



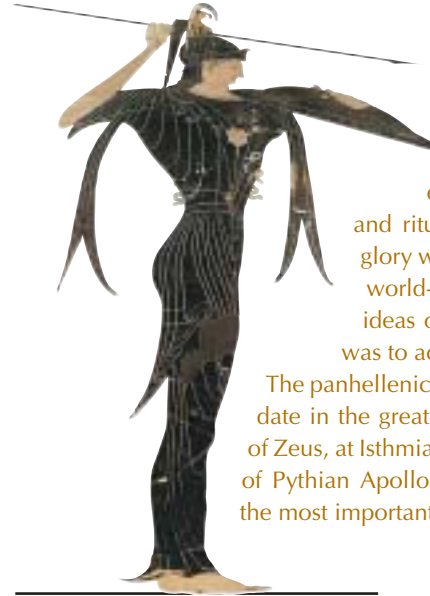
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HELLENIC REPUBLIC • MINISTRY OF CULTURE • ACROPOLIS RESTORATION SERVICE  
 FIRST EPHORATE OF PREHISTORIC & CLASSICAL ANTIQUITIES • DEPARTMENT OF INFORMATION & EDUCATION



CORNELIA HADZIASLANI

## PRIZES FROM ATHENS THE PANATHENAIC GAMES



In ancient times, religion was a cohesive element in the city-state and found expression in festivals, institutionalised games, and rituals. The concepts of competition, victory and glory were directly connected with the anthropocentric world-view of the ancient Greeks, and also with the ideas of wholeness and completion: the ancient ideal was to achieve perfection of both body and mind.

The panhellenic games were therefore established at a very early date in the great sanctuaries at Olympia and Nemea in honour of Zeus, at Isthmia in honour of Poseidon, and at Delphi in honour of Pythian Apollo. Festivals held in cities were no less famous, the most important being the Panathenaic Games held in Athens.

Detail from Panathenaic amphora,  
Athens, National Archaeological  
Museum 20044 (360/59 B.C.)

## THE PANATHENAIC FESTIVAL

The Panathenaia was a very ancient festival at Athens, dedicated to the patron goddess of the city who traditionally celebrated her birthday on 28th Hekatombaion—that is, about 15th August. It was a multifaceted festival and comprised a variety of events, including artistic and athletic contests and also a grand procession to the Acropolis. This procession is depicted on the Parthenon frieze. It culminated in the handing over of the peplos ('robe'). This was a gift presented by the Athenians to the wooden cult statue of Athena, which was believed to have been sent from heaven by Zeus and which stood at first in the Old Temple and later in the Erechtheion. The procession was followed by sacrifices to the goddess.

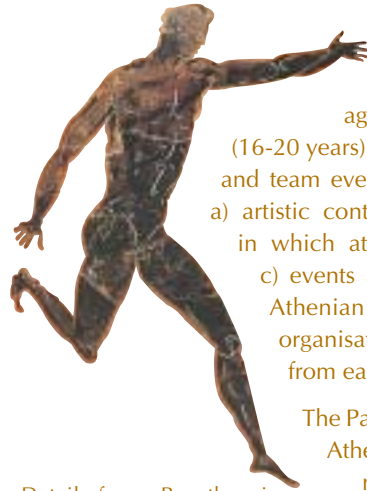
The Athenians believed that the Panathenaic festival was founded by the mythical Erichthonios, and that it received its familiar institutional form in 566 B.C., on the initiative of the tyrant Peisistratos. At this time, the most splendid celebrations of the festival were introduced in the form of the Great Panathenaia, which was held every four years, in the third year of the Olympiad. The festival continued to be celebrated for almost a thousand years, until about A.D. 410. The duration of the festivities and the regulations, events and prizes underwent considerable changes during this long span of time.



Marble block with inscription IG II<sup>2</sup> 2311, Athens, Epigraphical Museum (ca 380 B.C.)

## THE CONTESTS

Originally, at least, the Panathenaia was a religious festival and the games that accompanied it also had a religious character. They represented the sacrifice of effort and physical energy to the patron goddess of the city-state. At the same time, the city took a lively interest in the games, partly because they promoted the city on a panhellenic scale and partly because the athletic contests, at least, were associated with the military training of the youth. The combination of athletic and religious ceremonies and spectacles proved very popular, and the entire festival aroused great enthusiasm amongst the Athenians for the Panathenaic athletic contests.



