

# TWO CENTURIES OF HELLENISTIC POTTERY

## PLATE III

### INTRODUCTION<sup>1</sup>

THE object of this study is to clarify and amplify that chapter in the ceramic history of Athens which covers the time between the end of the fourth and the end of the second century B.C. The two intervening centuries constitute a definite period in the development of Athenian pottery. From the end of the sixth down to the closing years of the fourth century, Athenian potters had concentrated on the decoration of their finer wares in the red-figure style. In the course of those two centuries the style had developed, had realized its fullest possibilities, and, in the natural course of events, had gone to seed. Among the most vigorous of the seedlings, was a style of ceramic decoration known as that of "West Slope Ware." It will be well represented in the groups to be discussed below. We shall find reason to believe that this new style sprang up in the closing years of the fourth century and flourished during the following two centuries and more. To a time but little later than that of the origin of "West Slope Ware" we must assign the beginning of the Athenian manufacture of "Megarian Bowls."<sup>2</sup> These rapidly assumed such popularity as to become the typical finer ware among the deposits of habitation accumulated during those same two centuries. The beginning of the new era in ceramic history was marked further by an increased readiness on the part of the worker in

<sup>1</sup> The circumstances in which the paper was written have made impossible extensive study of comparative material in other collections, and even exhaustive bibliographical references. It was felt, however, that the mass of pottery here examined provides very largely in itself the evidence for its own study. To Herren Kübler, Kraiker and Schwabacher I am indebted for the opportunity of examining the quantity of similar wares accumulated in the course of the Greek and German excavations by the Dipylon, and Dr. Kourouniotes I must thank for showing me the Hellenistic pottery and the kanoi of Eleusis. To Miss Lucy Talcott and Mr. Arthur W. Parsons of the Agora staff I am under special obligation. Miss Talcott is responsible for the study of the two red-figure pelikai (pp. 427 ff.). Mr. Parsons superintended the excavation of several pits sunk in the filling of the Stoa of Attalos in search of Hellenistic pottery with a serviceable *terminus ante quem*, and he has discussed with me the results. The drawings and paintings are by Mr. Piet de Jong, the photographs, excepting those for Figure 79 and the note to E 63, by Herr Hermann Wagner. My wife has read and improved the manuscript and has prepared the index. Mr. Eugene Vanderpool supplied numerous references and measurements in my absence from Athens.

Mr. F. O. Waagé has already made some notes, particularly regarding technical details, on the Hellenistic pottery from the excavation of the first season (*Hesperia*, II, 1933, pp. 279 ff.).

<sup>2</sup> I retain the terms "West Slope Ware" and "Megarian Bowls" because, although not properly descriptive (we might now with equal propriety speak of "North Slope Ware," and it has yet to be proven that a "Megarian Bowl" was ever made at Megara), yet they have assumed a very definite connotation in the minds of those who interest themselves in such things.

clay to copy the forms and the effects of the worker in metal. This readiness was not a new thing, for many of the vase forms of the sixth and fifth centuries, where they can be compared with those of metal vessels, show clearly enough their origin in metal prototypes. But in the third and second centuries the dependence of the ceramic art is still more marked, not merely in the shape, but also in the thinness of the fabric, in the glaze and in the decoration, whether executed in paint or in relief. This phenomenon suggests what is undoubtedly a fact, *viz.* that metal vessels had become much commoner. Of this fact the explanation is to be found probably in the increased wealth of individual citizens, perhaps also in the diminished values of the precious metals consequent upon the sudden influx of the long-stored treasures of the conquered east. Nor is it improbable that the decline in the artistic merit and technical finish of the contemporary wares in terracotta was in some degree responsible for the growing favor for metal vessels. But here cause and effect are entangled, and it may be equally true that the increasing popularity of metal ware reacted unfavorably on the professional pride and zest and income of the potter. The beginning of our period is indicated by these various phenomena. Its lower limit is suggested by the observation that the craftsmen of the Kerameikos, who had for long held the markets of Greece and Italy, and who during the third and second centuries, though gradually losing ground abroad, still held firm the home market, were compelled to witness, toward the end of the latter century, the beginning of serious competition from abroad in the field of finer wares, even on the stalls of their own market-place.

The method adopted for studying the history of these two centuries is as simple as, it is hoped, effective. From the large number of closed deposits of pottery and other objects gathered in the excavation of ancient wells and cisterns in the region of the Agora, five groups have been selected which can with certainty be arranged in a relative chronological sequence from a consideration of the relative stages of development apparent in the specimens of objects of various classes recovered from the individual deposits. The absolute chronology of the various groups, *i.e.* the time when they were closed, can be fixed with reasonable closeness from various bits of internal and external evidence. The simple and perishable nature of the objects makes it improbable that they should have been kept either for use or for ornament any great length of time before reaching the dumps, and our suspicion that each of the groups is closely homogeneous from a chronological point of view is confirmed by the obvious lack of development among the objects of a given class within any one of the groups. The fixed points thus established have been used in tracing the history of a number of the types of pottery represented in the groups. In the following pages a brief description of each place of finding (well, cistern or storage basin) is followed by a consideration of the evidence for its dating and then by a catalogue of the pottery belonging to that group; and, after the five groups have been so treated, the conclusions are given in the form of general discussions of the principal types of pottery. Fault may be found with a method of illustration and description that has resulted in so thorough a scattering

of the various specimens of each type or class of object but it seemed wise to emphasize the unity of the individual deposits, for they are each as compact, or more so, than a tomb group.

