

A BOX OF ANTIQUITIES FROM CORINTH

In 1928 a box of antiquities was seized by the police from a former resident of New Corinth who had fled after the great earthquake of April in that year, taking the box with him. In February 1930 the contents were deposited in Old Corinth to be exhibited in the Museum there, and through M. Bertos, Ephor of Antiquities, permission was given the American School of Classical Studies¹ to study and publish them. Nothing is known of the early history of the objects, nor can even the various spots in which they were found be now ascertained; but for most of them the presumable provenance is the immediate vicinity of Corinth. The character of the objects so closely resembles that of the contents of graves excavated by the American School in and about Old Corinth that we may suppose the collection to be that of a grave digger who, to judge from the number of the objects and the thickness of dirt deposited on and over the modern restorations, had carried on his illicit digging for a period of many years.

The collection includes:

- 1 Bronze Situla
- 1 Glass Amphora
- 1 Alabaster Alabastron (Fig. 3, *right*)
- 7 Terracotta Figurines
- 3 Greek Lamps
- 2 Loom Weights
- 240 Vases, including
 - 1 Mycenaean False-necked Jar
 - 1 Mycenaean Askos
 - 1 Geometric Jug and Stand
 - 10 Kylikes—Corinthian and Attic
 - 60 Skyphoi—Corinthian and Attic, figured and black glazed, regular size and miniature
 - 2 Cups of different shapes
 - 11 Black Figured Lekythoi
 - 20 White Ground Lekythoi—Attic and Corinthian imitation of Attic
 - 2 Red Figured Lekythoi
 - 12 Small Red Figured Vases of various shapes
 - 4 Small Fourth Century Imitation Metallic Vases
 - 53 Oinochoai—various Corinthian styles, shapes, and sizes
 - 3 Aryballoi

¹ My thanks are due to Dr. Rhys Carpenter, Director of the School, for giving me the opportunity to publish the collection.

- 12 Unguentaria
- 2 Coarse Pots
- 29 Pyxides and Covered Dishes of various shapes and sizes
- 16 Small Dishes

Many of the vases had been repaired or restored.

The best and most interesting objects in this rather extensive collection are described below.¹



Fig. 1

I. BRONZE

MB 1 Bronze Situla (Figs. 1 and 2).

Preserved height 0.15 m.; greatest diameter 0.167 m. Bottom missing.

The situla has a wide top with a flat turned-in rim and a round body tapering downward gradually. Three incised bands run round the top of the body. On one side

¹ Miss Agnes E. Newhall, who is excavating the Kerameikos in Corinth (cf. A. J. A. 1931, pp. 1ff.), has very kindly discussed the Corinthian vases with me and has consented to my incorporating her dating of them in this account.

the body is punctured with holes for a strainer, and a spout in the form of a satyr's head is riveted on. The head is set horizontally and characterized by stylized hair, deeply ridged forehead, large wide-open eyes, and broad snub nose, with the wide mouth and long beard serving as the actual spout. On the opposite side there is riveted a flat piece of bronze with a vertical loop handle attached and a broad, flat, horizontal thumb-rest on top. Looped through two rings in both the spout and handle pieces are

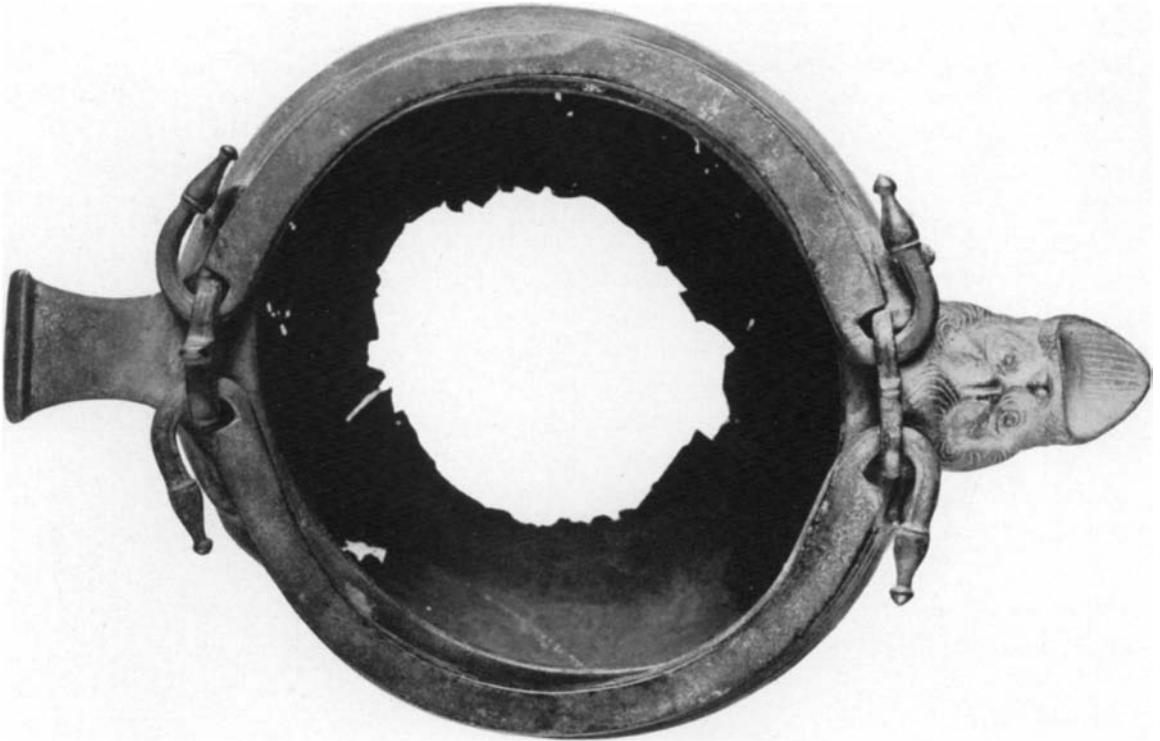


Fig. 2

two thin and flat semi-circular swinging handles which narrow and round out to fit through the holes and turn up on the outside to end in a pointed bud.

A similar but more elaborate Etruscan situla in the British Museum¹ has "double loose handles fastened on either side into a double ring, below which on one side is a head of Athena in high relief, . . . on the other is a satyric mask, with large open mouth forming a spout (with strainer inside)." It is designated as Etruscan of the finest period. An isolated handle, No. 2484, of a situla of the same type has the handles pass at each end "through rings fixed into the head of a Seilenos with open mouth forming a spout."² There is also a situla handle, No. 2488, with a "mask of Seilenos wearing

¹ Walters, *Catalogue of Bronzes in the British Museum*, p. 108, No. 652.

² *Ibid.*, p. 324.

ivy wreath, with a large open mouth projecting, like a comic mask, as if to form a spout."¹ The same thin swinging handles ending in buds occur on a sixth-fifth century Etruscan situla as well as on a Greek one dated about 500 B.C., both in Karlsruhe.² In spite of these parallels it is difficult to believe that a bronze situla, apparently found in Corinth, famous as the center of a great metal industry, should have been imported there from Etruria. The situla with the same shape and handles and a satyr's mask in relief attached below the handles on each side, in the Athens National Museum (No. 7927), which came from Kalamaki, just across the modern canal from Kenchreai, the harbor of ancient Corinth, strengthens the probability that we have in our vase a piece of native Corinthian work, and that, if there is any connection with Etruria, it was the Etruscans who followed traditions brought over to Etruria by Corinthian craftsmen. Is there any possibility that we are occasionally guilty in toreutics of the same mistake which a much earlier generation of archaeologists committed in ceramics when they called good Greek vases "Etruscan urns"?

II. FIGURINES

MF 2 Seated Woman (Fig. 3, *left*).

Height 0.23 m. Bottom of peplos, feet, and footstool restored; fine, pale red clay.

A mould-made figurine represents a woman with long hair wearing a high polos and Doric peplos, seated on a high-backed solid-bottomed throne, with her arms at her sides and her hands half touching her lap. The figurine is covered with the usual white slip in a fair state of preservation, and red may still be detected in places on the throne, hair, face, and neck.

The type is common in the early fifth century and is paralleled in the Athens National Museum in No. 5807, 0.22 m. high, where the type is exactly comparable.

Cf. Vienna, Exhibition No. 364, the same type but smaller.

¹ *Ibid.*, p. 324.

