

Colour and Identity in Ancient Greece

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From left to right: Colour on objects in the Nicholson Museum, terracotta figurine of a seated female NM54.8, male with staff on a white-ground lekythos NM47.20. Photographs: Charlotte Kowalski

Abstract

This thesis explores the possible conventional use of colour for the representation of identity in ancient Greece from the sixth to the fourth centuries BC. The question is considered for broad identities based on gender, age, and mortal or mythological status, as well as more specific identities comprising figure types and representations of individuals. Colour is recorded for the physical characteristics and dress of the human form as it is represented in stone sculpture, terracotta figurines, and white-ground lekythoi.

While previous studies have focused on analysing traces of colour through visual observation, studying ancient literature, or conducting programmes of scientific analysis, there has been less focus on the significance of colour in ancient Greece. One aspect that has received little attention is the role colour played in the representation and expression of identity. Therefore a need to perform a comparative systematic analysis across different categories of material evidence was identified.

Data was collected from both publications and online sources and resulted in a corpus of material comprising 407 objects. The presence of patterns in the data was established through criteria based searches. The proportions of colours present for both physical characteristics and dress were analysed separately before the impact of identity was considered. These emerging patterns of colour selection are then examined with reference to comparative archaeological material and textual evidence for a greater understanding of the historical and social context in which these colours were employed in ancient Greece.

No universal conventions for the application of colour based on the identities of the figures being represented were identified, but some trends suggest that colour choice was at least sometimes driven by considerations related to the projection of a specific identity. For instance, non-naturalistic colours were sometimes used for the physical characteristics of adult male mythological figures. It was also generally observed that the use of colour does not reinforce the projection of identity through dress type but instead cuts across dress boundaries. Comparative evidence from

textual sources also suggests that colour may have functioned semiotically in ancient Greece.

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1. Introduction

Colour was an integral part of ancient Greek material culture, though these colours have largely been lost to us today. Far more than just an aesthetic feature, colour would have played an important role in how the ancient Greeks perceived and interacted with their surroundings and each other. It is now widely accepted that the use of colour in ancient Greece extended to the painting of sculpture and architecture. Recent research into ancient Greek sculptural polychromy has revealed a wealth of information regarding the sources and composition of pigments, ancient painting techniques, as well as the role colour played in the completion of the sculpture. Colour was of course not limited to stone sculpture; other types of material evidence such as terracotta figurines and white-ground lekythoi also retain traces of colour even today. These traces of colour remain a tangible link with the visual world of the ancient Greeks and can provide an insight into the significance of colour in ancient Greece.

While previous studies have focused on analysing traces of colour through visual observation, studying ancient literature, or conducting programmes of scientific analysis, there has been less focus on the significance of colour in ancient Greece. One aspect of the use of colour that has received little attention is the role colour played in the representation and expression of identity. By focussing on ancient Greece in the sixth to the fourth centuries BC, this thesis will analyse the use of colour on the physical characteristics and dress of the human form as it is represented in stone sculpture, terracotta figurines, and polychrome white-ground lekythoi. A comparative systematic approach will allow for the identification of any patterns that may indicate the existence of conventions relating to the use of colour in the representation of identity in ancient Greece. Such a study presents many possibilities for the identification of potential differences in the use of colour that distinguishes broad identities based on gender, age, or between figures of mortal and mythological status, as well as more specific identities including figure types and the representation of individuals.

1. Introduction

The scope of this thesis is limited to material evidence mainly produced in central Greece (Attica, Boeotia, Corinth, and Euboea), between the sixth and fourth centuries BC. The geographical landscape was also expanded to include some additions of stone sculpture from the Pan-Hellenic sanctuaries of Delos and Samos among others for a greater regional perspective on the use of colour in ancient Greece. Other criteria employed include the definitions of important terms. ‘Colour’ is defined as encompassing the application of colourants to an object, usually in the form of a matt paint or wash. The ‘human form’ is strictly defined to encompass those figures that were wholly anthropoid in form, with winged figures being the exception. Additionally, representations of the human form are not included in the analysis unless they were roughly three quarters preserved and the identification of gender is possible. The final corpus of material analysed consists of 407 objects: 80 stone sculptures, 177 terracotta figurines, and 150 white-ground lekythoi (the Object Catalogue is here presented in Appendix 4).

Though the scope of this thesis has been limited to the use of colour on stone sculpture, terracotta figurines, and white-ground lekythoi, in reality colour was present across many aspects of ancient Greek society. In the realm of art and architecture, ancient and modern authors alike frequently discuss wall and panel paintings. Though they rarely survive in the archaeological record, wall and panel paintings were an important medium of expression and the fact that certain artists were celebrated for their restricted use of colour, namely the four-colour palette¹, reveals that colour was considered just as important as technique and subject matter in the final composition. The production of textiles, including clothing and furnishings, was also an industry concerned with the use of colour. In clothing in particular colour could have been used to express important social and religious significances. In all likelihood wooden objects as well, including architecture, figurines, and furniture, were painted just as brightly as their stone and terracotta counterparts. Colour was therefore an integral aspect of everyday life in ancient Greece and the study of its importance in the representation of identity is a significant area of enquiry.

¹ The four-colour palette consisted of red (red ochre), yellow (yellow ochre), black (charcoal), and white (gypsum) (Pliny *HN*. 35. 32.). All translations of ancient textual sources were sourced from the Loeb Classical Library unless otherwise specified.

1. Introduction

This thesis will first present a review of the relevant literature charting the development of the study of colour in stone sculpture, terracotta figurines, and white-ground lekythoi over time, situating this thesis within broader studies of colour in material evidence. Presentation and analysis of the data collected will then follow, allowing for the recognition of any patterns relating to the use of colour on the human form. These patterns will then be studied within their historical and social context to determine whether artistic conventions relating to the use of colour for the representation of identity were employed in ancient Greece.

2. Literature Review

2.1. Introduction

There has been an interest in the colouring of ancient Greek sculpture since the 19th century when widespread excavations in Greece, particularly of the Acropolis and the Aphaia temple at Aegina, began to reveal architectural fragments and sculpture bearing visible traces of colour. Johann Winckelmann through the publishing in 1764 of the first edition of his book *History of the Art of Antiquity* has often been credited with influencing this increased interest in the art of Classical antiquity.² Though not an outspoken advocate for the polychromy of Greek sculpture early in his career, his observations regarding the polychromy of the ‘Etruscan’ Artemis statue from Pompeii were influential nonetheless.³ One of the earliest scholars to investigate the polychromy of ancient Greek sculpture was Quatremère de Quincy who used both ancient literary sources and material evidence to form his conclusions.⁴ Though the primary focus of his publication *Le Jupiter Olympien* was on the chryselephantine statue of Zeus at Olympia, he also had the opportunity to study other ancient Greek sculptural works with remaining traces of colour.⁵

The beginning of the 20th century marked the point in time when the existence of ancient Greek sculptural polychromy had become widely accepted among scholars, resulting in the publication of a number of detailed studies that documented visible traces of colour on ancient Greek sculpture. These works included Lermann who mainly discussed Archaic Greek sculpture, Winter who documented the colouring of the early Hellenistic Alexander sarcophagus from Sidon, and Schrader, Langlotz, and Schuchhardt who documented the traces of colour on the Archaic marble statues from the Athenian Acropolis.⁶ Though these publications lacked systematic chemical analyses of the pigments, they are still valuable for the lithographic colour plates they contain which document traces of colour that have since faded. Much of this early

² Winckelmann 1764; Winckelmann and Potts 2006.

³ Primavesi 2010, 74.

⁴ Quatremère de Quincy 1815.

⁵ Østergaard 2010, 83.

⁶ Lermann 1907; Winter 1912; Schrader, Langlotz, and Schuchhardt 1939.

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research was summarised by Reuterswärd in 1960.⁷ From this point onwards a new phase in the research of ancient Greek sculptural polychromy was begun, involving more scientific methods of analysis.

Early publications that referenced the colouring of Greek terracotta figurines were of a similarly descriptive nature. Curtis in the late 19th century briefly described the colouring of Tanagra figurines.⁸ Subsequently a number of publications were produced that did not investigate the terracotta figurines' colouring in its own regard but relegated it to minor parts of the discussion on the manufacturing process. In 1903 Walters produced a catalogue of terracotta figurines in the British Museum's collection.⁹ This catalogue dedicated little over a page to the general discussion of the figurines' colouring, though the traces of colouring, where present, were detailed for each catalogue entry. Higgins in 1954 produced an updated version of this catalogue, though the analysis of the use of colour on the terracotta figurines was still descriptive in nature.¹⁰

Many of the earliest publications dealing with white-ground lekythoi focussed on attributing vessels to painters and describing individual scenes; colour was of secondary importance. In the late 19th century R.C. Bosanquet published two papers that dealt with white-ground lekythoi he had grouped together based on similar shape and artistic style.¹¹ Though an attempt was made to describe the traces of remaining colours, nothing further was made of their significance.¹² At the beginning of the 20th century Arthur Fairbanks published his two-volume catalogue of Athenian white-ground lekythoi, grouped in terms of stylistic classes.¹³ Though these volumes lack detail when it comes to providing vessel dates or provenances, they do provide in-depth descriptions of their colouring. There has also been a tendency in the scholarship on white-ground lekythoi, both past and present, to discuss their colouring in terms of what it can reveal about the lost art of wall and panel painting from

⁷ Reuterswärd 1960.

⁸ Curtis 1879.

⁹ Walters 1903.

¹⁰ Higgins 1954.

¹¹ Bosanquet 1896, 1899.

¹² Though he does go as far as to distinguish the work of the potter who applied the clay slip and the painter who applied the matt decoration (Bosanquet 1899, 174).

¹³ Fairbanks 1907, 1914.

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Classical Greece, rather than investigated in its own right.¹⁴ Enquiries into the colouring of white-ground lekythoi are still difficult today especially when considering some of the most consulted publications on white-ground lekythoi give very little mention or none at all of their colouring.¹⁵

Following these early publications on the colouring of stone sculpture, terracotta figurines, and white-ground lekythoi, which were largely descriptive in nature, the scholarship on colour in ancient Greece entered a new phase where scientific methods, including the use of pigment detection and analysis, were employed and greater emphasis was placed on the significance of colour.

2.2. Scientific Methods of Analysis

Approaches to understanding the use of colour in ancient Greece using scientific methods of analysis have proved to be very powerful in the discussion of colour on stone sculpture, terracotta figurines and white-ground lekythoi. These scientific methods have been employed in various ways and have included pigment analysis, pigment detection techniques, and the reconstruction of the original polychromy. Though some of these analyses of pigments were conducted on terracotta figurines as early as the 1930s, it was not until the 1980s that these techniques were employed on a larger scale for the examination of colour on stone sculpture.

These scientific approaches to colour in ancient Greek sculpture are best exemplified by the work of the German Classical archaeologist Vinzenz Brinkmann. Since the early 1980s he has worked to document and reconstruct the colouring of Archaic and Early Classical Greek sculpture in museum collections throughout the

¹⁴ Richter 1923, 197; Koch-Brinkmann 1999; Mertens 2006, 191.

¹⁵ Beazley (1938) is still considered a basic introduction to the subject of white-ground lekythoi and primarily focuses on describing their purpose, shape, technique, and style but only briefly discusses their colouring. The lists of white-ground lekythoi provided in *ARV²* very rarely mention the colouring and a potentially useful index of vessels with remaining traces of colour is not provided. Kurtz (1975) discusses the subsidiary decoration on lekythoi in depth, but does not go into the vessels' colouring. Oakley (2004) despite comprehensively dealing with the development of the iconography of white-ground lekythoi, only mentions their colouring briefly.

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world, resulting in numerous publications and exhibitions.¹⁶ Brinkmann's *Die Polychromie der archaischen und frühklassischen Skulptur* comprehensively surveyed the remaining traces of colour on 359 pieces of Archaic and Early Classical Greek sculpture using scientific pigment detection techniques.¹⁷ These pigment detection techniques included the use of raking light to reveal evidence of preliminary scoring and differential weathering.¹⁸ UV fluorescence has also been used by Brinkmann to reveal the 'pigment ghost', areas that fluoresce brightly under UV light.¹⁹ The compositions of these pigments detected have also been revealed through scientific analysis: specific sculptures analysed include the *Persian Rider* from the Athenian Acropolis, sculptures from the Temple of Aphaia at Aegina, and the *Alexander Sarcophagus* from Sidon.²⁰ A similar program of pigment detection and analysis has also been carried out on the Ny Carlsberg Glyptotek's collection of Greek and Roman sculptures.²¹

Recognising the need for a more complete understanding of ancient Greek sculptural polychromy that could only be gained through processes of reconstruction, a number of scholars have employed various scientific techniques and invested considerable resources to produce casts of ancient Greek sculptures approximating their original colouring. Microscopic investigation has been used to identify the locations of the remaining traces of colour and UV-VIS absorption spectroscopy²² and X-ray fluorescence²³ have been used to identify the composition of individual pigments and mixtures. Results from these scientific analyses have enabled all aspects

¹⁶ See for example Brinkmann (2003), Brinkmann and Wünsche (2007), and Brinkmann, Primavesi, and Hollein (2010).

¹⁷ Brinkmann 2003.

¹⁸ Brinkmann 2008, 22-3. The technique of raking light utilises a concentrated beam of light that is shone at a low angle onto the surface of the stone revealing markings on the surface of the stone.

¹⁹ Brinkmann 2008, 23. When these areas are photographed through a UV blocking filter the original designs are revealed where colour no longer remains.

²⁰ Piening 2007; Piening and Stege 2007; Brinkmann 2011.

²¹ Østergaard 2009; Østergaard 2010.

²² This is a non-destructive technique that does not require samples to be taken but instead relies upon measurements of the degree to which parts of the spectrum of white light are absorbed (Piening 2007, 168). These measurements can then be compared against a known reference library (Brinkmann, Koch-Brinkmann, and Piening 2010, 195).

²³ This technique determines the elemental composition of the sample, including samples containing mixtures of pigments.

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of the painting process to be reconstructed and revealed how the technical aspects of painting changed over time. For instance Brinkmann and Koch-Brinkmann's reconstruction of the late Archaic *Persian Rider* from the Athenian Acropolis and the early Hellenistic *Alexander Sarcophagus* from Sidon revealed that though over this time frame the methods of pigment preparation and ornament construction remained the same, the introduction of light and shading meant the painting was no longer flat but created the illusion of depth.²⁴ The reconstruction of the *Funerary Monument to Phrasikleia* was also important for it revealed the mixture of pigments used for details such as skin and also the use of gilding and lead foil to enhance the ornaments on her dress.²⁵ These reconstruction techniques have been applied equally to both freestanding and relief sculpture.²⁶ The exhibition *Bunte Götter* that was first held in 2003/4 in the Munich Glyptotek showcased the potential for these reconstructions to both provide information about the application of pigments to sculpture in antiquity and to disseminate this information about the colouring of ancient Greek sculpture to the public.²⁷ The Ny Carlsberg Glyptotek held another similar exhibition of both ancient Greek and Roman reconstructed sculpture titled *Transformations: Classical Sculpture in Colour*.²⁸ The potential for the colouring of stone sculpture to be reconstructed virtually using three-dimensional scans has also been investigated.²⁹

Pigment analysis and identification has also been conducted for ancient Greek terracotta figurines. Caley conducted some of the earliest work in 1937 with his analysis of pigments scraped from the inside of terracotta vessels found during

²⁴ Brinkmann and Koch-Brinkmann 2010.

²⁵ Brinkmann, Koch-Brinkmann, and Piening 2010.

²⁶ Other freestanding sculptures that have been reconstructed include the 'Peplos Kore', Paris and Athena from the West pediment of the Aphaia temple at Aegina, and the 'Cuirass Torso' from the Athenian Acropolis (Brinkmann 2007a, 2007b, 2007c). Relief sculptures that have been subject to reconstruction include the Funerary Monument to Aristion, Grave stele of Paramythion, and a monumental Attic grave lekythos (Brinkmann 2007d; Brinkmann and Posamentir 2007a, 2007b).

²⁷ This exhibition subsequently travelled around the world to 20 cities in Europe and North America including locations such as Amsterdam, Istanbul, Athens, Cambridge, Madrid, and Berlin. Associated publications include: Brinkmann and Wünsche 2004; Gramiccia et al. 2004; Nielsen and Østergaard 2004; Brinkmann and Wünsche 2007; Panzanelli, Schmidt, and Lapatin 2008.

²⁸ Østergaard, Nielsen, and Stanford 2014.

²⁹ Williams et al. (2007) virtually reconstructed South Metope IV from the Parthenon. A similar process was also undertaken to virtually reconstruct a Hellenistic statue from Delos (Bourgeois and Jockey 2010, 235-8).

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excavations of the Athenian Agora.³⁰ Farnsworth also contributed to these early discussions of pigment analysis on terracottas.³¹ Higgins, building on these earlier publications, published the results of pigment analysis that had been conducted on a number of figurines in the collection of the British Museum.³² More recently a great deal of attention has also been paid to examining the pigments used on a specific class of terracotta figurines known as ‘Tanagras’, after their first place of discovery and assumed place of manufacture, the Boeotian settlement of Tanagra.³³ Though these analyses of Tanagra figurines have usually concentrated on the polychrome painting, the preparation layer and gilding on a number of these figurines has also been subjected to analysis.³⁴ The reconstruction of the colouring of terracotta figurines is not something that has received a lot of scholarly attention, though on occasion hypothetical reconstructions are provided to illustrate an argument.³⁵

The most comprehensive publication on the colouring of white-ground lekythoi is *Polychrome Bilder auf weissgrundigen Lekythen: Zeugen der klassischen griechischen Malerei*.³⁶ Koch-Brinkmann in this publication focuses on reconstructing the technical aspects of painting and the colouring of white-ground lekythoi.³⁷ These results are also used as a basis for comparison with surviving Classical wall paintings.³⁸ The process of reconstruction was informed by microscopic examinations of the surface of the vessel and observations regarding patterns of weathering, which enabled the entire painting process to be detailed.³⁹ Wehgartner has also discussed changes in the use of colouring over time and the pigments employed on white-ground lekythoi.⁴⁰ Interestingly, it was also the scientific analysis of discoloured pigments on a number of white-ground lekythoi that

³⁰ Caley 1945, 1946.

³¹ Farnsworth 1951a, 1951b.

³² Higgins 1970. This paper was also reprinted in Burn and Higgins 2001.

³³ Mau and Farrell 1993; Bourgeois 2010; Jeammet, Knecht, and Pagès-Camagna 2010; Pagès-Camagna 2010.

³⁴ Meeks 2001; Middleton 2001; Fourdrin et al. 2016.

³⁵ Jeammet 2010, 255.

³⁶ Koch-Brinkmann 1999.

³⁷ Mannack 2001, 737.

³⁸ Mannack 2001, 737.

³⁹ Mannack 2001, 737.

⁴⁰ Wehgartner 2002.

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confirmed their use as part of the cremation ritual.⁴¹ The scientific analysis of the colouring of white-ground lekythoi has then allowed both the painting process to be reconstructed as well as confirming the archaeological context of these vessels, though it has not delved into the significance of colour.

Though these scientific methods of analysis have proved extremely important for our understanding of the process of creating coloured works of art in ancient Greece, they have not provided an insight into ancient Greek attitudes towards colour and painting. To gain a greater insight into this aspect of colour in ancient Greece these objects must be analysed alongside references to colour in ancient Greek literary sources.

2.3. Approaches to Colour Using Ancient Literary Sources

The literature produced within this area can be divided into three main areas of enquiry: evidence for the colouring of ancient Greek sculpture, the development of the use of colour in Greek wall painting, and ancient Greek colour terminology. In the beginning evidence for the painting of sculpture in ancient literary sources was ignored, or often mistranslated in terms of reference to paintings rather than painted sculpture. An attempt to correct this bias has been made by Primavesi who has discussed the available textual evidence for the use of colour in ancient Greek sculpture.⁴² This evidence includes a number of passages from Classical Attic tragedy, including Euripides' *Helen*, where the beauty of statues is equated with their colouring.⁴³ Primavesi notes that the textual evidence for the colouring of ancient Greek statues can be divided into an earlier group and a later group.⁴⁴ The earlier group, comprising authors of the Classical and Hellenistic period including Euripides and Plato, provides an insight into the attitudes of the time whereas later authors

⁴¹ Walton et al. 2010.

⁴² Primavesi 2007, 2014.

⁴³ Primavesi 2014, 71-3. The passage reads 'My life and fortunes are a monstrosity; partly because of Hera, partly because of my beauty. If only I could shed my beauty and assume an uglier aspect the way you would wipe colour off a statue.' (Eur. *Hel.* 260-3; Cited in Primavesi 2014, 72).

⁴⁴ Primavesi 2007, 208.

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including Pliny and Virgil should be treated with caution as coloured sculpture of Classical date is viewed through their own historical contexts.⁴⁵

Developments in the colouring of ancient Greek wall painting and ancient attitudes towards colour have been discussed in depth. Bruno discusses the development of shading in the fifth century BC and its subsequent consequences for artistic expression.⁴⁶ More recently ancient Greek painting techniques and their influences on later art styles have also been discussed by Lydakis and Kakoulli.⁴⁷ These discussions on the development of shading and painting techniques mentioned by the ancient authors are also relevant to discussions of the colouring of Classical sculpture, particularly as many demonstrate parallel developments, such as the use of shading to enhance the realism of drapery.⁴⁸

Discussions of ancient Greek colour terminology are also important as they reveal that it should not be assumed that the ancient Greeks had the same understanding of colour as we do today. Pollitt, for instance, comments on the distinction that was made between ‘florid’ and ‘austere’ colours by Pliny in his *Natural History*.⁴⁹ ‘Florid’ colours were bright and typically of foreign origin such as the brilliant red cinnabar and blue azurite, whereas ‘austere’ colours were more subdued and consisted of local earth tones including red and yellow ochre and orange-yellow orpiment (an arsenic sulphide mineral pigment) (Plin. *HN*. 35.12.). Clarke brings attention to the fact that in ancient Greek textual sources abstract colour terms were used alongside other terms that referred both to the colour of an object and its other intrinsic qualities.⁵⁰ A specific example is the use of the epithet *glaukopsis* in relation to the eyes of Athena. Deacy and Villing note that *glaukopsis* has been translated into colours such as grey, light blue and green, but in other contexts *glaukopsis* seems to refer to the luminosity of things such as the sea, olives, the sky, and occasionally eyes.⁵¹ These varied colour terminologies demonstrate the

⁴⁵ Primavesi 2007, 208-9.

⁴⁶ Bruno 1977.

⁴⁷ Lydakis 2004; Kakoulli 2009.

⁴⁸ Brinkmann 2008, 31.

⁴⁹ Pollitt 2002.

⁵⁰ Clarke 2004.

⁵¹ Deacy and Villing 2004, 85.

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complexity of the function of colour in ancient Greece and these must be kept in mind when studying the use of colour for the representation of identity in ancient Greece.

Though this evidence from ancient literary sources has enhanced our understanding of the conception of colour by the ancient Greeks, it has not provided great insight into the meaning and function of colour in ancient Greece. To gain a greater understanding of the significance of colour in ancient Greece, it is therefore necessary to study once polychrome ancient Greek artefacts within their archaeological, historical, and cultural context.

2.4. Significance of Colour

The function and meaning of colour in antiquity is a growing field of scholarship to which this Honours thesis hopes to contribute. Duigan notes ‘we must understand the functions of coloured artefacts, if we are to understand the meaning of colour in each case.’⁵² It is with this in mind that publications dealing with this topic will be reviewed.

Once it became widely accepted that colour was an integral part of ancient Greek sculpture, colour has been seen first and foremost as completing the sculpture and giving its intended appearance.⁵³ This function of colour has been mentioned in passing by numerous authors, although Bradley and Skovmøller have gone a step further in their analyses with regards to how colour altered the appearance of marble sculpture.⁵⁴ Bradley has assessed the appearance of colour on marble sculpture with regards to its visibility, finish, and realism.⁵⁵ Though dealing with Roman portrait sculpture Skovmøller has made a number of important observations regarding how the qualities of the stone, such as texture, would affect the eventual appearance of the colouring.⁵⁶ Blume is another author who has discussed the role of the stone as acting

⁵² Duigan 2004, 78.

⁵³ This function of colour can also be seen as equally relevant for terracotta figurines and white-ground lekythoi as well.

⁵⁴ Bradley 2009; Skovmøller 2014.

⁵⁵ Bradley 2009.

⁵⁶ Skovmøller 2014.

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as both a painting ground and as an element of the polychromy in Hellenistic sculpture.⁵⁷

It has also been suggested that the public context in which these objects were displayed, as either private dedications or state sponsored works, may have influenced their appearance. Duigan suggests that bright bold colours and gleaming metal attachments, such as those that were used in Archaic sculptures, may have been used to attract the viewer's attention.⁵⁸ While it is true that colour would have certainly made objects stand out within the landscape, this is unlikely to have been its only purpose. Another argument proposed by Duigan is that colour may also have been used to signify the precious or costly nature of an object.⁵⁹ Brecoulaki similarly argues that throughout ancient Greek history spanning the Bronze Age to Hellenistic times certain rare pigments or 'precious colours', including azurite, cinnabar, and lapis lazuli were used to signify status and were also present in ritual displays.⁶⁰ These arguments capture some of the qualities of colour but do not completely capture why colour was used extensively throughout ancient Greek art and architecture.

Colour symbolism is also a growing area of enquiry. It has been acknowledged that sometime during the transition from the Archaic to the Classical period the backgrounds of relief sculpture changed from red to blue.⁶¹ This change coincides roughly with the development from black-figure to red-figure decoration on pottery, though the precise relationship between the two events has not been established.⁶² There is debate, however, surrounding whether these relief background colours had any symbolic associations. Walter-Karydi has argued against any symbolism advocating the use of colour to provide contrast and as an aid for understanding.⁶³ Manzelli on the other hand sees blue/black as a heavenly colour

⁵⁷ Blume 2012.

⁵⁸ Duigan 2004, 79-80.

⁵⁹ Duigan 2004, 79-80.

⁶⁰ Brecoulaki 2014.

⁶¹ Ridgway 1999, 110; Walter-Karydi 2007.

⁶² At a later date a change in decorative scheme from dark-on-light to light-on-dark for architectural terracottas has also been recognised (Winter 2002, 51).

⁶³ Cited in Ridgway 1999, 113-4; Walter-Karydi 2007. Hägele (2013, 89) has also argued against colour symbolism for all ancient Greek sculpture, preferring instead the use of colour to increase aesthetic appeal.

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associated with males and red as a female colour associated with the earth.⁶⁴ Ridgway, instead of outright dismissing colour symbolism, offers another alternative.⁶⁵ Theatrical performances taking place in front of a uniform background may have served as inspiration for the arrangement of figural compositions standing out against a plain red or blue backdrop.⁶⁶ Skin colour is another area in which colour symbolism has been considered important. The distinction between pale women and dark skinned men has been commented on extensively for black figured vases.⁶⁷ Distinctions in skin tone have also been observed on stone sculpture. For instance, the bodies of the *Triple-Bodied Demon* from an Archaic pedimental group of the Athenian Acropolis were all coloured red, though the middle figure associated with the earth is represented a shade lighter.⁶⁸ The use of gilding on the skin has also been symbolically linked with divinity.⁶⁹ Colour symbolism may have extended to the treatment of disease with a link between disease and colour noted with the use of ‘cool coloured’ amulets to treat fever.⁷⁰

The use of colour as a narrative element in sculptural compositions and terracotta figurines has also been discussed. Brinkmann has convincingly argued that the use of colour aided the viewer’s understanding of sculptural compositions, and was used to set apart figures, particularly those viewed from a distance.⁷¹ He has also argued that the overall appearance of Archaic Greek sculpture, particularly kouroi, which encompasses the colouring, metal attachments, and gilding created the overall impression of unique individuals where the use of colour was employed to enhance spatial effects.⁷² In other words ‘colour shapes and clarifies the narrative’.⁷³ Blume

⁶⁴ Cited in Ridgway 1999, 114.

⁶⁵ Ridgway 1999.

⁶⁶ Ridgway 1999, 126.

⁶⁷ See Eaverly (2013) for a discussion of some of the factors influencing these selection of different colours for different genders.

⁶⁸ Brinkmann 2008, 26.

⁶⁹ Blume 2014, 177, 82.

⁷⁰ Faraone 2012, 31-2. These ‘cool colours’ refer to the colour of the stone from which the amulets were made and were typically green or grey-green (Faraone 2012, 32).

⁷¹ Brinkmann 2007, 41-2. This view that the colouring particularly during the Archaic period were used to improve the readability and create distinctions between different elements is supported by Ridgway (1999, 113).

⁷² Brinkmann 2007, 41-2.

⁷³ Brinkmann 2007, 42.

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has also used this narrative approach in her investigations of the colouring of Hellenistic sculpture and terracotta figurines and also identifies the differences observed between the colouring of these two media.⁷⁴ For instance she has argued that colour both added detail to already sculpted elements and introduced in paint elements that were not rendered by the sculpture, which could be particularly important in interpreting of the meaning of a figure.⁷⁵ However, though incredibly important for our understanding of polychrome art in antiquity, many of these arguments are actually dealing with the meaning of ‘painted decoration’ as a whole rather than the particular meaning conveyed by specific colours.

So far it has been suggested that colour functioned to attract the viewer’s attention, completed the appearance of an object, signified wealth, had symbolic associations, and narrative elements. Though these identified functions of colour reveal a great deal about how colour in art was conceived of by both the craftsmen responsible for their production and their intended audience, the discussion of how colour might have contributed to conveying the identity of the figures represented has largely been ignored.

2.5. Colour and Identity in Ancient Greece

Previous studies have revolutionised our understanding of ancient Greek art and architecture through unveiling their lost colours and demonstrating the process of their production and application. However, these previous studies have largely only focussed on descriptive and/or scientific methods of analysis with evaluation of the overall function and meaning of the painted decoration analysed, rather than the use of individual colours. There is now therefore a need to further explore the narrative qualities of colour to explain how the use of colour may have related to the identity of the figures represented. This is an important area of enquiry as even in our own society coloured clothing is used to transmit messages about identity. The wearing of black is associated with those in mourning, purple has royal connotations, and infants and young children are often dressed in pink or blue depending on their gender. Lee

⁷⁴ Blume 2010, 2014, 2015.

⁷⁵ Blume 2010, 155.

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has recently considered the representation of identity in relation to both body and dress in ancient Greece.⁷⁶ She highlights the importance of certain colours of dress in relation to mourning and ritual activities as well as surveying the types of material from which evidence for the use colour in dress can be obtained.⁷⁷ The colouration of Attic Korai has also received some attention with Stieber making observations regarding the use of colour to emphasise the unique nature of individuals though these results are not compared with other sculptural styles or media of expression.⁷⁸

Elsewhere it has been demonstrated that the choices in the colouring of the clothing on white-ground lekythoi was not an arbitrary decision by the painter but instead reflected a wider pattern in the proportions of different colours used across white-ground lekythoi in general.⁷⁹ In order to achieve this conclusion Cleland documented the colours used for clothing on 63 white-ground lekythoi by specific individual painters and 186 random white-ground lekythoi from Athens National Museum as a control group.⁸⁰ The methodology employed by Cleland was designed to look for broad patterns in the use of colour on white-ground lekythoi. She therefore focussed on only three aspects of the depiction of clothing:⁸¹

The proportion of garments which are given added colour; The proportions of inner, outer, and miscellaneous garments which are given added colour; The proportions of garments given added colour worn by men and women.

The results of Cleland's study indicated that there was no difference between the two groups in the choices of colour for clothing, indicating that these results reflect real patterns in the selection of colours for garments rather than the idiosyncrasies of individual painters.⁸² This demonstrates that there is potential for any patterns

⁷⁶ Lee 2015.

⁷⁷ Lee 2015.

⁷⁸ Stieber 2004.

⁷⁹ Cleland 2002, 175-203.

⁸⁰ Cleland 2002, 184.

⁸¹ Cleland 2002, 185.

⁸² Cleland 2002, 192. The results were as follows: 'For the control group, garments are coloured in the following proportions: red (43%) 'colour of ground' (32%) black (8%) yellow (4%) purple (4%) blue (3%) brown (3%) white (2%) green (1%). For the

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identified in the colouring of archaeological materials representing the human form to reflect real artistic choices made by the ancient Greeks in relation to identity. Therefore a much more detailed study is required that expands upon Cleland's results, with a greater focus on the colours of individual garment types and the exploration of different identities beyond just 'male' and 'female' on white-ground lekythoi. Despite these various attempts to analyse the significance of colour to the representation of identity in ancient Greece, a systematic analysis across different categories of material evidence still has not been performed.

Therefore in order to determine if there were any conventions established in the use of colour for the representation of identity in ancient Greece, it was deemed that a comparative systematic approach to analysing the colours of the physical characteristics and dress on the human form as it is represented in stone sculpture, terracotta figurines, and white-ground lekythoi would be appropriate. It is hoped that such an analysis will be able to create a more in-depth understanding of the role colour played in the representation of identity in ancient Greece.

painter sample, the proportions are: red (37%) 'colour of ground' (37%) black (6.5%) yellow (5%) purple (4.5%) green (4%) blue (2%) brown (2%) white (1%) rose (0.5%) grey (0.5%). Although the figures are different, the basic order is the same.' (Cleland 2002, 192).

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3.1. Introduction

To address the aims of this thesis, the use of colour on the human form in ancient Greece is documented for three different categories of material evidence. These categories consist of stone sculpture, terracotta figurines, and polychrome white-ground lekythoi. These three categories of material evidence have been selected as a representative sample of different two and three-dimensional ways of representing the human form in ancient Greece. These categories of material evidence comprise different artistic media, varied production techniques and also different functional uses. The addition of colour to each of these media is also less constrained by technique, unlike black-figure and red-figure pottery. In order to identify relationships between the use of colour on the human form and identity in ancient Greece the relevant material evidence is collated and analysed using a database. As a number of criteria were applied to both the selection of objects and the fields of recording data, these are outlined here along with the reasoning behind them. The limitations of the research are also outlined.

3.2. Criteria for Object Selection

A number of criteria were applied to the selection of objects for their inclusion in the analysis. To limit the chronological scope of this thesis, material evidence was selected that dated to between the sixth and fourth centuries BC. The selection of material evidence was limited geographically to mainly central Greece (Attica, Boeotia, Corinth, and Euboea), with some additions of stone sculpture from the Pan-Hellenic sanctuaries of Delos and Samos among others for a greater regional perspective on the use of colour in ancient Greece. The inclusion of sculptures from these sanctuaries also reflects the need to include enough material of sufficient condition to contribute to the enquiry. In order to provide a representative sample of stone sculpture, freestanding, relief and architectural sculptures were included in the analysis. Similarly the selection of terracotta figurines was not restricted to particular

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types, but encompassed standing and seated figurines/groups as well as protomes. Polychrome white-ground lekythoi with drawing in outline that were selected for inclusion in the analysis were primarily produced between 470-400 BC, though a few earlier examples were included to allow the development of the use of colour over time to be traced.

The most important requirement for an object to be included in the analysis was that the object had documented traces of colour. These traces of 'colour' were defined as colourants, which were applied to the surface of the object usually in the form of a matt paint.⁸³ These objects are to be seen as distinct from those lacking pigment and bearing colour thanks to the use of a clay slip coloured with a three stage oxidation-reduction-oxidation firing process. This was used on early Archaic terracotta figurines and on black and red figure pottery. The 'human form' was defined as being wholly anthropoid in form thereby excluding hybrid creatures such as sphinxes. An exception was made for figures that were anthropoid in form but had the addition of wings, including figures such as Eros and Nike. In view of the aim of this thesis to analyse both physical characteristics and dress, a number of criteria regarding the level of preservation of objects were applied to the selection of objects for consideration. For sculpture and terracotta figurines it was determined that roughly three-quarters of the figure should be preserved,⁸⁴ and in addition the gender of the figure must be identifiable, with infants being the exception. For polychrome white-ground lekythoi it was not deemed necessary that the whole vessel be preserved, just the figures and enough of the vessel to determine the type of scene in which the figures appear.

⁸³ Rapp (2009, 201) notes that colourants can take the form of pigments or dyes. Pigments are insoluble in water and consist of fine particles dispersed within a medium. They can be organic, inorganic, artificial or natural and some of the more familiar include Egyptian Blue, cinnabar and ochre. Dyes as distinct from pigments are soluble organic compounds that are used to dye white or clear particles such as those present in clay. A common dye used in ancient times was madder lake.

⁸⁴ This preservation criteria was less strict for stone sculptures to ensure enough stone sculptures were included in the analysis.

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3.3. Collection of Data

There were a number of important publications and online sources consulted in order to collect data for the colouring of the physical characteristics and dress of stone sculpture. The most important of these publications was *Die Polychromie der archaischen und frühklassischen Skulptur*, which contains a catalogue of 359 pieces of Archaic and Early Classical sculpture.⁸⁵ Vinzenz Brinkmann using a combination of visual examination and scientific methods of analysis including raking light and UV-fluorescence, documented the remaining traces of colour as well as preliminary markings on the surface of the stone. Despite Brinkmann's attention to detail with regards to the traces of colour, a number of limitations were encountered when using this publication. Provenance is an important aspect of this study to determine the presence of regional differences. The catalogue entries are ordered by museum location, and provenances and dates are not recorded, making it difficult to locate a particular object. To overcome these limitations, additional information regarding the sculptures was gained from consulting publications such as Karakasi's *Archaic Korai*, Stewart's *Greek Sculpture: An Exploration* and Kaltsas's *Sculpture in the National Archaeological Museum Athens*.⁸⁶ Another difficulty encountered was the translation of German terms such as *Mantel* and *Schrägmantel*, which can be translated as a "cloak" or "mantle" but actually refer to *himatia* either draped around the body or worn diagonally over one shoulder. Information on a number of other pieces of sculpture used in the analysis was acquired from the Tracking Colour objects database on the Ny Carlsberg Glyptotek's website.⁸⁷ Using these publications and the criteria for object selection resulted in the inclusion of 80 stone sculptures in the analysis.

Evidence for the use of colour on terracotta figurines was drawn from three main publications. The most recent of these was Jeammet's *Tanagras: Figurines for Life and Eternity: The Musée du Louvre's Collection of Greek Figurines*, which includes a catalogue that documents the remaining traces of colour on terracotta

⁸⁵ Brinkmann 2003.

⁸⁶ Stewart 1990; Kaltsas 2002; Karakasi 2003. Other publications consulted include Richter (1988) and Hochscheid (2015).

⁸⁷ www.glyptoteket.dk.

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figurines in the Louvre's collection.⁸⁸ Other objects were sourced from the first volume of Higgins's *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum*.⁸⁹ This first volume contains the British Museum's collection of terracotta figurines from the Archaic and Classical periods to 330 BC. Though the plates of this volume were published in black and white, the detailed descriptions of the remaining traces of colour of the figures' physical characteristics and dress were deemed adequate for inclusion within the analysis. The third volume of the *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum*, contains the remainder of the British Museum's collection of terracotta figurines produced after 330 BC; of these only those terracotta figurines that were produced in the fourth century were selected for inclusion in the analysis.⁹⁰ Though published almost half a century later than the first volume, this volume contains only four colour plates, the remainder of which are in black and white. As with the previous volume the descriptions of the remaining traces of colour were deemed sufficient enough for the objects to be included in the analysis. Using these publications and the criteria for object selection resulted in the inclusion of 177 terracotta figurines in the analysis.

A number of publications and online sources were consulted for the collection of data on the colouring of human figures on polychrome white-ground lekythoi. The most important of these publications was Fairbanks' *Athenian Lekythoi: with Outline Drawing in Glaze Varnish on a White Ground*, volumes VI-VII.⁹¹ Though out-dated, this publication was used in preference to the *Beazley Archive Pottery Database (BAPD)* as the primary source of information, as it contained detailed descriptions of all the remaining traces of colour and its precise location on the figures. Additional information regarding the dating, attribution, and provenances of the vessels was acquired using a combination of sources including the *BAPD*, *Corpus Vasorum Antiquorum (CVA)* and online museum catalogues.⁹² Using these sources and the

⁸⁸ Jeammet 2010.

⁸⁹ Higgins 1954.

⁹⁰ Burn and Higgins 2001.

⁹¹ Fairbanks 1907, 1914.

⁹² Allard Pierson Museum

(<https://www.uvaerfgoed.nl/beeldbank/en/allardpiersonmuseum>); British Museum (http://www.britishmuseum.org/research/collection_online/search.aspx); The

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criteria for object selection resulted in the inclusion of 150 white-ground lekythoi in the analysis.

The majority of evidence used in the analysis has been drawn from published material. In addition, first-hand analysis of objects held within the collections of the Nicholson Museum was also undertaken. The objects analysed from the Nicholson Museum's collection consisted of four polychrome white-ground lekythoi and two terracotta figurines.⁹³ Each of these objects was visually inspected and the traces of colour on the physical characteristics and dress were documented and photographed.

3.4. Recording and Analysing Data

Once the data had been collected it was collated and analysed in a relational database created using *Microsoft Access*. This required the creation of a number of fields into which data was entered. There were a number of fields specific to the object itself, and others which were specifically for recording the figures on the objects. The chosen fields and any assumptions that were made during the entering of data are outlined here along with justifications for these choices.

Each object entered into the database had a unique number assigned and data entered into fields comprising three main parts: object information, figure information, and dress information. The fields recorded were kept as consistent as possible between the stone sculpture, terracotta figurines, and white-ground lekythoi to enable comparisons to be made. Fields that did not apply or had no data were left blank.

The following fields regarding information about the objects themselves were recorded for all three categories of material evidence: Object Number, Museum and

Metropolitan Museum of Art (<http://www.metmuseum.org>); Staatliche Museen zu Berlin (<http://www.smb.museum/en/research/online-catalogues-database.html>); Nicholson Museum (<http://sydney.edu.au/museums/collections/nicholson.shtml>).

⁹³ The specific objects included in the analysis are terracotta figurines: NM54.8 and NM76.3 and white-ground lekythoi: NM41.2, NM41.3, NM46.18, and NM47.20.

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Inventory Number, Period, Century, Date, Provenance, Production Centre, Region⁹⁴, Archaeological Context, Type, Function, Material⁹⁵, Artist⁹⁶, Background Colour⁹⁷, Examination Method/s, Pigments Identified, Publication Reference/s, and Notes.

The Object Number served no other purpose than acting as a unique identifier for each individual object entered in the database. Museum and Inventory Number were also recorded for each object. Period was generally recorded as Archaic, Classical or Hellenistic. On the occasion when the date range of the object spanned two periods, both were given. Century was recorded as sixth, fifth, or fourth century. The dating of the objects in the original publications was followed and was recorded as either a single approximate date or given a range.⁹⁸ Provenance refers to the location where the object was found: uncertain provenances were recorded as unknown or given a '(?)' next to the location. The Production Centre was recorded as the place where the object was manufactured. An additional category of Region was added to allow the comparison of objects from wider geographical locations. If known the archaeological depositional context was recorded, though this was not usually available. The Type recorded for each object varied for each category of material evidence. For sculpture the type was recorded as either relief or freestanding. For terracotta figurines the type was recorded as standing figure/group, seated figure/group, squatting figure, protome, doll, or mask. For polychrome white-ground lekythoi 'type' refers to the scene depicted. The identified scene types were based on those outlined by Oakley and include: domestic/everyday scene, prothesis, myth and mythological figures, and scenes at the grave.⁹⁹ Object Function was only recorded where it could be identified with certainty. These functions consisted of votive, funerary, architectural or cult figure. If known, the artist was recorded as either the sculptor or vase painter. The Examination Method/s field was used to specify the

⁹⁴ Only recorded for terracotta figurines.

⁹⁵ This category only applied to sculpture.

⁹⁶ Artist was not recorded for terracotta figurines.

⁹⁷ Background colour was only relevant to relief sculpture.

⁹⁸ In some cases a numerical date range was not given such as in Higgins (1954) which divided the objects into early, middle, and late categories for each century. In this case to ensure consistency within the recording, dates were arbitrarily assigned as follows: Early sixth century (600-570 BC), mid sixth century (570-530 BC) and late sixth century (530-500 BC) and so on for the fifth and fourth centuries.

⁹⁹ Oakley 2004.

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scientific or other methods used to detect and observe traces of colour on the objects. If the methods were not specified, the objects were assumed to only have undergone visual examination. If pigment analysis has been undertaken for a specific object, the pigments identified were recorded. The Publication Reference/s field was used for noting the specific publications that were consulted for each object.

The following fields were recorded for each individual figure on an object with remaining traces of colour: Mortal/Myth, Identity, Gender, Age, Ethnicity, Figure Type¹⁰⁰, Hair Colour, Facial Hair Colour, Eyebrow Colour, Pubic Hair Colour, Skin Colour, Eye Colour, Lip/Mouth Colour, Wing Colour, Dress Type, Main Dress Colour, and Dress Ornament Colour.

Mortal/Myth refers to the status of the figure as either mortal or mythological. Mythological figures were further divided into divine, heroic and other mythological figures. Other mythological figures as a category was created to encompass figures such as Charon, that can neither be considered divine nor heroic. Identity was assigned differently for mortal and mythological figures. For figures classified as mortal, identity was assigned based on attributes linked with particular occupations. For instance masked figures were given the identity 'actor'. Where a specific identity could not be identified based on attributes, generic identities such 'man' or 'woman' were assigned depending on the gender and the age of the figure. For mythological figures, where possible, identity was recorded as the name of the individual represented based on attributes, such as Herakles or Athena. Gender was recorded as either male or female.¹⁰¹ The age of mortal figures was determined based on the criteria outlined by Beaumont.¹⁰² Though mythological figures are not governed by the same laws of ageing as mortals, it was determined that the same criteria for

¹⁰⁰ This field was only recorded for white-ground lekythoi.

¹⁰¹ During the process of recording data a number of terracotta figures of comic actors dressed as females were encountered. In these cases the gender was recorded as female, though the sex of the actor is male. As the colouring of dress in relation to identity is being analysed it was felt that the gender of the figure should correspond to the style of clothing worn.

¹⁰² Beaumont 2012, 15-42. These categories consist of: infant, pre-pubescent child, pubescent child and adult. The additional category of 'elder' was added to encompass older figures not covered in Beaumont's criteria.

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mortals would be applied to ensure consistency in recording.¹⁰³ Figures were assigned an ethnicity based on distinguishing attributes/physical characteristics. Any figure that did not have any distinguishing attributes was presumed to be ‘Greek’. In addition to the category of Identity, Figure Type was used to identify particular groups of figures that appear repeatedly in scenes at the grave on white-ground lekythoi.¹⁰⁴ These figure types consist of: offering bearers, beardless warriors, males leaning on staffs, figures seated on or near the grave, and deceased figures (Figs. 1-5).¹⁰⁵

Offering bearers can be either male or female. A majority carry baskets filled with offerings and others hold taeniae or are in the process of tying them on the grave stele. A smaller number of offering bearers carry single items such as alabastra, and wreaths. Beardless warriors are represented as clean shaven pubescent male figures, typically dressed in chlamys and petasos, grasping either one or two spears in one hand. Male figures with staffs can be either adults or pubescent children and are also typically wrapped in a himation. Figures seated at the grave may be seated on the steps of the grave or nearby on a rock or mound. They can be any age or gender. Although it has been speculated that many of the figures depicted on white-ground lekythoi are idealised conscious representations of the deceased, the term ‘deceased’ here refers to figures that are represented as lifeless.

¹⁰³ Maiden female goddesses however, such as Artemis and Athena, were recorded as adults instead of pubescent children.

¹⁰⁴ Figure Type was only recorded for scenes at the grave as they are by far the most commonly occurring scene type on white-ground lekythoi and reflect their purpose as vessels associated with death and burial.

¹⁰⁵ These figure types do not comprise all figures that appear on white-ground lekythoi in scenes at the grave but are a selection of the most commonly occurring types to determine if colour was used to differentiate these figure types, which represent another form of identity.

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(L-R) Figure 1. Offering bearer, Nicholson Museum NM41.2, Photograph: Charlotte Kowalski;
Figure 2. Beardless warrior, Athens National Museum 1935, Photograph courtesy of Ted Robinson;
Figure 3. Adult male with staff, Nicholson Museum NM47.20, Photograph: Charlotte Kowalski



(L-R) Figure 4. Female figure seated at the grave, Nicholson Museum NM41.3, Photograph: Charlotte Kowalski;
Figure 5. Deceased figure, BM 1876,0328.1, Image from:
http://www.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?partid=1&assetid=593424001&objectid=461134, accessed 16 September 2016 © The Trustees of the British Museum

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When it came to recording the remaining traces of colour, a number of difficulties were encountered. The first of these was that most of the descriptions in the publications consulted relied upon visual examination to describe the traces of colour observed, meaning that the colours assigned were at the discretion of the authors.¹⁰⁶ To overcome this and ensure consistency in the recording of colour, a standardised list of possible colours was developed and was used for each field requiring the recording of a colour. The colours recorded were as follows: red, blue, green, yellow, black, white, orange, pink, purple, grey, and gilding. These colours with the addition of gilding were selected based on Berlin and Kay's identification of the eleven basic colour categories.¹⁰⁷ Where a composite colour such as 'reddish brown' was described in a publication that did not fit these categories, both colours present were recorded in the form of Red-Brown. In addition different shades of the same colour described, such as 'lilac' and 'mauve', were all recorded for simplicity as 'purple'.

Dress Type was recorded as: garment, headdress, shoes, armour, weapon, jewellery, or accessory, followed by the specific type of item if identified, such as 'chiton' or 'himation' for garments.¹⁰⁸ For each of these types of dress the main colour/s were recorded as well as the colours of any ornaments.¹⁰⁹ For simplicity the

¹⁰⁶ One study that tried to overcome author bias in the description of colours was Bookidis (2010) who used the Munsell Chart as a reference point for describing the colour of both the clay and the painted decoration on terracotta sculpture. See Table 3 (Bookidis 2010, 32). However, such a standardised approach could not be used in this thesis as the author did not have access to a majority of the material that was being analysed.

¹⁰⁷ Berlin and Kay 1969, 2. These colour categories were developed following a study of the universal terms used to describe colour across 98 languages (Berlin and Kay 1969, 1). This study has been criticised for its use of the Munsell Chart as a means of classifying colour terms and for their division of societies into evolutionary categories based on the number of colour terms present (Chapman 2002; Clarke 2004, 132; Gillis 2015, 515; Jones and MacGregor 2002, 4-7). Though the Munsell Chart is a useful descriptive tool it should not be used to assign meanings to colour terms removed from their social contexts (Jones and MacGregor 2002, 6). Despite these criticisms the standard list of eleven colour terms plus gilding were seen as a useful way of recording the colours to allow the greatest number of comparisons to be made.

¹⁰⁸ Only articles of dress with remaining traces of colour were recorded. If no articles of dress had remaining traces of colour or a figure was nude, 'N/A' was recorded for Dress Type.

¹⁰⁹ 'Ornament' is used here as a general term to describe any coloured decoration present on articles of dress.