Since the study has been confined closely to the material recovered from the five deposits, it must by no means be regarded as a complete history of Hellenistic pottery. Large and important classes of the ware have been but briefly treated or have been completely passed over. I need mention only the bowls or saucers with relief *emblemata* inset in their floors, one of the most distinctive and most attractive products of the third century.<sup>1</sup> It will be obvious, too, that the chance spacing of the groups has left large chronological gaps in the period, notably in the later third century. Each excavation season adds to the available number of such closed deposits and the continued exploration of the Agora will, it is hoped, accumulate sufficient evidence, not only to close the gaps left by this study, but also to confirm or correct the conclusions already reached.

## GROUP A

### THE WELL

In the excavation seasons of 1932 and 1933 there came to light the foundations of a building of no great size, along the southwestern edge of that which now appears to be the main market-square. Already in antiquity it had been ruined and restored at least once. The restoration involved the laying of a new concrete floor, studded with pebbles, over the original floor. The house of this second period was served by a well in its southeastern corner.<sup>2</sup> The well-head (Fig. 1) consisted of a squared block of *poros* (L., 0.805 m.; W., 0.79 m.; H., 0.295 m.) having an aperture 0.345 m. in diameter, which is just large enough to permit the passage of a man. Leaded into the top of the head are the lower ends of iron supports, probably of a windlass. Measured from the top of this coping, the depth of the well was 4.45 m. Its sides were curbed with six drums of heavy terracotta tiles.

Numbers of large water jars, complete or nearly so, scattered through the lowest meter and a half of filling, proved that this depth of rubbish had accumulated while the well was still in use. There was, besides the water pitchers, a good deal of household pottery: plates, saucers, bowls, cups, lamps, etc. and not a few fragments of large wine amphorae and roof tiles. A small lead weight (IL 59) had also fallen in, and a lead lid for a small container (IL 60). All this must have gathered within a limited number of years, for there is no consistent difference in point of development

<sup>1</sup> Apart from the material examined in this paper, the terracotta figurines and the wine amphorae with stamped handles which came from these useful contexts may at some future date be studied with profit.

<sup>2</sup> The well lies 30 m. to the south of the Tholos.



Fig. 1. Well A from the Northeast



between the objects coming from the very bottom and 3.0 m. below the mouth. The objects from this lowest filling are numbered **A 1-69** in the following catalogue.

The filling, however, between 1.50 m. and 3.0 m. below the top of the well-head was clearly different. The water pitchers were lacking. Indeed the pottery was scanty and very fragmentary. It includes **A 70-79**. On the whole, the pottery of this layer is slightly later than that from the lower; as shown best by the presence in the upper of the Megarian bowls of which not a sherd was found in the lower. We may suppose that this upper meter and a half was thrown in sometime after, though not long after, the well ceased to be used, probably when the house itself was finally abandoned. The sherds immediately overlying the house-floor close around the well-head are contemporary with those from the upper of the two fillings just described.

A rough stone slab was placed over the mouth of the well and it lay there undisturbed until lifted by the excavators. The ground level round about gradually rose with gathering rubbish and some of this later accumulation filtered in through the crevices along the cover slab, filling the shaft to within half a meter of its top. The latest sherds from this infiltrated earth are of the third century A.D. (fragment of a late lamp of Type XXVII; a bit of Late Roman A ware).

A good clue to the date of the lowest deposit in this well is afforded by the numerous close correspondences between the objects recovered from it and those from the Chatby cemetery of Alexandria. The points of comparison will be indicated in the description of the individual objects. That cemetery appears to date from the foundation of the city; indeed many of the vases from its tombs were probably carried south with them by the first settlers. The definitely limited range among the objects themselves proves that the burial place continued in use for a limited and brief time. Breccia, therefore, seems well justified in supposing that the finds from the cemetery run down but little into the third century.<sup>1</sup> We shall, then, be not far wrong in dating the lowest filling of the well to the turn of the fourth and third centuries. The upper filling will be a few years later; for its precise dating there is no external evidence.

<sup>1</sup> E. Breccia, *Catalogue générale des antiquités égyptiennes, musée d'Alexandrie; La Necropoli di Sciatbi*, Cairo, 1912, pp. x and 190. Indeed, comparison of the pottery and lamps from Chatby with the latest of those from Olynthos (destroyed in 348 B.C.) would make one wonder whether the Chatby finds descend at all into the third century.

CATALOGUE OF GROUP A<sup>1</sup>BLACK-GLAZE WARE: **A 1–37****A 1** (P 1813) Plate at 4.0 m. Fig. 2

Heavy fabric. Low foot-ring. On the floor, within a triple band of rouletting, are six stamped palmettes joined by arcs of circles. Good black glaze. The stamping on this and **A 70** is very similar in style to that of the large plates at Olynthos (*Olynthus*, V, pls. 157–159 *passim*).

W., 0.238 m. The rim is broken away all around.

