, Workshop of Meleager Painter.
 Athlete at altar. Altar waist height.
 Leiden, Rijksmuseum van Oudheden: K94.1.18, from Italy.
 Corpus Vasorum Antiquorum: LEIDEN, RIJKSMUSEUM VAN OUDHEDEN 4, 18-20, FIG.10,
 PLS.(330,335,337,340) 172.1-3, 177.2.6, 179.4, 182.2.
 Beazley Archive 44384.

Type IV-A: Altars with Completely Vertical Barriers

IV-A-1. Attic red-figure column krater, 475-425 BC, Hephaistos Painter.
 Dionysus, satyr and maenad at altar. Altar waist height.
 Brindisi, Museo Archeologico Provinciale: 605.
 Marinazzo, A., *The Museum in the Town*, Provincial Archaeological Museum F. Ribezzo, Brindisi (Brindisi, n.d.):
 40, FIG.24.2.1 (COLOUR OF A).
 Beazley Archive 10437.

IV-A-2. Attic red-figure krater, 475-425 BC, Hephaistos Painter.
 Sacrifice at altar, statue of Apollo. Altar waist height.
 Frankfurt, Museum für Vor- und Frühgeschichte: B413, from Nola?
 Corpus Vasorum Antiquorum: FRANKFURT, FRANKFURT AM MAIN 2, 30-31, PLS.(1468,1469) 77.1-2, 78.1-
 2.
 Beazley Archive 275463.

IV-A-3. Attic red-figure pelike, 475-425 BC, imitation of Chicago Painter.
 Apollo and Artemis pouring libation at altar (pile of ash on altar). Altar knee height.
 New York (NY), Metropolitan Museum: 06.1021.191, from Sicily.
 Lexicon Iconographicum Mythologiae Classicae: VI, PL.275, HEBE I 8 (B).
 Beazley Archive 207333.

IV-A-4. Attic red-figure pelike, 475-425 BC, Academy Painter.
 Komos and youths at altar. Altar knee height.
 Mykonos, Archaeological Museum, from Delos.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1124.3.
 Beazley Archive 214864.

IV-A-5. Attic red-figure stamnos, 475-425 BC, Group of Polygnotos.
 Sacrifice scene with roasting splancha. Altar thigh height.
 London, British Museum: E456, from Cerveteri.
 Corpus Vasorum Antiquorum: LONDON, BRITISH MUSEUM 3, III.Ic.10, PL.(189) 24.3A-C.
 Beazley Archive 213648.

IV-A-6. Attic red-figure hydria, 475-425 BC, Painter of Tarquinia 707.
 Wedding of Persephone (pile of ash on altar). Altar thigh height.
 Würzburg, Universität, Martin von Wagner Museum: L535.
 Corpus Vasorum Antiquorum: WÜRZBURG, MARTIN VON WAGNER MUSEUM 2, 32-33, FIG.20, PLS.(2224-
 2225) 23.1-5, 24.1-3.
 Beazley Archive 214708.

Type IV-B: Altars with Angeled Vertical Barriers

IV-B-1. Attic red-figure amphora, 475-425 BC, Phiale Painter.
 Pouring libation at altar. Altar below knee height.
 Boston (MA), Museum of Fine Arts: 01.16.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1016.36.
 Beazley Archive 214213.

Type V: Altars with Horned Barriers

- V-1. Attic red-figure cup, 500-450 BC, Painter of the Yale Cup.
Youth pouring libation at altar. Altar thigh-waist height.
Copenhagen, National Museum: 205B, from Nola.
Corpus Vasorum Antiquorum: COPENHAGEN, NATIONAL MUSEUM 4, 124, PL.(163) 161.1A.1B.1C.
Beazley Archive 204275.
- V-2. Attic red-figure amphora, 475-425 BC, Dresden Painter.
Nike pouring libation at altar. Altar knee height.
Stockholm, National Museum: G26, from Nola.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1588.
Beazley Archive 207633.
- V-3. Attic red-figure cup, 475-425 BC, Phiale Painter.
Woman with basket and oinochoe at altar. Altar knee height.
Verona, Museo Civico: 51.
Corpus Vasorum Antiquorum: VERONA, MUSEO DEL TEATRO ROMANO 1, III.I.3, III.I.4, PL.(1521) 2.1.
Beazley Archive 214331.