Detail from Panathenaic amphora, Volos, Archaeological Museum Ka 4266/91 (336/35 B.C.)

The Panathenaic games included about twenty events. The competitors were divided into three age categories: boys (12-16 years), 'beardless youths' (16-20 years) and men (over 20 years). There were both individual and team events. The contests themselves fell into three groups: a) artistic contests, b) Olympic events (equestrian and athletic), in which athletes from all over Greece could compete, and c) events associated with the local traditions, in which only Athenian citizens could take part. Responsibility for the organisation of the games rested with ten *athlothetai*, one from each tribe, who served for a four-year term of office.

The Panathenaic festival was of very great importance to the Athenian state, which spent large sums of money on the rituals and sacrifices and also on the prizes awarded to the winners of the contests. Some of this money, mainly to fund the games that were part of local Athenian traditions, came from donations by wealthy citizens.

## THE PRIZES

The Panathenaic games were chrematites – that is, games for which money-prizes were awarded. They were also the only games in ancient Greece for which a prize was awarded for second place, usually worth one fifth the value of the first prize.

For most of the events, the prizes awarded to the winners were works of high-quality art: Panathenaic amphoras full of oil.

Panathenaic amphoras were vases made to state commission. Most of them are over 60 cm tall. They are black-figure pots, that is, the figures are executed in black against a red background – a technique that ceased to be used for all other Athenian vases in the middle of the 5th c. B.C. One side of the vase had a depiction of the event for which the amphora was the prize, while the other invariably had a representation of Athena as goddess of war, fully armed, standing between two Doric columns usually wreathed with cockerels. The vase bore the inscription “TON AΘENEΘEN AΘAON” painted in the pre-Euclidian Attic alphabet, later also “TON AΘHNHΘEN AΘAON” (from the games at Athens) next to one of the columns. Only vases bearing this inscription are considered Panathenaic-prize amphoras. In the middle of the 4th c. B.C., an inscription giving the name of the eponymous archon was added.

Detail from Panathenaic amphora, New York, The Metropolitan Museum of Art, Rogers Fund, 1914 (14.130.12) (ca 530 B.C.)



There was thus a combination of religious (depiction of the patron goddess), athletic (depiction of the event for which they were the prize) and political (state inscription of the city) elements that, together with their large size and the high quality of their manufacture and decoration, made these vases very special.

Every Panathenaic amphora held about 36 kilos of oil. On average, 50-70 amphoras were awarded for the first prize, while the winner of the chariot-race received 140 amphoras. This was the equivalent of 5 tonnes of oil, worth about 1680 drachmas, which was equal to about five and a half years' wages for a workman. The Athenians are reckoned to have presented 1400-2000 Panathenaic amphoras full of oil at every Panathenaia. Of these, about 200-300 amphoras are preserved (less than 1% of the total). The details in this booklet relating to the number of Panathenaic amphoras awarded as prizes for the various events are drawn from the inscription IG II<sup>2</sup> 2311, dating from ca 380 B.C. and now in the Epigraphic Museum in Athens, which records the prizes awarded at this period. Parts of the inscription are missing and we have no evidence for some of the contests.

So-called pseudo-Panathenaic amphoras have all the characteristics of Panathenaic amphoras but are smaller and lack the most important element, the state inscription. Scholars disagree about their purpose. Some believe that they were intended for those who came second, or for other games, or that they may have been commemorative functional vases for the celebrations that followed victories at the Panathenaic games, or even that they were used as model samples in the pottery workshops.



Detail from Panathenaic  
amphora, Athens, National  
Archaeological Museum  
20048 (363/62 B.C.)

## THE PROGRAMME OF THE PANATHENAIC GAMES

In the Classical period, the festival is reckoned to have lasted for about one week, during the final third of the month Hekatombaion. Most scholars believe that the festival followed roughly the following programme:

### Day 1

POETRY-RECITATION AND MUSIC CONTESTS

### Day 2

ATHLETIC CONTESTS FOR BOYS AND YOUTHS

### Day 3

ATHLETIC CONTESTS FOR MEN

### Days 4-5

EQUESTRIAN CONTESTS

### Day 6

GAMES ASSOCIATED WITH THE LOCAL TRADITION

### Day 7

TORCH-RACE AND ALL-NIGHT VIGIL

### Day 8 (28th Hekatombaion)

PROCESSION TO THE ACROPOLIS AND SACRIFICES

## ARTISTIC CONTESTS

The artistic contests included music contests and competitions in poetry-reciting (rhapsodia). According to an inscription, drama contests were also introduced into the Panathenaia in 162 B.C. The prizes awarded for the artistic contests were not Panathenaic amphoras, but valuable wreaths and money.