² Schumacher, *Beschreibung der Sammlung antiker Bronzen zu Karlsruhe*, p. 119, No. 633 (Plate IX, 9), and No. 632 (*ibid.* 8). On p. 121, Nos. 640 and 641 (Plate IX, 14 and 13) with similar shape, rim, and handle are identified as Etruscan from the fourth to second centuries B.C.



Fig. 3

MF 4 Dancing Figure (Fig. 4).

Height 0.215 m.; head, neck, right shoulder, and upper arm missing; broken in half and repaired; dark red clay.

A moulded figure, of which only the front is modelled, represents a dancing woman poised on tiptoe on an oval base. She is dressed in chiton and himation swirling out to the sides and back. She stands momentarily poised on her left toes, with the left leg crossed in front of the right. In her left arm, which is bent at the elbow, she carries a tambourine, and this she strikes with her right hand, carried across the body. Below, the himation hangs in catenary folds over the abdomen, but blows back tight over the left leg, revealing it beneath its transparent drapery covering. The white coat of sizing paint is well preserved, but no color remains on it.



Fig. 4

This type of early fourth century¹ dancing figure is illustrated by Winter² and listed as in a private collection in Athens at that time (1898) on the authority of a dealer in Corinth. As far as can be judged by the drawing, the type is exactly the same as our figure; and it would be interesting to ascertain whether the Athens figurine was not found in or about Corinth also. Jules Martha³ in describing terracotta figurines in a private collection in Corinth, all supposedly found in Corinth, describes an exactly similar type. Our figure cannot be the identical one; for, although the head might have been broken away since, Martha describes the fabric as yellow clay, burned, while ours is a dark red clay. One would like to know, however, whether all three were made in Corinth from the same

mould, or whether all were made in Tanagra and imported; for in the Athens National Museum there are two figurines, one of the same size as ours (No. 4550), the other smaller (No. 4580), of the same type, which came from Tanagra.

MF 5 Pan (Fig. 5).

Height 0.10 m.; fine red clay.

Only the front is modelled, the head and upper half of the body being shown full-front in the round while all below the waist is in profile in relief. The bestial human

¹ Dr. Carpenter points out the Nike Balustrade type of drapery and the frontality of pose as evidences of an early date.

² Winter, *Die Typen der figürlichen Terrakotten*, II, p. 143, 3.

³ Martha, *Figurines Corinthiennes en terre cuite*, B. C. H., 1879, p. 40, No. 48.

head has a cap over the horns, long pointed ears, a large flat nose, a great mouth, and long beard trimmed round. The human figure continues down to the waist where it turns into a long-tailed goat standing on a plain rectangular base. The right arm is bent across the chest and holds in the hand an object difficult to identify but presumably a syrinx. Apparently the whole figure was originally painted red, for bits of red are found on the cap between the horns, on the forehead, ears, eyes, nose, mouth, neck, and on a few places on the body. Traces of yellow are also visible on the cap.



Fig. 5

A number of Pan figures of this type were found in the Kabeiric Sanctuary in Thebes and are now in the Athens National Museum.¹ Wolters² discusses them in a preliminary report and places them approximately at the beginning of the fifth century B.C.

MF 7 Moulded Vase (Fig. 6).

Height 0.125 m.; width at the top 0.075 m.; greatest thickness 0.045 m.; coarse red clay; tip of one cap and spout restored.

Twin dwarfs are seated face to face with knees bent and feet together on a high, round, perhaps cushioned stool, with their faces, hands, knees, and toes touching. They wear high pointed caps and a garment pulled round them like a shawl. The modelling is very cursory and crude, and the back is perfectly flat, plain, and unmodelled. There is no trace of paint. The modern restored cap copies the preserved one; and the restored spout is probably to be justified, since the center of the top is the only place for an opening, and the general shape and treatment prove that the object must have been a vase and was never intended merely as a figurine.

Moulded vases of a great variety of shapes and subjects are common throughout a long period; but "since the seated slave boy (e.g. with lantern, in the Terme Museum³)



Fig. 6

¹ Winter, *op. cit.*, I, p. 120, 1.

² Wolters, *Das Kabirenheiligtum bei Theben*, Ath. Mitt., 1890, p. 359.

³ Paribeni, *Le Terme di Diocleziano e il Museo Nazionale Romano*, p. 157, No. 363. Cf. Berlin, *Altes Museum*, No. 1745, the same figure.

is a favorite Imperial Roman statuary type, and as the clay resembles the "Corinthian" ware of Roman times, this is probably to be placed in a late period."¹

Cf. Athens, National Museum 5823, vase in the form of a slave boy seated on a stool;

Munich, Museum antiker Klein-kunst, Inv. 7699, lamp in the form of a negro slave boy seated on a stool.



Fig. 7

MP 1 Mycenaean Stirrup Vase (Fig. 7).

Height 0.13 m.; greatest diameter 0.13 m.; fine yellow clay.

The decoration in dark reddish brown paint is characteristic of this most popular Late Helladic III shape. There are lines on the handles, a painted ring round the top and bottom of the real mouth and the bottom of the false mouth, and concentric rings on top of the latter. Curved parallel lines de-

corate the front of the shoulder, and on the back is a row of **H** between two rows of dots. The body shows broad rings of reserved ground alternating with series of four or five lines bordered by a broad band at top and bottom. The shape of the body is that termed globular by Forsdyke² and placed just before the spherical type which he notes as the most favored in the latest period (Late Mycenaean B).

MP 2 Askos (Fig. 8).

Height including handle 0.07 m.; length 0.105 m.; coarse yellow clay.

Wide wavy lines run vertically under the mouth, which is small, and horizontally over the rest of the vase, varying in color from black at the top to red at the bottom, according to the accidents



Fig. 8

¹ Dr. Rhys Carpenter.

² Forsdyke, *Catalogue of Vases in the British Museum*, Vol. I, Part I, p. 160ff.

of firing. This type belongs in the Late Helladic III period.

Cf. Nauplia Museum, L. H. III askos from Mycenae, Grave 531, same shape and decoration; Athens, National Museum, 44, 0.095 m. high, and 5869, similar shape and decoration; Cambridge, Fitzwilliam Museum, L. H. II–III askos given by the Friends of the Fitzwilliam, December, 1929, dated 1500 to 1100 B.C., similar shape and decoration;¹

Almiros Museum, L. H. III askos from Gonnos in Thessaly,² similar shape but much deeper, decorated with broad horizontal bands.¹

MP 3, 4 Geometric Jug and Stand (Fig. 9).

Jug: height 0.18 m.; 0.21 m. to top of handle; greatest diameter 0.17 m.; diameter of rim 0.135 m.; pale red Attic clay.

The neck is long and wide and the body low and squat, with a high, broad handle supported by a strut halfway down the neck. At the top of the neck a row of lozenges, with a dot in the center of each, runs between horizontal bands. Below, the neck is divided into triglyphs and metopes. The triglyphs have a vertical double herringbone design framed by three vertical lines at right and left, while the metopes carry a long-legged and long-necked animal, a

¹ I am indebted to Mr. Frederick O. Waage 3rd for these references.

² Wace and Thompson, *Prehistoric Thessaly*, p. 207, Fig. 143, 1.



Fig. 9

gazelle perhaps, in silhouette profile to the right, with the field filled with herringbone above and between the legs of the animal and with a rosette of dots behind the hind feet. The body of the jug is decorated with three horizontal bands, a row of hatched lozenges, four horizontal bands, a row of connected circles and dots, four horizontal bands, and thence solid paint to the bottom. The handle is divided by four parallel horizontal bands into two squares, each containing a hatched quatrefoil with three-cornered pieces in the center of each side to fill the space.

Stand: height 0.215 m.; diameter of rim 0.155 m.; pale red clay.

The stand consists of a broad round body on three broad high legs. The rim is made for a jug to rest in. On each leg a Mycenaean survival snake—mere dots on either side of a wavy line—occupies the main portion and is bordered by four parallel lines on all four sides. The body has two broad painted bands round the rim, two narrow horizontal bands, a row of circles and dots, two horizontal bands, a row of zigzag, three horizontal bands, triglyph and metope frieze, three horizontal bands, a row of circles and dots, three horizontal bands, and a row of vertical strokes continuing round the edge of the adjoining legs. The triglyphs are cross hatched in the center, and the metopes have alternately (1) a quatrefoil with three dots in each space between the leaves, and (2) a rosette of connected circles and dots, with a row of dots at top and bottom and of diagonal strokes at the sides.

