

ATTIC BLACK-GLAZED STAMPED WARE AND OTHER POTTERY FROM A FIFTH CENTURY WELL

The vases found in a well excavated just south of the Stoa of Attalos in 1933¹ give an unusually comprehensive notion of the simpler wares in use in Athens during the years near the outbreak of the Peloponnesian War. Because of its variety and usefulness, this group is here presented in full. With it are illustrated a few pieces from other parts of the Agora excavations, especially such as may serve more fully to set forth the black-glazed wares with stamped decoration, particularly characteristic of the period.

An upper date for the contents of the well, the decades 460–440, is provided by the coin-type stamp found on several storage amphorae for Chian wine.² Of the three red-figured vases in the collection, the krater, **1** (Figs. 1, 4, 18), although painted by an unskilful hand, faithfully reflects the style that is better represented by such artists as the Christie painter.³ The group of Dionysos with attendant maenad and satyr is a familiar one; on our krater the god is chiefly remarkable for his elaborate dress, which includes ependytes as well as chiton and himation. The running women of our pyxis, **2** (Figs. 1, 4) are likewise stock subjects from the vase-painter's repertory; their style

¹ Section Iota, Well in 21/E. This well was dug to a depth of 15 m., at which point the sides caved in and further work became impossible. From the fact that a large number of pots were found complete, or nearly complete, although in fragments, and from the fact that the sherds contained no fragments of water-pitchers, it seems probable that nearly if not all the contents of the well when it served as a dump were recovered, but that the level of its use as a well had not yet been reached when work had to be abandoned. That all the pottery here described was thrown in at one and the same time, seems certain; fragments of the same pots appeared at widely varying levels.

I wish to thank Mr. Arthur Parsons, who excavated this area, for discussing these circumstances with me; and also for his suggestion as to the interpretation of the contents of the well. It is pleasant to express gratitude to many other members of the Agora staff, but especially to Dr. Homer A. Thompson, to whose patience and help I am particularly indebted.

How much both the red-figure and the Attic black have profited by Professor J. D. Beazley's many suggestions, goes without saying; yet for his generosity and kindness thanks may still be expressed.

Since the material is described in catalogue form, footnotes to the text description have been for the most part dispensed with; details will be found in the catalogue. Numbers in bold face are those of this list: **1–92** come from the well under consideration; **93–117** are objects found in various other datable groups; **118–122** are isolated items from late or not certainly significant contexts. Numbers preceded by an initial (P, L, SS) are the Agora inventory numbers.

² *Hesperia*, III, 1934, pp. 296, 303–304; pl. I, 1, and Fig. 1, 1.

³ J. D. Beazley, *Attische Vasenmaler des Rotfigurigen Stils*, Tübingen, 1926 [*Att. V.*], pp. 400–401. This comparison was suggested by Mr. Beazley.



Fig. 1. Figured and Black-glazed Vases from a Fifth Century Well



Fig. 2. 3. Red-figured Askos

suggests a date in the vicinity of 440. The askos, **3** (Figs. 2, 4), though a slight piece, is more careful; neither the hawk nor the hare, which looks back at its pursuer, is without spirit. It may perhaps have been painted a bit later than either krater or pyxis but, like them, it belongs to the third quarter of the fifth century.

Before we consider the plainer wares from this well we may turn for a moment, from routine pieces, to the fragment of a very large kotyle, **103**, illustrated on Figure 3. It was found in another deposit of which the more ordinary vases, here represented by **104** (Fig. 7), **105** (Fig. 22), and **106** (Fig. 27) suggest its contemporary character. The scene on the kotyle includes, besides the three figures whom we see grouped around a metal basin, the lower part of a fourth figure, clad in a chiton, standing in front

of a door-post at the extreme left, and facing the principal group. On the reverse are parts of two standing figures, one in long chiton, one in chiton and himation, with space for a third, now missing. Beneath the handles was a simple arrangement of large encircled palmettes.

Our first impression is, I think, that we have here some representation of welcome for the traveler, and we recall those famous travelers in whose adventures a foot-tub plays an important rôle. But there is nothing of the *mise-en-scène* for Theseus's reception by Skiron; nor have we here the personages essential to the recognition scene from the *Odyssey*. Whoever else the majestic central figure in long chiton, standing behind the tub, may be, she is hardly the crook-backed Eurycleia; and without Eurycleia who could picture the story? We can of course conclude that we have here a simple scene of the reception of an unidentifiable traveler, but before we do this we may consider another possibility.

A well-known aryballos in the Louvre¹ gives us a variety of scenes from an Athenian surgeon's office; on it the central group consists of three persons grouped around a large basin. Of the three figures, the one to the right is a patient, seated, waiting; the one to the left is the doctor, also seated, engaged in binding up the arm of the standing central figure, for whose operation the basin has been necessary. Some such interpretation

¹ *Att. V.*, p. 224, 30; *British School Annual*, 29, 1927-1928, p. 206, 11; by the Clinic painter, a follower of Makron.

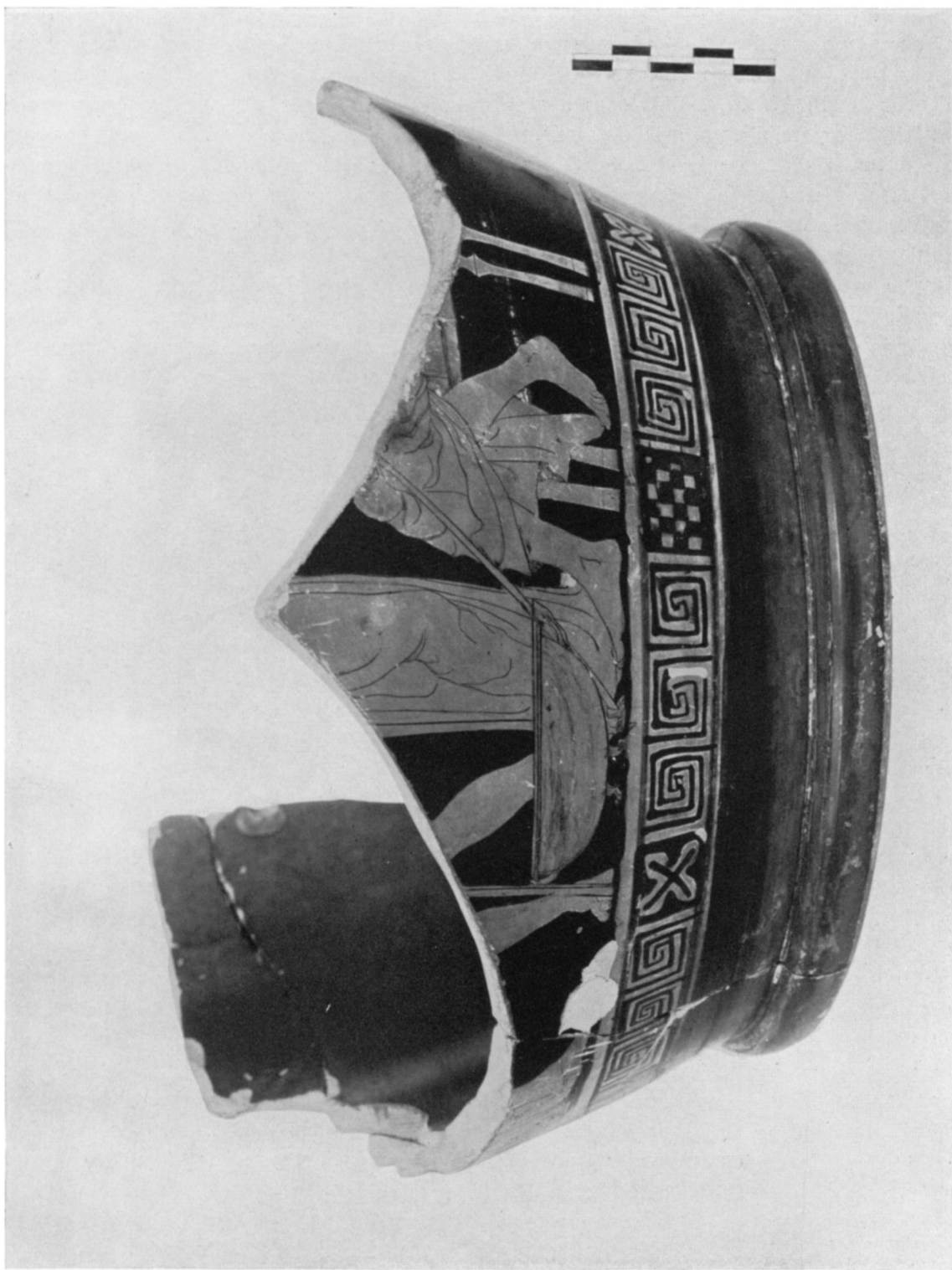


Fig. 3. 103. Red-figured Kotyle

of our scene would certainly be most attractive, were it possible satisfactorily to assign the rôles of doctor, patient, and waiting friend to our three figures without confusion. That it is difficult to do this does not, in view of the state of the vase, by any means exclude the possibility of a clinic scene. The central figure, however, fits in badly among the votaries of Asklepios. Both the god and mortal practitioners are most usually represented as wearing the ordinary himation. Nor does a long chiton seem probable as the dress of an Athenian citizen setting out to call on his doctor. The proportions of the figure, moreover, certainly suggest a woman.

We are constrained to continue our search for a legendary interpretation of this puzzling scene not least because of the character of the artist. The piece is probably by the painter of the Berlin Dinos.¹ In so far as we know, his interest in genre scenes was



Fig. 4. Figured Vases from a Fifth Century Well

relatively slight. It would be as an addition to his gallery of magnificent reconstructions of myth and legend that our kotyle would feel most thoroughly, even though humbly, at home. Evidence of the painter's hand seems good in the treatment and shading of the drapery. Our standing figure in the long chiton is close to his Aphrodite on the Bologna krater showing the preparations for Atalante's race.² The new piece should date early in his career, near this same vase.

Figure 4 restores us to our well and recapitulates its figured vases. Beside the krater, askos, and pyxis already mentioned, there appear two lekythoi (7, 53), and a drinking cup, a kantharos of unusual type, 8 (Figs. 4, 19), ornamented below the outer edge of the rim with a painted ivy wreath. Only flecks of the paint remain, but the stain left by the pattern is clear. Kotylai with related decoration appear in datable contexts

¹ *Att. V.*, pp. 447 ff. As Mr. Beazley has pointed out, some association of the piece with the rising interest in the cult of Asklepios, established in Athens in 421, would be most welcome.

² *Att. V.*, p. 448, 6.

sufficiently often to remind us that the tradition of such ornament did not wholly die out in mid-fifth century Attica.¹ The shape is an indication of the interest in new and elaborate forms characteristic of the time.

An experimental trend appears, further, in the decoration of the black-glazed pieces. Patterns stamped beneath the glaze range from a most elaborate combination of rays, ovules, and palmettes to a simple circle with four palmettes set none too carefully around it. The more intricate designs appear on stemless cups, broad and deep, with moulded foot and undersurface and rim offset on the inside (10, 11), a combination, it would seem, of stemless cup and cup-kotyle. Fabric, glaze, and stamped technique are alike excellent. The patterns on the smaller cups (12–20) all with plain rim and foot, are simpler, but they show no less interest in variety.

A few cups with red-figured exterior decoration datable in the second quarter of the century are ornamented inside in a manner sometimes spoken of as stamping, but that is better described as incision beneath the glaze.² The decoration consists of circles, arcs, and rays only. This method continued in use, on the interior of red-figured stemless cups, down to about the period of our well. The Karlsruhe painter's cup in London,³ for instance, its running figures of the same family as those of our pyxis, shows this type of decoration. Somewhat before this time, however, possibly before the end of the first half of the century, stamped motifs had been added to the engraver's technique.⁴

¹ Cf. P. N. Ure, *Black Glaze Pottery from Rhitsona in Boeotia*, London, 1913, pp. 38–39. Fragments of such kotylai from the Agora found in contexts no later than the third quarter of the century are P 4258, P 4845. Further, with the ribbed stamped cup, here no. 108, was found a fragment of an oinochoe, with a wreath painted around the neck.

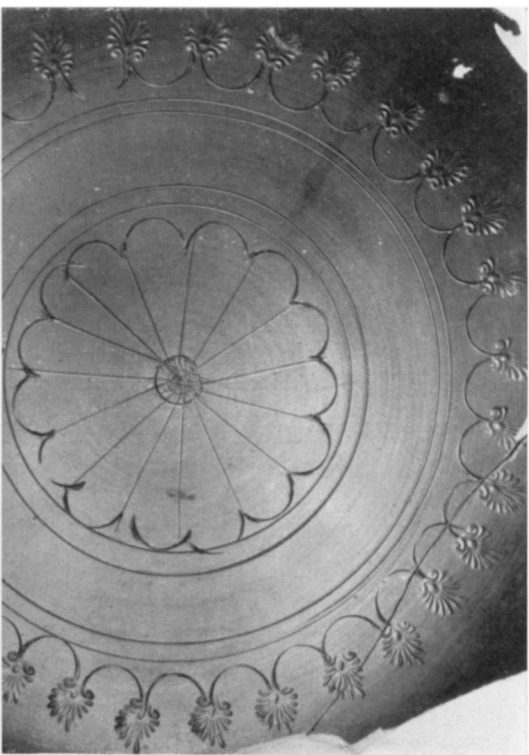
² Good examples are Paris, Louvre, G 623, E. Pottier, *Vases Antiques du Louvre*, Paris, 1922, III, pl. 158; and Boston, Museum of Fine Arts, Inv. 13,203, L. D. Caskey, *Geometry of Greek Vases*, Boston, 1922, p. 208.

³ *Att. V.*, p. 328, 32. The pattern is very close to that illustrated by Orsi, *Monumenti Lincei*, 14, 1904, p. 919, fig. 117, third row from top, right. Compare also the description of the Amynone painter's stamped cup, *ibid.*, p. 914 (*Att. V.*, p. 320, 14).

⁴ The earliest figured cup on which stamped motifs appear is probably Athens, N. M. 1573, M. Collignon and L. Couve, *Catalogue des Vases Peints du Musée National d'Athens*, Paris, 1904, pl. 44, 1217.

I am most grateful to Mrs. P. N. Ure, whose forthcoming study of vases which combine stamped and red-figured decoration will provide a solid basis for the chronology of the stamped style, not only for knowledge of this cup, but also for a most generous sharing of her other material.

References to the existence of black-glazed stamped ware earlier than this, and in particular to its presence with black-figured vases of good period (cf. P. Wolters, *Münchener Jahrbuch*, 11, 1919–1920, p. 115) appear in large part, so far as I have been able to pursue them, to hark back to a misunderstanding of Zannoni's publication (A. Zannoni, *Gli Scavi della Certosa di Bologna*, Bologna, 1879, pl. 139 and p. 399). On Plate 139 are illustrated three vases: nos. 1–2, a cup with ribbed walls and stamped decoration; nos. 3–4, another cup with stamped decoration; and nos. 5–6, a black-figured amphora. Zannoni's plates in most cases include but the contents of a single grave; hence the confusion. On Plate 139, however, this is not so: the black-figured amphora and the ribbed stamped cup there illustrated are stated to belong to different burials, graves 401 and 402, respectively. The ribbed cup appears to be an early fourth century shape; its fabric hardly sounds Attic; but, regardless of form or origin, it would be difficult to fix its date from the few scraps of black figure said to have been found with it, not illustrated. The stamped cup illustrated as Plate 139, 5–6, seems to have been included simply for comparison. It is not specified in the contents of either grave 401 or grave 402.