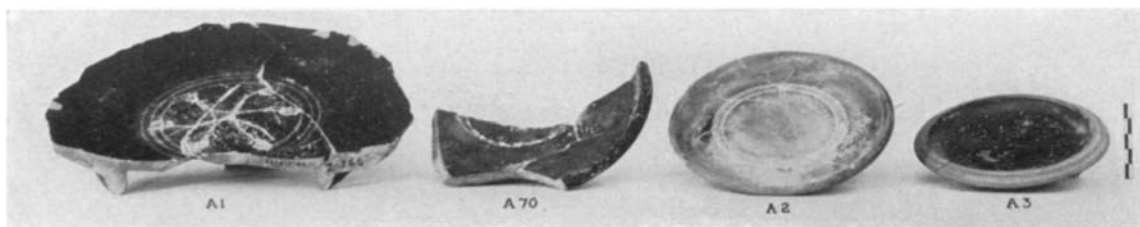


Fig. 2. Black-glaze Plates and Saucer from Group A

**A 2** (P 2878) Plate at 4.45 m. Fig. 2

Similar in profile to **A 70**, but thinner in rim and foot-ring. On the floor, a broad, rouletted band. The glaze fired red both inside and out, and has practically all flaked away.

H., 0.025 m. D., 0.149 m. Broken but complete save for a chip from the rim.

**A 3–5** (P 2879, 2867, 2868) Saucers with furrowed rims at 4.0–4.45 m. Figs. 2 and 117

Shallow; low foot-ring. The rim slopes down towards the outside and is marked by two deep furrows. Thin black glaze covers the floor inside the rim; elsewhere the surface is reserved. Similar saucers: **C 2**; **E 27–32**. A similar furrowed-lip profile occurs at Priene in the Hellenistic period (T. Wiegand and H. Schrader, *Priene*, Berlin, 1904, p. 442, fig. 554). A saucer of the same type from the Samian Heraeum shows an early profile, the furrowed lip being still quite level on top (*Ath. Mitt.* LIV, 1929, p. 45, fig. 33, 8).

H., 0.023–0.024 m. D., 0.124–0.132 m. All broken but nearly complete.

**A 6** (P 1833) Bowl with outrolled rim at 4.45 m.

Foot-ring carefully moulded; lip rolled sharply outward. On the floor are five stamped palmettes set within a triple band of rouletting. Thin black glaze, fired red inside the foot-ring and over part of the interior. For the profile cf. *Ath. Mitt.* LIV, 1929, p. 44, fig. 32, 1.

H., 0.034 m. D., 0.094 m. Entire.

<sup>1</sup> The following abbreviations are used: D. = diameter, H. = height, P.H. = preserved height, W. = width, P.W. = preserved width.

**A 7** (P 1832) Bowl with outrolled rim at 4.45 m. Figs. 3 and 115

Similar in profile to the preceding. On the floor inside are five stamped palmettes set within a triple band of rouletting and joined by arcs of circles. Excellent black glaze covers both inside and outside save for a reserved band just above the foot and for the bottom of the foot-ring. Scratched in the hard glaze of the floor: ME. These are the initial letters of the owner's name: *Mévor*. A cistern at the foot of the Areopagus yielded more of his table ware: the base of a kantharos marked MENΩN (P 897) and of another with the letters EN (P 898). Close by were found other fragments of similar ware, one incised ME (P 307), another MI (P 308), and a third M (P 309). From elsewhere in the excavations are recorded three more fragments, each incised ME (P 40, 41, 119).

Very similar stamping occurs on a like bowl from Chatby (*Sciathbi*, pl. LVI, 123: six palmettes of the same form as ours connected by *straight* lines). The palmettes on ours are closely similar in shape to those on the latest black-glaze vases from Olynthos, but the arrangement of the design is simpler than on most of the Olynthian pieces (Cf. *Olynthus*, V, pls. 155–159 *passim*).

H., 0.042 m. D., 0.127 m. Entire.

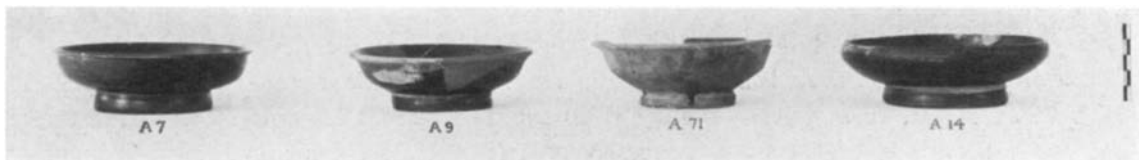


Fig. 3. Black-glaze Bowls from Group A

**A 8** (P 2877) Bowl with outturned lip at 4.45 m.

The rim everted, but not rolled; the foot-ring high and plain. On the floor is a rouletted circle. Good black glaze covers inside and outside. A narrow band has been scratched bare just above the foot. On the bottom, inside the foot-ring, there are scratched through the hard glaze an *alpha* and a *pi*.

H., 0.038 m. D., 0.123 m. Broken but complete save for chips from the lip.

**A 9–13** (P 2864, 1816, 1815, 1817, 4050) Bowls with outcurved lips at 4.0–4.45 m. Figs. 3, 115 and 117

High base-ring; flaring side-wall tending to become more angular as the series advances. **A 9** is covered with good black glaze, fired to purple in part. Of **A 10** and **11** the glaze has all fired red and has flaked badly. On the floor of **A 9** there is a double circle of rouletting. On **A 13** there are stamped palmettes within rouletted circles (Fig. 115). Similar bowls: **A 71, 72; C 3; D 2–6; E 33–44**. Closely similar is *Pergamon*, I, p. 269, No. 9, Beiblatt 35. For the profile cf. also fragments from Alexandria (R. Pagenstecher, *Expedition Ernst von Sieglin*, II 3, Leipzig, 1913, fig. 158, 3, 4, 6).

H., 0.037–0.046 m. D., 0.12–0.16 m. All broken but nearly complete.