The shape and type of decoration on the jug, and the patterns on the stand, place them in the Late Dipylon class of Geometric ware. Small jugs or mugs from the Kerameikos in Athens now in the National Museum (Nos. 138, 150, 157, 208, 209, 210), No. 15278 from Spata and Nos. 14414, 14415, 14416 from Eleusis¹ are of similar shape and bear the same ornamental patterns, though not used in the same combinations, as on our vase and stand. The Kerameikos vases were treated by Wide² as of Attic style and classed by Poulsen³ as Late Dipylon. The same system of metope and band decoration, the same shape, and the same patterns characterize the Lambros Collection jugs which Schweitzer⁴ considers typical of the Strong Dipylon style and the transition to the last period. Our vase still has the three line metope system; but the gazelle is comparable to the one on Schweitzer's Plate VI, 4, which he places at the end of the style, about the beginning of the eight century B.C.⁵ Vienna 399,⁶ another Dipylon style mug of similar shape, has bands and rows of connected circles and alternate ducks and quatrefoil in the metopes.

Cf. Toronto C 204, Robinson, Plate VIII, 118, of similar shape with bands, connected circles, and quatrefoil metopes.

¹ Σκίας, Παναρχαία Ἐλευσινιακή Νεκρόπολις, Ἐφ. Ἀρχ., 1898, Plate IV, 8.

² Wide, *Geometrische Vasen aus Griechenland*, Jhb., 1899, p. 209, Fig. 79–84.

³ Poulsen, *Die Dipylongräber und die Dipylonvasen*, p. 111. The Eleusis vase, Athens 14414, which is not quite as developed as ours, he considers transitional (p. 92) from early to late Dipylon.

⁴ Schweitzer, *Geometrische Stile in Griechenland*, Ath. Mitt., 1918, p. 139, Plate V, 3 and 4, Plate VI, 4 and 8.

⁵ *Ibid.*, pp. 140 and 152.

⁶ Masner, *Die Sammlung antiker Vasen und Terracotten im k. k. österreichischen Museum*, Plate 1, No. 32.

Several Geometric stands for jugs are known, but none of the types has much similarity to ours in shape or decoration.

MP 218 Corinthian Pyxis (Fig. 10, *right*).

Height 0.04 m., with cover 0.075 m.; diameter of rim 0.071 m., with handles 0.081 m.; buff Corinthian clay.

A small flat-bottomed, slightly concave-sided pyxis with tiny horizontal loop handles has a low lid with a large high spool knob. The whole is decorated with alternate broad purple bands and double rows of black dots bordered and separated by narrow black lines. A row of black zigzag is used at the top of the box. The interior has a broad black band around the top and



Fig. 10

bottom of the sides and two circles on the bottom. The concave type of pyxis was probably in vogue chiefly during the last quarter of the seventh century.

Cf. Brussels, Inv. R. 187 (C. V. A. III, C, Plate 1, No. 2), same shape and similarly decorated with rows of dots between broad bands and vertical strokes at the bottom;

Frankfurt, Schaal, *Griechische Vasen*, Plate 2, *a*, same shape and decoration, and *c*, same shape with broad bands without dots;

Madrid, Inv. 10801 (C. V. A. III, C, Plate 1, 18), same shape and similar decoration.

MP 209 Corinthian Sugar Bowl Pyxis (Fig. 11).

Height 0.112 m., with lid 0.138 m.; greatest diameter 0.15 m.; diameter of rim 0.083 m. inside and 0.118 m. outside; buff Corinthian clay.

A round bowl with a wide flat rim stands on a broad base and has a low cover with a large flat knob for handle decorated with a dot inside of two concentric circles in black. The cover has double black rays shooting out from the knob, black dots bordered by two black lines between purple bands, a row of black vertical zigzags, and

the black dots between purple bands repeated. The rim of the bowl is painted solid purple on top and with vertical black lines on the sides. On the shoulder is a band of long vertical black lines with dots between them at the end. Then the black dots between



Fig. 11

purple bands carry us to the middle and vertical part of the body which is left unpainted. The lower half has a group of three fine lines, one purple between two black, above and below a broad black band with added purple lines. The base is solid purple. On the bottom are a purple and a black band. The interior was painted; but all the color is gone, though bits of the burnt-sienna sizing coat here and there remain.

The convex type of pyxis is, as Miss Newhall points out, later than the concave and so belongs in the first quarter of the sixth century.

Cf. Athens, National Museum 267, same shape and similar decoration, but with a man's head drawn on the reserved part of the body; 1495, same shape and similar but simpler decoration.

MP 5 Corinthian Animal Kylix (Fig. 12).

Height 0.095 m.; diameter with handles 0.275 m.; diameter of rim 0.223 m.; green Corinthian clay; broken and repaired; one handle and small pieces of body restored.

This fine example of the Corinthian Animal Style is a characteristic deep-bowled kylix with offset rim on a low foot without a stem. The interior is covered with the typical Corinthian greenish black paint, much of which is now flaked off. Here, on the inside, four thin horizontal bands of purple are added where the rim starts to flare and again halfway down the bowl, while at the bottom in the center a large rosette is reserved and surrounded by two purple bands. On the exterior, two purplish black lines run round the top of the rim. The body is divided into three zones, each bordered by two purplish black lines; the bottom of the body and half of the foot are solid purple; and the same two lines and broad purple band complete the decoration of the foot. The first and main zone has Eastern animals arranged in a heraldic composition on each side, with two additional figures to fill out the space. They are painted in solid greenish black and purple; and the details are incised. On one side we begin with a panther, with head to the front, in full profile to the right, a siren with open wing in full profile to the right, then as center of the composition a swan with spread wing in profile to the right, followed by the same siren and panther reversed to the left. On the other side (Fig. 12) two sirens with sickle wings confront a crested bird with spread wings in full profile to the right. A lion in full profile to the left, a bird in full profile to the left but with head twisted round to the right, and a rosette separating these two at both sides from the other groups, fill out the space. There is no further filling ornament and the drawing and incision are careful, the colors good. Below is a band of vertical zigzags and below this are rays.

Miss Newhall tentatively places this type with offset rim and animal friezes in the Late Orientalizing Period, in the second quarter of the sixth century B.C.

Cf. Frankfurt, Schaal, Plate 6, *b*, same shape and decoration;

Cambridge, Fitzwilliam Museum, C. V. A. Plate IV, 21, with animal frieze and rays;
Athens, National Museum, 643, 945, 946, 947, with the same shape and animal procession, but horizontal bands instead of rays; 330 and 641 with one zone of figures and one of animals;

Brussels, Inv. A 1374 and 2182 (C. V. A. III, C, Plate 4, Nos. 2 and 3), same shape but two zones of animals;

Fig. 12



Paris, Louvre, Inv. MNC 674 (C. V. A. Vol. 6, III, Ca, Plate 12, Nos. 1-8) and Inv. CA 2511 (Plate 13, Nos. 1-9); and Frankfurt, Schaal, Plate 7, *a-c*, where the shape and ornament are the same, but the frieze has figures instead of animals.

MP 6 Corinthian Animal Kylix (Fig. 13).

Height 0·066 m.; diameter with handles 0·175 m.; diameter of rim 0·13 m.; buff Corinthian clay.

The type is the same as the preceding, the shape and the character of decoration alike, except that in this smaller example the two lower zones are supplanted by alternate



Fig. 13

three narrow black bands and a broad purple band. The heraldic composition is lacking in the animal frieze and we have instead a procession of alternating sirens and panthers and a single sphinx. There is no filling ornament but one rosette under one handle over a siren's tail; the drawing is very careful, the incision accurate. The colors are rich and excellently preserved. The date of this is the same as for the preceding kylix, and in Miss Newhall's opinion both may even come from the same workshop.

Cf. Athens, National Museum, 643, 945, 946, 947 (Collignon-Couve 569, 566, 567, 568).

Brussels, Inv. 2183 (C. V. A. III, C, Plate 4, 1).

MP 16 Corinthian Animal Skyphos (Fig. 14).

Height 0·09 m.; diameter with handles 0·17 m.; diameter of rim 0·115 m.; greenish gray Corinthian clay.