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type of ornament was not recorded. Any additional details of the dress and ornaments were recorded in the notes field.

Once recorded these data were analysed by performing a number of queries, i.e. criteria based searches, using *Microsoft Access*. These queries were designed to compile all the data entered and then explore the possibility of relationships between the use of colour on the human form and the expression of different identities, such as those based on gender, age, ethnicity, and mortal or mythological status.

3.5. Limitations

During the collection of data a number of limitations in the evidence were identified which should be taken into account when interpreting the results. It should be acknowledged that due to the nature of the archaeological record a majority of the material evidence from ancient Greece has not survived. Though as much care as possible was taken during the data collection process to ensure that a representative sample of objects was selected, this can not account for selective preservation processes and thus it is difficult to collect enough data to reconstruct a complete picture of the use of colour on the human form in ancient Greece from the sixth to fourth centuries BC.

Even more critical to this study is the understanding of how colour has come to be preserved on these objects. The degree of preservation of colour has largely to do with the archaeological context in which the objects were preserved. Those objects more likely to have been deposited in funerary contexts, such as terracotta figurines and white-ground lekythoi, have a greater chance of preserving colour. Sculpture on the other hand was often left exposed to the elements and thus fewer traces of colour have been preserved.¹¹⁰ Exposure to the elements however, was not the only cause of

¹¹⁰ An exception of course is the 'Berlin Goddess' kore in the Antikenmuseum, Berlin, which was found wrapped in a sheet of lead, leading to the remarkable state preservation and vivid traces of colour (Biers 1996, 169).

3. Methodology

this loss of colour: early museum cleaning practices are also to blame.¹¹¹ Poor conservation practices also apply to terracotta figurines as many were subjected to scraping and washing to remove traces of dirt.¹¹² Preservation biases also apply to the colours themselves, as certain pigments are more durable than others. For instance, ochre pigments are quickly weathered, whereas certain pigments such as cinnabar and Egyptian Blue are more durable, meaning red and blue have been preserved with greater frequency than any other colours.¹¹³ In some respects the differing durability of the pigments is actually useful, as it has resulted in patterns of differential weathering.¹¹⁴ These patterns of differential weathering seen under raking light can be used to reconstruct the presence of colours no longer visible today by comparing the degree to which certain areas of the surface of the stone are weathered.¹¹⁵ Though this is a useful occurrence, reconstructions produced in this way should be treated cautiously as they are to some extent conjectural. The appearance of colours may have also altered over time through processes of weathering and oxidisation.

One final limitation of this study that should be acknowledged is that we are dealing with artistic representations of both human figures and clothing, not the actual entities themselves. Therefore any results produced relating to the existence of conventions in the use of colour can only be extrapolated to a limited extent to comment on the actual physical appearance of the ancient Greeks and the garments they wore. As Lee remarks:¹¹⁶

On the one hand, artists took liberties in their depictions of garments and accessories; their interests were more often aesthetic than ethnographic, and we should not expect to read the visual sources as documentary evidence of actual practices. But while images are often

¹¹¹ The cleaning of the Parthenon sculptures in the 1930s, which removed nearly all the traces of paint was a particularly heavy loss for the field of Classical archaeology. For a detailed evaluation of the cleaning see Jenkins (2001).

¹¹² Bourgeois 2010, 239.

¹¹³ Brinkmann 2008, 18, 28.

¹¹⁴ Brinkmann 2008, 22-3.

¹¹⁵ This technique has been used by Vinzenz Brinkmann to reconstruct the colouring of many Archaic and early Classical sculptures, see Brinkmann (2003) and Brinkmann and Wünsche (2004, 2007).

¹¹⁶ Lee 2015, 5.

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simplified and idealized, repeated patterns may reflect actual features of dress, ideological constructions, or both.

3.6. Summary

This thesis conducts a systematic comparative analysis of the use of colour in three categories of material evidence comprising: stone sculpture, terracotta figurines, and white-ground lekythoi. Strict criteria for the selection of objects for the inclusion in the analysis and consistency of recording has allowed for the greatest number of patterns relating to the use of colour on the physical characteristics and dress of the human form to be explored.

4. Analysis of Colour on Stone Sculpture

4.1. Introduction

The analysis of colour on stone sculpture involved a corpus of 80 objects, which in turn provided 95 representations of the human form that could be analysed for patterns in the use of colour to represent identity. Of these sculptures, 53 were dated to the sixth century, 25 to the fifth century, and two to the fourth century. These sculptures were drawn from across Greece, with a majority of Attic origin, and a small number from Phocis, Elis, the Northern Aegean, and the Cyclades. A majority of sculptures were freestanding although a number of relief sculptures were also included. Four functions could be assigned to these sculptures with the majority being votive, followed by those of architectural and funerary function, and a single cult figure. The presence of colour on the physical characteristics and dress of these figures will be first analysed separately before the impact of gender, age, and mortal and mythological status on the selection of colours are considered. The selection of colours based on more specific figural types such as individual divinities will also be considered.

4.2. Physical Characteristics

4.2.1. Hair

Across the physical characteristics recorded, hair colour was preserved on 50 figures and consisted of six different shades (Appendix 1, Table 1).¹¹⁷ Of these shades red was the most common accounting for 62% of all hair colours identified. This was followed by red-brown (16%), yellow (12%), blue (6%), brown (2%), and black (2%). Facial hair was present on four figures, comprising three colours: red, blue, and black (Table A1.2). The only colour used for eyebrows was black and this was present on

¹¹⁷ All tables referred to in this chapter are presented in Appendix 1, located at the end of this thesis, and will be referred to in the following format: Table A1.1 = Appendix 1, Table 1.

4. Analysis of Colour on Stone Sculpture

nine figures. Colour was documented on the pubic hair of three figures; two were blue and one was red.

4.2.2. Skin

Of all the figures recorded 12 had identifiable traces of skin colour in shades of red, pink, and brown (Table A1.3).

4.2.3. Eyes

An eye colour could be recorded for 22 figures and four different shades were identified (Table A1.4). Red (68%) was the most common, then red-brown (23%), brown (0.05%), and black (0.05%). A comparison can also be made between the hair and eye colours of figures (Table A1.5). Of the figures that had both hair colour and eye colour preserved, a majority demonstrated similar shades used for both, apart from one case of yellow hair paired with red eyes.¹¹⁸

4.2.4. Lips

Colour was identified on the lips of 10 figures, of which nine were red and one was red-brown.

4.2.5. Wings

The colour blue was observed on the wings of one figure.

4.3. Dress

The types of dress identified fall into five categories: garments, headdresses, jewellery, shoes, and armour. On these categories of dress combined seven different main colours were identified and nine different ornament colours (Table A1.6). The four most common main colours of dress are red (41%), yellow (21%), blue (20%) and green (14%). These four shades are also the most commonly observed ornament

¹¹⁸ See cat. no S9. All catalogue numbers with a prefix of S (sculpture), T (terracotta figurine), or WG (white-ground lekythos) refer to objects presented at the end of this thesis in the Object Catalogue (Appendix 4).

4. Analysis of Colour on Stone Sculpture

colours, though the order is different: blue (38%), red (32%), green (18%), and yellow (8%).

4.3.1. Garments

Colour was identified on 82 garments and some of the most commonly identified garments comprised the chiton, himation, belt, and peplos. Five different main colours were identified for chitons with green being the most common (Table A1.7). Four different main colours were identified for himatia, with red being the most common (Table A1.8). Three different main colours were observed for belts (Table A1.9). Of the two peploi identified, one was red and the other was yellow. For the unidentified garments three different main colours were identified (Table A1.10). The colours of the remaining garment types are presented in Table A1.11.

4.3.2. Headdresses

Colour was identified on 14 headdresses. Red, yellow, green, and blue were observed as main colours for the diadems. Three taeniae¹¹⁹ were red, one was green and one was yellow. Red was observed on a polos and yellow was used for a veil.

4.3.3. Jewellery

Colour was identified on 16 articles of jewellery. Bracelets and earrings were observed in green, blue, yellow, and red (Tables A1.12-3). Of the three necklaces observed, two were blue and one was red.

4.3.4. Shoes

Colour was identified on eight pairs of shoes. Of the sandals, five were red and one was yellow. Another two pairs of shoes were red.

4.3.5. Armour

Colour was identified on 10 pieces of armour (Table A1.14).

¹¹⁹ Taeniae are here referred to as long strips of fabric tied around the head without any particular religious connotations.

4.4. Colour and Identity in Stone Sculpture

In order to analyse fully the role of identity in the selection of colours for the representation of physical characteristics and dress, the figures were first analysed according to their broad classifications of identity: gender, age, and mortal or mythological status. The use of colour in the construction of identity was then analysed more specifically in terms of individuals that were repeatedly represented such as divinities as well as korai and kouroi.

4.4.1. Gender

4.4.1.1. Physical Characteristics

Of the 95 figures included in the analysis, 41 were identified as male and 54 as female. There were some differences observed in the colouration of hair between male and female figures (Table A1.15). Red is the most common colour for both genders, while red-brown and yellow hair are also observed for both genders. Blue and black hair on the other hand only appears on male figures. Facial hair only appears on male figures, with two counts of red and one of blue and black observed. The only colour used for eyebrows is black and this is used on three females and six males. Pubic hair only appears on male figures with two counts of blue and one of red observed. Skin colour was observed more frequently on male figures than female figures, though the small sample size makes it difficult to determine if there is any difference in the use of colour between the genders (Table A1.16). Red was the most common eye colour observed for both genders and black eyes were only present for one male figure (Table A1.17). Red appeared as a lip colour for two males and seven females, with one female having red-brown lips. Blue wings were observed on one female figure.

4.4.1.2. Dress

A comparison between the most common garment colours worn between the genders reveals some differences (Fig. 6 & Table A1.18). The most common garment colour worn by males was red (42%) followed by yellow (32%), blue (11%), yellow-

4. Analysis of Colour on Stone Sculpture

brown (11%), and green (5%). The most common garment colour worn by females was also red (45%) followed by green (18%), blue (16%), yellow (16%), and orange-yellow (5%). These results indicate that while males and females were equally likely to wear red or blue, green was more likely to be worn by females and yellow was more likely to be worn by males. If the yellow shades are combined for males (42%) and for females (21%), the likelihood of males compared with females wearing shades of yellow increases.

The garment types worn in common between the genders include chitons, himatia, and belts. Chitons were worn by two male figures and 16 female figures. One blue and one red chiton was observed on male figures. On the other hand female chitons displayed a greater range of colours with green as the most common, followed by red and blue, then orange-yellow and yellow (Table A1.19). Compared with chitons, the colouring of himatia was more consistent between the genders, with red being the most common for both, followed by blue and yellow/orange-yellow (Table A1.20). Only one male figure wears a red belt, whereas female figures wear red, blue, and green belts (Table A1.21). For other garment types and their colours worn by males and females, see Table A1.11.

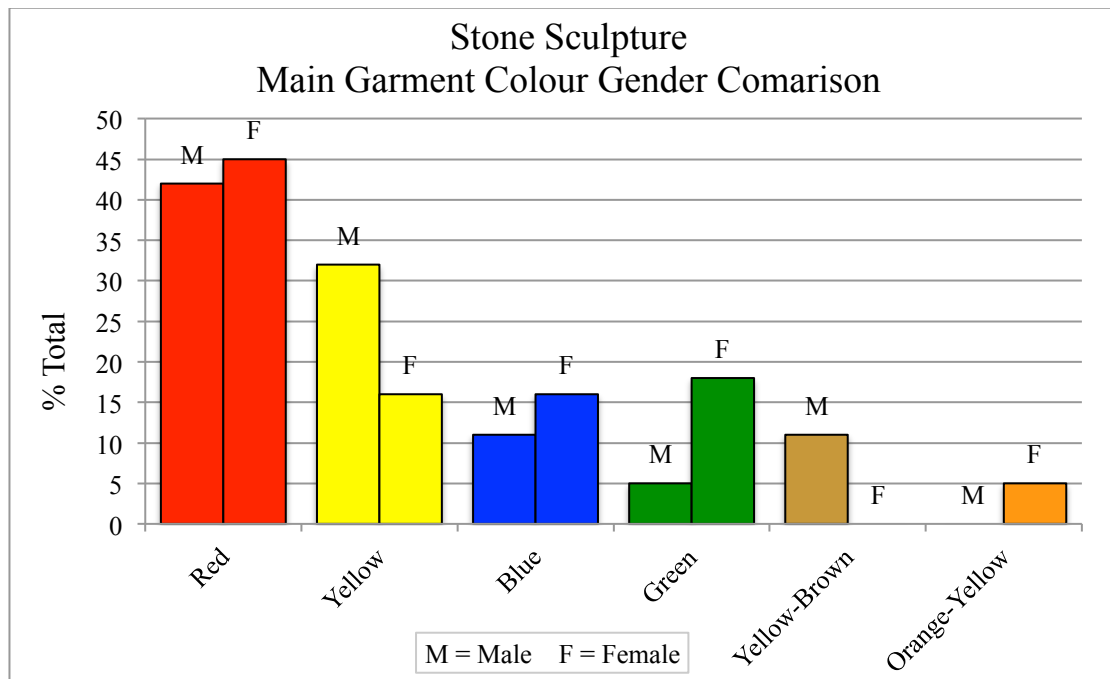


Figure 6. Main Garment Colour Gender Comparison

4. Analysis of Colour on Stone Sculpture

Females wore headdresses more commonly than males, with the only headdress identified on males being taeniae. Of the two taeniae worn by males both were red, whereas those worn by females were red, green, or yellow. Females wore a variety of jewellery including bracelets, necklaces, and earrings, though only one necklace, which was red, was recorded for a male figure. Of all the shoes only one pair of sandals belonged to a male figure and they are red. This is compared with female figures who wear both red and yellow sandals and red shoes. Both males and females are observed wearing helmets, of these one blue helmet is worn by a male and two blue helmets and one green helmet are worn by females. Only males wear cuirasses and two were yellow and one was black.

4.4.2. Age

4.4.2.1. Physical Characteristics

Of the 95 figures included in the analysis there were two elders, 32 adults, 56 pubescent children, two pre-pubescent children, and three figures of indeterminate age. Hair colours were observed for three age groups: adults, pubescent children, and pre-pubescent children (Table A1.22). While red was the most common hair colour amongst all groups, blue and black hair are unique to adults, and yellow and brown hair was unique to pubescent children. Yellow hair occurs on both male¹²⁰ and female pubescent children (Table A1.23). Red, blue, and black facial hair only occurs on adult males. The only colour used for eyebrows is black and this is used on two adults and seven pubescent children. Pubic hair was only present on male figures. Two adults demonstrated blue pubic hair and one pubescent child has red pubic hair. Skin colour was also observed across different age groups, though no difference was apparent (Table A1.24). Eye colouring was consistent between the age groups apart from one adult male with black eyes (Table A1.25). One elder and one adult have red lips. Colour was used on the lips of eight pubescent children, seven red and one red-brown. Blue wings occur on one adult female figure.

¹²⁰ All three male figures with yellow hair came from a single object, cat no. S51.

4. Analysis of Colour on Stone Sculpture

4.4.2.2. Dress

A comparison between the most common garment colours worn between the age groups reveals some differences between adults and pubescent children (Fig. 7 & Table A1.26). The most common colour worn by adults was red (42%), then yellow (27%), blue (19%), yellow-brown (8%), and green (4%). The most common colour worn by pubescent children was also red (41%), followed by green (26%), yellow (15%), blue (11%), and orange-yellow (7%). This demonstrates that green was more likely to be worn by pubescent children. If the yellow shades are combined, adults (35%) were more likely to wear yellow than pubescent children (22%). When the gender as well as the age of individuals is taken into account, it is revealed that shades of yellow are worn more commonly by adult males than any other age group and green is worn in a majority of cases by female pubescent children (Tables A1.27-8).

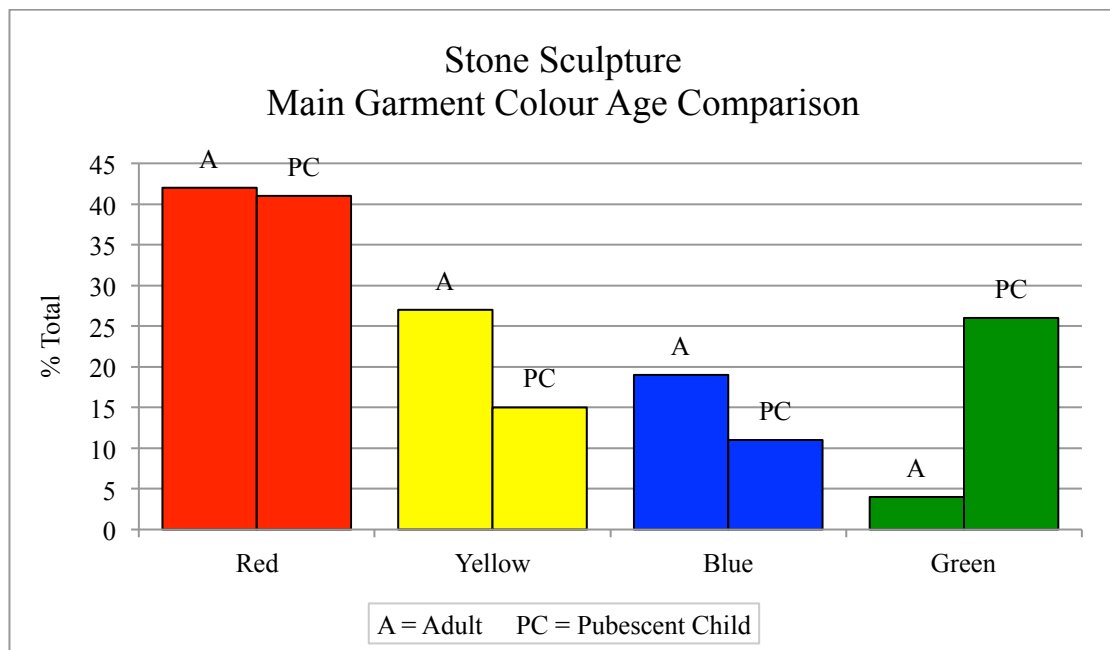


Figure 7. Main Garment Colour Age Comparison. Only colours worn by both adults and pubescent children are shown.

As both adults and pubescent children wear chitons and himatia, their colouring can be compared. Chitons worn by pubescent children had a greater range of colours than those worn by adults (Table A1.29). There was no difference in the colours of himatia worn between adults and pubescent children (Table A1.30). Only pubescent children wore headdress and jewellery, so no comparisons could be made between the age groups. No significant differences were observed with footwear as

4. Analysis of Colour on Stone Sculpture

two adults wore red sandals and three pubescent children wore sandals, of which two were red and one yellow, and two pairs of red shoes. Only adult figures wore armour, no comparisons could be made between the age groups.

4.4.3. Mortal and Mythological Status

4.4.3.1. Physical Characteristics

Of the 95 figures included in the analysis 72 were classified as mortal, 14 as divine, six as heroic, and three as other mythological. There were some differences observed in hair colour between mortal and mythological figures (Tables A1.31-2). For instance blue hair only occurred on adult male mythological figures (Table A1.33), black hair occurred on one divine figure (Zeus) and yellow hair only appeared on mortal figures. Facial hair colour shows a similar trend with two mortal figures having red facial hair, one divine figure (Zeus) having black facial hair, and one heroic figure (Iolaos) having blue facial hair. Black eyebrows were present on seven mortal and two heroic figures. Blue pubic hair was present on one mortal and one other mythological figure identifies as a giant. Red pubic hair was present on one mortal figure. Identifiable traces of skin colour were preserved on mortal, heroic, and other mythological figures, though no difference between the groups was apparent (Table A1.34). Eye colours were observed for all groups except other mythological figures and the only difference was that one heroic figure (Herakles) had black eyes (Table A1.35). Red and red-brown lips only appeared on mortal figures. Blue wings were present on one divine figure identified as Nike.

4.4.3.2. Dress

A comparison between the most common garment colours worn by mortal and mythological figures reveals some slight differences (Table A1.36). Blue was more likely to be worn by divine figures (27%) than mortal figures (13%). Green was more likely to be worn by mortal figures (18%) than divine figures (7%). Chitons and himatia were worn by both mortal and mythological figures. The chitons of mortal figures had a greater range of colours than divine figures (Table A1.37). The only difference between the himation colour was that divine figures did not wear yellow himatia (Table A1.38). Only mortal figures wear headdresses and jewellery so no

4. Analysis of Colour on Stone Sculpture

comparisons could be made between figures of mortal or mythological status. Red sandals were worn by two divine figures; the remainder of the footwear was worn by mortal figures. Armour was worn by both mortal and divine figures, though there was no obvious difference between them (Table A1.39).

4.4.4. Representation of Individuals

In the corpus of stone sculptures under examination, a number of individual figures appear more than once. These included mythological figures such as Athena, Herakles, and giants, and mortal figure types such as scribes and warriors.

Five representations of Athena were identified.¹²¹ Hair colour was present on two figures and both were red. No other physical characteristics retained traces of their original colouring. Three representations of Athena were wearing the aegis, of which two were coloured red, and the third retained only ornament colouring. Additionally four representations of Athena wore a helmet; two were blue, one green, and one had only ornament colouring. Five representations of Herakles were identified.¹²² Of these figures one demonstrated red hair and another blue. Skin colour also varied between the figures with red, pink, and blue-pink used. Three giants were represented.¹²³ Two giants have red-brown skin and the third red. One of the giants with red-brown skin also has blue hair and blue facial hair. Other mythological figures such as Nike, Apollo, and Hermes were also represented more than once; they did not, however, contain enough data to make meaningful comparisons.

Of the mortal figures two scribes both wear yellow himatia, though the ornament colours of one are red and green, and the other are blue.¹²⁴ Five representations of warriors were identified, though there was not enough data to make comparisons between physical characteristics.¹²⁵ The only similarities between the

¹²¹ See cat. nos. S34, S42, S53, S60, S70.

¹²² See cat. nos. S1, S6-7, S71, S77.

¹²³ See cat. nos. S34, S41, S60.

¹²⁴ See cat. nos. S26, S35.

¹²⁵ See cat. nos. S3, S25, S48, S78, S80.

4. Analysis of Colour on Stone Sculpture

colouring of the garments of the warriors was that two figures wore yellow cuirasses; a third wore a black one.

4.4.5. Representation of Figure Types

Korai and kouroi were generally considered to represent an idealised image rather than a specific individual so here they are considered as two groups representing different figural types.

Thirty six korai were identified in the analysis.¹²⁶ The data gathered regarding the colouring of physical characteristics and dress of the korai in this analysis is reproduced in Tables A1.40-7. Stieber (2004) has previously discussed the colouring of korai in some depth and her results regarding the choices of colouring for the physical characteristics and dress of korai are comparable with those achieved in this analysis.¹²⁷ What Stieber does not attempt to do is compare the choices of the colouring of korai with other types of stone sculpture. Therefore in this analysis the patterns of the colouring of korai will be compared with those patterns already documented for figures in stone sculpture overall. The most commonly recorded physical characteristic amongst figures overall and korai and in this analysis was hair colour. In both groups red was the most common colour followed by red-brown, and yellow. Brown hair only occurs on a single kore. The only hair colours not represented for korai are blue and black, which have been previously noted as only

¹²⁶ See cat. nos. S5, S9, S12-4, S18, S21-3, S28-33, S36-8, S43, S45, S47, S49-50, S54-7, S62-8, S72-3.

¹²⁷ Regarding hair colour Stieber (2004, 66) notes the predominance of shades of red, brown, and blonde hair. Though the sample size of korai used in this analysis was smaller than Stieber's the same shades of hair colour were observed with red (65%), the most common, followed by red-brown (22%), yellow (9%), and brown (4%) (Table A1.40). Brown skin colour was only noted on one kore in this analysis (see Table 41), however Stieber (2004, 55-6) notes the preservation of skin colour on a number of korai. Stieber (2004, 46-7) also notes a greater range of eye colours amongst korai comprising red, yellow, brown, and grey-blue. Red, however, was the most common eye colour observed in both analyses, comprising 64% of korai eye colours in this analysis (Table A1.42). The predominance of the use of red to colour the lips of korai was also noted in both analyses (see Table A1.43) (Stieber 2004, 49). Regarding the colouring of dress Stieber (2004, 72) notes the predominance of red, blue, and green among chitons. Alongside these colours an orange-yellow chiton is also noted in this analysis (Table A1.44).

4. Analysis of Colour on Stone Sculpture

occurring on adult male mythological figures. Skin colour occurs on 12 figures in the analysis and only one of these is a kore. Of these 12 figures with skin colour, 10 are male and two are female. Therefore this small number of korai with skin colour is consistent with what has been observed for females figures overall. Amongst korai three shades of eye colour are observed: red, red-brown, and brown. The number of korai with red and red-brown eyes is consistent with the results achieved for figures in general. The single case of brown eyes, however, belongs to a kore. Lips in red and red-brown were observed on 10 figures overall, and eight of these were korai.

Regarding the dress of korai and figures overall, some differences were noticed. A comparison of the main garment colours worn by korai and figures overall reveals that there are differences particularly in the proportions of red and green worn (Table A1.48). Red was worn less by korai (35%) than figures overall (43%). Green was worn more by korai (30%) than figures overall (14%). Of the 14 headdresses included in the analysis nine occur on korai (Table 45). No patterns could be discerned in the colouring of kore headdresses, other than to say they were all different. All items of jewellery belonged to korai, except one red necklace observed on a male figure. Five of the eight recorded pairs of shoes belonged to korai. The three pairs of shoes that did not belong to korai were all red sandals.

Therefore the colouring of physical characteristics of korai was comparable with those observed overall for sculpture, apart from the predominance of red used for the lips of korai. With regards to dress, jewellery and headdresses are more predominate on korai than all the other sculptures and they were observed in a great variety of colours. The variety of colours of garments between the two groups were comparable; korai wore less red and more green than figures overall.

Nine kouroi were identified in the analysis.¹²⁸ Of these figures five had red hair and one red-brown. Two kouroi have red skin. Red himatia were worn by two kouroi and two wore red taeniae.

¹²⁸ See cat. nos. S4, 10-1, 15, 17, 20, 27, 44, 58.

4. Analysis of Colour on Stone Sculpture

4.5. Summary

This analysis has demonstrated that differences can be observed with regards to the selection of colours for the representation of certain physical characteristics and dress based on broad identities. In particular a number of differences were noted with relation to the use of colour for hair. Although red and brown shades of hair were almost universally present across the different categories of identity, blue and black hair and facial hair are only present on adult male mythological figures. Similarly, blue pubic hair was only present on adult male figures. By contrast, yellow hair was only present on male and female pubescent children.

Differences were also observed in the selection of colours for dress, particularly with relation to garments. While the selection of red and blue garments remained comparable between the different genders and ages, this was not the case for green and yellow garments. Green garments were more likely to be worn by females, pubescent children in particular, and yellow garments were more likely to be worn by adult males. There are also a greater variety of colours used for female compared with male dress. When gender was considered, differences were more likely to be observed in the colouring of chitons than himatia.

The results were less clear when figures of specific identities were compared. It is apparent that there are some consistencies with the choices in colour for the physical characteristics and dress for individual mythological figures, such as the selection of red and red-brown shades of skin for giants. On the other hand there were inconsistencies in the colours for the representation of Herakles' skin and hair. The analysis of korai figures compared with figures overall revealed that though the colouring of their physical characteristics was fairly consistent, the selection of colours for their dress varied. As a group, kouroi figures displayed the highest consistency in colours chosen for physical characteristics and dress. These observations reveal that on stone sculpture colour was considered to some extent an important factor in the representation of identity.

5. Analysis of Colour on Terracotta Figurines

5.1. Introduction

The analysis of colour on terracotta figurines involved a corpus of 177 objects, which in turn provided 186 representations of the human form that could be analysed for patterns in the use of colour to represent identity. Of these terracotta figurines, eight were dated to the sixth century, 68 to the fifth century, and 101 to the fourth century. These terracotta figurines were drawn from Attica, Boeotia, Corinth, and Euboea, a circumstance that allows regional comparisons to be made. The presence of colour on the physical characteristics and dress of these 186 figures will be first analysed separately before the impact of gender, age, and mortal and mythological status on the selection of colours is considered. The selection of colours based on more specific figural types such as individual divinities will also be considered.

5.2. Physical Characteristics

5.2.1. Hair

Hair colour was preserved on 101 figures and consisted of eight different shades (Appendix 2, Table 1).¹²⁹ Of these shades red was the most common (71%), followed by black (13%), and red-brown (8%). Facial hair was recorded for 11 figures, comprising four shades: red (55%), black (27%), white (9%), and blue-grey (9%) (Table A2.2). Eyebrow colour was recorded for 14 figures and consisted of four different colours (Table A2.3). Pubic hair colour was not recovered for terracotta figurines.

5.2.2. Skin

Skin colour was recorded for 84 figures, in eight different shades (Table A2.4). The three most common skin colours are pink (65%), red (21%), and orange-

¹²⁹ All tables referred to in this chapter are presented in Appendix 2 and will be referred to in the following format: Table A2.1 = Appendix 2, Table 1.

5. Analysis of Colour on Terracotta Figurines

pink (7%). On one figure there were two shades of skin colour observed, pink and red-brown.¹³⁰

5.2.3. Eyes

An eye colour was recorded for 26 figures, with black the most common (Table A2.5).

5.2.4. Lips

Colour was recorded on the lips of 26 figures, of which 21 are red, two pink-red, two pink, and one black.

5.2.5. Wings

Colour was recorded on the wings of three figures. Two pairs of wings are blue and one pair of wings is black.

5.3. Dress

The types of dress with a main colour identified fall into four categories: garments, headdresses, jewellery, and shoes. On these categories of dress combined 19 different main colours were identified and 10 different ornament colours (Table A2.6). The four most commonly observed main colours of dress are red (33%), yellow (15%), pink (15%), and blue (14%). The most commonly used ornament colours differ somewhat with red (47%) the most common, followed by black (17%), purple (11%), and blue (7%). As the terracotta figurines included in this analysis span the sixth to fourth centuries BC and were produced across Greece, patterns can also be sought regionally and through time. A chronological comparison of the main colours used for dress reveals that the number of colours employed increases dramatically from the sixth to the fourth centuries BC (Table A2.7). Another trend is the decrease in red and yellow being used as main colours of dress over time. In contrast to this pink becomes the most commonly used colour on dress during the fourth century BC. A regional comparison of the main colours of dress reveals some

¹³⁰ See cat. no. T130.

5. Analysis of Colour on Terracotta Figurines

similarities as well as differences in the colours favoured by Attica, Boeotia, Corinth, and Euboea (Tables A2.8-9). Red was the most commonly used colour in all regions except Euboea where the only article of dress recorded was pink. Overall fewer colours were recorded for Attica, though yellow and blue were employed more commonly in Attica than they were in Boeotia. A greater variety of colours were employed in Boeotia with pink and white favoured in comparison with Attica. Corinth on the other hand displays a very restricted palette with red by far the most commonly used colour.

5.3.1. Garments

Colour was identified on 122 garments and the most commonly identified garments include the chiton, chlamys, himation, and peplos. Eight different main colours were identified on chitons (Table A2.10). Of these pink (30%) was the most common followed by red (22%), blue (22%), and white (14%). Five different main colours were identified for representations of the chlamys (Table A2.11). A main colour was identified on 38 himatia; of which blue (34%), pink (24%), yellow (13%), and white (11%), were the most common (Table A2.12). Five different main colours were identified on peploi (Table A2.13). The colours of the remaining garment types and unidentified garments are presented in Table A2.14.

5.3.2. Headdresses

Colour was identified on 26 headdresses, of which the stephane and the polos were the most commonly observed types. There are eight representations of the stephane, including five red, one yellow, one blue, and one black. There are five representations of the polos, of which four are yellow and one is red. The remaining headdresses are presented in Table A2.15.

5.3.3. Jewellery

Colour was identified on 18 pieces of jewellery. Necklaces were present on 12 figures, of which eight are red, three are black, and one is purple. The remaining items of jewellery are presented in Table A2.16.

5. Analysis of Colour on Terracotta Figurines

5.3.4. Shoes

Colour was identified on 19 pairs of footwear. There are 14 pairs of shoes, of which 11 are red, one is yellow, one is brown-black, and is one purple. There are four pairs of boots in red, black, brown, and pink. One pair of red sandals was also identified.

5.4. Colour and Identity in Terracotta Figurines

In order to analyse fully the role of identity in the selection of colours for the representation of physical characteristics and dress, the figures were first analysed according to their broad classifications of identity: gender, age, and mortal or mythological status. The use of colour in the construction of identity was then analysed more specifically in terms of individuals that were repeatedly represented such as divinities as well as individual figure types, such as dolls and actors.

5.4.1. Gender

5.4.1.1. Physical Characteristics

Of the 186 figures included in the analysis 65 are male, 118 are female and three were of unknown gender, which were all identified as infants. There were some slight differences in hair colour observed between the two genders (Table A2.17). Although red was the most common hair colour between the genders, red hair was observed more frequently on females (78%) than males (59%). Black hair on the other hand was present more often on males (17%) than females (11%). Red hair was also present on two individuals of unknown gender. Facial hair was present on 11 male figures in four different shades. Six male figures have red facial hair, three black, one white, and one blue-grey. Black eyebrows were present on two male figures and another male figure has red-brown eyebrows. Nine females have black eyebrows, one has red, and one has orange. Skin colour was observed for 56 males and 28 females (Table A2.18). The three most common skin colours observed on both males and females were pink, red, and orange-pink. Pink was the most commonly observed skin colour for both males (59%) and females (79%). Red was observed on

5. Analysis of Colour on Terracotta Figurines

the skin of 30% of males though only 4% of females. Orange-pink skin was observed on 7% of both males and females. One male figure had pink skin on his body and red-brown skin on his face. Eye colour was observed for 10 male figures and 16 female figures (Table A2.19). Black was the only eye colour that was observed for both genders. Colour was observed on the lips of nine males and 17 females. The only colours observed for the lips of males are red and pink-red. For females there were 13 red, two pink, one pink-red, and one black. Colour was only observed on the wings of male figures. Blue was used for two pairs of wings and black for another pair of wings.

5.4.1.2. Dress

A comparison between the most common garment colours worn between males and females reveals some differences (Fig. 8 & Table A2.20). Eight different shades were observed for the garments of males with blue (22%) and yellow (22%) the most common, then pink (19%), white (16%), red (11%), black (5%), grey (3%), and brown-black (3%). The most common garment colours worn by females were red (29%), pink (24%), blue (18%), yellow (10%), and white (10%). Of the colours worn by both genders, blue, yellow, white, and black were more frequently by males and red and pink were worn more frequently by females. As both genders wear chitons and himatia their colouring can be compared. Five male figures wear chitons in five different colours (Table A2.21). Seven different colours were observed on the chitons of females with pink (34%) the most common, followed by red (22%), blue (22%), and white (13%). The colouring of the himatia between the genders is fairly consistent with blue the most common for both genders (Table A2.22). The only headdresses worn in common between the genders are taeniae, with two yellow taeniae worn by males and one red taenia worn by a female. Jewellery was only worn by females. Colour was observed on the shoes of both genders (Table A2.23).

5. Analysis of Colour on Terracotta Figurines

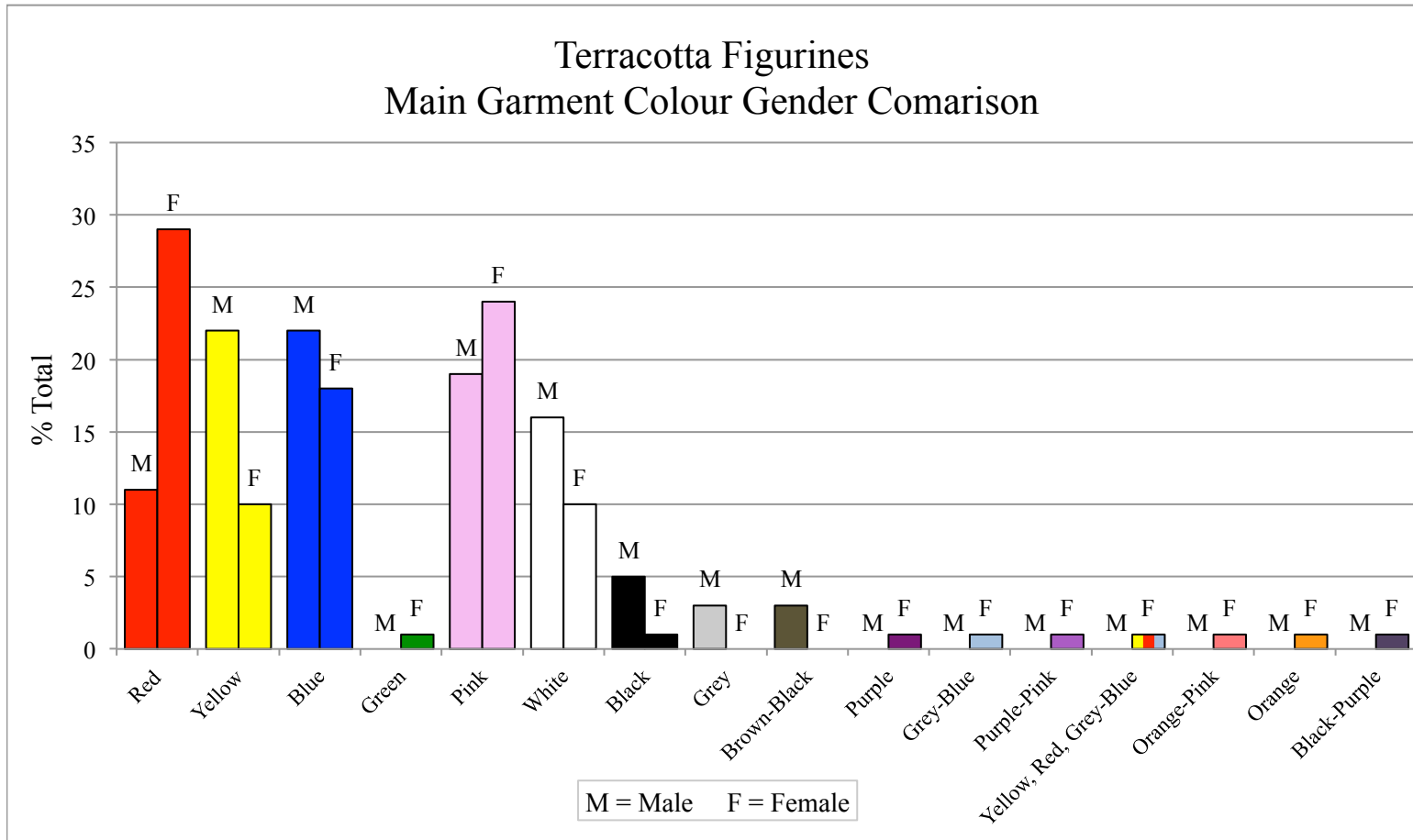


Figure 8. Main Garment Colour Gender Comparison

5.4.2. Age

5.4.2.1. Physical Characteristics

Of the 186 figures included in the analysis there were six elders, 115 adults, 49 pubescent children, 12 pre-pubescent children, and four infants. Hair colours were observed for all the represented age groups. A comparison between the hair colours observed for adults, pubescent children, and pre-pubescent children does not reveal any noticeable differences (Table A2.24). Hair colour was also observed on two elders, one red and one white. Red hair was present for two infants. Facial hair was present for nine adult males and two male elders (Table A2.25). Only white facial hair was present for one male elder. No noticeable differences were observed for eyebrow colours between the age groups (Table A2.26). The only difference observed between the skin colours of the age groups was that pink was more commonly used for the skin of pubescent and pre-pubescent children than adults and elders (Tables A2.27-8).

5. Analysis of Colour on Terracotta Figurines

No major differences were observed in the eye colours used between the age groups (Tables A2.29-30). Red lips were present across all age groups, though additional colours were present amongst adults (Table A2.31). Blue wings were present on one male pubescent child. One pair of blue wings and one pair of black wings were present on male pre-pubescent children.

5.4.2.2. Dress

A comparison between the most common main garment colours worn between the age groups reveals some differences between adults and pubescent children (Fig. 9 & Table A2.32). The small sample size made it difficult to determine if there were any differences between the other age groups (Table A2.33). Red was the most common garment colour for both adults and pubescent children. Pink on the other hand was worn by more pubescent children (25%) than adults (16%) and yellow was worn by more adults (16%) than pubescent children (4%). When gender as well as age is considered, there are some differences observed (Tables A2.34-7). It is revealed that for male figures, yellow was only worn by elders and adults, whereas pink was more likely to be worn by the younger male age groups. For female figures the use of colours between the age groups was more consistent with red, pink, and blue, the top three colours for both female adults and female pubescent children. The only garments worn by more than one age group are the chiton, chlamys, himation, and peplos. Colour was observed on the chitons of one elder, 29 adults, and seven pubescent children (Table A2.38). Pink was observed across the chitons of all three categories. There was no consistency observed on the colouring of the chlamys between age groups (Table A2.39). A comparison between the main himation colours worn by adults and pubescent children reveals that they were fairly consistent (Table A2.40). All the remaining himatia worn by other age groups are pink, with one worn by an elder, two on pre-pubescent children, and one worn by an infant. Of the peploi with remaining traces of colour three are worn by adults and seven by pubescent children (Table A2.41). Pink and yellow appear in common on the peploi of both age groups, however; red and white only appear as the main colours of peploi worn by pubescent children. Only one headdress is worn in common between the age groups and that is the stephane, which is worn by seven adults and a pre-pubescent child. The pre-pubescent child wears a red stephane and adults wear four red, one black, one

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blue, and one yellow stephane. Only one red necklace was observed on a pre-pubescent child and one black and one red necklace were worn by a pubescent children; the remainder of the jewellery is worn by adults. Colour was observed on the shoes of 11 adults, three pubescent children, four pre-pubescent children, and one infant (Tables A2.42-3). Red was observed on the shoes of all age groups.

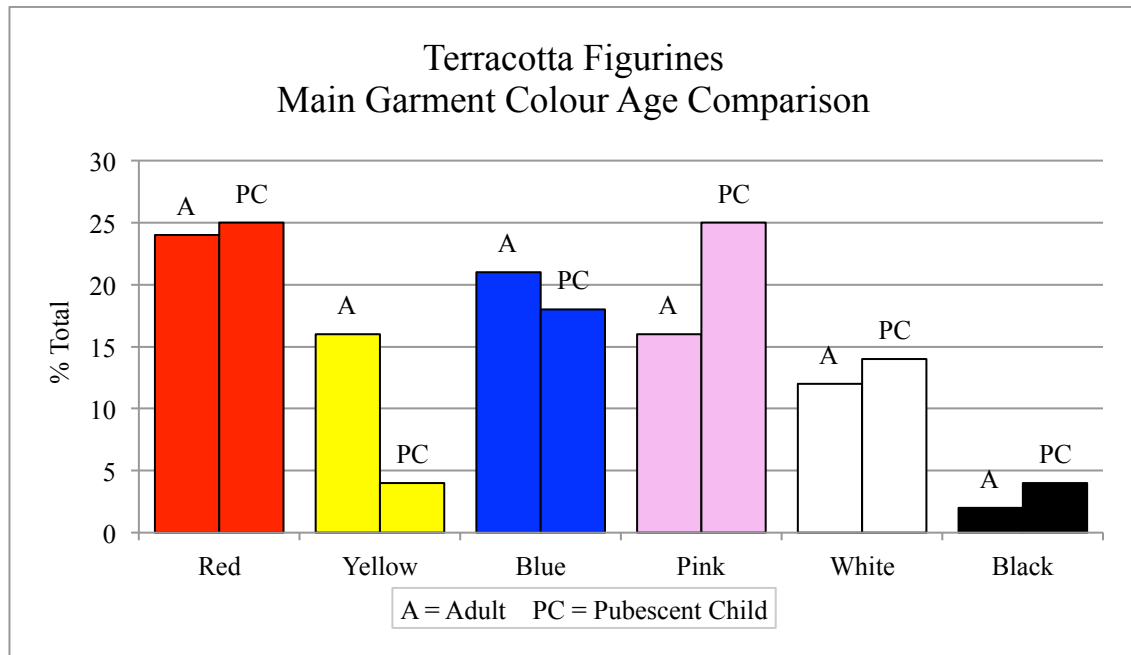


Figure 9. Main Garment Colour Age Comparison. Only colours worn by both adults and pubescent children are shown.

5.4.3. Mortal and Mythological Status

5.4.3.1. Physical Characteristics

Of the 186 figures included in the analysis 164 were classified as mortal, 17 as divine, four as other mythological, and one as heroic. Hair colours were observed for mortal, divine, and other mythological figures (Table A2.44). Red was the most commonly observed hair colour for all groups, followed by black for mortal and divine figures. Colour was observed on the facial hair of 10 mortal figures and one divine figure (Table A2.45). Red, black, and white facial hair were observed on mortals and blue-grey on one divine figure identified as Dionysus. Colour was observed on the eyebrows of both mortals and divine figures (Table A2.46). Skin colour was observed for 73 mortals, nine divine figures, one heroic, and one other

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mythological figure (Tables A2.47-8). Pink skin was observed on a greater number of mortals (70%) than divine figures (33%). Red on the other hand was observed on a greater number of divine figures (44%) than mortals (18%). Eight different shades were used for the eyes of mortal figures, though only black for the eyes of divine figures (Table A2.49). The colours used on the lips of mortal and divine figures were comparable (Table A2.50). Wings were only present on divine figures. Two pairs of blue wings and a pair of black wings belong to representations of Eros.

5.4.3.2. Dress

A comparison between the most common garment colours worn between mortal and divine figures reveals some differences (Table A2.51). Overall mortal figures wear a greater variety of colours than divine figures. Yellow (30%) and white (30%) are the most common colour worn by divine figures. When the gender of divine figures is considered, no obvious differences are apparent (Table A2.52). Garment types worn in common between divine and mortal figures include the chiton, chlamys and himation. Three divine figures wear chitons in pink, red, and white, the remainder are worn by mortals (Table A2.53). There were no similarities observed in the colouring of the chlamys between mortal and divine figures (Table A2.54). Overall more colours were observed on the himatia of mortals than divine figures (Table A2.55). The only headdress worn by a figure classified as other mythological is green-blue ivy. Divine figures wear a diadem, taenia, pilos, and polos in yellow and a stephane in red. The only piece of jewellery worn by a divine figure is a pair of white earrings; the remainder of the jewellery is worn by mortal figures. Shoes were only observed on one divine figure and these consisted of a pair of pink boots; the remainder of the shoes are worn by mortal figures.

5.4.4. Representation of Individuals

In the corpus of terracotta figurines under examination, a number of individual figures appear more than once. These included mythological figures such as Artemis, Aphrodite, Hermes, and Eros.

5. Analysis of Colour on Terracotta Figurines

Three representations of Artemis were identified in the analysis.¹³¹ Of these representations only one has red hair and there were no similarities observed in the colouring of dress. Three representations of Aphrodite were identified and of these two have red hair and one has red-brown.¹³² One representation of Aphrodite also has red lips and pink-brown skin. There were no similarities observed in the colouring of dress. Of the two representations of Hermes one has red hair and both have red skin.¹³³ No similarities were observed in the colouring of dress. Four representations of Eros were identified in the analysis.¹³⁴ Of these one has red and one has yellow hair, three have pink skin, two have blue wings and one has black. No similarities were observed in the colouring of dress.

5.4.5. Representation of Figure Types

There are also a number of recurring figure types represented in terracotta figurines and these comprise actors and dolls. These groups of figure types can also be analysed for colour patterns in the representation of physical characteristics and dress.

Twelve representations of dolls were identified in the analysis.¹³⁵ Of these three have black hair, two have red, and two have yellow. Pink skin was observed on one figure, and this same figure has black lips. Black was the only colour observed for eyes and eyebrows. Chitons were observed on six figures and of these two were blue and four did not have a main colour preserved. Red was identified on the necklaces of two dolls. Fifteen representations of actors were identified in the analysis.¹³⁶ Of these figures three have red hair and one has black hair. Red facial hair is present on five figures and one has black facial hair. Skin tones observed comprise pink, red, and orange-pink. Himatia are worn by four actor figures. Blue himatia are observed on two representations of Papposilenus and one blue and one green himation are observed on actors dressed as young women. Chitons are observed on five figures in

¹³¹ See cat. nos. T27-8, T112.

¹³² See cat. nos. T31, T93, T113.

¹³³ See cat. nos. T42-3.

¹³⁴ See cat. nos. T119-20, T143, T176.

¹³⁵ See cat. nos. T21, T26, T58-9, T61, T71, T73, T75, T84, T97, T106, T122.

¹³⁶ See cat. nos. T77-9, T83, T100, T103-4, T107-11, T117, T124, T136.

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five colours: yellow, black, red, pink, and uncoloured. Three actors wear tights, two in yellow and one in red. Overall the most common colours worn on the garments of actors are yellow (31%), blue (25%), red (19%), pink (13%), black (6%), and green (6%) (Table A2.56). The fact that yellow is the most commonly worn colour by actors is notable as overall only 22% of males and 10% of females wear yellow.

5.5. Summary

This analysis has demonstrated that similarities as well as differences can be observed with regards to the selection of colours for the representation of certain physical characteristics and dress based on broad identities for terracotta figurines. Regarding hair colour, red was the most common colour observed for both genders, though it appeared on a higher proportion of females than males. White hair and facial hair only appears on elder figures. Although there were similarities in skin colour observed between the genders and age groups, slight variations also occur. Pink was the most common skin colour observed for both males and females. On the other hand red skin was present on a greater number of males and mythological figures than females. Regarding age, pink skin was the most common among all age groups, though higher proportions were observed amongst pubescent children and pre-pubescent children. Red skin occurred equally amongst adults and pubescent children but was only present on a single pre-pubescent child. No differences in eye colour were observed between the genders, age groups or figures of mortal or mythological status.

With regard to dress, a greater number of patterns were observed amongst the colouring of the garments worn. Of the colours worn by both genders, males were more likely to wear blue, yellow, white, and black and females were more likely to wear red and pink. A number of differences were also observed regarding the colouring of garments between the age groups. Pink, for instance, was observed more frequently on the garments of male pubescent children than adult males. On the other hand yellow was more frequently worn by adult males. The small number of mythological figures identified made it difficult to determine if there were any differences in the colouring of garments between mortal and mythological figures. It

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was apparent, however, that the most commonly worn colours by divine figures are yellow and white. It was also apparent that more variations occur in the colouring of undergarments such as chitons than over garments such as himatia.

Regarding the representation of individuals, mythological figures were more likely to share the colouring of physical characteristics with each other, than dress. Figures identified as actors wore a higher proportion of yellow garments than figures overall. These observations reveal that on terracotta figurines colour to some extent contributed to the representation of identity.