### POETRY-RECITAL (RHAPSODIA) CONTEST

The Greek word rhapsodia derives from words meaning 'to stitch' and 'ode'. Not much is known about the rhapsodia contest, which was a competition in reciting poetry, usually the epic poems of Homer and lyrical poetry. At the games, the text of Homer was usually recited in order with each rhapsode continuing from where the previous one left off. In later times entire episodes, involving about 500-800 lines, were recited.

The Homeric poems were divided into rhapsodies much later, in the Hellenistic period, by Alexandrian philologists.

The rhapsodes invariably performed solo, without musical accompaniment, and appeared only at public festivals and never in private houses. According to the rules, they were not allowed to make many movements, gestures, etc. In vase-paintings they are depicted bearded and holding a staff. On the vase in the illustration, the rhapsode stands on a pedestal, holding his staff; from his mouth come the first words of the poem: "ΗΟΔΕΠΟΤΕΝΤΥΡΙΝΘΙ" ("Once upon a time in Tiryns...").

Red-figure amphora, London, British Museum GR 1843.11-3. 34  
BM Catalogue of Vases E270 (ca 480 B.C.)





## MUSIC CONTESTS

Ancient Greeks considered music to be an indispensable aspect of any intellectual, artistic or social event, and even of daily life. They also believed that it shaped the character and was therefore an excellent educational tool for the young. Naturally, then, there was a close relationship between music and athletic contest in ancient Athens. In addition to the music contests, music served as a signal for the beginning of a contest, for the prize-giving ceremony, as an accompaniment to certain contests, and of course at the celebrations that followed.

The music contests themselves were regarded as very important, and this is reflected in the very large prizes awarded to attract famous professional performers. The contests were held from the 6th century B.C. onwards, but Perikles institutionalised them in the 5th century B.C. and built the Odeion of Perikles beneath the Acropolis, in which the competitions were henceforth held.

## AVLOI CONTESTS

**Contest for auletai (flute-players).** This was a competition exclusively for men, in which the musician played two flutes at the same time. The flutes had mouthpieces and were sometimes the same and sometimes of differing lengths. The flute-player (auletes) wore a leather mouth-band which helped him to regulate the flow of air into the instrument. The flute-case, or sybene, is often depicted in vase-paintings. Flute-playing was very common in ancient Athens, both as a music contest and as accompaniment for athletic contests. The pyrrhic dance was invariably accompanied by a flute-player.

*1st prize: Wreath*

**Contest for aulodia (singing accompanied by a flute-player).** This was a contest for two musicians. One played the double flute and the other sang. The singer was usually a boy. There was also a contest only for boys. The vase depicts two musicians standing and looking at each other, on a high table. The musician plays the double flute and the singer holds branches. At left and right sit two bearded judges or spectators, who are depicted on a much larger scale, possibly indicating that the musicians are boys.

*1st prize: Wreath worth 300 drachmas*

*2nd prize: 100 drachmas*

Pseudo-Panathenaic amphora, New York, The Metropolitan Museum of Art,  
Gift of Norbert Schimmel, 1989.281.89 (ca 540 B.C.)



## KITHARA CONTESTS

**Contest for kitharistai (kithara-players).** This was a contest in which the musician played the kithara, a string instrument associated with professional musicians who gave performances only in public areas. Kithara-players enjoyed great fame. They usually wore luxurious, richly decorated clothes. Impressive decorative ribbons were also hung on the kithara. The musician often used a plectrum. There were contests for boys and for men.

*1st prize: Wreath worth 500 drachmas and 300 drachmas*

*2nd prize: 200 drachmas*

*3rd prize: 100 drachmas*

**Contest for kitharodia (singing to the kithara).** This was a contest in which the musician sang to his own accompaniment. Only men could compete. This was the only contest in which, according to the inscription, there were five prizes, each consisting of a large sum of money.

Naturally enough, it is not easy in representations in vase-paintings to detect whether the musician is playing the kithara solo, or singing to it. If the scene depicts a contest, as in the vase illustrated, it is clear that he is singing and playing from the backward movement of the head and the open mouth. Often, however, vase-paintings do not depict the contest itself, but show the awarding of the prize, usually by Victory.