**A 14–18** (P 1834, 1818, 1835, 1837, 1836) Shallow bowls with incurved lips at 4.0–4.45 m. Figs. 3, 4 and 115

Heavy fabric; careful workmanship. Good black glaze. There are reserved lines on the bottom of the foot-ring and around its top. On the floors of **A 14** and **16** there are 4 stamped palmettes enclosed by rings of rouletting; on the floor of **A 15** there are 6 palmettes. The owner scratched his initial, a large *alpha*, through the glaze on the under-side of **A 15**. Similar shallow bowls were in common use at Olynthos in the first half of the fourth century. Cf. *Olynthus*, V,

pls. 154–156 *passim*. Comparison is made difficult by the lack of profile drawings. For the profiles cf. also pieces from Alexandria (*Exped. E. von Sieglin*, II 3, fig. 158<sub>2</sub>) and from Samos (*Ath. Mitt.* LIV, 1929, p. 43, fig. 31<sub>1</sub>), both Attic imports.

Of **A 14**: H., 0.043 m. D., 0.135 m.; of **A 15**: H., 0.035 m. D., 0.122 m.; of **A 16**: H., 0.031 m. D., 0.101 m.; of **A 17**: H., 0.035 m. D., 0.113 m.; of **A 18**: H., 0.024 m. D., 0.086 m. All are complete save for **A 15** which lacks a fragment from its lip.

**A 19–21** (P 2865, 1830, 1831) Deep bowls with incurved lips at 4.0–4.45 m. Figs. 4 and 117

Similar in shape to the preceding group, but deeper. Heavy fabric, careful workmanship, good black glaze. Close parallels for **A 19** are to be found in Attic exports to Samos (*Ath. Mitt.* LIV, 1929, p. 43, fig. 31<sub>2</sub>) and to Alexandria (*Sciathbi*, pl. LVI, 117) and among the numerous small bowls of the earlier fourth century found at Olynthos (*Olynthus*, V, Nos. 872–878, pl. 175). A bowl with the same profile as **A 20** but with two horizontal handles is illustrated in *Sciathbi*, pl. LVI, 119 and 122.

Of **A 19**: H., 0.033 m. D., 0.07 m.; of **A 20**: H., 0.053 m. D., 0.113 m.; of **A 21**: H., 0.057 m. D., 0.109 m. Fragments are broken from the rim of **A 19**.

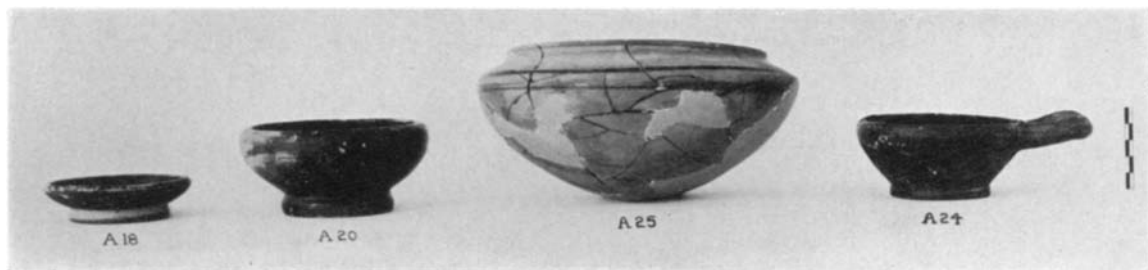


Fig. 4. Black-glaze Ware from Group A

**A 22** (P 2863) Deep bowl with incurved lip at 4.0–4.45 m.

The foot-ring is high and thin, the walls lighter than those of the preceding. The glaze is firm but has a metallic sheen.

H., 0.057 m. D., 0.140 m. Broken and lacking fragments from the side-wall.

**A 23** (P 2862) Deep bowl with incurved lip at 4.0–4.45 m.

Wall and foot-ring are massive. Inside and outside are covered with a dull black glaze, much flaked.

H., 0.096 m. Calculated D., 0.23 m. Only a small part of the bowl is preserved, but its profile is complete.

**A 24** (P 2866) Deep bowl with incurved lip and one handle at 4.0–4.45 m. Fig. 4

A horizontal loop handle is attached to the lip. The glaze is dull and mottled black and red. Cf. *Delphes*, V, p. 165, Nos. 320–326, fig. 691: from a tomb dated ca. 400 B.C. (probably much too early). In the first half of the fourth century such one-handled bowls were very popular at Olynthos (*Olynthus*, V, Nos. 895–942, pls. 178–181).

H., 0.048 m. D., 0.100 m. Broken but complete save for small chips.

**A 25** (P 2870) Lebes at 4.0–4.45 m. Fig. 4

The wall is remarkably light. Thin black glaze covers the inside and two narrow bands around the shoulder. For much the same shape in a smaller size cf. a rouge pot from Delphi (*Delphes*, V, p. 165, No. 339, fig. 694). The shape, of course, is reminiscent of the old classical lebes in terracotta, itself based on metal prototypes. Our piece, in its egg-shell thin and crisply baked fabric, is a successful copy of metal work but a most impractical vessel for everyday use.

H., 0.092 m. D., 0.196 m. Broken into many fragments of which some are missing.