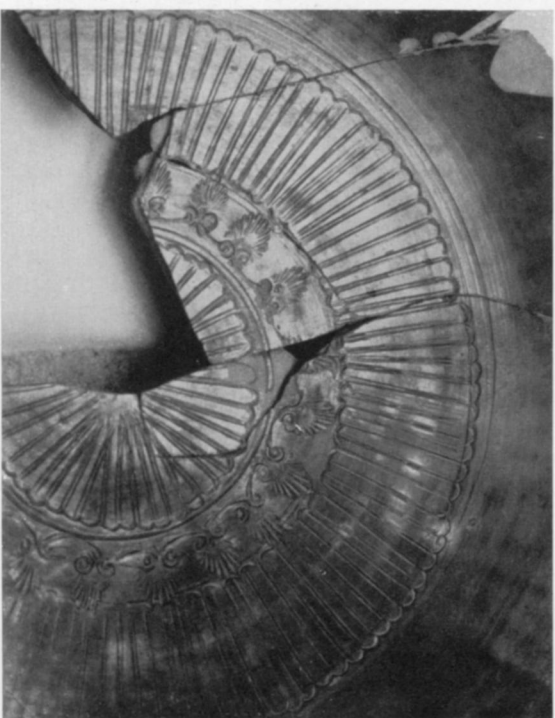
95



10



11



108

Fig. 5. Stamped Patterns from Stemless Cups. Scale 1:1

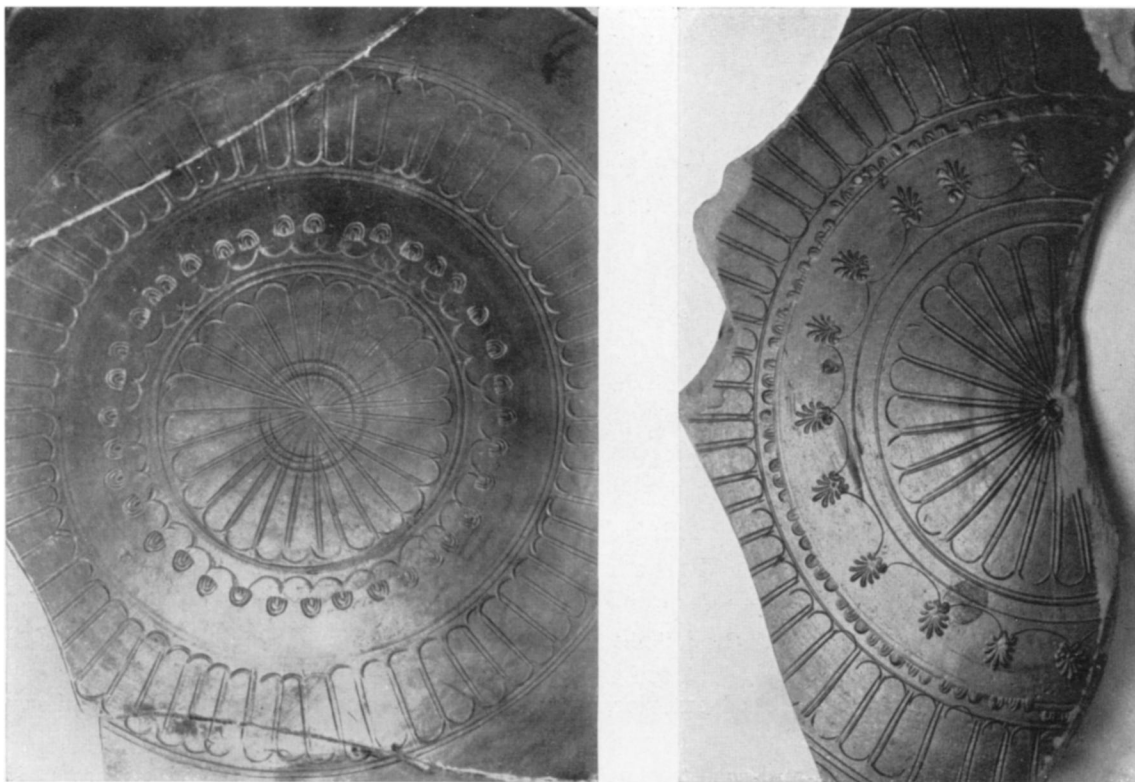


Fig. 6. 98, 107. Stamped Patterns from Stemless Cups. Scale 1:1

The earliest cup—not from our well—in the series illustrated here (95, Fig. 5) shows a lightly incised rosette surrounded by grooves and, beyond them, by linked palmettes.¹ The stamp was unskillfully made, as the broken lines of the petals show, but the simple and spacious effect of the decoration as a whole is most pleasing. Such restraint could not long survive the invention of the stamp. On the large cups from the well (10 and 11, Figs. 5, 20), the decoration has already reached its most elaborate form. Circles of palmettes and of egg-pattern crowd around the central rosette. The very fine fabric of these pieces, no less than the character of the decoration, enhances the desired metallic effect.

On less pretentious cups (Fig. 6, 98, 107) the decoration, although not crowded, seems heavy when it is compared with our first example. For this effect the double lines, now used instead of the single for outlining tongues and rosettes, seem to be responsible. Such decoration appears most frequently on stemless cups of ordinary size, with lip offset inside; but neither this shape nor the rosette-and-tongue decoration is represented

¹ Typologically, the decoration of such a cup as one found at Rosarno (*Notizie degli Scavi*, 1917, p. 47, fig. 15) on which a simple ray pattern appears in company with stamped motifs, might be a little earlier than our first example.

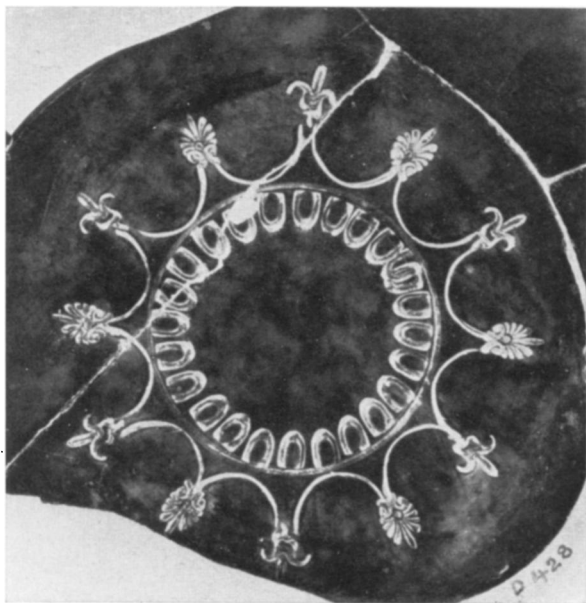


Fig. 7. 104. Black-glazed Stemless Cup. Scale 1:1

cup **108** (Figs. 5, 20), with ribbed exterior, was found with a variety of red-figured pieces which may be dated in the last quarter of the century. It shows clearly the approaching breakdown of the tongue-and-rosette decoration. The double lines of the rays are now close together, the palmettes large, crowding their zone, and supplied with heavy volutes. The development which begins with **95** here is seen nearing its term.

We may trace a similar process in patterns of another sort, those in which palmettes linked or independent are set not around an incised rosette, but around a plain circle, or a ring of some other stamped motif. Variants of one of the most successful of these compositions appear both in our well (**20**) and (**104**, Fig. 7) in the deposit which contained the kotyle by the painter of the Berlin Dinos. A more elaborate and much less successful version is provided by **99** (Fig. 8), interesting, however, because of the manner in which the outer ring of ornament is made. It will be seen that for these volutes the lower edge only of the palmette stamp has been used; a few petals sometimes appear along with the volutes. **102**, though by a very different hand, belongs to this same series of patterns. Beside it we should set a cup found in the purification pit on Rheneia,²

in our well group. A stemless cup in the Athens museum¹ provides however a welcome parallel, and indicates that the date of pieces such as **98** and **107** cannot be far removed from that of our well collection. The cup in question is decorated outside in red-figure; inside it carries incised and stamped ornament arranged exactly as on our **98**, but with the more usual palmettes replacing the egg stamps here seen. Its palmettes are of the sharp, straight-petalled sort well seen on our **10** (Fig. 5). The red-figured decoration suggests a date in the vicinity of 430.

The Agora collection offers little evidence for the persistence of stamped and incised decoration of this, the finest, type much after the outbreak of the War. The

¹ Athens, N. M. 1573. Inside, the lip offset; stamped decoration, rosette, linked palmettes, and tongue pattern. A and B, a woman between two erotes. The foot moulded beneath, with a central point as our **95**, but less exaggerated; glazed black. Not far from the Marlay painter; especially close, the wedding pyxis in London, *Att. V.*, p. 414, below. See above, p. 481, note 4.

² K. A. Romaios, *Arch. Delt.*, 12, 1929, pp. 181ff.; the stamped cup referred to, and another simpler, on p. 203, fig. 12. The lower limit which the Rheneia finds provide is of course invaluable; but one wonders how much pottery was exported from Athens to Delos in the troublesome years after 432. No less important for the dating of black-glazed stamped ware than the finds at Rheneia are the vases from the Polyandriion



99



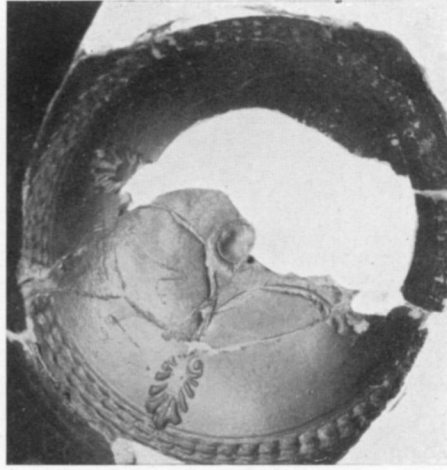
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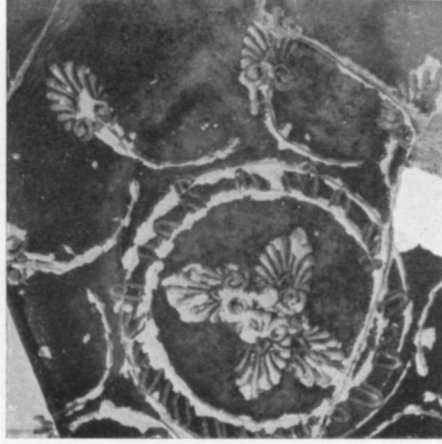
114



112



115



117

Fig. 8. Stamped Patterns. Scale 1:1

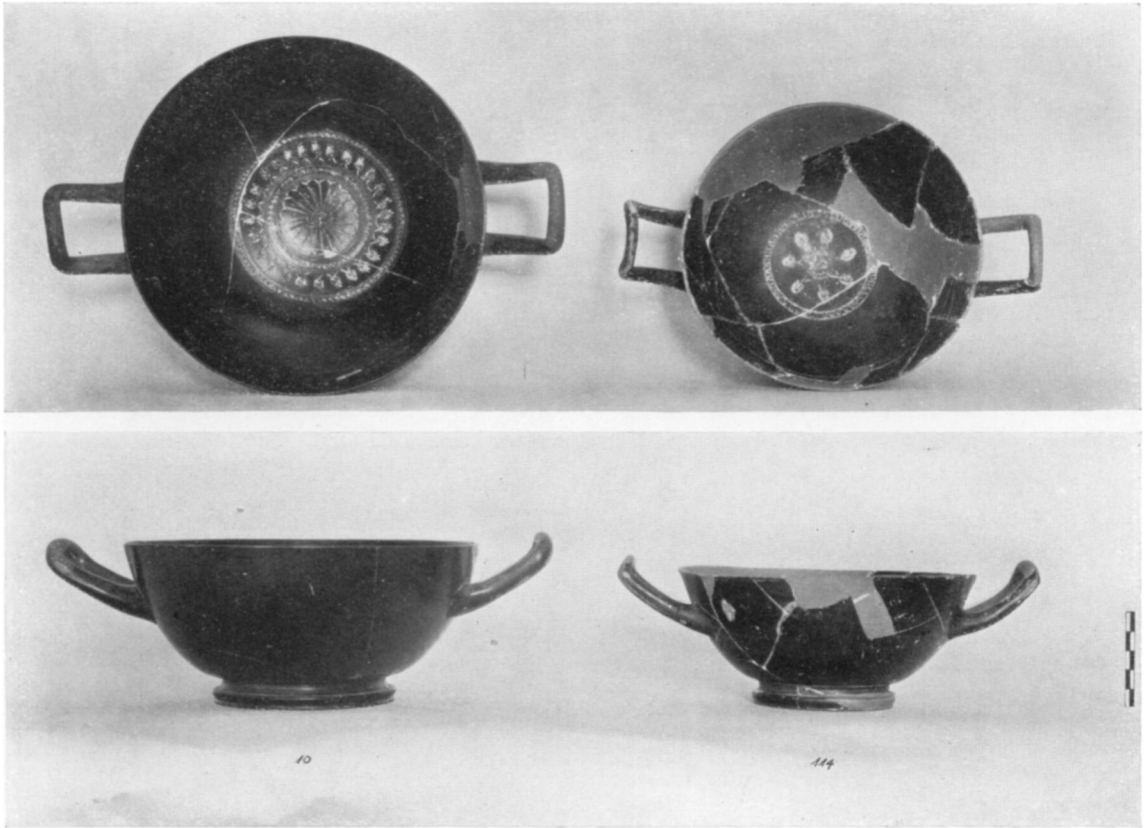


Fig. 9. Black-glazed Cup-Kotylai with Stamped Decoration

transported thither from Delos in 426, and perhaps originally made in the same Attic workshop as our piece.

114 (Figs. 8, 9, 20) is a much more pleasing arrangement, recalling that of **20** and **104**, but probably somewhat later than they, as both the finding place and the shape of the deep cup-kotyle, which carries it, suggest. Set beside **10** (Fig. 9) the less generous curve of the wall, the faint hint of outward swing at the lip, and the character of the handles, bent back sharply at the ends, foretell the fourth century. This pattern is one of the most long-lived and the most conservative of elaborate stamped arrangements, among the few to survive the decay of stamped decoration which appears to have set in not long after 430. It occurs, indeed, almost exactly as here, on a vase in the National Museum in Athens,¹ a cup-kotyle of the heavy type with out-turned, offset lip, decorated outside with red figure belonging to the last years of the fifth century or the

of the Thespians who fell in the Battle of Delium in 424 B.C. The patterns represented in this collection, to be seen in the Thebes Museum, are however for the most part of the simpler sort. The close correspondences which this group provides with our collection are noted below in the catalogue.

¹ N.M. 1408; an ivy wreath around the lip inside.

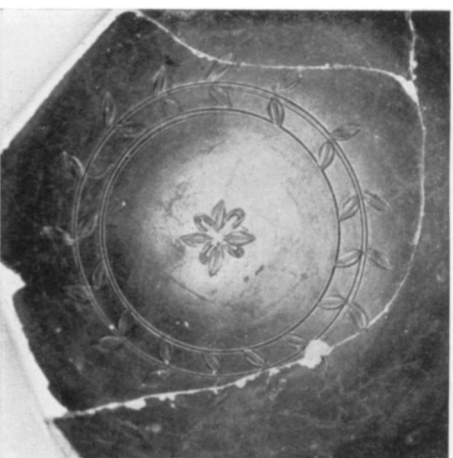
first of the fourth. To this same time belongs probably our fragment **112** (Fig. 8) which appears to have come from a fairly large open bowl, not a common fifth century shape. Both the shape and the type of decoration may be seen in a somewhat more elaborate piece of the same sort from Olynthos.¹ It is on bowls such as these that the latest of the complicated stamped arrangements appear.

We cannot here pursue the history of stamped ornament into the fourth century, but two examples may be included to indicate the trend. **115** (Figs. 8, 20), a cup-kotyle in shape descended from **10** and **114**, shows the curves which link its palmettes lengthened into sharp points, a characteristic not found on our fifth century pieces. Here also appears one of the earlier forms of rouletting, in which the strokes run end to end, not parallel with each other. The piece belongs probably to the middle years of the fourth century. Finally, a bowl with out-turned rim, **117** (Fig. 8) well illustrates the persistence of the pattern whose earlier version we have seen on **114**. The large heavy-petalled palmettes suggest, as does the shape of the bowl, and its context, a date in the later fourth century.

A few simple arrangements, all of the fifth century, are shown in Figure 10. **118** is an oddity; **15** and **17** come from our well; **100** from a contemporary deposit. **109**, **110**, and **111** are from the same collection as **108**, to be dated toward the end of the century. These latter illustrate, no less well than the larger piece, the breakdown of fine stamped ornament. We have here to do not with crowding and over-elaboration, but with a hasty cheapening of the stamp-maker's methods. The harsh oval outline of these little palmettes, especially apparent on **109**, contrasts with earlier and better pieces in which the petals have no such rigid frame. The stamps were probably of clay, no different in general character from those employed later by the makers of moulds for Megarian bowls.² The design may well have been drawn on the clay before baking, and the background scraped away. Careless scraping would produce the effect already seen on **95**; more or less scraping would produce either the metal-sharp petals of such cups as our **10**; or the heavier, curving type seen on **104** (Fig. 7) and elsewhere. It seems obvious that the sharper the lines left in relief, the shorter the life of the stamp. Even in the débris of the shops wherein these cups were made it is unusual to find two pieces made certainly with the same stamp. It is therefore not surprising that crisp metallic petals should appear at their best only on vases decorated during the great prosperity of the style, a prosperity which, as the group from our well indicates, belongs probably to the decade between 440 and 430. **108** shows such petals still in use some decades later; but motifs such as that on **109** indicate an effort to compromise between the slender type petal, and the durability which a slight edge left around the stamp would provide. The result is hardly such as to encourage repetition, and we need not be surprised to

¹ D. M. Robinson, *Excavations at Olynthus*, Part V, Baltimore, 1933, pl. 153, 559.

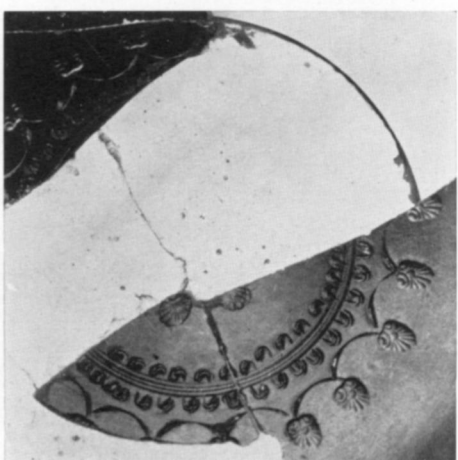
² *Hesp.*, III, 1934, p. 453, fig. 120, see above p. 425. A clay stamp for making palmettes, of a late type, has been found at Corinth. It will be included by Miss Gladys Davidson in her forthcoming publication of the Corinth small finds.