Type VI: Rubble Altars

- VI-1. Attic red-figure krater, 475-425 BC, Painter of London E494.
Sacrifice at altar with roasting splancha, in sanctuary of Chryse. Altar waist height.
London, British Museum: E494.
Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Münster, 2002): 768, FIG.259 (A).
Beazley Archive 214501.
- VI-2. Attic red-figure krater, 475-425 BC, Orestes Painter.
Orestes on the altar. Altar knee height.
London, British Museum: 1923.10-16.1.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1112.5.
Beazley Archive 214713.
- VI-3. Attic red-figure krater, 475-425 BC, Hephaistos Painter.
Orestes on the altar. Altar below knee height.
Syracuse, Museo Arch. Regionale Paolo Orsi: 41621, from Leontini.
Corpus Vasorum Antiquorum: SYRACUSE, MUSEO ARCHEOLOGICO NAZIONALE 1, III.I.11, PL.(836) 22.1.
Beazley Archive 214757.
- VI-4. Attic red-figure amphora, 475-425 BC, Nikon Painter.
Demeter pouring libation at altar. Altar knee height.
Budapest, Hungarian Museum of Fine Arts: 51.226.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 650.9BIS.
Beazley Archive 207574.
- VI-5. Attic red-figure hydria, 475-425 BC, Late Mannerist.
Orestes on the altar. Altar below knee height.
Berlin, Antikensammlung: F2380, from Nola.
Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1121.16.
Beazley Archive 214834.
- VI-6. Attic red-figure krater, 450-400 BC, Kadmos Painter.
Sacrifice of bull at altar, in sanctuary of Chryse. Altar thigh height.
Vienna, Kunsthistorisches Museum: 1144, from Armento.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 3, 21, PL.(118) 118.4-6.
Beazley Archive 215733.
- VI-7. Attic red-figure krater, 450-400 BC, Chrysis Painter.
Sacrifice at the altar. Altar below knee height.

Boston (MA), Museum of Fine Arts: 95.24, from Capua.
 Gebauer, J., *Pompe und Thysia, attische Tieropferdarstellungen auf schwarz- und rotfigurigen Vasen* (Munster, 2002): 720, FIG.116 (A).
 Beazley Archive 215345.

- VI-8. Attic red-figure oinochoe, 450-400 BC, Shuvalov Painter.
 Iphigenia sacrificed at the altar. Altar knee height.
 Kiel, *Antikensammlung*: B538.
 Kaltsas, N. and Shapiro, A., *Worshipping Women, Ritual and Reality in Classical Athens* (Athens and New York, 2008): 163, FIG.1 (COLOUR).
 Beazley Archive 31639.
- VI-9. Attic red-figure krater, 425-375 BC, Nikias Painter.
 Led and the egg. Altar below knee height.
 Vienna, *Kunsthistorisches Museum*: 2000, from Greece.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 3, 21, PL.(118) 118.4-6.
 Beazley Archive 217478.