6. Analysis of Colour on White-ground Lekythoi

6.1. Introduction

The analysis of colour on white-ground lekythoi involved a corpus of 150 objects. These white-ground lekythoi were all produced in Attica and dated to the fifth century BC. Four different types of scenes on white-ground lekythoi were identified. Of these, scenes at the grave were the most common with 102 representations, followed by 30 domestic or everyday scenes, 13 scenes from myth or with mythological figures, four protheseis, and one unidentified scene. Only those figures with traces of colour on their physical characteristics or dress were recorded in the database, resulting in 262 figures that could be included in the analysis. These 262 representations of the human form with traces of colour can now be analysed for patterns in the use of colour to represent identity. The presence of colour on the physical characteristics and dress of these figures will be first analysed separately before the impact of gender, age, and mortal or mythological status on the selection of colours will be considered. The selection of colours based on more specific identities such as individual mythological figures will also be considered. Colours of dress will also be subjected to further analysis by comparison of common figural types that appear in scenes at the grave.

6.2. Physical Characteristics

6.2.1. Hair

Hair colour was recorded for 106 figures and consisted of 10 different shades (Appendix 3, Table 1).¹³⁷ Of these shades, red was the most common. Facial hair colour was recorded for 13 figures (Table A3.2). It should be noted that in a majority of cases hair colour and facial hair colour were depicted using the same colour paint used to draw the outlines of the figures. This limits their usefulness to identify patterns in the representation of identity. Therefore hair colour and facial hair colour

¹³⁷ All tables referred to in this chapter are presented in Appendix 3 and will be referred to in the following format: Table A3.1 = Appendix 3, Table 1.

6. Analysis of Colour on White-ground Lekythoi

will not be discussed in depth apart from a few notable exceptions, which are presented in Tables A3.3-4. These notable exceptions will be discussed further in the following sections. Pubic hair colour and eyebrow colour could not be recorded for figures on white-ground lekythoi.

6.2.2. Skin

Skin colour was recorded for 27 figures, with white¹³⁸ being the most common, followed by red-brown, red, and brown (Table A3.5).

6.2.3. Eyes and Lips

Eye and lip colour could not be recorded for figures on white-ground lekythoi.

6.2.4. Wings

Red wings were recorded for one figure.

6.3. Dress

The types of dress identified fall into five categories: garments, headdresses, jewellery, shoes, and armour. On these categories of dress combined 16 different main colours and 11 different ornament colours were identified (Table A3.6). Although most of the colours used as main colours and ornament colours are comparable, purple appears as an ornament colour (25%) more frequently than it does as a main colour (9%).

6.3.1. Garments

Colour was recorded on 232 garments and some of the most commonly identified garments include the chiton, chitonion, chlamys, exomis, himation, and belt. Twelve different main colours were identified on chitons, with red (42%) being

¹³⁸ 'White' skin refers here to the use of added white paint, which was only used amongst early examples of white-ground lekythoi and does not refer to skin only represented using outlines that was essentially uncoloured (ie. the colour of the clay slip). This use of added white skin was particularly favoured in the early work of the Achilles Painter (Robertson 1992, 198). White skin by the Achilles Painter appears on these vessels in the analysis: cat. nos. WG21, WG45.

6. Analysis of Colour on White-ground Lekythoi

the most common, followed by black (16%) and yellow (11%) (Table A3.7). Five different colours were identified for representations of the chitonion (Table A3.8). There are 20 representations of the chlamys, and of these red (55%) is the most common, followed by yellow (15%) and purple (10%) (Table A3.9). Of the seven representations of the exomis, six are red and one is green-black. There are 132 representations of the himation in 10 different colours (Table A3.10). The most common colours used for himatia are red (64%) followed by black (8%), purple (7%), and green (5%). Red, yellow, and purple are the main colours identified for belts (Table A3.11). The remaining garments and their colours are displayed in Table A3.12.

6.3.2. Headdresses

Colour was identified on 27 headdresses. Of these the petasos and taenia were the most commonly observed types. There were 10 representations of the petasos identified, of which four are yellow, four are red, one is purple and one is blue. Two different main colours were identified for taeniae comprising seven purple and two red. The remaining headdresses and their colours are displayed in Table A3.13.

6.3.3. Jewellery

Only one piece of jewellery retained colour and that was an orange-yellow necklace.

6.3.4. Shoes

Colour was identified on 16 pairs of footwear, comprising shoes, boots, and sandals (Table A3.14).

6.3.5. Armour

Colour was identified on two pieces of armour consisting of one green corslet and one white helmet.

6.4. Colour and Identity on White-ground Lekythoi

In order to fully analyse the role of identity in the selection of colours for the representation of physical characteristics and dress, the figures were first analysed according to their broad classifications of identity: gender, age, and mortal or mythological status. The use of colour in the construction of identity was then analysed more specifically in terms of individuals that were repeatedly represented and certain figure types that appear in scenes at the grave.

6.4.1. Gender

6.4.1.1. Physical Characteristics

Of the 262 figures included in the analysis 132 were identified as female and 130 were identified as male. The only cases where hair colour may be connected with the identity of the figures occurs on three male figures and one female figure (see Table A3.3). These male figures have white, yellow, and black-white-brown¹³⁹ hair respectively and one female figure has black hair.¹⁴⁰ Facial hair occurs on 13 male figures. Of these representations of facial hair the only cases of interest are one representation of yellow facial hair and one of white (see Table A3.4). Skin colour appears on nine male figures and 18 female figures and there was a difference observed between the genders (Table A3.15). Male figures were represented with either red or brown shades¹⁴¹ of skin colour and females are predominately represented with white skin.¹⁴² The single female figure with brown skin, though

¹³⁹ The hair of the individual in question was described as painted with strokes of black, white, and brown paint (Fairbanks, 1914, 260). This representation appears on a vessel belonging to the Group of Huge Lekythoi, which may account for the more detailed colouring of the hair. See cat. no. WG108

¹⁴⁰ Although many female figures were depicted with black hair this one is unusual in that the outlines of the figure were drawn in red, whereas the hair was painted black. See cat. no. WG111.

¹⁴¹ Brown skin occurs on one vessel by the Achilles Painter and another five figures with red-brown skin all occur on two vessels belonging to the Group of the Huge Lekythoi.

¹⁴² The differentiation of females by the use of added white skin is a well known phenomenon from black-figured pottery (Eaverly 2013, 83-130).

6. Analysis of Colour on White-ground Lekythoi

unusual, may be explained as a result of the overall shadowy appearance of the figure.¹⁴³ Red wings were depicted on a male figure.

6.4.1.2. Dress

A comparison between the most common garment colours worn between the genders reveals some differences (Fig. 10 & Table A3.16). Ten different colours are observed on the garments of males and 13 on the garments of females. While red is the most common shade worn by both genders it is worn more frequently by males (66%) than females (47%). Another difference is that 13% of females wear black and only 4% of males. Females (9%) also wear green slightly more often than males (3%). Males and females only wear two types of garments in common and these are the chiton and the himation. A comparison of the main chiton colours worn between the genders reveals that females wore chitons in a greater variety of colours than males, which only wore red and yellow chitons (Table A3.17). The choices of himation colours between males and females were fairly consistent, with red forming the majority in both cases (Table A3.18). Yellow was the only main himation colour that was observed on a female figure but not a male. No headdresses were worn in common between the genders. Shoes were worn by both males and females, with red and black observed for both genders, but green and yellow shoes only on males (Table A3.19). Jewellery was only observed on a single female and only males wear armour.

¹⁴³ It has been suggested by Oakley (2004, 165-6) that this shadowy depiction of a seated woman on a vase by the Thanatos Painter may be an attempt to represent a deceased figure, possibly a ghost. See cat. no. WG75.

6. Analysis of Colour on White-ground Lekythoi

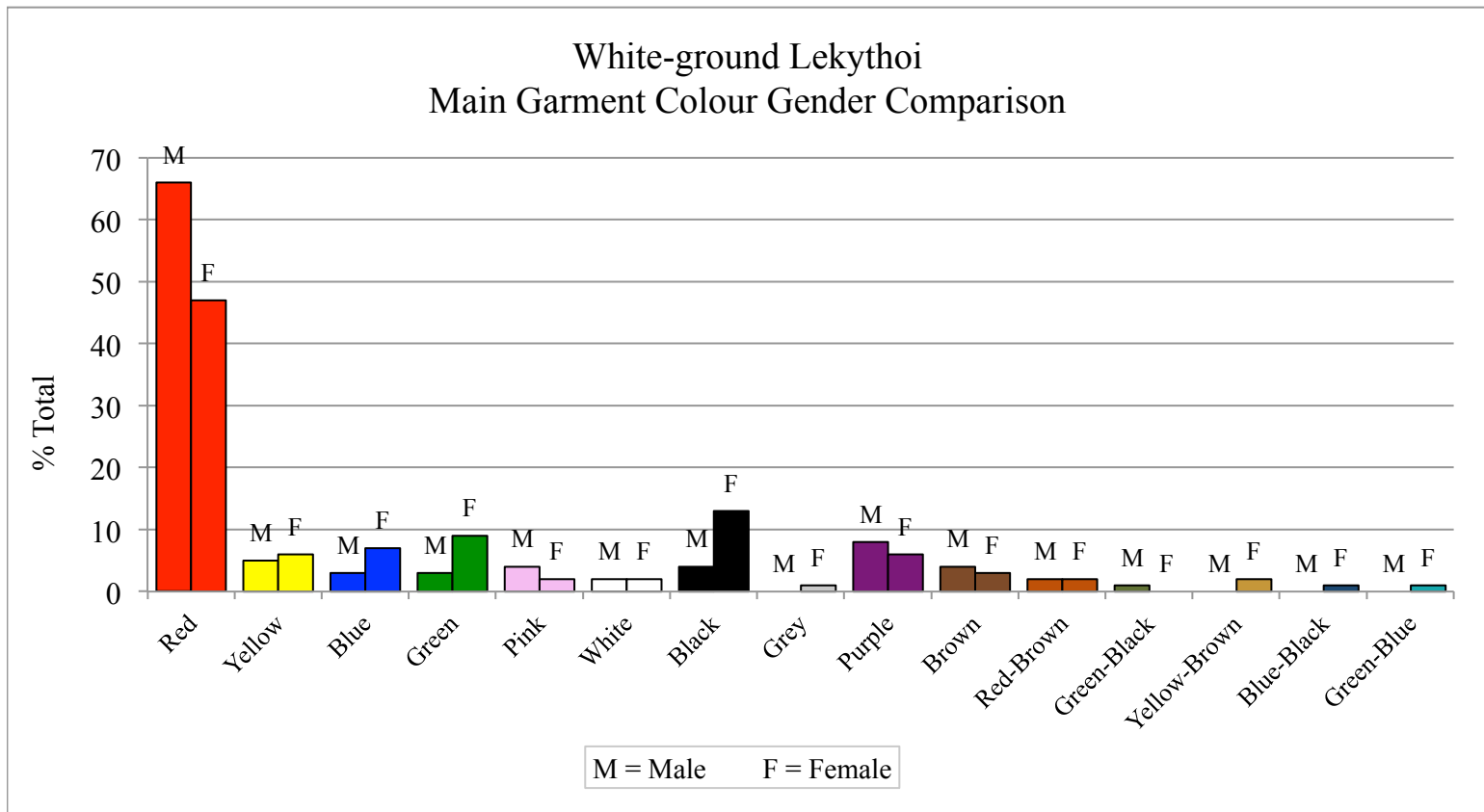


Figure 10. Main Garment Colour Gender Comparison

6.4.2. Age

6.4.2.1. Physical Characteristics

Of the 262 figures included in the analysis there are four elders, 158 adults, 98 pubescent children, and two pre-pubescent children. Of the notable instances of hair colour two of these appear on adults, one on an elder and one on a pubescent child (see Table A3.3). One male adult has yellow hair and one female adult has black hair. White hair appears on a male elder. Black-white-brown hair appears on a male pubescent child. Of the notable instances of facial hair, one adult male has yellow facial hair and one male elder has white facial hair (see Table A3.4). There were no differences in skin tone observed between the age groups (Table A3.20). White skin is present for 16 adult females and one female pubescent child. Red and brown shades of skin colour were present for four adult males, one adult female, five male pubescent children and one male elder. Red wings were observed on one adult male figure.

6. Analysis of Colour on White-ground Lekythoi

6.4.2.2. Dress

A comparison between the most common garment colours worn between adults and pubescent children does not reveal any major differences (Fig. 11 & Table A3.21). When the gender as well as the age of individuals is taken into account it is revealed that adult males are the most likely to wear red and are the only group to not wear black (Tables A3.22-3). Black, green, blue, and yellow were worn most commonly by adult females. Pubescent males were the most likely to wear purple. Only the chiton, chlamys, and himation were worn in common by the different age groups. The colouring of the chitons worn by adults and pubescent children can be compared (Table A3.24). Red was the most common chiton colour worn by both age groups. The sample size made it difficult to determine if there was a difference in the colours of chlamydes worn by the different age groups (Table A3.25). A comparison of the main himation colours worn between adults and pubescent children reveals almost identical proportions of colours chosen (Table A3.26). No headdresses were worn in common between adults and pubescent children. Two adults wore red boots, and another wore black sandals. Pubescent children wore the remainder of the footwear. One adult female wears an orange-yellow necklace. An adult wore a white helmet and one pubescent child wore a green corslet.

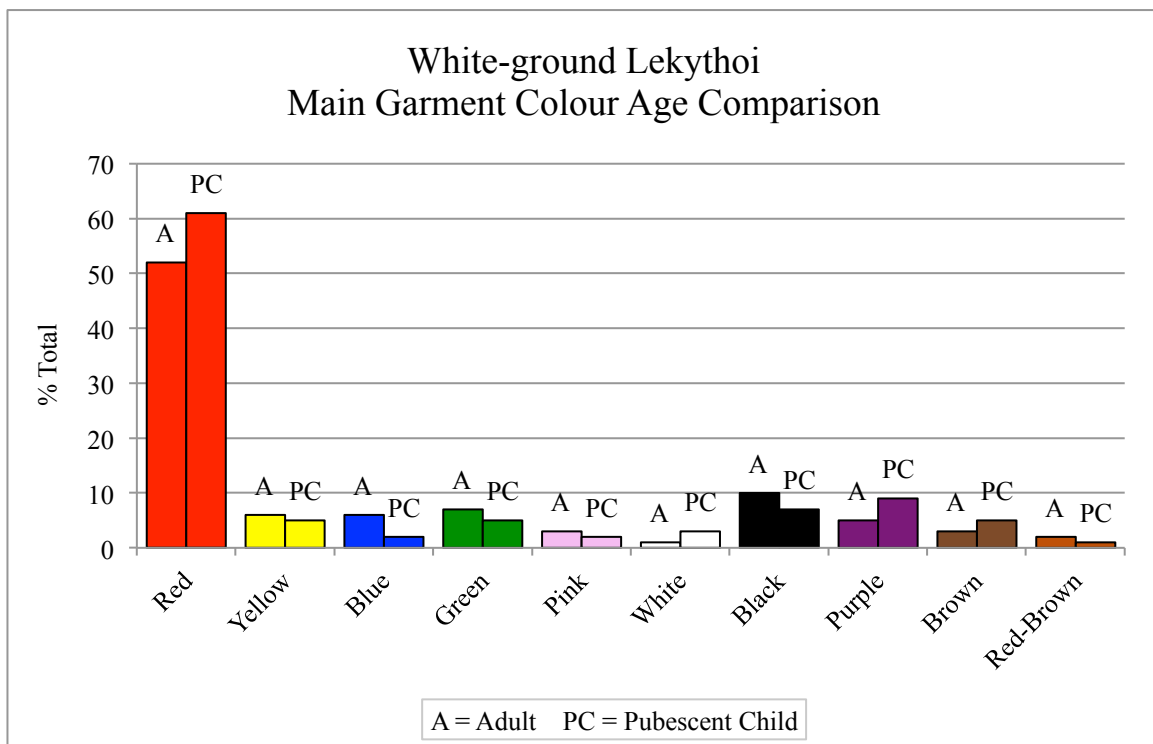


Figure 11. Main Garment Colour Age Comparison. Only colours worn by both adults and pubescent children are shown.

6. Analysis of Colour on White-ground Lekythoi

6.4.3. Mortal and Mythological Status

6.4.3.1. Physical Characteristics

Of the 262 figures included in the analysis 238 were classified as mortal, 17 as other mythological, and seven as divine. Of the notable representations of hair colour, two belong to mortals, one to a divine figure, and one to an other mythological figure (see Table A3.3). Of the notable representations of facial hair, one belongs to a mortal and the other to a divine figure (see Table A3.4). White hair and facial hair is present on a mortal male elder. Black-white-brown hair is present on a mortal male pubescent child. Yellow hair and facial hair is present on a representation of a divine figure identified as Hermes. Black Hair is present on an other mythological figure identified as an Amazon. Skin colour was observed on mortal, divine, and other mythological figures (Table A3.27). White was observed on the skin of female mortals, divinities, and other mythological figures. Shades of brown skin are used for male mortals and red is only used for the skin of male other mythological figures. This red skin was observed on two representations of Hypnos and one of Thanatos. Red wings were observed on one other mythological figure identified as Hypnos.

6.4.3.2. Dress

A comparison between the most common garment colours worn by mortal and mythological figures reveals that mortal figures wore more colours than divine and other mythological figures (Table A3.28). The chiton, chlamys, and himation were worn in common between the groups, although the sample size was not large enough to definitively say anything about the differences between the groups (Tables A3.29-31). The only headdresses worn in common between mortals and other mythological figures was the cap. One mortal wears a red cap and another a green conical cap. One other mythological figure wears a green cap and another wears a black cap. Other mythological figures wear two pairs of red boots and the remainder of footwear was worn by mortals. Jewellery and armour was only worn by mortal figures.

6. Analysis of Colour on White-ground Lekythoi

6.4.4. Representation of Individuals

In the corpus of white-ground lekythoi under examination, a number of individual figures appear more than once. These included mythological figures such as Charon, Hypnos, Hermes, Thanatos, and Nike. These groups of individuals can also be analysed for patterns in the representation of physical characteristics and dress.

Seven representations of Charon were identified.¹⁴⁴ All seven figures wear the exomis, six are red and one is green-black.¹⁴⁵ The caps of two figures of Charon also retain their colouring with one green and one black. Three representations of Hypnos were identified and of these two have red skin.¹⁴⁶ Only one representation of Hypnos was wearing a red chiton. Three representations of Hermes were identified, one of these with yellow hair and yellow beard.¹⁴⁷ Two representations of Hermes wear the chlamys, one red, the other chlamys was uncoloured but had a red border. The third representation of Hermes wears a red chiton. Three representations of Thanatos were identified, two of these wear red chitons.¹⁴⁸ Two representations of Nike were identified and both wear purple chitons, additionally one is wearing a red himation.¹⁴⁹

6.4.5. Figure Types in Scenes at the Grave

Of the different types of scenes depicted on white-ground lekythoi, scenes at the grave were by far the most common and can therefore be examined in more detail. There are a number of recurring figure types that appear in these scenes: offering bearers, male figures leaning on staffs, beardless warriors, figures seated on or near

¹⁴⁴ See cat. nos. WG18, WG59, WG67, WG99, WG105, WG123, WG140.

¹⁴⁵ Representations of Charon wearing a red exomis appear on two vases attributed to the Sabouroff Painter, two vessels attributed to the Reed Painter, and two vessels attributed to the Painter of Munich 2335. The representation of Charon wearing a green-black exomis appears on a vessel attributed to the Sabouroff Painter.

¹⁴⁶ See cat. nos. WG35, WG103, WG114.

¹⁴⁷ See cat. nos. WG18-9, WG105.

¹⁴⁸ See cat. nos. WG35, WG103, WG114.

¹⁴⁹ See cat. nos. WG8, WG38.

6. Analysis of Colour on White-ground Lekythoi

the grave, and deceased figures. The colouring of the dress of these figures can be examined to see if patterns occur within these groups of figure types.

Offering bearers appear in many scenes at the grave, typically approaching the grave carrying offerings such as wreaths, taeniae, and vessels, in baskets or by themselves. They may also be in the process of adorning the grave with these offerings. Of these offering bearers, one is an adult male, 48 are adult females, five are male pubescent children, and one is a female pre-pubescent child. A comparison of the main colours of garments worn by all figures (see Table A3.6) and offering bearers (Table A3.32) reveals fairly consistent proportions, except for blue which was more frequently worn by offering bearers (16%) than all figures combined (4%). A comparison between the main colours of garments worn by offering bearers of different genders only revealed that females wear a greater variety of colours than males (Table A3.33). The most commonly worn garments by offering bearers are the chiton and himation. Eight different coloured chitons were identified (Table A3.34). Notably the only four blue chitons recorded in the entire analysis all appear on offering bearers in scenes at the grave.¹⁵⁰ Five different himation colours are worn by offering bearers with red being the most common (Table A3.35).

Male figures leaning on staffs consist of 24 figures, comprising two male elders, 10 adult males, and 12 male pubescent children. One adult wears a purple chlamys and the remainder wear himatia. Of all the male figures with staffs wearing himatia, red was the most commonly worn colour (Table A3.36). Considering that the red, brown, purple, and even pink shades of colour can appear very similar on white-ground lekythoi, the only figure that is really different is one adult figure wearing a blue himation. Two elder male figures with staffs also appear on prothesis scenes and one wears a purple himation and the other wears a red himation.

Beardless warriors are represented 23 times in scenes at the grave and all were identified as male pubescent children. Five main garment colours were identified for beardless warriors, fewer than for offering bearers (Table A3.37). A number of

¹⁵⁰ Two of these representations are by the Woman Painter, one is by the Reed Painter, and one is by the Painter of the New York Hypnos. Additionally another offering bearer wears a blue-black chiton on an unattributed vase.

6. Analysis of Colour on White-ground Lekythoi

beardless warriors also wear headdresses. The petasos was worn by nine figures; of these four are red, four are yellow, and one is blue. Another beardless warrior wears a green conical cap.

There are 26 figures that were seated on or near the grave monument in scenes at the grave. Of these figures 12 are adult females and 14 are pubescent male children. Eight main garment colours were identified for seated figures (Table A3.38). Chitons are observed on three adult female figures and all are black. Another adult female figure wears a green mantle. Two male pubescent children wear the chlamys, of which one is green and one is pink. The remaining figures wear himatia (Table A3.39). Overall only 5% himatia worn are green; this number, however, rises to 27% when only figures seated at the grave are considered. A gender comparison between seated figures wearing himatia does not reveal any noticeable differences (Table A3.40).

Deceased figures appeared in both scenes at the grave and prothesis scenes so they shall be considered together here. All of the deceased figures are male pubescent children and three appeared in scenes at the grave and three appeared in prothesis scenes. The only articles of dress recorded for deceased figures in scenes at the grave were a yellow belt and a red mantle. In prothesis scenes purple shrouds covered two deceased figures.¹⁵¹

6.5. Summary

This analysis has demonstrated that differences can be observed with regards to the selection of colours for the representation of certain physical characteristics and dress based on broad identities. Of the observable physical characteristics, hair colour and facial hair were exceptional in only a few instances. Skin colour was more significant with white used as the predominate shade for females, shades of brown used for males and red used exclusively for the skin of male other mythological

¹⁵¹ Textual evidence also confirms the use of purple for shrouds covering the deceased as in Pindar's *Pythian* a man escapes a house wrapped in purple swaddling cloths in the pretense of death (Pind. *Pyth.* 4.113-5).

6. Analysis of Colour on White-ground Lekythoi

figures. The only differentiation in physical characteristics between the age groups was the appearance of white hair and white facial hair on one male elder.

There are more observable differences based on identity when dress is considered. Overall red was the most commonly worn colour by both genders, though typically males wear red more often, and black, green, and blue are worn more commonly by females. When age as well as gender is considered, it is revealed that adult males are the most likely to wear red. Black, green, blue, and yellow were worn most commonly by adult females. Due to the sample size it was difficult to determine if there were any differences in the colours of dress worn between mortal and mythological figures. When the representation of individual mythological figures is considered it is apparent that there was a tendency to use the same colours for the representation of physical characteristics and dress between figures of the same identity. This trend is repeated to some extent for figure types that appear in scenes at the grave. Male figures leaning on staffs in particular predominantly wear himatia in shades of red, brown, and purple. When groups of figure types are compared with figures overall, the proportion of main colours worn differs. For instance offering bearers are the group most likely to wear blue, and green is worn by a high proportion of figures seated at the grave. These observations reveal that on white-ground lekythoi colour was considered to some extent an important factor in the representation of identity.

7. Colour and Identity in Ancient Greece

7.1. Introduction

Chapters 4-6 have demonstrated that while there were no universal conventions for the application of colour based on the identities of the figures being represented, some trends suggest that colour choice was at least sometimes driven by considerations related to the projection of a specific identity. These emerging patterns of colour selection can be examined with reference to comparative archaeological material and textual evidence for a greater understanding of the historical and social context in which these colours were employed in ancient Greece. The colouring of physical characteristics, particularly hair, skin, and wings can be examined in greater detail as differences as well as similarities exist between stone sculpture, terracotta figurines and white-ground lekythoi. With regards to dress, garments were the only category chosen for further examination as they demonstrated a higher potential for yielding significant information from comparisons. The number of colours used for garments is too numerous to be examined here individually so three colours (red, yellow, and black) will be examined in more detail. Furthermore, as mythological figures as a group have demonstrated a number of interesting patterns of colouring across the three categories of material evidence, they demonstrate potential for further examination.

7.2. Physical Characteristics

7.2.1. Hair

Hair colour was observed for stone sculpture and terracotta figurines and was only notable in a few instances on white-ground lekythoi. On both stone sculpture and terracotta figurines red was the most commonly used colour for the representation of hair and facial hair. This is surprising, as the ancient Greeks are not typically thought of as having red hair. One possible explanation for this may be related to the preservation of pigments in the archaeological record. The exceptionally well-preserved colouring of Acropolis Kore 674 displays a layer of brown paint over a

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layer of red paint on her hair and irises.¹⁵² It is therefore possible that the abundance of red hair preserved today simply preserves the ancient Greek practice of using red paint as an undercoat to achieve a more lifelike appearance to the texture and colouring of the hair of an individual. This practice of using two coats of paint for the colouring of hair may have also extended to terracotta figurines, as many preserve numerous layers of paint used to complete their colouring.¹⁵³

Yellow hair is present across all three categories of material evidence, though it does not appear consistently on figures of the same identity. On sculpture for instance, yellow hair only appears on pubescent children, three males and three females.¹⁵⁴ On terracotta figurines, yellow hair is present on two adult female dolls, one female pubescent child, and one representation of Eros as a pre-pubescent child. There is only one notable instance of yellow hair on a white-ground lekythos and it belongs to a representation of Hermes. Mentions of yellow hair in ancient literary sources also occur for figures of varying identities. In *Electra*, blonde locks of hair are left at a tomb and it is also implied that Electra herself has blonde hair (Eur. *El.* 515-20). In another drama by Euripides, *Iphigenia in Tauris*, Iphigenia says she will not leave her yellow hair at the tomb, instead pouring libations to the gods (Eur. *IT.* 170-5). Euripides had also linked golden hair with divinity, describing the hair of Apollo and Artemis, amongst others, as golden.¹⁵⁵ Sappho has also attested the presence of fair hair amongst the ancient Greeks (Sappho Fr. 98a).¹⁵⁶ The scarcity of yellow hair

¹⁵² Brinkmann 2003, cat. no. 95. See also, cat. no. S62.

¹⁵³ Bourgeois 2010, 241. Terracotta figurines in particular were also subject to repainting over time (Bourgeois 2010, 242).

¹⁵⁴ Another notable example of yellow hair on a pubescent child belongs to the ‘Blond Boy’ from the Acropolis (Acropolis 689). This example could however not be included in the analysis as less than three quarters of the statue is preserved. See Brinkmann 2003, cat. no. 110.

¹⁵⁵ Euripides describes the hair of the ‘son of Leto’ as ‘gold-gleaming’ (Eur. *Ion.* 885-90). When Antigone describes Artemis in *Phoenician Women* she says she is ‘golden-tressed’ (Eur. *Phoen.* 192). The hair of the Graces is also said to be golden (Pind. *Nem.* 5). Reference to the golden hair of Cassandra is also made in *Iphigenia at Aulis* (Eur. *IA.* 757-60).

¹⁵⁶ The translation of Fr. 98a reads:

‘...For my mother (once said that)
In her youth
If someone had her locks
Bound in a purple (headband),
That was indeed a great adornment,

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amongst Attic korai may also be an indicator of its limited occurrence in real life.¹⁵⁷ Yellow hair then was a rarity in both art and reality in ancient Greece and its association with divinities and the young may have had connotations of youthfulness.

In the entire analysis only two figures display white hair and both of these instances occur on male figures classified as elders. One of these representations occurs on a terracotta figurine and the other appears on a white-ground lekythos by the Achilles Painter (Figs. 12-3).¹⁵⁸ The selection of white hair for figures of advanced age does not appear to be standard practice as a number of other elder figures included in the analysis do not preserve a hair colour and one elder on a terracotta figurine has red hair. Though white hair was not depicted on elderly figures as a rule, there is no doubt that in ancient Greek society white/grey hair was synonymous with old age, but did not necessarily have negative connotations. For instance Aristophanes describes an individual with grey hair as still fit and healthy enough to compete in the pancration (Ar. *Vesp.* 1190-4). Also, older figures represented in vase painting still typically retain the position of head of the family.¹⁵⁹ Old age could also be represented negatively such as elderly figures represented leaning on a walking stick and hunched over.¹⁶⁰ In the case of the two individuals with white hair represented in this analysis, both can be seen as naturalistic expressions of the ageing process. The elder figure on a white-ground lekythos stands to the left of a grave stele, with a warrior, possibly his son, standing to the right. The Achilles Painter's rendering of old age is accurate down to the wrinkles and in this instance the use of white hair re-enforces the image of an old man grieving the loss of his son. It is also possible that the use of white hair depicted the reality of the ageing process for those left behind in contrast to the physical prime maintained by those who died as warriors. The second representation of a male elder with white hair occurs on a terracotta figurine where he is identified as a pedagogue, based on his

But for the girl who has hair
That is yellower than a torch,
(It is better to decorate it) with wreaths
Of flowers in bloom...' (Zhou 2010, 270).

¹⁵⁷ Stieber 2004, 68.

¹⁵⁸ See. cat. nos. T170, WG28.

¹⁵⁹ Lee 2015, 47.

¹⁶⁰ Lee 2015, 47.

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attributes. This representation depicts old age in a less noble form than the first but the white hair is still important for the representation of the figure's identity.



(L-R) Figure 12. White-ground lekythos depicting an elder with white hair, Staatliche Museen zu Berlin 1983.1 Image Source: Oakley 2004, 160.

Figure 13. Pedagogue with white hair, Louvre CA 490 Image Source: Jeammet *et. al.* 2010, 75.

7.2.2. Skin

The use of colour on the skin of human figures was present across all three categories of material evidence analysed. The shades of skin colour chosen for figures of different identities varied between the different media. On stone sculptures the shades of skin colour varied between reds, pinks, and browns. On terracotta figurines the choice of skin colours was more varied; in addition to reds, pinks, and browns, there were also yellow, white, and orange-pink present. On white-ground lekythoi white skin was present alongside shades of brown and red. As chapters 4-6 have demonstrated, there was no strict adherence to conventions for the colouring of skin based on different identities. Nonetheless, varied proportions in the use of these colours demonstrates that these were far from random occurrences, an element of choice was being used by artists.

7. Colour and Identity in Ancient Greece

7.2.3. Wings

Colour was recorded on the wings of figures in all three categories of material evidence. In sculpture, blue was used for the wings of one representation of Nike. On terracotta figurines, blue was used for the wings of two representations of Eros and black was used for the wings of another representation of Eros. On white-ground lekythoi red is used for the wings of one representation of Hypnos. In poetry, Zetes and Kalais, sons of Boreas, are said to have purple wings upon their backs (Pind. *Pyth.* 4.180-4). The use of colour for the wings of mythological figures then seems to be an arbitrary choice by the painter dependant upon the medium of expression.

7.3. Garments

Garments have always played a role in the construction of identity and this is particularly significant observation for this analysis as in life the colouring of garments can be more easily manipulated than the colouring of physical characteristics. This analysis has demonstrated that with regards to the colouring of garments fewer colours were used for garments worn in sculpture and a greater variety of colours were observed for garments worn in terracotta figurines and on white-ground lekythoi. It has also been demonstrated that differences were more likely to be observed in the colouring of undergarments such as chitons than overgarments such as himatia. An examination of the use of red, yellow, and black for garments can be used as an example of the ways in which colour intersects between visual media and textual sources.

Overall red was the most commonly observed main garment colour across stone sculpture, terracotta figurines, and white-ground lekythoi. This prominence of red as a main garment colour is unchanged over time as demonstrated by Figure 14. When the gender of the figures is considered, red still remains the most common colour worn by figures of both genders across all categories of material evidence; the only exception is male terracotta figurines where red was only the fifth most common garment colour. When the age of figures represented is considered, red is the most common colour worn by a majority of the age groups on all the categories of material

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evidence. Mortals as well as mythological figures also wear red on all categories of material evidence.

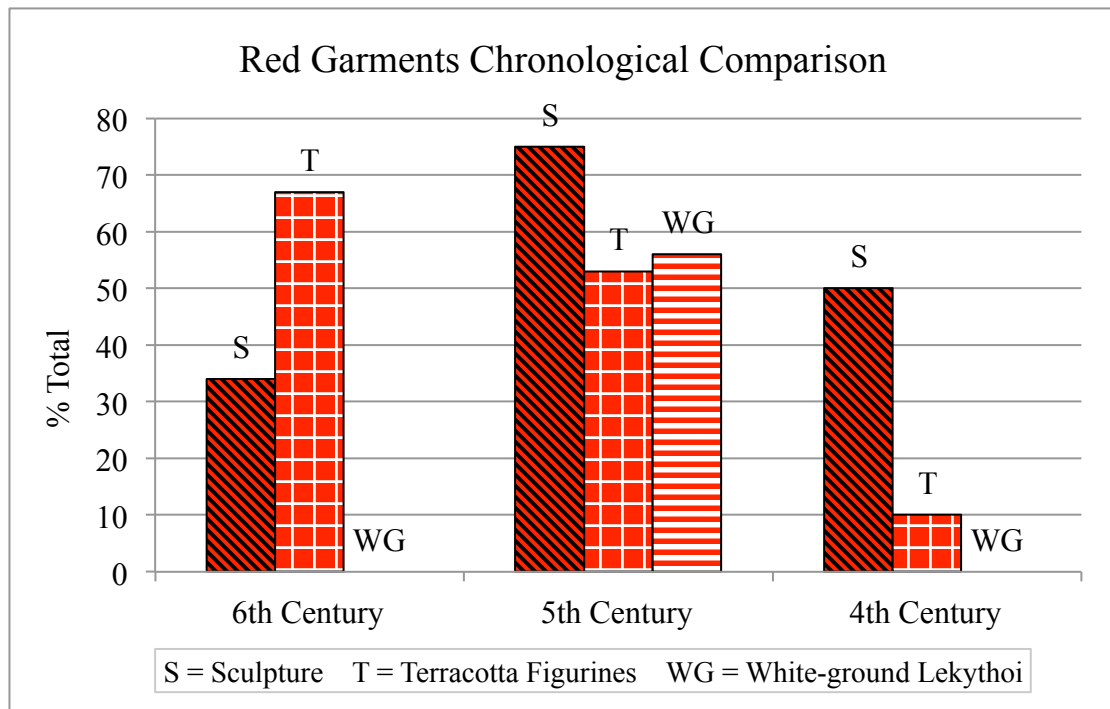


Figure 14. Chronological comparison of red garments.

Plutarch mentions red as being the signature colour of Spartan military cloaks (Plut. *Mor. Instituta Laconica*. 24). Unlike the Spartans, the Athenian military did not wear cloaks of any colour into battle, so another explanation must be sought for the prominence of red garments across central Greek iconography. The simplest explanation that must be considered is the availability of pigments in art. The same red pigments, hematite and cinnabar, were used across all three categories of material evidence.¹⁶¹ Cinnabar is also one of the most durable pigments used in antiquity meaning there is certainly a bias in preservation of red present across all the categories of material evidence. Despite this, the proportion of red garments preserved is too high to be ignored as simply a result of selective preservation and if the only

¹⁶¹ The use of hematite and cinnabar for sculpture was widespread across Greece with cinnabar highly sought after for its intense colour (Brinkmann 2007, 211). Terracotta figurines also used hematite and cinnabar was used for details such as the lips of the figures (Pagès-Camagna 2010, 250). During the period of painting on white-ground lekythoi when matt colours were favoured, hematite and cinnabar were often used on alongside each other on the same vessel to achieve different shades of red (Wehgartner 2002, 94).

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variable present was the durability of pigments, differentiation between the use of colour on figures of different identities would not be present. This demonstrates that red was an integral part of the ancient Greek painter's palette.

Yellow garments are observed on all three categories of material evidence. On stone sculpture and terracotta figurines yellow garments were more commonly worn by males than females. When age is considered it is revealed that yellow was worn in a majority of cases by adults and does not appear at all on male pubescent children in these media. Yellow garments also appear on mortal as well as mythological figures on both sculpture and terracotta figurines. On white-ground lekythoi the number of yellow garments worn was roughly equal between genders as well as the different age groups, though yellow was only worn by mortal figures.

The prominence of yellow garments amongst adult men on sculpture and terracotta figurines is of interest, especially since yellow is a colour particularly associated with females in Attic drama. For instance, in Aristophanes' *Ecclesiazusae*, a man is criticised by his neighbour for wearing the yellow tunic of his wife (Ar. *Eccl.* 330-2). A young female participant in the Brauronia is also described as wearing a saffron garment (Ar. *Lys.* 641-7). If yellow is considered a feminine colour, then the presence of yellow garments amongst male adult figures requires explanation. On sculpture two male figures wearing yellow himatia are identified as scribes.¹⁶² In this case yellow himatia may have had some occupational significance. On terracotta figurines a male elder identified as a pedagogue also wears a yellow himation. However, a majority of yellow garments on terracotta figurines appear on male figures identified as actors (Fig. 15). It is difficult to determine whether the choices of colours for actors' clothing reflect actual costumes worn during performance or are an indicator of their status as an actor. If the latter is true, then yellow, a feminine colour, may have been deemed suitable only for males not considered to be of elite status. Yellow, though, when worn by a male does not always appear to have negative connotations. For instance, on sculpture yellow is worn by a number of male divinities including Apollo and Herakles.¹⁶³ On terracotta figurines yellow is also

¹⁶² See cat. nos. S26, S35.

¹⁶³ See cat. nos. S6 (Herakles), S40 (Apollo).

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worn by Hermes.¹⁶⁴ Elite males such as the beardless warriors on white-ground lekythoi also occasionally wear yellow garments (Fig. 16).



(L-R) Figure 15. Terracotta figurine identified as an actor, Louvre CA540, Image Source: Jeammet *et. al.* 2010, 73.

Figure 16. Yellow chlamys worn by a beardless warrior, Metropolitan Museum of Art 51.11.4, Image Source: <http://www.metmuseum.org/art/collection/search/254669>, accessed 17 September 2016

Black garments are observed on a number of terracotta figurines and figures on white-ground lekythoi (Figs. 17-8).¹⁶⁵ On terracotta figurines black garments appear on one adult female, one male actor, and a male pubescent child. Another adult female identified as a mourner wears a garment of a colour between black and purple. On white-ground lekythoi black garments appear on more females than males and are worn by adults and pubescent children of both genders. Black garments are also worn by two mythological figures on white-ground lekythoi identified as Electra and Demeter. In literary sources black garments are typically associated with mourning. Euripides mentions black-clad or black-robed figures as suffering grief at the recent

¹⁶⁴ See cat. nos. T43.

¹⁶⁵ It should be noted that some of the instances of black garments occur on white-ground lekythoi vessels dating from the first quarter of the fifth century when the outline technique of drawing had not been fully perfected and black was one of the only colours employed. For a comparison of the two techniques for representing black garments, see Figs. 17-8.

7. Colour and Identity in Ancient Greece

loss of a loved one.¹⁶⁶ Pausanias too, mentions black garments as associated with mourning.¹⁶⁷ Given that black garments appear so infrequently on white-ground lekythoi – vessels associated with death and burial – it is therefore possible that the figures visiting the grave represented on white-ground lekythoi are not meant to evoke the despair of the newly bereaved but to instead show the continuing care for the deceased after the period of mourning has passed. This interpretation is also supported by the imagery of numerous taeniae and offerings adorning the grave on many vessels suggesting the continual maintenance of the grave.



Figure 17. Early example of black garment, Metropolitan Museum of Art 35.11.5, Image Source: <http://www.metmuseum.org/art/collection/search/253485>, accessed 17 September 2016

Figure 18. Black garment drawn using matt paint, Metropolitan Museum of Art 06.1021.136, Image Source: <http://www.metmuseum.org/art/collection/search/247302>, accessed 17 September 2016

¹⁶⁶ Euripides describes Helen as dressed in black robes, hair cut short, and with tears running down her cheeks in lamentation (Eur. *Hel.* 1184-9). In Euripides *Alcestis*, numerous references are made to figures in mourning from a recent loss wearing black clothes (Eur. *Alc.* 215-7, 425-30, 505-6, 818-9, 915-20). In *Orestes*, Euripides also describes a black-clad Spartan warrior as mourning for his daughter (Eur. *Or.* 456-8).

¹⁶⁷ Pausanias describes a custom in Corinth where children used to cut their hair and wear black clothes in memory of a past tragedy (Paus. 2.3.7.).

7.4. Mythological Figures

Mythological figures appear frequently amongst ancient Greek iconography and they are typically identified through their physical appearance, dress, or attributes. This analysis has demonstrated that the colouring of their physical characteristics should now also be taken into account. Stone sculpture was the only medium in which blue was used for the representation of hair. The use of blue to represent hair, facial hair, and pubic hair appears to be unique to adult males. All of these figures, except one, are classified as heroic or other mythological. Other examples of mythological figures, though not entirely human in form, have also preserved traces of blue hair and facial hair such as the ‘Triple-Bodied Demon’ from a pediment on the Acropolis.¹⁶⁸ Pausanias also confirms the use of unnatural colours to represent the physical characteristics of mythological figures. He describes a triton from the temple of Dionysus at Tanagra as having green hair, blue eyes, and purple hands, fingers, and nails (Paus. 9.21.1.). Pausanias also describes a demon, called Eurynomus, from Delphi as being of a bluish black colour (Paus. 10.28.7). The use of blue and other non-naturalistic colours on the physical characteristics of a figure appears to have been used to identify figures as mythological rather than mortal. This idea is also supported by the use of red for the skin of mythological figures. On white-ground lekythoi red skin is used for two representations of Hypnos and one of Thanatos (Figs. 19-20).¹⁶⁹ Red skin is also the marker of mythological figures on stone sculpture appearing on a representation of Herakles and three giants.¹⁷⁰ Red skin also makes an appearance on a number of terracotta figurines of mythological status including two representations of Hermes and one of Herakles.¹⁷¹ Therefore in all categories of material evidence non-naturalistic colours used for physical characteristics were the marker of mythological figures.

¹⁶⁸ Acropolis 35. See Brinkmann 2003, cat. no. 11. All three figures comprising the ‘Triple-Bodied Demon’ also have red skin, although the skin of the middle figure is a shade lighter than the other two (Brinkmann 2008, 26).

¹⁶⁹ See cat. nos. WG103, WG114.

¹⁷⁰ See cat. nos. S6, S34, S41, S60.

¹⁷¹ See cat. nos. T11, T42, T43, T86, T87.

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(L-R) Figures 19-20. Red skin on Hypnos and Thanatos, Metropolitan Museum of Art 23.160.43a-b, Image Sources: <http://www.metmuseum.org/art/collection/search/251387>, accessed 17 September 2016

7.5. Summary

Though no universal conventions for the use of colour in the representation of identity were identified, the interpretation of colour on the human form in ancient Greece would not be complete without considering comparative evidence in the form of other archaeological evidence and textual sources. This chapter has demonstrated that though the use of colour differed on stone sculpture, terracotta figurines, and white-ground lekythoi, there were a number of observations that were not restricted to a single category of material evidence: the predominance of the use of red for both physical characteristics and dress, white hair for elder figures, yellow garments for adult males, and the use of non-naturalistic colours for the physical characteristics of male mythological figures. When textual evidence was considered these observations were strengthened and other links were identified such as between yellow hair and youthfulness/divinity, and black garments and mourning. These observations move beyond the understanding of colour as an aesthetic element and place colour within the framework of ancient Greek society.

8. Conclusion and Future Directions

8.1. Conclusion

This thesis has demonstrated that colour was an integral part of representations of the human form in stone sculpture, terracotta figurines, and polychrome white-ground in ancient Greece from the sixth to fourth centuries BC. Evidence for conventions in the use of colour for the representation of identity was considered for broad identities based on gender, age, and mortal or mythological status, as well as more specific identities comprising figure types and representations of individuals. Based on the evidence of colour use for these divisions of identity displayed in this thesis, it can be proposed that conventional colour use in ancient Greece was more frequent amongst some divisions of identity than others.

Divisions of gender, age, and mortal or mythological status were prevalent in ancient Greek society and dress was particularly important for the construction of identity. This is particularly apparent when the style and manner of wearing dress differ between males and females, adults and children, and people of different social classes in ancient Greek iconography.¹⁷² In this thesis it was generally observed that the use of colour does not reinforce the projection of identity through dress type but instead cuts across dress boundaries. It was also observed that female garments utilised a greater range of colours than male garments. This may be due in part to the lower number of males compared with females recorded in the analysis and the tendency for males to be represented nude and thus without garments. The chiton and the himation were the only garments observed consistently on both genders across all three categories of material evidence. It was generally observed that the proportions of colours used on chitons differed more greatly between males and females than the colours of himatia, which were more consistent between the genders. When age and mortal and mythological status were considered, some differences in the proportions of colours worn differed, but again garment colour was never a defining characteristic of these broad categories of identity.

¹⁷² For a comprehensive discussion on the subject of styles of dress and identity in ancient Greece, see Lee (2015).

8. Conclusion and Future Directions

The colouring of physical characteristics was also not generally defined based on broad identities. There was a marked distinction in the colouring of skin between the genders on white-ground lekythoi, but these distinctions were not so clear for sculpture and terracotta figurines, which displayed a variety of skin colours for both genders and age groups. Hair colour for the most part was not also used for the indication of identity with the exception of the use of white hair for elder figures. The only instance in which the colouring of physical characteristics could be connected with a broad identity was in relation to adult male mythological figures. Blue hair was the marker of other mythological figures on sculpture and red skin was used on a variety of mythological figures classified as divine, heroic, and other mythological. Evidence for the use of unnatural colours for the physical characteristics of mythological figures in textual sources makes this one of the most compelling arguments in favour of the conventional use of colour to represent identity in ancient Greece and suggests colour may have functioned semiotically.

This assertion that colour functioned semiotically in ancient Greece is also supported by the more pronounced similarities in the use of colour between figure types and for the representation of certain individuals. On sculpture the colouring of kouroi as a group was consistent with red used for their hair, skin, and dress. On terracotta figurines yellow was the colour most commonly worn by actors. On white-ground lekythoi a high proportion of red himatia were worn by males with staffs, a high proportion of blue garments were worn by offering bearers, and a high proportion of green garments were worn by figures seated at the grave. Amongst the individuals represented Charon displayed the greatest consistency in the use of colour for dress with six of seven representations wearing a red exomis. Red skin also appeared on more than one representation of Hypnos, Hermes, Herakles, and figures identified as giants.

The patterns in the use of colour identified in this thesis have demonstrated the potential for the use of colour on the human form to convey ideas relating to the identity of the figure represented. The result that there were no universal conventions in the use of colour should not discourage further study as ancient artists were applying colour to individual figures in a more nuanced way, which would have had relevance to the ancient audience for which these representations were intended. The

8. Conclusion and Future Directions

ability for colour to transcend conventions of ancient Greek dress demonstrates that colour may have added another dimension to ancient Greek dress that is not currently fully understood and deserves to be considered in greater depth. These interpretations all suggest a high level of agency among ancient Greek painters, though the ideas they were trying to convey may not be clear to us today.

8.2. Future Directions

The archaeology of colour is a growing field of enquiry in many archaeological disciplines encompassing art, architecture, as well as mortuary contexts and even entire landscapes. This thesis has contributed to this developing field by demonstrating the potential for colour to reveal considerations regarding identity in ancient Greek iconography. There is however still potential for further study in this area. The discussion in chapter seven comparing material evidence and textual sources was not exhaustive and other colours may also have been important for the representation of identity in ancient Greece. For instance, white garments were often prescribed for participation in a number of religious rituals and have particularly been associated with mystery cults.¹⁷³ Purple garments are also frequently mentioned in textual sources and purple cloaks are worn by important figures such as Odysseus (Hom. *Od.* 8.83-5). The existence of purple garments in ancient Greece has been confirmed not only from iconographic and textual sources but also by the presence of purple dye on a number of textile fragments recovered from archaeological contexts.¹⁷⁴ These examples demonstrate the potential for further study combining material evidence and textual sources.

Although the size of the corpus of material analysed in this thesis was sufficient to determine the presence of patterns, the random nature of the selection of objects included in the analysis resulted in some age groups being underrepresented. A more selective analysis of the colours used for the representation of elders, pre-pubescent children, and infants would therefore be beneficial. Similarly, future analyses could benefit from the inclusion of a higher number of divine, heroic, and other mythological figures. Such an analysis could also include hybrid creatures such

¹⁷³ Lee 2015, 215.

¹⁷⁴ Spantidaki 2014, 40.

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as sphinxes to determine whether the relationship between the use of non-naturalistic colours and mythological figures identified in this thesis holds true for a broader range of mythological figures.

This thesis has also raised some important considerations that need to be taken into account for future studies. The development of a more standardised approach to recording colour would be highly valued, though it is recognised that this may only be possible for new discoveries as original observations of the colour on museum objects are likely to have faded over the decades. The development of a standardised colour terminology would also be valuable, such as Bookidis' attempt to use the Munsell Chart.¹⁷⁵ It has also been demonstrated that there is potential for colour to change or advance our understanding of the representation of the human form in ancient Greece; colour, therefore, should be considered as part of interpretations where possible. More importantly, where possible publications should embrace the inclusion of colour photographs over black and white, as colour cannot be considered as part of interpretations unless it is made visible.

¹⁷⁵ Bookidis 2010.

Appendix 1 – Chapter 4 Tables

Table A1.1. Hair Colours Identified

Hair Colour	Total	% Total ¹⁷⁶
Red	31	62
Red-Brown	8	16
Yellow	6	12
Blue	3	6
Brown	1	2
Black	1	2
Total	50	

Table A1.2. Facial Hair Colours Identified

Facial Hair Colour	Total	% Total
Red	2	50
Blue	1	25
Black	1	25
Total	4	

Table A1.3. Skin Colours Identified

Skin Colour	Total	% Total
Red	4	33
Red-Brown	3	25
Pink	2	17
Orange-Brown	1	8
Brown	1	8
Blue-Pink ¹⁷⁷	1	8
	12	

Table A1.4. Eye Colours Identified

Eye Colour	Total	% Total
Red	15	68
Red-Brown	5	23
Brown	1	5
Black	1	5
Total	22	

¹⁷⁶ All percentages are rounded to whole numbers.