The walls of the skyphos are thin and the shape has a delicate profile tapering to a narrow base. The interior was covered first with burnt-sienna as sizing and then with black paint. The exterior begins at the top with a broad band of vertical zigzags and continues with three zones separated from the zigzags and from each other by a favorite Corinthian motif, a double row of dots bordered top and bottom by two fine lines. The animal frieze, in the usual technique of black silhouette with incision and added purple, divides itself into two pairs of confronting animals and one group of three. A swan



Fig. 14

with spread wings in full profile faces a panther with a front-view head; a bull in full profile with his head down charges at another similar panther; then follows the group of three, all facing left,—a long-eared deer (?) grazing on either side of a lion. The whole field is filled with rosettes and various ornaments roughly shaped to fit the space. Unfortunately most of the paint is gone; but the incised lines give both the outlines and the details clearly. Beneath this principal frieze, the narrow second zone has a band of zigzag, while the broad third carries double rays.

The exact date of this skyphos is uncertain. Miss Newhall points out that the shape with its very small base resembles certain sub-geometric Proto-Corinthian vases she has found; but the crowding of the ground ornament and the animals are indicative of a period fairly late in the Orientalizing Style. On the other hand, the good drawing and the sub-

ordination of the bands of ornament would tend to make it earlier. Tentatively, the first half of the sixth century is suggested as a possible date.

Cf. Paris, Louvre, Inv. S 1670 (C. V. A. III, Ca, Plate 6, 18–21), similar shape and decoration.

MP 15 Corinthian Figure Skyphos (Fig. 15).

Height 0·107 m.; diameter with handles 0·235 m.; diameter of rim 0·158 m.; buff Corinthian clay.

The Corinthian skyphos with a procession of women round it is a known type. The interior was covered with a flaky brownish black paint, now nearly all gone. The figured



Fig. 15

frieze occupies the whole of the exterior except two narrow bands of broken lines and a row of vertical strokes below. The figures are in brownish black silhouette very hastily and carelessly drawn, with the added purple for garments and cheeks and with incision for interior details roughly put on. Five women with hands joined and carrying wreaths advance to the right. The entire field is filled with large crude rosettes and great blobs of solid filling ornament, roughly incised, the shape determined by the space to be filled.

This, according to Miss Newhall, marks the very end of the Orientalizing Style; its broad foot, degenerate rays, large rosettes and generally careless workmanship would lead her to date it about the third quarter of the sixth century B.C.

Cf. Athens, National Museum 327 (Collignon-Couve, Plate XXII, 544), 329;
 Paris, Bibliothèque Nationale, Inv. 4839, Cat. No. 97 (C. V. A. Plate 15, 19 and 22);
 Vienna, 5187 (Masner, Figs. 6, No. 89).

MP 241 Corinthian Pyxis Lid (Fig. 16 and 17).

Height 0.063 m.; greatest diameter 0.12 m.; buff Corinthian clay.

The lid of a sugar-bowl type pyxis has here been preserved; but the pyxis itself is missing. On the top of the knob is a pinwheel radiating from a central dot. A black



Fig. 16

band runs round the edge and side. The curved upper portion of the lid has a row of short vertical strokes hanging from a black band and then, between two sets of double lines, an animal frieze representing a procession of geese in full profile to the right, identical except for slight variations in the position of the head and neck and in the outline of the wings. All the decoration is black, except the foreparts of the geese, which are purple. Details are incised; the field is strewn with rosettes and ornaments

shaped to fit the space. The drawing is carefully done and belongs to the good period of Corinthian work. The flat part of the lid is decorated with rays pointing outward, and dots decorate the edge.

On the interior, the lid shows a rare and peculiar feature,—the figure of a bearded man seated in full profile with knees updrawn, and with his left arm stretched aloft by a rope around his wrist, apparently tied to a hook above. A few interior details of this drawing are incised. Dr. Carpenter suggests the figure represents a slave tied by

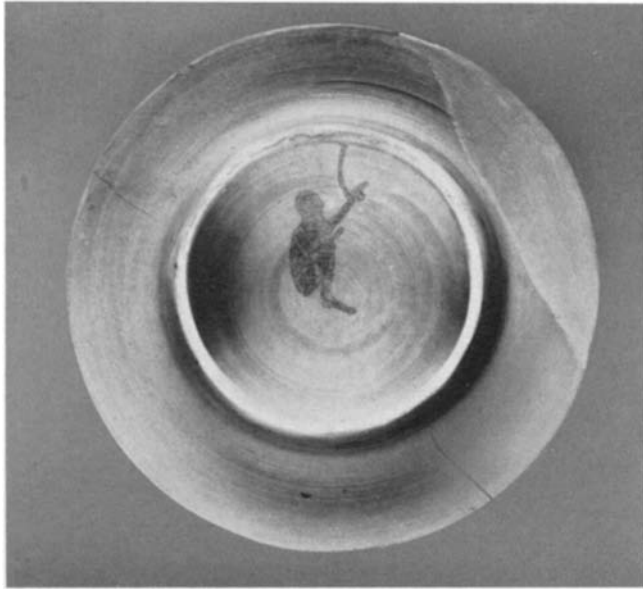


Fig. 17

a rope to a wall hook. All the paint has flaked off; but the stain remains clear and gives the design precisely. It was probably a practise sketch made by the painter on the first object lying near at hand in his shop at the time. If so, the freedom of drawing and genre character of the figure show the ability of the painters even when they restricted their usual efforts to animal friezes, the accepted and popular decoration at the time.

MP 77 Black Figured Lekythos (Fig. 18).

Height 0·201 m.; greatest diameter 0·085 m.; broken and repaired, bits restored; red Attic clay.

The shape is the early one characteristic of Black Figure, with wide lip with a cyma recta profile and heavy body tapering from a broad shoulder to a narrow bottom on a low thin foot. The lip is black glazed inside and out, the neck red clay unpainted; on the red shoulder is a row of vertical strokes and a band of lotus buds in black glaze.

The Black Figure scene with figures in black silhouette, with incision for details, added purple for garments, white for female flesh, and both purple and white for hair, occupies about two thirds of the body. Below it, is a broad black band, then a reserved band of the red ground color, and lastly solid black over the rest of the body of the vase and the foot.

The first of the four figures is an old man with white hair and beard, dressed in a himation (the folds of which are incised and painted in added purple) and seated on a



Fig. 18

cross-legged stool, in full profile to the right. Facing him is a woman with white face and feet, seated on a similar stool. The upper part of her body is concealed by a large round shield with a six-pointed flower device in black on a white ground, with a purple border. Below, her peplos appears; and above her head is hung a helmet with a white crest. Two long spears cross the background as though she were holding them in her right hand. Behind her, a bearded male is seated on a stool facing right but with head turned round to the left to face Athena (as the preceding figure must be identified). His hair and beard are purple, his black himation incised and with purple folds; a white skin with black dots is laid across his lap. In his outstretched right hand he holds a

kantharos and in his left the end of the vine which spreads over the background of the entire scene. Walking away to the right, but with his head turned back toward Dionysos, is a satyr with a purple beard, his left arm bent up over his head, his right across his chest which is drawn full front. The design is rather careless; some outlines are incised, others not.

The same type of Dionysos occurs on five similar Black Figured lekythoi in Athens from Tanagra. On 381 (Collignon-Couve 922) he is seated to the right but looking back, between two pairs of satyrs and maenads; on 1088 (Collignon-Couve 926) between a maenad and a maenad and satyr. On 388 (Collignon-Couve 921) he is seated in complete profile to the right between a maenad and a maenad and satyr (cf. Toronto C 329, Robinson, Plate L, 322, page 142). Again on 1123 (Collignon-Couve 919) we have the same Dionysos crowned with ivy, seated on a cross-legged stool, kantharos in hand, facing Athena with aegis and spear, also seated, and another seated woman on the other side, behind him. 391 also has Dionysos between two seated women, his head turned back. The Fitzwilliam Museum in Cambridge also has three lekythoi¹ with the same shoulder decoration as ours representing "Dionysos seated on a folding stool, to right, ... head turned back, in himation, vine with clusters behind him." In No. 77 he holds a kantharos. Robinson² dates the Toronto vase at the end of the sixth century B.C., following Ure's classification.³

MP 107 Red Figured Lekythos (Fig. 19).

Height 0.255 m.; greatest diameter 0.085 m.; red Attic clay; broken and repaired; handle, piece of shoulder and scene restored.

The shape is that of the White Ground type of lekythos with broad lip, short neck, and tall slender body on a vertically convex foot. The lip and neck are black; the red shoulder is decorated with a row of black vertical strokes bordered by five lines where it joins the neck, and with five palmettes, a single one on each side of the handle and a group of three, the center one inverted, over the figure. A single continuous maeander in black on a reserved red band runs above and below the single-figured scene in Red Figured technique. All the rest of the body as well as the top of the foot are covered with black glaze.