**A 26** (P 1829) Skyphos at 4.45 m. Fig. 5

Low foot-ring; bulging shoulder; flaring lip. The glaze has fired bright red both inside and outside save around the missing handle, where it is black. It is of good quality. A base of another such skyphos came from the same lowest filling. A closely similar piece is illustrated in *Delphes*, V, p. 165, No. 316, fig. 687: from the tomb dated ca. 400 B.C. There is an exact parallel from the cemetery at Chatby (*Sciabti*, pl. LVI, 120). The half century's difference in time between the Olynthian skyphoi of this shape and ours is marked by the greater contraction of the lower part and the decided bulge in the body of ours. Cf. *Olynthus*, V, Nos. 971–980, pl. 185.

H., 0.097 m. D., 0.094 m. One handle restored in plaster.

**A 27** (P 1828) Kantharos at 4.45 m. Fig. 5

The body is low and compact; the foot-ring carefully moulded. Plain spurs project from the tops of the handles. The glaze is dull and has fired red on the bottom and the lower part of the body. In shape our piece is identical with a kantharos from Chatby (*Sciabti*, No. 168, pl. LIV, 109). Cf. also *Exped. E. von Sieglin*, II 3, fig. 151. The black-glaze kantharos of this general type was the popular drinking cup of the first half of the fourth century at Olynthos. The earlier date of the Olynthian specimens gives them a squatter, more compact shape, a foot more carefully moulded and broader in proportion to the total width of the vase and, more commonly, a heavy moulded lip, based closely on metallic prototypes. Cf. *Olynthus*, V, Nos. 505–532, pls. 148–150.

H., 0.086 m. D., 0.088 m. Entire, save for the tip of one handle.

**A 28** (P 2876) Kantharos at 4.45 m. Fig. 5

Similar in shape to the preceding. Its glaze has fired red both inside and out around the foot-ring and lower part of the body.

H., 0.101 m. D., 0.098 m. Broken and lacking a fragment from the lip.

**A 29** (P 1819) Kantharos at 4.50 m. Fig. 5

Its form is more slender than that of the preceding. Covered inside and outside with a dull black glaze which has completely flaked away over part of one side. A narrow band of glaze was scratched away from both the inside and outside of the foot. *Exped. E. von Sieglin*, II 3, fig. 147 is an exact parallel from Alexandria. Another from the Samian Heraeum: *Ath. Mitt.* LIV, 1929, p. 46, fig. 34, 2. For the shape cf. also *Exped. E. von Sieglin*, II 3, p. 23, fig. 31c.

H., 0.11 m. D., 0.083 m. Broken and lacking parts from lip and side-wall.

**A 30** (P 2860) Kantharos at 4.0–4.45 m. Fig. 5

An almost cylindrical cup standing on a moulded foot-ring. Shallow grooves were run on the wheel around waist and lip. The handles are of the vertical strap variety, spurred each with a plastic mask. Dull black glaze almost completely flaked away. Identical vases were found in the cemetery at Chatby (*Sciabti*, pl. LI, 94; pl. LII, 101). Cf. also *Exped. E. von Sieglin*, II 3, fig. 148 and Baur, *The Stoddard Collection of Greek and Italian Vases*, New Haven, 1922, No. 213, fig. 47.

H., 0.116 m. D., 0.092 m. Mended from many pieces and lacking large parts of the side-wall.

**A 31** (P 2859) Kantharos at 4.0–4.45 m. Fig. 5

Similar to the preceding in shape. The handles are spurred with plastic ivy leaves. Thin black glaze scratched away from a single groove around the body.

H., 0.114 m. D., 0.102 m. Fragments are missing from the side-walls.

**A 32** (P 4098) Kantharos at 4.0 m. Fig. 5

Moulded base-ring; open mouth; strap handles spurred with plastic ivy leaves. Dull black glaze scratched away from a line around the body and another around the base-ring.

H., 0.072 m. D., 0.112 m. One handle and much of the side-wall restored in plaster.