¹⁷⁷ Skin colour was described as a bluish pink (Brinkmann 2003, cat. no. 6).

Table A1.5. Hair Colour and Eye Colour Comparison

Hair Colour	Eye Colour	Total	% Total
Red	Red	10	50
Red-Brown	Red-Brown	3	15
Red-Brown	Red	2	13
Red	Red-Brown	2	13
Yellow	Red	1	7
Brown	Brown	1	7
Blue	Black	1	7
Total		20	

Table A1.6. Main Colours and Ornament Colours of Dress

Main Colour of Dress	Total	% Total	Ornament Colour of Dress	Total	% Total
Red	41	41	Blue	49	38
Yellow	21	21	Red	42	32
Blue	20	20	Green	23	18
Green	14	14	Yellow	11	8
Yellow-Brown	2	2	White	1	1
Orange-Yellow	2	2	Black	1	1
Black	1	1	Orange-Yellow	1	1
			Gilding	1	1
			Lead Foil	1	1
Total	101		Total	130	

Table A1.7. Main Chiton Colours

Main Chiton Colour	Total	% Total
Green	6	33
Red	5	28
Blue	5	28
Yellow	1	6
Orange-Yellow	1	6
Total	18	

Table A1.8. Main Himation Colours

Main Himation Colour	Total	% Total
Red	6	50
Blue	3	25
Yellow	2	17
Orange-Yellow	1	8
Total	12	

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Table A1.9. Main Belt Colours

Main Belt Colour	Total	% Total
Red	3	60
Green	1	20
Blue	1	20
Total	5	

Table A1.10. Main Unidentified Garment Colours

Main Colour Unidentified Garments	Total	% Total
Red	5	63
Yellow-Brown	2	25
Yellow	1	13
Total	8	

Table A1.11. Other Main Garment Colours

Dress Type	Main Colour
Aegis (F) ¹⁷⁸	Red
Aegis (F)	Red
Back Mantle (F)	Yellow
Chitoniskos (M)	Red
Chlamys (M)	Green
Ependytes (F)	Red
Epiblema (F)	Yellow
Jacket (M)	Yellow
Lion's Skin (M)	Yellow
Mantle (F)	Yellow
Panther Skin (M)	Red
Trousers (M)	Yellow
Waistcoat (F)	Yellow

Table A1.12. Main Bracelet Colours

Bracelet Colour	Total	% Total
Green	2	33
Blue	2	33
Yellow	1	17
Red	1	17
Total	6	

¹⁷⁸ Letter in brackets indicates gender (M) = Male, (F) = Female.

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Table A1.13. Main Earring Colours

Earring Colour	Total	% Total
Blue	3	43
Yellow	2	29
Red	1	14
Green	1	14
Total	7	

Table A1.14. Main Armour Colours

Armour Type	Main Colour	Total
Helmet	Blue	3
Helmet	Green	1
Leather Cuirass	Yellow	1
Cuirass	Yellow	1
Cuirass	Black	1

Table A1.15. Hair Colour Gender Comparison

Male Hair Colour	Total	% Total	Female Hair Colour	Total	% Total
Red	11	55	Red	20	67
Yellow	3	15	Red-Brown	6	20
Blue	3	15	Yellow	3	10
Red-Brown	2	10	Brown	1	3
Black	1	5			
Total	20			30	

Table A1.16. Skin Colour Gender Comparison

Male Skin Colour	Total	% Total	Female Skin Colour	Total	% Total
Red	4	40	Orange-Brown	1	50
Red-Brown	3	30	Brown	1	50
Pink	2	20			
Blue-Pink	1	10			
Total	10		Total	2	

Table A1.17. Eye Colour Gender Comparison

Male Eye Colour	Total	% Total	Female Eye Colour	Total	% Total
Red	4	80	Red	11	65
Black	1	20	Red-Brown	5	29
			Brown	1	6
Total	5		Total	17	

Table A1.18. Main Garment Colour Gender Comparison

Main Garment Colour Male	Total	% Total	Main Garment Colour Female	Total	% Total
Red	8	42	Red	17	45
Yellow	6	32	Green	7	18
Blue	2	11	Blue	6	16
Yellow-Brown	2	11	Yellow	6	16
Green	1	5	Orange-Yellow	2	5
Total	19		Total	38	

Table A1.19. Main Chiton Colour Gender Comparison

Chiton Colour Male	Total	% Total	Chiton Colour Female	Total	% Total
Blue	1	50	Green	6	38
Red	1	50	Red	4	25
			Blue	4	25
			Orange-Yellow	1	6
			Yellow	1	6
Total	2		Total	16	

Table A1.20. Main Himation Colour Gender Comparison

Himation Colour Male	Total	% Total	Himation Colour Female	Total	% Total
Red	3	43	Red	3	60
Blue	2	29	Blue	1	20
Yellow	2	29	Orange-Yellow	1	20
Total	7		Total	5	

Table A1.21. Belt Colour Gender Comparison

Male Belt Colour	Total	% Total	Female Belt Colour	Total	% Total
Red	1	100	Red	2	50
			Blue	1	25
			Green	1	25
Total	1		Total	4	

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Table A1.22. Hair Colour Age Comparison

Adult Hair Colour	Total	% Total	Pubescent Child Hair Colour	Total	% Total	Pre-Pubescent Child Hair Colour	Total	% Total
Red	6	55	Red	23	62	Red	2	100
Blue	3	27	Red-Brown	7	19			
Red-Brown	1	9	Yellow	6	16			
Black	1	9	Brown	1	3			
Total	11		Total	37		Total	2	

Table A1.23. Pubescent Children with Yellow Hair

Gender	Identity	Total
Female	Maiden	3
Male	Athlete	1
Male	Athlete - Wrestler	2

Table A1.24. Skin Colour Age Comparison

Adult Skin Colour	Total	% Total	Pubescent Child Skin Colour	Total	% Total	Pre-Pubescent Child Skin Colour	Total	% Total
Red-Brown	3	38	Red	2	67	Orange-Brown	1	100
Red	2	25	Brown	1	33			
Pink	2	25						
Blue-Pink	1	13						
Total	8		Total	3		Total	1	

Table A1.25. Eye Colour Age Comparison

Adult Eye Colour	Total	% Total	Pubescent Child Eye Colour	Total	% Total	Pre-Pubescent Child Eye Colour	Total	% Total
Red	3	60	Red	11	69	Red	1	100
Red-Brown	1	20	Red-Brown	4	25			
Black	1	20	Brown	1	6			
Total	5		Total	16		Total	1	

Table A1.26. Main Garment Colour Age Comparison

Adult Main Garment Colour	Total	% Total	Pubescent Child Main Garment Colour	Total	% Total	Elder Main Garment Colour	Total	% Total
Red	11	42	Red	11	41	Red	2	100
Yellow	7	27	Green	7	26			
Blue	5	19	Yellow	4	15			
Yellow-Brown	2	8	Blue	3	11			
Green	1	4	Orange-Yellow	2	7			
Total	26		Total	27		Total	2	

Table A1.27. Main Garment Colour Male Age Comparison

Adult Male Main Garment Colour	Total	% Total	Pubescent Male Main Garment Colour	Total	% Total
Red	5	36	Red	2	67
Yellow	5	36	Green	1	33
Blue	2	14			
Yellow-Brown	2	14			
Total	14		Total	3	

Table A1.28. Main Garment Colour Female Age Comparison

Adult Female Main Garment Colour	Total	% Total	Pubescent Female Main Garment Colour	Total	% Total
Red	6	50	Red	9	38
Blue	3	25	Green	6	25
Yellow	2	17	Yellow	4	17
Green	1	8	Blue	3	13
			Orange-Yellow	2	8
Total	12		Total	24	

Table A1.29. Main Chiton Colour Age Comparison

Adult Main Chiton Colour	Total	% Total	Pubescent Child Main Chiton Colour	Total	% Total
Blue	3	60	Green	6	46
Red	2	40	Red	3	23
			Blue	2	15
			Yellow	1	8
			Orange-Yellow	1	8
Total	5		Total	13	

Table A1.30. Main Himation Colour Age Comparison

Adult Main Himation Colour	Total	% Total	Pubescent Child Main Himation Colour	Total	% Total
Red	3	60	Red	3	60
Blue	1	20	Blue	1	20
Yellow	1	20	Orange-Yellow	1	20
Total	5		Total	5	

Table A1.31. Hair Colour Mortal and Mythological Status Comparison

Mortal Hair Colour	Total	% Total	Divine Hair Colour	Total	% Total
Red	27	66	Red	3	60
Red-Brown	7	17	Red-Brown	1	20
Yellow	6	15	Black	1	20
Brown	1	2			
Total	41		Total	5	

Table A1.32. Hair Colour Mortal and Mythological Status Comparison

Heroic Hair Colour	Total	% Total	Other Mythological Hair Colour	Total	% Total
Blue	2	67	Blue	1	100
Red	1	33			
Total	3		Total	1	

Table A1.33. Blue Hair Colour on Mythological Figures

Mortal/Myth	Identity	Total
Heroic	Herakles	1
Heroic	Iolaos	1
Other Mythological	Giant	1

Table A1.34. Skin Colour Mortal and Mythological Status Comparison

Mortal Skin Colour	Total	% Total	Heroic Skin Colour	Total	% Total	Other Mythological Skin Colour	Total	% Total
Red	2	40	Pink	2	50	Red-Brown	2	67
Red-Brown	1	20	Red	1	25	Red	1	33
Orange-Brown	1	20	Blue-Pink	1	25			
Brown	1	20						
Total	5		Total	4		Total	3	

Table A1.35. Eye Colour Mortal and Mythological Status Comparison

Mortal Eye Colour	Total	% Total	Divine Eye Colour	Total	% Total	Heroic Eye Colour	Total	% Total
Red	14	74	Red-Brown	1	100	Red	1	50
Red-Brown	4	21				Black	1	50
Brown	1	5						
Total	19		Total	1		Total	2	

Table A1.36. Main Garment Colour Mortal and Mythological Status Comparison

Mortal Main Garment Colour	Total	% Total	Divine Main Garment Colour	Total	% Total	Heroic Main Garment Colour	Total	% Total
Red	16	42	Red	7	47	Yellow-Brown	2	50
Yellow	8	21	Blue	4	27	Yellow	1	25
Green	7	18	Yellow	3	20	Red	1	25
Blue	5	13	Green	1	7			
Orange-Yellow	2	5						
Total	38		Total	15		Total	4	

Table A1.37. Main Chiton Colour Mortal and Mythological Status Comparison

Mortal Main Chiton Colour	Total	% Total	Divine Main Chiton Colour	Total	% Total
Green	6	40	Blue	2	67
Red	4	27	Red	1	33
Blue	3	20			
Orange-Yellow	1	7			
Yellow	1	7			
Total	15		Total	3	

Table A1.38. Main Himation Colour Mortal and Mythological Status Comparison

Mortal Main Himation Colour	Total	% Total	Divine Main Himation Colour	Total	% Total
Red	3	38	Red	3	75
Blue	2	25	Blue	1	25
Yellow	2	25			
Orange-Yellow	1	13			
Total	8		Total	4	

Table A1.39. Armour Colour Mortal and Mythological Status Comparison

Mortal Armour Type	Main Colour	Total	Divine Armour Type	Main Colour	Total
Leather Cuirass	Yellow	1	Helmet	Blue	2
Helmet	Blue	1	Helmet	Green	1
Cuirass	Yellow	1			

Table A1.40. Hair Colour Korai

Korai Hair Colour	Total	% Total
Red	15	65
Red-Brown	5	22
Yellow	2	9
Brown	1	4
Total	23	

Table A1.41. Skin Colour Korai

Korai Skin Colour	Total	% Total
Brown	1	100
Total	1	

Table A1.42. Eye Colour Korai

Korai Eye Colour	Total	% Total
Red	9	64
Red-Brown	4	29
Brown	1	7
Total	14	

Table A1.43. Lip Colour Korai

Korai Lip Colour	Total	% Total
Red	7	88
Red-Brown	1	13
Total	8	

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Table A1.44. Main Garment Colour Korai

Dress Type	Main Colour	Total
Back Mantle	Yellow	1
Belt	Red	1
Chiton	Green	6
Chiton	Red	3
Chiton	Blue	2
Chiton	Orange-Yellow	1
Epiblema	Yellow	1
Himation	Orange-Yellow	1
Himation	Red	1
Peplos	Red	1
Peplos	Yellow	1
Unidentified	Red	1

Table A1.45. Main Headdress Colour Korai

Headdress Type	Main Colour	Total
Diadem	Yellow	1
Diadem	Red	1
Diadem	Green	1
Diadem	Blue	1
Polos	Red	1
Taenia	Yellow	1
Taenia	Red	1
Taenia	Green	1
Veil	Yellow	1

Table A1.46. Main Jewellery Colour Korai

Jewellery Type	Main Colour	Total
Bracelet	Green	2
Bracelet	Blue	2
Bracelet	Yellow	1
Bracelet	Red	1
Earrings	Blue	3
Earrings	Yellow	2
Earrings	Red	1
Earrings	Green	1
Necklace	Blue	2

Table A1.47. Shoe Colour Korai

Shoe Type	Main Colour	Total
Shoes	Red	2
Sandals	Red	2
Sandals	Yellow	1

Table A1.48. Main Garment Colours Overall and Korai Comparison

Overall Main Garment Colour	Total	% Total	Korai Main Garment Colour	Total	% Total
Red	25	43	Red	7	35
Yellow	12	21	Green	6	30
Blue	9	16	Yellow	3	15
Green	8	14	Blue	2	10
Orange-Yellow	2	3	Orange-Yellow	2	10
Yellow-Brown	2	3			
Total	58		Total	20	

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Table A2.1. Hair Colours Identified

Hair Colour	Total	% Total ¹⁷⁹
Red	72	71
Black	13	13
Red-Brown	8	8
Yellow	4	4
White	1	1
Pink	1	1
Brown	1	1
Blue-Grey	1	1
Total	101	

Table A2.2. Facial Hair Colours Identified

Facial Hair Colour	Total	% Total
Red	6	55
Black	3	27
White	1	9
Blue-Grey	1	9
Total	11	

Table A2.3. Eyebrow Colours Identified

Eyebrow Colour	Total	% Total
Black	11	79
Red-Brown	1	7
Red	1	7
Orange	1	7
Total	14	

¹⁷⁹ All percentages are rounded to whole numbers.

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Table A2.4. Skin Colours Identified

Skin Colour	Total	% Total
Pink	55	65
Red	18	21
Orange-Pink	6	7
Yellow	1	1
White	1	1
Pink-Red	1	1
Pink-Brown	1	1
Pink, Red-Brown	1	1
Total	84	

Table A2.5. Eye Colours Identified

Eye Colour	Total	% Total
Black	18	69
White	2	8
Yellow	1	4
Red-Brown	1	4
Red	1	4
Grey-Blue	1	4
Grey	1	4
Brown	1	4
Total	26	

Table A2.6. Main Colours and Ornament Colours of Dress

Main Colour	Total	% Total	Ornament Colour	Total	% Total
Red	61	33	Red	33	47
Yellow	28	15	Black	12	17
Pink	28	15	Purple	8	11
Blue	25	14	Blue	5	7
White	17	9	Pink	4	6
Black	8	4	Yellow	4	6
Purple	3	2	White	1	1
Brown-Black	2	1	Gilding	1	1
Green-Blue	2	1	Brown-Black	1	1
Gilding	2	1	Blue-Grey	1	1
Orange	1	>1			
Black-Purple	1	>1			
Brown	1	>1			
Green	1	>1			
Grey-Blue	1	>1			
Yellow, Red, Blue-Grey ¹⁸⁰	1	>1			
Orange-Pink	1	>1			
Purple-Pink	1	>1			
Grey	1	>1			
Total	185				
			Total	70	

¹⁸⁰ Garment, a peplos, was striped in these three colours. See cat. no. T69.

Table A2.7. Main Dress Colour Chronological Comparison

6th Century Main Dress Colour	Total	% Total	5th Century Main Dress Colour	Total	% Total	4th Century Main Dress Colour	Total	% Total
Red	4	57	Red	33	57	Pink	28	23
Yellow	2	29	Yellow	9	16	Red	24	20
White	1	14	Blue	7	12	Blue	17	14
			White	4	7	Yellow	17	14
			Black	4	7	White	13	11
			Yellow, Red, Grey-Blue	1	2	Black	4	3
						Purple	3	3
						Green-Blue	2	2
						Gilding	2	2
						Brown-Black	2	2
						Orange-Pink	1	1
						Orange	1	1
						Grey-Blue	1	1
						Grey	1	1
						Green	1	1
						Brown	1	1
						Black-Purple	1	1
						Purple-Pink	1	1
Total	7		Total	58		Total	120	

Table A2.8. Main Dress Colour Regional Comparison

Attica Main Dress Colour	Total	% Total	Boeotia Main Dress Colour	Total	% Total
Red	15	36	Red	33	26
Yellow	10	24	Pink	21	17
Blue	7	17	White	18	14
Pink	5	12	Yellow	17	14
Black	3	7	Blue	15	12
Green	1	2	Black	5	4
Grey-Blue	1	2	Purple	3	2
			Brown-Black	2	2
			Green-Blue	2	2
			Gilding	2	2
			Black-Purple	1	1
			Brown	1	1
			Orange	1	1
			Orange-Pink	1	1
			Purple-Pink	1	1
			Yellow, Red, Grey-Blue	1	1
			Grey	1	1
Total	42		Total	125	

Table A2.9. Main Dress Colour Regional Comparison

Corinth Main Dress Colour	Total	% Total	Euboea Main Dress Colour	Total	% Total
Red	13	76	Pink	1	100
Blue	2	12			
Pink	1	6			
Yellow	1	6			
Total	17		Total	1	

Table A2.10. Main Chiton Colours

Main Chiton Colour	Total	% Total
Pink	11	30
Red	8	22
Blue	8	22
White	5	14
Yellow	2	5
Purple	1	3
Black	1	3
Black-Purple	1	3
Total	37	

Table A2.11. Main Chlamys Colours

Main Chlamys Colour	Total	% Total
Pink	2	33
Yellow	1	17
Red	1	17
Black	1	17
White	1	17
Total	6	

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Table A2.12. Main Himation Colours

Main Himation Colour	Total	% Total
Blue	13	34
Pink	9	24
Yellow	5	13
White	4	11
Red	3	8
Purple-Pink	1	3
Grey	1	3
Green	1	3
Grey-Blue	1	3
Total	38	

Table A2.13. Main Peplos Colours

Main Peplos Colours	Total	% Total
Red	5	45
Yellow	2	17
Pink	2	18
Yellow, Red, Grey-Blue	1	9
White	1	9
Total	11	

Table A2.14. Other Garments

Garment Type	Main Colour	Total
Actor's Tights	Yellow	2
Actor's Tights	Red	1
Belt	Red	2
Belt	Black	1
Belt	Pink	1
Lion's Skin	Yellow	1
Scarf	Pink	1
Scarf	White	1
Scarf	Blue	1
Tunic	Brown-Black	1
Tunic	Pink	1
Tunic	Red	1
Unidentified	Red	7
Unidentified	Yellow	3
Unidentified	Blue	2
Unidentified	White	2
Unidentified	Orange-Pink	1
Unidentified	Orange	1

Table A2.15. Other Headdresses

Headdress Type	Main Colour	Total
Cap ¹⁸¹	Red	1
Diadem	Yellow	1
Taenia	Yellow	2
Taenia	Red	1
Hat	Red	1
Ivy	Green-Blue	1
Petasos	White	1
Pilos	Yellow	1
Sphendone	Green-Blue	1
Unidentified	White	1
Unidentified	Red	1
Wreath	Yellow	1

Table A2.16. Other Jewellery

Jewellery Type	Main Colour	Total
Bracelet	Red	1
Earrings	Red	1
Earrings	White	1
Jewel on forehead	Gilding	1
Garment Pins	Yellow	1
Ring	Gilding	1

Table A2.17. Hair Colour Gender Comparison

Male Hair Colour	Total	% Total	Female Hair Colour	Total	% Total
Red	17	59	Red	53	78
Black	5	17	Black	8	11
Red-Brown	3	10	Red-Brown	5	7
Blue-Grey	1	3	Yellow	3	4
Pink	1	3	Brown	1	1
White	1	3			
Yellow	1	3			
Total	29		Total	70	

¹⁸¹ Cap is referred to here as a head covering without a brim that was not identified as a particular type of hat, such as a pilos.

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Table A2.18. Skin Colour Gender Comparison

Male Skin Colour	Total	% Total	Female Skin Colour	Total	% Total
Pink	33	59	Pink	22	79
Red	17	30	Orange-Pink	2	7
Orange-Pink	4	7	Yellow	1	4
Pink-Red	1	2	White	1	4
Pink, Red-Brown	1	2	Red	1	4
			Pink-Brown	1	4
Total	56		Total	28	

Table A2.19. Eye Colour Gender Comparison

Male Eye Colour	Total	% Total	Female Eye Colour	Total	% Total
Black	6	60	Black	12	75
White	2	20	Yellow	1	6
Red-Brown	1	10	Red	1	6
Grey	1	10	Grey-Blue	1	6
			Brown	1	6
Total	10		Total	16	

Table A2.20. Main Garment Colour Gender Comparison

Male Main Garment Colour	Total	% Total	Female Main Garment Colour	Total	% Total
Blue	8	22	Red	24	29
Yellow	8	22	Pink	20	24
Pink	7	19	Blue	15	18
White	6	16	Yellow	8	10
Red	4	11	White	8	10
Black	2	5	Purple	1	1
Grey	1	3	Black	1	1
Brown-Black	1	3	Grey-Blue	1	1
			Green	1	1
			Purple-Pink	1	1
			Yellow, Red, Grey-Blue	1	1
			Orange-Pink	1	1
			Orange	1	1
			Black-Purple	1	1
Total	37		Total	84	

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Table A2.21. Main Chiton Colour Gender comparison

Male Main Chiton Colour	Total	% Total	Female Main Chiton Colour	Total	% Total
Black	1	20	Pink	11	34
Blue	1	20	Red	7	22
Red	1	20	Blue	7	22
White	1	20	White	4	13
Yellow	1	20	Yellow	1	3
			Purple	1	3
			Black-Purple	1	3
Total	5		Total	32	

Table A2.22. Main Himation Colour Gender Comparison

Male Main Himation Colour	Total	% Total	Female Main Himation Colour	Total	% Total
Blue	5	38	Blue	7	29
Pink	3	23	Pink	6	25
White	2	15	Yellow	3	13
Yellow	2	15	Red	3	13
Grey	1	8	White	2	8
			Grey-Blue	1	4
			Green	1	4
			Purple-Pink	1	4
Total	13		Total	24	

Table A2.23. Shoe Colour Gender Comparison

Male Shoe Type	Main Colour	Total	% Total	Female Shoe Type	Main Colour	Total	% Total
Shoes	Red	1	17	Shoes	Red	9	75
Boots	Black	1	17	Shoes	Brown-Black	1	8
Boots	Brown	1	17	Shoes	Purple	1	8
Boots	Pink	1	17	Shoes	Yellow	1	8
Boots	Red	1	17				
Sandals	Red	1	17				
Total		6		Total		12	

Table A2.24. Hair Colour Age Comparison

Adult Hair Colour	Total	% Total	Pubescent Child Hair Colour	Total	% Total	Pre-Pubescent Child Hair Colour	Total	% Total
Red	43	70	Red	20	71	Red	6	75
Black	10	16	Black	3	11	Red-Brown	1	13
Red-Brown	4	7	Red-Brown	3	11	Yellow	1	13
Yellow	2	3	Yellow	1	4			
Blue-Grey	1	2	Pink	1	4			
Brown	1	2						
Total	61		Total	28		Total	8	

Table A2.25. Facial Hair Age Comparison

Adult Facial Hair Colour	Total	% Total	Elder Facial Hair Colour	Total	% Total
Red	5	56	White	1	50
Black	3	33	Red	1	50
Blue-Grey	1	11			
Total	9		Total	2	

Table A2.26. Eyebrow Colour Age Comparison

Adult Eyebrow Colour	Total	Pubescent Child Eyebrow Colour	Total	Pre-pubescent Child Eyebrow Colour	Total
Black	9	Red-Brown	1	Black	1
Red	1	Black	1		
Orange	1				
Total	11	Total	2	Total	1

Table A2.27. Skin Colour Age Comparison

Elder Skin Colour	Total	% Total	Adult Skin Colour	Total	% Total
Pink	1	50	Pink	28	60
Orange-Pink	1	50	Red	11	23
			Orange-Pink	4	9
			Pink-Brown	1	2
			Pink-Red	1	2
			White	1	2
			Yellow	1	2
Total	2		Total	47	

Table A2.28. Skin Colour Age Comparison

Pubescent Child Skin Colour	Total	% Total	Pre-Pubescent Child Skin Colour	Total	% Total
Pink	21	75	Pink	5	71
Red	6	21	Orange-Pink	1	14
Pink, Red-Brown	1	4	Red	1	14
Total	28		Total	7	

Table A2.29. Eye Colour Age Comparison

Elder Eye Colour	Total	% Total	Adult Eye Colour	Total	% Total
Red	1	100	Black	12	75
			Brown	1	6
			Grey	1	6
			White	1	6
			Yellow	1	6
Total	1		Total	16	

Table A2.30. Eye Colour Age Comparison

Pubescent Child Eye Colour	Total	% Total	Pre-pubescent Child Eye Colour	Total	% Total
Black	4	57	Black	2	100
White	1	14			
Grey-Blue	1	14			
Red-Brown	1	14			
Total	7		Total	2	

Table A2.31. Lip Colour Age Comparison

Elder Lip Colour	Total	Adult Lip Colour	Total	Pubescent Child Lip Colour	Total	Pre-pubescent Child Lip Colour	Total
Red	3	Red	13	Red	4	Red	1
		Pink-Red	2				
		Pink	2				
		Black	1				

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Table A2.32. Main Garment Colour Age Comparison

Adult Main Garment Colour	Total	% Total	Pubescent Child Main Garment Colour	Total	% Total
Red	21	24	Red	7	25
Blue	18	21	Pink	7	25
Pink	14	16	Blue	5	18
Yellow	14	16	White	4	14
White	10	12	Yellow	1	4
Black	2	2	Grey	1	4
Purple	1	1	Brown-Black	1	4
Black-Purple	1	1	Yellow, Red, Grey-Blue	1	4
Grey-Blue	1	1	Black	1	4
Purple-Pink	1	1			
Green	1	1			
Orange	1	1			
Orange-Pink	1	1			
Total	86		Total	28	

Table A2.33. Main Garment Colour Age Comparison

Elder Main Garment Colour	Total	% Total	Pre-Pubescent Child Main Garment Colour	Total	% Total	Infant Main Garment Colour	Total	% Total
Pink	2	67	Pink	3	100	Pink	1	100
Yellow	1	33						
Total	3		Total	3		Total	1	

Table A2.34. Main Garment Colour Male Age Comparison

Male Adult Main Garment Colour	Total	% Total	Male Pubescent Child Main Garment Colour	Total	% Total
Yellow	7	35	Blue	3	23
Blue	5	25	Pink	3	23
Red	3	15	White	3	23
White	3	15	Black	1	8
Pink	1	5	Grey	1	8
Black	1	5	Brown-Black	1	8
			Red	1	8
Total	20		Total	13	

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Table A2.35. Main Garment Colour Male Age Comparison

Male Elder Main Garment Colour	Total	% Total	Male Pre-Pubescent Child Main Garment Colour	Total	% Total	Male Infant Main Garment Colour	Total	% Total
Yellow	1	100	Pink	2	100	Pink	1	100
Total	1		Total	2		Total	1	

Table A2.36. Main Garment Colour Female Age Comparison

Female Adult Main Garment Colour	Total	% Total	Female Pubescent Child Main Garment Colour	Total	% Total
Red	18	27	Red	6	40
Pink	13	20	Pink	4	27
Blue	13	20	Blue	2	13
White	7	11	Yellow	1	7
Yellow	7	11	White	1	7
Black	1	2	Yellow, Red, Grey-Blue	1	7
Black-Purple	1	2			
Purple	1	2			
Green	1	2			
Grey-Blue	1	2			
Purple-Pink	1	2			
Orange-Pink	1	2			
Orange	1	2			
Total	66		Total	15	

Table A2.37. Main Garment Colour Female Age Comparison

Female Elder Main Garment Colour	Total	% Total	Female Pre-Pubescent Child Main Garment Colour	Total	% Total
Pink	2	100	Pink	1	100
Total	2		Total	1	

Table A2.38. Main Chiton Colour Age Comparison

Adult Main Chiton Colour	Total	% Total	Pubescent Child Main Chiton Colour	Total	% Total	Elder Main Chiton Colour	Total	% Total
Pink	7	24	Pink	3	43	Pink	1	100
Red	7	24	Blue	2	29			
Blue	6	21	Red	1	14			
White	4	14	White	1	14			
Yellow	2	7						
Black	1	3						
Purple	1	3						
Black-Purple	1	3						
Total	29		Total	7		Total	1	

Table A2.39. Main Chlamys Colour Age Comparison

Adult Main Chlamys Colour	Total	% Total	Pubescent Child Main Chlamys Colour	Total	% Total	Pre-pubescent Child Main Chlamys Colour	Total	% Total
Yellow	1	50	Black	1	33	Pink	1	100
Red	1	50	Pink	1	33			
			White	1	33			
Total	2		Total	3		Total	1	

Table A2.40. Main Himation Colour Age Comparison

Adult Main Himation Colour	Total	% Total	Pubescent Child Main Himation Colour	Total	% Total
Blue	9	38	Blue	3	38
Pink	4	17	Yellow	1	13
White	3	13	White	1	13
Yellow	3	13	Red	1	13
Red	2	8	Pink	1	13
Grey-Blue	1	4	Grey	1	13
Purple-Pink	1	4			
Green	1	4			
Total	24		Total	8	

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Table A2.41. Main Peplos Colour Age Comparison

Adult Main Peplos Colour	Total	% Total	Pubescent Child Main Peplos Colour	Total	% Total
Yellow	2	67	Red	4	57
Pink	1	33	Yellow, Red, Grey-Blue	1	14
			White	1	14
			Pink	1	14
Total	3		Total	7	

Table A2.42. Main Shoe Colour Age Comparison

Adult Shoe Type	Main Colour	Total	% Total	Pubescent Child Shoe Type	Main Colour	Total	% Total
Shoes	Red	8	73	Boots	Red	1	33
Shoes	Brown-Black	1	9	Boots	Black	1	33
Shoes	Purple	1	9	Boots	Brown	1	33
Shoes	Yellow	1	9				
Total		11		Total		3	

Table A2.43. Main Shoe Colour Age Comparison

Pre-pubescent Child Shoe Type	Main Colour	Total	% Total	Infant Shoe Type	Main Colour	Total	% Total
Shoes	Red	2	50	Shoes	Red	1	100
Boots	Pink	1	25				
Sandals	Red	1	25				
Total		4		Total		1	

Table A2.44. Hair Colour Mortal and Mythological Status Comparison

Mortal Hair Colour	Total	% Total	Divine Hair Colour	Total	% Total	Other Mythological Hair Colour	Total	% Total
Red	62	72	Red	7	64	Red	3	75
Black	12	14	Black	1	9	Red-Brown	1	25
Red-Brown	6	7	Blue-Grey	1	9			
Yellow	3	3	Red-Brown	1	9			
Brown	1	1	Yellow	1	9			
Pink	1	1						
White	1	1						
Total	86		Total	11		Total	4	

Table A2.45. Facial Hair Colour Mortal and Mythological Status Comparison

Mortal Facial Hair Colour	Total	% Total	Divine Facial Hair Colour	Total	% Total
Red	6	60	Blue-Grey	1	100
Black	3	30			
White	1	10			
Total	10		Total	1	

Table A2.46. Eyebrow Colour Mortal and Mythological Status Comparison

Mortal Eyebrow Colour	Total	% Total	Divine Eyebrow Colour	Total	% Total
Black	9	75	Black	2	100
Red-Brown	1	8			
Red	1	8			
Orange	1	8			
Total	12		Total	2	

Table A2.47. Skin Colour Mortal and Mythological Status Comparison

Mortal Skin Colour	Total	% Total	Divine Skin Colour	Total	% Total
Pink	51	70	Red	4	44
Red	13	18	Pink	3	33
Orange-Pink	6	8	Pink-Red	1	11
Yellow	1	1	Pink-Brown	1	11
White	1	1			
Pink, Red-Brown	1	1			
Total	73		Total	9	

Table A2.48. Skin Colour Mortal and Mythological Status Comparison

Heroic Skin Colour	Total	% Total	Other Mythological Skin Colour	Total	% Total
Red	1	100	Pink	1	100
Total	1		Total	1	

Table A2.49. Eye Colour Mortal and Mythological Status Comparison

Mortal Eye Colour	Total	% Total	Divine Eye Colour	Total	% Total
Black	15	65	Black	3	100
White	2	9			
Yellow	1	4			
Red-Brown	1	4			
Red	1	4			
Grey-Blue	1	4			
Grey	1	4			
Brown	1	4			
Total	23		Total	3	

Table A2.50. Lip Colour Mortal and Mythological Status Comparison

Mortal Lip Colour	Total	% Total	Divine Lip Colour	Total	% Total
Red	19	83	Red	2	67
Pink	2	9	Pink-Red	1	33
Pink-Red	1	4			
Black	1	4			
Total	23		Total	3	

Table A2.51. Main Garment Colour Mortal and Mythological Status Comparison

Mortal Main Garment Colour	Total	% Total	Divine Main Garment Colour	Total	% Total
Red	27	24	Yellow	3	30
Pink	25	23	White	3	30
Blue	22	20	Pink	2	20
Yellow	13	12	Red	1	10
White	11	10	Blue	1	10
Black	3	3			
Purple	1	1			
Black-Purple	1	1			
Green	1	1			
Purple-Pink	1	1			
Grey	1	1			
Grey-Blue	1	1			
Yellow, Red, Grey-Blue	1	1			
Brown-Black	1	1			
Orange-Pink	1	1			
Orange	1	1			
Total	111		Total	10	

Table A2.52. Divine Main Garment Colour Gender Comparison

Male Divine Main Garment Colour	Total	% Total	Female Divine Main Garment Colour	Total	% Total
Yellow	2	33	Yellow	1	25
White	2	33	White	1	25
Pink	1	17	Pink	1	25
Blue	1	17	Red	1	25
Total	6		Total	4	

Table A2.53. Main Chiton Colour Mortal and Mythological Status Comparison

Mortal Main Chiton Colour	Total	% Total	Divine Main Chiton Colour	Total	% Total
Pink	10	29	Pink	1	33
Blue	8	24	Red	1	33
Red	7	21	White	1	33
White	4	12			
Yellow	2	6			
Black	1	3			
Purple	1	3			
Black-Purple	1	3			
Total	34		Total	3	

Table A2.54. Main Chlamys Colour Mortal and Mythological Status Comparison

Mortal Main Chlamys Colour	Total	% Total	Divine Main Chlamys Colour	Total	% Total
Pink	2	40	Yellow	1	100
Black	1	20			
Red	1	20			
White	1	20			
Total	5		Total	1	

Table A2.55. Main Himation Colour Mortal and Mythological Status Comparison

Mortal Main Himation Colour	Total	% Total	Divine Main Himation Colour	Total	% Total
Blue	12	36	Yellow	2	50
Pink	8	24	Pink	1	25
Yellow	3	9	White	1	25
White	3	9			
Red	3	9			
Green	1	3			
Purple-Pink	1	3			
Grey	1	3			
Grey-Blue	1	3			
Total	33		Total	4	

Table A2.56. Main Garment Colour Actors

Actor Main Garment Colour	Total	% Total
Yellow	5	31
Blue	4	25
Red	3	19
Pink	2	13
Black	1	6
Green	1	6
Total	16	

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Table A3.1. Hair Colours Identified

Hair Colour	Total	% Total ¹⁸²
Red	43	41
Black	36	34
Brown	9	8
Black-Brown	6	6
Red-Brown	4	4
Grey	3	3
Red-Black	2	2
Yellow	1	1
White	1	1
Black-White-Brown	1	1
Total	106	

Table A3.2. Facial Hair Colours Identified

Facial Hair Colour	Total	% Total
Black	7	54
Yellow	2	15
Red	2	15
White	1	8
Grey	1	8
Total	13	

Table A3.3. Notable Representations of Hair Colour

Hair Colour	Gender	Age	Mortal/Myth	Identity
Yellow	Male	Adult	Divine	Hermes
White	Male	Elder	Mortal	Old Man
Black-White-Brown	Male	Pubescent Child	Mortal	Male Youth
Black	Female	Adult	Other Mythological	Amazon

Table A3.4. Notable Representations of Facial Hair

Facial Hair Colour	Gender	Age	Mortal/Myth	Identity
Yellow	Male	Adult	Divine	Hermes
White	Male	Elder	Mortal	Old Man

¹⁸² All percentages are rounded to whole numbers.

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Table A3.5. Skin Colours Identified

Skin Colour	Total	% Total
White	17	63
Red-Brown	5	19
Red	3	11
Brown	2	7
Total	27	

Table A3.6. Main Colours and Ornament Colours of Dress

Main Colour	Total	% Total	Ornament Colour	Total	% Total
Red	147	53	Red	31	41
Purple	26	9	Purple	19	25
Black	23	8	Pink	5	7
Yellow	20	7	Green	4	5
Green	18	6	Grey	3	4
Blue	12	4	Black	3	4
Brown	8	3	Yellow	3	4
White	6	2	Blue	3	4
Pink	6	2	Red-Brown	2	3
Red-Brown	4	1	White	1	1
Grey	2	>1	Green-Black	1	1
Yellow-Brown	2	>1			
Blue-Black	1	>1			
Green-Black	1	>1			
Orange-Yellow	1	>1			
Green-Blue	1	>1			
Total	278		Total	75	

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Table A3.7. Main Chiton Colours

Main Chiton Colour	Total	% Total
Red	23	42
Black	9	16
Yellow	6	11
Blue	4	7
Green	3	5
Yellow-Brown	2	4
Brown	2	4
Purple	2	4
Grey	1	2
Pink	1	2
Blue-Black	1	2
Red-Brown	1	2
Total	55	

Table A3.8. Main Chitonion Colours

Main Chitonion Colours	Total	% Total
Yellow	1	20
Red	1	20
Green-Blue	1	20
Blue	1	20
Green	1	20
Total	5	

Table A3.9. Main Chlamys Colours

Main Chlamys Colour	Total	% Total
Red	11	55
Yellow	3	15
Purple	2	10
Green	1	5
Brown	1	5
Pink	1	5
Black	1	5
Total	20	

Table A3.10. Main Himation Colour

Main Himation Colour	Total	% Total
Red	84	64
Black	10	8
Purple	9	7
Green	7	5
White	5	4
Brown	5	4
Blue	5	4
Red-Brown	3	2
Pink	3	2
Yellow	1	1
Total	132	

Table A3.11. Main Belt Colours

Main Belt Colour	Total	% Total
Red	3	60
Yellow	1	20
Purple	1	20
Total	5	

Table A3.12. Other Garments Identified

Garment Type	Main Colour	Total
Chitoniskos	Pink	1
Diplois	Green	1
Mantle	Red	1
Mantle	Green	1
Scarf	Blue	1
Shroud	Purple	2
Unidentified	Red	1

Table A3.13. Other Headdresses Identified

Headdress Type	Main Colour	Total
Cap	Red	1
Cap	Green	1
Cap	Black	1
Conical Cap	Green	1
Sakkos	Red	1
Sphendone	Purple	2
Sphendone	Grey	1

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Table A3.14. Main Shoe Colours

Shoe Type	Main Colour	Total
Shoes	Red	7
Boots	Yellow	4
Boots	Red	2
Boots	Green	1
Boots	Black	1
Sandals	Black	1

Table A3.15. Skin Colour Gender Comparison

Male Skin Colour	Total	% Total	Female Skin Colour	Total	% Total
Red-Brown	5	56	White	17	94
Red	3	33	Brown	1	6
Brown	1	11			
Total	9			18	

Table A3.16. Main Garment Colour Gender Comparison

Male Main Garment Colour	Total	% Total	Female Main Garment Colour	Total	% Total
Red	73	66	Red	57	47
Purple	9	8	Black	16	13
Yellow	5	5	Green	11	9
Black	4	4	Blue	8	7
Pink	4	4	Purple	7	6
Brown	4	4	Yellow	7	6
Green	3	3	Brown	4	3
Blue	3	3	White	3	2
Red-Brown	2	2	Pink	2	2
White	2	2	Yellow-Brown	2	2
Green-Black	1	1	Red-Brown	2	2
			Grey	1	1
			Blue-Black	1	1
			Green-Blue	1	1
Total	110		Total	122	

Table A3.17. Main Chiton Colour Gender Comparison

Male Main Chiton Colour	Total	% Total	Female Main Chiton Colour	Total	% Total
Red	7	88	Red	16	34
Yellow	1	13	Black	9	19
			Yellow	5	11
			Blue	4	9
			Green	3	6
			Brown	2	4
			Yellow-Brown	2	4
			Purple	2	4
			Red-Brown	1	2
			Grey	1	2
			Blue-Black	1	2
			Pink	1	2
Total	8		Total	47	

Table A3.18. Main Himation Colour Gender Comparison

Male Main Himation Colour	Total	% Total	Female Main Himation Colour	Total	% Total
Red	46	69	Red	38	58
Purple	5	7	Black	7	11
Black	3	4	Green	5	8
Brown	3	4	Purple	4	6
Blue	2	3	White	3	5
Green	2	3	Blue	3	5
Pink	2	3	Brown	2	3
Red-Brown	2	3	Pink	1	2
White	2	3	Yellow	1	2
			Red-Brown	1	2
Total	67		Total	65	

Table A3.19. Shoe Main Colour Gender Comparison

Male Shoe Type	Main Colour	Total	Female Shoe Type	Main Colour	Total
Shoes	Red	7	Boots	Red	2
Boots	Yellow	4	Sandals	Black	1
Boots	Green	1			
Boots	Black	1			

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Table A3.20. Skin Colour Age Comparison

Age	Skin Colour	Total	Age	Skin Colour	Total	Age	Skin Colour	Total
Adult	White	16	Pubescent Child	Red-Brown	4	Elder	Red-Brown	1
Adult	Red	3	Pubescent Child	White	1			
Adult	Brown	1	Pubescent Child	Brown	1			

Table A3.21. Main Garment Colour Age Comparison

Adult Main Garment Colour	Total	% Total	Pubescent Child Main Garment Colour	Total	% Total
Red	74	52	Red	53	61
Black	14	10	Purple	8	9
Green	10	7	Black	6	7
Blue	9	6	Yellow	4	5
Yellow	8	6	Green	4	5
Purple	7	5	Brown	4	5
Brown	4	3	White	3	3
Pink	4	3	Pink	2	2
Red-Brown	3	2	Blue	2	2
White	2	1	Red-Brown	1	1
Yellow-Brown	2	1			
Grey	1	1			
Blue-Black	1	1			
Green-Blue	1	1			
Green-Black	1	1			
Total	141		Total	87	

Table A3.22. Main Garment Colour Gender and Age Comparison

Adult Male Main Garment Colour	Total	% Total	Pubescent Male Main Garment Colour	Total	% Total
Red	21	75	Red	50	63
Pink	2	7	Purple	7	9
Yellow	1	4	Yellow	4	5
Purple	1	4	Black	4	5
Green-Black	1	4	Brown	4	5
Red-Brown	1	4	Green	3	4
Blue	1	4	Pink	2	3
			White	2	3
			Blue	2	3
			Red-Brown	1	1
Total	28		Total	79	

Table A3.23. Main Garment Colour Gender and Age Comparison

Adult Female Main Garment Colour	Total	% Total	Pubescent Female Main Garment Colour	Total	% Total
Red	53	47	Red	3	38
Black	14	12	Black	2	25
Green	10	9	Purple	1	13
Blue	8	7	White	1	13
Yellow	7	6	Green	1	13
Purple	6	5			
Brown	4	4			
Yellow-Brown	2	2			
Pink	2	2			
Red-Brown	2	2			
White	2	2			
Blue-Black	1	1			
Grey	1	1			
Green-Blue	1	1			
Total	113		Total	8	

Table A3.24. Main Chiton Colour Age Comparison

Adult Main Chiton Colour	Total	% Total	Pubescent Child Main Chiton Colour	Total	% Total
Red	16	34	Red	6	86
Black	8	17	Black	1	14
Yellow	6	13			
Blue	4	9			
Green	3	6			
Yellow-Brown	2	4			
Purple	2	4			
Brown	2	4			
Grey	1	2			
Red-Brown	1	2			
Blue-Black	1	2			
Pink	1	2			
Total	47		Total	7	

Table A3.25. Main Chlamys Colour Age Comparison

Adult Main Chlamys Colour	Total	% Total	Pubescent Child Main Chlamys Colour	Total	% Total
Purple	1	50	Red	10	56
Red	1	50	Yellow	3	17
			Pink	1	6
			Black	1	6
			Green	1	6
			Purple	1	6
			Brown	1	6
Total	2		Total	18	

Table A3.26. Main Himation Colour Age Comparison

Adult Main Himation Colour	Total	% Total	Pubescent Child Main Himation Colour	Total	% Total
Red	47	64	Red	35	64
Black	6	8	Purple	4	7
Blue	4	5	Black	4	7
Purple	4	5	Green	3	5
Green	4	5	Brown	3	5
Pink	2	3	White	3	5
Red-Brown	2	3	Pink	1	2
White	2	3	Blue	1	2
Brown	2	3	Red-Brown	1	2
Yellow	1	1			
Total	74		Total	55	

Table A3.27. Skin Colour Mortal and Mythological Status Comparison

Mortal Skin Colour	Total	Divine Skin Colour	Total	Other Mythological Skin Colour	Total
White	12	White	3	Red	3
Red-Brown	5			White	2
Brown	2				

Table A3.28. Main Garment Colour Mortal and Mythological Status Comparison

Mortal Main Garment Colour	Total	% Total	Divine Main Garment Colour	Total	% Total	Other Mythological Main Garment Colour	Total	% Total
Red	115	55	Red	4	50	Red	11	79
Black	18	9	Purple	2	25	Purple	1	7
Green	14	7	Black	1	13	Black	1	7
Purple	13	6	White	1	13	Green-Black	1	7
Yellow	12	6						
Blue	11	5						
Brown	8	4						
Pink	6	3						
White	4	2						
Red-Brown	4	2						
Yellow-Brown	2	1						
Grey	1	>1						
Blue-Black	1	>1						
Green-Blue	1	>1						
Total	210		Total	8		Total	14	

Table A3.29. Main Chiton Colour Mortal and Mythological Status Comparison

Mortal Main Chiton Colour	Total	% Total	Divine Main Chiton Colour	Total	% Total	Other Mythological Main Chiton Colour	Total	% Total
Red	19	40	Purple	2	50	Red	3	75
Black	7	15	Red	1	25	Black	1	25
Yellow	6	13	Black	1	25			
Blue	4	9						
Green	3	6						
Yellow-Brown	2	4						
Brown	2	4						
Grey	1	2						
Pink	1	2						
Blue-Black	1	2						
Red-Brown	1	2						
Total	47		Total	4		Total	4	

Table A3.30. Main Chlamys Colour Mortal and Mythological Status Comparison

Mortal Main Chlamys Colour	Total	% Total	Divine Main Chlamys Colour	Total	% Total	Other Mythological Main Chlamys Colour	Total	% Total
Red	10	56	Red	1	100	Purple	1	100
Yellow	3	17						
Brown	1	6						
Green	1	6						
Pink	1	6						
Purple	1	6						
Black	1	6						
Total	18		Total	1		Total	1	

Table A3.31. Main Himation Colour Mortal and Mythological Status Comparison

Mortal Main Himation Colour	Total	% Total	Divine Main Himation Colour	Total	% Total	Other Mythological Main Himation Colour	Total	% Total
Red	81	63	Red	2	67	Red	1	100
Black	10	8	White	1	33			
Purple	9	7						
Green	7	5						
Brown	5	4						
Blue	5	4						
White	4	3						
Red-Brown	3	2						
Pink	3	2						
Yellow	1	1						
Total	128		Total	3		Total	1	

Table A3.32. Offering Bearer Main Garment Colour

Main Colour	Total	% Total
Red	23	51
Blue	7	16
Black	4	9
Purple	4	9
Green	2	4
Pink	2	4
Grey	1	2
Yellow	1	2
Blue-Black	1	2
Total	45	

Table A3.33. Offering Bearer Main Garment Colour Gender Comparison

Male Main Garment Colour	Total	% Total	Female Main Garment Colour	Total	% Total
Red	2	40	Red	21	53
Purple	2	40	Blue	7	18
Black	1	20	Black	3	8
			Purple	2	5
			Green	2	5
			Pink	2	5
			Grey	1	3
			Yellow	1	3
			Blue-Black	1	3
Total	5		Total	40	

Table A3.34. Offering Bearer Main Chiton Colour

Main Chiton Colour	Total	% Total
Red	4	29
Blue	4	29
Black	1	7
Blue-Black	1	7
Green	1	7
Grey	1	7
Pink	1	7
Yellow	1	7
Total	14	

Table A3.35. Offering Bearer Main Himation Colour

Main Himation Colour	Total	% Total
Red	18	64
Purple	4	14
Black	3	11
Blue	2	7
Pink	1	4
Total	28	

Appendix 3 – Chapter 6 Tables

Table A3.36. Male with Staff Main Himation Colour

Main Colour	Total	% Total
Red	17	74
Brown	2	9
Purple	1	4
Blue	1	4
Red-Brown	1	4
Pink	1	4
Total	23	

Table A3.37. Beardless Warrior Main Garment Colour

Main Colour	Total	% Total
Red	12	60
Black	3	15
Yellow	3	15
Blue	1	5
Brown	1	5
Total	20	

Table A3.38. Seated Figures Main Garment Colour

Main Colour	Total	% Total
Red	5	25
Green	5	25
Black	3	15
Blue	2	10
Purple	2	10
Brown	1	5
Pink	1	5
White	1	5
Total	20	

Table A3.39. Seated Figures Main Himation Colour

Main Himation Colour	Total	% Total
Red	5	33
Green	4	27
Purple	2	13
Blue	2	13
Brown	1	7
White	1	7
Total	15	

Table A3.40. Seated Figures Main Himation Colour Gender Comparison

Male Main Himation Colour	Total	% Total	Female Main Himation Colour	Total	% Total
Red	3	38	Red	2	33
Green	2	25	Blue	1	17
Purple	1	13	Brown	1	17
Blue	1	13	Green	1	17
White	1	13	Purple	1	17
Total	8		Total	6	

Appendix 4. Object Catalogue

This catalogue contains all the objects used in this thesis. It is divided into three sections: Sculpture, Terracotta Figurines, and White-ground Lekythoi. A catalogue number with the prefix S indicates sculpture, a catalogue number with the prefix T indicates a terracotta figurine and a catalogue number with the prefix WG indicates a white-ground lekythos. Catalogue entries in each section are ordered by date and then region. Abbreviations used in this catalogue are listed in section A4.1.