A woman with long hair held by a thin band, dressed in a sleeved chiton and wearing two heavy bracelets on each arm, stands in full profile to the right with hands outstretched. To the right, a cloth hangs on the wall over a wool basket on the ground; to the left, an alabastron hangs on the wall. The woman stands in front of, and partially concealing, a chair.

¹ Percy Gardner, *Catalogue of Vases in the Fitzwilliam Museum*, Nos. 77, 78, 79, Plate XXIX; and C. V. A. Plate XXII, 19 and 20.

² Robinson, *Greek Vases at Toronto*, p. 142.

³ Ure, *Sixth and Fifth Century Pottery from Rhitsona*, p. 45.



Fig. 19

There are three other lekythoi of exactly this shape and ornament with the same subject treated in the same way, which Beazley¹ attributes to the Bowdoin Box Painter. The pose of the figure, the drawing and placing of the accessories, the long profile of the face, the drawing of the eye not in correct profile, the big full sleeves of the chiton separated from the rest of the garment by a very heavy line, the indication of folds by groups of four straight parallel lines, the trick of running a heavy curved line up over the feet for the bottom edge of the chiton, the outstretched arms with the left above the right and with two heavy bracelets on each, and the fingers rudely outlined: all these things are the same on our vase as on the two in Athens, 1343 (Collignon-Couve 1417, Beazley V. A. 40, A. V. 55), and 1648 (Collignon-Couve 1391, Beazley V. A. 42, A. V. 57), and the one in Oxford, 1914, 8 (Ashmolean C. V. A. III, I, Plate XXXVIII, 4; Beazley V. A. 41, A. V. 56) as are also the shape of the vase, the meander, and the shoulder ornament.² Since all the mannerisms characteristic of the Bowdoin Painter here recur on one of his favorite themes, treated exactly in his manner, we may safely consider the present vase another work from his hand. Beazley³ places him in the full development of archaic Red Figured Style and makes him one of the earliest lekythoi painters. "His works are very plentiful, never careful or thoughtful." His date is 480-470 B.C.⁴

¹ Beazley, *Attic Red-Figured Vases in American Museums*, p. 71; *Attische Vasenmaler des rotfigurigen Stils*, p. 140.

² Beazley gives Berlin University D 438 as the same type; but I have been unable to see it or a photograph, and so cannot compare it with ours.

³ Beazley, *Attic Red-Figured Vases in American Museums*, p. 70.

⁴ Beazley, *Ashmolean Museum C. V. A.*, p. 29.

MP 87 Black Figured White-Ground Lekythos (Fig. 20).

Height 0·117 m.; greatest diameter 0·047 m.; top of handle and part of body restored; red Attic clay.

Our series of White-Ground lekythoi begins with a small vase with shallow lip and with heavy body, wide at the shoulder and tapering to a low flat foot. The lip is covered with black glaze; but the neck and shoulder show the red clay unpainted except for two



Fig. 20

rows of vertical black strokes,—the characteristic shoulder decoration for small lekythoi. About two-thirds of the body is covered with a thin, dirty, gray, hard and smooth slip, the rest of the body and the foot with black glaze. On the white-ground body three figures advancing to the right are drawn in regular black silhouette with interior details incised and purple added for beards and some of the folds. In the center is a bearded figure draped in a himation and carrying a long spear or staff. On both sides of him is a nude male bearded figure running with head down, left arm high, right bent across chest, weight on the right foot, the left leg raised high for the next step. The two figures are practically identical. The scene undoubtedly represents Dionysos with two

attendant satyrs. The figures are all in profile except that the attempted three-quarter view of the chest results in full-front view. The workmanship is hasty and careless; the incision and paint do not agree where they should.

The vase is a typical Black Figured piece in subject, style and technique, and its only connection with the White-Ground class is the white slip. But it is a forerunner and belongs to the group of Black Figured vases probably first made, according to Fairbanks,¹ by Nikosthenes, who introduced the use of a white slip instead of the natural red clay as a background for Black Figured technique, before 500 B.C. The Black Figured White-Ground vases outlived the traditional end of the regular Black Figured Style. Out of these gradually developed the use of outline drawing on a white ground, corresponding to Red Figured technique on a black background. The early heavy shape and low foot, the typical Black Figured Style, and the character and treatment of the subject would lead us to put this vase about 500 B.C.

MP 89 Glaze-Painted White-Ground Lekythos (Fig. 21).

Height 0.252 m.; greatest diameter 0.082 m.; red Attic clay turned gray through action of fire; broken and repaired; parts of body restored.

Lip, neck, and handle are covered with black glaze, but the shoulder and body with a hard, smooth, dirty grayish slip. The shoulder is decorated with the usual five palmette design in black glaze; and a single continuous meander runs between double bands of black glaze over the scene on the body, beneath which, on the lower part of the body and the top of the vertically convex foot, the customary black glaze is again used. The painted scene consists of a single figure, a woman standing in full profile to the right before an Ionic column in solid black, whose plinth and capital are however drawn in outline. The woman is rendered in brownish black glazed outline, with chiton indicated by fine close black glazed lines and her himation with wider folds and a broad black border. She carries in both hands a large flat box and behind her is the usual chair on which is thrown a garment with broad black stripes.

The character of the white slip, the simple unbroken meander, the scene in fine black lines with thinner glaze occasionally used and solid black for the accessories, and the type of a single figure in full profile, a woman facing to the right standing squarely on both feet, all place this vase in Fairbanks' Class II.² The white slip on the shoulder is unusual, however, in that early class and comes in with the thinner light brown outline in Class V. Since the thinner quality of the outline in several places on this vase would also tend to put it later than Class II, we may consider this an example of the transitional stage between pure black and light brown glaze outline. The type of scene still belongs to the older group. Buschor³ considers his Thanatos Master, who painted some of the

¹ Fairbanks, *Athenian White Lekythoi*, I, p. 14.

² *Ibid.*, pp. 36-58.

³ Buschor, *Attische Lekythoi der Parthenonzeit*, p. 14.

finest vases of Class V, a contemporary of the Achilles Master, 460–430 B.C.; so that we may push the date of our present vase back of 460 B.C. The scene is very similar to Red Figured lekythoi of the Severe Style.



Fig. 21



Fig. 22



Fig. 23

MP 90 Glaze-Painted White-Ground Lekythos (Fig. 22).

Height 0·223 m.; greatest diameter 0·075 m.; neck and handle broken and repaired; red Attic clay.

The lip is black glazed; but the short neck and the shoulder as well as the slender body are covered with a hard, smooth, dirty yellow slip. The shoulder is decorated with the favorite double row of vertical strokes, short at the spring of the neck, longer outside. A single continuous meander between double horizontal bands runs above and below the scene. The body of the vase below the scene has alternate narrow and broad bands of black glaze, yielding to solid black, which spreads over the top of the foot, whose slightly concave disk shows a further band of black at the bottom. The scene is single figured. Between two columns in solid black resting on plinths and carrying square capitals drawn in outline, there sits on a chair, facing front but with her head and arms turned to the right, a woman dressed in chiton and himation and holding something in both hands. Only slight traces of the glazed outline of this object remain; but it is probably a phiale. Her feet rest on a footstool with claw feet. Running down in a vertical line from the top, approximately over the object in her hands, are five marks which appear to be letters of the alphabet written over once or twice; but they are illegible and may be only an imitation inscription.

The drawing is all in fine black glaze outline, with only the hair and columns in solid black. Fine lines close together indicate the folds of the chiton, while a few more widely spaced are used for the himation over the knees, with a heavy black border below. A few spots of matt red occur, on the front of the headband, on the himation near the border, on the top left corner of the chair, between the two horizontal bands under the meander over the left column and between the two bands below the scene.

This vase presents the same problems of classification as the preceding. The character of the slip, the simple unbroken meander, and above all the fine black relief lines put it in the early Class II; but the use of the white slip on the neck and shoulder, the use of matt red, and the figure in front view even though still single, are indicative of a more advanced style. This also is probably a transitional vase like the last, but from a different atelier interested in freer subjects rather than in experiments in glaze.

MP 88 Glaze-Painted White-Ground Lekythos (Fig. 23).

Height 0.265 m.; greatest diameter 0.085 m.; red Attic clay.