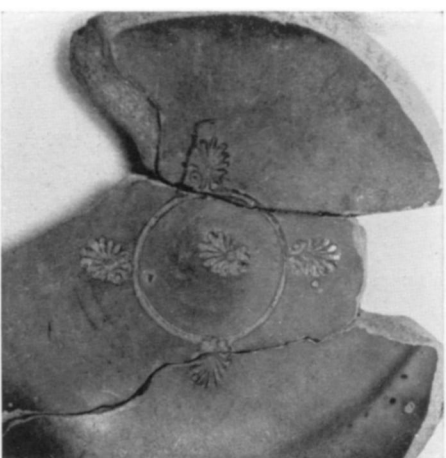
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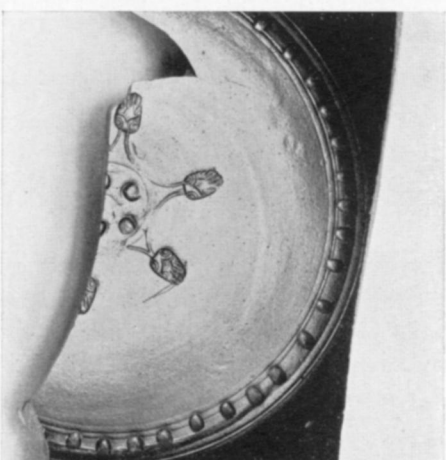
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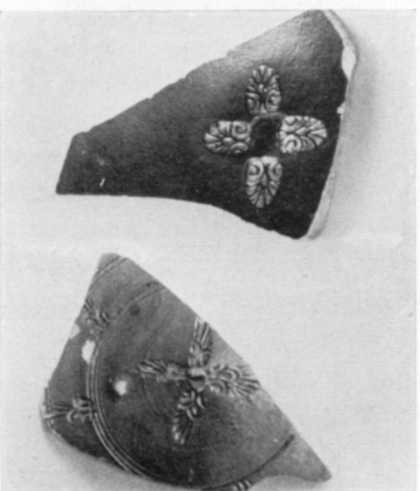
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100



109



110

111

Fig. 10. Stamped Patterns. Scale 1:1

find that from this time onward even the most careful potters, well represented by our **114**, tend to use the more solid and more durable type of stamp. How solid, and how durable, the stamps have become by the full fourth century we have already seen; a clear consciousness of the metal prototypes of the decoration hardly survives to the turn of the century.

It is difficult to avoid all speculation as to the origin of the use of a stamp for such decoration. Although these stamps appear at about the same time as those first used for the marking of wine-storage amphorae, we need hardly expect to find any immediate connection between the two; but both alike may express a contemporary idea. As we have already seen, the earliest figured cups with related decoration have their ornament incised beneath the glaze, not stamped. Incision on unglazed clay was a usual means of decorating certain types of vases, notably onoi, from the sixth century into the fourth. The scale pattern found on onoi is in its elements not to be separated from the egg-pattern so common on black-glazed stamped ware. From the glazing over of such ornament, to the making of a stamp to facilitate the work were steps which need not have seemed long to enterprising Attic potters.¹

It seems possible that the first eggs and perhaps the first palmettes associated with incised black-glazed decoration were themselves individually incised, not stamped. Although we have no evidence for such a method, from the earliest days of the stamped style, in the Agora, we may find a reminiscence of it in the fragment **122**, Fig. 11. The painter of this small stemless cup, whom it is difficult not to associate with one of the most skilful hands of pre-Meidian times, thought to enhance the effect of his central medallion by providing it with a border of eggs, or horse-shoes, set endwise. This border is incised, not stamped. The painter, having no stamp at hand, produces a similar effect by a method which may well have been long familiar. We could hardly ask for a better illustration of the popularity and importance of stamped decoration in the Athenian Kerameikos in the years round about 430 than is provided by this small scrap. The man who painted our dancing Eros had at his command every resource of the red-figure technique. It was no accident, but a certain knowledge of contemporary taste, which caused him, for once, to imitate the stamper's methods.

Thus far we have been concerned with stamped patterns only in so far as they appear on drinking vessels; we may consider two of the other vase shapes on which such



Fig. 11. **122**. Scale 1:1

¹ We can consider here only such evidence for method as the potters' craft supplies. It is very possible, however, that tools and technique, as well as models, were borrowed from the worker in bronze. Dr. Thompson has pointed out to me that on a fragmentary sixth-century bronze krater, found in the Agora, a scale pattern seems to have been made with a punch. From such a tool our egg-stamps might well trace their descent.

patterns most commonly occur. One of these, the small open-mouthed ribbed jug, appears in our well group (52, Fig. 1), petal-ribbed and with a simple egg stamp. On a series of unusually large and fine amphoriskoi (96, 97, Fig. 12), from a different well, a rather lighter petal ribbing, formed simply by great loops incised in the clay, can be seen. This unlabored, spacious ornament, together with the crisp little palmettes, indicates no less than does the context from which they come that these pieces belong to the best days of the stamped style. It is thus the more interesting to note on both the

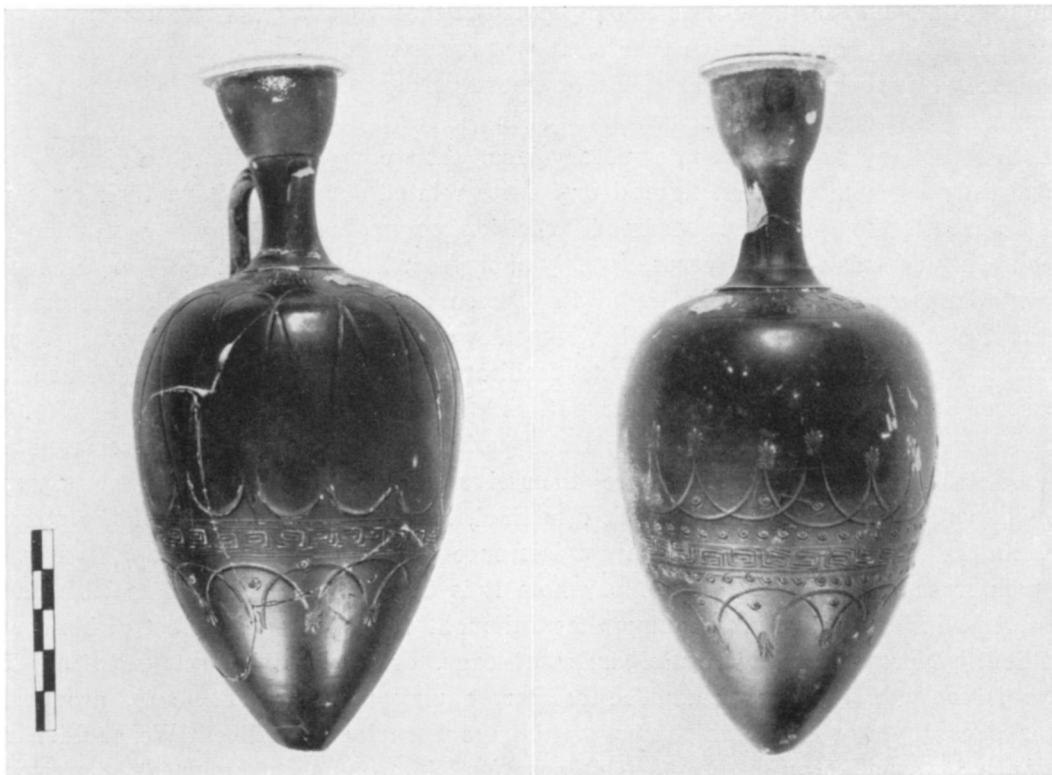


Fig. 12. 96, 97. Black-glazed Amphoriskoi

examples illustrated here the interlacing of the loops which link the palmettes. This interlacing, so characteristic of the middle and later fourth century, is rare on fifth century cups. Its appearance here may serve to remind us that every element of the long decadence existed already in the earlier days of the style. Even a foretaste of rouletting may be found on one of the pieces from our well (14, Fig. 21). The composition of the patterns is therefore probably a safer guide to their date than is any single motif. We have already seen the restrained arrangements of the early days give way to the lacy elaboration of the fine style. This exuberance perishes of itself; for the later stamped style there remain only a few of the sturdier, more conservative compositions.

The illustrations given here are sufficient to indicate that during the rise and the prosperity of the style the variety of palmettes employed was probably greater than was the number of the men who made them. Certain resemblances do however distinguish these stamps from their successors. Some of these characteristics we have already remarked. Returning, however, to Figure 8 for a moment, we may note that, had we scraps only, we should not need to confuse the palmette of **99**, broadly curved from point to volute, with that of **112**, on which the nearly vertical sides deprive the



Fig. 13. **120**. Red-figured Kotyle

petals of their rounded tips. Nor should we wish to place the heavy petals of **115** beside the frothy sprays, only less elongated, of **102**. And for all the similarity of arrangement, we should hardly be willing to exchange the small neat palmettes of **114** for their descendants on **117**.

At present the material found in the Agora for the study of black-glazed stamped ware is abundant for the third quarter of the fifth century; it is adequate also for much of the fourth century. For the second quarter of the fifth century it is limited to a single fragment, **95** being the only piece which, whether on stylistic grounds or on external evidence, could lay any claim to a date before 450. For the last quarter of

the century we are hardly less restricted (108–111).¹ Further excavation should enable us to fill out the series, and to revise or expand the outline of development here suggested.

Among the plainer glazed wares from our well (Fig. 1), we may note that the wide-mouthed jugs of all sizes (50–52), their walls ribbed, or ornamented with a combination of ribbing and stamping, provide evidence of an interest in elaboration, and a desire to imitate metal originals, no less definite than do the stemless cups. Still simpler pieces fit without difficulty our notions of shapes current in the third quarter of the fifth century. Of the kotylai, both the heavy, ring-footed, Attic type (21) and the thinner walled "Corinthian" (22–32) appear. As one among many contemporary comparisons for the shape of the first, we may illustrate a red-figured kotyle from the Agora shelves



Fig. 14. 121

(120, Fig. 13). The dull creature stiffly holding out her wicker box, among household surroundings indicated by a taenia on the wall behind her and the box on the floor in front, is familiar enough on many lekythoi and pyxides of the years around 440. She is repeated on a lekythos by the same hand in the National Museum in Athens.² Figured examples of the second type, most closely approximating our series in shape, may be dated about 430.

In our group, both these varieties of the deep, plain drinking cup, be it skyphos or kotyle, appear in distinct, uncontaminated form. A curious variation is illustrated in Fig. 14 (121). The fragment comes from a very small kotyle of the heavy-walled variety, here with one vertical and, we may assume, one horizontal handle, exactly the sort of vase so frequently decorated with an owl between olive branches on each side. In this case, however, the owl is on the top of the vertical handle, and around the lower body appear the criss-cross lines almost exclusively associated with kotylai of the thin-walled "Corinthian" type.

We need hardly expect figured parallels for the practical "one-handler" (37–44). Big and little, our well contained a large proportion of drinking cups of this sort. Nor need we be surprised, for a sturdier, more comfortable, less fragile cup is difficult to imagine. Not until a fourth century tendency to lengthen and tip up the handle destroyed its

¹ I have not been able to see the fragments in Jena (W. Hahland, *Vasen um Meidias*, Berlin, 1930, p. 16) which should provide valuable criteria for the stamped style in the first quarter of the fourth century.

² Athens, N.M. 1195; H., 0.228 m.

reliability could so excellent and sensible a shape be forgotten. Hardly less conservative are the small black-glazed olpai (59-62); they provide an interesting contrast with the squat lekythoi (53-58, Figs. 1 and 24) of which no two are exactly alike, and in which the profiles show the greatest diversity. The shape of one of these lekythoi may be illustrated by a figured piece (101, Fig. 15) from the same well, possibly from the same shop, as several of the stamped pieces (97-100) already mentioned. The drawing of the maened who pours a libation is coarse but reasonably lively;¹ the style seems no later than that of our krater and pyxis.

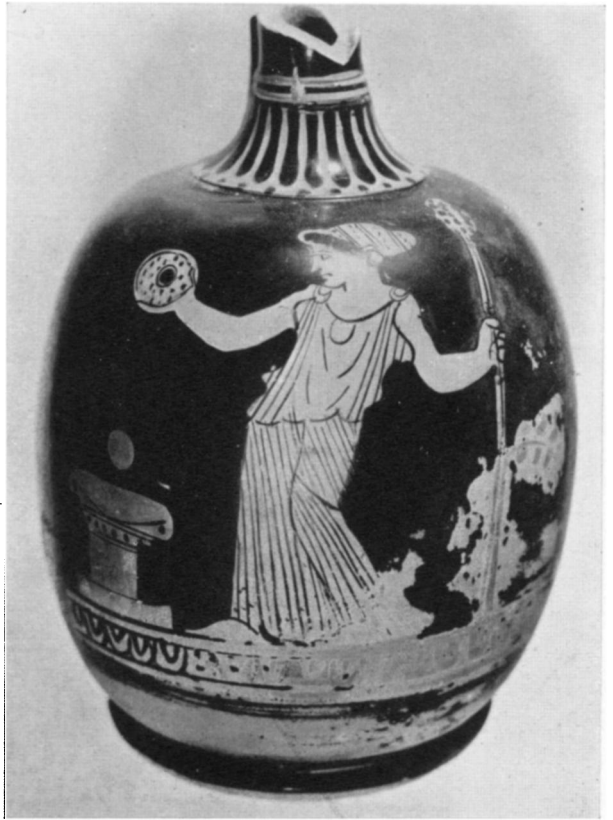


Fig. 15. 101. Red-figured Lekythos. (Slightly reduced)

When we turn from the glazed wares to the more substantial partly-glazed fabrics (Fig. 16), we find a single example of the one-handler, 68, but a variety of other larger shapes. Most numerous are the kraters (67, 69-71). One (67), without handles, reverses the scheme of decoration usual for such bowls; and is glazed all over save for reserved rim and band. Another (71) has upturned handles set partly down the side wall. The most usual shape (69, 70) shows heavy handles set just beneath a gently rolling rim. The glaze is used almost entirely for practical purposes; it covers the inside, the rim, and the foot. A line around the body below the handles is the single concession to decoration. This is the typical mixing bowl of fifth century Athens; that we may properly call it a krater we know from representations on vases, but that its use was limited to the mixing of wine we certainly cannot imagine. Evidence from Agora deposits shows that from the end of the sixth century into the fourth the profile of rim and wall may change somewhat, but the essential character of the pot remains unaltered (Fig. 25). How very common such vessels were in the earlier fifth century we know not only from finds of pots more or less complete, but also from the fact that among the many inscribed ostraka found in the Agora an astonishingly large proportion comes from just such bowls, both rim and wall pieces.

¹ By the same hand, two other lekythoi from this well, P 5264 and P 5265. Also, in the National Museum, Athens, N.M. 1207 and N.M. 1280, both these with Niké, flying right.



Fig. 16. Household Pottery from a Fifth Century Well. Scale *ca.* 1:6

To the same fabric, glazed inside and with horizontal bands on the exterior, belong two hooded pots of peculiar shape (**72, 73**). Aristophanes has provided the clue to their identity;¹ we need not doubt that we have here two representations of a shape hitherto unrecognized, the amis.

The entirely unglazed pots are of limited variety. The unstable askos (**75**), its narrow neck so difficult for filling, its interior so impossible of washing, seems designed for the housewife's despair. Our example is, however, planned to pour without loss of a drop. Probably these larger askoi were, like the smaller pots which go by the same name, intended for oil. In a large household, such a pot as that here illustrated might have filled many lamps, or many lekythoi.

Casseroles, flanged for a lid and round-bottomed to set over a brazier (**77-79**), were the favorite cooking pot of classical Athens and indeed of the Aegean world. They are not of Attic, but probably of Island, manufacture (p. 513, below). Occasional deeper-bodied pots also show traces of fire, and suggest boiling rather than stewing or frying (**80; 84**, Fig. 26). The great number of casseroles, however, varying only in detail from the fifth century through the second, suggests that the Athenian, when his food demanded cooking, was probably inclined to fry in oil. The purpose of the small spout which such pots frequently carry is obscure. Since lids always accompany the casseroles, it would be natural to suppose the little tube a vent. But on our examples it is solid nearly to its rim, a circumstance which seems further to eliminate the alternative sometimes suggested, namely, that the appendage served as the socket for a wooden handle by means of which the pot might be removed from the fire. For cookery over the modest dimensions of a charcoal brazier (Fig. 27) such a device seems unnecessary. The two proper handles with which these pots are supplied would fill every ordinary need. It is worth noting that a giant cooking-pot found in a context of the seventies, has a practicable spout in a similar position. Our solid spouts may be simply vestigial; even so it is difficult to account for their persistence on vessels whose practicality was their only excuse for being.

The many drinking cups and kraters of our collection readily suggest to us that the interest of its original owners was not primarily in eating. This impression is strengthened by the great number of wine storage amphorae (Fig. 17) found from top to bottom of the deposit. Five of these, and a fragment of a sixth, bear the Chian stamp already referred to. Another (**85**), similar in shape and fabric, carries a kantharos as device; **86-88** illustrate the remaining characteristic types.