*1st prize: Gold wreath worth 1000 drachmas and 500 drachmas*

*2nd prize: 1200 drachmas*

*3rd prize: 600 drachmas*

*4th prize: 400 drachmas*

*5th prize: 300 drachmas*

Red-figure amphora, New York, The Metropolitan Museum of Art, Fletcher Fund, 1956 (56.171.38) (ca 490 B.C.)





## ATHLETIC CONTESTS

### TRACK EVENTS

The contests that corresponded with modern track events were called gymnikoi agones in ancient times, because the athletes competed nude (gymnos). Some contests were originally held in the Ancient Agora, but most of them took place in the area of Phaleron, in the deme Echelidai. After the construction of the Panathenaic Stadium in 330 B.C., the track events were transferred to it.

#### RUNNING

This was one of the earliest events at all the games. The number of runners depicted on vases ranges from three to five. They are usually shown with their head and legs in profile, but their torso turned frontally, and with their left leg and arm raised. There were various kinds of race, depending on the distance to be covered. It can sometimes be deduced whether the runners are covering a short or a long distance from the position of their body and their movements. Occasionally, the name of the running event is written on the vase.

**Stadion.** The unit of distance used in running events was the length of the stadium, the track on which the athletes ran, which varied from stadium to stadium, depending on the size of the arena. In Athens, the stadion was 185 m. This was the only distance run by boys. The stadion was the oldest event of all and the winner of it gave his name to the Olympiad.

**Diaulos.** The diaulos was a race of two stadia, or 370 m. The start and finishing line were at the same place. In some vases, a post can be seen: this was the turning post, around which the runners turned before completing the return leg.

Preliminary heats were held for the stadion and diaulos, which were sprint races. Excavations in the Ancient Agora of Athens have revealed ten lanes, indicating that ten athletes ran at the same time.

**Hippios.** The hippios was a middle-distance race in which the runners covered a distance of four stadia; this was the length of the hippodrome, which accounts for the name hippios.

**Dolichos.** The dolichos was a long-distance race of twenty to twenty-four stadia. The event was associated with messengers who carried messages all over Greece, and marked the beginning of the gymnikoi agones.

Prizes (for the stadion): Boys 50 🏺 Youths 60 🏺 Men 80 🏺



Panathenaic amphora, New York, The Metropolitan Museum of Art, Rogers Fund, 1914 (14.130.12) (ca 530 B.C.)

## RACE IN ARMOUR

In this event, runners usually competed in the dialulos (ca. 370 m.) wearing a helmet and greaves and holding a shield. As time passed, the helmet and greaves were abandoned, leaving only the shield. The shields carried by the athletes belonged to the state and were naturally identical. This event had an overt connection with the military training and exercise of youths. At the same time, it was one of the most spectacular contests.

Prizes: Men 70 🏆

Detail from red-figure amphora, Paris, Musée du Louvre G214 (ca 480-470 B.C.)



Detail from Panathenaic amphora, Athens, 3rd Ephorate of Prehistoric & Classical Antiquities, A 6374 (middle of the 4th century B.C.)

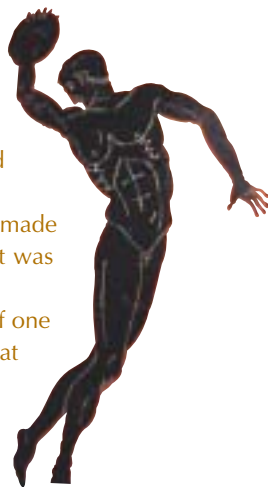


## PENTATHLON

Competitors in the pentathlon were looked upon as ideal models for athletes, since the event involved a combination of strength, speed, endurance, skill and flexibility. The coordination of these abilities demanded both mental strength and will-power. According to myth, the pentathlon was established by Jason.

The pentathlon consisted of the following five events:

- a) **Running** (stadion).
- b) **Jumping**. This was a long jump performed with the aid of halteres (jumping weights: elliptical stone or metal discs), held one in each hand, which the jumper threw way from him just before he landed on the ground. The jump was performed in a pit of soft earth, so that the jumper's feet would make an impression. The use of halteres was not obligatory.
- c) **Discus**. The athletes all used the same discus, which was made of stone or metal and had a specific diameter and weight. It was thicker in the middle and thinner towards the edge.
- d) **Javelin**. The javelin was 1.5-2 m. long and the thickness of one finger. The throw was assisted by a leather loop attached at the centre of gravity of the javelin, through which the athlete placed two of his fingers, while he held the javelin with the other three.
- e) **Wrestling**.