The deep thick lip and neck and handle are covered with black glaze; on the red shoulder are five palmettes in black glaze, a group of three with the center one inverted over the figure, and a single one on each side. The slender body is covered with a dirty yellow, hard, smooth slip about three-quarters of its extent, the rest with black glaze continuing over the top of the high thick convex foot. At the top of the body on the white slip is a band of double meander with a cross and dots in the last square. The scene is composed of a single figure, a woman standing in full profile to the right dressed in a chiton and black himation, holding a wreath in both outstretched hands. To the left and partly behind the woman is a chair. The outline is drawn in fine dark brown glaze with solid black for himation and hair. A slight trace of red was visible

on the sleeve of the chiton. The most characteristic peculiarity, however, is the added white used for the flesh parts, the face, arms and feet of the woman, and for the folds of the himation.

This detail makes certain the classification of this vase with the so-called Diphilos group, Fairbanks' Class IV, 1.¹ It follows the characteristics of this class in all the described particulars, and the scene is a common one: a domestic scene from the life of women, representing a figure in full profile standing squarely on two feet. Buschor² dates the activity of the Achilles Painter, to whom he, following Beazley and Luce, attributes the best of the "added white" class, between 460 and the thirties, beginning with the Lichas or Dromippos group and going on to the Diphilos vases (all of these before 450). From its smaller size, five-palmette shoulder ornament in black on red, and its single figure, our vase belongs to Fairbanks' 1st Series, which he thinks in general earlier, yet which overlap his 2nd Series in which are included the Achilles Painter's vases. The same type of figure as ours with the drapery treated in the same way, the same black himation showing the long full sleeve of the chiton and the bottom edge of the chiton turned up over the feet in the same way, and the extended hands occur on Athens 1913,³ Fairbanks' Class IV, 1, which has the inscription *Αἴλας καλός* but is not attributed to the Achilles Painter. But the same type also recurs in the Achilles Painter's Diphilos group on Athens 1963,⁴ and on his later Oxford 545,⁵ on the latter of which the hair and the tilt of the head is like ours. It is repeated again in the later light-glaze outline Class V group of the Achilles Painter, in Athens 1821.⁶ Our vase is probably best dated shortly after 460 B.C. and perhaps comes from the workshop of the Achilles Painter as a smaller and cheaper piece than his own best products.

MP 91 Glaze-Painted White-Ground Lekythos (Fig. 24).

Height to top of handle 0.17 m.; greatest diameter 0.064 m.; lip and top of neck broken and restored; red Attic clay.

The neck and shoulder are covered with a red paint slightly brighter than the natural red clay. The shoulder is decorated with the usual double row of vertical strokes in black glaze. The body is covered with a hard, smooth white slip, with a single continuous meander between double bands of dark brown glaze above the scene. Below, the rest of the body and the top of the base are covered with greenish black glaze on which are three narrow bands of added purple. The single figure is a woman, dressed in chiton and himation, wearing a sakkos on her hair, moving toward a stele at the right toward which her left hand is outstretched. She has turned and is

¹ Fairbanks, *op. cit.*, I, pp. 120 and 140.

² Buschor, *op. cit.*, pp. 12 and 13.

³ Fairbanks, *op. cit.*, I, p. 135, Class IV, 1, 28, Plate V, 1.

⁴ *Ibid.*, p. 161, Class IV, 3, 10. Riezler, *Weißgrundige attische Lekythoi*, Plates 4 and 4A.

⁵ Buschor, *op. cit.*, p. 13, Beazley 4. *J. H. S.*, 25, 1905, Plate III, 2.

⁶ Fairbanks, *op. cit.*, I, pp. 241-242, Class V, 69, Fig. 52. Riezler, *op. cit.*, Plate 37.

looking behind her, so that her chest is in front view. The triangular pedimental stele with three palmette akroteria stands on three steps and is hung with two garlands.

The drawing is in yellow outline; the folds are indicated by fine, close lines for the chiton and a few, widely spaced for the himation.

In all its characteristics this vase fits exactly into Fairbanks' Class VII, 2, the vases of which Buschor¹ attributes to the Tymbos Painter (whose activity is dated in the forties of the fifth century), who forms the transition between glaze and matt painted outline, between the strong and the classical style. The small size, the red neck and shoulder with two rows of vertical bars in black, the hard white slip with a simple meander above the scene, the single figure in thin yellow glaze, the hasty but sure workmanship, the purple lines on the black below the scene, as well as the subject itself,—the broad, pedimental-topped stele on three steps, and the woman in Ionic chiton and himation with hair in a sakkos, advancing to the right with head turned back—are typical of the large group of vases by the Tymbos Master.

Athens, National Museum 1781 (Fairbanks VII, 2, 24) is a vase of the same type, showing a woman in the same pose but without sakkos, moving away from a triangular-topped stele. Athens 1783 (Fairbanks VII, 2, 1a) is of the same type with a woman without sakkos. Athens 1873 (Collignon-Couve Plate XXXVII, 1052; Fairbanks' VII, 1, 7) adds a meander below the scene also; but otherwise the scene is of exactly the same type. That it is a regular Red Figured genre type taken over and adopted to funeral scenes is proved by a Red Figured lekythos in Athens (1751, Collignon-Couve 1442) where almost exactly the same figure in the same pose and dress moves toward a wool basket with her head turned back, and has a strand of white yarn stretched in her hands. In 1873 the yarn is supplanted by a garland, but otherwise the figure is the same.



Fig. 24

MP 93 Matt-Painted White-Ground Lekythos (Fig. 25).

Height to bottom of neck 0.176 m.; greatest diameter 0.068 m.; lip, neck and handle broken and restored; red Attic clay.

¹ Buschor, *op. cit.*, p. 18.