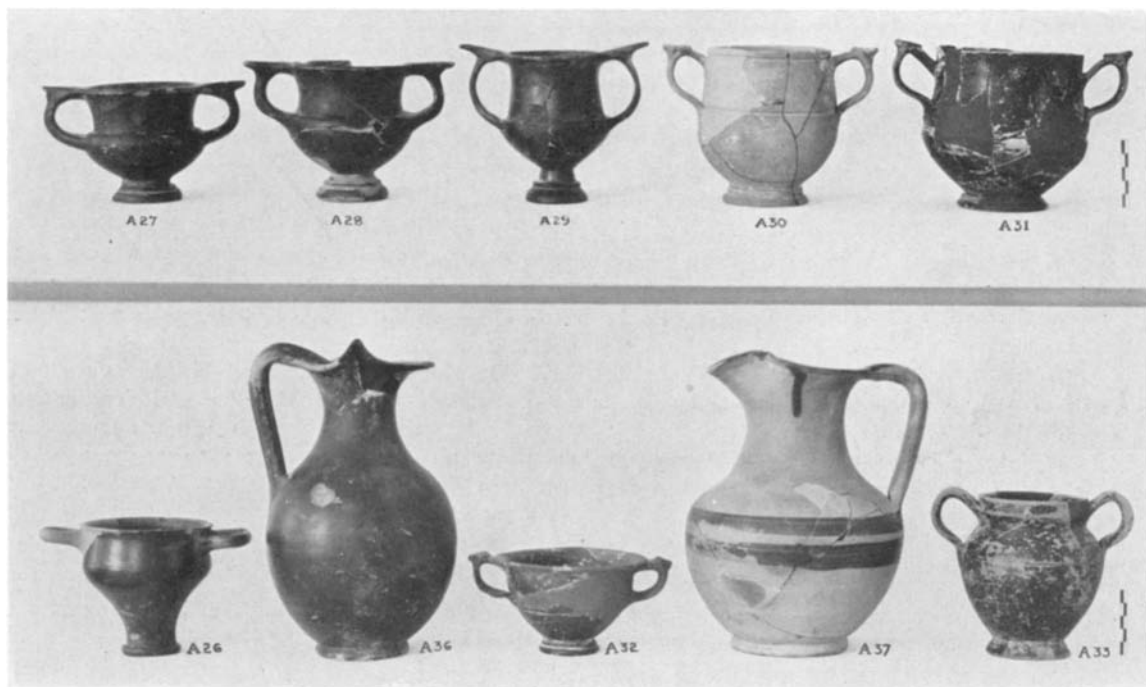


Fig. 5. Black-glaze Drinking Cups and Pitchers from Group A

**A 33–35** (P 1822, 1821, 1820) Kantharoi at 4.0 m. Fig. 5

Ovoid body; surmounted by a vertical neck with a slightly inset lip. The foot-ring is plain and heavy. Vertical strap handles. On **A 33** and **34** there is a wheel-run groove around the body. Dull, black glaze which has almost completely flaked from **A 35**. There is a fragment of another such kantharos from the same depth. This same shape occurs in the Agora with West Slope decoration. A somewhat similar shape is found at Priene (*Priene*, p. 422, No. 69, fig. 540).

Of **A 33**: H., 0.12 m. D., 0.103 m.; of **A 34**: H., 0.115 m. D., 0.099 m.; of **A 35**: H., 0.154 m. D., 0.129 m. One handle is broken from each of **A 34** and **A 35**.

**A 36** (P 1823) Oinochoe at 4.0 m. Fig. 5

Ovoid body; plain foot-ring; lip broadly flaring and pinched in at the two sides. The handle is triangular in section and terminates above in a spur projecting into the throat. Thin black glaze somewhat flaked. Cf. the plain pitchers **A 48** and **49**. Close parallels are to be found from

the tombs of Chatby (*Sciatbi*, No. 95, pl. XLIX, 78 [in plain black glaze]; Nos. 93 and 96, pl. XLIX, 76 and 79 [black glaze with a gilded wreath around the neck and with reeding on the lower body]). The form of ours (and of the Chatby examples) is a little plumper and obviously earlier than that of a series of pitchers of closely similar shape, but in faience, that bear figures in relief and the names of Egyptian rulers, beginning with Ptolemy Philadelphus (*Breccia, Cat. Gén. du Musée d'Alexandrie: Iscrizioni greche e latine*, pp. iii ff.; *Pagenstecher, Exped. E. von Sieglin*, II 3, pp. 118 ff.; 207 ff., pls. XXXI and XXXII. Especially useful for comparison is the vase bearing the name of Ptolemy Philadelphus [284–247 B.C.] illustrated by *Pagenstecher, l. c.* pls. XXXI and XXXII). For the shape cf. also *Exped. E. von Sieglin*, fig. 144,  $b_1$  and  $b_2$ .

H., 0.195 m. D., 0.138 m. Chips missing from the lip are restored in plaster.

**A 37** (P 2882) Oinochoe at 4.45 m. Fig. 5

Low foot-ring; low, plump body; trefoil mouth. Dull, purple glaze covers the inside and two broad bands around the body.

H., 0.225 m. D., 0.164 m. Broken into many pieces of which several from the lip and side-wall are lacking.

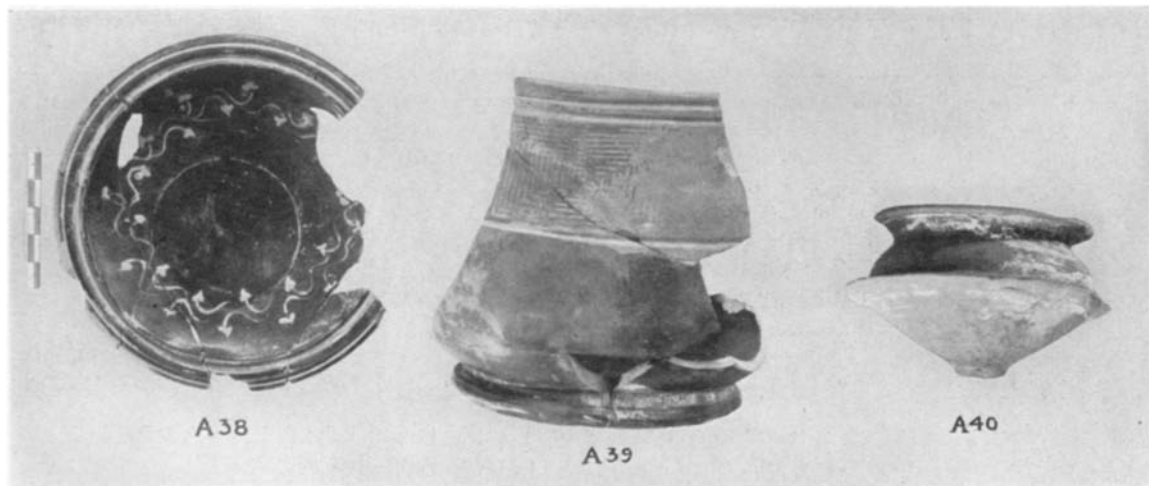


Fig. 6. West Slope Ware and a Kernos from Group A

**WEST SLOPE WARE: A 38–39**

**A 38** (P 1812) Saucer with furrowed rim at 4.0 m. Figs. 6 and 117

Similar in shape to **A 3**, but more delicate. Inside and outside were covered with black glaze of fair quality. From the channels on the rim it was scratched away. On the floor a wreath of short-stemmed ivy leaves in thinned clay, interspersed with berries rendered by dots of white paint. In the middle of the floor a circular line of glaze was removed by the foot of another vase stacked here for firing.