The order in which the events were held is disputed, except for the wrestling, which was always the last. Scholars are generally agreed that the long jump, discus and javelin were not held as separate events in their own right, but only as part of the pentathlon. On Panathenaic amphoras, one to four athletes are usually depicted, invariably in the long-jump, discus and javelin, and never in a wrestling contest or a race. There is some dispute as to exactly how the winner of the overall contest was decided.

Prizes: Boys 30 🏆 Youths 40 🏆 Men 60 🏆

Detail from Panathenaic amphora, Naples, Museo Archeologico Nazionale Inv. 86333 (ca 430 B.C.)



Panathenaic amphora, London, British Museum GR 1842. 3-14.1  
BM Catalogue of Vases B 134 (ca 520-500 B.C.)

Wrestling, boxing and pankration were known as heavy events, and it is often impossible to distinguish between them in vase-paintings. The name of the event is sometimes inscribed on the vase. The pairings were determined by lot. Scenes on vases usually depict the referee, who holds a rod, and also the ephedros (reserve) athlete, waiting his turn to fight the winner.

### WRESTLING

A wrestling match is often included in representations of mythological subjects. According to myth, Theseus learned wrestling from Athena, or invented it himself by defeating the ogre Kerkyon on his journey from Troizen to Athens. Herakles was regarded as the patron god of wrestling. Wrestling was a sport fundamental to the training of the youth and was very widespread. The palaestra took its name from the ancient Greek word for wrestling, pale. The event included many holds and was divided into 'upright' wrestling, and wrestling 'on the ground', as seen in the two vases illustrated. The winner was the one who was the first to throw his opponent three times.



Detail from Panathenaic amphora, Athens, National Archaeological Museum 20046 (360/59 B.C.)

Prizes: Boys 30 🏆 Youths 40 🏆 Men 60 🏆



Panathenaic amphora, Athens, National Archaeological Museum 20044 (360/59 B.C.)



## BOXING

Boxing involved the throwing of many punches, most of which were directed at the opponent's head and neck. The boxing thongs (himantes) worn by the fighters were a characteristic feature of boxing. They are mentioned for the first time in Homer. They consisted of strips of leather wound around the hand, wrist and fingers of the boxer. Originally "meilichai" (soft), later "sphairai" and finally "oxeis" (sharp), they became harder and more dangerous with the passage of time. Occasionally competitors in the pankration also wore boxing thongs. There was no time-limit on a boxing match. The loser admitted defeat by raising his index finger in the sign of submission, as can be seen in the illustration.

Prizes: Boys 30 🏺 Youths 40 🏺 Men 60 🏺



Detail from red-figure amphoriskos of Panathenaic shape, Athens, National Archaeological Museum 1689 (early 5th century B.C.)

Pseudo-Panathenaic amphora, Athens, National Archaeological Museum 447 (ca 500 B.C.)



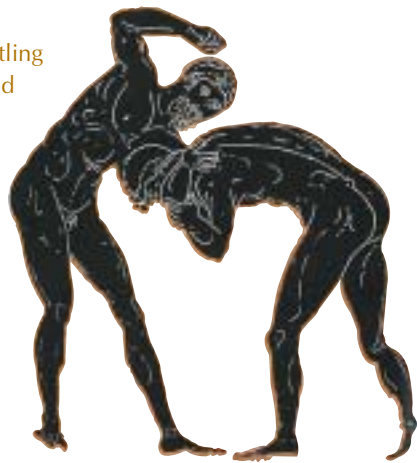


## PANKRATION

This was a combination of boxing and wrestling in which the contest continued on the ground until one of the two opponents submitted. According to mythology, Theseus, again, was the inventor of the event: he defeated the Minotaur by employing a combination of boxing and wrestling.

Any hold or blow was allowed in the pankration except biting and gouging the eyes. It is not easy to distinguish it from boxing and wrestling in scenes in vase-paintings. Sometimes pankratiasts also wore boxing thongs, as in the representation on the vase illustrated.