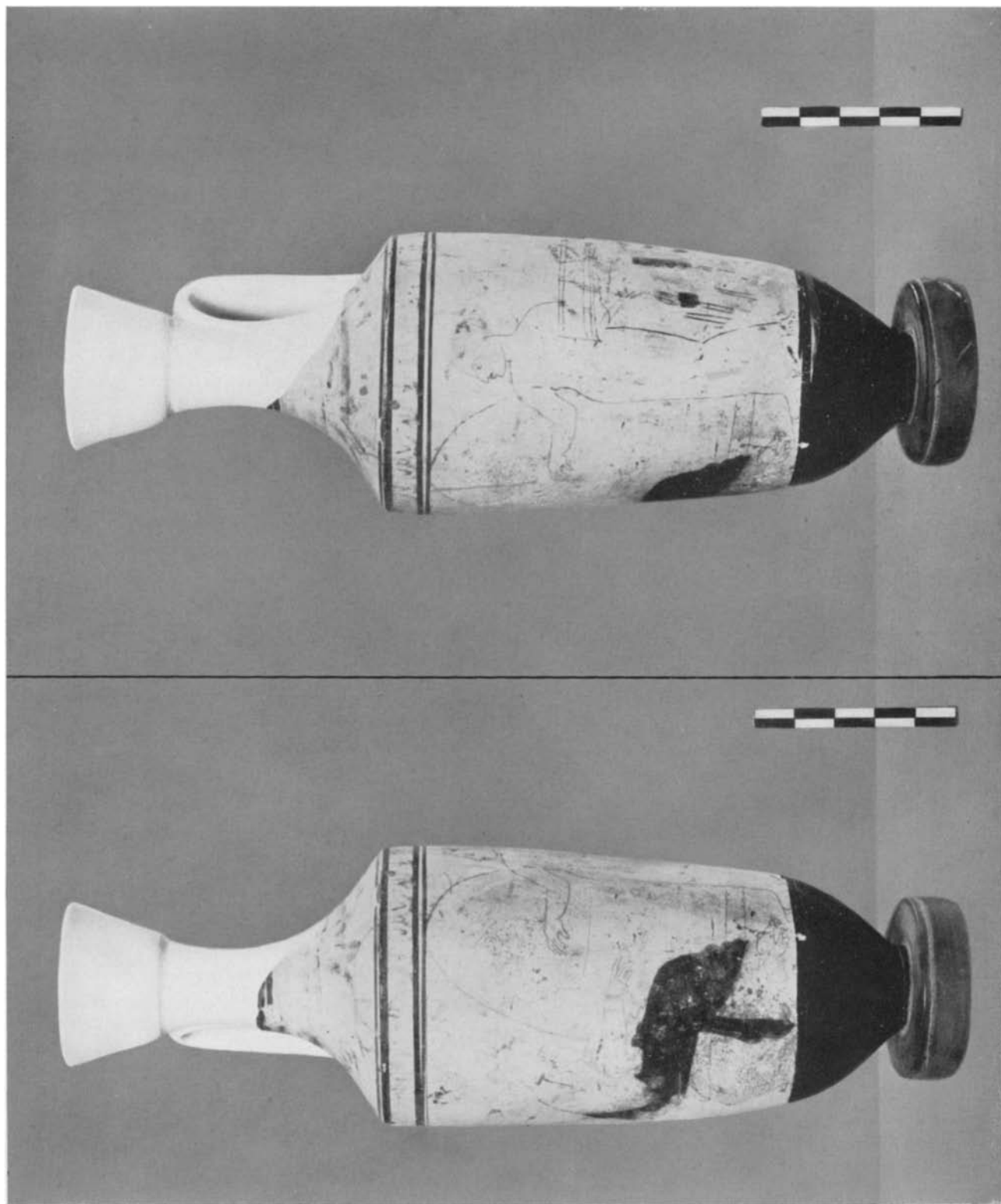


Fig. 25

The shoulder and body are covered with a chalky white slip, the bottom of the body and the top of the foot with black glaze. On the shoulder are three palmettes in matt color, the leaves alternately red and black and the encircling spiral black. At the top of the scene between two bands of light brown glaze is a row of black matt eggs without darts. The scene represents two figures at a tumulus. At the left a woman in full profile is seated on a chair, dressed in a chiton and himation, her left hand in her lap, her right outstretched, her head bent down and regarding her right hand. Above her head hangs a red garland. At the right of the tumulus a woman approaches with right arm outstretched toward the tomb and carrying on her left arm a flat basket from which hang three vermillion red garlands. Her head and right leg are in profile, the rest of her body in front view.

The drawing is in pink matt outline, extremely fine and delicate. The himation of the seated figure is solid, dark red, well preserved; but only traces exist of the red himation of the standing figure and of red garlands on the tomb. There are faint indications of matt gray between the pink outline of the curls of the standing figure.

The white chalky slip, the pink matt outline, the greenish black and red palmettes, the fine, delicate lines, the free use of dark red, the figure either in full profile or *en face*, not three-quarter, the tumulus type stele, and the woman with the kanistrion or flat basket are typical characteristics of Fairbanks' Class X.¹ He puts² the class in the third quarter of the fifth century B.C., contemporary with the latest of the finest glaze-outline vases; and these glaze-outline vases Buschor extends into the thirties. Buschor dates about 440 B.C.³ his Hermes Master, most of whose vases are of Class VI, 2, the combined glaze and matt style with the scene in matt. The same master, however, produced some of Class X. At the beginning of the list attributed by the same scholar to the Triglyph Master, dated 430-420 B.C.,⁴ Class X vases stand. The Quadrat Master's list begins with Class VI, 2, goes on into Class X, and finally to Class XI marked by freer drawing and more use of color. His work is dated in the 430s.⁵ Our vase cannot be assigned to any of Buschor's masters, but from its technical characteristics and style of drawing should probably be dated, following the chronology above, in the late thirties.

MP 113 Red Figured Chous (Fig. 26).

Height 0.085 m. to break; greatest diameter 0.08 m.; neck and handle broken and missing; red Attic clay.

A round squat body on a broad low base swells into a thick neck which if complete would probably terminate in a trefoil lip. The whole is covered with black glaze except

¹ Fairbanks, *op. cit.*, II, pp. 43-76.

² *Ibid.*, p. 76.

³ Buschor, *op. cit.*, p. 23.

⁴ *Ibid.*, p. 20.

⁵ *Ibid.*, p. 19.

the scene and its border: a narrow line reserved on each side and a rough row of black eggs (with a dot serving as the dart) at top and bottom. The scene in Red Figured technique represents a chubby nude child in full profile running with left foot up, body bent over, hands outstretched to the right toward a duck standing before him. At the



Fig. 26

left leaning against the border line is the long-handled roller toy, characteristic of this class of vases with children. Beazley¹ considers it a go-cart used by children to learn to walk.

According to Bulle² and Pfuhl,³ the group of small oinochoi with representations of children playing were made for children's use at the Choes Festival, the great drinking bout on the second day of the Anthesterion, whence the name *chous*. Beazley¹ mentions them as presents for children at the Anthesterion. Robinson⁴ suggests that they were used in some child's game, but concludes that they were more likely carried by children in the Anthesterion. Deubner⁵ shows that it was on the day of the Choes Festival that children three or four years of age were presented to the *φρόγρετες*, and connects these oinochoai with that ceremony.

¹ Beazley, *Ashmolean Museum C. V. A.*, p. 35.

² Bulle, *Der schöne Mensch*, p. 412.

³ Pfuhl, *Malerei und Zeichnung der Griechen*, II, p. 511.

⁴ Robinson, *op. cit.*, p. 179.

⁵ Deubner, *Dionysos und die Anthesterien*, Jhb., 1927, pp. 190 and 191.

Bulle and Pfuhl agree on dating the group in the second half of the fifth century B.C.; but Rayet and Collignon¹ put them in the fourth century because of the subjects, style of ornament and character of the glaze. Beazley² dates the examples in Oxford 440-420 B.C. The style of work and the quality of the glaze do not seem incompatible with larger vases of the latter part of the fifth century, and the use of children need not force us to assume a fourth century date. That the vases were made for children seems entirely probable; but that they were intended exclusively for a special festival is not so sure.

Cf. Athens, National Museum, 13261, child with toy and a duck in his hand; (toy also occurs on 1223, 1226, 1563, 1611, and 1742); 2209, child with duck;

Bonn, Jhb., 1891, Anzeiger, p. 18, c, child with duck.

MP 109 Miniature Panathenaic Amphora (Fig. 27).

Height 0.08 m.; greatest diameter 0.04 m.; red Attic clay; one handle restored.

The shape is that of a Panathenaic amphora, but miniature in size. The inside and outside of the lip, the outside of the handles, and a square on each side of the neck are painted in black glaze. A white floral ornament is added on the black neck metopes. The body is divided in half by two vertical black bands. On one side, Athena is represented as facing left, with helmet and shield, on the other a nude athlete with headband floating behind, carrying a long staff with a hook at the end. The figures are in black silhouette; white is used for Athena's face and feet, details of her garment and shield, and the athlete's headband.

There are a large number of these miniature amphorai in existence, all exactly the same except for a variant in the athlete. Walters suggests that they were toys for children, and concludes that they "must be quite late, perhaps of the fourth century B.C. to judge by the free and careless execution."³ Pfuhl⁴ dates them in the first half of the fourth century because of the careless hasty character of the drawing and the lack of all archaism, but grants that they may go back to the end of the fifth century.

Cf. Athens, National Museum, 12288, 12397;

Paris, Louvre, C. V. A. Vol. 5, III Hg, Plate 5, Nos. 2, 4, 6, 7; Plate 6, Nos. 8, 9, 10, 12;

London, British Museum, C. V. A., III Hf, Plate 5, Nos. 2, 5;

Cassel Museum, Jhb., 1898, Anzeiger, p. 192, Fig. 11;

Munich, Jhb., 1916, Anzeiger, p. 67, Fig. 27.

MP 125 Stamped Miniature Amphora (Fig. 28).

Height 0.06 m. with neck, handles, and foot missing; greatest diameter 0.04 m.; missing parts restored; red clay.

¹ Rayet and Collignon, *Histoire de la Ceramique Grecque*, p. 260.

² Beazley, *Ashmolean Museum C. V. A.*, p. 35.

³ Walters, *On Some Black Figured Vases*, J. H. S., 18, 1898, p. 300.

⁴ Pfuhl, *op. cit.*, I, p. 333.

A miniature pointed amphora is covered entirely with a brilliantly lustrous black glaze. The decoration is entirely stamped; there are no reserved places or added color. On the shoulder around the neck is a row of eggs without darts; the body has a row of palmettes joined by half circles at the bottoms, with a tiny spiral between each two palmettes; and below a row of unconnected double-meander squares, the palmette motif is repeated inverted.

According to Courby¹ the small aryballesque lekythoi, as he calls them, with wide swelling body diminishing to a point, do not appear in the stamped style until the end of the fifth century and the beginning of the fourth. The eggs without darts, palmettes



Fig. 27



Fig. 28

isolated or joined, and meander are among the favorite motifs of the style. The fifth century vases were made in Athens, but toward the middle of the fourth century the stamped ware industry was transferred to Alexandria, Pergamon and Priene. Our vase is of Attic clay, and therefore is presumably of Athenian workmanship from sometime in the late fifth or early fourth century, B.C. Miss Lamb² dates the Attic "pointed amphoriscus" in Cambridge with the same shape, size and decoration as ours, in the late fifth century, and Beazley³ puts the similar examples in Oxford at the same time.

