AN ASSORTMENT OF BRIDAL IMAGES ON A BOEOTIAN RED-Figure PYXIS FROM THE WORKSHOP OF THE PAINTER OF THE GREAT ATHENIAN KANTHAROS

workshop, e.g. Reading 26.4.1, Nauplion 97 and Munich NI 7408. To these should be added a pyxis on long-term loan from the National Archaeological Museum to the Bank of Greece. Placing more than three feet on pyxides and shaping them with multiple grooves must have been a common practice in Boeotian workshops, as indicated by the white-ground example in Kassel T. 377, of a similar shape to ours up to the keel, which has four multiply grooved feet. The non-Attic elements on the Moutoussi pyxis are supplemented by the branch of ivy on the keel (Fig. 3) and the decoration of the interior of the base and the convex underside with broad bands of glaze outweighing the reserved areas (Fig. 4). A comparable alternation of glazed and reserved bands on the underside (the reserved ones prevailing) is to be found on the Boeotian red-figure pyxis in Würzburg L 821, which offers a close parallel to our vase in shape, though unfortunately missing most of the lower part below the keel and the feet. It is of no coincidence that the two vases issue from the

1 Although officially authorised by the Hellenic Ministry of Culture in 1995, the acquisition of the vase by the National Archaeological Museum was never realised, and the pyxis remained with its holders, unknown to researchers, but for a small photograph published in Yioutsos 2010, 51, fig. 1. According to Mrs A. Moutoussi, all the vases of the collection were discovered during earthworks for the building of the small church of Hagios Petros in the family’s property at Sounion in 1913 and were grave goods. However, a label affixed to a black-figure skyphos bearing the number 27 in ink, and the remnants of a similar label on our pyxis, most probably indicate that these two items were acquired otherwise, a possibility made plausible by the Boeotian origin of the latter.

2 Munsell 7.5YR 7/6.
3 Darker for the faces of the first two dancers.
4 Which, according to family rumour, originally existed.
5 Of unequal lengths (5.7-7 cm) and unevenly spaced.
7 The upper and lower groove of the foot at its left are also partially covered with black glaze.
8 Ure 1940-1945, 22, no. 2, pl. 6.1; CVA Reading 1, pl. 18.1a-b. For the Branteghem workshop, see Ure 1940-1945, 22-24; Pelagatti 1959, 74; Walker 2004, 319-325; Avronidaki 2007, 32-33, 34.
9 Ure 1940-1945, 22, no. 3, pl. 6.2.
10 Ure 1940-1945, 22, no. 4; Ure 1953, 248, pl. 72.33.
11 Unknown provenance. Purchased by the Archaeological Society from Tim. Philemon in 1885 (Archaeological Society Collection inv. no. 3353).
12 CVA Kassel 2, pl. 84.6, fig. 38.
13 The keel is glazed below.
14 Which are separated by a chamfer.
15 In fact the only reserved areas are the following: resting surface, sides and interior of the rilled feet as well as the narrow flat strips separating them, a band (c. 6 mm wide) at the perimeter of the underside and a circular area (diam. c. 4.9 cm) at its centre, decorated with a black dot surrounded by two black circles at different distances.
16 Appendix no. 23.