Type VII-A: Natural Altars of Rock Outcroppings

- VII-A-1. Attic red-figure lekythos, 475-425 BC, Aischines Painter.
 Woman pouring libation at altar. Altar waist height.
 St. Petersburg, *State Hermitage Museum*: 872.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 710.39.
 Beazley Archive 208618.
- VII-A-2. Attic red-figure lekythos, 475-425 BC, Aischines Painter.
 Maenad with thrysos pouring libation at altar. Altar knee height.
 Schwerin, *Staatliches Museum*: 709.
Corpus Vasorum Antiquorum: SCHWERIN, STAATLICHES MUSEUM 1, 25-26, PL.(40) 40.2-3.5.
 Beazley Archive 208609.
- VII-A-3. Attic red-figure lekythos, 475-425 BC, Aischines Painter.
 Woman pouring libation at altar. Altar knee height.
 London, Market, Christie's.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 710.35.
 Beazley Archive 208614.
- VII-A-4. Attic red-figure lekythos, 475-425 BC, Aischines Painter.
 Woman pouring libation at altar. Altar knee height.
 Coroneia, *Greece Museum*.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 710.44.
 Beazley Archive 208623.
- VII-A-5. Attic red-figure lekythos, 475-425 BC, Aischines Painter.
 Woman with phiale at altar. Altar knee height.
 Reggio Calabria, *Museo Nazionale*, from Metapontum
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1667.44BIS.
 Beazley Archive 275355.
- VII-A-6. Attic red-figure lekythos, 475-425 BC, ATL Class.
 Nike with wreath at altar. Altar below knee height.
 Amsterdam, *Allard Pierson Museum*: 6251.
Corpus Vasorum Antiquorum: AMSTERDAM, ALLARD PIERSON MUSEUM 4, 26-27, FIGS.5, 26.1, PL.(505) 196.1-4.
 Beazley Archive 9024874.
- VII-A-7. Attic red-figure bobbin, 475-425 BC, Painter of London D12.
 Eros flying to altar. Altar knee height.
 Paris, *Musée du Louvre*: CA1798.
 Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 964.107.
 Beazley Archive 213108.

- VII-A-8. Attic red-figure hydria, 450-400 BC, Hassleemann Painter.
 Woman sacrificing at altar with knife and wreath. Altar knee height.
 Berlin, Antikensammlung: F2386.
 Corpus Vasorum Antiquorum: BERLIN, ANTIKENSAMMLUNG 9, 45-47, FIG.13, BEILAGE 5.3,
 PLS.(3713,3747) 23.1-4, 57.9.
 Beazley Archive 9009087.

Type VII-B: Natural Altar of Dirt Mound or Round Rock?

- VII-B-1. Attic red-figure krater, 425-375 BC, Nikias Painter.
 Sacrifice at altar and herm. Altar below knee height.
 Vatican City, Museo Gregoriano Etrusco: 17924.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1334.15.
 Beazley Archive 217476.

Type VIII-A: Ground Altars with Volute

- VIII-A-1. Attic red-figure cup, 500-450 BC, Pan Painter.
 Sacrifice at altar. Altar below knee height.
 Oxford, Ashmolean Museum: 1911.617, from Cerveteri.
 Corpus Vasorum Antiquorum: OXFORD, ASHMOLEAN MUSEUM 1, 6, PLS.(94,99) 2.9, 7.3-4.
 Beazley Archive 206398.

Type VIII-B: Ground Altar

- VIII-B-1. Attic red-figure amphora, 450-400 BC, Kleophon Painter.
 Man with youth pouring libation at sacrifice (altar is a pile of wood on the ground). Altar below knee height.
 Darmstadt, Hessisches Landesmuseum: A1969.4, from Nola.
 van Straten, F.T., *Hiera Kala: Images of Animal Sacrifice in Archaic and Classical Greece* (Leiden, 1995): FIG.146
 (A).
 Beazley Archive 215188.

Unclassified Altars (e.g. partially preserved representations of altar)