A4.1. Catalogue Abbreviations

APM	Allard Pierson Museum
APM Online	https://www.uvaerfgoed.nl/beeldbank/en/allardpiersonmuseum
Archaic Korai	Karakasi, K. 2003. <i>Archaic Korai</i> . Los Angeles: The J. Paul Getty Museum.
BAPD	Beazley Archive Pottery Database
Berlin	Staatliche Museen zu Berlin
Berlin Online	http://www.smb.museum/en/research/online-catalogues-database.html
BM	British Museum
BM Online	http://www.britishmuseum.org/research/collection_online/search.aspx
BM Terracottas Vol. 1	Higgins, R.A. 1954. <i>Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum</i> . Vol. 1: Text and Plates. London: British Museum.
BM Terracottas Vol. 3	Burn, L., and R.A. Higgins. 2001. <i>Catalogue of Greek Terracottas in the British Museum</i> . Vol. 3. London: The British Museum Press.

- Brinkmann (2007a) Brinkmann, V. 2007a. "Girl or Goddess? The Riddle of the "Peplos Kore" from the Athenian Acropolis." In *Gods in Color: Painted Sculpture of Classical Antiquity*, edited by V. Brinkmann and R. Wünsche, 44-53. Munich: Stiftung Archäologie: Glyptothek München.
- Brinkmann (2007c) Brinkmann, V. 2007c. "Armor on the Naked Skin? The Early Classical "Cuirass-Torso" From the Athenian Acropolis." In *Gods in Color: Painted Sculpture of Classical Antiquity*, edited by V. Brinkmann and R. Wünsche, 100-5. Munich: Stiftung Archäologie: Glyptothek München.
- Brinkmann (2007d) Brinkmann, V. 2007d. "The Funerary Monument of Aristion." In *Gods in Color: Painted Sculpture of Classical Antiquity*, edited by V. Brinkmann and R. Wünsche, 60-5. Munich: Stiftung Archäologie: Glyptothek München.
- Brinkmann, et al. (2010) Brinkmann, V., U. Koch-Brinkmann, and H. Piening. 2010. "The Funerary Monument to Phrasikleia." In *Circumlitio: The Polychromy of Antique and Mediaeval Sculpture*, edited by V. Brinkmann, O. Primavesi and M. Hollein. Schriftenreihe der Liebieghaus Skulpturensammlung, Frankfurt am Main, 188-217. Munich: Hirmer Verlag.
- CVA Corpus Vasorum Antiquorum
- Fairbanks (1907) Fairbanks, A. 1907. *Athenian Lekythoi: With Outline Drawing in Glaze Varnish on a White Ground*. Vol. VI. New York: The Macmillan Company.

Fairbanks (1914)	Fairbanks, A. 1914. <i>Athenian Lekythoi: With Outline Drawing in Glaze Varnish on a White Ground</i> . Vol. VII. New York: The Macmillan Company.
Hochscheid	Hochscheid, H. 2015. <i>Networks of Stone: Sculpture and Society in Archaic and Classical Athens</i> , Cultural Interactions: Studies in the Relationship Between Arts 35. Bern: Peter Lang AG.
Kaltsas	Kaltsas, N. 2002. <i>Sculpture in the National Archaeological Museum, Athens</i> . Translated by D. Hardy. Los Angeles: J. Paul Getty Museum.
Kouroi	Richter, G.M.A. 1988. <i>Kouroi: Archaic Greek Youths: A Study of the Development of the Kouros Type in Greek Sculpture</i> . 3rd ed. New York: Hacker Art Books.
Stewart	Stewart, A.F. 1990. <i>Greek Sculpture: An Exploration</i> . New Haven: Yale University Press.
Tanagras	Jeammet, V., ed. 2010. <i>Tanagras: Figurines for Life and Eternity: The Musée du Louvre's Collection of Greek Figurines</i> . Valencia: Fundación Bancaja.
Tracking Colour Online	www.glyptoteket.dk .
MMA	The Metropolitan Museum of Art
MMA Online	http://www.metmuseum.org
NM	Nicholson Museum
NM Online	http://sydney.edu.au/museums/collections/nicholson.shtml

VIL Visible-induced luminescence

XRF X-ray fluorescence

A4.2. Sculpture

Catalogue Number S1

Period	Archaic	Century	6th Century BC	Date	600-570 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Limestone	Type	Relief	Sculptor	
Archaeological Context	Athens, Acropolis, SW of the Parthenon			Examination Method/s	Visual Examination		
		Pigments Identified					
Function	Architectural	Background Colour	Yellow	Publication Reference/s	Brinkmann, Cat. No. 6		
Museum Inv.	Athens Acropolis Museum 1	Notes	Pediment is known as the Hydra pediment.				

Figure Identity

Mortal/Myth Identity	Heroic Iolaos	Age	Adult
		Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Blue	Eyebrow	Black
Facial Hair	Blue	Pubic Hair	
Skin	Pink	Lip/Mouth	
Eye	Black	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Yellow-Brown				

Figure Identity

Mortal/Myth Identity	Heroic Herakles	Age	Adult
		Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	
Skin	Pink	Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Yellow-Brown				

Catalogue Number S2

Period	Archaic	Century	6th Century BC	Date	600-500 BC	Region	Attica
Provenance	Aegina	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s	Visual Examination		
		Pigments Identified					
Function	Unknown	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 1		
Museum Inv.	Aphaia Sanctuary Depot S 151	Notes	The figure is dressed in a long garment and wears earrings. Her hair reaches to her shoulders.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden	Age	Pubescent Child
		Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Red				

Catalogue Number S3

Period	Archaic	Century	6th Century BC	Date	600-500 BC	Region	Attica
Provenance	Aegina	Material	Limestone	Type	Freestanding	Sculptor	
Archaeological Context	Pediment of Older Apollo Temple			Examination Method/s Pigments Identified	Visual Examination Azurite?		
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 2		
Museum Inv.	Aegina Museum 2356	Notes	Only the torso of the armoured warrior is preserved.				

Figure Identity

Mortal/Myth Identity	Mortal Warrior	Age	Adult
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Eyebrow	
Facial Hair	Pubic Hair	Blue
Skin	Lip/Mouth	
Eye	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S4

Period	Archaic	Century	6th Century BC	Date	590-580 BC	Region	Attica
Provenance	Attica	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified	Raking Light		
Function	Funerary	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 311		
Museum Inv.	MMA 32.11.1	Notes	Figure is identified as a kouros.				

Figure Identity

Mortal/Myth Identity	Mortal Male Youth - Kouros	Age	Pubescent Child
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Eyebrow	
Facial Hair	Pubic Hair	
Skin	Lip/Mouth	
Eye	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Jewellery - Necklace	Red				
Headdress - Taenia	Red				

Catalogue Number S5

Period	Archaic	Century	6th Century BC	Date	580 BC	Region	Attica
Provenance	Ajios Rentis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified	Visual Examination		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 347; Archaic Korai, Table 14.		
Museum Inv.	Piraeus Museum 2530	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
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Colour of Physical Characteristics

Hair	Eyebrow	
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Identity	Maiden - Kore	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Shoes	Red				

Catalogue Number S6

Period	Archaic	Century	6th Century BC	Date	575-550 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Limestone	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E and SE of the Parthenon			Examination Method/s	Visual Examination		
				Pigments Identified			
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 10		
Museum Inv.	Athens Acropolis Museum 9	Notes	Pediment is known as the Apotheosis of Herakles.				

Figure Identity

Mortal/Myth	Divine	Age	Adult
Identity	Zeus	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Black	Eyebrow
Facial Hair	Black	Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Shoes - Sandals	Red				
Garment - Himation	Blue	Red			

Figure Identity

Mortal/Myth	Divine	Age	Adult
Identity	Hera	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Blue				
Shoes - Sandals	Red				
Garment - Himation	Red	Red	Blue		

Figure Identity

Mortal/Myth	Heroic	Age	Adult
Identity	Herakles	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Red	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Lion's Skin	Yellow				

Figure Identity

Mortal/Myth	Divine	Age	Adult
Identity	Hermes	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth

				Eye		Wing
Colour of Dress						
Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4	
Garment - Panther Skin	Red	White				
Garment - Chiton	Blue	Red				

Catalogue Number S7

Period	Archaic	Century	6th Century BC	Date	575-550 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Limestone	Type	Freestanding	Sculptor	
Archaeological Context	West Pediment of the Parthenon (?)			Examination Method/s Pigments Identified	Visual Examination		
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 12		
Museum Inv.	Athens Acropolis Museum 36	Notes	Herakles and Triton pediment.				

Figure Identity

Mortal/Myth Identity	Heroic Herakles	Age	Adult
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Blue	Eyebrow	Black
Facial Hair		Pubic Hair	
Skin	Blue-Pink	Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S8

Period	Archaic	Century	6th Century BC	Date	575-550 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Limestone	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Parthenon			Examination Method/s Pigments Identified	Visual Examination		
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 13		
Museum Inv.	Athens Acropolis Museum 52	Notes	Known as the Fountain House Pediment.				

Figure Identity

Mortal/Myth Identity	Mortal Male Youth/Man	Age	Unknown
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Blue				
Garment - Unidentified	Red				

Figure Identity

Mortal/Myth Identity	Mortal Maiden	Age	Pubescent Child
Gender	Female	Ethnicity	Greek

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Himation	Blue
Garment - Unidentified	Red

Catalogue Number S9

Period	Archaic	Century	6th Century BC	Date	570-560 BC	Region	Attica
Provenance	Attica	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Keratea			Examination Method/s Pigments Identified		Raking Light Red ochre, yellow ochre	
Function	Unknown	Background Colour		Publication Reference/s		Brinkmann, Cat. No. 195; Archaic Korai, Table 14	
Museum Inv.	Berlin 1800	Notes	Berlin 'Goddess' kore. Figure is holding a pomegranate				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age	Pubescent Child
Gender	Female	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Yellow	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye	Red	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Jewellery - Earrings	Yellow				
Shoes - Sandals	Yellow				
Headdress - Polos	Red				
Garment - Epiblema	Yellow	Red			
Garment - Peplos	Red	Blue	Red	Yellow	Green

Catalogue Number S10

Period	Archaic	Century	6th Century BC	Date	570 BC	Region	North Aegean
Provenance	Samos	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Heraion			Examination Method/s Pigments Identified		Raking Light; UV-Fluorescence Hematite	
Function	Votive	Background Colour		Publication Reference/s		Brinkmann, Cat. No. 352	
Museum Inv.	Samos Vathy Museum	Notes	Figure is identified as a kouros.				

Figure Identity

Mortal/Myth Identity	Mortal Male Youth - Kouros	Age	Pubescent Child
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Red	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S11

Period	Archaic	Century	6th Century BC	Date	560-550 BC	Region	Attica
Provenance	Athens	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s		Visual Examination	

Function	Unknown	Background Colour	Pigments Identified	Publication Reference/s	Brinkmann, Cat. No. 198
Museum Inv.	Boston Museum of Fine Arts 39.552	Notes	Figure is identified as a kouros.		

Figure Identity

Mortal/Myth Identity	Mortal	Age	Pubescent Child
Identity	Male Youth - Kouros	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S 12

Period	Archaic	Century	6th Century BC	Date	560-550 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 46; Archaic Korai, Table 14.		
Museum Inv.	Athens Acropolis Museum 593	Notes	Figure is missing feet and head and is known as the 'Pomegranate Kore'. Peplos of the figure was decorated with a checked pattern, the squares were filled with stars, swastikas, and crosses. The veil draped over her shoulders was bordered with a meander and had crosses and flowers scattered over the fabric. The choice of yellow as the main colour of both garments has been inferred from the use of raking light and UV-Light.				

Figure Identity

Mortal/Myth Identity	Mortal	Age	Pubescent Child
Identity	Maiden - Kore	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Veil	Yellow	Blue	Red	Green	
Garment - Peplos	Yellow	Blue	Red		

Catalogue Number S 13

Period	Archaic	Century	6th Century BC	Date	560-550 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, W of the Erechtheion			Examination Method/s Pigments Identified	Visual Examination		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 98; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 677	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal	Age	Pubescent Child
Identity	Maiden - Kore	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				
Headdress - Taenia	Yellow				

Catalogue Number S 14

Period	Archaic	Century	6th Century BC	Date	560 BC	Region	North Aegean
Provenance	Samos	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Samos, Sanctuary of Hera			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 193; Archaic Korai, Table 11		
Museum Inv.	Berlin 1750	Notes	Statue is known as 'Cheramyes' Kore with Hare'.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age	Pubescent Child	Hair	Eyebrow
Gender	Female	Ethnicity	Greek	Facial Hair	Pubic Hair
				Skin	Lip/Mouth
				Eye	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red	Blue	Green	Yellow	

Catalogue Number S 15

Period	Archaic	Century	6th Century BC	Date	555-540 BC	Region	Attica
Provenance	Megara	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified	Visual Examination		
Function	Unknown	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 221; Kouroi Cat. No. 93		
Museum Inv.	Eleusis Museum 5232	Notes	Figure is identified as a kouros.				

Figure Identity

Mortal/Myth Identity	Mortal Male Youth - Kouros	Age	Pubescent Child	Hair	Eyebrow
Gender	Male	Ethnicity	Greek	Facial Hair	Pubic Hair
				Skin	Lip/Mouth
				Eye	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S 16

Period	Archaic	Century	6th Century BC	Date	550 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified	Raking Light		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 340		

Museum Inv. Louvre 3104 Notes So-Called Rampin Rider.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Man Ethnicity Greek
Gender Male

Colour of Physical Characteristics

Hair Red Eyebrow
Facial Hair Red Pubic Hair
Skin Lip/Mouth
Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

N/A

Catalogue Number S 17

Period Archaic Century 6th Century BC Date 540-530 BC Region Attica
Provenance Merenda, Attica Material Marble Type Freestanding Sculptor
Archaeological Context Examination Method/s Visual Examination
Pigments Identified
Function Funerary Background Colour Publication Reference/s Brinkmann, Cat. No. 174 B; Kaltsas Cat. No. 46
Museum Inv. Athens National Museum Notes Figure is identified as a kouros.
4890

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
Identity Male Youth - Kouros Ethnicity Greek
Gender Male

Colour of Physical Characteristics

Hair Red Eyebrow
Facial Hair Pubic Hair
Skin Lip/Mouth
Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

N/A

Catalogue Number S 18

Period Archaic Century 6th Century BC Date 540 BC Region Attica
Provenance Attica Material Marble Type Freestanding Sculptor Aristion of Paros
Archaeological Context Merenda Examination Method/s Raking Light; UV-Fluorescence
Pigments Identified
Function Funerary Background Colour Publication Reference/s Brinkmann, Cat. No. 174 A; Brinkmann, Koch-Brinkmann, and Piening (2010);
Museum Inv. Athens National Museum Notes Figure is identified as a kore, 'Phrasikleia'.
4889

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
Identity Maiden - Kore Ethnicity Greek
Gender Female

Colour of Physical Characteristics

Hair Brown Eyebrow
Facial Hair Pubic Hair
Skin Brown Lip/Mouth Red-Brown
Eye Brown Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Headdress - Stephane Red

Garment - Chiton Red Yellow Gilding Lead Foil

Garment - Belt Yellow

Jewellery - Bracelet Yellow

Jewellery - Earrings Yellow

Headdress - Taenia Red

Catalogue Number S 19

Period	Archaic	Century	6th Century BC	Date	530-525 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, W of the Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Cult Figure	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 100; Brinkmann (2007a)		
Museum Inv.	Athens Acropolis Museum 679	Notes	Statue is known as the 'Peplos Kore.' Through investigations using raking Light and UV-fluorescence it has now been determined that the garment the figure wears is not a peplos. She instead wears a chiton (which is only visible near the feet), over which is draped a cylindrical garment decorated with an animal frieze, known as an ependytes. This ependytes is also covered by a long mantle only leaving the front part open and an apron. Brinkmann (2007a) has therefore identified the figure as a goddess, either Athena or Artemis, and this identification will be used here. Reconstruction of the main colour of the mantle and apron as yellow is uncertain but consistent with the evidence available.				

Figure Identity

Mortal/Myth Identity	Divine Athena/Artemis	Age	Adult
Gender	Female	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye	Red-Brown	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Apron	Yellow	Green	Blue		
Garment - Mantle	Yellow	Blue	Red		
Garment - Ependytes	Red				
Garment - Belt	Green	Blue			

Catalogue Number S 20

Period	Archaic	Century	6th Century BC	Date	530-520 BC	Region	Attica
Provenance	Anavysos	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified	Raking Light		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 169		
Museum Inv.	Athens National Museum 3851	Notes	Figure is identified as a kouros.				

Figure Identity

Mortal/Myth Identity	Mortal Male Youth - Kouros	Age	Pubescent Child
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye	Red	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Taenia	Red				

Catalogue Number S21

Period	Archaic	Century	6th Century BC	Date	530-520 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, NW of the Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 101; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 680	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Green	Blue	Yellow	Red	

Catalogue Number S22

Period	Archaic	Century	6th Century BC	Date	530 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, W of the Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 99; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 678	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton		Blue			

Catalogue Number S23

Period	Archaic	Century	6th Century BC	Date	530 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Erechtheion			Examination Method/s Pigments Identified	Visual Examination		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 90; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 669	Notes	Figure is identified as a kore. Only the upper body remains.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
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Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair

Gender Female Skin Lip/Mouth Red

Eye

Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Headdress - Diadem Blue Red Green

Catalogue Number S 24

Period Archaic Century 6th Century BC Date 530 BC Region Attica
Provenance Attica Material Marble Type Relief Sculptor
Archaeological Context Examination Method/s Visual Examination
Pigments Identified
Function Funerary Background Red Colour Publication Reference/s Brinkmann, Cat. No. 304
Museum Inv. MMA 11.185; Berlin 1531 Notes

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
Identity Male Youth Ethnicity Greek
Gender Male

Colour of Physical Characteristics

Hair Red Eyebrow Black
Facial Hair Pubic Hair
Skin Lip/Mouth
Eye Red Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
N/A

Figure Identity

Mortal/Myth Mortal Age Pre-pubescent Child
Identity Girl Ethnicity Greek
Gender Female

Colour of Physical Characteristics

Hair Red Eyebrow
Facial Hair Pubic Hair
Skin Orange-Brown Lip/Mouth
Eye Red Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
N/A

Catalogue Number S 25

Period Archaic Century 6th Century BC Date 525-515 BC Region Attica
Provenance Attica Material Marble Type Relief Sculptor
Archaeological Context Examination Method/s Visual Examination
Pigments Identified
Function Funerary Background Black Colour Publication Reference/s Brinkmann, Cat. No. 312
Museum Inv. MMA 38.11.13 Notes

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Warrior Ethnicity Greek
Gender Male

Colour of Physical Characteristics

Hair Eyebrow
Facial Hair Pubic Hair
Skin Lip/Mouth
Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Chitoniskos Red

Armour - Cuirass Black

Catalogue Number S26

Period	Archaic	Century	6th Century BC	Date	525-500 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, Between Parthenon and Old Museum			Examination Method/s Pigments Identified	Visual Examination		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 22; Hochscheid p. 390		
Museum Inv.	Athens Acropolis Museum 144	Notes	Figure is missing head and he is seated on a diphros. He rests a writing box on his lap.				

Figure Identity

Mortal/Myth Identity	Mortal Scribe	Age	Unknown
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Yellow	Red	Green		

Catalogue Number S27

Period	Archaic	Century	6th Century BC	Date	525-500 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 71		
Museum Inv.	Athens Acropolis Museum 633	Notes	Figure is identified as a kouros.				

Figure Identity

Mortal/Myth Identity	Mortal Male Youth - Kouros	Age	Pubescent Child
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red	Green			
Garment - Chiton		Blue	Red	Yellow	

Catalogue Number S28

Period	Archaic	Century	6th Century BC	Date	525-500 BC	Region	Attica
Provenance	Eleusis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 145; Archaic Korai, Table 14		
Museum Inv.	Athens National Museum 26	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S29

Period	Archaic	Century	6th Century BC	Date	525-500 BC	Region	Attica
Provenance	Eleusis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour			Publication Reference/s	Brinkmann, Cat. No. 144; Archaic Korai, Table 14	
Museum Inv.	Athens National Museum 25	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation		Red	Green	Blue	

Catalogue Number S30

Period	Archaic	Century	6th Century BC	Date	525 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, W of the Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour			Publication Reference/s	Brinkmann, Cat. No. 93; Archaic Korai, Table 14	
Museum Inv.	Athens Acropolis Museum 672	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton		Blue	Red		

Catalogue Number S31

Period	Archaic	Century	6th Century BC	Date	525 BC	Region	Attica
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Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor
Archaeological Context	Athens, Acropolis, W of the Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence	
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 102; Archaic Korai, Table 14	
Museum Inv.	Athens Acropolis Museum 681	Notes	Statue is known as the 'Antenor Kore'.			

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age	Pubescent Child
Gender	Female	Ethnicity	Greek

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton		Blue	Red		
Headdress - Diadem		Red	Blue		
Jewellery - Bracelet	Blue				

Catalogue Number S32

Period	Archaic	Century	6th Century BC	Date	525 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, NW of the Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 103; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 682	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age	Pubescent Child
Gender	Female	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow	Black
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	Red
Eye	Red	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Orange-Yellow	Blue			
Jewellery - Bracelet	Blue				
Shoes - Sandals	Red				
Garment - Himation	Orange-Yellow	Orange-Yellow			

Catalogue Number S33

Period	Archaic	Century	6th Century BC	Date	520-510 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, W of the Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 94; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 673	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	Red
Eye	Red-Brown	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Diadem	Yellow	Red	Blue		
Jewellery - Earrings	Blue				
Garment - Chiton	Green	Red	Blue	Green	

Catalogue Number S34

Period	Archaic	Century	6th Century BC	Date	520-500 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Parthenon			Examination Method/s	Visual Examination		
				Pigments Identified			
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 68		
Museum Inv.	Athens Acropolis Museum 631 A	Notes	Gigantomachy Pediment.				

Figure Identity

Mortal/Myth Identity	Divine Athena	Age Ethnicity	Adult Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Armour - Helmet	Blue				
Garment - Belt	Blue				
Garment - Aegis		Red	Blue		

Figure Identity

Mortal/Myth Identity	Other Mythological Giant	Age Ethnicity	Adult Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Blue	Eyebrow	
Facial Hair		Pubic Hair	Blue
Skin	Red-Brown	Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S35

Period	Archaic	Century	6th Century BC	Date	520 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis			Examination Method/s	Raking Light; UV-Fluorescence		
				Pigments Identified			
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 66		
Museum Inv.	Athens Acropolis Museum	Notes	Figure is identified as a scribe and is seated on a stool.				

Figure Identity

Mortal/Myth Identity Mortal
Scribe
Gender Male

Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type
Garment - Himation
Main Colour Yellow
Ornament 1 Blue

Catalogue Number S36

Period Archaic
Provenance Athens, Acropolis
Archaeological Context Athens, Acropolis, NW of Erechtheion
Function Votive
Museum Inv. Athens Acropolis Museum
670
Century 6th Century BC
Material Marble
Examination Method/s Pigments Identified
Raking Light; UV-Fluorescence
Background Colour
Publication Reference/s Brinkmann, Cat. No. 91; Archaic Korai, Table 14
Date 520 BC
Region Attica
Type Freestanding
Sculptor
Notes Figure is identified as a kore.

Figure Identity

Mortal/Myth Identity Mortal
Maiden - Kore
Gender Female

Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin
Eye Red
Eyebrow
Pubic Hair
Lip/Mouth Red
Wing

Colour of Dress

Dress Type
Jewellery - Earrings
Headdress - Diadem
Headdress - Taenia
Jewellery - Bracelet
Garment - Chiton
Main Colour Green
Ornament 1 Blue
Ornament 2
Ornament 3
Ornament 4
Green
Blue
Green
Green
Green
Green
Green
Green
Green
Blue

Catalogue Number S37

Period Archaic
Provenance Athens, Acropolis
Archaeological Context Athens, Acropolis, W of the Erechtheion
Function Votive
Museum Inv. Athens Acropolis Museum
671
Century 6th Century BC
Material Marble
Examination Method/s Pigments Identified
Raking Light; UV-Fluorescence
Background Colour
Publication Reference/s Brinkmann, Cat. No. 92; Archaic Korai, Table 14
Date 520 BC
Region Attica
Type Freestanding
Sculptor
Notes Figure is identified as a kore.

Figure Identity

Mortal/Myth Identity Mortal
Maiden - Kore
Gender Female

Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin
Eye Red
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type
Garment - Chiton
Main Colour
Ornament 1 Green
Ornament 2 Red
Ornament 3 Blue
Ornament 4 Yellow

Garment - Back Mantle Yellow Red Blue

Catalogue Number S38

Period	Archaic	Century	6th Century BC	Date	520 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour			Publication Reference/s	Brinkmann, Cat. No. 50; Archaic Korai, Table 14	
Museum Inv.	Athens Acropolis Museum 598	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Green	Red	Yellow	Green	Blue
Shoes - Sandals	Red				

Catalogue Number S39

Period	Archaic	Century	6th Century BC	Date	513-500 BC	Region	Phocis
Provenance	Delphi	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Delphi, E Pediment of the Apollo Temple			Examination Method/s Pigments Identified	Raking Light		
Function	Architectural	Background Colour			Publication Reference/s	Brinkmann, Cat. No. 214	
Museum Inv.	Delphi Museum 1872	Notes					

Figure Identity

Mortal/Myth Identity	Divine Nike	Age Ethnicity	Adult Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	Blue

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton		Red	Blue		
Garment - Himation		Blue			

Catalogue Number S40

Period	Archaic	Century	6th Century BC	Date	513-500 BC	Region	Phocis
Provenance	Delphi	Material	Limestone	Type	Freestanding	Sculptor	
Archaeological Context	Delphi, W Pediment of the Apollo Temple			Examination Method/s Pigments Identified	Visual Examination		
Function	Architectural	Background Colour			Publication Reference/s	Brinkmann, Cat. No. 217	
Museum Inv.	Delphi Museum	Notes					

Figure Identity

Mortal/Myth Identity	Divine Apollo	Age	Adult
		Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Yellow				

Catalogue Number S41

Period	Archaic	Century	6th Century BC	Date	513-500 BC	Region	Phocis
Provenance	Delphi	Material	Limestone	Type	Freestanding	Sculptor	
Archaeological Context	Delphi, W Pediment of the Apollo Temple			Examination Method/s Pigments Identified	Visual Examination		
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 215		
Museum Inv.	Delphi Museum	Notes					

Figure Identity

Mortal/Myth Identity	Other Mythological Giant - Enkelados?	Age	Adult
		Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Red	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S42

Period	Archaic	Century	6th Century BC	Date	513-500 BC	Region	Phocis
Provenance	Delphi	Material	Limestone	Type	Freestanding	Sculptor	
Archaeological Context	Delphi, W Pediment of the Apollo Temple			Examination Method/s Pigments Identified	Visual Examination		
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 216		
Museum Inv.	Delphi Museum	Notes					

Figure Identity

Mortal/Myth Identity	Divine Athena	Age	Adult
		Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton		Blue	Green		

Catalogue Number S43

Period	Archaic	Century	6th Century BC	Date	513-500 BC	Region	Phocis
Provenance	Delphi	Material	Marble	Type	Freestanding	Sculptor	

Archaeological Context	Delphi, E Pediment of the Apollo Temple		Examination Method/s	Visual Examination
			Pigments Identified	
Function	Architectural	Background Colour	Publication Reference/s	Brinkmann, Cat. No. 210
Museum Inv.	Delphi Museum 11	Notes	Figure is identified as a kore.	

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age	Pubescent Child
Gender	Female	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Blue				

Catalogue Number S44

Period	Archaic	Century	6th Century BC	Date	513-500 BC	Region	Phocis
Provenance	Delphi	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Delphi, E Pediment of the Apollo Temple		Examination Method/s	Visual Examination			
			Pigments Identified				
Function	Architectural	Background Colour	Publication Reference/s	Brinkmann, Cat. No. 212			
Museum Inv.	Delphi Museum 7	Notes	Figure is identified as a kouros.				

Figure Identity

Mortal/Myth Identity	Mortal Male Youth - Kouros	Age	Pubescent Child
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				
Garment - Chlamys	Green				

Catalogue Number S45

Period	Archaic	Century	6th Century BC	Date	513-500 BC	Region	Phocis
Provenance	Delphi	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Delphi, E Pediment of the Apollo Temple		Examination Method/s	Visual Examination			
			Pigments Identified				
Function	Architectural	Background Colour	Publication Reference/s	Brinkmann, Cat. No. 209			
Museum Inv.	Delphi Museum 10	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age	Pubescent Child
Gender	Female	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Unidentified

Blue

Catalogue Number S46

Period	Archaic	Century	6th Century BC	Date	510-500 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Relief	Sculptor	
Archaeological Context	Athens, Acropolis	Examination Method/s	Visual Examination	Pigments Identified			
Function	Votive	Background Colour	Blue	Publication Reference/s	Brinkmann, Cat. No. 119		
Museum Inv.	Athens Acropolis Museum 702	Notes	Three Graces Relief. Scene has been interpreted as representing Hermes (?), three dancing women of unknown identity and a naked boy. As the women have no distinguishing attributes they were assumed to be mortal.				

Figure Identity

Mortal/Myth Identity	Divine	Age	Adult
	Hermes (?)	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Figure Identity

Mortal/Myth Identity	Mortal	Age	Pubescent Child
	Maiden	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Yellow	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Figure Identity

Mortal/Myth Identity	Mortal	Age	Pubescent Child
	Maiden	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Yellow				

Figure Identity

Mortal/Myth Identity	Mortal	Age	Pubescent Child
	Maiden	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Figure Identity

Mortal/Myth Identity	Mortal	Age	Pre-pubescent Child
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Colour of Physical Characteristics

Hair	Red	Eyebrow
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Identity	Boy	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Male			Skin		Lip/Mouth
				Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S47

Period	Archaic	Century	6th Century BC	Date	510-500 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Parthenon			Examination Method/s	Raking Light; UV-Fluorescence		
				Pigments Identified	Cinnabar, Hematite		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 96		
Museum Inv.	Athens Acropolis Museum 675	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Maiden - Kore	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Jewellery - Necklace	Blue				
Jewellery - Earrings	Blue	Yellow			
Garment - Himation		Red	Blue		
Garment - Chiton	Blue	Red	Blue	Green	Yellow

Catalogue Number S48

Period	Archaic	Century	6th Century BC	Date	510-500 BC	Region	Attica
Provenance	Attica	Material	Marble	Type	Relief	Sculptor	Aristokles
Archaeological Context	Cemetery of Velanideza			Examination Method/s	Raking Light; UV-Fluorescence		
				Pigments Identified			
Function	Funerary	Background Colour	Red	Publication Reference/s	Brinkmann, Cat. No. 148; Brinkmann (2007d)		
Museum Inv.	Athens National Museum 29	Notes	Stele of Aristion.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Warrior	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair	Red	Pubic Hair	
Skin	Red-Brown	Lip/Mouth	Red
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Armour - Leather Cuirass	Yellow	Red	Green	Blue	
Armour - Helmet	Blue				

Catalogue Number S49

Period	Archaic	Century	6th Century BC	Date	510-500 BC	Region	Cyclades
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Provenance	Delos	Material	Marble	Type	Freestanding	Sculptor
Archaeological Context	Delos, near the SW corner of the Agora			Examination Method/s Pigments Identified	Raking Light	
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 142	
Museum Inv.	Athens National Museum 22	Notes	Figure is identified as a kore.			

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Facial Hair	Skin	Eye	Eyebrow	Pubic Hair	Lip/Mouth	Wing
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Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Red				

Catalogue Number S50

Period	Archaic	Century	6th Century BC	Date	510 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Parthenon			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 104		
Museum Inv.	Athens Acropolis Museum 683	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Facial Hair	Skin	Eye	Eyebrow	Pubic Hair	Lip/Mouth	Wing
Red				Black		Red	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Blue				
Shoes	Red				

Catalogue Number S51

Period	Archaic	Century	6th Century BC	Date	510 BC	Region	Attica
Provenance	Athens, Kerameikos	Material	Marble	Type	Relief	Sculptor	
Archaeological Context	Athens, Kerameikos, built into the Themistoklean Wall of 478 BC			Examination Method/s Pigments Identified	Visual Examination		
Function	Unknown	Background Colour	Blue	Publication Reference/s	Brinkmann, Cat. No. 614		
Museum Inv.	Athens National Museum 3476	Notes	Statue Base. Three sides decorated with relief designs.				

Figure Identity

Mortal/Myth Identity	Mortal Athlete	Age Ethnicity	Pubescent Child Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Facial Hair	Skin	Eye	Eyebrow	Pubic Hair	Lip/Mouth	Wing
Yellow							

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

N/A

Figure Identity

Mortal/Myth Identity Mortal Athlete - Wrestler
Age Ethnicity Pubescent Child Greek
Gender Male

Colour of Physical Characteristics

Hair Yellow
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

N/A

Figure Identity

Mortal/Myth Identity Mortal Athlete - Wrestler
Age Ethnicity Pubescent Child Greek
Gender Male

Colour of Physical Characteristics

Hair Yellow
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

N/A

Figure Identity

Mortal/Myth Identity Mortal Athlete - Javelin Thrower
Age Ethnicity Pubescent Child Greek
Gender Male

Colour of Physical Characteristics

Hair Red-Brown
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

N/A

Catalogue Number S52

Period Archaic Century 6th Century BC Date 505-500 BC Region Attica
Provenance Aegina Material Marble Type Freestanding Sculptor
Archaeological Context Aegina, W Pediment of the Aphaia Temple Examination Method/s Raking Light; UV-Fluorescence
Pigments Identified
Function Architectural Background Colour Publication Reference/s Brinkmann, Cat. No. 281
Museum Inv. Munich Glyptotek (West IX) Notes No pigments on the surface of the sculpture have been preserved. However, observations in raking light and UV-light have allowed the colours of the garments to be reconstructed with some certainty.

Figure Identity

Mortal/Myth Identity Mortal Archer
Age Ethnicity Adult Scythian
Gender Male

Colour of Physical Characteristics

Hair
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Jacket Yellow Green Blue Red

Garment - Trousers Yellow Red Green Blue

Catalogue Number S53

Period Archaic Century 6th Century BC Date 505-500 BC Region Attica
 Provenance Aegina Material Marble Type Freestanding Sculptor
 Archaeological Context Aegina, W Pediment of the Aphaia Temple Examination Method/s
 Pigments Identified Raking Light; UV-Fluorescence
 Function Architectural Background Colour Publication Reference/s Brinkmann, Cat. No. 284
 Museum Inv. Munich Glyptotek (West I) Notes

Figure Identity

Mortal/Myth Divine Age Adult
 Identity Athena Ethnicity Greek
 Gender Female

Colour of Physical Characteristics

Hair Eyebrow
 Facial Hair Pubic Hair
 Skin Lip/Mouth
 Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
 Garment - Aegis Red Blue Green Yellow
 Armour - Helmet Blue

Catalogue Number S54

Period Archaic Century 5th Century BC Date 500-490 BC Region Attica
 Provenance Athens, Acropolis Material Marble Type Freestanding Sculptor
 Archaeological Context Athens, Acropolis, W of the Parthenon Examination Method/s
 Pigments Identified Visual Examination
 Function Votive Background Colour Publication Reference/s Brinkmann, Cat. No. 52; Archaic Korai,
 Table 14
 Museum Inv. Athens Acropolis Museum Notes Figure is identified as a kore.
 600

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
 Identity Maiden - Kore Ethnicity Greek
 Gender Female

Colour of Physical Characteristics

Hair Eyebrow
 Facial Hair Pubic Hair
 Skin Lip/Mouth
 Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
 Garment - Chiton Green

Catalogue Number S55

Period Archaic Century 5th Century BC Date 500-490 BC Region Attica
 Provenance Athens, Acropolis Material Marble Type Freestanding Sculptor
 Archaeological Context Athens, Acropolis, W of the Parthenon Examination Method/s
 Pigments Identified Raking Light; UV-Fluorescence
 Function Votive Background Colour Publication Reference/s Brinkmann, Cat. No. 55; Archaic Korai,
 Table 14
 Museum Inv. Athens Acropolis Museum Notes Figure is identified as a kore.
 605

Figure Identity

Colour of Physical Characteristics

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek	Hair Facial Hair	Yellow	Eyebrow Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Belt	Red				

Catalogue Number S56

Period	Archaic	Century	5th Century BC	Date	500-490 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, SW of the Parthenon			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 106; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 685	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek	Hair Facial Hair	Red	Eyebrow Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye	Red	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Diadem	Red	Blue			
Jewellery - Bracelet	Red				
Garment - Chiton		Blue	Red	Green	

Catalogue Number S57

Period	Archaic	Century	5th Century BC	Date	500-490 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Parthenon			Examination Method/s Pigments Identified	Visual Examination		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 97; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 676	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek	Hair Facial Hair	Red	Eyebrow Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye	Red	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S58

Period	Archaic	Century	5th Century BC	Date	500-490 BC	Region	Attica
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Provenance	Attica	Material	Marble	Type	Freestanding	Sculptor
Archaeological Context	Attica, Mesogeia, Near Mt Olympus			Examination Method/s Pigments Identified	Visual Examination	
Function	Funerary	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 170	
Museum Inv.	Athens National Museum 3938	Notes	Figure is identified as a kouros.			

Figure Identity

Mortal/Myth Identity	Mortal	Age	Pubescent Child
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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N/A

Catalogue Number S59

Period	Archaic	Century	5th Century BC	Date	500-480 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Relief	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Parthenon			Examination Method/s Pigments Identified	Raking Light		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 43		
Museum Inv.	Athens Acropolis Museum 581	Notes	Relief is known as the 'Sacrifice to Athena'.				

Figure Identity

Mortal/Myth Identity	Mortal	Age	Pubescent Child
Gender	Female	Ethnicity	Greek

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Shoes - Sandals Red

Catalogue Number S60

Period	Archaic/Classical	Century	5th Century BC	Date	500-475 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Relief	Sculptor	
Archaeological Context	Athens, Acropolis			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour	Blue	Publication Reference/s	Brinkmann, Cat. No. 15; Hochscheid p. 390		
Museum Inv.	Athens Acropolis Museum 120	Notes	Relief showing Athena and a giant.				

Figure Identity

Mortal/Myth Identity	Divine	Age	Adult
Gender	Female	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				
Armour - Helmet	Green				

Figure Identity

Mortal/Myth Identity	Other Mythological Giant	Age	Adult
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Red-Brown	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Armour - Shield	Red				

Catalogue Number S 61

Period	Archaic	Century	5th Century BC	Date	500 BC	Region	Attica
Provenance	Athens	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Odos Piraios			Examination Method/s	Raking Light; UV-Fluorescence		
		Pigments Identified					
Function	Unknown	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 167		
Museum Inv.	Athens National Museum 3711	Notes	Male figure seated on a stool. Head of figure is missing. There is a panther skin draped on the seat.				

Figure Identity

Mortal/Myth Identity	Mortal Male Youth/Man	Age	Unknown
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation		Red	Blue		

Catalogue Number S 62

Period	Archaic	Century	5th Century BC	Date	500 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, SW of the Parthenon			Examination Method/s	Raking Light; UV-Fluorescence		
		Pigments Identified			Cinnabar, Malachite		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 95; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 674	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age	Pubescent Child
Gender	Female	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow	Black
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye	Red-Brown	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Jewellery - Earrings	Blue	Red			
Garment - Chiton	Green	Red	Green	Blue	

Catalogue Number S 63

Period	Archaic	Century	5th Century BC	Date	500 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 47; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 594	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton		Blue	Green	Red	
Garment - Himation		Blue	Red		

Catalogue Number S 64

Period	Archaic	Century	5th Century BC	Date	500 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, W of the Parthenon			Examination Method/s Pigments Identified	Visual Examination		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 89		
Museum Inv.	Athens Acropolis Museum 668	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow	Black
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	Red
Eye	Red-Brown	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Jewellery - Necklace	Blue				
Garment - Himation		Blue			
Garment - Chiton	Blue				

Catalogue Number S 65

Period	Archaic	Century	5th Century BC	Date	490-480 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 58; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum	Notes	Head and feet of the figure are missing. Figure is identified as a kore.				

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Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red-Brown	Eye	Eye
Facial Hair		Pubic Hair	Pubic Hair
Skin		Lip/Mouth	Lip/Mouth
Eye		Wing	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red	Blue	Green		

Catalogue Number S66

Period	Archaic	Century	5th Century BC	Date	490-480 BC	Region	Attica
Provenance	Eleusis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified	Visual Examination		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 143; Archaic Korai, Table 14		
Museum Inv.	Athens National Museum 24	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eye	Black
Facial Hair		Pubic Hair	Pubic Hair
Skin		Lip/Mouth	Lip/Mouth
Eye	Red	Wing	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S67

Period	Archaic	Century	5th Century BC	Date	490 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Parthenon			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 105; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 684	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth Identity	Mortal Maiden - Kore	Age Ethnicity	Pubescent Child Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eye	Black
Facial Hair		Pubic Hair	Pubic Hair
Skin		Lip/Mouth	Lip/Mouth
Eye	Red-Brown	Wing	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton		Green			
Jewellery - Bracelet	Green				

Catalogue Number S68

Period	Archaic	Century	5th Century BC	Date	490 BC	Region	Attica
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Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor
Archaeological Context	Athens, Acropolis, E of the Parthenon			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence	
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 108; Archaic Korai, Table 14	
Museum Inv.	Athens Acropolis Museum 687	Notes	Figure is identified as a kore.			

Figure Identity

Mortal/Myth Identity	Mortal	Age	Pubescent Child
Identity	Maiden - Kore	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red-Brown	Eye	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye	Red	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Jewellery - Earrings	Red				

Catalogue Number S 69

Period	Archaic	Century	5th Century BC	Date	490 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, SW of the Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 111		
Museum Inv.	Athens Acropolis Museum 690, 335, 2523	Notes	Statue is known as Nike of Callimachus.				

Figure Identity

Mortal/Myth Identity	Divine	Age	Adult
Identity	Nike	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eye	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation		Blue	Red		
Garment - Chiton	Red	Red			

Catalogue Number S 70

Period	Archaic	Century	5th Century BC	Date	485-480 BC	Region	Attica
Provenance	Aegina	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Aegina, E Pediment of the Aphaia Temple			Examination Method/s Pigments Identified	Visual Examination		
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 289		
Museum Inv.	Munich Glyptotek (East I)	Notes					

Figure Identity

Mortal/Myth Identity	Divine	Age	Adult
Identity	Athena	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eye	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Aegis	Red	Red	Blue		
Armour - Helmet		Blue			

Catalogue Number S71

Period	Archaic	Century	5th Century BC	Date	485-480 BC	Region	Attica
Provenance	Aegina	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Aegina, E Pediment of the Aphaia Temple			Examination Method/s Pigments Identified	Visual Examination		
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 290		
Museum Inv.	Munich Glyptotek (East V)	Notes					

Figure Identity

Mortal/Myth	Heroic	Age	Adult
Identity	Herakles	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Belt	Red				

Catalogue Number S72

Period	Archaic	Century	5th Century BC	Date	480 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, Propylaea			Examination Method/s Pigments Identified	Visual Examination		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 109; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum 688	Notes	Figure is identified as a kore.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Maiden - Kore	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S73

Period	Archaic	Century	5th Century BC	Date	480 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, E of the Parthenon and Erechtheion			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Votive	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 107; Archaic Korai, Table 14		
Museum Inv.	Athens Acropolis Museum	Notes	Figure is identified as a kore. She wears a chiton decorated with a frieze				

686, 609

depicting a chariot race.

Figure Identity

Mortal/Myth Identity Mortal Maiden - Kore
Gender Female

Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin
Eye Red
Eyebrow
Pubic Hair
Lip/Mouth Red
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Chiton Red
Headdress - Taenia Red

Catalogue Number S74

Period Classical Century 5th Century BC Date 470-457 BC Region Ellis
Provenance Olympia Material Marble Type Freestanding Sculptor
Archaeological Context Olympia, E Pediment Temple of Zeus Examination Method/s Visual Examination
Pigments Identified
Function Architectural Background Colour Brinkmann, Cat. No. 319; Stewart Figs. 267, 269
Museum Inv. Olympia Museum (N) Notes

Figure Identity

Mortal/Myth Identity Mortal Elder
Gender Male

Age Elder
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth Red
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
N/A

Catalogue Number S75

Period Classical Century 5th Century BC Date 470-457 BC Region Ellis
Provenance Olympia Material Marble Type Freestanding Sculptor
Archaeological Context Olympia, W Pediment of the Temple of Zeus Examination Method/s Visual Examination
Pigments Identified
Function Architectural Background Colour Brinkmann, Cat. No. 321; Stewart Fig. 263
Museum Inv. Olympia Museum (B) Notes

Figure Identity

Mortal/Myth Identity Mortal Elder
Gender Female

Age Elder
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Unidentified Red
Garment - Belt Red

Catalogue Number S76

Period	Classical	Century	5th Century BC	Date	470-457 BC	Region	Ellis
Provenance	Olympia	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Olympia, W Pediment of the Temple of Zeus			Examination Method/s Pigments Identified	Visual Examination		
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 322; Stewart Fig. 270		
Museum Inv.	Olympia Museum (L)	Notes					

Figure Identity

Mortal/Myth Identity	Divine Apollo	Age	Adult
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number S77

Period	Classical	Century	5th Century BC	Date	470-457 BC	Region	Ellis
Provenance	Olympia	Material	Marble	Type	Relief	Sculptor	
Archaeological Context	Olympia, W Metope 1, Temple of Zeus			Examination Method/s Pigments Identified	Visual Examination		
Function	Architectural	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 325		
Museum Inv.	Olympia Museum	Notes	Figure is carrying a club.				

Figure Identity

Mortal/Myth Identity	Heroic Herakles	Age	Adult
Gender	Male	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye	Red	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number S78

Period	Classical	Century	5th Century BC	Date	470 BC	Region	Attica
Provenance	Athens, Acropolis	Material	Marble	Type	Freestanding	Sculptor	
Archaeological Context	Athens, Acropolis, near the northern wall			Examination Method/s Pigments Identified	Raking Light; UV-Fluorescence		
Function	Unknown	Background Colour		Publication Reference/s	Brinkmann, Cat. No. 51; Brinkmann (2007c): 100-5.		
Museum Inv.	Athens Acropolis Museum 599	Notes	Known as the 'Cuirass Torso'. Reconstruction of the colouring is uncertain as it is based on different weathering patterns. Cuirass may also have been gilded.				

Figure Identity

Mortal/Myth Identity	Mortal Warrior	Age	Adult
		Ethnicity	Greek

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair

Gender	Male	Skin	Lip/Mouth
		Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Armour - Cuirass	Yellow				
Garment - Chitoniskos		Red	Blue		

Catalogue Number S 79

Period	Classical	Century	4th Century BC	Date	350 BC	Region	Attica
Provenance	Athens	Material	Marble	Type	Relief	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified		Visual Examination; VII Egyptian Blue	
Function	Votive	Background Colour		Publication Reference/s		Tracking Colour Online	
Museum Inv.	Ny Carlsberg Glyptotek IN 465	Notes	The figure is identified as a tragic actor. He is dressed in a woman's chiton and holds the mask of a mature woman in his left hand.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Tragic	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Red
	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Blue				

Catalogue Number S 80

Period	Classical	Century	4th Century BC	Date	330 BC	Region	Attica
Provenance	Acharni (?)	Material	Marble	Type	Relief	Sculptor	
Archaeological Context				Examination Method/s Pigments Identified		Visual Examination; VII; XRF Egyptian Blue	
Function	Unknown	Background Colour	Blue	Publication Reference/s		Tracking Colour Online	
Museum Inv.	Ny Carlsberg Glyptotek IN 1508	Notes	Figure, identified as a warrior, is wearing a short chiton, cuirass, and a helmet. There were black and red vertical lines observed on the left side of the cuirass.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Warrior	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Red
	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Armour - Cuirass		Red	Black		
Garment - Chiton	Red				

A4.3. Terracotta Figurines

Catalogue Number T 1

Period	Archaic	Century	6th Century BC	Date	570-530 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 780		
Museum Inv.	BM 1910,0419.1	Notes	There are traces of red bands around the base of the polos. Garment has ornamentation in the form of diagonal lines.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Polos		Red			
Garment - Unidentified		Red			

Catalogue Number T 2

Period	Archaic	Century	6th Century BC	Date	560-520 BC	Region	Boeotia
Production Centre	Unknown	Provenance	Boeotia	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 16		
Museum Inv.	Louvre CA 1506	Notes	Figure is riding a horse.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Horseman	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Eyebrow	
Facial Hair	Pubic Hair	
Skin	Lip/Mouth	Red
Eye	Grey	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 3

Period	Archaic	Century	6th Century BC	Date	550-500 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thebes	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 11		
Museum Inv.	Louvre CA 618	Notes					

Figure Identity

Mortal/Myth Mortal
Identity Woman
Gender Female

Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin
Eye

Eyebrow
Pubic Hair
Lip/Mouth
Wing

Red

Colour of Dress

Dress Type
Jewellery - Necklace
Garment - Unidentified

Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4

Red
Red

Catalogue Number T 4

Period Archaic
Production Centre Boeotia
Function
Archaeological Context
Museum Inv. BM 1907,1220.1

Century 6th Century BC
Provenance Boeotia (?)
Type Seated Figure

Date 530-500 BC
Examination Method/s Visual Examination
Pigments Identified
Publication Reference/s BM Terracottas Vol. 1, Cat. No. 793

Region Boeotia

Notes The figure's head and part of the right arm are missing. Figure is carrying a baby (head missing).

Figure Identity

Mortal/Myth Mortal
Identity Woman
Gender Female

Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin
Eye

Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type
Garment - Unidentified

Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4

Red

Catalogue Number T 5

Period Archaic
Production Centre Boeotia
Function
Archaeological Context
Museum Inv. BM 1907,1220.2

Century 6th Century BC
Provenance Boeotia (?)
Type Standing Figure

Date 530-500 BC
Examination Method/s Visual Examination
Pigments Identified
Publication Reference/s BM Terracottas Vol. 1, Cat. No. 792

Region Boeotia

Notes Head, part of the right arm, left side and left foot missing.

Figure Identity

Mortal/Myth Mortal
Identity Woman
Gender Female

Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin
Eye

Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type
Garment - Unidentified

Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4

Red

Catalogue Number T 6

Period	Archaic	Century	6th Century BC	Date	530-500 BC	Region	Corinth
Production Centre	Corinth	Provenance	Athens (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 900		
Museum Inv.	BM 1901,0228.2	Notes	Figure is naked and is riding a horse.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 7

Period	Archaic	Century	6th Century BC	Date	530 BC	Region	Attica
Production Centre	Attica	Provenance	Thebes (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 647		
Museum Inv.	BM 1898,1117.1	Notes	The yellow polos is decorated with a red herring bone pattern. The peplos with overfall is decorated with linear patterns in black and red, the upper border has a row of red dots above a row of yellow dots. The peplos is fastened at each shoulder with a round-headed pin decorated with yellow dots ringed with red.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Polos	Yellow	Red			
Garment - Peplos		Red	Black	Yellow	
Jewellery - Pins	Yellow	Red			
Jewellery - Necklace	Red				

Catalogue Number T 8

Period	Archaic/Classical	Century	5th Century BC	Date	500-475 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 19		

Context
 Museum Inv. Louvre MNE 1332 Notes Ornaments on the garment are in the form of crosses. There are traces of red on the face.