By no means every Athenian paid the high prices which could be asked for the best Chian wine. In Plutarch's anecdote,² Socrates' friend who complains that Chian wine costs a hundred drachmae the jar is promptly rebuked by the philosopher for his needlessly extravagant tastes. A number of wine jars from our well bear graffiti (Fig. 28 and see below, p. 515) which it seems possible to interpret as indications of price,

¹ Aristophanes, *Wasps*, 807, 935; *Thesm.*, 633.

² Plut., *Moralia*, 470, F; and see *Hesp.*, III, 1934, p. 296.

inscribed though they be by persons of very varying training and literacy. If our interpretation can be accepted, the prices indicated range from seven to fourteen drachmae the jar.

Yet even these brews must have seemed expensive to the ordinary Athenian. Demosthenes¹ cites the price of twelve drachmae a jar as exorbitant for Attic wine; and that at a time when prices were considerably higher than in our period. Knidian wine sold in Delos² at from six to four drachmae a jar, and this in the third century when

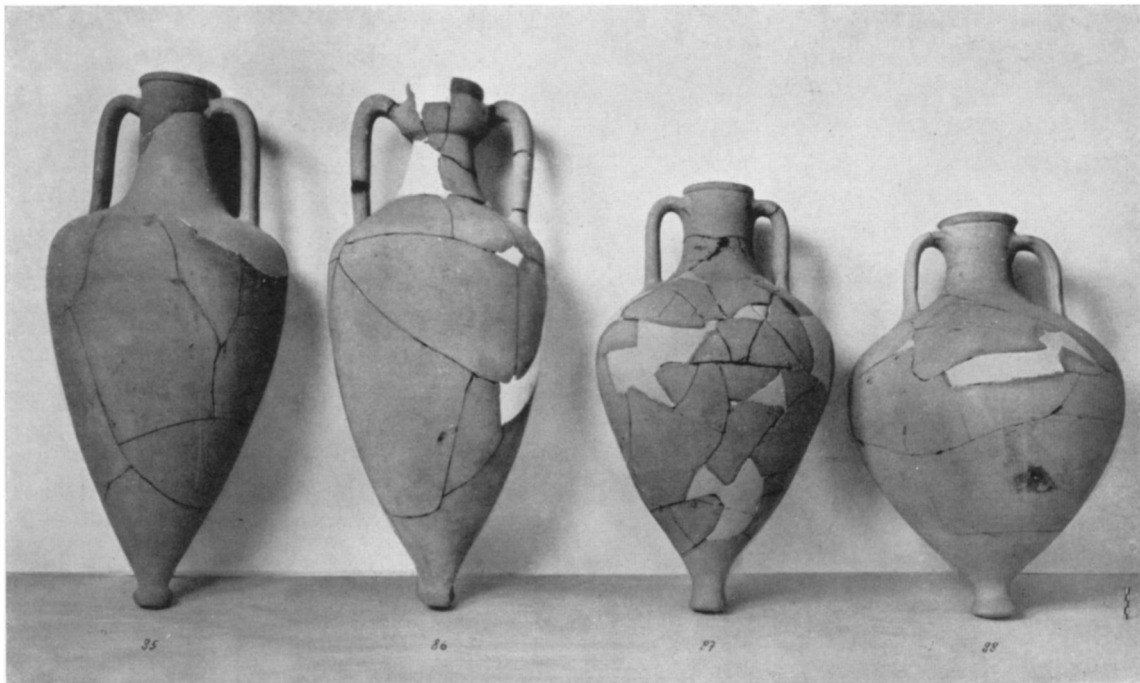


Fig. 17. Wine Amphorae from the Well. Scale *ca.* 1:10

the cost of living had risen very much higher again. The wine imported to Athens in our jars was thus of a good quality, though not the best.

Of the hundred-odd vases from our well, sufficiently complete to be inventoried, some forty-two are drinking vessels of one sort or another; five are mixing bowls; and twenty amphorae in which wine was presumably purchased. Among the unlisted fragments the proportion of wine-amphorae is vastly higher. Beside this array of convivial equipment, the single powder-box, the few indispensable lamps, the occasional plates, and even the cooking pots seem if not out of place at all events unimportant. What sort of household was this, indeed, whose broken table-ware and cellar supply were suddenly swept into

¹ Dem., *Ad Phain.*, 42, 20.

² *Bulletin de Correspondance Hellénique*, 34, 1910, p. 143.

the temporary retirement of our well? The collection suggests that we have here not household equipment, but rather the furnishings of a taverna, a wine-shop with some pretensions to elegance, which flourished near the borders of the Agora in the years around 440. Apparently it met with some disaster which caused its abandonment and the discarding of its paraphernalia, somewhere about 430. The same shapes must have figured at every Athenian meal of the period, but our collection seems to have a special interest.

It is tempting to imagine that the bankruptcy or death of the owner of the shop due to the outbreak of the War, or to the plague, may have been responsible for the clean sweep which was made of his possessions. If he had set up his business in the prosperous days of ten years earlier, his equipment, as we find it, would be thoroughly understandable. The red-figured krater, for instance, was an extravagance not repeated. Its lip, from which the broken rim has been neatly trimmed, suggests a proper regard for unnecessary expenditure. The big black-glazed cups, however, with their elaborate decoration, were a concession to fashion in the days, no doubt welcome to tavern keepers, that just preceded the outbreak of the War. Where the evidence for dating is so largely relative, it would be idle to labor precise historical connections. We may, however, safely see in this collection how well the tavern keeper of Periclean Athens was prepared to serve the needs, and the wishes, of his patrons.

CATALOGUE¹

VASES FROM A FIFTH CENTURY WELL: 1-92

1. (P 1855) Red-figured calyx-krater. Figs. 1, 4, 18

H., 0.227 m. D., 0.208 m.

A: Dionysos right, looking back left; he wears chiton, embroidered ependytes, and himation, and carries in his right hand a kantharos, in his left a thyrsos. In front of him walks a bearded satyr, nude, wreathed, playing the double flutes. Behind the god, a maenad, right, wearing a bordered Doric chiton, her hair fastened by a broad band. She carries in her left hand a torch to light the procession, and in her right an oinochoe.

B: Three cloaked youths. The central figure wrapped in a cloak save for his right arm, stands front, but looks left toward a semi-draped figure who leans on a staff and holds in his hand an elongated aryballos. At the right, the third figure wrapped in his himation, faces left, his right hand outstretched toward the central figure.

Relief contours for the profiles of the figures on A, only.

¹ The following abbreviations are used: D. = diameter, H. = height, P.H. = preserved height, W. = width, Max. dim. = maximum dimension preserved.



Fig. 18. 1. Red-figured Calyx-Krater

The calyx-krater by the Christie painter, in Cambridge (*Att. V.*, p. 400, 1; *Corpus Vasorum Antiquorum* [C.V.A.] Cambridge, pl. 37, 1) suggests the sort of decoration our painter would have provided if he could. Cf. also, for the maenad, the women on the calyx-krater by the same painter, in Würzburg (*Att. V.*, p. 400, 3; E. Langlotz, *Griechische Vasen*, Munich, 1932, pl. 190, 152, there dated about 440). Our satyr, further, might have been copied from him on a calyx-krater in Paris, *Att. V.*, p. 400, 4. With Dionysos' dress compare Apollo's on a calyx-krater by the Niobid painter, C.V.A., Oxford, I, 21, 4; or, again Dionysos, on a pelike in the National Museum in Athens, N. M., 1259.

2. (P 2283) Red-figured pyxis. Figs. 1 and 4

H., 0.095 m. D., 0.107 m.

One section of the foot missing, another chipped; about half the rim gone, and part of one side, including the upper part of one figure. Flange, foot, and bottom reserved, decorated with bands of glaze; the inside glazed. No contours.

Three women, running, one right, toward a column but looking behind her toward a door. The other two figures, back to back, run toward door and column respectively. All wear chitons and himatia.

The curve of the sides is about as on the Amymone painter's pyxis (*Att. V.*, p. 319, 1), but the foot of ours in lower and coarser. Another pyxis in Athens, by the painter of London D 12 (*Att. V.*, p. 279, 1) is very close in shape to ours; it is decorated with scenes of women at home, in the wooden, careless manner of the mid-fifth century followers of the Penthesilea painter. Other pyxides in Athens may be compared for shape and date: N. M. 1288; 1661; 2381 (rather finer). Later the sides grow narrower and higher. Cf. L. Curtius, *Pentheus*, Winckelmannsprogramm, 88, Berlin, 1929.

3. (P 1856) Red-figured askos. Figs. 2 and 4

H., 0.034 m. D., 0.10.

Handle and spout missing. Flat bottom, reserved. No relief contours; dilute glaze for part of inner drawing. An eagle, on one side, in pursuit of a hare, on the other.

The shape as C.V.A., Oxford, I, pl. 48, 31. Similar scenes on many red-figure askoi; for the hare cf. C.V.A., *ibid.*, pl. 45, 4; also C.V.A., Cambridge, pl. 39, 3. Another version of the bird on C.V.A., Cambridge, pl. 39, 2.

4. (P 2326) Fragment from a red-figured oinochoe

Max. dim., 0.049 m.

A bit from the wall, with the thighs and tail of a satyr, right. Partial relief contours. Thin glaze inside.

5. (P 2327) Fragment from a red-figured pot

H., ca. 0.12 m. W., 0.092 m.

The inside unglazed; the trace of a handle to the right—from a hydria? The lower leg and foot of an himation-clad figure, right, standing on a border of stopped meander and cross square. Brown for drapery lines.

6. (P 2328) Rim fragment from a red-figured krater

M. dim., *ca.* 0.099 m.

On the rim a laurel wreath, left; brown ribs for the leaves. Below, a small scrap of some representation. Two reserved bands inside.

There is nothing in these three unifying fragments to suggest a date later than 430. **5** belongs to the mid-fifth century; **4** and **6** perhaps to the decade 440–430; the wreath on the rim piece recalls that on the Komaris painter's krater, *C.V.A.*, Oxford, I, 24, 2, though in our fragment the leaves are considerably shorter and plumper.

Two fragments of black figure, P 2325 from the shoulder of a small lekythos, and P 2324 from the wall of a large pot, with a bit of a standing figure, also come from this well.

7. (P 2284) White-ground lekythos decorated in black. Figs. 1 and 4

H., 0.17 m. D., 0.048 m.

Black above the foot; around the body, ivy spray between latticed bands.

The wide range of such small wreath-decorated lekythoi is well known. Ours with its more stringy pattern is perhaps a little later than one in Baltimore, for which references to the type have been recently gathered together, *C.V.A.*, Robinson Collection, III, Jb., pl. 38, 6. On the pattern see below, no. **8**. Jacobsthal (Paul Jacobsthal, *Ornamente Griechischer Vasen*, Berlin, 1927, p. 71 and pl. 34 a) places a more elaborate example of the same variety in the decade 470–460. On ours the walls are faintly concave rather than convex. So also are those of other examples of the third quarter of the century, as Jacobsthal, *op. cit.*, pl. 53 b and c. The shape once established shows little variation for a long time; but possibly the Olynthos examples (*Olynthus*, V, pl. 50, 31, 32) are set rather too early.

8. (P 2322) Black-glazed kantharos with painted decoration. Figs. 4, 19, 20

H., 0.057 m. D., at rim 0.12 m., at base 0.04 m.

Rounded body, small flaring ring foot, two vertical band handles; missing. Velvety black glaze. Just below the rim, a painted ivy pattern, leaves and berries alternating on either side of a curving stem. Hardly more than the stain of the pattern remains, but there are clear traces of the clay-color. The foot reserved, decorated with glazed bands.

The unusual shape recalls, though it does not resemble, that of the Eretria painter's kantharos (*Att. V.*, p. 430, 10); the handles in the water-color (Fig. 19) have been restored with this vase in mind. The general trend of the pattern which surrounds the rim may be followed through the fifth century. In the black-figured version of the Leagros krater in Berlin (*Att. V.*, p. 61, 1; Jacobsthal, *op. cit.*, pl. 56) it is thoroughly formal, pairs of leaves and berries balancing each other exactly, above and below. The Berlin painter's pattern (Beazley, *Der Berliner Maler*, Berlin, 1930, pl. 1) is no less compact, but we may notice that each leaf no longer falls exactly below its fellow. By the Penthesilea painter's time the tendrils are longer and the general effect much freer; the central stem, too, tends to be represented as a wavy rather than as a straight or shallow zigzag line (*Att. V.*, p. 272, 1; 276, 55). Cf. also the stamnos signed by Hermonax in the Louvre, *Att. V.*, p. 299, 1. Thereafter, in careful or elaborate work, the tendrils become yet more diffuse and the central stem is regularly a broadly wavy line. For the pattern in the same stage as on our cup, compare the Mannheim painter's Oxford oinochoe (*Att. V.*, p. 363, 4; *C.V.A.*, Oxford, I, pl. 43, 14); a fragment from the Acropolis (B. Graef, E. Langlotz and others, *Die antiken Vasen von der Akropolis zu Athen*, Berlin, 1909–1914; 1925–1933, II, 2, pl. 41, 523 b); also C. Watzinger, *Griechische Vasen in*

Tübingen, Reutlingen, 1924, pl. 29, E 108. The Kodros painter's cup in Würzburg (Langlotz, *op. cit.*, pl. 159, 491), though the pattern has suffered sadly, seems to represent a closely similar stage. In the early fourth century the development toward naturalism is complete. On carefully painted pieces the place of the central stem is sometimes taken by a series of intertwining tendrils (*C.V.A.*, Collection Mouret, pl. 3). Coarser work of the time also shows an asymmetrical tendency (Langlotz, *op. cit.*, pl. 161, 493). Very similar ornament appears on Campanian pieces (*ibid.*, pl. 249, 885).



Fig. 19. 8. Kantharos. Scale 1:1 (From a Water Color)

9. (P 2323) Black-glazed sherd decorated in clay-color

Max. dim., 0.09 m.

This unusual fragment seems to come from the wall, near the rim, of a calyx-krater. Glaze excellent inside; good outside. Carelessly painted ivy pattern, without tendrils.

10. (P 2285) Large black-glazed cup-kotyle with stamped decoration. Figs. 1, 5, 9, 20, 21

H., 0.082 m. D., at rim 0.178 m., at base 0.09 m.

A part of the rim and of one handle restored. The lip offset inside only; the foot moulded, and the underside, with reserved circles colored pink, and a dot and circle on the reserved centre. Stamped inside, rosette, ovules, linked palmette, ovules. Excellent glaze and fabric.

11. (P 2286) Large black-glazed cup-kotyle with stamped decoration. Figs. 1, 5, 20

H., 0.079 m. D., at rim 0.18 m., at base 0.094 m.

Considerable portions of rim and walls, and one handle restored. Shape same as no. 10. Stamped inside, rosette, ovules, linked palmettes, small dotted circles, linked palmettes, ovules. Excellent glaze and fabric.

Although the stemless cup with lip offset on the inside only (as *C.V.A.*, Oxford, I, pl. 48, 1) is the common vehicle for the best of Attic stamped patterns, the deep shape of this pair is unusual. The profiles shown in Figure 20 suggest its origin, a simple deepening of the cup-shape (98), encouraged perhaps by the contemporary prevalence of kotylai (12). 114, 115, 116 are its successors; the series covers close on a hundred years. A silver representative, dated, by the hoard of coins with which it was found, to the end of the fifth century, has been found at Vouni (*Illustrated London News*, Nov. 9, 1929).

The small, round bodied cup found in this same hoard, decorated with egg and ray pattern, gives, despite its shape, a clearer notion of the relation between stamped wares and their metal prototypes than do some of the more elaborate engraved silver pieces. We may properly, however, compare with the best stamped work the phiale with chariot-scenes, found at Baschova-Mogila (Filow and Welkow, *Jahrb.*, 45, 1930, p. 287, fig. 7 and pl. 8). There seems no reason, on stylistic grounds, to place this piece later than the third quarter of the fifth century. The palmettes which surround the boss are not far from those of our 107 (Fig. 6).

12. (P 2293) Black-glazed cup-kotyle with stamped decoration. Figs. 20 and 21

H., 0.074 m. D., at rim 0.14, at base 0.10 m.

More than half the sides and rim restored; the start of one handle preserved. Deep heavy shape; a wheel-run groove below the rim, outside. Ring foot, reserved inside, with dot and circle decoration. Stamped at the centre, a palmette cross, carelessly linked; outside, a circle of eggs; then six palmettes. Good glaze; a reserved groove above the foot.

For the pattern compare a small bowl from a grave in Kameiros (P. Jacobsthal, *Die Melischen Reliefs*, Berlin, 1931, pp. 115, 116; figs. 23, 24). One of the most persistent of stamped arrangements, but not necessarily late. A cup-kotyle with moulded foot, to be seen in Thebes among the finds from the Thespians' grave, provides an excellent parallel, though without the outer ring of palmettes.