Cf. Athens, National Museum, 11733 with the same shape, size and decoration; 3088, 3089 and 10455 with the same shape and similar decoration.

¹ Courby, *Les Vases Grecques à Reliefs*, p. 177.

² Cambridge, Fitzwilliam Museum, G 223, C. V. A., p. 41, Plate XLI, 39.

³ Oxford, 1916, 45, C. V. A., p. 31, Plate XL, 10.

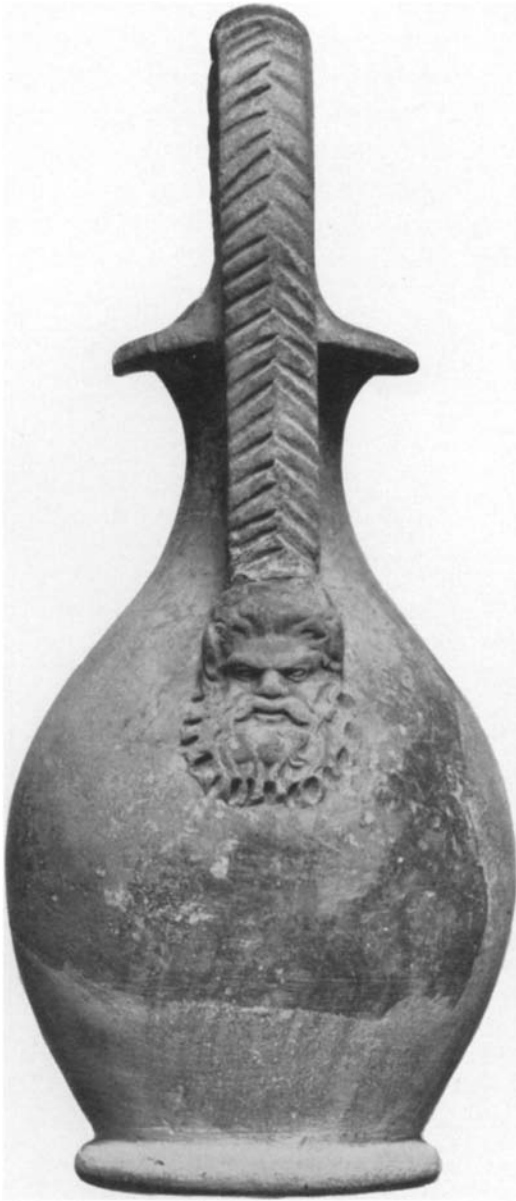


Fig. 29

MP 126 Oinochoe with Applied Mask (Fig. 29).

Height 0·185 m. restored; greatest diameter 0·088 m. restored; lower half of front and whole of bottom restored in pink plaster.

The vase is of buff Corinthian clay unpainted. The tall thin neck spreads out with a graceful curve into the round body, and a high handle springs from the trefoil lip with a narrow rim. The handle is deeply incised with herringbone, and at the bottom where it attaches to the body of the vase is an applied satyr's head. This is moulded with typical long shaggy hair, moustache and beard, heavy wrinkled brow, broad flat nose, and large mouth with thick lips. There is at present no indication whether or not the vase was originally covered with a black slip. It seems, however, reasonable to assume that it was; for the shape and the mask are definitely reminiscent of metal vases, and imitations of metal ware were always covered with a glossy black in order to heighten the illusion. If the clay were Attic, we could assume that some trace would be left of any original glazed covering; for rarely does an Attic glaze disappear entirely. But with Corinthian ware it is another question, since the Corinthian black paint flakes off easily and it is not at all uncommon to find a Corinthian vase from which all the paint has vanished.

Courby places the earliest of the large class of clay vases in imitation of metallic ones in the sixth century B.C. Their manufacture and popularity declined appreciably in the fifth century, in the presence of the great painted vases, but arose again with increased vigor

at the beginning of the fourth century.¹ The class is a tremendously large one embracing many different shapes and types of decoration, and the manufacture was dispersed over a long period and many places in Greece and the East. Masks in relief applied to the

¹ Courby, *op. cit.*, Chap. XIV.

attachments of handles are typical of metallic technique and are therefore natural motifs on imitation metallic vases of all periods. They occur frequently on fourth century vases¹ as well as on Hellenistic ware.² The long-haired and long-bearded Seilenos mask is especially typical of Pergamene ware,³ the influence of which was widespread;⁴ but the motif was not original with the Pergamenes and had already been in common use in the fourth century.

Cf. Courby, Fig. 30, Oinochoe in the Louvre of the same shape though with different decoration.

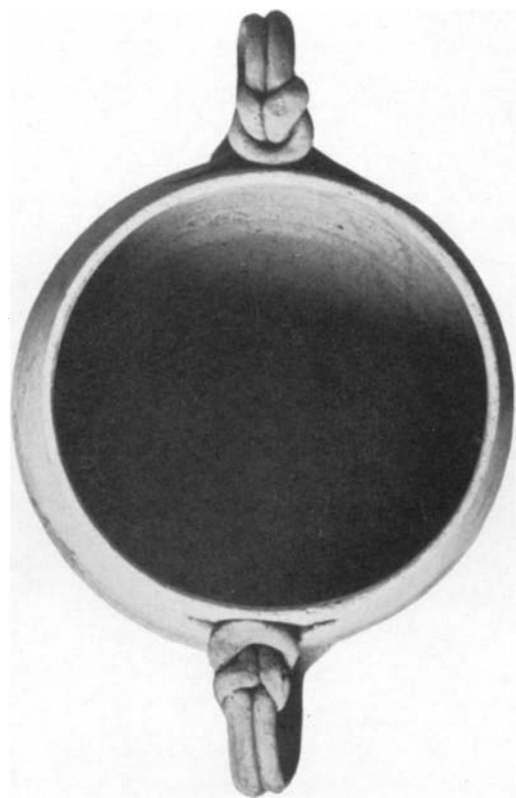


Fig. 30

MP 76 Cup with Plaited Handles (Fig. 30).

Height 0.085 m.; diameter of rim 0.069 m.; with handles 0.125 m.; buff Corinthian clay.

A deep thin-walled oval-bodied cup stands on a low stem on a narrow two-stepped base. The two vertical handles are made of two rolled strips of clay which have been doubled and twined in each other at the top, where they join the cup, in the form of a knot. The whole was originally covered with greenish black paint (of which very little now remains) except for the stem and the top of the foot, which were painted red. The only decoration is two incised bands around the body just below

the top. The thin walls, the knotted handles, and the incised bands all point to metal technique, so that this is probably an imitation of a metal vase. The solid color employed originally on the interior also, would bear out this assumption. No definite date can be assigned; but a period earlier than the fourth century is not probable.

¹ *Ibid.*, pp. 182, 185, 203.

² *Ibid.*, p. 341.

³ *Ibid.*, p. 462.

⁴ *Ibid.*, p. 522.

LUCY T. SHOE

ADDENDA ET CORRIGENDA

- p. 2, Fig. 2. For "proper right" *read* "proper left."
- p. 39, Fig. 7. For "northwest" *read* "northeast."
- p. 45, Inscription IV, l. 4. For *δεντέ[ραι, μετ' εικάδας* *read* *δεντέ[ραι μετ' εικάδας*.
- p. 55, l. 20. The discrepancy between the account of Pliny and that of Pausanias with regard to the location of the "Gardens" may be explained by the fact that the city walls were extended under Hadrian and thus may have included a sanctuary which in Pliny's day was *extra muros*.
- p. 73, l. 2. For "of Corinthian work" *read* "of Corinthian work in the first quarter of the sixth century."
- p. 74, l. 16. For "right" *read* "left."
- p. 75, l. 1. For "left" *read* "right."
- p. 80, l. 12. For "phiale" *read* "pyxis."

Mr. Humphry Payne's *Necrocorinthia* was not available before the article went to press. The following references may now be added:

- p. 65, MP 218. Cf. Payne, p. 292, II, Early Corinthian, 625–600 B.C.
- p. 67, MP 209. Cf. Payne, p. 306, Fig. 141, Middle Corinthian, 600–575 B.C.
- p. 69, MP 5 and 6. Cf. Payne, p. 310, Fig. 152, Middle Corinthian, 600–575 B.C.