Figure Identity

Mortal/Myth Mortal Age Adult
 Identity Woman Ethnicity Greek
 Gender Female

Colour of Physical Characteristics

Hair Brown Eyebrow
 Facial Hair Pubic Hair
 Skin Red Lip/Mouth
 Eye Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Ball					
Shoes	Red				
Jewellery - Bracelet	Red				
Jewellery - Necklace	Red				
Garment - Unidentified	Yellow	Red			

Catalogue Number T 9

Period Archaic/Classical Century 5th Century BC Date 500-475 BC Region Boeotia
 Production Centre Boeotia Provenance Tanagra Examination Method/s Visual Examination
 Function Type Seated Figure Pigments Identified
 Archaeological Context Publication Reference/s Tanagras, Cat. No. 20
 Museum Inv. Louvre MNE 1333 Notes Figure is seated at an oven with a basket on the ground to her right. Ornament on the garment is in the form of white dots.

Figure Identity

Mortal/Myth Mortal Age Adult
 Identity Cook Ethnicity Greek
 Gender Female

Colour of Physical Characteristics

Hair Eyebrow
 Facial Hair Pubic Hair
 Skin Lip/Mouth
 Eye Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Yellow	White			
Headdress - Sakkos		Red			

Catalogue Number T 10

Period Archaic/Classical Century 5th Century BC Date 500-470 BC Region Attica
 Production Centre Attica Provenance Unknown Examination Method/s Visual Examination
 Function Type Seated Figure Pigments Identified
 Archaeological Context Publication Reference/s BM Terracottas Vol. 1, Cat. No. 661
 Museum Inv. BM 1849,0905.1 Notes Figure is seated on a throne.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Blue	Red			
Headdress - Stephane	Blue				

Catalogue Number T 11

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Attica
Production Centre	Attica	Provenance	Athens	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 664		
Museum Inv.	BM TB 1109 (191)	Notes	Figure is wearing a lion skin and is reclining on a couch.				

Figure Identity

Mortal/Myth	Heroic	Age	Adult
Identity	Herakles	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Eyebrow	
Facial Hair	Pubic Hair	
Skin	Red	Lip/Mouth
Eye	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 12

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Attica
Production Centre	Attica	Provenance	Greece (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 660		
Museum Inv.	BM 1928,0519.3	Notes	Figure is seated on a throne. Chiton is decorated with a red band along the upper border and red and black zigzag patterns.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Black	Eyebrow
Facial Hair	Pubic Hair	
Skin	Lip/Mouth	
Eye	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Belt	Red				

Jewellery - Necklace Red

Garment - Himation Red

Garment - Chiton Red Black

Headdress - Stephane Black

Catalogue Number T 13

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Attica
Production Centre	Attica	Provenance	Camirus	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context	Excavated Camirus			Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 659		
Museum Inv.	BM 1862,0512.6	Notes	Figure is seated on a throne.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 14

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Attica
Production Centre	Attica	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 656		
Museum Inv.	BM 1875,1012.1	Notes	Figure is seated on a throne. Garment is decorated with black lines.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified		Black			
Headdress - Stephane	Red				

Catalogue Number T 15

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Attica
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Production Centre	Attica	Provenance	Athens	Examination Method/s	Visual Examination
Function		Type	Seated Figure	Pigments Identified	
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 654
Museum Inv.	BM TB 1106 (192C)	Notes	The figure carries a hydria on her head.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Hydrophoros	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Hydria

Catalogue Number T 16

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 805		
Museum Inv.	BM 1875,0309.13	Notes	Figure wears a chlamys and a petasos and is riding a horse. Petasos has red around the rim.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Horseman	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Black	Eyebrow
Facial Hair		Pubic Hair
Skin	Red	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Chlamys Black

Headdress - Petasos Red

Catalogue Number T 17

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 804		
Museum Inv.	BM 1875,0309.12	Notes	Figure is naked and riding a horse.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Horseman	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Black	Eyebrow
Facial Hair		Pubic Hair

Gender	Male	Skin	Red	Lip/Mouth
		Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 18

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lamia, Greece (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 799		
Museum Inv.	BM 1920,1014.1	Notes	Figure is wrapped in a himation and carries a lyre.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Lyre					
Headdress - Cap	Red				

Catalogue Number T 19

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Protome	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 803		
Museum Inv.	BM 1895,1029.4	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red				

Catalogue Number T 20

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			

Archaeological
Context
Museum Inv. BM 1875,0309.14

Publication Reference/s BM Terracottas Vol. 1, Cat.
No. 806

Notes Figure wears a short chiton and a 'tiara' and is riding a goose.

Figure Identity

Mortal/Myth Mortal
Identity Man
Gender Male
Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair Black
Skin Pink
Eye White
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type
Garment - Chiton
Headdress - Unidentified
Main Colour Blue
Ornament 1
Ornament 2
Ornament 3
Ornament 4
Red

Catalogue Number T 21

Period Archaic/Classical
Production Centre Corinth
Function
Century 5th Century BC
Provenance Corinth (?)
Type Doll
Date 500-470 BC
Examination Method/s Visual Examination
Pigments Identified

Archaeological
Context
Museum Inv. BM 1965,0720.36

Publication Reference/s BM Terracottas Vol. 1, Cat.
No. 909

Notes Figure is a doll with movable arms and legs. Her polos and chiton are decorated with red patterns consisting of lines, dots and squares.

Figure Identity

Mortal/Myth Mortal
Identity Doll
Gender Female
Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type
Garment - Chiton
Headdress - Polos
Main Colour
Ornament 1 Red
Ornament 2
Ornament 3
Ornament 4
Red

Catalogue Number T 22

Period Archaic/Classical
Production Centre Corinth
Function
Century 5th Century BC
Provenance Melos
Type Standing Figure
Date 500-470 BC
Examination Method/s Visual Examination
Pigments Identified

Archaeological
Context
Museum Inv. BM TB 1133

Publication Reference/s BM Terracottas Vol. 1, Cat.
No. 903

Notes Figure wears a chiton, himation, and polos. Her hair falls in waves onto her shoulders and she carries a wreath in her right hand.

Figure Identity

Mortal/Myth Mortal
Identity Maiden
Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Eyebrow
Pubic Hair

Gender Female

Skin

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Wreath

Garment - Chiton Red

Garment - Himation Red

Catalogue Number T 23

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Corinth
Production Centre	Corinth	Provenance	Melos	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 904		
Museum Inv.	BM TB 1129	Notes	Figure is wearing a chiton and a polos. Her hair falls in waves down her back and she holds pomegranates in each hand.				

Figure Identity

Mortal/Myth Mortal

Age

Pubescent Child

Identity Maiden

Ethnicity

Greek

Gender Female

Colour of Physical Characteristics

Hair

Eyebrow

Facial Hair

Pubic Hair

Skin

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Pomegranate

Garment - Chiton Red

Catalogue Number T 24

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Corinth
Production Centre	Corinth	Provenance	Melos	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 905		
Museum Inv.	BM TB 1130	Notes	Figure is wearing a chiton and a polos. Her hair falls in waves down her back and she holds a pomegranate in each hand.				

Figure Identity

Mortal/Myth Mortal

Age

Pubescent Child

Identity Maiden

Ethnicity

Greek

Gender Female

Colour of Physical Characteristics

Hair

Eyebrow

Facial Hair

Pubic Hair

Skin

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Chiton Blue

Catalogue Number T 25

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Corinth
Production Centre	Corinth	Provenance	Aegina	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 908		
Museum Inv.	BM 1867,0205.2	Notes	Figure wears chiton or peplos and a polos and is seated on a throne. The polos is decorated with a red stripe on the lower edge and a blue stripe on the upper edge.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Maiden	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Polos		Red	Blue		

Catalogue Number T 26

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Corinth
Production Centre	Corinth	Provenance	Camirus, Rhodes	Examination Method/s	Visual Examination		
Function	Funerary	Type	Doll	Pigments Identified			
Archaeological Context	Fikellura, tomb 252			Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 913		
Museum Inv.	BM 1864,1007.1309	Notes	Figure has movable arms (now missing) and legs. Figure is wearing a red and black striped chiton and a stephane.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Doll	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Black	Eyebrow	Black
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye	Black	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Stephane	Red				
Garment - Chiton		Black	Red		

Catalogue Number T 27

Period	Archaic/Classical	Century	5th Century BC	Date	500-470 BC	Region	Corinth
Production Centre	Corinth	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 907		
Museum Inv.	BM 1948,0601.10	Notes	Figure, identified as Artemis, is wearing a chiton and a polos. In her left hand she holds a bow and in her right a fawn. Her hair is parted and flows down her back in waves.				

Figure Identity

Colour of Physical Characteristics

Mortal/Myth Divine		Age	Adult	Hair		Eyebrow
Identity	Artemis	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Weapon - Bow

Accessory - Fawn

Garment - Chiton Red

Catalogue Number T 28

Period	Archaic/Classical	Century	5th Century BC	Date	500-470	Region	Attica
Production Centre	Attica	Provenance	Athens	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 662		
Museum Inv.	BM TB 773 (190)	Notes	Figure is seated on a stool. Chiton is decorated with red upper and lower borders and a red stripe down the centre.				

Figure Identity

Mortal/Myth Divine		Age	Adult	Hair		Eyebrow
Identity	Artemis	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Headdress - Stephane Red

Garment - Chiton Red

Catalogue Number T 29

Period	Archaic/Classical	Century	5th Century BC	Date	500-450 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 127		
Museum Inv.	Louvre CA 1851	Notes					

Figure Identity

Mortal/Myth Mortal		Age	Adult	Hair		Eyebrow
Identity	Woman	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin	Pink	Lip/Mouth
				Eye	Black	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Casket

Catalogue Number T 30

Period	Archaic/Classical	Century	5th Century BC	Date	500-430 BC	Region	Attica
Production Centre	Athens (?)	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	NM Online		
Museum Inv.	NM54.8	Notes	Figure is seated on a throne. She is wearing a diadem and a bright red garment. Her facial features are depicted in black and her lips are red.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Black	Eyebrow	Black
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	Red
Eye	Black	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Red				
Jewellery - Necklace	Black				

Catalogue Number T 31

Period	Archaic/Classical	Century	5th Century BC	Date	500-400 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 107		
Museum Inv.	Louvre CA 1747	Notes	Figure identified as Aphrodite is standing on a goose.				

Figure Identity

Mortal/Myth	Divine	Age	Adult
Identity	Aphrodite	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow	
Facial Hair		Pubic Hair	
Skin	Pink-Brown	Lip/Mouth	Red
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Casket					
Headdress - Polos	Yellow				
Jewellery - Earrings	White				
Garment - Chiton	White	Red			

Catalogue Number T 32

Period	Archaic	Century	5th Century BC	Date	500 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thebes	Examination Method/s	Visual Examination		

Function	Type	Standing Figure	Pigments Identified
Archaeological Context			Publication Reference/s Tanagras, Cat. No. 22
Museum Inv. Louvre CA 1455		Notes	Figure is standing with a club raised over his head about to strike a piglet on a meat-block.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Butcher	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Red	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - Club					

Catalogue Number T 33

Period	Archaic	Century	5th Century BC	Date	500 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 21		
Museum Inv. Louvre CA 458		Notes	Figure is standing cooking in front of a bowl and pestle. There are traces of yellow on her face.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Cook	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Black	Eyebrow
Facial Hair		Pubic Hair
Skin	Yellow	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Shoes	Red				
Garment - Unidentified	White	Red			

Catalogue Number T 34

Period	Archaic	Century	6th Century BC	Date	500 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thebes	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 18		
Museum Inv. Louvre CA 684		Notes	Figure is seated on a stool with a diptych spread over his knees. He holds a stylus with his right hand.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Scribe/Teacher	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Black	Eyebrow
Facial Hair	Black	Pubic Hair

Gender Male Skin Red Lip/Mouth Red

Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Stylus

Accessory - Diptych

Garment - Unidentified White

Catalogue Number T 35

Period Classical Century 5th Century BC Date 470-430 BC Region Attica
Production Centre Attica Provenance Aegina (?) Examination Method/s Visual Examination
Function Type Standing Figure Pigments Identified
Archaeological Context Publication Reference/s BM Terracottas Vol. 1, Cat. No. 669
Museum Inv. BM 1893,1101.13 Notes Location of red and yellow on the peplos are not specified so it was not recorded.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female

Colour of Physical Characteristics

Hair Eyebrow
Facial Hair Pubic Hair
Skin Lip/Mouth
Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Headdress - Taenia Red

Catalogue Number T 36

Period Classical Century 5th Century BC Date 470-430 BC Region Attica
Production Centre Attica Provenance Aegina (?) Examination Method/s Visual Examination
Function Type Seated Figure Pigments Identified
Archaeological Context Publication Reference/s BM Terracottas Vol. 1, Cat. No. 686
Museum Inv. BM 1893,1101.11 Notes Figure wears a chlamys and is riding a horse.

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
Identity Male Youth Ethnicity Greek
Gender Male

Colour of Physical Characteristics

Hair Eyebrow
Facial Hair Pubic Hair
Skin Red Lip/Mouth
Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

N/A

Catalogue Number T 37

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Attica
Production Centre	Attica	Provenance	Samos (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 673		
Museum Inv.	BM 1896,1020.2	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Peplos	Yellow				

Catalogue Number T 38

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Attica
Production Centre	Attica	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 674		
Museum Inv.	BM 1926,1115.4	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Peplos	Red				

Catalogue Number T 39

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thebes	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 823		
Museum Inv.	BM 1912,0626.278	Notes	Figure is naked except for a himation draped over his shoulders. He holds a cock in his left arm.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
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Colour of Physical Characteristics

Hair	Eyebrow
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Identity	Male Youth	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Male			Skin	Pink	Lip/Mouth
				Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Cock					

Catalogue Number T 40

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Crete (?)	Examination Method/s	Visual Examination		
Function		Type	Protome	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 841		
Museum Inv.	BM 1927,0316.1	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	Red
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified					
	Red				

Catalogue Number T 41

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Squatting Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 836		
Museum Inv.	BM 1948,0501.13	Notes	Figure is naked and has a protruding stomach.				

Figure Identity

Mortal/Myth	Mortal	Age	Pre-pubescent Child
Identity	Boy	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 42

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		

Function	Type	Squatting Figure	Pigments Identified
Archaeological Context			Publication Reference/s BM Terracottas Vol. 1, Cat. No. 834
Museum Inv. BM 1926,1115.11		Notes	Figure identified as Hermes is squatting on the ground completely wrapped in his chlamys.

Figure Identity

Mortal/Myth Divine	Age	Adult
Identity Hermes	Ethnicity	Greek
Gender Male		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin Red	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 43

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Squatting Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 833		
Museum Inv. BM 1877,1207.3		Notes	Figure identified as Hermes is squatting on the ground completely wrapped in his chlamys. On his head he wears a pilos. His himation has a red border.				

Figure Identity

Mortal/Myth Divine	Age	Adult
Identity Hermes	Ethnicity	Greek
Gender Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Red	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chlamys	Yellow				
Headdress - Pilos	Yellow				
Garment - Himation		Red			

Catalogue Number T 44

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thebes	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 832		
Museum Inv. BM 1912,0626.283		Notes	Figure is naked.				

Figure Identity

Colour of Physical Characteristics

Mortal/Myth	Mortal	Age	Pubescent Child	Hair		Eyebrow
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Male			Skin	Pink	Lip/Mouth
				Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 45

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thebes	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 831		
Museum Inv.	BM 1912,0626.284	Notes	Figure is naked.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair		Eyebrow
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Male			Skin	Pink	Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 46

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 829		
Museum Inv.	BM 1926,1115.8	Notes	Figure is naked except for a himation draped over his shoulders. In his right hand he holds a phiale.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair		Eyebrow
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Male			Skin	Pink	Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Phiale					

Catalogue Number T 47

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thebes	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 827		
Museum Inv.	BM 1912,0626.280	Notes	Figure is naked except for a himation draped over his shoulders. He holds a cock in his left arm.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 48

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Asia Minor (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 824		
Museum Inv.	BM 1879,0306.4	Notes	Figure is naked except for a himation draped over his shoulders. He holds a cock in his left arm.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 49

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Protome	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 842		
Museum Inv.	BM 1922,1114.1	Notes	Figure is identified as a pubescent child based on the long loose hair. The figure holds a pomegranate bud in her left hand. The location of the red and yellow on the chiton is not specified so it was not recorded.				

Figure Identity

Colour of Physical Characteristics

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Black	Eyebrow
Identity	Maiden	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Pomegranate Bud

Jewellery - Necklace Black

Catalogue Number T 50

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thebes	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 819		
Museum Inv.	BM 1912,0626.285		Notes				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair		Eyebrow
Identity	Woman	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Chiton Red

Catalogue Number T 51

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 817		
Museum Inv.	BM 1949,0608.1		Notes				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair		Eyebrow
Identity	Woman	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Unidentified Red

Catalogue Number T 52

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 816		
Museum Inv.	BM 1940,0610.4	Notes	Figure is wearing a peplos and a polos. She was identified as a pubescent child based on her long loose hair.				

Figure Identity

Mortal/Myth Mortal
Identity Maiden
Gender Female

Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair
Eyebrow
Facial Hair
Pubic Hair
Skin
Lip/Mouth
Eye
Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Peplos	Red				

Catalogue Number T 53

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 815		
Museum Inv.	BM 1926,1115.3	Notes	Figure is wearing a peplos and a polos. She was identified as a pubescent child based on her long loose hair.				

Figure Identity

Mortal/Myth Mortal
Identity Maiden
Gender Female

Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair
Eyebrow
Facial Hair
Pubic Hair
Skin
Lip/Mouth
Eye
Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Peplos	Red				

Catalogue Number T 54

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 813		
Museum Inv.	BM 1926,1115.5	Notes	Figure also wears a polos though no traces of colour remain. Figure was identified as a pubescent child based on the long loose hair.				

Figure Identity

Colour of Physical Characteristics

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Black	Eyebrow	Black
Identity	Maiden	Ethnicity	Greek	Facial Hair		Pubic Hair	
Gender	Female			Skin		Lip/Mouth	
				Eye	Black	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Peplos	Red				

Catalogue Number T 55

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Protome	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 842 bis		
Museum Inv.	BM 1950,1129.1	Notes	Figure is identified as a pubescent child based on the long loose hair.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Red	Eyebrow
Identity	Maiden	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 56

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thespieae	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 825		
Museum Inv.	BM 1867,0205.3	Notes	Figure is naked except for a himation draped over his shoulders. He holds a cock in his left arm.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Red	Eyebrow
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Male			Skin	Pink	Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Blue				

Catalogue Number T 57

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 822		
Museum Inv.	BM 1931,0216.33	Notes	Figure is naked except for a himation draped over his shoulders. He holds a cock in his left arm.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Cock					

Catalogue Number T 58

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Corinth
Production Centre	Corinth	Provenance	Camirus, Rhodes	Examination Method/s	Visual Examination		
Function	Funerary	Type	Doll	Pigments Identified			
Archaeological Context	Fikellura, tomb 122			Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 924		
Museum Inv.	BM 1864,1007.1307	Notes	Figure has movable arms and legs. She wears a chiton and a polos. Her chiton is decorated with red patterns and her polos had a red stripe on the lower edge, blue stripe on the upper edge and a row of black dots between.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Doll	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Black	Eyebrow	Black
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye	Black	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton		Red			
Headdress - Polos		Black	Red	Blue	

Catalogue Number T 59

Period	Classical	Century	5th Century BC	Date	470-430 BC	Region	Corinth
Production Centre	Corinth	Provenance	Athens (?)	Examination Method/s	Visual Examination		
Function		Type	Doll	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 930		
Museum Inv.	BM 1930,1217.5	Notes	Figure has movable arms and legs. Figure is identified as a Pyrrhic dancer and is wearing a short chiton, cuirass, and triple-crested helmet. Cuirass is decorated with horizontal red stripes.				

Figure Identity

Colour of Physical Characteristics

Mortal/Myth	Mortal	Age	Adult	Hair	Eyebrow
Identity	Doll	Ethnicity	Greek	Facial Hair	Pubic Hair
Gender	Female			Skin	Lip/Mouth
				Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Armour - Cuirass		Red			
Garment - Chiton	Blue				

Catalogue Number T 60

Period	Classical	Century	5th Century BC	Date	450 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thebes	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 27		
Museum Inv.	Louvre CA 2968	Notes	There are no traces of colour on the main surface of the peplos. However there is a band of red topped with a thin black line on the apotygmata and a band of yellow topped with a thin black line on the border of the peplos. There is also a line of red marking the opening of the peplos.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Red-Brown	Eyebrow
Identity	Maiden	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Peplos		Red	Yellow	Black	
Headdress - Polos	Red				

Catalogue Number T 61

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Attica
Production Centre	Attica	Provenance	Athens	Examination Method/s	Visual Examination		
Function	Funerary	Type	Seated Doll	Pigments Identified			
Archaeological Context	Grave. Said to be from a girl's tomb, probably near Athens.			Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 702		
Museum Inv.	BM 1906,0314.1	Notes	Figure is naked and seated on a throne.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Red	Eyebrow
Identity	Doll	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 62

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat No. 847		
Museum Inv.	BM 1950,0104.1	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Red				

Catalogue Number T 63

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat No. 851		
Museum Inv.	BM 1940,0610.6	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Casket					

Headdress - Polos Yellow

Garment - Chiton Red

Accessory - Taenia

Catalogue Number T 64

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			

Archaeological
Context
Museum Inv. BM 1907,0518.11

Publication Reference/s BM Terracottas Vol. 1, Cat
No. 852

Notes Figure is naked except for a himation draped over his shoulders. He holds a hare in his left arm.

Figure Identity

Mortal/Myth Mortal
Identity Male Youth
Gender Male
Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin Pink
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type
Accessory - Hare
Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4

Garment - Himation Blue

Catalogue Number T 65

Period Classical
Production Centre Boeotia
Function
Century 5th Century BC
Provenance Lake Copais, Boeotia
Type Standing Figure
Date 430-400 BC
Examination Method/s Visual Examination
Pigments Identified

Archaeological
Context
Museum Inv. BM 1931,0216.37

Publication Reference/s BM Terracottas Vol. 1, Cat
No. 854

Notes Figure is naked except for a himation draped over his shoulders. He wears a pointed stephane on his head and carries a cock in his left arm.

Figure Identity

Mortal/Myth Mortal
Identity Male Youth
Gender Male
Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin Red
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type
Accessory - Cock
Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4

Catalogue Number T 66

Period Classical
Production Centre Boeotia
Function
Century 5th Century BC
Provenance Lake Copais, Boeotia
Type Standing Figure
Date 430-400 BC
Examination Method/s Visual Examination
Pigments Identified

Archaeological
Context
Museum Inv. BM 1926,1115.13

Publication Reference/s BM Terracottas Vol. 1, Cat
No. 855

Notes Figure carries a hydria on her head and an item in her left hand (possibly a loaf of bread?).

Figure Identity

Mortal/Myth Mortal
Identity Old Woman - Grotesque
Gender Female
Age Elder
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth Red
Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Hydria					

Catalogue Number T 67

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thebes (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat No. 849		
Museum Inv.	BM 1949,0615.1	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Red				

Catalogue Number T 68

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat No. 848		
Museum Inv.	BM 1931,0216.29	Notes	Figure is not preserved below the knees.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 69

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Protome	Pigments Identified			

Archaeological
Context
Museum Inv. BM 1895,1029.3

Publication Reference/s BM Terracottas Vol. 1, Cat
No. 857

Notes Figure is wearing a polos decorated with red and black palmettes. The peplos is decorated with stripes of yellow edged with black, red edged with black, and grey-blue edged with red.

Figure Identity

Mortal/Myth Mortal
Identity Maiden
Gender Female

Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Eyebrow
Facial Hair Pubic Hair
Skin Lip/Mouth Red
Eye Grey-Blue Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Polos		Red	Black		
Garment - Peplos	Yellow, Red, Grey-Blue	Black	Red		

Catalogue Number T 70

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Protome	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat No. 856		
Museum Inv.	BM 1931,0216.31	Notes					

Figure Identity

Mortal/Myth Mortal
Identity Woman
Gender Female

Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair Red Eyebrow
Facial Hair Pubic Hair
Skin Lip/Mouth
Eye Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Peplos	Yellow				

Catalogue Number T 71

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Corinth
Production Centre	Corinth	Provenance	Cyrenaica	Examination Method/s	Visual Examination		
Function		Type	Doll	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 942		
Museum Inv.	BM 1863,0114.10	Notes	Figure has movable arms and legs (now missing). Figure is naked except for a sphenone and necklace.				

Figure Identity

Mortal/Myth Mortal
Identity Doll

Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair Eyebrow
Facial Hair Pubic Hair

Gender Female

Skin

Lip/Mouth

Eye

Black

Wing

Colour of Dress

Dress Type

Main Colour

Ornament 1

Ornament 2

Ornament 3

Ornament 4

Jewellery - Necklace

Red

Catalogue Number T 72

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Corinth
Production Centre	Corinth	Provenance	Athens (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Group	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 954		
Museum Inv.	BM 1873,0820.574	Notes	Group consists of a man holding a baby. Both are naked except for red shoes.				

Figure Identity

Mortal/Myth Mortal

Age

Adult

Identity Man

Ethnicity

Greek

Gender Male

Colour of Physical Characteristics

Hair

Eyebrow

Facial Hair

Pubic Hair

Skin

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type

Main Colour

Ornament 1

Ornament 2

Ornament 3

Ornament 4

Shoes

Red

Figure Identity

Mortal/Myth Mortal

Age

Infant

Identity Infant

Ethnicity

Greek

Gender Unknown

Colour of Physical Characteristics

Hair

Eyebrow

Facial Hair

Pubic Hair

Skin

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type

Main Colour

Ornament 1

Ornament 2

Ornament 3

Ornament 4

Shoes

Red

Catalogue Number T 73

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Corinth
Production Centre	Corinth	Provenance	Cyrenaica	Examination Method/s	Visual Examination		
Function		Type	Doll	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 941		
Museum Inv.	BM 1866,0415.175	Notes	Figure has movable arms and lower legs (now missing). Figure is naked except for a sphenone and necklace.				

Figure Identity

Mortal/Myth Mortal

Age

Adult

Identity Doll

Ethnicity

Greek

Gender Female

Colour of Physical Characteristics

Hair

Yellow

Eyebrow

Black

Facial Hair

Pubic Hair

Skin

Lip/Mouth

Eye

Black

Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Jewellery - Necklace	Red				

Catalogue Number T 74

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Corinth
Production Centre	Corinth	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 940		
Museum Inv.	BM 1868,0110.734	Notes	Figure is seated on a stool. She wears a chiton, himation and a stephane.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Stephane	Yellow				

Catalogue Number T 75

Period	Classical	Century	5th Century BC	Date	430-400 BC	Region	Corinth
Production Centre	Corinth	Provenance	Cyrenaica	Examination Method/s	Visual Examination		
Function		Type	Doll	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 953		
Museum Inv.	BM 1866,0415.157	Notes	Figure is naked and has movable arms (now missing).				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Doll	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow	Black	
Facial Hair	Pubic Hair		
Skin	Pink	Lip/Mouth	Black
Eye	Black	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 76

Period	Classical	Century	5th Century BC	Date	425-400 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Boeotia	Examination Method/s	Visual Examination		
Function		Type	Mask	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat, No. 112		

Museum Inv. Louvre CA 625

Notes Mask in the shape of Dionysus' head. Yellow is used for highlights on the beard and hair.

Figure Identity

Mortal/Myth Divine
Age Adult
Identity Dionysus
Ethnicity Greek
Gender Male

Colour of Physical Characteristics

Hair Blue-Grey
Eyebrow Black
Facial Hair Blue-Grey
Pubic Hair
Skin Pink-Red
Lip/Mouth Pink-Red
Eye Black
Wing

Colour of Dress

Dress Type
Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4
N/A

Catalogue Number T 77

Period Classical
Century 4th Century BC
Date 400-375 BC
Region Attica
Production Centre Athens
Provenance Attica
Examination Method/s Visual Examination
Function
Type Standing Figure
Pigments Identified
Archaeological Context
Publication Reference/s Tanagras, Cat. No. 34
Museum Inv. Louvre CA 20
Notes

Figure Identity

Mortal/Myth Mortal
Age Adult
Identity Actor - Comic - Kanephorus
Ethnicity Greek
Gender Male

Colour of Physical Characteristics

Hair Black
Eyebrow
Facial Hair Black
Pubic Hair
Skin
Lip/Mouth
Eye
Wing

Colour of Dress

Dress Type
Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4
Accessory - Basket
Garment - Unidentified Blue
Garment - Chiton Black

Catalogue Number T 78

Period Classical
Century 4th Century BC
Date 400-375 BC
Region Attica
Production Centre Athens
Provenance Locris (?)
Examination Method/s Visual Examination
Function
Type Seated Figure
Pigments Identified Yellow ochre
Archaeological Context
Publication Reference/s Tanagras, Cat. No. 32
Museum Inv. Louvre CA 265
Notes The figure is an actor dressed as a slave seated on an altar. He holds a purse in his hands.

Figure Identity

Mortal/Myth Mortal
Age Adult
Identity Actor - Slave
Ethnicity Greek

Colour of Physical Characteristics

Hair
Eyebrow
Facial Hair
Pubic Hair

Gender	Male	Skin	Orange-Pink	Lip/Mouth
		Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Purse

Garment - Actor's Tights Yellow

Catalogue Number T 79

Period	Classical	Century	4th Century BC	Date	400-375 BC	Region	Attica
Production Centre	Athens	Provenance	Athens (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 31		
Museum Inv.	Louvre CA 1816	Notes	Figure is an actor dressed as a slave. Face shows traces of red.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Slave	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Red	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Yellow				

Catalogue Number T 80

Period	Classical	Century	4th Century BC	Date	400-375 BC	Region	Boeotia
Production Centre	Thebes (?)	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified	Red ochre, yellow ochre		
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 30		
Museum Inv.	Louvre CA 4268	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 81

Period	Classical	Century	4th Century BC	Date	400-375 BC	Region	Boeotia
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Production Centre	Thebes (?)	Provenance	Thebes	Examination Method/s	Visual Examination
Function		Type	Standing Figure	Pigments Identified	Red ochre
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 29
Museum Inv.	Louvre CA 1844	Notes	Right foot of figure is placed on an Ionic capital.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Casket

Jewellery - Necklace Purple

Garment - Chiton Purple

Garment - Himation Purple

Catalogue Number T 82

Period	Classical	Century	4th Century BC	Date	400-375 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 28		
Museum Inv.	Louvre CA 4273	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Red	Lip/Mouth
Eye	White	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Cock

Garment - Himation White

Catalogue Number T 83

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Attica
Production Centre	Attica	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 724		
Museum Inv.	BM 1907,1219.1	Notes	Figure is a comic actor.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Comic	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 84

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Attica
Production Centre	Attica	Provenance	Athens (?)	Examination Method/s	Visual Examination		
Function		Type	Doll	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 721		
Museum Inv.	BM 1851,0507.12	Notes	Figure had movable arms and legs, now missing.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Doll	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow	Black
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Blue				

Catalogue Number T 85

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Attica
Production Centre	Attica	Provenance	Athens	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 710		
Museum Inv.	BM TB 1107 (192B)	Notes	Figure is wearing a girdled chiton and carries a hydria on her head.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Maiden - Hydrophoros	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Hydria					

Catalogue Number T 86

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Protome	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 874		
Museum Inv.	BM 1874,0305.71	Notes	Figure is wearing a himation, fillet around his head, and a scarf. The scarf is white with black markings along the edge. In his right hand he holds an egg against his chest and in his left a cock.				

Figure Identity

Mortal/Myth Divine
Identity
Gender Male

Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair Black
Eyebrow Black
Facial Hair
Pubic Hair
Skin Red
Lip/Mouth
Eye Black
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Himation White

Accessory - Cock

Accessory - Egg

Garment - Scarf White Black

Accessory - Cock

Headdress - Taenia Yellow

Catalogue Number T 87

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Protome	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 873		
Museum Inv.	BM 1875,0309.21	Notes	The figure is wearing a yellow himation with a blue border, yellow fillet tied around his head and a scarf. The scarf has a red trellis pattern on the outside and is plain blue on the inside. He holds a blue egg against his chest with his right hand and holds a kantharos against his left shoulder.				

Figure Identity

Mortal/Myth Divine
Identity
Gender Male

Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Eyebrow
Facial Hair
Pubic Hair
Skin Red
Lip/Mouth
Eye
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Scarf Blue Red

Headdress - Taenia Yellow

Garment - Himation Yellow Blue

Accessory - Egg

Catalogue Number T 88

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 871		
Museum Inv.	BM 1907,1023.1	Notes	Figure is naked except for a himation draped over his shoulders. On his head he wears a wreath. In his left arm he carries a puppy and standing behind him is an adult female dog.				

Figure Identity

Mortal/Myth Mortal

Age Pubescent Child

Identity Male Youth

Ethnicity Greek

Gender Male

Colour of Physical Characteristics

Hair Red Eyebrow

Facial Hair Pubic Hair

Skin Lip/Mouth Red

Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Puppy

Accessory - Female Dog

Headdress - Wreath Yellow

Catalogue Number T 89

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 860		
Museum Inv.	BM 1940,0610.5	Notes	Figure is wearing a polos with traces of black preserved along the lower edge.				

Figure Identity

Mortal/Myth Mortal

Age Adult

Identity Woman

Ethnicity Greek

Gender Female

Colour of Physical Characteristics

Hair Red Eyebrow

Facial Hair Pubic Hair

Skin Lip/Mouth

Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Jewellery - Necklace Black

Headdress - Polos Black

Catalogue Number T 90

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
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Production Centre	Boeotia	Provenance	Thespieae	Examination Method/s	Visual Examination
Function		Type	Standing Figure	Pigments Identified	
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 870
Museum Inv.	BM 1867,0205.18	Notes	Figure is naked except for a himation draped over his shoulders. On his head he wears a wreath with a fillet looped through it. He carries a cock in his left arm.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Pink	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Cock					

Catalogue Number T 91

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 868		
Museum Inv.	BM 1875,1012.17	Notes	Figure stands with her right leg on a rock. She is naked except for a himation draped over her back and right leg. With her right arm she holds a swan against her chest.				

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Leda	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Swan					

Catalogue Number T 92

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Boeotia (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 866		
Museum Inv.	BM 1891,0110.6	Notes	Figure is missing the head, lower part, and wings. She is wearing a chiton and holds a fillet in front of her body with both hands.				

Figure Identity

Mortal/Myth	Divine	Age	Adult
Identity	Nike	Ethnicity	Greek

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair

Gender Female

Skin

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Taenia

Garment - Chiton Pink

Catalogue Number T 93

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 864		
Museum Inv.	BM 1931,0216.34	Notes	Figure is naked except for a symmetrical himation draped around her waist with the overfall drawn over her head. Her right hand is raised to her head.				

Figure Identity

Mortal/Myth Divine		Age	Adult
Identity	Aphrodite	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Yellow

Catalogue Number T 94

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 863		
Museum Inv.	BM 1940,0610.13	Notes	The figure is dressed in a himation and carries a swan in her left arm.				

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Leda	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Swan

Catalogue Number T 95

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
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Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination
Function		Type	Standing Figure	Pigments Identified	
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat No. 862
Museum Inv.	BM 1926,1115.12	Notes	Figure is identified as a pubescent child based on the long loose hair and high girdle.		

Figure Identity

Mortal/Myth Mortal
Identity Maiden
Gender Female

Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Blue				
Garment - Himation	Yellow	Pink			

Catalogue Number T 96

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat No. 861		
Museum Inv.	BM 1907,0518.12	Notes	Figure is identified as a pubescent child because of the high girdle. The figure is also holding a fillet in her left hand.				

Figure Identity

Mortal/Myth Mortal
Identity Maiden
Gender Female

Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Taenia					
Garment - Peplos	Red				

Catalogue Number T 97

Period	Classical	Century	4th Century BC	Date	400-370 BC	Region	Corinth
Production Centre	Corinth	Provenance	Athens (?)	Examination Method/s	Visual Examination		
Function		Type	Doll	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 959		
Museum Inv.	BM 1852,0707.7	Notes	Figure has movable arms and legs. She wears a shendone and shoes. In her hands she holds castanets.				

Figure Identity

Colour of Physical Characteristics

Mortal/Myth	Mortal	Age	Adult	Hair	Red	Eyebrow	Black
Identity	Doll	Ethnicity	Greek	Facial Hair		Pubic Hair	
Gender	Female			Skin		Lip/Mouth	
				Eye	Black	Wing	

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Castanets

Shoes Red

Catalogue Number T 98

Period	Classical	Century	4th Century BC	Date	400-350 BC	Region	Boeotia
Production Centre	Tanagra (?)	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 204		
Museum Inv.	Louvre MNB 495	Notes	Figure has a veil covering her head.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair		Eyebrow	Orange
Identity	Woman	Ethnicity	Greek	Facial Hair		Pubic Hair	
Gender	Female			Skin	Pink	Lip/Mouth	
				Eye	Brown	Wing	

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Jewellery - Ring Gilding

Jewellery - Jewel on forehead Gilding

Garment - Chiton Blue

Garment - Peplos Pink Purple

Garment - Himation Pink Purple

Catalogue Number T 99

Period	Classical	Century	4th Century BC	Date	390-380 BC	Region	Attica
Production Centre	Athens (?)	Provenance	Southern Italy	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified	Yellow ochre		
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 48		
Museum Inv.	Louvre ED 2031	Notes	Figure is seated on a chair that has traces of yellow ochre. The figure was identified as divine because of the diadem she is wearing.				

Figure Identity

Mortal/Myth	Divine	Age	Adult	Hair	Red	Eyebrow	
Identity	Goddess	Ethnicity	Greek	Facial Hair		Pubic Hair	

Colour of Physical Characteristics

Gender Female

Skin

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Diadem	Yellow				

Catalogue Number T 100

Period	Classical	Century	4th Century BC	Date	380-340 BC	Region	Attica
Production Centre	Attica	Provenance	Boeotia	Examination Method/s	Visual Examination		
Function	Funerary	Type	Standing Figure	Pigments Identified			
Archaeological Context	Grave			Publication Reference/s	Tanagras, Cat. No. 33		
Museum Inv.	Louvre CA 540	Notes	The figure is an actor and is holding a tambourine. See Fig. 15.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair	Red	Pubic Hair	
Skin	Orange-Pink	Lip/Mouth	Red
Eye	Black	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Actor's Tights	Yellow				
Garment - Cape		Red	Yellow	Pink	
Garment - Chiton	Yellow				
Garment - Belt	Pink				

Catalogue Number T 101

Period	Classical	Century	4th Century BC	Date	375-350 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thisbe (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Group	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 51		
Museum Inv.	Louvre MNB 1725	Notes	Partially burnt. Older female figure's peplos is decorated with vertical white and black bands.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Maiden	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Peplos	White	Black			

Figure Identity

Mortal/Myth	Mortal	Age	Pre-pubescent Child
Identity	Girl	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 102

Period	Classical	Century	4th Century BC	Date	375-340 BC	Region	Boeotia
Production Centre	Thebes (?)	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified	Orange ochre		
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 54		
Museum Inv.	Louvre CA 1328	Notes	Figure is seated and is nursing an infant.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman Nursing	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Shoes	Brown-Black				
Garment - Unidentified	Orange				

Catalogue Number T 103

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Attica
Production Centre	Attica	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 738		
Museum Inv.	BM 1880,1113.3	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Comic - Slave	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair	Red	Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Basket					

Accessory - Cooking Pot

Garment - Chlamys Red

Catalogue Number T 104

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Attica
Production Centre	Attica	Provenance	Athens (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 746		
Museum Inv.	BM 1865,0720.43	Notes	Decoration on the chiton consists of red on the upper and lower borders.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Comic - Young Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Green				
Garment - Chiton		Red			
Headdress - Stephane	Red				

Catalogue Number T 105

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Attica
Production Centre	Attica	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 729 bis		
Museum Inv.	BM 1940,0610.11	Notes	The figure wears the 'peplos of Athena', fastened at the shoulders with large pins, a symmetrical himation, shoes, and on her head is a wreath.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Phiale					
Accessory - Censer					

Catalogue Number T 106

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Attica
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Production Centre	Attica	Provenance	Athens (?)	Examination Method/s	Visual Examination
Function		Type	Doll	Pigments Identified	
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 734
Museum Inv.	BM 1865.0720.34		Notes		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Doll	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Black	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 107

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Attica
Production Centre	Attica	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 737		
Museum Inv.	BM 1880,1113.2		Notes				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Comic	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair	Red	Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Actor's Tights	Red				

Catalogue Number T 108

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Attica
Production Centre	Attica	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Group	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 740		
Museum Inv.	BM 1875,0309.10		Notes	Figure is identified as a comic actor dressed as a slave. The figure is holding an infant in his arms.			

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Comic - Slave	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair	Red	Pubic Hair

Gender	Male	Skin	Lip/Mouth
		Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 109

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Attica
Production Centre	Attica	Provenance	Peiraeus (?)	Examination Method/s	Visual Examination		
Function	Type	Seated Figure		Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 743		
Museum Inv.	BM 1879,0306.5	Notes	Figure is a comic actor dressed as a slave. The figure is seated on an altar.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Comic - Slave	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Eyebrow	
Facial Hair	Red	Pubic Hair
Skin	Red	Lip/Mouth
Eye	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 110

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Attica
Production Centre	Attica	Provenance	Olbia, Sardinia (?)	Examination Method/s	Visual Examination		
Function	Type	Standing Figure		Pigments Identified			
Archaeological Context	From a tomb at Olbia (?)			Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 745		
Museum Inv.	BM 1907,0520.79b	Notes	Figure is a comic actor dressed as a young woman.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Comic - Young Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow	
Facial Hair	Pubic Hair	
Skin	Lip/Mouth	Red
Eye	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Blue				
Shoes	Red				
Garment - Chiton	Red				

Catalogue Number T 111

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Attica
Production Centre	Attica	Provenance	Melos	Examination Method/s	Visual Examination		
Function		Type	Standing Group	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 736		
Museum Inv.	BM TB 751 (213)	Notes	Figure is a satyric actor dressed as Papposilenus. He holds an infant Dionysus in his arms.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Satyric - Papposilenus	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Blue				

Catalogue Number T 112

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Corinth	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 889		
Museum Inv.	BM 1879,0306.1	Notes	Figure, identified as Artemis, is seated on a throne. In her left arm she holds a fawn and in her right hand a phiale. She wears a chiton, himation, and polos decorated with palmettes.				

Figure Identity

Mortal/Myth	Divine	Age	Adult
Identity	Artemis	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Phiale

Accessory - Fawn

Headdress - Polos Yellow

Catalogue Number T 113

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Group	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 887		

Museum Inv. BM 1926,1115.9

Notes Female figure is naked except for a himation draped around her back and lower part of her body. To her left is a pillar on top of which a naked Eros sits.

Figure Identity

Mortal/Myth Divine Age Adult
Identity Aphrodite Ethnicity Greek
Gender Female

Colour of Physical Characteristics

Hair Red Eyebrow
Facial Hair Pubic Hair
Skin Lip/Mouth
Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
N/A

Catalogue Number T 114

Period Classical Century 4th Century BC Date 370-330 BC Region Boeotia
Production Centre Boeotia Provenance Thebes (?) Examination Method/s Visual Examination
Function Type Standing Figure Pigments Identified
Archaeological Context Publication Reference/s BM Terracottas Vol. 1, Cat. No. 886
Museum Inv. BM 1895,1029.6 Notes Figures' head is missing. She wears a chiton and a himation.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Dancing Woman Ethnicity Greek
Gender Female

Colour of Physical Characteristics

Hair Eyebrow
Facial Hair Pubic Hair
Skin Lip/Mouth
Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Himation Blue

Catalogue Number T 115

Period Classical Century 4th Century BC Date 370-330 BC Region Boeotia
Production Centre Boeotia Provenance Eretria (?) Examination Method/s Visual Examination
Function Type Standing Figure Pigments Identified
Archaeological Context Publication Reference/s BM Terracottas Vol. 1, Cat. No. 884
Museum Inv. BM 1894,0718.12 Notes Figure is wearing a chiton and a himation. On her head she wears a stephane with rosettes.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Dancing Woman Ethnicity Greek
Gender Female

Colour of Physical Characteristics

Hair Red Eyebrow
Facial Hair Pubic Hair
Skin Lip/Mouth Red
Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

N/A

Catalogue Number T 116

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 890		
Museum Inv.	BM 1931,0216.35	Notes	Figure is naked except for a himation draped over his shoulders and he stands on a rectangular stepped base. He holds a lekythos with his right hand.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Red	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Lekythos					

Catalogue Number T 117

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Boeotia (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 892		
Museum Inv.	BM 1892,0314.2	Notes	Figure wears a mask and a short himation. He is identified as a Satyric actor (Papposilenus).				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Satyric - Papposilenus	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Blue				

Catalogue Number T 118

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Thisbe (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 876		
Museum Inv.	BM 1875,1012.18	Notes	Figure is wearing a chiton and a himation. Her hair is plaited and drawn into a bow				

on her forehead, with some hair falling onto her shoulders.

Figure Identity

Mortal/Myth Mortal
 Identity Maiden
 Gender Female

Age Pubescent Child
 Ethnicity Greek

Colour of Physical Characteristics

Hair Red
 Facial Hair
 Skin
 Eye
 Eyebrow
 Pubic Hair
 Lip/Mouth
 Wing

Colour of Dress

Dress Type N/A
 Main Colour
 Ornament 1
 Ornament 2
 Ornament 3
 Ornament 4

Catalogue Number T 119

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Corinth
Production Centre	Corinth	Provenance	Naucratis	Examination Method/s	Visual Examination		
Function	Funerary	Type	Standing Group	Pigments Identified			
Archaeological Context	Excavated Naucratis, Cemetery			Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 971		
Museum Inv.	BM 1888,0601.125	Notes	Group consists of Eros and Aphrodite, only Eros shows traces of colour. He stands to the right of Aphrodite and is naked with large folded wings. Aphrodite wears a chiton, himation, low polos, and earrings.				

Figure Identity

Mortal/Myth Divine
 Identity Eros
 Gender Male

Age Pubescent Child
 Ethnicity Greek

Colour of Physical Characteristics

Hair
 Facial Hair
 Skin Pink
 Eye
 Eyebrow
 Pubic Hair
 Lip/Mouth
 Wing Blue

Colour of Dress

Dress Type N/A
 Main Colour
 Ornament 1
 Ornament 2
 Ornament 3
 Ornament 4

Catalogue Number T 120

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Corinth
Production Centre	Corinth	Provenance	Olbia (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Group	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 970		
Museum Inv.	BM 1909,0614.01	Notes	Group consists of a female dancing with Eros. Female figure is wearing a chiton, himation, shoes and necklace. Her curly hair falls to her shoulders. A naked Eros stands to her right and holds a tambourine.				

Figure Identity

Mortal/Myth Mortal
 Identity Maiden
 Gender Female

Age Pubescent Child
 Ethnicity Greek

Colour of Physical Characteristics

Hair Yellow
 Facial Hair
 Skin
 Eye Black
 Eyebrow
 Pubic Hair
 Lip/Mouth
 Wing

Colour of Dress

Dress Type
 Jewellery - Necklace Red
 Main Colour
 Ornament 1
 Ornament 2
 Ornament 3
 Ornament 4

Garment - Chiton Pink

Garment - Himation Blue

Figure Identity

Mortal/Myth Divine

Age Pre-pubescent Child

Identity Eros

Ethnicity Greek

Gender Male

Colour of Physical Characteristics

Hair Yellow Eyebrow

Facial Hair Pubic Hair

Skin Pink Lip/Mouth

Eye Black Wing Blue

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Tambourine

Catalogue Number T 121

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Corinth
Production Centre	Corinth	Provenance	Benghazi	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 974		
Museum Inv.	BM 1867,0512.16	Notes	Figure sits on a stool holding a ball. She wears a chiton, shoes, and a necklace. The upper edge of the chiton is painted red.				

Figure Identity

Mortal/Myth Mortal

Age Pre-pubescent Child

Identity Girl

Ethnicity Greek

Gender Female

Colour of Physical Characteristics

Hair Eyebrow Black

Facial Hair Pubic Hair

Skin Lip/Mouth

Eye Black Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Chiton Red

Shoes Red

Jewellery - Necklace Red

Catalogue Number T 122

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Corinth
Production Centre	Corinth	Provenance	Corinth (?)	Examination Method/s	Visual Examination		
Function		Type	Doll	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 973		
Museum Inv.	BM 1865,0720.35	Notes	Figure has movable arms and legs. She is naked except for a spondone and earrings.				