- U-1. Attic red-figure cup, 525-475 BC, Apollodoros.
 Warrior at altar. Altar thigh height.
 Flat-topped altar or barrier volutes outlined? Top not preserved.
 Adria, Museo Archeologico Nazionale: B106, from Adria.
 Corpus Vasorum Antiquorum: ADRIA, MUSEO CIVICO 1, III.I.8, PL.(1250) 2.4.
 Beazley Archive 201019.
- U-2. Attic red-figure pelike, 500-450 BC, Early Mannerist.
 Hesperis with Priam on the altar. Altar thigh height.
 Flat-topped or volute? Top not preserved.
 Florence, Museo Archeologico Etrusco: 73140, from Orvieto.
 Corpus Vasorum Antiquorum: FIRENZE, REGIO MUSEO ARCHEOLOGICO 2, III.I.35, III.I.36, PLS.(615,618)
 31.4, 34.1-2.
 Beazley Archive 206781.
- U-3. Attic red-figure hydria, 500-450 BC, Leningrad Painter.
 Woman with torches, man with staff, and youth at altar. Altar knee height.
 Flat-topped or volute? Top not preserved.
 Mykonos, Archaeological Museum, from Delos.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 572.86.
 Beazley Archive 206578.
- U-4. Attic red-figure cup, 500-450 BC, cf. Antiphon Group.
 Draped figure at altar. Altar unknown height.
 Flat-topped or volute? Top not preserved.
 Leipzig, Antikenmuseum der Universität Leipzig: T3633.

Corpus Vasorum Antiquorum: LEIPZIG, ANTIKENMUSEUM DER UNIVERSITÄT 3, 64, BEILAGE 7.4,
PL.(4104) 33.2-3.
Beazley Archive 9019376.

- U-5. Attic red-figure cup, 500-450 BC, Painter of the Yale Cup.
Draped youth at altar. Altar waist height?
Flat-topped or volute? Top not preserved.
Heidelberg, Ruprecht-Karls-Universität: 139.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 396.27.
Beazley Archive 204295.
- U-6. Attic red-figure cup, 500-450 BC, Painter of the Yale Cup.
Draped youth at altar. Altar thigh height.
Flat-topped or volute? Top not preserved.
Ferrara, Museo Nazionale di Spina: 8770, from Spina.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 396.31.
Beazley Archive 204301.
- U-7. Attic red-figure cup, 500-450 BC, Painter of the Yale Cup.
Woman at altar and door. Altar thigh height.
Representation of altar?
Once Athens, Talcott.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 396.18.
Beazley Archive 204285.
- U-8. Attic red-figure cup, 500-450 BC, Eucharides Painter.
Priest with cauldron at temple and altar. Altar thigh height.
Flat-topped altar? Top not preserved.
Rome, Museo Nazionale Etrusco di Villa Giulia.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 231.86.
Beazley Archive 202272.
- U-9. Attic red-figure cup, 500-450 BC, Foundry Painter.
Menelaos and Helen at the altar. Altar thigh height.
Altar with large volutes, but detail not preserved (volute articulated? Dot? Outline?)
Tarquinia, Museo Nazionale Tarquiniense: RC5291, from Tarquinia.
Corpus Vasorum Antiquorum: TARQUINIA, MUSEO NAZIONALE 2, III.I.4, III.I.5, PL.(1197) 18.1-3.
Beazley Archive 204395
- U-10. Attic red-figure cup, 500-450 BC, Painter of Louvre G265.
Draped man at altar. Altar thigh height.
Flat-topped or volute? Top not preserved.
Vienna, University: 53A.
Corpus Vasorum Antiquorum: WIEN, UNIVERSITÄT UND PROFESSOR FRANZ V. MATSCH, U23-U24,
PLS.(205,206) 11.5, 12.1-2.
Beazley Archive 204540.
- U-11. Attic red-figure krater, 475-425 BC, Nekyia Painter.
Lapiths and centaurs, woman fleeing to altar. Altar thigh height.
Flat-topped or volute? Top not preserved.
Vienna, Kunsthistorisches Museum: 1029.
Corpus Vasorum Antiquorum: WIEN, KUNSTHISTORISCHES MUSEUM 3, 9-10, PLS.(102,103,104) 102.1-2,
103.1-2, 104.1-2.
Beazley Archive 214586.
- U-12. Attic red-figure krater, 475-425 BC, Nausicaa Painter.
Zeus pursuing woman at altar. Altar thigh height.
Altar has volutes?
Bologna, Museo Civico Archeologico: 186, from Bologna.
Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1109.25.
Beazley Archive 214664.