Prizes: Boys 40 🏆 Youths 50 🏆 Men 70 🏆



Detail from Panathenaic amphora, London, British Museum (332 B.C.)

Panathenaic amphora, Athens, National Archaeological Museum 20045 (360/59 B.C.)



## EQUESTRIAN EVENTS

In Athens, the equestrian events were the oldest contests and were associated with the foundation of the games at the Panathenaic festival. Some of them were held in the Ancient Agora, but the majority took place in the hippodrome near Neo Faliro. The precise location of the hippodrome has not been established. The equestrian events were essentially aristocratic in character, since only the wealthy could afford to own, raise and train horses. Some of the events were open to all, while some were restricted to Athenian citizens. The latter included the apobates race, target javelin from horseback, and anthippassia. The equestrian events were also divided into categories on the basis of the age and sex of the horses. The charioteer and rider competed on behalf of the owner of the horses, and it was the owner who received the prize. This meant that women, too, could win prizes.

## HORSE-RACES

The riders rode bareback, without either saddle or spurs, and held the reins and a whip in their hands. The race for full-grown horses was run over six laps of the hippodrome. There were also races for mares and foals.

Prize: 16 🏆



Detail from attic black-figure column-krater, Athens, National Archaeological Museum 11706 (ca. 550-540 B.C.)



Panathenaic amphora, Naflion, Archaeological Museum, 1 Glymenopoulos collection (ca. 530-520 B.C.)



### CHARIOT-RACE

This was the most spectacular event of all, and it, too, was a race for the wealthy. The chariot had two wheels on which the car of the chariot was mounted. At the top, the car had a rail that the charioteer could hold. The horses were harnessed to the chariot with the aid of a solid wooden pole which was connected to the middle of the wheel axle. In representations in vase-painting, the charioteer usually wears a long chiton and holds the reins and a long stick with some kind of goad at the end.

**Chariot-race with two horses.** The chariot drawn by two horses was called “synoris”, and the distance covered was eight laps of the hippodrome.

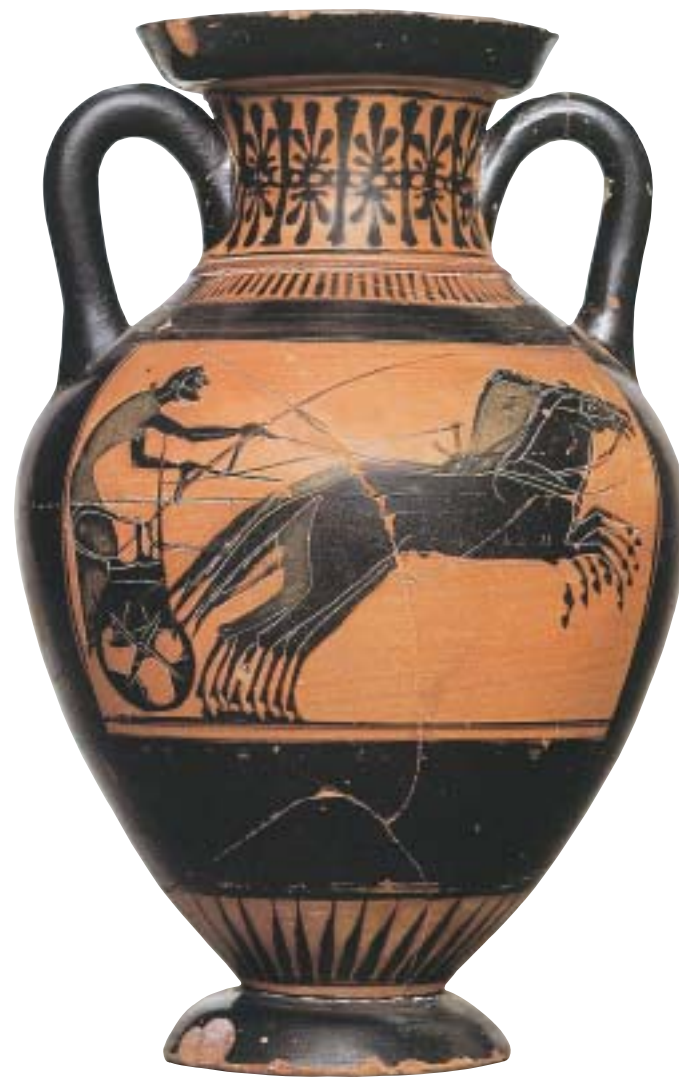
**Chariot-race with four horses.** The chariot pulled by four horses was called “tethrippon”, and the distance covered was twelve laps of the hippodrome.