Figure Identity

Mortal/Myth Mortal

Age Adult

Identity Doll

Ethnicity Greek

Gender Female

Colour of Physical Characteristics

Hair Yellow Eyebrow

Facial Hair Pubic Hair

Skin Lip/Mouth

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Eye

Wing

Catalogue Number T 123

Period	Classical	Century	4th Century BC	Date	370-330 BC	Region	Corinth
Production Centre	Corinth	Provenance	Cyrenaica	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 975		
Museum Inv.	BM 1866,0415.162	Notes	Figure is riding on a mule. She wears a large round hat, a chiton and a himation.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Yellow
	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Hat	Red				

Catalogue Number T 124

Period	Classical	Century	4th Century BC	Date	370-300 BC	Region	Attica
Production Centre	Attica	Provenance	Melos	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 1, Cat. No. 741		
Museum Inv.	BM TB 752 (212)	Notes	Figure is a comic actor dressed as Herakles.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Actor - Comic - Herakles	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Lip/Mouth
Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - Quiver and Bow					

Weapon - Club

Garment - Lion's Skin Yellow

Catalogue Number T 125

Period	Classical	Century	4th Century BC	Date	360-340 BC	Region	Boeotia
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Production Centre	Thebes	Provenance	Attica (?) Tanagra (?)	Examination Method/s	Visual Examination
Function		Type	Squatting Figure	Pigments Identified	
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 52
Museum Inv.	Louvre CA 1454	Notes	Figure is a squatting veiled woman.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Yellow				

Catalogue Number T 126

Period	Classical	Century	4th Century BC	Date	360-330 BC	Region	Boeotia
Production Centre	Thebes (?)	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 53		
Museum Inv.	Louvre CA 1327	Notes	Figure is missing attribute, possibly a child?				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Nurse?	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow	
Facial Hair		Pubic Hair	
Skin	Pink	Lip/Mouth	Red
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Orange-Pink				

Catalogue Number T 127

Period	Classical	Century	4th Century BC	Date	350-325 BC	Region	Attica
Production Centre	Attica (?) Cyrenaica (?)	Provenance	Cyrenaica	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 55		
Museum Inv.	Louvre MN 573	Notes					

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair

Gender Female Skin Pink Lip/Mouth Pink-Red

Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Jewellery - Earrings Red

Garment - Chiton Blue

Catalogue Number T 128

Period Classical/Hellenistic Century 4th Century BC Date 350-320 BC Region Boeotia
Production Centre Boeotia Provenance Anthedon (?) Examination Method/s Visual Examination
Function Type Head of a Figure Pigments Identified
Archaeological Context Publication Reference/s BM Terracottas Vol. 3, Cat. No. 2102
Museum Inv. BM 1896,0619.2 Notes Head is not broken from a figure but complete, standing on a base. Her hair is drawn into a bun and held in place with a taenia.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female

Colour of Physical Characteristics

Hair Red Eyebrow
Facial Hair Pubic Hair
Skin Lip/Mouth Pink
Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Headdress - Sphendone Green-Blue

Catalogue Number T 129

Period Classical/Hellenistic Century 4th Century BC Date 350-300 BC Region Boeotia
Production Centre Thebes Provenance Thebes Examination Method/s Visual Examination
Function Type Standing Figure Pigments Identified
Archaeological Context Publication Reference/s Tanagras, Cat. No. 119
Museum Inv. Louvre CA 547 Notes Figure is naked and had movable arms which are now lost.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Obese Woman Ethnicity Greek
Gender Female

Colour of Physical Characteristics

Hair Red Eyebrow
Facial Hair Pubic Hair
Skin Lip/Mouth
Eye Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

N/A

Catalogue Number T 130

Period Classical/Hellenistic Century 4th Century BC Date 350-300 BC Region Boeotia

Production Centre	Tanagra	Provenance	Tanagra	Examination Method/s	Visual Examination
Function		Type	Seated Doll	Pigments Identified	
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 126
Museum Inv.	Louvre MNB 596	Notes	Attributed to the 'Group of the Sophoclean Lady'. Figure is naked and movable arms now missing. Skin colour is reddish brown on the face and pink on the body.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow	Red-Brown
Facial Hair		Pubic Hair	
Skin	Pink, Red-Brown	Lip/Mouth	
Eye	Red-Brown	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 131

Period	Classical	Century	4th Century BC	Date	350 BC	Region	Boeotia
Production Centre	Thebes	Provenance	Thebes	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 49		
Museum Inv.	Louvre CA 941	Notes	Figure is naked and has jointed arms. She sits on an elaborately decorated throne with palmettes and sphinxes. Figure is considered a pubescent child because of the long loose strands of hair on her shoulders.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Maiden	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 132

Period	Classical	Century	4th Century BC	Date	350 BC	Region	Boeotia
Production Centre	Thebes	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 128		
Museum Inv.	Louvre MNC 730	Notes	Figures' head is covered with a veil.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Dancer	Ethnicity	Greek

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	

Gender Female

Skin

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Red

Garment - Chiton Red

Catalogue Number T 133

Period Classical Century 4th Century BC Date 350 BC Region Boeotia

Production Centre Boeotia Provenance Unknown Examination Method/s Visual Examination

Function Type Standing Figure Pigments Identified

Archaeological Context Publication Reference/s NM Online

Museum Inv. NM76.3

Notes Figure is naked except for a himation draped over his shoulders. He carries a cock (?) in his left arm.

Figure Identity

Mortal/Myth Mortal

Age Pubescent Child

Colour of Physical Characteristics

Hair

Eyebrow

Identity Male Youth

Ethnicity Greek

Facial Hair

Pubic Hair

Gender Male

Skin Red

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Blue

Catalogue Number T 134

Period Classical/Hellenistic Century 4th Century BC Date 330-320 BC Region Boeotia

Production Centre Tanagra (?) Provenance Tanagra Examination Method/s Visual Examination

Function Type Standing Figure Pigments Identified

Archaeological Context Publication Reference/s Tanagras, Cat. No. 87

Museum Inv. Louvre MNB 581

Notes On the chiton black is used along the lower edge. Yellow is used on the folds of the himation.

Figure Identity

Mortal/Myth Mortal

Age Adult

Colour of Physical Characteristics

Hair Red

Eyebrow Red

Identity Woman

Ethnicity Greek

Facial Hair

Pubic Hair

Gender Female

Skin Pink

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Blue Yellow

Shoes Purple

Garment - Chiton Purple Black

Catalogue Number T 135

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Attica
Production Centre	Attica	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2001		
Museum Inv.	BM 1874,1110.16	Notes	The figure is wearing a chiton and a tightly wrapped himation. Her hair is parted in the centre, tied in a knot at the back of her head and falls in a tail down onto her shoulder.				

Figure Identity

Mortal/Myth Mortal
Identity Maiden
Gender Female

Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin Pink
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Chiton Pink

Catalogue Number T 136

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Attica
Production Centre	Attica	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Group	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2008		
Museum Inv.	BM 1911,0416.1	Notes	This group consists of an elderly female figure dressed in a chiton holding a naked infant. The female figure has been identified as an old nurse from comedy.				

Figure Identity

Mortal/Myth Mortal
Identity Actor - Nurse
Gender Female

Age Elder
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Chiton Pink

Figure Identity

Mortal/Myth Mortal
Identity Infant
Gender Unknown

Age Infant
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
N/A

Catalogue Number T 137

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Attica
Production Centre	Attica	Provenance	Cyrenaica	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2005		
Museum Inv.	BM 1866,0415.147	Notes	The figure is wearing a peplos with a long overfall girdled under her breasts and diagonal cross straps on top. She also wears a short mantle hanging down her back. Her hair falls in waves down her back.				

Figure Identity

Mortal/Myth **Mortal**
Identity **Maiden**
Gender **Female**

Age **Pubescent Child**
Ethnicity **Greek**

Colour of Physical Characteristics

Hair **Red**
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Peplos	Pink				

Catalogue Number T 138

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Attica
Production Centre	Attica	Provenance	Benghazi (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2002		
Museum Inv.	BM 1862,1021.4	Notes	Figure is wearing a chiton and a short himation.				

Figure Identity

Mortal/Myth **Mortal**
Identity **Woman**
Gender **Female**

Age **Adult**
Ethnicity **Greek**

Colour of Physical Characteristics

Hair **Red**
Facial Hair
Skin **Pink**
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Grey-Blue				
Garment - Chiton	Pink				

Catalogue Number T 139

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Attica
Production Centre	Attica	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2009		
Museum Inv.	BM 1877,0805.2	Notes	The figure is wearing a chiton, himation, and earrings. Her hair is drawn onto a knot on her head.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 140

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Attica
Production Centre	Attica (?)	Provenance	Smyrna (Mount Pagus)	Examination Method/s	Visual Examination		
Function		Type	Standing Group	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 131		
Museum Inv.	Louvre CA 774	Notes	It is thought that the group was produced in Athens and then subsequently completely gilded in Smyrna.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Maiden	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 141

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Unknown	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 89		
Museum Inv.	Louvre MNB 595	Notes	Belongs to the 'Group of the Lady in Blue'.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Cage					
Garment - Tunic	Brown-Black				
Garment - Himation	Grey	Red			

Catalogue Number T 142

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Boeotia	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 71		
Museum Inv.	Louvre CA 3817	Notes	Figures' head is covered with a veil.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red				

Catalogue Number T 143

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Tanagra	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Group	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 88		
Museum Inv.	Louvre CA 575	Notes	Female figure's head is covered with a veil. Belongs to the 'Group of the Lady in Blue'.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	
Skin	Pink	Lip/Mouth	Red
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Shoes	Red	
Garment - Himation	Blue	
Garment - Chiton	Pink	Blue

Figure Identity

Mortal/Myth Divine		Age	Infant
Identity	Eros	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Pink				

Catalogue Number T 144

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Tanagra	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 72		
Museum Inv.	Louvre MNB 584	Notes	Figure's head is covered with a veil. The garments are decorated with a continuous band in two different shades of purple. For the himation the purple was layered on top of blue for a darker effect. The same effect was used for the folds of the chiton. It should be noted that the two shades of purple could have been used to indicate the transparent nature of the himation.				

Figure Identity

Mortal/Myth Mortal		Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Belt	Black				
Garment - Himation	White	Purple			
Garment - Chiton	White	Purple			

Catalogue Number T 145

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Tanagra	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 83		
Museum Inv.	Louvre MNB 585	Notes	Figure is known as 'The Sophoclean Lady'. Figure's head is covered with a veil.				

Figure Identity

Colour of Physical Characteristics

Mortal/Myth	Mortal	Age	Adult	Hair		Eyebrow
Identity	Woman	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin	Orange-Pink	Lip/Mouth
				Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Shoes	Red				
Garment - Chiton	Yellow				
Garment - Himation	Blue	Purple			

Catalogue Number T 146

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Thebes	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 59		
Museum Inv.	Louvre MNB 1156	Notes	Figure's head is covered with a veil				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair		Eyebrow
Identity	Woman	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin	Pink	Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Shoes	Yellow				
Garment - Chiton	Pink				

Catalogue Number T 147

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Eretria (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Group	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2142		
Museum Inv.	BM 1896,1021.4	Notes	Figure is an old man seated on a stool, writing on a tablet perched on his lap. To his right stands a naked boy.				

Figure Identity

Mortal/Myth	Mortal	Age	Elder	Hair		Eyebrow
Identity	Old Man	Ethnicity	Greek	Facial Hair	Red	Pubic Hair
Gender	Male			Skin	Pink	Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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N/A

Figure Identity

Mortal/Myth **Mortal**
Age **Pre-pubescent Child**
Identity **Boy**
Gender **Male**

Ethnicity **Greek**

Colour of Physical Characteristics

Hair
Eyebrow
Facial Hair
Pubic Hair
Skin **Pink**
Lip/Mouth
Eye
Wing

Colour of Dress

Dress Type
Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4
N/A

Catalogue Number T 148

Period **Classical/Hellenistic** Century **4th Century BC** Date **330-300 BC** Region **Boeotia**
Production Centre **Boeotia** Provenance **Tanagra (?)** Examination Method/s **Visual Examination**
Function Type **Seated Group** Pigments Identified
Archaeological Context Publication Reference/s **BM Terracottas Vol. 3, Cat. No. 2113**
Museum Inv. **BM 1874,1110.18** Notes **Female figure is seated on a chair without a back. She wears a chiton and himation and holds an infant in her lap.**

Figure Identity

Mortal/Myth **Mortal**
Age **Elder**
Identity **Old Nurse**
Gender **Female**

Ethnicity **Greek**

Colour of Physical Characteristics

Hair
Eyebrow
Facial Hair
Pubic Hair
Skin
Lip/Mouth **Red**
Eye **Red**
Wing

Colour of Dress

Dress Type
Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4
N/A

Figure Identity

Mortal/Myth **Mortal**
Age **Infant**
Identity **Infant**
Gender **Unknown**

Ethnicity **Greek**

Colour of Physical Characteristics

Hair **Red**
Eyebrow
Facial Hair
Pubic Hair
Skin
Lip/Mouth
Eye
Wing

Colour of Dress

Dress Type
Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4
N/A

Catalogue Number T 149

Period **Classical/Hellenistic** Century **4th Century BC** Date **330-300 BC** Region **Boeotia**
Production Centre **Boeotia** Provenance **Tanagra (?)** Examination Method/s **Visual Examination**
Function Type **Seated Figure** Pigments Identified
Archaeological Context Publication Reference/s **BM Terracottas Vol. 3, Cat. No. 2115**
Museum Inv. **BM 1895,0511.2** Notes **Figure is an obese woman (possibly a caricature?) seated on a chair. She is wrapped in a himation and wears a sakkos on her head.**

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Obese Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 150

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified	Rose Madder		
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2116		
Museum Inv.	BM 1895,0511.3	Notes	Figure is seated in a chair and has an exaggerated ugly face (possibly a caricature?). She wears a chiton and a himation with a sakkos on her head.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Pink				
Shoes	Red				

Catalogue Number T 151

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2117		
Museum Inv.	BM 1926,1115.7	Notes	Figure is naked except for a himation and a wreath on his head.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye	Black	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 152

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2118		
Museum Inv.	BM 1926,1115.6	Notes	Figure wears a short-sleeved chiton and a chlamys over the top. Wears a kausia on his head.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth - Warrior	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Shoes - Boots	Black				
Garment - Chlamys	Pink				

Catalogue Number T 153

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Lake Copais, Boeotia (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2119		
Museum Inv.	BM 1874,0305.66	Notes	Figure is wearing a short-sleeved chiton and a chlamys over the top. He wears a petasos on his head.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth - Warrior	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	
Skin	Pink	Lip/Mouth	Red
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 154

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified	Rose Madder		
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2040		
Museum Inv.	BM 1893,1220.2	Notes	Figure wears a himation drawn up over her head. Her hair is arranged in the melon style. She holds castanets.				

Figure Identity

Colour of Physical Characteristics

Mortal/Myth	Mortal	Age	Adult	Hair	Red	Eyebrow
Identity	Woman	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin	Pink	Lip/Mouth
				Eye		Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Castanets

Garment - Himation Pink

Catalogue Number T 155

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2039		
Museum Inv.	BM 1867,0810.2	Notes	The figure wears a chiton and a tightly wrapped himation. Her hair is in the lampadion style.				

Figure Identity

Mortal/Myth	Mortal	Age	Pre-pubescent Child	Hair	Red	Eyebrow
Identity	Girl	Ethnicity	Greek	Facial Hair		Pubic Hair
Gender	Female			Skin		Lip/Mouth
				Eye		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Pink

Catalogue Number T 156

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Tanagra	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 86		
Museum Inv.	Louvre MNB 568	Notes	Figure's head is covered with a veil. Chiton has a central band of pink with two bands of white down the sides.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Red-Brown	Eyebrow	
Identity	Woman	Ethnicity	Greek	Facial Hair		Pubic Hair	
Gender	Female			Skin	Pink	Lip/Mouth	Red
				Eye		Wing	

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation White

Garment - Chiton White Pink

Catalogue Number T 157

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Tanagra	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 91		
Museum Inv.	Louvre MNB 907	Notes	Known as 'The Lady in Blue'. Belongs to the 'Group of the Lady in Blue'.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	
Skin	White	Lip/Mouth	Pink
Eye	Black	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Fan					
Garment - Chiton	Blue	Pink			
Garment - Himation	Blue	Gilding			

Catalogue Number T 158

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified	Rose Madder		
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2129		
Museum Inv.	BM 1981,0414.1	Notes	Figure is draped in a himation and wears a kausia on his head.				

Figure Identity

Mortal/Myth	Mortal	Age	Pre-pubescent Child
Identity	Boy	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair		Pubic Hair	
Skin	Red	Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Pink				
Shoes - Sandals	Red				

Catalogue Number T 159

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2123		

Museum Inv. BM 1874,0305.70

Notes Figure is naked except for a himation draped over his left shoulder and arm and a wreath on his head. He carries a knucklebone bag in his left hand.

Figure Identity

Mortal/Myth Mortal
Identity Boy
Gender Male

Age Pre-pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin Pink
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Accessory - Knucklebone Bag

Catalogue Number T 160

Period Classical/Hellenistic Century 4th Century BC Date 330-300 BC Region Boeotia
Production Centre Boeotia Provenance Lake Copais, Boeotia Examination Method/s Visual Examination
Function Type Standing Figure Pigments Identified
Archaeological Context Publication Reference/s BM Terracottas Vol. 3, Cat. No. 2034
Museum Inv. BM 1926,1115.14 Notes Figure is wearing a high girdled peplos and a himation. On her head she wears a stephane and her falls in loose waves onto her shoulders. In the crook of her left arm she holds a bird.

Figure Identity

Mortal/Myth Mortal
Identity Girl
Gender Female

Age Pre-pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Accessory - Bird

Headdress - Stephane Red

Shoes Red

Catalogue Number T 161

Period Classical/Hellenistic Century 4th Century BC Date 330-300 BC Region Boeotia
Production Centre Thebes Provenance Greece Examination Method/s Visual Examination
Function Type Standing Figure Pigments Identified
Archaeological Context Publication Reference/s Tanagras, Cat. No. 133
Museum Inv. Louvre MNB 450 Notes Figure is carrying a crown and has a veil covering her head.

Figure Identity

Mortal/Myth Mortal
Identity Woman
Gender Female

Age Adult
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin Pink
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Crown					

Garment - Himation	Blue
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Garment - Chiton	Pink
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Catalogue Number T 162

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Thebes	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 120		
Museum Inv.	Louvre MNB 555	Notes	Figure is holding a theatre mask.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Purple-Pink				

Catalogue Number T 163

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Tanagra	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 117		
Museum Inv.	Louvre CA 3462	Notes	Figure is wearing a crown of ivy leaves. The main part of the crown is white and the leaves are red. The chiton has a band of white down the centre and grey-blue bands on either side.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Maenad	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair		Pubic Hair	
Skin	Orange-Pink	Lip/Mouth	Red
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Scarf	Pink				

Accessory - Tambourine

Garment - Belt	Red
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Garment - Chiton White Blue-Grey

Headdress - Unidentified White Red

Catalogue Number T 164

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Tanagra	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Seated Group	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 116		
Museum Inv.	Louvre MNB 556	Notes	Attributed to the 'Group of the Sophoclean Lady'. The group consists of a maenad seated on a rock with a Herm of Pan to the left of her.				

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Maenad	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Ivy	Green-Blue				

Catalogue Number T 165

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Tanagra (?) Thebes (?)	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 93		
Museum Inv.	Louvre MNB 1007	Notes	Figure is identified as a mourner based on her short hair and expression of grief.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Mourner	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Black-Purple				

Catalogue Number T 166

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Boeotia
Production Centre	Tanagra	Provenance	Tanagra	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified	Brown ochre		
Archaeological Context				Publication Reference/s	Tanagras, Cat. No. 90		
Museum Inv.	Louvre MNB 589	Notes	Attributed to the 'Group of the Lady in Blue'. The figure is a male youth identified				

as a warrior seated on a rock. He wears a chiton with vertical red and white bands and a chlamys with horizontal white and brown-black stripes. His boots are brown with red shoelaces.

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth - Warrior	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair		Pubic Hair	
Skin	Pink	Lip/Mouth	Red
Eye	Black	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chlamys	White	Brown-Black			
Garment - Chiton	White	Red			
Headdress - Petasos	White				
Shoes - Boots	Brown	Red			

Catalogue Number T 167

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Corinth
Production Centre	Corinth	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2170		
Museum Inv.	BM 1907,0517.1	Notes	Figure is draped and seated on the tail of a hippocamp. She holds a Corinthian helmet in her arms. There are traces of blue on the body of the hippocamp and pink on the tail.				

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Nereid	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair	Red	Eyebrow	
Facial Hair		Pubic Hair	
Skin		Lip/Mouth	
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Catalogue Number T 168

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Euboea
Production Centre	Eretria	Provenance	Eretria (?)	Examination Method/s	Visual Examination		
Function		Type	Laying Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2160		
Museum Inv.	BM 1894,0718.13	Notes	Figure wears a himation and lies sleeping on a bed. Face is distorted, possibly a caricature?				

Figure Identity

Mortal/Myth	Mortal	Age	Elder
Identity	Old Woman	Ethnicity	Greek

Colour of Physical Characteristics

Hair		Eyebrow	
Facial Hair		Pubic Hair	

Gender Female

Skin

Lip/Mouth

Eye

Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Pink				

Catalogue Number T 169

Period	Classical/Hellenistic	Century	4th Century BC	Date	330-300 BC	Region	Euboea
Production Centre	Eretria	Provenance	Eretria, Euboea	Examination Method/s	Visual Examination		
Function	Funerary	Type	Standing Figure	Pigments Identified			
Archaeological Context	Grave	Publication Reference/s	Tanagras, Cat. No. 141				
Museum Inv.	Louvre CA 494	Notes	Figure is holding a bag of knucklebones.				

Figure Identity

Mortal/Myth Mortal	Age	Pre-pubescent Child	
Identity	Boy	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red-Brown	Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Knucklebones					

Catalogue Number T 170

Period	Hellenistic	Century	4th Century BC	Date	300 BC	Region	Attica
Production Centre	Attica	Provenance	Attica	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified	Yellow ochre		
Archaeological Context		Publication Reference/s	Tanagras, Cat. No. 39				
Museum Inv.	Louvre CA 490	Notes	See Fig. 13.				

Figure Identity

Mortal/Myth Mortal	Age	Elder	
Identity	Pedagogue	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	White	Eyebrow	
Facial Hair	White	Pubic Hair	
Skin	Orange-Pink	Lip/Mouth	Red
Eye		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Knucklebone bag					
Garment - Himation	Yellow	Purple			

Catalogue Number T 171

Period	Hellenistic	Century	4th Century BC	Date	300 BC	Region	Boeotia
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Production Centre	Boeotia	Provenance	Corinth (?)	Examination Method/s	Visual Examination
Function		Type	Standing Figure	Pigments Identified	
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2046
Museum Inv.	BM 1877,1207.2	Notes	Figure is wearing a chiton and a tightly wrapped himation drawn around her head like a veil.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Pink				
Garment - Himation	Pink				

Catalogue Number T 172

Period	Hellenistic	Century	4th Century BC	Date	300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified	Rose Madder		
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2059		
Museum Inv.	BM 1875,1012.7	Notes	Figure is wearing a chiton and a himation drawn up over her head.				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female		

Colour of Physical Characteristics

Hair		Eyebrow
Facial Hair		Pubic Hair
Skin		Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Pink				

Catalogue Number T 173

Period	Hellenistic	Century	4th Century BC	Date	300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2082		
Museum Inv.	BM 1905,1024.6	Notes	Figure is wearing a high girdled chiton and a himation. Her hair is arranged in the melon style.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
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Colour of Physical Characteristics

Hair	Red	Eyebrow
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Identity	Maiden	Ethnicity	Greek	Facial Hair	Pubic Hair
Gender	Female			Skin	Lip/Mouth
				Eye	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Pink				

Catalogue Number T 174

Period	Hellenistic	Century	4th Century BC	Date	300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Tanagra (?)	Examination Method/s	Visual Examination		
Function		Type	Seated Figure	Pigments Identified	Rose Madder		
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2136		
Museum Inv.	BM 1877,0515.3	Notes	Figure is seated on a rock and wears a chlamys and a wreath on his head.				

Figure Identity

Mortal/Myth	Mortal	Age	Pre-pubescent Child
Identity	Boy	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Eyebrow
Facial Hair	Pubic Hair
Skin	Orange-Pink
Eye	Lip/Mouth
	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chlamys	Pink				

Catalogue Number T 175

Period	Hellenistic	Century	4th Century BC	Date	300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Cyprus (?)	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified	Rose Madder		
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2121		
Museum Inv.	BM 1924,0515.1	Notes	Figure is wearing a chlamys over a tunic.				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth - Warrior	Ethnicity	Greek
Gender	Male		

Colour of Physical Characteristics

Hair	Red	Eyebrow
Facial Hair		Pubic Hair
Skin	Pink	Lip/Mouth
Eye		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Tunic	Pink				
Garment - Himation	Pink				

Catalogue Number T 176

Period	Hellenistic	Century	4th Century BC	Date	300 BC	Region	Boeotia
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Production Centre	Boeotia	Provenance	Lake Copais, Boeotia (?)	Examination Method/s	Visual Examination
Function		Type	Standing Figure	Pigments Identified	
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2146
Museum Inv.	BM 1926,1115.10	Notes	Figure is wearing a himation and holds a fan with his right hand.		

Figure Identity

Mortal/Myth Divine
Identity Eros
Gender Male

Age Pre-pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair Red
Facial Hair
Skin Pink
Eye
Eyebrow
Pubic Hair
Lip/Mouth Red
Wing Black

Colour of Dress

Dress Type
Accessory - Fan
Shoes - Boots Pink

Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4

Catalogue Number T 177

Period	Hellenistic	Century	4th Century BC	Date	300 BC	Region	Boeotia
Production Centre	Boeotia	Provenance	Unknown	Examination Method/s	Visual Examination		
Function		Type	Standing Figure	Pigments Identified			
Archaeological Context				Publication Reference/s	BM Terracottas Vol. 3, Cat. No. 2120		
Museum Inv.	BM 1910,0414.6	Notes	Figure wears a cuirass over a tunic and a himation. Petasos is missing.				

Figure Identity

Mortal/Myth Mortal
Identity Male Youth - Warrior
Gender Male

Age Pubescent Child
Ethnicity Greek

Colour of Physical Characteristics

Hair
Facial Hair
Skin Pink
Eye
Eyebrow
Pubic Hair
Lip/Mouth
Wing

Colour of Dress

Dress Type
Shoes - Boots Red
Garment - Tunic Red

Main Colour
Ornament 1
Ornament 2
Ornament 3
Ornament 4

A4.4. White-ground Lekythoi

Catalogue Number **WG 1**

Period	Archaic/Classical	Century	5th Century BC	Date	500-450 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Inscription Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 209242; Fairbanks (1907) V, 27		
Museum Inv.	Athens, National Museum 1790	Notes	Scene consists of a female figure standing to the left of a grave monument and a male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Garment - Chiton	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Brown				

Catalogue Number **WG 2**

Period	Archaic/Classical	Century	5th Century BC	Date	500-450 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Tymbos Workshop	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 209441; Fairbanks (1914) XII, 2a		
Museum Inv.	Athens, National Museum 1893	Notes	Scene consists of a female figure seated on the steps of a grave monument. A male youth stands to the left of the monument and a bearded male stands to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Bird

Garment - Himation Red

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Purple

Catalogue Number WG 3

Period	Archaic/Classical	Century	5th Century BC	Date	500-450 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Inscription Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 209240; Fairbanks (1907) V, 21		
Museum Inv.	Athens, National Museum 1959	Notes	Scene consists of a male figure seated on the steps of a grave monument and a female figure standing to the left.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Weapon - Spear

Garment - Chlamys Pink

Catalogue Number WG 4

Period	Archaic/Classical	Century	5th Century BC	Date	500-450 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Beldam Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 209259; Fairbanks (1907) IV, 3, 20		
Museum Inv.	Athens, National Museum 1982	Notes	Scene consists of two female figures standing either side of a grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Offering Basket

Accessory - Alabastron

Garment - Himation Pink

Catalogue Number WG 5

Period Archaic/Classical Century 5th Century BC Date 500-450 BC
Production Centre Attica Provenance Unknown Number of Figures 2
Vase Painter Painter of Athens 1826 Type of Scene Domestic/Everyday
Archaeological Context Publication Reference BAPD 209232; Fairbanks (1907) IV, 2, 10
Museum Inv. Athens, National Museum 2032 Notes Scene consists of two standing female figures facing each other.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female Figure Type

Colour of Physical Characteristics

Hair Skin White
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation White Purple

Catalogue Number WG 6

Period Archaic/Classical Century 5th Century BC Date 500-450 BC
Production Centre Attica Provenance Athens Number of Figures 2
Vase Painter Type of Scene Domestic/Everyday
Archaeological Context Publication Reference BAPD 9025364; Fairbanks (1907) V, 3
Museum Inv. Berlin 3171 Notes Scene consists of two female figures standing facing each other. The figure on the left wears a red striped chiton and himation and the figure on the right carries an offering basket on her head.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female Figure Type

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Chiton Red

Garment - Himation Red

Catalogue Number WG 7

Period Archaic Century 5th Century BC Date 500 BC

Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Diosphos Painter	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	Fairbanks (1907) III, 4a; MMA Online		
Museum Inv.	MMA 06.1070	Notes	Scene consists of Perseus flying away with Medusa's head and Pegasus springing from her severed neck. Perseus and Pegasus are drawn in the black figure technique and Medusa is drawn in outline.		

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Medusa	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Belt	Red				
Shoes - Boots	Red				

Catalogue Number **WG 8**

Period	Classical	Century	5th Century BC	Date	480-450 BC
Production Centre	Attica	Provenance	Gela, Sicily	Number of Figures	1
Vase Painter	Providence Painter	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	Fairbanks (1907) IV, 2, 1; BM Online		
Museum Inv.	BM 1863,0728.351	Notes	Scene consists of Nike dressed in a chiton flying to the right.		

Figure Identity

Mortal/Myth	Divine	Age	Adult
Identity	Nike	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Purple				

Catalogue Number **WG 9**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Attica, Hagioi Anargyroi	Number of Figures	2
Vase Painter	Painter of Athens 1826	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	BAPD 9026663		
Museum Inv.	Acharnae Museum	Notes	Scene consists of two standing female figures. The figure on the left holds a taenia and the figure on the right holds an offering basket.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
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Colour of Physical Characteristics

Hair	Black	Skin	White
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Identity	Mourner	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Taenia	Red				
Garment - Chiton	Red				

Catalogue Number **WG 10**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Painter of Munich 2335	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BA 14144; APM Online		
Museum Inv.	APM 337	Notes	Scene consists of a female figure standing to the left of a grave monument and a male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Oinochoe					
Accessory - Phiale					
Garment - Himation	Red				

Catalogue Number **WG 11**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3
Vase Painter	Timokrates Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	BAPD 209182; Fairbanks (1907) IV, 2, 11a		
Museum Inv.	Athens, National Museum 12771	Notes	Scene consists of a female figure standing to the left and on her right a smaller female figure (maid?) stands with an infant on her shoulders.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair		Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Taenia	Purple				
Garment - Chiton	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Maid	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Belt	Purple				
Garment - Chiton	Black				

Catalogue Number **WG 12**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter		Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	BAPD 1280; Fairbanks (1907) IV, 3, 29		
Museum Inv.	Athens, National Museum 1754	Notes	Scene consists of two standing female figures (Demeter and Persephone).		

Figure Identity

Mortal/Myth	Divine	Age	Adult
Identity	Demeter	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin	White
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Sheaf of Corn					
Accessory - Sceptre					
Garment - Himation	Red				
Garment - Chiton	Black				

Figure Identity

Mortal/Myth	Divine	Age	Pubescent Child
Identity	Persephone	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin	White
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Phiale					
Garment - Himation	White				

Catalogue Number **WG 13**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3

Vase Painter	Painter of Athens 1762	Type of Scene	Scene at the Grave
Archaeological Context		Publication Reference	BAPD 216732; Fairbanks (1914) X, 2, 16
Museum Inv.	Athens, National Museum 1762	Notes	Scene consists of two male figures and a female figure standing around a grave monument.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Garment - Chiton		Purple			

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Lyre					
Garment - Himation		Purple			

Catalogue Number **WG 14**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	4
Vase Painter	Sabouroff Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 212317; Fairbanks (1907) VI, 1, 14		
Museum Inv.	Athens, National Museum 1815	Notes	Scene consists of a male figure standing to the left of a grave monument and a female figure to the right. There are two figures represented on top of the grave stele. A woman sits on a chair holding out a bunch of grapes to a nude infant.		

Figure Identity

Colour of Physical Characteristics

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Grapes					
Garment - Himation	White				
Garment - Chiton		Red			

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Male with Staff	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Pink				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Taeniae					
Garment - Chiton	Red				

Catalogue Number **WG 15**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	BAPD 213983; Fairbanks (1907) V, 49		
Museum Inv.	Athens, National Museum 1818		Notes	On the left a female figure is seated on a chair. A young male warrior stands to her right and holds out a Corinthian helmet towards her.	

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Chiton Yellow

Figure Identity

Mortal/Myth Mortal

Age Adult

Hair Skin

Identity Warrior

Ethnicity Greek

Facial Hair Eye

Gender Male

Figure Type

Eyebrow Lip/Mouth

Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Armour - Corinthian Helmet

Weapon - Spear

Weapon - Shield

Garment - Chiton Yellow

Catalogue Number WG 16

Period Classical Century 5th Century BC Date 475-425 BC

Production Centre Attica Provenance Eretria Number of Figures 2

Vase Painter Achilles Painter Type of Scene Scene at the Grave

Archaeological Context Publication Reference BAPD 213990; Fairbanks (1907) V, 69

Museum Inv. Athens, National Museum 1821 Notes Scene consists of a female figure standing to the left of a grave monument and a male figure standing to the right.

Figure Identity

Mortal/Myth Mortal

Age Adult

Hair Skin

Identity Woman

Ethnicity Greek

Facial Hair Eye

Gender Female

Figure Type Offering Bearer

Eyebrow Lip/Mouth

Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Red

Accessory - Plemochoe

Garment - Chiton Yellow

Figure Identity

Mortal/Myth Mortal

Age Pubescent Child

Hair Skin

Identity Male Youth

Ethnicity Greek

Facial Hair Eye

Gender Male

Figure Type Beardless Warrior

Eyebrow Lip/Mouth

Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Shoes - Boots Yellow

Garment - Chlamys Red

Weapon - Spear

Catalogue Number **WG** **17**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	BAPD 213991; Fairbanks (1907) V, 62		
Museum Inv.	Athens, National Museum 1823	Notes	Scene consists of two female figures standing facing each other.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Plemochoe					
Garment - Chiton	Yellow-Brown				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Alabastron					
Headdress - Taenia	Purple				
Garment - Himation	Red				
Garment - Chiton	Yellow-Brown				

Catalogue Number **WG** **18**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Sabouroff Painter	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	BAPD 212341; Fairbanks (1914) IX, 2, 24		
Museum Inv.	Athens, National Museum 1926	Notes	Charon approaches in his boat from the left of the scene. Hermes stands in the centre and extends his hand to a female figure. Numerous miniature winged figures flutter about the scene.		

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Charon	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Pole

Garment - Exomis Green-Black

Figure Identity

Mortal/Myth Divine Age Adult
Identity Hermes Ethnicity Greek
Gender Male Figure Type

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Kerykeion

Garment - Chlamys Red

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female Figure Type

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Black

Catalogue Number WG 19

Period Classical Century 5th Century BC Date 475-425 BC
Production Centre Attica Provenance Eretria Number of Figures 2
Vase Painter Achilles Painter Type of Scene Scene at the Grave
Archaeological Context Publication Reference BAPD 214077; Fairbanks (1907) VI, 2, 6
Museum Inv. Athens, National Museum 1940

Notes Scene consists of a female figure standing to the left of a grave monument and a male figure (Hermes) to the right.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female Figure Type

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Yellow Purple

Figure Identity

Mortal/Myth Divine Age Adult
Identity Hermes Ethnicity Greek
Gender Male Figure Type

Colour of Physical Characteristics

Hair Yellow Skin
Facial Hair Yellow Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Kerykeion					
Garment - Chiton	Red				

Catalogue Number **WG 20**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Bird Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 3022; Fairbanks (1914) IX, 2, 19		
Museum Inv.	Athens, National Museum 1941	Notes	Scene consists of a bearded male standing to the left of a grave monument and a female holding a taenia to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Catalogue Number **WG 21**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	BAPD 213944; Fairbanks (1907) IV, 3, 10		
Museum Inv.	Athens, National Museum 1963	Notes	Scene consists of two standing female figures facing each other.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin	White
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Alabastron					
Accessory - Plemochoe					
Garment - Himation	Black				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
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Colour of Physical Characteristics

Hair	Skin	White
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Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Offering Basket

Garment - Chiton Red

Catalogue Number **WG 22**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Aischines Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	BAPD 208763; Fairbanks (1907) III, 63		
Museum Inv.	Athens, National Museum 1984	Notes	Scene consists of two standing female figures facing each other. The figure on the left holds a taenia.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Taenia

Garment - Himation Pink

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Himation Pink

Catalogue Number **WG 23**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Aischines Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	BAPD 208764; Fairbanks (1907) III, 63		
Museum Inv.	Athens, National Museum 1988	Notes	Scene consists of two male youths wrapped in himatia holding out taenia towards each other.		

Figure Identity

Colour of Physical Characteristics

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Staff

Accessory - Taenia

Garment - Himation Pink

Catalogue Number WG 24

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Painter of Athens 1826	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	BAPD 209213; Fairbanks (1907) IV, 3, 25		
Museum Inv.	Athens, National Museum 1997	Notes	Scene consists of two standing female figures facing each other. The figure on the left carries a three pointed basket and the figure on the right holds out a taenia.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - 3 Pointed Basket

Garment - Chiton Black

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Taenia

Headdress - Taenia Purple

Catalogue Number WG 25

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Attica	Number of Figures	2
Vase Painter	Sabouroff Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 212364; Fairbanks (1914) I, 1		

Museum Inv. Athens, National Museum 2018 Notes Scene consists of two male figures standing either side of a grave monument. The figure on the left is wrapped in a himation and leans on a staff while the figure on the right wears a chlamys and petasos.

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
 Identity Male Youth Ethnicity Greek
 Gender Male Figure Type Male with Staff

Colour of Physical Characteristics

Hair Skin
 Facial Hair Eye
 Eyebrow Lip/Mouth
 Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Taenia

Accessory - Staff

Garment - Himation Red

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
 Identity Male Youth Ethnicity Greek
 Gender Male Figure Type Beardless Warrior

Colour of Physical Characteristics

Hair Skin
 Facial Hair Eye
 Eyebrow Lip/Mouth
 Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Weapon - Spear

Headdress - Petasos Yellow

Garment - Chlamys Red

Catalogue Number **WG 26**

Period Classical Century 5th Century BC Date 475-425 BC

Production Centre Attica Provenance Attica Number of Figures 2

Vase Painter Sabouroff Painter Type of Scene Scene at the Grave

Archaeological Context Publication Reference BAPD 212365; Fairbanks (1914) IX, 1, 2

Museum Inv. Athens, National Museum 2019 Notes Scene consists of a female figure holding a taenia to the left of a grave monument and a male figure standing to the right.

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
 Identity Male Youth Ethnicity Greek
 Gender Male Figure Type Beardless Warrior

Colour of Physical Characteristics

Hair Skin
 Facial Hair Eye
 Eyebrow Lip/Mouth
 Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Weapon - Spear

Garment - Chlamys Red

Headdress - Petasos Yellow

Catalogue Number **WG 27**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Painter of Athens 2020	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD; 212452; Fairbanks (1914) IX, 1, 1		
Museum Inv.	Athens, National Museum 2020	Notes	Scene consists of a male figure holding a bird standing to the left of a grave monument and a female figure standing to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Goose/Duck?

Garment - Himation Red

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair		Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Himation Red

Catalogue Number **WG 28**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 8941		
Museum Inv.	Berlin 1983.1	Notes	Scene consists of two male figures standing either side of a grave monument. The figure on the left is elderly and holds his hand to his head in a gesture of mourning. The figure on the right is a bearded warrior. See Fig. 12.		

Figure Identity

Mortal/Myth	Mortal	Age	Elder
Identity	Old Man	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	White	Skin
Facial Hair	White	Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Staff

Catalogue Number **WG 29**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Attica	Number of Figures	2
Vase Painter	Sunion Group	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 9025362; Fairbanks (1907) V, 14		
Museum Inv.	Berlin 2445	Notes	Scene consists of a bearded male figure standing to the left of a grave monument and a beardless male youth to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Staff

Garment - Himation Red

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Taenia

Garment - Himation Red

Catalogue Number **WG 30**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Attica	Number of Figures	2
Vase Painter		Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	BAPD 1006342; Fairbanks (1907) V, 16		
Museum Inv.	Berlin 2447	Notes	Scene consists of a female figure carrying the body of a deceased naked boy.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Himation Red

Catalogue Number **WG 31**

Period	Classical	Century	5th Century BC	Date	475-425 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Sabouroff Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 212232; Fairbanks (1907) VI, 1, 11		
Museum Inv.	Berlin 2448	Notes	Scene consists of two male figures standing either side of a grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 32**

Period	Classical	Century	5th Century BC	Date	470-460 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	1
Vase Painter		Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1907) IV, 1, 12; BM Online		
Museum Inv.	BM 1978,0106.1	Notes	Scene consists of a male figure holding a phiale over an altar with a burning flame. He wears a wreath and holds a staff and branch of myrtle.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair	Black	Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Phiale					
Accessory - Myrtle					
Accessory - Staff					
Garment - Himation	Pink				

Catalogue Number **WG 33**

Period	Classical	Century	5th Century BC	Date	470-450 BC
Production Centre	Attica	Provenance	Gela, Sicily	Number of Figures	1
Vase Painter	Villa Giulia Painter (?)	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1907) IV, 2, 2; BM Online		
Museum Inv.	BM 1863,0728.312	Notes	A female figure sits on a diphros. In her outstretched hands she		

holds a ring (wreath with faded leaves?).

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin	White
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Wreath					
Garment - Chiton	Red				
Garment - Himation	Black				

Catalogue Number **WG 34**

Period	Classical	Century	5th Century BC	Date	470-440 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) IX, 1, 5; BM Online		
Museum Inv.	BM 1842,0728.1000	Notes	Scene consists of a female figure standing to the left of a grave monument and a male figure to the right. The female figure holds out a taenia to adorn the grave.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Red-Black	Skin	
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Taenia					
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red-Black	Skin	
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 35**

Period	Classical	Century	5th Century BC	Date	470-440 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Sabouroff Painter	Type of Scene	Scene at the Grave		

Archaeological Context

Publication Reference Fairbanks (1914) IX, 1, 21; BM Online

Museum Inv. BM 1884,0223.2

Notes Scene consists of two winged figures (Hypnos and Thanatos) carrying a deceased male warrior in front of a grave monument.

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Thanatos	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair	Red	Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red				

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Hypnos	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton		Red			

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Deceased

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Belt	Yellow				

Catalogue Number **WG 36**

Period	Classical	Century	5th Century BC	Date	470-440 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	4
Vase Painter	Sabouroff Painter	Type of Scene	Prothesis		

Archaeological Context

Publication Reference Fairbanks (1914) IX, 1, 12; BM Online

Museum Inv. BM 1894,0301.1

Notes Scene consists of a deceased male youth lying on a bier surrounded by mourners.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				
Garment - Chiton	Yellow				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Black	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Eye
Gender	Male	Figure Type		Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Black	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair		Eye
Gender	Female	Figure Type		Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 37**

Period	Classical	Century	5th Century BC	Date	460-450 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Group of London D65	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1907) V, 9; BM Online		
Museum Inv.	BM 1884,0223.1	Notes	Scene consists of two female figures standing either side of a grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Black	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair		Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Alabastron					
Garment - Himation	Red				

Catalogue Number **WG 38**

Period	Classical	Century	5th Century BC	Date	460-450 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	1
Vase Painter	Carlsruhe Painter	Type of Scene	Myth and Mythological Figures		

Archaeological Context

Publication Reference MMA Online

Museum Inv. MMA 06.1021.129

Notes Scene consists of a female winged figure (Nike) holding a taenia.

Figure Identity

Mortal/Myth	Divine	Age	Adult
Identity	Nike	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin	White
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Taenia					
Garment - Himation	Red				
Garment - Chiton	Purple				

Catalogue Number WG 39

Period	Classical	Century	5th Century BC	Date	460-450 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Vouni Painter	Type of Scene	Scene at the Grave		

Archaeological Context

Publication Reference MMA Online

Museum Inv. MMA 35.11.5

Notes Scene consists of two grave monuments heavily adorned with taeniae. A female figure is standing to the left and a male to the right of the stelai. See Fig. 17.

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Black	Skin	
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Taenia					
Garment - Himation	Purple				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Black	Skin	
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Taenia					
Headdress - Taenia					
Garment - Himation	Black				

Catalogue Number **WG 40**

Period	Classical	Century	5th Century BC	Date	460-440 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1907) IV, 1, 33; BM Online		
Museum Inv.	BM 1893,0728.2	Notes	Scene consists of a female (Electra) seated on the steps of a grave monument. To the left is Orestes and to the right another woman carrying a basket.		

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Electra	Ethnicity	Greek
Gender	Female	Figure Type	Seated at the Grave

Colour of Physical Characteristics

Hair	Skin	White
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				
Garment - Chiton	Black				

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Orestes	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Chlamys	Purple				

Catalogue Number **WG 41**

Period	Classical	Century	5th Century BC	Date	460-430 BC
Production Centre	Attica	Provenance	Gela, Sicily	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1907) V, 51; BM Online		
Museum Inv.	BM 1863,0728.433	Notes	Scene consists of a seated female figure with another female figure approaching her from the left carrying an offering basket filled with taeniae.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Brown	Skin
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Garment - Chiton Brown

Catalogue Number WG 42

Period	Classical	Century	5th Century BC	Date	460-430 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1907) V, 36; BM Online		
Museum Inv.	BM 1874,1110.1	Notes	Scene consists of a standing female on the left and a smaller standing female on the right. The left female holds a bundled himation which she is giving to the smaller female figure.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Black-Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				
Headdress - Taenia	Purple				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Maiden	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Black-Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red				

Catalogue Number WG 43

Period	Classical	Century	5th Century BC	Date	460-430 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Domestic/Everyday		
Archaeological Context	Ampelokepoi Tomb	Publication Reference	Fairbanks (1907) V, 34; BM Online		
Museum Inv.	BM 1876,0328.3	Notes	Scene consists of a seated female figure facing a standing female figure.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Wreath

Garment - Himation Red

Catalogue Number **WG 44**

Period Classical Century 5th Century BC Date 460-430 BC
Production Centre Attica Provenance Paphos Number of Figures 2
Vase Painter Achilles Painter Type of Scene Domestic/Everyday
Archaeological Context Polis-tis-Chrysokhou, Site T, Tomb 57 Publication Reference Fairbanks (1907) V, 46; BM Online
Museum Inv. BM 1891,0806.85

Notes Scene consists of a standing female on the left holding out a helmet to a male figure standing to her right. Between them is a goose.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female Figure Type

Colour of Physical Characteristics

Hair Black-Brown Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Helmet

Headdress - Sakkos Red

Catalogue Number **WG 45**

Period Classical Century 5th Century BC Date 460-430 BC
Production Centre Attica Provenance Athens Number of Figures 2
Vase Painter Achilles Painter Type of Scene Domestic/Everyday
Archaeological Context Publication Reference Fairbanks (1907) IV, 3, 13; BM Online
Museum Inv. BM 1892,0718.8

Notes Scene consists of a seated female figure being approached by another female figure from the left carrying a basket filled with wreaths and taeniae.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female Figure Type

Colour of Physical Characteristics

Hair Black Skin White
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Headdress - Taenia Purple

Accessory - Offering Basket

Garment - Chiton Red

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female Figure Type

Colour of Physical Characteristics

Hair Skin White
Facial Hair Eye
Eyebrow Lip/Mouth

				Pubic Hair		Wing
Colour of Dress						
Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4	
Garment - Himation	Red-Brown					
Catalogue Number WG 46						
Period	Classical	Century	5th Century BC	Date	460-430 BC	
Production Centre	Attica	Provenance	Eretria	Number of Figures	3	
Vase Painter	Achilles Painter	Type of Scene	Scene at the Grave			
Archaeological Context		Publication Reference	Fairbanks (1907) V, 70; BM Online			
Museum Inv.	BM 1893,0917.1	Notes	Scene consists of a male figure to the left of a grave monument and another male to the right of the grave monument. Also on the left of the scene a miniature winged figure, flutters towards the grave monument.			

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Black-Brown	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Eye
Gender	Male	Figure Type	Beardless Warrior	Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chlamys	Red				
Weapon - Spear					

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Black-Brown	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Eye
Gender	Male	Figure Type		Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Purse					
Garment - Himation	Red				

Catalogue Number

WG 47

Period	Classical	Century	5th Century BC	Date	460 BC
Production Centre	Attica	Provenance	Gela, Sicily	Number of Figures	2
Vase Painter		Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1907) IV, 22; BM Online		
Museum Inv.	BM 1863,0728.188	Notes	Scene consists of a seated female figure on the right facing a standing female figure on the left.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Black	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair		Eye

Colour of Physical Characteristics

Gender	Female	Figure Type		Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Purple				
Accessory - Wreath					
Garment - Chiton	Black				

Figure Identity

Mortal/Myth	Mortal
Identity	Maiden
Gender	Female

Age	Pubescent Child
Ethnicity	Greek
Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Pitcher					
Accessory - Phiale					
Garment - Himation	Black				

Catalogue Number **WG 48**

Period	Classical	Century	5th Century BC	Date	460 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	1
Vase Painter	Painter of Athens 1826	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1907) IV, 1, 14; BM Online		
Museum Inv.	BM 1894,0718.6	Notes	Figure is seated on a chair and wears a chiton and himation.		

Figure Identity

Mortal/Myth	Mortal
Identity	Woman
Gender	Female

Age	Adult
Ethnicity	Greek
Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin	White
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Pomegranate					
Accessory - Lekythos					

Catalogue Number **WG 49**

Period	Classical	Century	5th Century BC	Date	460 BC
Production Centre	Attica	Provenance	Gela, Sicily	Number of Figures	2
Vase Painter	Painter of Athens 1826	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BM Online		
Museum Inv.	BM 1928,0213.1	Notes	Scene consists of a female figure standing to the left of a grave monument and a male figure to the right. The female figure		

holds out a wreath and the male figure holds a staff.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair	Black	Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Black	Skin	White
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Wreath					

Catalogue Number **WG 50**

Period	Classical	Century	5th Century BC	Date	460 BC
Production Centre	Attica	Provenance	Greece	Number of Figures	2
Vase Painter	Sabouroff Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BA 212352; MMA Online		
Museum Inv.	MMA 51.11.4	Notes	Scene consists of a female figure standing to the left of a grave monument and a male to the right. See Fig. 16.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - Spear					
Shoes - Boots	Yellow				
Headdress - Petasos	Red				
Garment - Chlamys	Yellow				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth

Pubic Hair

Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Offering Basket

Garment - Himation Red

Catalogue Number WG 51

Period Classical Century 5th Century BC Date 450-440 BC

Production Centre Attica Provenance Unknown Number of Figures 2

Vase Painter Painter of Athens 1943 Type of Scene Scene at the Grave

Archaeological Context Publication Reference MMA Online

Museum Inv. MMA 34.155

Notes Scene consists of a female figure standing to the left of a grave monument. The figure to the right of the monument is not preserved.

Figure Identity

Mortal/Myth Mortal Age Adult

Identity Woman Ethnicity Greek

Gender Female Figure Type Offering Bearer

Colour of Physical Characteristics

Hair Black Skin

Facial Hair Eye

Eyebrow Lip/Mouth

Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Alabastron

Accessory - Wreath

Garment - Himation Red

Catalogue Number WG 52

Period Classical Century 5th Century BC Date 450-425 BC

Production Centre Athens Provenance Unknown Number of Figures 2

Vase Painter Painter of New York 23.166 Type of Scene Scene at the Grave

Archaeological Context Publication Reference NM Online

Museum Inv. NM41.2

Notes Grave monument sits on four steps and is topped with a palmette. Male figure holds out a taenia to adorn the grave and female figure carries an offering basket filled with taeniae and a pomegranate (?). See Fig.1.