H., 0.024 m. D., 0.128 m. Mended from several pieces and lacking part of the side-wall.

**A 39** (P 2861) Kantharos at 4.0–4.35 m. Fig. 6

An almost cylindrical cup standing on a low foot-ring. There is a trace of a vertical strap handle. The upper part of the wall as preserved is filled with a group of diminishing rectangles



done in thinned clay and bounded below by one, above by two wheel-run grooves. The glaze is dull black, fired in places to red. Diminishing rectangles appear in the same position on a kantharos found at Delphi (*Delphes*, V, p. 173, No. 389, fig. 719); rectangles alternating with checkerboard on a piece from Aegina (*Aegina*, pl. 130<sub>2</sub>). From one of the pits in the Stoa of Attalos there is a fragment from the lip of a similar kantharos with the same decoration. For kantharoi of similar shape but with different decorative schemes cf. *Ath. Mitt.* XXVI, 1901, pp. 78f., Nos. 25 and 26; p. 91.

H., 0.113 m. D., 0.098 m. Only the base and a small segment of the side-wall are preserved.

**A 40** (P 2869) Kernos at 4.0 m. Fig. 6

A sharp-edged flange doubly pierced on either side encircles the middle. The lip flares sharply. Fine buff clay retaining traces of white paint on the outside. Similar kernoi: **B 9, 10, 28, 29.**

H., 0.058 m. D., 0.094 m. The stem and foot and chips from the upper part are missing.

LAMPS: **A 41–47**<sup>1</sup>

**A 41** (L 859) Lamp, Type VIIa at 4.0 m. Fig. 7

Without handle. Its thin black glaze has almost completely flaked away. Another lamp of the same type: **B 38.** Lamps of this shape, with or without the side-knob, form one of the two types found in great numbers at Chatby, the other type being a simple saucer with its side-wall pinched in to make a beak. The second type was undoubtedly local; the first is distinctly Greek and many specimens of it must have been carried to Alexandria by the earliest settlers. We thus gain a good clue to the date of the type (*Sciatbi*, pp. 76 f.; pl. LVII). Nor is our specimen far removed in shape from some of the later lamps from Olynthos (*Olynthus*, II, pp. 141 ff.; Series 7, Nos. 71–88, figs. 305–307; V, pp. 279 ff., Group 8, Nos. 106–124, pl. 200). The rim of ours is slightly broader and the filling hole proportionately smaller than on the Olynthian lamps.

L., 0.08 m. W., 0.056 m. H., 0.038 m. Entire.

**A 42–44** (L 860, 862, 863) Lamps, Type VIIb at 4.0–4.45 m. Fig. 7

Heavy walls; low base; one or more wheel-run grooves around the filling-hole. The inside is glazed, the outside lightly slipped and polished. Much of the slip has flaked from **A 42.** These lamps are very close in shape and fabric to those of the very latest type found at Olynthos (mostly of Attic manufacture): *Olynthus*, II, p. 143, Nos. 89 and 90, fig. 307; V, pp. 282 ff., Group 9, Nos. 125–133, pl. 201.

Of **A 42**: L., 0.092 m. W., 0.074 m. H., 0.046 m.

Of **A 43**: L., 0.091 m. W., 0.069 m. H., 0.046 m.

Of **A 44**: L., 0.091 m. W., 0.066 m. H., 0.043 m.

A fragment is missing from the side-wall of **A 44.**

**A 45** (L 861) Lamp, Type VIII at 4.0 m. Fig. 7

Around the edge of the "discus" is a shallow groove. On the left side was a pierced knob. No trace of handle. The inside glazed, the outside polished. Cf. Broneer, No. 137, pl. III.

L., 0.083 m. W., 0.05 m. H., 0.038 m. The tip of the nozzle and most of the side-knob are broken away.

<sup>1</sup> The types as given in the catalogue are those established by Oscar Broneer in *Corinth*, IV ii: *Terracotta Lamps*, Cambridge, Mass., 1930.

**A 46** (L 1566) Lamp at 4.0-4.5 m. Fig. 7

The side-wall is almost vertical; the rim is broad and flat, rising slightly toward the middle. Around the filling hole it terminates in a depressed shoulder, and it is set off from the side-wall by a groove. On the side is a pierced knob. Thin black glaze covers the inside; the outside is polished, but unglazed.

L., 0.058 m. Only a fragment from the top and side is preserved.