Prizes: For full-grown horses: 140 🏆

For foals: 40 🏆



Details from attic black-figure pyxis, Athens, National Archaeological Museum 18577 (ca 510-500 B.C.)



Pseudo-Panathenaic amphora, Athens, Ancient Agora Museum P. 24661 (ca 500 B.C.)

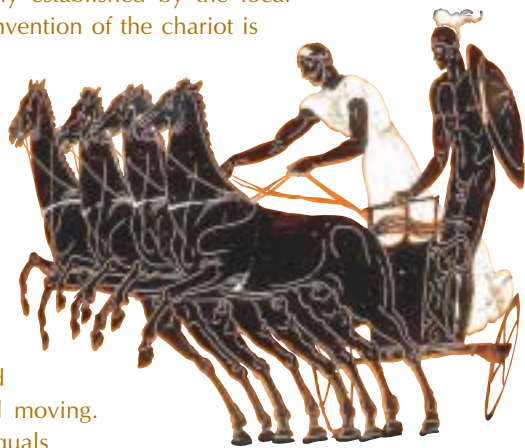
## ΑΠΟΒΑΤΕΣ RACE

This event which was traditionally established by the local hero Erichthonios, to whom the invention of the chariot is also attributed. According to the myth, Erichthonios appeared at the first Panathenaic festival as a charioteer, with an armed citizen next to him.

The event had the following form: four-horse chariots with a charioteer and a hoplite competed against each other. During the race, the hoplite jumped down from the chariot and then remounted while it was still moving.

The charioteer and hoplite were equals and received separate prizes.

The event was held in the Ancient Agora, on the 'Ancient Road' to the Eleusinion, and was one of the most spectacular events.



Detail from panathenaic amphora, Malibu, J. Paul Getty Museum 79. A E.147 (340/39 B.C.)



Panathenaic amphora, Malibu, J. Paul Getty Museum 79. A E.147 (340/39 B.C.)



**ΑΝΘΙΠΠΑΣΙΑ**

This event was a contest between the ten tribes. The riders of five of the tribes, drawn up in a line, competed against those of the other five in a mock cavalry battle, in which one group passed through the other, with great coordination and speed. The event was held in the hippodrome.

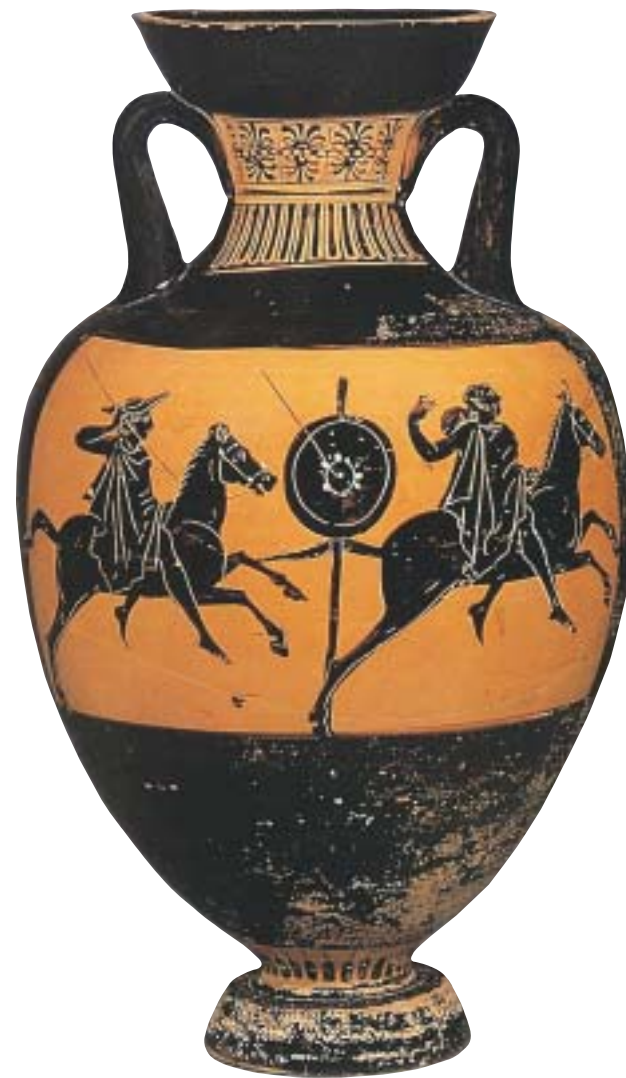


Marble relief commemorating victory in the anthippasia, Ancient Agora Museum 17167 (early 4th century B.C.)