13–16. (P 2295, 2296, 2309, 2308) Small black-glazed cup-kotylai with stamped decoration

13. Fig. 21. H., 0.05 m. D., at rim 0.105 m., at base 0.069 m. About half the rim and both handles missing. Stamped decoration, a circle of eggs, pointing in; outside them, linked palmettes.

14. Figs. 20 and 21. H., 0.051 m. D., at rim 0.118 m., at base 0.074 m. Nearly half of the rim, one handle and most of the other missing. Stamped decoration, a dotted circle on which rest four palmettes.

15. Fig. 10. H., 0.05 m. Less than a third of base, rim, and sides preserved. Stamped decoration, a small circle of ovules; outside it, four (?) palmettes, two preserved.

16. Fig. 21. D., base 0.076 m. The base and a bit of the wall preserved. Stamped decoration, a circle of stopped meanders; then six palmettes.

Shallower than 12, these cups all show not its rounded foot, but a flaring ring flattened on top. The shape is close to that seen here in 105, fig. 22, though the fabric of the stamped pieces is in most cases rather finer. Within the foot, all are reserved, with dot and circle decoration. The character and quality of the glaze, as of the stamped decoration, are extremely uneven. The broken circle of 14 suggests the later developments of "rouletting." A further stage may be illustrated by some of the stamped ware found at Lindos (Chr. Blinkenberg, *Lindos*, I, Berlin, 1931, p. 658, fig. 68), but neither this form of decoration nor rouletting proper, appears in the votive deposit which predates 407 B.C. (*ibid.*, pp. 658-660). So far as evidence from the Agora shows, rouletting is hardly well established before the second quarter of the fourth century. Cf. 114. Its predominant position by the middle of the century can be seen in the finds from Olynthos. For the meander of 16, cf. Graef-Langlotz, *op. cit.*, II, 3, pl. 90, 1284. The pattern is commoner on contemporary amphoriskoi than on cups. See below, 97.

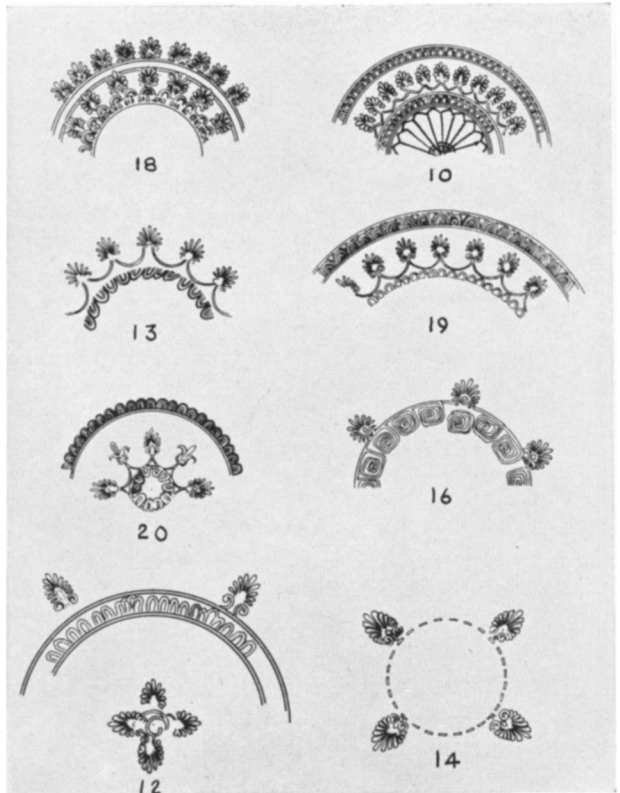


Fig. 21. Black-glazed Stamped Compositions on vases from the Well. Scale ca. 1:2

17. (P 2294) Black-glazed cup-kotyle with stamped decoration. Figs. 10 and 20

H., 0.05 m. D., at rim ca. 0.13 m., at base 0.064 m.

More than half the sides and rim, and part of the bottom, restored. A faint trace of the handle attachment is preserved on both sides. Moulded foot; plain lip; a raised ring around the lower body. Very fine fabric, glazed all over. Stamped decoration, at the centre, palmettes; then a double circle of tongues; then linked palmettes.

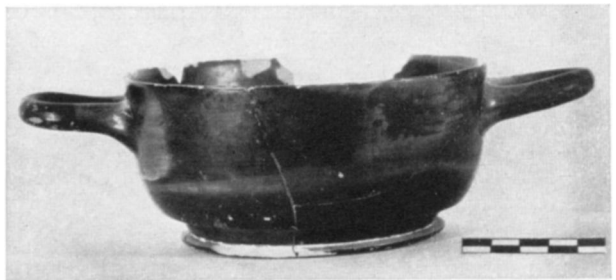


Fig. 22. 105. Cup-Kotyle

Still shallower, in proportion to its width, than those preceding. Among the cup kotylai from Olynthos (*Olynthus*, V) many of which appear to be of this sort, no. 547, pl. 152 should be about contemporary with ours. It may be contrasted with the somewhat later type (to be seen on the same plate) which shows the handles tipped up, and their attachments set closer together, the development the same as in the case of the one-handlers, below, 37 ff. Cf. also Oxford, *C.V.A.*, I, pl. 48, 3, 6, 44.

18. (P 2292) Fragment of black-glazed cup with stamped decoration. Figs. 20 and 21

P.H., 0.04 m. D., of base 0.048 m.

The base and a small part of the sides preserved; nothing of rim or handles. Small ring foot; steeply rising sides. A reserved line at junction of foot and body. Inside the foot, glazed black, with reserved centre, a dot and two circles in it. Substantial fabric; finest glaze. Stamped decoration, a circle of ovules; then two circles of palmettes. Possibly from a kantharos similar in shape to 8.

19-20. (P 2287 and 2288) Black-glazed stemless kylikes with stamped decoration. Figs. 20 and 21

19. H., 0.049 m. D., at rim 0.16 m., at base 0.074 m. One handle, part of the other, and almost half the rim missing. Stamped decoration, a band of linked palmettes between a broad and a narrow band of egg pattern.

20. P.H., 0.035 m. D., at base 0.057 m. Fragment from base to handle only. Stamped decoration, a circle of eggs, pointing in; then linked palmettes and lotus motif, alternating; then a circle of ovules, pointing out.

Both have stout plain ring foot; reserved line at junction of foot and body; inside the foot, reserved, with dot and circle decoration. Plain rim. Substantial fabric; velvety glaze. The lotus motif, as Orsi (*Mon. Linc.*, 14, 1904, pp. 757 ff.) noticed, is not very common. Unfortunately his patterns (*ibid.*, p. 919, fig. 117) are divorced from the cups on which they appear; both of the Agora examples, **20** and **104**, seem to have been made by the same manufacturer. Among many similar arrangements, but with palmettes only, compare a cup from Rheneia, *Arch. Delt.*, 12, 1929, p. 203, fig. 12, at the left. See also *Olynthus*, V, pl. 153, 560.

A fragmentary cup from the Polyandron of the Thespians, of the same shape as **19** and **20**, provides an excellent parallel for the pattern of **19**. It shows the inner part of the pattern: ring of eggs and linked palmettes. Not only arrangement, but character and quality of stamp and work are the same.

(P 2297) Black-glazed kotyle, Attic type. Fig. 1

H., 0.14 m. D., at rim 0.168 m., at base 0.117 m.

One handle and part of the side restored. Solid ring foot; heavy fabric. Excellent black glaze all over, save on bottom and resting surface of foot. These reserved, washed with pink; concentric circles of glaze at the centre.

A kotyle decorated by the Penelope painter (*Att. V.*, p. 366, 3) is set over against the cups by the Euaichme painter (*Att. V.*, p. 268, 1 and 2), of barely a generation earlier, in Jacobsthal's *Ornamente*, pl. 80. The shape of our piece corresponds precisely with those ornamented by the Penelope painter. In them can be seen a first hint of the double curve in the wall which, within another generation, destroyed alike the beauty and the practicality of this substantial form. Cf. *C.V.A.*, Oxford, 2, pl. 65, 15.

22-32. (P 2298-2307, P 2321) Black-glazed kotylai, Corinthian type

22. H., 0.12 m. D., at rim 0.136 m., at base 0.08 m. Fig. 23.

23. H., 0.11 m. D., at rim 0.116 m., at base 0.059 m. Fig. 1.

24. H., 0.098 m. D., at rim 0.103 m., at base 0.055 m.

25. H., 0.094 m. D., at rim 0.098 m., at base 0.054 m.

26. H., 0.096 m. D., at rim 0.11 m., at base 0.052 m. Fig. 23.

27. H., 0.088 m. D., at rim 0.103 m., at base 0.062 m.

28. H., not preserved; D., at base 0.056 m.

29. H., 0.09 m. D., at rim 0.105 m., at base 0.055 m.

30. H., 0.081 m. D., at rim est. 0.10 m., at base 0.044 m.

31. H., 0.084 m. D., at rim est. 0.10 m., at base 0.054 m.

32. H., 0.081 m. D., of rim 0.086 m., of base 0.043 m. Fig. 23.

Many fragments are missing. Three schemes of decoration appear. The first (22-27) has two red bands around the body just below the handles, a reserved zone, decorated with thin, single-line "rays" just above the foot; and the space within the foot, beneath, reserved, and decorated with concentric circles of glaze. On 24 there is further a black band around the zone of rays, at its top. 27 does not vary in its decoration, but shows an unusually heavy fabric. The second system of decoration is represented by 28; it has a reserved band above the foot, but no rays. The upper part of the wall is not preserved, so we do not know whether or not it had red bands. The four remaining cups have neither reserved zone nor red bands. 30 is glazed all over; the others are reserved beneath, with glazed circle-and-dot. All have the typical curving wall and thin flaring foot. Figure 23 shows the shapes. The glaze is for the most part excellent; occasionally somewhat peeled.

These kotylai, fragile but capacious, are by far the most numerous of the larger drinking cups from our well. Against this array we must set the single example, 21, of the stout-walled variety. Their metallic crispness illustrates the taste of the period no less well than does the stamped decoration of shallower shapes.

For the dating and the antecedents of the shape, cf. *C.V.A.*, Oxford, 2, pl. 65, 17 and 24. Within the third quarter of the fifth century these vases show no very marked changes, though the tendency of



Fig. 23. Black-glazed Kotylai, Corinthian Type

the wall to become more drawn in, both at foot and at rim, is apparent. We may set beside our 22 a red-figured kotyle in Athens, N. M. 13.736, decorated in a manner suggesting the middle of the century. But we may also set beside our same example the cup by the Schuvalow painter, in the Louvre (*Att. V.*, p. 439, 19; Jacobsthal, *Ornamente*, pl. 128), to be dated about 430. In this vase, however, the foot is flat, not flaring as in our pieces. Another kotyle in Athens, N. M. 1246, near the early style of the Meidias painter, has this same flat foot; otherwise its proportions are much the same as those of our 32. Both the examples last cited have crossed rays, not the plain rays of our pieces, around the base. Of two such kotylai in the Thespian collection, one has the crossing, the other the plain rays; both are slightly more contracted above the foot than any of ours. What the shape had become in the first quarter of the fourth century a grave group from Ialysos (G. Jacopi, *Clara Rhodos*, III, Rhodes, 1929, p. 159, fig. 152) shows clearly. Among late figured examples we may note one in Athens, N. M. 13.909, picturing Athena and Herakles. The foot is wide, thin, and flat, the walls draw in sharply at the base, where the reserved band carries crossed lines. The sides are steep, the rim bent sharply in, the handles rather long with their attachments set close together. Painted egg pattern around the lip; early fourth century.

33. (P 2289) Fragments of large stemless black-glazed kylix

D., at rim 0.18 m.

Nearly all of the rim preserved; a separate piece, from the lower part of the vase, may belong, but does not join. The start of two handle-attachments remain. The lip which on the inside flares

without a break, as on **107**, is on the outside set off by a thin moulded ring. Finest glaze and fabric. I have found no parallel for this shape, which seems to be a more elaborate version of the small cups **34** and **35**.

34-35. (P 2290, 2291) Black-glazed stemless kylikes with offset lip

34. H., 0.038 m. D., at rim 0.116 m., at base 0.042 m.

35. H., 0.04 m. D., at rim 0.12 m., at base 0.049 m.

About half of **34** restored; on **35**, both handles are missing. These small, shallow cups, of uneven glaze and fabric, have flaring offset lip and small ring foot. A band above the foot is reserved, and the space inside, with glazed circles.

An example nearly identical with **34** belongs to the same deposit as the Dinos painter's kotyle **103**. Cf. *C.V.A.*, Oxford, 2, pl. 65, 19; another at Thebes, in the Thespian collection. **35** is slightly deeper in proportion to its width, and retains a more pronounced concavity of the lip. It is thus somewhat closer to the fuller bodied type of the second quarter of the century. These examples are not stamped, but the same shape from Rheneia carries a simple stamped pattern to be compared with our **104** (Romaïos, *Arch. Delt.*, 12, p. 203, fig. 12, left). In shape the silver Selene cup from Baschova-Mogila (*Jahrb.*, 1930, 45, p. 289, fig. 9, and pl. 9) belongs to this series; its decoration, however, suggests a date nearer the end of the century.

36. (P 2319) Fragment of a black-glazed cup with heavy wishbone handle

P.H., 0.063 m. D., of rim est. ca. 0.20 m.

The handle-space reserved. A raised ring below the lip, above the handle.

Probably from a large stemless cup similar to Athens, N. M. 1237.

37-42. (P 2310-2315, P 2318) Black-glazed one-handlers

37. H., 0.047 m. D., at rim 0.124 m., at base 0.063 m. Fig. 1.

38. H., 0.045 m. D., at rim 0.123 m., at base 0.063 m.

39. H., 0.046 m. D., at rim 0.129 m., at base 0.069 m.

40. H., 0.041 m. D., at rim 0.123 m., at base 0.06 m.

41. H., 0.045 m. D., at rim 0.12 m., at base 0.068 m.

42. H., 0.043 m. D., at rim 0.115 m., at base 0.063 m.

Unlisted fragments of a number of others are preserved.

All have plain lip flat on top, substantial handle level with the rim, and stout ring foot. The reserved areas vary somewhat: **37**, inside of handles and resting surface; **38** and **42** resting surface only; **39** and **41**, glazed all over. **40** has the inside of the handle reserved, and a band at junction of foot and body; also a reserved space, with a circle inside, on the bottom. It is covered with better glaze than most. **42** has a graffito *alpha*, on the bottom inside the foot.

Cf. *C.V.A.*, Oxford, I, 48, 41.

So long as stemmed cups remained the prevailing fashion there was little probability that the one-handler would emerge from the obscurity of the kitchen. The contents of a well (cf. **94**) to be dated probably in the seventies, illustrates the status of the shape at that time. A large number of kylikes came from this well, plain black glazed, of a deep shape, as *C.V.A.*, Oxford, I, pl. 43, 8. Among the other black glazed wares are no one-handlers; but among the partly glazed household pottery the shape appears; fabric, decoration, and proportions are not unlike those of the later example, **68**, illustrated here. Toward the middle of the century, however, the increasing popularity of stemless cups in general (cf. *C.V.A.*, Oxford, I, text to pl. 3, 7) combines with the inescapable practicability of the shape to produce the type represented by our half-dozen. Another shape, less common, may have assisted in the transformation, the small stemless cup, namely, with two handles. One such in the Agora (P 790) has the same foot and the same proportions as the one-handlers; but the lip finished off to a sharp edge, and the excellent velvety glaze suggest that some considerations besides those of utility affected its manufacture.

One-handlers are numerous among the finds from the Thespian Polyandron, but most of those which can be seen in the Thebes Museum appear to be of local, not of Attic make; the shape is not one to dismay the provincial potter. Large numbers of similar cups were found at Olynthos (*Olynthus*, V, pls. 178—181); those most numerous there, and hence most probably in use at the time of the city's destruction, show the rim flat on top, as ours, but have the handle-attachments set closer together, and the handle itself at an angle to the cup. This tendency did away with the cup's chief claim to distinction, its practicability; for such handles break off. The shape lingers on into the later fourth century (*Hesp.* III, 1934, p. 318, fig. 4, A 24), but thereafter the handle-less bowl of Hellenistic times takes its place.

43-44. (P 2316, 2317) Small black-glazed one-handlers

43. H., 0.039 m. D., of rim 0.103 m., of base 0.057 m.

44. H., 0.033 m. D., of rim 0.08 m., of base 0.048 m. Fig. 1.

In no way different from those last described, and with similar divergencies of glaze and reserved areas, these cups are simply a yet more modest version of the common type. Parts of two others, unlisted, were found.

45-48. (P 2344-2347) Black-glazed salt cellars

45. H., 0.026 m. D., at rim 0.078 m., at base 0.055 m.

46. H., 0.024 m. D., at rim 0.053 m., at bottom 0.038 m. Fig. 1.

47. H., 0.027 m. D., at rim 0.052 m.

48. H., 0.026 m. D., at rim 0.056 m., at bottom 0.063 m. Fig. 1.

45 is a small black-glazed bowl, with plain incurving rim and ring foot. **46** and **47**, like **45** glazed all over, have plain curving walls, **46** with a flat bottom, **47** with false ring foot formed by the continuation of the walls. The last example is not a small bowl but a heavy, broad-bottomed truncated cone, hollowed above; on its flat reserved bottom is scratched an *alpha*.