- U-13. Attic red-figure stamnos, 475-425 BC, Altamura Painter.
 Herakles and Busiris at altar. Altar knee height.
 Flat-topped or volute? Top not preserved.
 Bologna, Museo Civico Archeologico: 174, from Bologna.
 Corpus Vasorum Antiquorum: BOLOGNA, MUSEO CIVICO 4, III.I.19, PLS.(1225,1247,1248) 71.5, 93.1-4,
 94.6-8.
 Beazley Archive 206867.
- U-14. Attic red-figure lekythos, 475-425 BC, CL Class.
 Woman with torch at altar. Altar knee height.
 Flat-topped or volute? Top not preserved.
 Athens, National Museum: 1752, from Athens.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 677.12.
 Beazley Archive 207943.
- U-15. Attic red-figure lekythos, 475-425 BC, Bowdoin Painter.
 Nike pouring libation at altar. Altar knee height.
 Altar has volutes?
 Copenhagen, National Museum: 134, from Athens.
 Corpus Vasorum Antiquorum: COPENHAGEN, NATIONAL MUSEUM 4, 127, PL.(167) 165.3.
 Beazley Archive 208002.
- U-16. Attic red-figure lekythos, 475-425 BC, Karlsruhe Painter.
 Woman pouring libation at altar. Altar knee height.
 Flat-topped or volute? Top not preserved.
 Glasgow, Museum & Art Gallery, Kelvingrove: 1903.73AU.
 Corpus Vasorum Antiquorum: GLASGOW, GLASGOW COLLECTIONS, 30, PL.(889) 30.1-2.
 Beazley Archive 209035.
- U-17. Attic red-figure cup, 475-425 BC.
 Athletes, one with strigil, at the altar. Altar waist height.
 Flat-topped altar with drooping corners?
 Milan, Civico Museo Archeologico: A8028, from Etruria.
 Gli Etruschi e Cervetri, Fondazione Lerici, Milan, Sept. 19 80 - Jan. 1981: 187, FIG.18 (I).
 Beazley Archive 8971.
- U-18. Attic red-figure krater, 450-400 BC.
 Sacrifice at altar. Altar thigh height.
 Altar with volute outlines? Top not preserved.
 Athens, Agora Museum: P8444, from Athens.
 The Athenian Agora, Results of Excavations conducted by the American School of Classical Studies at Athens: 30,
 PL.46.366.
 Beazley Archive 29606.
- U-19. Attic red-figure pelike, 450-400 BC, Washing Painter.
 Eros flying to altar. Altar knee height.
 Altar has volutes? Top partially preserved.
 Vatican City, Museo Gregoriano Etrusco.
 Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 1130.136.
 Beazley Archive 214946.
- U-20. Attic red-figure chous, 450-400 BC.
 Maenad and satyrs at altar. Altar knee height.
 Altar with volute outlines? Top not preserved.
 Athens, Agora Museum: P2839, from Athens.
 Hoorn, G. van, Choes and Anthesteria (Leiden, 1951): FIG.68, NO.167
 Beazley Archive 15958.
- U-21. Attic red-figure pyxis, 450-400 BC, Oppenheimer Group.
 Draped youths; women with lyre, pipes, wreaths, and phylae; Erotes. Altar thigh height.
 Altar is a series of steps. Elaborate flat-topped, T-shaped altar?
 San Simeon (CA), Hearst Corporation: 12307, from Greece.

Beazley, J.D., *Attic Red-Figure Vase-Painters*, 2nd edition (Oxford, 1963): 1224.1.
Beazley Archive 216667.

U-22. Attic red-figure lekythos, 450-400 BC.

Nike with wreath flying to altar. Altar knee height.

Flat-topped rectangular altar? Top not preserved.

Bucarest, Magheru.

Corpus Vasorum Antiquorum: BUCAREST 2, COLLECTION DR GEORGES ET MARIA SEVEREANU, 33,
PL.(085) 40.4.

Beazley Archive 9425.