**TARGET JAVELIN FROM HORSEBACK**

While the horse was galloping, its rider threw the javelin at a target, usually a shield fixed to the top of a pole. The event required great skill and was directly connected with military training. In the scene on the vase, the riders wear chlamys and petasos.

Prize: 5 🏆



Panathenaic amphora, London, British Museum GR 1903.2-17.1 (ca 400 B.C.)



## EVENTS ASSOCIATED WITH LOCAL TRADITIONS

These events were contested by tribe and were open only to Athenian citizens. They evolved from traditional processions and war dances. All the events included some form of procession. Most of them were specially funded. Since the prizes were oxen and money, there were no Panathenaic amphoras associated with them.

### EUANDRIA (MANLY EXCELLENCE)

This event required physical beauty, strength and skill. Precisely what it involved is unknown. It was a development of old traditions and contained some kind of procession. Each tribe entered a number of men who were distinguished by the above merits.

*Prizes: The victorious tribe received an ox and 100 drachmas.*



Base from the votive offering of Atarbos, Athens, Acropolis Museum 1338 (ca 330-320 B.C.)

### PYRRHIC DANCE

Socrates believed that dancing was the best form of physical exercise, and that a good dancer made an excellent warrior. The pyrrhic dance was an armed, group dance performed at the Great and the Lesser Panathenaia. According to tradition, it was first danced by the goddess Athena to celebrate the victory of the Olympian gods over the Titans. Those performing it held a round shield and javelin, like Athena, and were accompanied by a flute-player. There were events for boys, youths and men. Funding was provided by sponsors: 800 drachmas for the Great Panathenaia and 700 for the Lesser.

*Prizes: The victorious tribe in each event received an ox and 100 drachmas.*

Attic black-figure pellike, Athens, National Archaeological Museum 455 (ca 460 B.C.)



### BOAT-RACE

Despite the great importance of the navy in ancient Athens, very little is known of this event. It was some kind of rowing race that took place in Piraeus, around the harbour of Munichia. It included speed contests and a mock naval battle. Groups of youths from each tribe participated.

*1st prize: Three oxen & 300 drachmas. Plus 200 drachmas 'for banqueting' at the festival*  
*2nd prize: Two oxen and 200 drachmas*



Detail from a stele with an Ephebic catalogue, Athens, National Archaeological Museum 1466 (163-64 A.D.)

### TORCH-RACE

The torch-race was held at both the Great and the Lesser Panathenaia. The person responsible for the event, and all torch-races, was the archon basileus. There was special funding for the torch-race.

The event was a combination of religious ritual, spectacle and athletics. Its object was to carry the sacred fire from the altar of Prometheus in the Academy to the Acropolis. The lighted torch was handed on from one runner to the next. Forty youths from each tribe ran a distance of 2500 metres, or about 60 m. each. The winning tribe was the one whose runner arrived first. He then lit the fire for the sacrifice on the altar. There followed an all-night vigil on the eve of the great procession to the Acropolis.

*Prizes: The victorious tribe received an ox and 100 drachmas, and each runner 30 drachmas and a hydria.*



Attic red-figure pelike, Athens, National Archaeological Museum 16194 (ca 425 B.C.)

The Panathenaic festival culminated on 28th Hekatombaion in a grand procession to the Acropolis which has been immortalised in the Parthenon frieze.



AVLOI CONTEST  
North Frieze VI-VII,  
Athens, Acropolis Museum



KITHARA CONTEST  
North Frieze VIII,  
Athens, Acropolis Museum



EUANDRIA  
North Frieze X,  
Athens, Acropolis Museum

Some of the participants in the contests are depicted in this outstanding ensemble of sculptures.



HORSE RACE  
West Frieze II,  
London, British Museum



APOBATES RACE  
South Frieze XXXI,  
London, British Museum



ANTHIPPASSIA  
South Frieze X-XI,  
London, British Museum

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*This booklet can be combined with a poster illustrating a full-scale Panathenaic amphora and a card-game to design a Panathenaic amphora.*

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