Small bowls such as **45** sometimes have stamped decoration inside. An excellent example, smaller, comes from the same context as **96 ff.** Another, with rather coarser stamping, can be seen among the vases from the Polyandron of the Thespians at Thebes. Our second type (**46**, **47**) finds illustration also in the Theban collection, and likewise appears, with small variation, at Olynthos (*Olynthus*, V, pl. 175). For the profile of the third type compare Blinkenberg, *Lindos*, I, pl. 131, no. 2752.

49. (P 2320) Low ribbed cup. Fig. 1

H., 0.055 m. D., at rim, as restored, 0.11 m., at base 0.098 m.

About half the wall and all of one handle save the spring restored. Low ring foot. Glazed all over; fired a clear sealing-wax red. A second handle, not joining, almost certainly belongs. A similar cup with two handles has been found in a contemporary deposit; see under **102** below.

A related shape in Toronto (D. M. Robinson and C. G. Harcum, *A Catalogue of the Greek Vases in the Royal Ontario Museum of Archaeology Toronto*, Toronto, 1930, Vol. II, pl. 92, 567) has but one handle. Compare a piece from Olynthos (*Olynthus*, V, pl. 151, 538), from the photograph similar to these.

50-52. (P 2339-2341) Ribbed wide-mouthed jugs. Fig. 1

50. H., 0.138 m. D., 0.14 m.

51. H., 0.067 m. D., 0.066 m.

52. H., 0.095 m. D., as restored 0.096 m.

50 and **51** are complete; much of **52** is restored. All have double handle, flat nicked foot, and a small rope-like moulding at junction of body and rim. **50** and **51** are reserved beneath;

52 is glazed all over. The glaze of all three is excellent, though considerably peeled on **50**. **50** and **51** are lightly ribbed, the grooves set close together; **52** has broad grooves forming a petal pattern, interrupted just below the handle by a band of stamped eggs.

The many uses of this shape, "a dipper, a measure, a taster, or a portable drinking cup" (J. D. Beazley, *Greek Vases in Poland*, Oxford, 1928, p. 60 and see note 1) are well indicated by the variety of sizes in which it was made. **50** is a hospitable pitcher; **51** no more than a small mug. Rather earlier examples are broader at the base, and have the point of greatest circumference lower in the body than ours (*C.V.A.*, Oxford, 2, pl. 62, 3, 6, and pl. 65, 26). An occasional piece has a ring foot, not the nicked base of ours (Langlotz, *op.cit.*, pl. 222, no. 720).

How close these vases are to their metal prototypes we are reminded by the silver mug found beside a black-glazed one in a grave at Baschova-Mogila (*Jahrb.*, 1930, 45, p. 289, fig. 10 and p. 301, fig. 24), but whether they were acquired with the earlier of the two silver cups found in the same grave, or with the later, the group cannot tell us. From many examples in the Polyandron of the Thespians we know, however, the great popularity of the shape in the early years of the Peloponnesian War. Agora contexts suggest that it was common through the third quarter of the century.



Fig. 24. Squat Lekythoi

With **52** compare a petal-ribbed example in Oxford (*C.V.A.*, Oxford, I, pl. 48, 15). Whether there is any distinguishable difference in date between the appearance of the petal-pattern and of the plain narrow-set ribs, I do not know. Both occur, side by side, as here, in other Agora contexts of the third quarter of the century; ribbed mugs, for instance, with the amphoriskoi, **96**, **97**. We may, however, distinguish between all such decoration, lightly grooved with a blunt stick, and the heavy moulded ribs usual in the fourth century. This same shallow ribbing with the grooves in groups of two or three, appears sometimes on these mugs, but it seems commoner on squat lekythoi, as on one from Rheneia (*Arch. Delt.*, 12, 1929, p. 207, fig. 19).

53-58. (P 2330, 2331, 2329, 2332, 2333, 2334) Black-glazed squat lekythoi

- 53.** P.H., 0.11 m. Max. D., 0.07 m. Fig. 1.
- 54.** P.H., 0.081 m. Max. D., 0.049 m. Fig. 24.
- 55.** P.H., 0.129 m. Max. D., 0.10 m. Fig. 24.
- 56.** P.H., 0.065 m. Max. D., 0.061 m. Fig. 24.
- 57.** P.H., 0.102 m. Max. D., 0.092 m. Fig. 24.
- 58.** P.H., 0.038 m. Max. D., 0.041 m. Fig. 24.

The lip of **53** is restored. All have ring foot, reserved beneath. **53** and **54** have simple decoration on a reserved band just below the shoulder; running dog between bands on the one, three narrow bands on the other. The others are covered with glaze, good, but on the miniature **58** much worn. The shapes vary widely, from the nearly straight-sided (**53**, **54**), to the bulging profile of **56**.

With **57** compare the body of the Schuvalow painter's squat oinochoe, *Att. V.*, p. 439, 18; also a jug in Oxford, *C.V.A.*, Oxford, 2, pl. 63, 3. For **55** see Langlotz, *op.cit.*, pl. 209, 574, dated at about 460; compare also two lekythoi from Ialysos (*Clara Rhodos*, III, p. 248, fig. 245) found in a tomb including a hydria by the Niobid painter (*C.V.A.*, Oxford, 2, p. vi) and a melon-ribbed lekythos. For squat lekythoi with stamped patterns, compare *Mon. Linc.*, 14, 1904, p. 811, fig. 31; also H. Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, Frankfurt, 1923, pl. 58, 1.

59-62. (P 2335-2338) Small black-glazed olpai

59. H., 0.133 m. Max. D., 0.07 m. Fig. 1.

60. H., 0.101 m. Max. D., 0.057 m.

61. H., 0.102 m. Max. D., 0.055 m.

62. H., 0.088 m. Max. D., 0.052 m.

Most of the rim and handle of **59** restored; **60** lacks the lower part of the handle; **61** part of one side. The glaze, of varying quality, has peeled from much of **62**. All four jugs have a sharply out-turned lip and a flat base projecting slightly, reserved beneath. **59** is more slender, with the point of greatest circumference set higher than its fellows.

An extremely conservative shape. It may perhaps be worth noting that sixth century representatives found in the Agora show a straighter, less sharply out-turned lip, and have either a high flaring foot, or no foot at all, not the projecting base of the examples illustrated here.

A fragment of a similar jug from the Polyandron of the Thespians has a moulded ring at the base of the neck just above the handle attachment, and carries stamped decoration, of egg-pattern and palmettes, the latter a heavy type, not linked, similar to those on the cup-kotyle, **14**. A good plain example, very like our plumper type is in Würzburg (Langlotz, *op.cit.*, pl. 222, no. 687); another (*ibid.*, pl. 254, 678) is listed as Hellenistic and described as having "sigillata-ähnliche Lasur." On the use of red glaze in Hellenistic times, see *Hesp.*, III, 1934, p. 430, note 1; and compare the sealing-wax red of our **49**. For early fourth century types, with rather more elongated body and shorter handle, compare those found at Pontamo (A. Maiuri, *Clara Rhodos*, II, p. 121, fig. 3; p. 122, fig. 4). There are numbers of small jugs of similar size and shape from Olynthos (*Olynthus*, V, pl. 164, 165), but none on which the handle is preserved provides any accurate comparison for ours.

63. (P 2350) Black-glazed askos

H., 0.04 m. D., of base 0.057 m.

About two-thirds of the top and sides, the handle, and the spout missing. The high type, with small central opening through the body. The somewhat concave bottom projects slightly; reserved beneath. Fragments of three others, similar, are not listed.

Another conservative shape. The examples decorated by Makron (*Att. V.*, p. 221, 156; and p. 475, 156 bis, *C.V.A.*, Rhode Island School of Design, III, 1c, pl. 17, 4) differ from ours chiefly in the flatter top, the sharper angle at the shoulder, and the straighter-set spout. In the fourth century the low type takes precedence; there seems to be none of our sort from Olynthos. For the high type in the fourth century, often with a head in relief on the top, see *C.V.A.*, Oxford, I, pl. 48, 30; and compare pl. 47, 15 and 17. A similar piece appears in an early fourth century grave at Ialysos (*Clara Rhodos*, III, p. 160, fig. 153).

64-65. (P 2348, 2349) Small pyxides

64. H., 0.017 m. D., of top 0.068 m.

65. H., 0.017 m. D., of top 0.065 m.

Both are glazed inside and around the outer edge only. Good smooth fabric. A groove around the underside, near its outer edge. Nothing was found of the high cylindrical lids which should accompany such small boxes.

66. (P 2342) Black-glazed plate, reserved bands. Fig. 1

H., 0.024 m. D., at rim 0.154 m., at base 0.107 m.

About a third of the rim restored. Alternating bands glazed and reserved on both inside and outside. Good glaze; substantial fabric. Plain ring foot; broad curving rim pierced for suspension.

67. (P 2351) Black-glazed handleless krater, reserved bands. Fig. 17

H., 0.143 m. D., at rim 0.178 m., at base 0.128 m.

Small pieces of bottom and sides missing. Heavy ring foot, the wall sharply profiled above it; plain rim broadly flaring. Reserved, edge of bottom and resting surface of foot, a band around the outside, and the outer and upper edges of the lip. Fragments of another similar bowl, unlisted, remain.

This bowl and the plate last described provide a transition from the black-glazed wares, more or less fine, to the heavy household pots which are glazed largely for purposes of utility. Both plate and bowl are of a substantial, not coarse, fabric, carefully made, and covered with good though uneven glaze.

The shape of the krater is not a common one. A bowl in the National Museum in Athens, N. M. 1616, offers, however, an approximation, though there the foot is somewhat lower and wider, and the projecting rim, flat on top, is a separate member, not continuous with the curve of the wall as on our piece. This bowl is decorated in red-figure with women running away from a door and looking back. It belongs to the same time and general style as does our pyxis, 2.

68. (P 2356) One-handler, partly glazed. Fig. 16

H., 0.064 m. D., of rim 0.176 m., at bottom *ca.* 0.095 m.

A low ring foot has been in part cut away. Otherwise the shape is as 37 ff., though with the walls less carefully rounded. Heavy fabric, the smoothed surface pinkish buff; thin glaze inside, on the top of the lip, on the handle, for a band around the outside, and another inside the foot.

69–71. (P 2353–2355) Plain kraters, partly glazed

69. H., 0.219 m. D., at rim 0.385 m., at base 0.155 m. Fig. 16.

70. H., 0.237 m. D., at rim 0.368 m., at base 0.16 m. Fig. 25.

71. H., 0.128 m. D., at rim 0.213 m., at base *est.* 0.105 m. Fig. 16.

Fragments of many others, unlisted, remain. All have ring foot and rolling rim. The two horizontal handles are set either just below the rim (69, 70), or lower on the body, as on 71. Interior, top of rim, and handles are glazed; there is also usually a band of glaze part way down the outside wall, and another round the foot. The glaze is thin, and may be red, brown, or black. In some cases the clay-colored exterior seems to be not only rubbed smooth, but also covered with a wash of almost transparent glaze.

A good example, carried by a satyr, on the Euaion painter's cup in Frankfurt (*Att. V.*, p. 356, no. 13); another on a cup by the Pan painter (J. D. Beazley, *Der Pan-Maler*, Berlin, 1931, no. 72; *C.V.A.*, Oxford, I, pl. 7, 3, 4). Both these show the handles set rather lower on the wall than in 69 and 70, and upturned, as in 71. It is this relationship of handle to rim which we find in examples of the second quarter of the century; 94, for instance, from the well beneath the Zeus Stoa, already mentioned (p. 507). The progress of the handle toward the rim ends in an example from the early fourth century, 113, on which the edge of the rim seems to push the handles into a downward slope. The bowls of Hellenistic times which in shape most nearly recall our pieces are without handles (*Hesp.*, III, 1934, p. 348, C 6; p. 397, E 50); the *lekanides* which functionally replace them have their

handles crumpled beneath the rim (*ibid.*, p. 415, E 119). On Fig. 25 is given a series of these basins stretching from the late sixth century into the early fourth; changes in profile and arrangement are clearly apparent.

Such bowls were no prerogative of Athenian housewives. Compare a related shape found at Olynthos (*Olynthus*, V, pl. 182, 943). The method of decoration further, is too simple and practical one to be confined to any single locality. It reappears, though on a different series of shapes, in local Italian fabrics of the third century (Agnes K. Lake, *Bolletino dell'Associazione Internazionale Studi Mediterranei*, V, 1934-35, pp. 103 ff., 113).

72-73. (P 2026 and 2352) Amides. Fig. 16

72. H., 0.30 m. D., 0.157 m.

73. H., 0.272 m. D., 0.162 m.

Both have small parts restored. The characteristic high-looped handle illustrated with **72** belongs probably not to it but to another similar pot. This example has a flat bottom; **73**, rather more carefully made and of a somewhat finer fabric, has a ring foot. It has also a wash of very thin

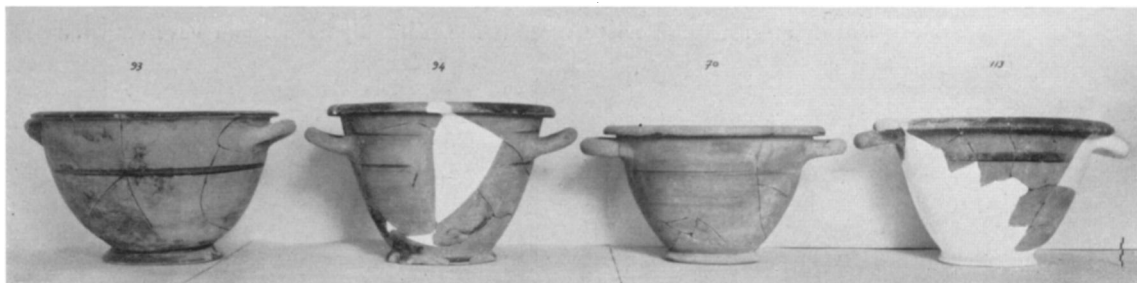


Fig. 25. Partly-glazed Kraters. Sixth to Fourth Centuries

reddish glaze over the outside as well as the inside; heavier red on the hood, the handle, the foot, and for two bands on the body. **72** has thin black glaze inside and bands of brownish black outside. Fabric and method of decoration parallel those of the partly glazed kraters, **69-71**. Fragments of several other similar pots have been found in contemporary deposits.

74. (P 2365) Partly glazed amphora

H., 0.358 m. D., 0.28 m.

The handles are missing but the attachments of one remain. Ring foot, heavy ovoid body, narrow neck spreading to profiled lip. The thin red wash which covers the outside resembles that on **73**. Heavier glaze, brownish black, on the lip, the edge of the foot, and for a band around the shoulder. Fragments of two others, unglazed, are preserved.

75. (P 2361) Plain askos. Fig. 16

H., 0.205 m. D., at base 0.072 m.

Parts of wall, spout, and handle restored. The clay is a greenish buff, reddish at the core, sandy to the touch; not a common Attic fabric. This and the remaining pots from our well are unglazed. Compare *Olynthus*, V, pl. 28 (P 43) and pl. 192, 1066; and see *Hesp.*, III, 1934, p. 341. Ours has a more swelling profile than have these examples.

76. (P 5486) Fragment of a cooking pot

H., 0.10 m.

One handle, with a bit of rim and wall, remain. Micaceous reddish-brown clay with grey core, blackened from use. Probably from a round-bodied one-handled pot something as *Hesp.*, III, 1934, p. 334, fig. 8, A 57. In our fragment the rim is more marked, the bulge of the wall more immediate, and the handle closer to the body than in this later example.

77–79. (P 2358–2360) Casseroles

77. D., at rim 0.256 m.

78. H., as restored, 0.085 m. D., at rim 0.229 m. Fig. 16.

79. H., ca. 0.065 m. D., at rim 0.183 m. Fig. 16.

Of **77** only the rim remains; **78** and **79** have considerable portions of floor and walls restored. All have watch-shaped body (cf. *Hesp.*, III, 1934, p. 466), steep flaring rim flanged inside to receive a lid; two horizontal handles, sloping up, and, in the centre of one side, a small, nearly vertical, spoutlike attachment. Thin fabric, red to brown micaceous clay, blackened outside from use. Cf. Blinkenberg, *Lindos*, I, pp. 622–623, no. 2592, from the votive deposit, before 407; also A. Furtwängler, *Aegina*, Munich, 1906, p. 458, no. 267; pl. 127, fig. 18.

The clay of these cooking pots closely resembles that of the wine-storage amphorae which bear the coin-type stamp of Chios (see p. 477, note 2). The variations from red to brown are the same in the casseroles as in the wine-jars; the clay, moderately fine, but with many small white intrusions, has the same sandy texture. The casseroles are thinner walled. Otherwise, the fabrics are, if not identical, at least very closely related.