Figure Identity

Mortal/Myth Mortal Age Adult

Identity Woman Ethnicity Greek

Gender Female Figure Type Offering Bearer

Colour of Physical Characteristics

Hair Skin

Facial Hair Eye

Eyebrow Lip/Mouth

Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Offering Basket

Garment - Himation Purple

Figure Identity**Colour of Physical Characteristics**

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Red	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Eye
Gender	Male	Figure Type	Offering Bearer	Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Taenia

Garment - Himation Purple

Catalogue Number **WG 53**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Attica	Number of Figures	2
Vase Painter	Woman Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BA 217637; APM Online		
Museum Inv.	APM 627	Notes	Scene consists of two male figures standing either side of a grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Red	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Eye
Gender	Male	Figure Type		Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Red

Catalogue Number **WG 54**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 14765; CVA, Michigan, University of Michigan 1, 32, pls. 16.4, 17.1a-c		
Museum Inv.	Ann Arbor (MI), University of Michigan, Kelsey Museum 2604	Notes	Scene consists of two male figures standing either side of a grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair		Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Eye
Gender	Male	Figure Type		Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Purple

Catalogue Number **WG 55**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3
Vase Painter	Painter of the New York Hypnos		Type of Scene	Scene at the Grave	
Archaeological Context			Publication Reference	BAPD 216751; Fairbanks (1914) X, 2, 21	
Museum Inv.	Athens, National Museum 1950		Notes	Scene consists of a male figures seated on the steps of a grave monument with two female figures standing either side of the grave monument.	

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics**Colour of Dress**

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Lyre					
Garment - Himation	Purple				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics**Colour of Dress**

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics**Colour of Dress**

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red				

Catalogue Number **WG 56**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Triglyph Painter		Type of Scene	Scene at the Grave	
Archaeological Context			Publication Reference	BAPD 217839; Fairbanks (1914) XIV, 31	
Museum Inv.	Athens, National Museum 1755		Notes	Scene consists of a female figure seated on the steps of a grave monument. Another woman stands to the left of the grave	

monument and a male figure to the right.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Taenia					
Garment - Chiton	Green	White			

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - Spear					
Headdress - Conical Cap	Green				

Catalogue Number **WG 57**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Triglyph Painter	Type of Scene	Prothesis		
Archaeological Context		Publication Reference	BAPD 217830; Fairbanks (1914) XIV, 6		
Museum Inv.	Athens, National Museum 1756		Notes	Scene consists of a deceased male youth laid out on a bier and a female figure looking over him.	

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Deceased

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Shroud	Purple				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Green				

Catalogue Number **WG 58**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 15583; Fairbanks (1914) XI, 2, 5		
Museum Inv.	Athens, National Museum 1757	Notes	Scene consists of a male figure seated on the steps of a grave monument. Charon approaches in his boat from the right and a woman holding an offering basket stands to the left.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Purple				

Catalogue Number **WG 59**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	BAPD 217661; Fairbanks (1914) XIII, 6		
Museum Inv.	Athens, National Museum 1759	Notes	Scene consists of Charon in his boat approaching from the left and gesturing towards a standing female figure on the right.		

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult	Hair	Skin
Identity	Charon	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Cap	Green				
Garment - Exomis	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation		Red			
Garment - Chiton	Yellow				

Catalogue Number **WG 60**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Quadrate Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216691; Fairbanks (1914) X, 2, 26		
Museum Inv.	Athens, National Museum 1760	Notes	Scene consists of a female figure seated on the steps of a grave monument. Beside her stands a female figure with an offering basket and a girl with a hydria on her head and holding an alabastron.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Purple				

Figure Identity

Mortal/Myth	Mortal	Age	Pre-pubescent Child	Hair	Skin
Identity	Girl	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Alabastron					
Accessory - Hydria					
Garment - Chiton	Red				

Catalogue Number **WG 61**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Thanatos Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216358; Fairbanks (1907) VI, 1, 6		
Museum Inv.	Athens, National Museum 1761	Notes	Scene consists of a bearded male warrior standing to the left of a grave monument and a female figure standing to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Warrior	Ethnicity	Greek	Facial Hair	Eye

Colour of Physical Characteristics

Gender	Male	Figure Type		Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Unidentified	Red				
Weapon - Spear					
Weapon - Shield					
Garment - Chitoniskos	Pink				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Tablets					
Garment - Chiton	Pink				
Garment - Himation	Blue				

Catalogue Number **WG 62**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Woman Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 217608; Fairbanks (1914) XI, 1, 2		
Museum Inv.	Athens, National Museum 1799	Notes	Scene consists of two female figures standing either side of a grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Garment - Chiton	Blue				

Catalogue Number **WG 63**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3
Vase Painter	Group R	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 217813; Fairbanks (1914) XIV, 9		

Museum Inv. Athens, National Museum 1816 Notes Scene consists of a male figure seated on the steps of a grave monument. Another two male figures stand either side of the grave monument.

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - 2 Spears					
Shoes	Red				
Garment - Chlamys	Green				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Male with Staff	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Beardless Warrior	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Armour - Corinthian Helmet					
Weapon - Shield					
Garment - Himation	Black	Red			

Catalogue Number **WG 64**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3
Vase Painter	Group R	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 217812; Fairbanks (1914) XIV, 10		

Museum Inv. Athens, National Museum 1817 Notes Scene consists of a male figure seated on the steps of a grave monument. To the left stands a male figure wearing a red striped himation and a female figure stands to the right.

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
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Colour of Physical Characteristics

Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Weapon - 2 Spears

Shoes Red

Garment - Chlamys Blue

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Himation Red

Catalogue Number WG 65

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	3
Vase Painter	Triglyph Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 217833; Fairbanks (1914) XIV, 39		
Museum Inv.	Athens, National Museum 1908	Notes	Scene consists of a female figure seated on the steps of a grave monument with another female standing to the left and a male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Himation Green

Catalogue Number WG 66

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Painter of the New York Hypnos	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216749; Fairbanks (1914) X, 2, 2		
Museum Inv.	Athens, National Museum 1924	Notes	Scene consists of a bearded male figure standing to the left of a grave monument and a female figure carrying an offering basket to the right.		

Figure Identity

Colour of Physical Characteristics

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Man	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Male with Staff	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Catalogue Number **WG 67**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Painter of Munich 2335	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	BAPD 215482; Fairbanks (1914) IX, 3, 13		
Museum Inv.	Athens, National Museum 1927	Notes	Scene consists of Charon approaching in his boat from the right and a female figure holding an alabastron to the left.		

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult	Hair	Skin
Identity	Charon	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Pole					
Garment - Exomis	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Alabastron					
Garment - Himation	Green				
Garment - Chiton	Red				

Catalogue Number **WG 68**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3
Vase Painter	Quadrante Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216471; Fairbanks (1907) VI, 1, 3		

Museum Inv. Athens, National Museum 1928 Notes Scene consists of Hypnos and Thanatos carrying the body of a deceased male youth in front of a grave monument.

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
 Identity Male Youth Ethnicity Greek
 Gender Male Figure Type Deceased

Colour of Physical Characteristics

Hair Black Skin
 Facial Hair Eye
 Eyebrow Lip/Mouth
 Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
 Garment - Himation Pink
 Garment - Chiton Pink Green

Catalogue Number WG 69

Period Classical Century 5th Century BC Date 450-400 BC
 Production Centre Attica Provenance Eretria Number of Figures 2
 Vase Painter Painter of Munich 2335 Type of Scene Scene at the Grave
 Archaeological Context Publication Reference BAPD 215512; Fairbanks (1914) IX, 3, 4

Museum Inv. Athens, National Museum 1931 Notes Scene consists of a male figure standing to the left of a grave monument and a female figure wearing a yellow chiton with red stripes standing to the right. The female figure holds a bird.

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
 Identity Male Youth Ethnicity Greek
 Gender Male Figure Type

Colour of Physical Characteristics

Hair Skin
 Facial Hair Eye
 Eyebrow Lip/Mouth
 Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
 Garment - Himation Red

Figure Identity

Mortal/Myth Mortal Age Adult
 Identity Woman Ethnicity Greek
 Gender Female Figure Type

Colour of Physical Characteristics

Hair Skin
 Facial Hair Eye
 Eyebrow Lip/Mouth
 Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
 Accessory - Bird
 Garment - Chiton Yellow Red

Catalogue Number WG 70

Period Classical Century 5th Century BC Date 450-400 BC
 Production Centre Attica Provenance Eretria Number of Figures 2
 Vase Painter Painter of Munich 2335 Type of Scene Scene at the Grave

Archaeological Context

Publication Reference BAPD 215488; Fairbanks (1914) IX, 3, 5

Museum Inv. Athens, National Museum 1933

Notes Scene consists of a female figure standing to the left of a grave monument and a male figure to the right.

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number WG 71

Period Classical Century 5th Century BC Date 450-400 BC

Production Centre Attica Provenance Eretria Number of Figures 2

Vase Painter Painter of Athens 1934 Type of Scene Scene at the Grave

Archaeological Context

Publication Reference BAPD 216465; Fairbanks (1914) IX, 2, 6

Museum Inv. Athens, National Museum 1934

Notes Scene consists of a female figure standing to the left of a grave monument and another female figure kneeling to the right.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					

Garment - Chiton Red

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number WG 72

Period Classical Century 5th Century BC Date 450-400 BC

Production Centre Attica Provenance Eretria Number of Figures 4

Vase Painter Quadrate Painter Type of Scene Scene at the Grave

Archaeological Context

Publication Reference BAPD 216713; Fairbanks (1914) XI, 3, 5

Museum Inv. Athens, National Museum 1936

Notes Scene consists of a male child playing on the steps of a grave monument with a toy cart. Surrounding him are a bearded male figure, beardless male youth and a woman.

Figure Identity

Mortal/Myth	Mortal	Age	Pre-pubescent Child
Identity	Boy	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Toy Cart

Garment - Himation Purple

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Phiale

Garment - Himation Red

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Weapon - 2 Spears

Weapon - Shield

Garment - Himation Purple

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Offering Basket

Garment - Himation Purple

Catalogue Number **WG 73**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3
Vase Painter	Quadrate Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216714; Fairbanks (1907) XI, 3, 6		
Museum Inv.	Athens, National Museum 1937	Notes	Scene consists of a male figure seated on the steps of a grave monument. To the left stands a male figure wearing a short chiton and holding two spears. To the right stands a woman holding an offering basket.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics**Colour of Dress**

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Lyre

Garment - Himation Red

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics**Colour of Dress**

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Offering Basket

Garment - Himation Red

Catalogue Number **WG 74**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Woman Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 16208; Fairbanks (1914) XI, 1, 6		
Museum Inv.	Athens, National Museum 1938	Notes	Scene consists of a female figure standing to the left of a grave monument and a male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics**Colour of Dress**

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Offering Basket

Garment - Himation Red

Catalogue Number **WG 75**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3
Vase Painter	Thanatos Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216368; Fairbanks (1907) V, 82		
Museum Inv.	Athens, National Museum 1942	Notes	Scene consists of a figure (ghost?) seated on the steps of a grave monument. The face has been painted in a dark brown. To the left of the grave monument stands a female figure and another figure carrying an offering basket stands to the right.		

Figure Identity

Mortal/Myth Mortal
Identity Ghost?
Gender Female

Age Adult
Ethnicity Greek
Figure Type Seated at the Grave

Colour of Physical Characteristics

Hair Skin Brown
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Mantle Green

Figure Identity

Mortal/Myth Mortal
Identity Woman
Gender Female

Age Adult
Ethnicity Greek
Figure Type Offering Bearer

Colour of Physical Characteristics

Hair Black Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Accessory - Taenia
Garment - Himation Red

Catalogue Number **WG 76**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Painter of the New York Hypnos	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216750; Fairbanks (1914) X, 2, 3		
Museum Inv.	Athens, National Museum 1951	Notes	Scene consists of a bearded male figure standing to the left of a grave monument and a female figure to the right.		

Figure Identity

Mortal/Myth Mortal
Identity Man
Gender Male

Age Adult
Ethnicity Greek
Figure Type

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Red-Brown

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Offering Basket

Garment - Chiton Blue

Catalogue Number WG 77

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3
Vase Painter	Woman Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 217602; Fairbanks (1914) XI, 3, 9		
Museum Inv.	Athens, National Museum 1955	Notes	Scene consists of a female figure seated on the steps of a grave monument and two female figures standing either side.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Brown	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye	
Gender	Female	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth	
				Pubic Hair	Wing	

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Red

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Brown	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye	
Gender	Female	Figure Type		Eyebrow	Lip/Mouth	
				Pubic Hair	Wing	

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Green Purple

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Brown	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye	
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth	
				Pubic Hair	Wing	

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Chest					
Accessory - Plemochoe					
Garment - Chitonion	Blue	Red			

Catalogue Number **WG 78**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3
Vase Painter	Woman Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 217601; Fairbanks (1914) XI, 3, 10		
Museum Inv.	Athens, National Museum 1956	Notes	Scene consists of a female figure seated on the steps of a grave monument wearing a red striped chiton. Two female figures stand either side of the grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Seated at the Grave

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Brown	Purple			
Garment - Chiton		Red-Brown			

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chitonion	Green-Blue	Purple			

Catalogue Number **WG 79**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	3

Vase Painter	Quadrate Painter	Type of Scene	Scene at the Grave
Archaeological Context		Publication Reference	BAPD 216711; Fairbanks (1914) XI, 3, 7
Museum Inv.	Athens, National Museum 1957	Notes	Scene consists of two figures seated before a grave monument. A woman on the steps and a male on a rock. To the right of the monument a woman carries an offering basket.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Seated at the Grave

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation		Purple			

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Seated at the Grave

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Green	Purple			

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Headdress - Taenia	Purple				
Garment - Himation	Blue	Purple			

Catalogue Number **WG 80**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Thanatos Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216349; Fairbanks (1907) VI, 1, 15		
Museum Inv.	Athens, National Museum 1993	Notes	Scene consists of a male youth standing to the left of a grave monument and a bearded male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye

Gender	Male	Figure Type	Male with Staff	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Staff

Garment - Himation	Brown
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Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Black	Skin
Identity	Man	Ethnicity	Greek	Facial Hair	Black	Eye
Gender	Male	Figure Type	Male with Staff	Eyebrow	Lip/Mouth	
				Pubic Hair	Wing	

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Staff

Garment - Himation	Red
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Catalogue Number **WG 81**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 3024; Fairbanks (1914) XIII, 49		
Museum Inv.	Athens, National Museum 1995		Notes	Scene consists of two female figures standing either side of a grave monument. The figure on the left is carrying an offering basket and the figure on the right is wearing a high girdled chiton and has short hair.	

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Mourner	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Chiton	Red
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Catalogue Number **WG 82**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	BAPD 217662; Fairbanks (1914) XIII, 1		
Museum Inv.	Athens, National Museum 1999		Notes	Scene consists of a female figure standing on the left and Charon approaching in his boat from the right.	

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
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Colour of Physical Characteristics

Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chitonion	Yellow	Red			

Catalogue Number **WG 83**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 217669; Fairbanks (1914) XIII, 40		
Museum Inv.	Athens, National Museum 2007	Notes	Scene consists of a female figure seated to the left of a grave monument and a standing male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Green	Red			

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Male with Staff	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Catalogue Number **WG 84**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 217700; Fairbanks (1914) XIII, 44		
Museum Inv.	Athens, National Museum 2009	Notes	Scene consists of a female figure seated on the steps of a grave monument and a male figure standing to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
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Colour of Physical Characteristics

Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation		Green			

Catalogue Number **WG 85**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 217774; Fairbanks (1914) XIV, 46		
Museum Inv.	Athens, National Museum 2011		Notes	Scene consists of an armed male figure seated on the steps of a grave monument and a female figure standing to the right.	

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Shoes - Boots	Green				
Garment - Himation	Red				
Weapon - Shield					
Weapon - Spear					
Headdress - Cap	Red				
Armour - Corslet	Green	Red	Yellow		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chitonion	Green	Yellow			

Catalogue Number **WG 86**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	1
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 14763; CVA Berkeley, University of California 1, 58-59, pl. 241		

Museum Inv.	Berkeley, Phoebe Apperson Hearst Mus. of Anthropology 8.17	Notes	Scene consists of a male figure standing to the left of a grave monument.
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Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Catalogue Number **WG 87**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter		Type of Scene	Scene at the Grave		

Archaeological Context		Publication Reference	BAPD 14762; CVA Berkely, University of California 1, 59-60, pl. 243
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Museum Inv.	Berkeley, Phoebe Apperson Hearst Mus. of Anthropology 8.3310	Notes	Scene consists of a male figure standing to the left of a grave monument and a female figure to the right.
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Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - Spear					
Garment - Chlamys	Yellow				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Alabastron					
Garment - Himation	Red				
Garment - Chiton		Black			

Catalogue Number **WG 88**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	3

Vase Painter	Painter of Berlin 2451	Type of Scene	Scene at the Grave
Archaeological Context		Publication Reference	BAPD 216756; Fairbanks (1914) XII, 1
Museum Inv.	Berlin 2451	Notes	Scene consists of a female figure seated on the steps of a grave monument. To the left stands another woman and a male figure stands to the right.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Offering Basket

Garment - Chiton Red

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Weapon - 2 Spears

Garment - Chlamys Red

Catalogue Number **WG 89**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Quadrante Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216694; Fairbanks (1914) XI, 4, 4		
Museum Inv.	Berlin 2452	Notes	Scene consists of a female figure standing to the left of a grave monument and a male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Offering Basket

Headdress - Taenia Purple

Garment - Himation Red

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - 2 Spears					
Headdress - Petasos	Red	Purple			

Catalogue Number **WG 90**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Salamis	Number of Figures	2
Vase Painter	Painter of Berlin 2457	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216773; Fairbanks (1914) XII, 19		
Museum Inv.	Berlin 2458	Notes	Scene consists of a female figure standing wearing a red striped chiton to the left of a grave monument and a male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Garment - Chiton	Red				

Catalogue Number **WG 91**

Period	Classical	Century	5th Century BC	Date	450-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Painter of Berlin 2464	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216762; Fairbanks (1914) XIII, 62		
Museum Inv.	Berlin 2464	Notes	Scene consists of a male figure seated on the steps of a grave monument and a female figure standing to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Seated at the Grave

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Himation Red

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female Figure Type Offering Bearer

Colour of Physical Characteristics

Hair Red Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Offering Basket

Headdress - Sphendone Grey

Garment - Himation Black Red

Catalogue Number WG 92

Period Classical Century 5th Century BC Date 450-400 BC
Production Centre Attica Provenance Athens Number of Figures 2
Vase Painter Type of Scene Scene at the Grave

Archaeological Context Publication Reference BAPD 216774; Fairbanks (1914) XII, 9

Museum Inv. Berlin 2465 Notes Scene consists of a female figure wearing a red striped chiton standing to the left of a grave monument and a male figure standing to the right.

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Woman Ethnicity Greek
Gender Female Figure Type Offering Bearer

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Offering Basket

Garment - Chiton Red

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
Identity Male Youth Ethnicity Greek
Gender Male Figure Type

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Red

Catalogue Number WG 93

Period Classical Century 5th Century BC Date 450-400 BC
Production Centre Attica Provenance Attica Number of Figures 2
Vase Painter Woman Painter Type of Scene Scene at the Grave

Archaeological Context

Publication Reference BAPD 9025430; Fairbanks (1914) XII, 20

Museum Inv. Berlin 3368

Notes Scene consists of a female figure standing to the left of a grave monument and a male figure to the right. A miniature winged figure flutters in front of the woman.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Offering Basket

Garment - Chiton Red

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Chlamys Red

Headdress - Petasos Red

Garment - Chiton Red

Catalogue Number WG 94

Period Classical Century 5th Century BC Date 450-400 BC

Production Centre Attica Provenance Athens Number of Figures 2

Vase Painter Thanatos Painter Type of Scene Scene at the Grave

Archaeological Context

Publication Reference BAPD 216383; Fairbanks (1914) IX, 2, 8

Museum Inv. Berlin 3964

Notes Scene consists of two female figures standing either side of a grave monument.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Chiton Red

Catalogue Number WG 95

Period Classical Century 5th Century BC Date 450-400 BC

Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 9004950; CVA, New York, Gallatin, 17, pl. 28.1		
Museum Inv.	Gallatin, New York	Notes	Scene consists of a male figure seated on the steps of a grave monument. To the left stands another male figure and to the right a female figure carrying an offering basket.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Staff

Garment - Himation Red

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Seated at the Grave

Colour of Physical Characteristics

Hair	Red-Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Staff

Shoes Red

Garment - Chlamys Red

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Mourner	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Red-Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Offering Basket

Garment - Chiton Blue-Black

Catalogue Number WG 96

Period	Classical	Century	5th Century BC	Date	450 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Sabouroff Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	BAPD 212427; CVA, Amsterdam, Allard Pierson Museum 4, pls. 219.1-2, 220.1-2		
Museum Inv.	APM 14205	Notes	Scene consists of two standing female figures. Figure on the left holds a taenia.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Taenia					
Garment - Chiton	Black				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin	White
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red-Brown				
Garment - Himation	Black				

Catalogue Number **WG 97**

Period	Classical	Century	5th Century BC	Date	450 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Sabouroff Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) IX, 1, 11; MMA Online		
Museum Inv.	MMA 06.1021.132	Notes	Scene consists of two female figures standing either side of a grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Taenia					
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Maiden	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 98**

Period	Classical	Century	5th Century BC	Date	450 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	4
Vase Painter	Sabouroff Painter	Type of Scene	Prothesis		
Archaeological Context		Publication Reference	Fairbanks (1914) C, VI, 1, 16a; MMA Online		
Museum Inv.	MMA 07.286.40	Notes	Scene depicts the prothesis with a deceased male youth laid out on a bier and three mourners, two female and one male, surrounding him.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Deceased

Colour of Physical Characteristics

Hair	Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Shroud	Purple				

Figure Identity

Mortal/Myth	Mortal	Age	Elder
Identity	Old Man	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Himation Red

Accessory - Staff

Catalogue Number **WG 99**

Period	Classical	Century	5th Century BC	Date	450 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Sabouroff Painter	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	MMA Online		
Museum Inv.	MMA 21.88.17	Notes	Scene consists of Charon in his boat on the left with Hermes in the centre beckoning to a male figure on his right.		

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Charon	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair	Black	Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Pole

Garment - Exomis Red

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Himation Red

Catalogue Number **WG 100**

Period	Classical	Century	5th Century BC	Date	440-430 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Thanatos Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216361; CVA Baltimore, Walters Art Gallery, 1, 53-54, pls. 56.4, 57.1-3		
Museum Inv.	Baltimore, Walters Art Gallery 42.2012	Notes	Scene consists of a female figure standing to the left of a grave monument and a male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair		Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Staff

Garment - Himation Red

Catalogue Number **WG 101**

Period Classical Century 5th Century BC Date 440-430 BC

Production Centre Attica Provenance Unknown Number of Figures 2

Vase Painter Phiale Painter Type of Scene Scene at the Grave

Archaeological Context Publication Reference Fairbanks (1907) VI, 2, 9; Berlin Online

Museum Inv. Berlin 2450 Notes Scene consists of a male figure seated on a pile of stones near a grave monument and a female figure to the right of the grave monument.

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Kithara

Garment - Himation Red

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Taenia

Garment - Chiton Red

Catalogue Number **WG 102**

Period Classical Century 5th Century BC Date 440-430 BC

Production Centre Attica Provenance Unknown Number of Figures 2

Vase Painter Type of Scene Scene at the Grave

Archaeological Context Publication Reference Fairbanks (1907) VI, 1, 16a; MMA Online

Museum Inv. MMA 06.1075 Notes Scene consists of two female figures standing either side of a grave monument with a rabbit on top.

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth

Colour of Physical Characteristics

				Pubic Hair		Wing
Colour of Dress						
Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4	
Accessory - Offering Basket						
Garment - Himation	Red					
Catalogue Number WG 103						
Period	Classical	Century	5th Century BC	Date	440-430 BC	
Production Centre	Attica	Provenance	Athens	Number of Figures	3	
Vase Painter	Painter of the New York Hypnos	Type of Scene	Scene at the Grave			
Archaeological Context		Publication Reference	BA 216741; MMA Online			
Museum Inv.	MMA 23.160.43a, b	Notes	Lekythos is fragmentary. Scene consists of two male figures (Hypnos and Thanatos) carrying a deceased male youth in front of a grave monument. See Figs. 19-20.			

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Hypnos	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Skin	Red
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	Red

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Thanatos	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin	Red
Facial Hair	Eye		
Eyebrow	Lip/Mouth		
Pubic Hair	Wing		

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Red				

Catalogue Number WG 104

Period	Classical	Century	5th Century BC	Date	440 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Bosanquet Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BAPD 216329; Fairbanks (1907) V, 22		
Museum Inv.	Athens, National Museum 1935	Notes	Scene consists of a male figure standing to the left of a grave monument and a female to the right. See Fig.2.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth

Pubic Hair

Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Weapon - 2 Spears

Headdress - Petasos Blue

Garment - Chlamys Brown

Catalogue Number WG 105

Period	Classical	Century	5th Century BC	Date	440 BC
Production Centre	Attica	Provenance	Attica	Number of Figures	3
Vase Painter	Sabouroff Painter	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	Fairbanks (1914) IX, 1, 15; Berlin Online		
Museum Inv.	Berlin 2455	Notes	Charon approaches in his boat from the left of the scene. Also present are Hermes and a male youth.		

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Charon	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair	Black	Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Pole

Garment - Exomis Red

Figure Identity

Mortal/Myth	Divine	Age	Adult
Identity	Hermes	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair		Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Chlamys Red

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair		Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Garment - Himation Red

Catalogue Number WG 106

Period	Classical	Century	5th Century BC	Date	440 BC
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Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Thanatos Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) IX, 2, 9; Berlin Online		
Museum Inv.	Berlin 3963	Notes	Scene consists of a female figure carrying an offering basket standing to the left of a grave monument and a male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Catalogue Number **WG 107**

Period	Classical	Century	5th Century BC	Date	440 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter		Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1907) V, 67; BM Online		
Museum Inv.	BM 1893,0917.2	Notes	Scene consists of a female standing on the left and facing a male to the right. Male figure holds a spear and has a petasos on his back.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - Spear					
Garment - Chlamys	Purple				

Catalogue Number **WG 108**

Period	Classical	Century	5th Century BC	Date	440 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1914) C, VI, 2, 14a; MMA Online		
Museum Inv.	MMA 07.286.42	Notes	Scene consists of a seated male youth facing a standing woman.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Black-White-Brown	Skin	Brown
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair		Skin	
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Apple (?)					
Garment - Chiton		Red			

Catalogue Number **WG 109**

Period	Classical	Century	5th Century BC	Date	440 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1914) C, V, 48b; MMA Online		
Museum Inv.	MMA 08.258.17	Notes	Scene consists of two female figures. One adjusts her girdle and the other holds an alabastron.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair		Skin	
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Alabastron					
Garment - Himation	Red				

Catalogue Number **WG 110**

Period	Classical	Century	5th Century BC	Date	440 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1914) C, V, 48c; MMA Online		
Museum Inv.	MMA 08.258.18	Notes	Scene consists of a female figure and a male figure standing with their right arms outstretched towards each other.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 111**

Period	Classical	Century	5th Century BC	Date	440 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	1
Vase Painter	Klugmann Painter	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	Fairbanks (1914) B, IV, 1, 19a; MMA Online		
Museum Inv.	MMA 10.210.11	Notes	Scene consists of a female figure (Amazon) dressed in a short chiton and boots, drawing a slingshot. To the left of the figure are two spears and there is a bow to the right. Usually the hair of figures is depicted in the same colour used for the outlines of the figures. Though on this vase which is drawn in red outline the hair of the Amazon is depicted in black.		

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Amazon	Ethnicity	Amazon
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin	White
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Slingshot					
Shoes - Boots	Red				
Garment - Chiton	Red				

Catalogue Number **WG 112**

Period	Classical	Century	5th Century BC	Date	440 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Achilles Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	MMA Online		

Museum Inv. MMA 1989.281.72 Notes Scene consists of two male figures standing either side of a grave monument. Above the figure on the right hovers a miniature winged figure.

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
 Identity Male Youth Ethnicity Greek
 Gender Male Figure Type

Colour of Physical Characteristics

Hair Red Skin
 Facial Hair Eye
 Eyebrow Lip/Mouth
 Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
 Garment - Himation Red

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
 Identity Male Youth Ethnicity Greek
 Gender Male Figure Type

Colour of Physical Characteristics

Hair Skin
 Facial Hair Eye
 Eyebrow Lip/Mouth
 Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
 Garment - Himation Red

Catalogue Number WG 113

Period Classical Century 5th Century BC Date 440 BC
 Production Centre Attica Provenance Unknown Number of Figures 2
 Vase Painter Painter of Munich 2335 Type of Scene Scene at the Grave
 Archaeological Context Publication Reference MMA Online

Museum Inv. MMA 99.13.3 Notes Scene consists of two female figures standing either side of a grave monument.

Figure Identity

Mortal/Myth Mortal Age Adult
 Identity Woman Ethnicity Greek
 Gender Female Figure Type Offering Bearer

Colour of Physical Characteristics

Hair Black Skin
 Facial Hair Eye
 Eyebrow Lip/Mouth
 Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
 Accessory - Situla
 Accessory - Alabastron
 Garment - Himation Red

Catalogue Number WG 114

Period Classical Century 5th Century BC Date 435-425 BC
 Production Centre Attica Provenance Athens Number of Figures 3
 Vase Painter Thanatos Painter Type of Scene Scene at the Grave

Archaeological Context Ampelokepoi Tomb

Publication Reference Fairbanks (1907) VI, 1, 2; BM Online

Museum Inv. BM 1876,0328.1

Notes Scene consists of two winged figures (Hypnos and Thanatos) carrying the lifeless body of a young male warrior in front of a grave monument. See Fig. 5.

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Thanatos	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair	Black	Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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N/A

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Hypnos	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin	Red
Facial Hair		Eye	
Eyebrow		Lip/Mouth	
Pubic Hair		Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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N/A

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Deceased

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Mantle

Red

Catalogue Number **WG 115**

Period	Classical	Century	5th Century BC	Date	435-425 BC
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Production Centre	Athens	Provenance	Athens	Number of Figures	2
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Vase Painter	Thanatos Painter	Type of Scene	Scene at the Grave
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Archaeological Context Ampelokepoi Tomb

Publication Reference Fairbanks (1907) VI, 1, 1; BM Online

Museum Inv. BM 1876,0328.2

Notes Scene consists of two male youths conducting a hare hunt with a dog near a grave monument.

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Black-Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 116**

Period	Classical	Century	5th Century BC	Date	435-425 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Thanatos Painter	Type of Scene	Scene at the Grave		
Archaeological Context	Ampelokepoi Tomb	Publication Reference	Fairbanks (1914) IX, 2, 3; BM Online		
Museum Inv.	BM 1876,0328.4	Notes	Scene consists of a female figure standing to the left of a grave monument and a male figure standing to the right. The female figure holds an offering basket filled with taeniae.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Headdress - Taenia	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Elder	Hair	Skin
Identity	Old Man	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Male with Staff	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Catalogue Number **WG 117**

Period	Classical	Century	5th Century BC	Date	435-425 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter	Thanatos Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1914) V, 50; BM Online		
Museum Inv.	BM 1894,0718.5	Notes	Scene consists of two female figures. Figure on the left is standing and holds out an alabastron to the figure on the right who is seated on a chair.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 118**

Period	Classical	Century	5th Century BC	Date	430-420 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) X, 2, 18; Berlin Online		
Museum Inv.	Berlin 2459	Notes	Scene consists of a male figure seated on the steps of a grave monument with two male figures standing either side of the grave monument. Before the figure on the left flies a miniature winged figure.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Seated at the Grave	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Green				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 119**

Period	Classical	Century	5th Century BC	Date	430-420 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	1
Vase Painter	Bird Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) IX, 2, 23; BM Online		
Museum Inv.	BM 1884,0223.3	Notes	Scene consists of a male figure standing to the right of a grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Red	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Eye
Gender	Male	Figure Type	Beardless Warrior	Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Petasos	Yellow				
Shoes - Boots	Yellow				
Garment - Chlamys	Red				

Catalogue Number **WG 120**

Period	Classical	Century	5th Century BC	Date	430-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Quadrate Painter	Type of Scene	Domestic/Everyday		
Archaeological Context		Publication Reference	Fairbanks (1914) X, 2, 11; BM Online		
Museum Inv.	BM 1843,0111.3	Notes	Scene consists of a female standing on the left and facing a male on the right. The female figure holds out a sword to the male figure.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - Shield					
Weapon - Spear					
Garment - Chiton	Red				

Catalogue Number **WG 121**

Period	Classical	Century	5th Century BC	Date	430-400 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	2
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1907) VI, 2, 12; BM Online		
Museum Inv.	BM 1893,0728.1	Notes	Scene consists of a male figure to the right of the grave monument and another male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Grey	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Lyre					
Garment - Chlamys	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
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Colour of Physical Characteristics

Hair	Grey	Skin
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Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Male with Staff	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Brown				

Catalogue Number **WG 122**

Period	Classical	Century	5th Century BC	Date	430 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Bird Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1907) VI, 1, 23a; MMA Online		
Museum Inv.	MMA 06.1021.137	Notes	Scene consists of a female figure holding an offering basket standing to the left of a grave monument and a male figure standing to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair	Eye
Gender	Male	Figure Type	Beardless Warrior	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Petasos	Yellow				
Shoes - Boots	Yellow				
Garment - Chlamys	Red				

Catalogue Number **WG 123**

Period	Classical	Century	5th Century BC	Date	430 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Painter of Munich 2335	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	Fairbanks (1914) IX, 1, 20; MMA Online		
Museum Inv.	MMA 09.221.44	Notes	Scene consists of a female figure on the left, a nude male child standing on a rock who motions towards her, and Charon approaching in his boat from the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type		Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Charon	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Pole					
Garment - Exomis	Red				

Catalogue Number **WG 124**

Period	Classical	Century	5th Century BC	Date	430 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Thanatos Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	MMA Online		
Museum Inv.	MMA 1972.118.145	Notes	Scene consists of two female figures standing either side of a grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 125**

Period	Classical	Century	5th Century BC	Date	425-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	4
Vase Painter	Group of the Huge Lekythoi	Type of Scene	Prothesis		
Archaeological Context		Publication Reference	Fairbanks (1914) XVI, 1; Berlin Online		
Museum Inv.	Berlin 2684	Notes	Scene consists of a deceased male figure lying on a bier. He is surrounded by one male and two female mourners.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Deceased

Colour of Physical Characteristics

Hair	Skin	Red-Brown
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
N/A					

Figure Identity

Mortal/Myth Mortal
Identity Woman
Gender Female

Age Adult
Ethnicity Greek
Figure Type

Colour of Physical Characteristics

Hair Skin White
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Chiton Brown

Figure Identity

Mortal/Myth Mortal
Identity Woman
Gender Female

Age Adult
Ethnicity Greek
Figure Type

Colour of Physical Characteristics

Hair Skin White
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Himation Brown
Garment - Chiton Green

Figure Identity

Mortal/Myth Mortal
Identity Old Man
Gender Male

Age Elder
Ethnicity Greek
Figure Type Male with Staff

Colour of Physical Characteristics

Hair Grey Skin Red-Brown
Facial Hair Grey Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Himation Purple
Accessory - Staff Blue

Catalogue Number WG 126

Period Classical Century 5th Century BC Date 425-400 BC
Production Centre Attica Provenance Unknown Number of Figures 2
Vase Painter Class of Copenhagen 4986 Type of Scene Scene at the Grave
Archaeological Context Publication Reference Fairbanks (1914) XV, 12; MMA Online
Museum Inv. MMA 07.1 Notes Scene consists of two female figures standing either side of a grave monument.

Figure Identity

Mortal/Myth Mortal
Identity Woman
Gender Female

Age Adult
Ethnicity Greek
Figure Type Offering Bearer

Colour of Physical Characteristics

Hair Red Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4

Accessory - Taenia

Garment - Chiton Black

Catalogue Number WG 127

Period	Classical	Century	5th Century BC	Date	425-400 BC
Production Centre	Athens	Provenance	Unknown	Number of Figures	2
Vase Painter	Triglyph Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	NM Online		
Museum Inv.	NM41.3	Notes	Scene consists of a seated female to the left of a grave monument and a standing female to the right. The seated female has her eyes downcast and the standing female carries an offering basket containing wreaths. See Fig. 4.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Seated at the Grave

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Black				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					

Catalogue Number WG 128

Period	Classical	Century	5th Century BC	Date	425-400 BC
Production Centre	Athens	Provenance	Unknown	Number of Figures	2
Vase Painter	Thanatos Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	NM Online		
Museum Inv.	NM47.20	Notes	Scene consists of a female to the left of a grave monument and a male figure to the right. Female figure holds an offering basket. Male figure holds a staff. See Fig. 3.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Man	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Black	Skin
Facial Hair	Black	Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Staff

Garment - Himation Red

Catalogue Number **WG 129**

Period Classical Century 5th Century BC Date 425-400 BC
Production Centre Athens Provenance Unknown Number of Figures 2
Vase Painter Type of Scene Unknown
Archaeological Context Publication Reference NM Online

Museum Inv. NM48.16 Notes The scene is almost completely faded, meaning the type of scene could not be identified. The vessel was included in the catalogue because it was one of the few vessels examined by the author. The age of the male figure is unable to be determined as all that remains is his chlamys and hair.

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
Identity Male Youth Ethnicity Greek
Gender Male Figure Type

Colour of Physical Characteristics

Hair Red Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Chlamys Red

Catalogue Number **WG 130**

Period Classical Century 5th Century BC Date 425-375 BC
Production Centre Attica Provenance Greece, Alopeke Number of Figures 3
Vase Painter Group of the Huge Lekythoi Type of Scene Scene at the Grave
Archaeological Context Publication Reference Fairbanks (1914) XVI, 1; Berlin Online; BAPD 9022338

Museum Inv. Berlin 2683 Notes So-called 'Huge Lekythos'. Scene consists of a male figure seated on the steps of a grave monument and another two male figures standing either side of the grave monument.

Figure Identity

Mortal/Myth Mortal Age Pubescent Child
Identity Male Youth Ethnicity Greek
Gender Male Figure Type Seated at the Grave

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Himation Blue

Figure Identity

Mortal/Myth Mortal Age Adult
Identity Man Ethnicity Greek
Gender Male Figure Type Male with Staff

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Blue				
Accessory - Staff					

Figure Identity

Mortal/Myth	Mortal
Identity	Man
Gender	Male

Age	Adult
Ethnicity	Greek
Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye
Eyebrow	Lip/Mouth
Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton		Green	Blue		
Weapon - 2 Spears					

Catalogue Number **WG 131**

Period	Classical	Century	5th Century BC	Date	420-410 BC
Production Centre	Attica	Provenance	Attica	Number of Figures	2
Vase Painter	Painter of Berlin 2464	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	MMA Online		
Museum Inv.	MMA 06.1021.136	Notes	Scene consists of a male figure standing to the left of a grave monument and a female figure to the right. Both figures carry offering baskets. See Fig. 18.		

Figure Identity

Mortal/Myth	Mortal
Identity	Mourner
Gender	Male

Age	Pubescent Child
Ethnicity	Greek
Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair	Eye	
Eyebrow	Lip/Mouth	
Pubic Hair	Wing	

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Garment - Himation	Black				

Catalogue Number **WG 132**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Woman Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XI, 3, 10a; BM Online		
Museum Inv.	BM 1843,0111.1	Notes	Scene consists of a female seated on the steps of the grave monument. Her hair is in long loose curls. To the left is another female carrying a basket filled with a lekythos and taeniae. To the right is a third female carrying a basket filled with a lekythos and taeniae.		

Figure Identity

Mortal/Myth	Mortal
Identity	Maiden

Age	Pubescent Child
Ethnicity	Greek

Colour of Physical Characteristics

Hair	Skin
Facial Hair	Eye

Gender	Female	Figure Type	Eyebrow	Lip/Mouth
			Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Green	Grey			
Garment - Chiton		Grey			

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Grey				
Accessory - Offering Basket					

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Garment - Chitonion	Red	Yellow			
Garment - Chiton	Blue				

Catalogue Number **WG 133**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Group R	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XIV, 24; BM Online		
Museum Inv.	BM 1852,0302.1	Notes	Scene consists of a female figure seated on the steps of a grave monument. To the left is seated another figure on a mound and to the right a woman approaches the grave monument carrying an offering basket filled with taeniae.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Red	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair		Eye
Gender	Female	Figure Type	Seated at the Grave	Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Jewellery - Necklace	Orange-Yellow
Shoes - Sandals	Black
Garment - Himation	Blue Purple

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Accessory - Offering Basket

Garment - Chiton	Black
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Catalogue Number **WG 134**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XIII, 19; BM Online		
Museum Inv.	BM 1852,0302.2	Notes	Scene consists of a female figure standing to the left of a grave monument and a male figure to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
------------	-------------	------------	------------	------------	------------

Garment - Belt	Red
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Garment - Chiton	Green Red
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Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
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Garment - Scarf	Blue
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Shoes	Red
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Weapon - 2 Spears

Garment - Chiton	Red
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Catalogue Number **WG 135**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XIII, 12; BM Online		
Museum Inv.	BM 1852,0302.3	Notes	Scene consists of a woman standing to the left of a grave monument and a male to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Wreath					
Garment - Chiton	Blue	Grey			

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Petasos	Red				
Shoes	Red				
Garment - Belt	Red				
Weapon - 2 Spears					

Catalogue Number **WG 136**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XIII, 26; BM Online		
Museum Inv.	BM 1873,0820.301	Notes	Scene consists of a female figure to the left of a grave monument and a male to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Beardless Warrior

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Shoes	Red				
Garment - Chlamys		Red			
Garment - Chiton	Red				
Weapon - 2 Spears					

Catalogue Number **WG 137**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XIII, 25; BM Online		
Museum Inv.	BM 1873,0820.302	Notes	Scene consists of a female figure to the left of a grave monument and a male to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Garment - Chiton	Red				

Catalogue Number **WG 138**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Athens	Provenance	Athens	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XIII, 20; BM Online		
Museum Inv.	BM 1873,0820.303	Notes	Scene consists of a female figure to the left of a grave monument and a male to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
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Colour of Physical Characteristics

Hair	Red	Skin
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Identity	Woman	Ethnicity	Greek	Facial Hair	Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Diplois	Green	Red			
Accessory - Offering Basket					

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 139**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	3
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XIV, 12; BM Online		
Museum Inv.	BM 1874,1110.3	Notes	Scene consists of a female seated on the steps of a grave monument. Another female figure stands to the left and a male to the right of the grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair		Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Sphendone	Purple				
Garment - Himation		Purple			

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair		Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Sphendone	Purple				
Garment - Chiton		Purple			

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Male with Staff

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Staff					
Garment - Himation	Red				

Catalogue Number **WG 140**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Reed Painter	Type of Scene	Myth and Mythological Figures		
Archaeological Context		Publication Reference	Fairbanks (1914) XIII, 4; BM Online		
Museum Inv.	BM 1874,1110.4	Notes	Scene consists of a male figure (Charon) in a boat offering his hand to a female figure who holds two offering baskets.		

Figure Identity

Mortal/Myth	Other Mythological	Age	Adult
Identity	Charon	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair	Red	Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Headdress - Cap	Black				
Garment - Exomis	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - 2 Offering Baskets					
Garment - Chiton		Red			

Catalogue Number **WG 141**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	2
Vase Painter	Woman Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XII, 8; BM Online		

Museum Inv. BM 1874,1110.5

Notes Scene consists of a male figure standing to the left of a grave stele and another male to the right. The male on the right holds an offering basket.

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Garment - Himation	Red				

Catalogue Number **WG 142**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XIV, 19; BM Online		

Museum Inv. BM 1893,0729.1

Notes Scene consists of a seated female to the left of a grave monument and a standing male to the right. The female figure holds an offering basket containing lekythoi and taeniae. The male figure holds two spears in his right hand and has a petasos draped over his back.

Figure Identity

Mortal/Myth	Mortal	Age	Adult
Identity	Woman	Ethnicity	Greek
Gender	Female	Figure Type	Offering Bearer

Colour of Physical Characteristics

Hair	Red-Brown	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Garment - Himation	Purple	Green-Black			

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek

Colour of Physical Characteristics

Hair	Red-Brown	Skin
Facial Hair		Eye

Gender	Male	Figure Type	Beardless Warrior	Eyebrow	Lip/Mouth
				Pubic Hair	Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Shoes	Red				
Garment - Chiton		Black			
Weapon - 2 Spears					

Catalogue Number **WG 143**

Period	Classical	Century	5th Century BC	Date	420-400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Group R	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XIV, 15; MMA Online		
Museum Inv.	MMA 07286.45	Notes	Scene consists of a female seated on the steps of a grave monument with a male to the left of the monument and another female to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Red	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair		Eye
Gender	Female	Figure Type	Offering Bearer	Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Accessory - Offering Basket					
Accessory - Alabastron					
Garment - Himation	Red				

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Red	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Eye
Gender	Male	Figure Type	Beardless Warrior	Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - 2 Spears					
Garment - Chlamys	Black				
Garment - Chiton		Red			

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair	Red	Skin
Identity	Woman	Ethnicity	Greek	Facial Hair		Eye
Gender	Female	Figure Type	Seated at the Grave	Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Chiton	Black	Red			

Catalogue Number **WG 144**

Period	Classical	Century	5th Century BC	Date	420 BC
Production Centre	Attica	Provenance	Athens	Number of Figures	1
Vase Painter		Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	BA 14145; APM Online		
Museum Inv.	APM 322	Notes	Fragment of a lekythos. Scene consists of a male figure standing beside a grave monument.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child	Hair	Red	Skin
Identity	Male Youth	Ethnicity	Greek	Facial Hair		Eye
Gender	Male	Figure Type	Beardless Warrior	Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - 2 Spears					
Garment - Chlamys	Yellow				

Catalogue Number **WG 145**

Period	Classical	Century	5th Century BC	Date	420 BC
Production Centre	Attica	Provenance	Eretria	Number of Figures	1
Vase Painter	School of Brygos (?)	Type of Scene	Domestic/Everyday		
Archaeological Context	Tomb	Publication Reference	Fairbanks (1907) IV, 1, 17; BM Online		
Museum Inv.	BM 1893,1103.3	Notes	Figure is a bearded warrior. He wears a helmet with a white crest, a short mantle over his shoulders and he carries a shield and spear.		

Figure Identity

Mortal/Myth	Mortal	Age	Adult	Hair		Skin
Identity	Warrior	Ethnicity	Greek	Facial Hair	Yellow	Eye
Gender	Male	Figure Type		Eyebrow		Lip/Mouth
				Pubic Hair		Wing

Colour of Physical Characteristics

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Weapon - Shield					
Weapon - Spear					
Armour - Helmet	White				

Catalogue Number **WG 146**

Period	Classical	Century	5th Century BC	Date	420 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Quadrante Painter	Type of Scene	Domestic/Everyday		

Archaeological Context

Publication Reference Fairbanks (1914) XI, 2, 13; MMA Online

Museum Inv. MMA 06.1021.130

Notes Scene consists of a male figure wearing a short patterned chiton standing to the left and two female figures facing each other on the right. One adjusts her girdle and the other holds a mirror.

Figure Identity

Mortal/Myth Mortal
Age Pubescent Child
Identity Male Youth
Ethnicity Greek
Gender Male
Figure Type

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Headdress - Petasos Purple
Garment - Chiton Red
Weapon - Spear
Garment - Himation Red

Catalogue Number WG 147

Period Classical Century 5th Century BC Date 420 BC
Production Centre Attica Provenance Unknown Number of Figures 2
Vase Painter Type of Scene Scene at the Grave

Archaeological Context

Publication Reference Fairbanks (1914) X, 2, 8; MMA Online

Museum Inv. MMA 06.1021.131

Notes Scene consists of a female figure on the left of a grave monument and a male on the right. Female figure is carrying an offering basket and taeniae.

Figure Identity

Mortal/Myth Mortal
Age Pubescent Child
Identity Male Youth
Ethnicity Greek
Gender Male
Figure Type Beardless Warrior

Colour of Physical Characteristics

Hair Skin
Facial Hair Eye
Eyebrow Lip/Mouth
Pubic Hair Wing

Colour of Dress

Dress Type Main Colour Ornament 1 Ornament 2 Ornament 3 Ornament 4
Weapon - Spear
Shoes - Boots Black
Garment - Himation Black

Catalogue Number WG 148

Period Classical Century 5th Century BC Date 420 BC
Production Centre Attica Provenance Unknown Number of Figures 3
Vase Painter Type of Scene Domestic/Everyday

Archaeological Context

Publication Reference Fairbanks (1914) XI, 2, 14; MMA Online

Museum Inv. MMA 08.258.19

Notes Scene consists of two male figures and one female figure. On the left one of the male figures and the female figure grasp hands.

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				
Accessory - Staff					

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 149**

Period	Classical	Century	5th Century BC	Date	420 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	2
Vase Painter	Bird Painter	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	MMA Online		
Museum Inv.	MMA 23.160.42	Notes	Scene consists of a male figure standing to the left of a grave monument and a female figure carrying an offering basket to the right.		

Figure Identity

Mortal/Myth	Mortal	Age	Pubescent Child
Identity	Male Youth	Ethnicity	Greek
Gender	Male	Figure Type	

Colour of Physical Characteristics

Hair	Red	Skin
Facial Hair		Eye
Eyebrow		Lip/Mouth
Pubic Hair		Wing

Colour of Dress

Dress Type	Main Colour	Ornament 1	Ornament 2	Ornament 3	Ornament 4
Garment - Himation	Red				

Catalogue Number **WG 150**

Period	Classical	Century	5th Century BC	Date	400 BC
Production Centre	Attica	Provenance	Unknown	Number of Figures	3
Vase Painter	Group of the Huge Lekythoi	Type of Scene	Scene at the Grave		
Archaeological Context		Publication Reference	Fairbanks (1914) XVI, 3; Berlin Online		
Museum Inv.	Berlin 2685	Notes	Scene consists of a male figure seated on a tumulus mound with another two male figures standing either side.		

Figure Identity

Mortal/Myth **Mortal**
Identity **Male Youth**
Gender **Male**

Age **Pubescent Child**
Ethnicity **Greek**
Figure Type **Seated at the Grave**

Colour of Physical Characteristics

Hair **Red** Skin **Red-Brown**
Facial Hair
Eye
Eyebrow
Lip/Mouth
Pubic Hair
Wing

Colour of Dress

Dress Type
Main Colour **White** Ornament 1 **Red-Brown** Ornament 2 Ornament 3 Ornament 4
Garment - Himation

Figure Identity

Mortal/Myth **Mortal**
Identity **Male Youth**
Gender **Male**

Age **Pubescent Child**
Ethnicity **Greek**
Figure Type **Male with Staff**

Colour of Physical Characteristics

Hair **Red** Skin **Red-Brown**
Facial Hair
Eye
Eyebrow
Lip/Mouth
Pubic Hair
Wing

Colour of Dress

Dress Type
Main Colour **Red-Brown** Ornament 1 Ornament 2 Ornament 3 Ornament 4
Accessory - Staff
Garment - Himation

Figure Identity

Mortal/Myth **Mortal**
Identity **Male Youth**
Gender **Male**

Age **Pubescent Child**
Ethnicity **Greek**
Figure Type

Colour of Physical Characteristics

Hair **Red** Skin **Red-Brown**
Facial Hair
Eye
Eyebrow
Lip/Mouth
Pubic Hair
Wing

Colour of Dress

Dress Type
Main Colour **White** Ornament 1 Ornament 2 Ornament 3 Ornament 4
Garment - Himation

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