The fabric seems extraordinarily thin for such utilitarian pots. The bottoms, indeed, burned out easily; on the Agora examples they are seldom intact. Possibly quick cooking compensated for frequent breakage. A similar thin fabric appears, however, in other pots intended for practical purposes. Hydriae and water pitchers of micaceous brown clay, often handmade and of extraordinary fineness, are not included in our group, but appear in contexts from the sixth into the fourth century. It is one of these handmade water-pitchers, with characteristic sloping cylindrical handle, which the girl on the Penthesilea painter's cup (J. D. Beazley, *Attic Red-Figured Vases in American Museums*, Cambridge, 1918, p. 131, fig. 82), decked out with dignity though she be, is carrying to the well. The trip home was sure to be laborious; but the lightness of the pitcher made the first half of the journey as easy as possible.

80. (P 5487) Fragment of a large cooking pot. Fig. 26

D., at lip 0.176 m.

The high vertical rim has a small flange well down inside. On the shoulder, a vertical spout, not pierced through. Fragments from the wall of the large rounded body remain. Slightly micaceous russet clay, pared smooth outside. Thin fabric similar to that of the casseroles.

Such a cooking pot, mentioned above, p. 495, comes from the same well as the partly glazed krater, **94**. Its hollow, entirely usable, spout suggests not only that the spout on the piece here described was a reminiscence of some such arrangement, but also that the spouts of the casseroles (**77–79**) had a similar ancestry.

81. (P 2357) Mortar with spout. Fig. 26

H., 0.099 m. D., at rim 0.336 m., at base 0.21 m.

Most of the spout missing. A shallow bowl with ring base and slightly thickened flaring rim. Very coarse pink clay with large white bits; buff slip.

A heavy fabric, apparently Attic, distinct from the sandy buff of mortars from the fourth and later centuries (*Hesp.*, III, 1934, pp. 416, 440).

82. (P 2362) Shallow brazier on stand. Fig. 27

H., 0.153 m. D., at rim *ca.* 0.44 m.

Parts of the floor and stand restored; one handle missing. The round basin has a broad nearly flat rim, on which are two vertical projections (one here missing). The clay a gritty buff. Blackened inside from use.

The projections from the rim look like nothing so much as knife-rests. They might have served to support a large cooking pot, but upon the contents of so considerable a vessel the few coals which the basin beneath might accommodate could have, it would seem, but little effect. They could serve very well, however, as rests for small spits. On the Attic origin of these pieces, as contrasted with their Hellenistic successors, see *Hesp.*, III, 1934, p. 467.

83. (P 5488) Fragment of deep brazier

H., 0.08 m.

The fragment preserves part of the rim, from which project inward, a lug for supporting a pot, and upward, a small knob. The lower edge of the fragment is cut off smooth: for a door for the coals. Micaceous red clay, brownish surface, with traces of use. Fabric similar to the casseroles, but much more substantial. The shape the same as **106**, Fig. 27.



Fig. 26. Fragmentary Cooking Pot and Mortar

84. (P 2519) Fragment of a large stamnos

D., at lip 0.24 m. Max. D. preserved, below handles *ca.* 0.475 m.

The top part only remains, filled out with plaster. No neck; a small vertical lip surrounds the large mouth. On the shoulders are two large horizontal handles and four small knobs. The dark red fabric, thin and very micaceous, resembles that of the casseroles, **77-79**.

85-88. (SS 1845, P 2366, SS 1844, P 2375) Wine amphorae. Fig. 17

85. H., 0.73 m. D., 0.32 m.

86. H., 0.79 m. D., 0.31 m. Fig. 28 *a*.

87. H., 0.61 m. D., 0.35 m.

88. H., 0.565 m. D., 0.39 m.

A large part of the neck and shoulder of **85** restored; parts also of **86**; **87** and **88** lack small pieces from the walls. The clay is respectively reddish; a coarse pink, slipped with buff; dull brownish; and buff.

In shape no less than in fabric these types are clearly differentiated. We need not separate **85** (*Hesp.*, III, 1934, p. 303, no. 1) from the certainly Chian examples. The large bulge in the neck, just below the rim, which appears on **86**, is not, however, found on known stamped examples. Two jars

closely related in shape appear among the finds from Naukratis (W. M. Flinders Petrie et al., *Naukratis*, Part I, 1884–85, London, 1886, pl. 16, 7 and pl. 17, 23). Some such pot as these the maker of the little amphoriskos in New Haven had perhaps in mind (Baur, *op. cit.*, p. 239, no. 502. The ivy pattern with which this miniature version is ornamented suggests a date not later than the beginning of the fourth century). On **87**, a stamp, an uncertain symbol (*Hesp.*, III, 1934, p. 304, no. 2) is placed on the neck just below the lip, as is the stamp on **85**; it bears, further, under one handle, a dipinto *epsilon*. In shape **88** might have stood as model for the Syleus painter's pot (*Att. V.*, p. 160, 5; Jacobsthal, *Ornamente*, pl. 74 b). Added in red paint are, beneath the handle, the letters *mu omicron*; near the bottom of the pot, a narrow band of this paint, and, between this band and the tip, a small flower-like device, two rounded and a pointed central petal, similarly painted. Two other jars of this shape carry dipinti: one has, under either handle, the letter *eta*; the other, a *phi* painted on one side of the neck.

It is not possible here to discuss the epigraphical implications of the graffiti (Fig. 28) which appear on these and other wine-jars from our well. To our notes on the character of the jars we may add, however, a few tentative suggestions as to the methods of marking employed. The graffito shown on Fig. 28 *a* appears, running downwards, on the neck of **86** (Fig. 17); *b* and *c* are on jars of

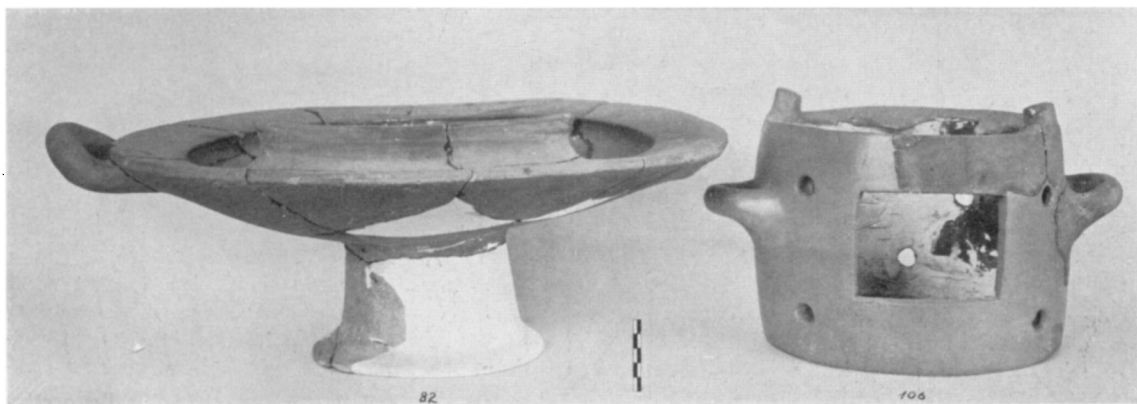


Fig. 27. Braziers

this same shape and fabric; in the case of *d*, the fabric is the same, but the fragment is too small to enable us to ascertain the size and shape of the jar. Fig. 28 *e* and *f* occur on jars of Chian profile similar to **85** (Fig. 17).

In *a* the first four letters are difficult to explain; the remainder, though somewhat garbled toward the end, may be read as *δεκατέσσερες* (or *δεκατέττορες*?). On *b* the price is not written out: an alphabetic system of numbering is employed (W. Larfeld, *Griechische Epigraphik*, Munich, 1914, pp. 293 ff.; B. Keil, *Hermes*, 29, 1894, pp. 249 ff.). We note that the writer, in beginning to make the Π which stands for six, realized that he had started too far to the left, and that the price mark would not appear in the middle of the jar; he thus began over again. Possibly the system he wished to employ was not very familiar to him; in any case, before he could set down his next figure, H, he had to count up to eight by the primitive straight-stroke method. At last, however, he succeeds in inscribing six and eight, to make, again, fourteen. The writer of *c* was affected by no systems. Wishing to write *τέσσερες καὶ δέκα* he sets down, first, four strokes, and then another which serves to link the small horizontal strokes making ten. (Echoes of some such method perhaps appear in the horizontal strokes indicating fractions, to be seen on the Halikarnassos inscription, Keil, *loc. cit.*) This arrangement made the price immediately visible and comprehensible to the purchaser, as it would not have been if the series of long strokes had been continued round the pot to total fourteen (cf. M. N. Tod, *B.S.A.*, 18, 1911–1912, p. 130, 132). On *d* we have \sqsubset standing for six, plus five short strokes to make eleven.

The graffito *e* is difficult of interpretation according to an alphabetic system of numbering; it might possibly represent a version of the acrophonic as employed in some locality where Σ was used to indicate the fraction of an obol (Tod, *op. cit.*, p. 125). The price would then be five drachmae, two obols, and a fraction; or possibly seven drachmae, and a fraction of an obol. On the remaining jar, of the same type as the last, we appear to have the alphabetic system again, E standing for five, plus two strokes to make seven (but cf. also Tod, *op. cit.*, p. 118; according to the acrophonic system as employed in Chios this price might read 102!).

Our knowledge of the humbler systems of computation employed in the fifth century is too limited to enable us to consider these suggestions except with the greatest caution. The foreign origin of the wine concerned is apparent. It has, however, been demonstrated (Rudolf Hackl, "Merkantile Inschriften auf attischen Vasen," *Münchener archäologische Studien*, Munich, 1909, pp. 8ff.) that the alphabetic system was employed in Attica in the early fifth century for price marks scratched

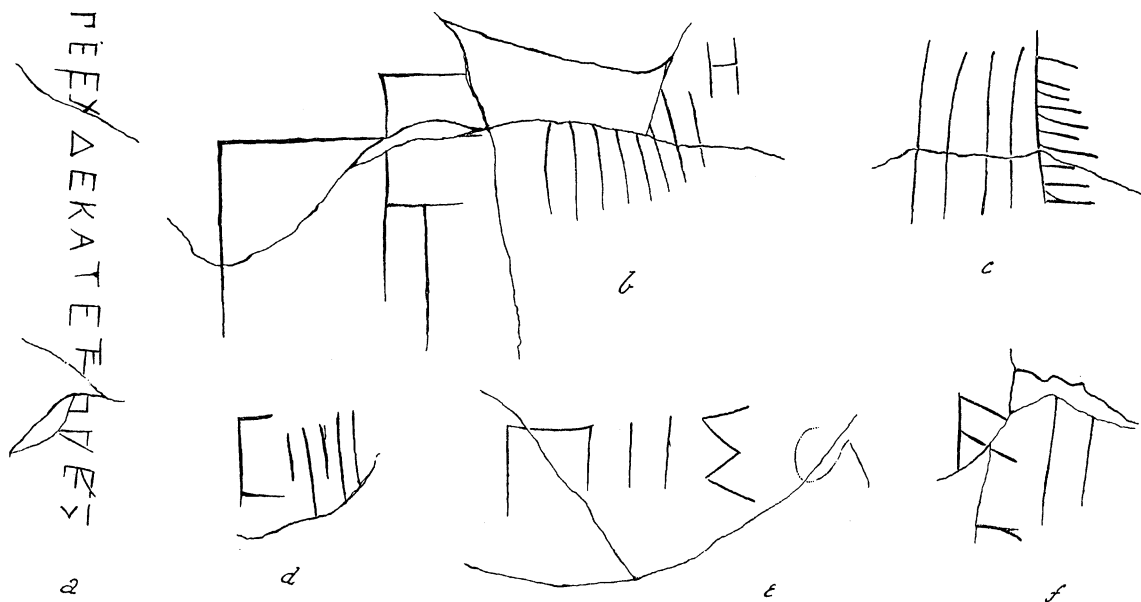


Fig. 28. Graffiti on Wine Amphorae

upon vases. We need not suppose that at any subsequent time it disappeared completely from view or that, as employed by our Ionian wine merchants, it would have been incomprehensible to any literate fifth-century Athenian. For the acrophonic and the alphabetic methods used side by side in Ionia, cf. G. Dittenberger, *Sylloge Inscriptionum Graecarum*, Leipzig, 1898, I, 11, a-d; Keil, *loc. cit.*; Larfeld, *loc. cit.* That two of our inscribed jars, *e* and *f*, may, from the fabric, well come from Chios, has already been noted. It should be from some one of the other wine-producing islands of that vicinity that the jars with bulging neck (Fig. 17, 86; Fig. 28, a-d) were exported both to Athens and to Naukratis.

89-92. (L 1110-1113) Black-glazed lamps

89. L., 0.095 m. H., 0.02 m. W., 0.079 m. Fig. 1.

90. L. not complete; H., 0.026 m. W., 0.081 m.

91. H., 0.022 m. L., of nozzle 0.034 m. (two fragments).

92. H., 0.025 m.

89 lacks the handle and part of the rim, the latter restored; 90 lacks handle and nozzle; 91 and 92 are fragments only. The first three, with low curving walls, horizontal band handle, and broad,

nearly flat foot, reserved, belong to the shallow variety of Type IV (Oscar Broneer, *Corinth*, Volume IV, Part II, *Terracotta Lamps*, Cambridge, Mass., 1930). The fourth shows the ridged rim of Type V (*ibid.*). Evidence from the Agora indicates that lamps of Type IV were those most commonly in use for at least the middle fifty years of the fifth century. Type V is contemporaneous, but rarer, and usually more carefully made. A lamp of Type IV, but with a central cone, found at Camarina (*Mon. Linc.*, 14, 1904, p. 818, fig. 35), is decorated around the rim with stamped palmettes recalling those of our cup, 18. One of Type V, found on the Acropolis (Graef-Langlotz, *op. cit.*, pl. 90, 1286) is ornamented with a palmette stamp which, even in its defects, closely resembles that used on our cup, 95.

VASES FROM OTHER DEPOSITS: 93-117

93. (P 1219) Partly glazed krater. Fig. 25

From a well near the southwest corner of the Agora, with a large variety of vases from the later sixth century.

H., 0.249 m. D., at rim 0.38 m., at base 0.187 m.

The foot a heavy torus, the walls swelling, the rim narrow, nearly flat on top. Two horizontal handles, upturned, set below the rim. Transparent glaze wash on the outside; inside, on the rim and foot, and for a band around the body, dull brownish black glaze.

94. (P 5160) Partly glazed krater. Fig. 25

From a well found beneath the floor of the Stoa of Zeus Eleutherios. Figured wares, kalos-inscriptions, and vase shapes alike suggest that the well was filled in about 480-460.

H., 0.259 m. D., 0.372 m.

A few fragments from the wall restored. Ring foot; upturned handles; down-turned rim. Black glaze inside and on the rim; also for two bands on the outside (above and below the handles) and another around the base. The graffiti which appear on this pot, inside, outside, and beneath, will be published elsewhere.

95. (P 5332) Black-glazed stemless cup with stamped decoration. Figs. 5, 20

From a well to the southwest of the Tholos (Section B, well 5). The pottery contents of this well belong to the second and third quarters of the fifth century, the earliest figured piece being a fragment of a lekythos by the painter of the Bowdoin Box (P 5243), the latest, probably, an askos (P 5330) not far removed from 3.

P.H., 0.039 m. D., of base 0.105 m.

Nothing of the lip is preserved. The rim is lightly set off on the inside, plain on the outside. Excellent glaze all over, including the carefully moulded underside.

96. (P 5276) Black-glazed amphoriskos, ribbed and stamped decoration. Fig. 12

From a well to the south of the Tholos (Section B, well 2), with a variety of figured wares from the third quarter of the fifth century, the earliest (P 5192) a stemless cup near the painter of London E 777, the latest a small fragment of an oinochoe (P 5482) probably by the Eretria painter. The glaze on the best stamped pieces in this group, notably the amphoriskoi, is of a fine blue-black, identical with that used on the red-figured squat lekythoi, as 103, from the same deposit.

P.H., 0.172 m. D., 0.082 m.

One handle, and the tip and fragments from the wall missing. On the shoulder, stamped meander below tongues. On the upper body, petal-ribbing; below this, stamped meander and palmettes, inverted, with interlacing stems; small volute-stamps between the loops. For an early type of interlace on a cup, see Graef-Langlotz, *op. cit.*, pl. 90, 1267, contemporary with our well group.

97. (P 5259) Black-glazed amphoriskos, stamped decoration. Fig. 12

Provenience as **96**.

H., 0.175 m. D., 0.081 m.

Both handles, and the tip, missing. On the shoulder, egg-pattern and meander; around the body a band of stamped meander; above and below it linked palmettes, with small stamped volutes. From the same shop as **96**.

On the shape and antecedents of such pieces, see *C.V.A.*, Oxford, I, pl. 40, 3-4 and 10, and the references there. The character of the decoration of our examples, and their large size, suggest that they are among the earlier of such pieces. A similar vase, recently acquired by the National Museum in Athens, belongs to the same series. This piece shows us the origin of the scroll pattern common on somewhat later amphoriskoi; on it the potter has stamped the little volutes from the base of his palmette stamp (see above, p. 484) back to back, thus producing the effect of a scroll. But a special stamp for the scroll would be easier to use; nor was he long in making it. It seems unnecessary to relegate this scroll motif to the fourth century (cf. Graef-Langlotz, *op.cit.*, pl. 91, 1279; the shape that of our mugs, **50-52**).

The amphoriskos N.M.3088 is decorated with meander, scrolls, and interlaced spindly palmettes; on the shoulder it carries a painted ivy pattern recalling that of our kantharos, **8**. An example in Thebes (Thespian collection) shows the same spindly palmette. So far as stamped decoration goes, this motif seems to be the prerogative of amphoriskoi. The same long central stem, with petals branching in pairs along its length, is used, however, by vase painters; we may find it for instance among the embroidered decoration of Pelops' chiton, on the amphora in Arezzo, *Att.V.*, p. 464, 57. The varieties of palmette-types which may be counted on this single vase afford an interesting parallel to the diversity of types which, as we have seen, were employed at one and the same time by the makers of stamped patterns.

Probably a large proportion of the stamped amphoriskoi which are to be found in various collections commonly dated in the fourth century belong actually to the fifth, as comparisons of stamped patterns will determine. A fragment in the Agora (P 5105) showing the fine style in its full development, was found with a calyx-krater near the earlier manner of the Eretria painter (P 5107), hardly to be dated after 430. Around the body is a band of meander; above and below it, eggs; beyond these, above and below, palmettes exactly as those of our **10**, not linked but set close together. Above the tip is another row of palmettes, made with a different stamp, the petals slightly broader and more rounding. An example in the Athens Museum, N.M. 10456, with ribbed lower body and fat palmettes sharply outlined in the manner of our **108**, may belong to the latest fifth century. Some, however, and they are for the most part very small, show the large curving palmettes of the full fourth. Of these are Athens, N.M. 10455 and N.M. 12617. Compare also one from a grave in Thrace, decorated with impressed circles only; other finds with it suggest a date not later than mid-fourth century (*Arch. Anz.*, 1918, p. 6, fig. 4 c). Another, from Alexandria, is presumably of the late fourth (R. Pagenstecher, *Expedition E. von Sieglin*, Leipzig, 1913, p. 21, fig. 27). For its palmette, cf. *Hesp.*, III, 1934, p. 431, fig. 115, A 14.

98. (P 5242) Fragmentary black-glazed stemless cup, stamped decoration. Figs. 6, 20

Provenience as **96**.

H., 0.05 m. D. est. 0.172 m.

Most of the floor, but only a small part of the rim preserved. The rim offset inside, plain outside. Plain ring foot, lightly moulded inside, reserved, with circle and dot decoration. Within, rosette, linked eggs, then tongue pattern. Good black glaze, in part fired red outside.

For the egg stamp used thus as an independent unit, cf. Graef-Langlotz, *op.cit.*, pl. 90, 1218, where it appears in groups of three, linked and alternating with a palmette.

99. (P 5194) Fragment of black-glazed stemless cup, stamped decoration. Fig. 8

Provenience as **96**.

D., of foot 0.105 m.

Only a fragment from the floor remains, with part of a plain ring foot, the resting surface reserved. Inside it, reserved, washed with pink, and decorated with glazed circles. Stamped, around a central palmette, linked palmettes, then eggs, linked palmettes, and double volutes.

Fragments of another cup made with the same palmette stamp and in the same heavy careless style come from this well (P 5248).

100. (P 5247) Fragmentary glazed bowl, stamped decoration. Fig. 10

Provenience as **96**.

D., of foot 0.069 m.

Plain ring foot; incurving sides; none of the rim preserved. Stamped at the centre, a palmette, then four palmettes resting on a ring. The glaze fired mostly to a sealing-wax red.

101. (P 5262) Squat red-figured lekythos: maenad at altar. Fig. 15

Provenience as **96**.

P.H., 0.135 m. D., 0.099 m.

Lip and handle missing; a small hole broken in the back. A band at junction of neck and shoulder slightly offset; in front reserved, decorated with bands, tongues and dots. Below, on an egg-pattern ground line, a woman wearing a chiton, left. In her left hand a thyrsos; in her right a phiale from which she is pouring a libation on a small altar. No relief contours. Blue-black glaze somewhat peeled.

102. (P 4849) Fragment of black-glazed stemless cup, stamped decoration. Figs. 8, 20

Found in a trial pit behind the retaining wall of the Stoa of Zeus Eleutherios.

H., 0.054 m. D. est. 0.19 m.

Handles and much of wall missing; one rim fragment does not join. Plain ring foot, reserved inside decorated with alternate bands of black glaze and milos. Plain rim. Within, small stamped circles, surrounded by linked palmettes; twice repeated. Very good glaze. It is these elongated palmettes which most closely recall those on one of the stamped cups from the purification pit at Rheneia (p. 484, above).

The collection from which this piece comes is closely contemporary with that from our well, as such pieces as a low ribbed cup (P 4858) exactly like our **49**, but with both handles preserved, and also the quality and variety of the stamped ware, sufficiently indicate. One of the stemless cups with stamped decoration (P 4848) seems to have come from the same shop, if not the same hand, as our two large cup-kotylai, **10** and **11**. In fabric and ornament it is even finer than they; it carries, moreover, a useful indication of relative date: the central motif is not a rosette, but a many-rayed star, a pattern to be associated with red-figured cups having incised ornament such as the Karlsruhe painter's piece, noted above, rather than with later developments. (A fragment of another cup very like it in style and date is Graef-Langlotz, *op.cit.*, pl. 90, 1272.) The fragments of red-figure found with these vases, notably parts of a small kantharos (P 4843), further suggest the date 440–430 for the collection.

103. (P 420) Red-figured kotyle. Fig. 3

Section Δ, closed deposit; near the southwest corner of the Agora.

P.H., 0.15 m. D., of base 0.20 m. T., of walls *ca.* 0.019 m.

Partial relief contours. Brown on the basin and the seat of the stool, and for shading in the folds of drapery. The resting surface of the ring foot reserved, and the space inside, the latter covered with pink wash and decorated with three glaze circles around a central dot. The inside fired entirely red; the outside a mottled red below the figures and around the feet of the seated personage. The scratch, seen beneath the legs of the chair, appears to be an instance of damage in process of manufacture. The pot was set too close, apparently, to a neighbor in the kiln; the glaze stuck; but the reserved surfaces were unaffected.

For the painter's hand, compare the triple curves used to distraction on the vase from which he takes his name, *Att. V.*, p. 447, 2; also, the use of brown wash for filling in between the fold-lines, the smudge of brown which emphasizes the position of the staff against the drapery, and a similar smudge suggesting the shadow cast by the garment against the leg of the seated figure.

104. (P 428) Black-glazed stemless cup, stamped decoration. Fig. 7

Provenience as **103**.

P.H., 0.037 m. D. est. 0.13 m., D. at base 0.048 m.

Plain ring foot; plain rim. Stamped inside, a circle of eggs, then alternating lotus and palmette, linked. Glazed all over, metallic, greyed in firing.

105. (P 423) Black-glazed cup-kotyle. Fig. 21

Provenience as **103**.

H., 0.057 m. D., 0.124 m.

Profile of foot as **14**, Fig. 20. Inside the foot, reserved, colored pink, and decorated with dot and circles. The glaze somewhat mottled in firing.

106. (P 433) Deep brazier. Fig. 27

Provenience as **103**.

H., as restored, to knob, 0.19 m. D., 0.21 m.

About half preserved; restored. The wall thickens toward the top so as to form a rim, sloping slightly inwards, from which project small flat horizontal lugs. Between the two preserved lugs, a vertical knob-like projection. The wall is pierced with several small holes and has on one side a large rectangular opening. Micaceous red to brown clay. **83** is a fragment from a brazier of the same shape as this.

107. (P 4263) Fragment of black-glazed stemless cup, stamped decoration. Fig. 6

With pottery of the third quarter of the fifth century and earlier.

P.H., 0.023 m. D., of base est. *ca.* 0.115 m.

A fragment from the floor only. High, moulded ring foot; glazed all over save for a reserved circular space with ring and dot decoration in the centre beneath. Stamped decoration, rosette, linked palmettes, ring of small eggs, tongue pattern, a second palmette chain. Good glaze.

108. (P 5482) Fragment of stemless cup with ribbed walls and stamped decoration. Figs. 5, 20

From a small pocket excavated in the area below the Areopagos, with several red-figured vases of the later fifth century (as P 1052, a fragmentary large open pot—stamnos?—attributed by Professor Beazley to the Pothos painter).

H., 0.062 m. D. est. 0.173 m., D. of foot 0.081 m.

A small fragment of the rim preserved, not joining; much of the sides, part of the floor and foot, missing. The spring of one handle attachment preserved. The rim plain, out-turning; the sides, from below it to just above the foot, ornamented with broad shallow vertical grooves, widely and rather irregularly spaced. Moulded foot, lightly moulded within; a scraped groove just above it inside. The resting surface reserved, also bands within the foot. The glaze in part fired red.

For the ribbing, and the rim profile, on a stemmed cup, cf. *C.V.A.*, Oxford, I, 48, 5. The rosette and tongue decoration is sometimes combined with unlinked small deepset palmettes such as those of **109**; compare the stamped decoration of a late red-figured cup in the Louvre (Pottier, *Album*, III, pl. 159, 638, outside only).

109. (P 5483) Fragment of a small black-glazed stemless cup, with stamped decoration. Fig. 10

Provenience as 108.

D., of foot *ca.* 0.073.

About half the floor, none of the rim, preserved. On the wall outside, part of a reserved area (handle space?) remains. Scraped grooves, colored pink, inside and outside the moulded foot. Inside it, the centre reserved, with circles and dot in thin glaze. Border and centre, small round depressions set in a ring; around the centre, linked palmettes, sharply outlined. Excellent glaze.

It was this framed stamp, better seen on a piece in the Acropolis collection (Graef-Langlotz, *op. cit.*, pl. 91, 1276) than on any here illustrated, which found such favor with the Campanian potters. The Acropolis piece, like those here illustrated, should belong to the last years of the fifth or the first of the fourth century. For the later career of stamps of this sort in Attica, cf. *Hesp.*, III, 1934, p. 431, fig. 115. Campanian and Attic types are well to be contrasted among the finds from Ensérune, *C.V.A.*, Collection Mouret, pls. 24–30.

110. (P 5484) Fragment of black-glazed cup, stamped decoration. Fig. 10

Provenience as 108.

Max. D., 0.042 m.

A bit from the floor only. Beneath, reserved, with black glaze circles and dot. At the centre, four small palmettes set round a (partly visible) circle. Plump palmettes, neatly outlined.

111. (P 5485) Fragment of black-glazed cup, stamped decoration. Fig. 10

Provenience as 108.

Max. D., 0.041 m.

A bit from the floor only. Black glaze beneath; at the centre, four palmettes, beyond, a ring of palmettes set between grooves. The palmettes extremely straight petalled; the stamp set so that in most cases only one half of the motif is impressed.

112. (P 2837) Black-glazed fragment, stamped decoration. Fig. 8

Found in a well to the southeast of the Tholos, in its lower fill, to be dated in the last years of the fifth century, or the first of the fourth.

D., of base 0.087.

Probably from the centre of a bowl; the plain ring foot preserved; none of the walls. Six palmettes stamped round a central ring; then a circle of eggs, and palmettes spaced around it. Firm glaze all over, except for grooves at junction of wall and foot. Close to this in date, but rather more careful and elaborate, *Olynthus*, V, pl. 153, 559. For the shape and decoration of these bowls, cf. W. Technau, *A. M.*, 54, 1929, pp. 43–47, figs. 32–33, and the references there.

113. (P 2834) Partly glazed krater. Fig. 25

From the same well as 112, but from the upper fill: early fourth century. The few stamped fragments found in this context show simple groups of four or five palmettes, of a type similar to those on 112, arranged either with or without a central ring.

H., 0.248 m. D., 0.385 m.

One handle, a bit of the rim, much of the body and the entire base missing. Buff slip outside; inside thin black to reddish glaze; a band of glaze outside around the body. The missing foot can be restored from the large numbers of similar fragments found in the same well. They show not the sloping upper surface of earlier examples but a much straighter edge; the foot is thus a plain ring, either rounding, or sometimes nearly rectangular in section.

114. (P 917) Black-glazed cup-kotyle with stamped decoration. Figs. 8, 9, 20

From a well below the Areopagos, with red-figured pieces from the last years of the fifth century.

H., 0.07 m. D., 0.155 m.

About a quarter of the lip, and half of one handle restored. Moulded ring foot, a scraped groove above it; the resting surface and the space inside, reserved. Rim offset on inside only. Stamped on the floor, linked palmettes in an ovolo circle.

115. (P 3711) Black-glazed cup-kotyle, stamped decoration. Figs. 8, 20

From the filling inside the foundations of the small rectangular building in the sanctuary of Apollo Patroös. The latest objects in this filling parallel the latest found at Olynthos [Dr. Thompson].

H., 0.165 m. D., 0.132 m.

Many fragments from the wall, and most of the handles missing. Slightly moulded ring foot; flaring lip, offset on the inside, out-turned at the edge. Underneath, reserved, with glazed bands. Stamped inside, around a central circle, four palmettes on elongated links, surrounded by a band of simple rouletting, the strokes end to end.

116. (P 1095) Black-glazed cup-kotyle, stamped decoration. Fig. 20

Found with other pottery of the fourth century, and perhaps later, in front of a retaining wall below the Areopagos.

H., 0.06 m. D., 0.126 m.

Both handles broken off, and more than half the sides missing. Rather high moulded foot, a scraped groove separating it from the body; the resting surface reserved, also the space within the foot, with glazed circles. Lip offset inside; outcurved at the edge. Inside, a triple rouletted circle enclosing four stamped palmettes, widely spaced. Firm black glaze, slightly metallic.

117. (P 1096) Small black-glazed bowl. Fig. 8

Provenience as **116**.

H., 0.052 m. D., 0.132 m.

Part of the wall missing. High ring foot; scratched groove at junction with body; resting surface unglazed. Lip out-turned. Stamped inside, four palmettes, then a band of eggs, then palmettes on long links. Glaze good but much worn; in part fired red.

VASES FROM VARIOUS PLACES: **118–122****118.** (P 3903) Black-glazed stemless cup, stamped decoration. Fig. 20

H., 0.05 m. D. est. 0.12 m.

One handle, part of the other, and fragments of rim and walls missing. Ring foot, triangular in section; plain rim. Reserved and colored with miltois: a line at the top of the foot and on the under side two tiny rings in the centre, and two midway between centre and edge. Stamped inside, palmettes around a rosette. Excellent glaze and fabric; style of **10** and **11**.

119. (P 3904) Black-glazed cup-kotyle, stamped decoration. Fig. 10

H., 0.044 m. D., 0.09 m.

Both handles and parts of ring and walls missing. Incurving rim; profiled ring foot, flat and very broad beneath. Reserved, a groove around the top of the foot, the resting surface, and the centre inside, with circles and dot. Stamped inside, a rosette formed of four small leaves and four eggs, within a wreath of small leaves in pairs. The glaze rather dull.

The pattern is unusual in Attic stamped decoration. It appears, however, on a small oinochoe, of the best period, in the Reading University collection. Cf. *C.V.A.*, Oxford, 2, pl. 62, 7. A wreath of a still different type, on a stemless kantharos, Sehaal, *op.cit.*, pl. 58 h, rather recalls painted wreaths, like that of our 8.

120. (P 1073) Red-figured kotyle. Fig. 13

H., 0.125 m. D., at lip *ca.* 0.17 m.

One handle, about half the rim, and more than half of the wall of face B missing.

A. Woman right, carrying a box.

B. The lower part of a mantle-clad figure, right. No relief contours. Brown decoration on the woman's kerchief, and on the box. The resting surface reserved and the underside, washed with pink, and decorated with concentric rings of glaze. Glaze thick, rather dull.

121. (P 3506) Fragment of small red-figured kotyle. Fig. 14

H., 0.034 m. On the top of the vertical handle, an owl between olive twigs; around the lower part of the body, a reserved band with crossed lines. No relief contours.

A palmette appears in this position on a kotyle in New Haven, Paul V. C. Baur, *Catalogue of the Stoddard Collection*, New Haven, 1922, p. 105, fig. 34. For owl-kotylai, cf. *C.V.A.*, Oxford, I, pl. 48, 9; pl. 62, 1, 2, and the references there; also Langlotz, *op.cit.*, p. 119.

122. (P 2107) Fragment of a small red-figured stemless cup with incised ornament. Fig. 11

D. of medallion, and of foot, est. *ca.* 0.08 m., Max. dim., 0.045 m.

The upper part only of the foot is preserved, straight-sided; probably finished with a moulded edge below. Inside the foot, glazed, with reserved circles. In the medallion, Eros, right, in a dancing pose, his hands clasped above his head. Relief contours. The medallion border is formed by a circle of motifs resembling egg-pattern, set end to end in a shallow groove, incised beneath the glaze.

The wings are very much like those of the erotes on the onos from Eretria (*Att. V.*, p. 429, 1); nor is the drawing less fine. The size and placing of the figure suggest, however, that in this case Eros is much smaller than the lady whom he attends. Some variant of motifs such as those on the Washing painter's marriage lebes (*Att. V.*, p. 431, 3), may be supposed. A composition such as its central group would well suit a cup medallion.

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