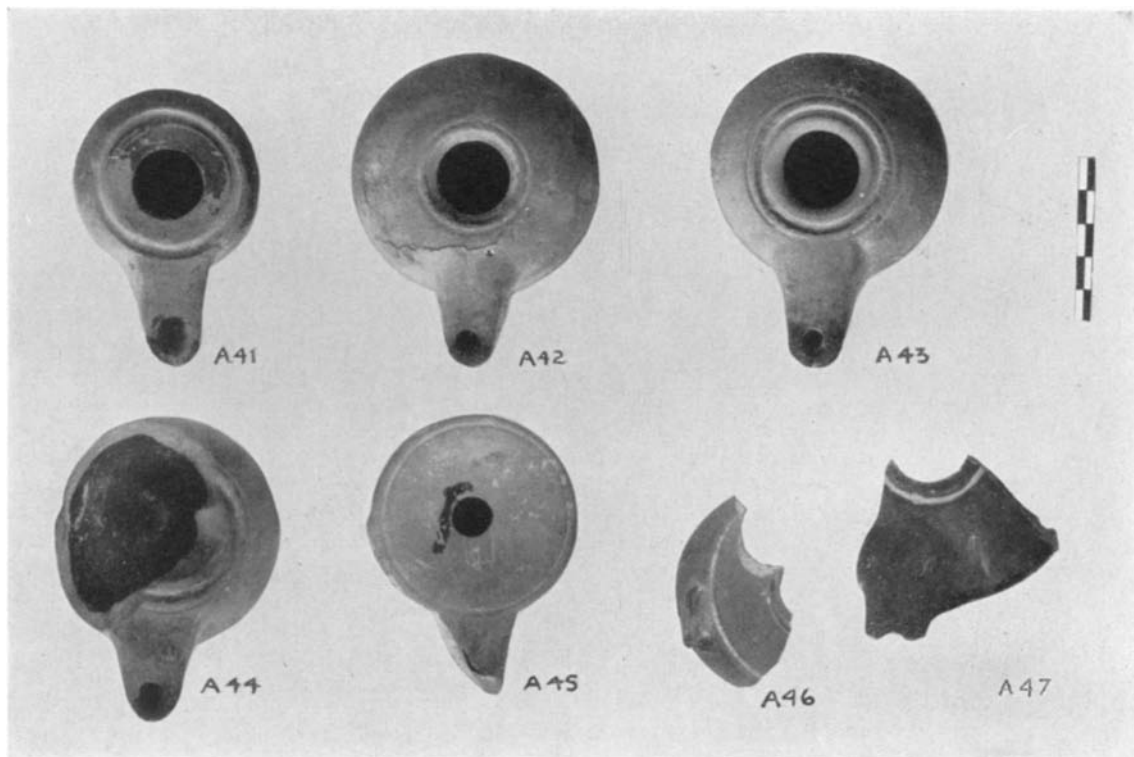


Fig. 7. Lamps from Group A

**A 47** (L 1216) Lamp, Type IX at 4.45 m. Fig. 7

An angular side-wall; a flat-topped nozzle; a single groove around the filling-hole. Inside and outside are covered with glaze which has fired purple on top. The glaze was scratched away from the bottom of the groove. Cf. Broneer, No. 141, fig. 69 and No. 142, pl. IV.

L., ca. 0.059 m. Only a fragment from the top remains.

**PLAIN WARE: A 48-63****A 48** (P 2881) Water pitcher at 4.45 m. Fig. 8

Similar in shape to the black-glaze pitcher **A 36**. Gritty, buff clay, unglazed. Around the neck, a garland of ivy leaves and berries in black glaze that has almost completely disappeared.

H., 0.270 m. D., 0.169 m. Broken but complete.

**A 49** (P 1838) Water pitcher at 4.45 m.

Similar to the preceding in shape, but undecorated. The clay is light yellow in color and contains much grit and many white particles.

H., 0.185 m. D., 0.181 m. The front part of the mouth is broken away.



Fig. 8. Water Pitchers and Cooking Vessels from Group A

**A 50** (P 2872) Water pitcher at 4.45 m. Fig. 8

Bulbous body drawn in to a slender neck. The handle is round in section in its middle part. The lip has been restored on the analogy of a similar vase from another well. Buff, gritty clay.

H., as restored, 0.175 m. D., 0.180 m. The front of the lip and fragments from the side-wall are restored in plaster.

**A 51** (P 1824) Water pitcher at 4.0 m. Fig. 8

The neck is thick; the mouth broad; the handle rises well above the lip. Made of buff clay containing not a little grit and mica. On the front are marks left by the fingers of the maker before the clay hardened.

H., 0.238 m. D., 0.171 m. Small fragments are lacking from the lip.

**A 52** (P 2874) Water pitcher at 4.0–4.45 m. Fig. 8

The bottom is flat; the body slender; the lip flares slightly. A strap handle rises high above the lip. Gritty clay, yellowish green in color. A similar pitcher: **B 12**.

H., 0.202 m. D., 0.147 m. Broken into many fragments, some of which are lacking.

**A 53–55** (P 2873, 1825, 2883) Water pitchers at 4.0 and 4.45 m. Fig. 8

The base is flat and but slightly offset from the side-wall. Ovoid body; tall, cylindrical neck; rolled lip; strap handle. A ridge encircles the neck at the level of the upper attachment of the handle. Buff clay containing grit and white particles. There are fragments of perhaps a score more of such pitchers from the bottom of the well. A similar pitcher: **B 39**. Several closely similar jugs were found recently in a Hellenistic tomb on Aegina. *Arch. Anz.* 1931, cols. 274 ff., fig. 35. The names painted above the individual burial places prove that two Thracians were among those interred. These were perhaps Thracian hostages or captives resulting from the Thracian campaign of Attalos II in 144 b.c. The dating by the months of the Macedonian-Pergamene calendar provides a *terminus ante quem* at 133 b.c. when Aegina passed into the hands of Rome by the will of Attalos III.

Of **A 53**: H., 0.328 m. D., 0.199 m. Of **A 54**: H., 0.283 m. D., 0.168 m. Of **A 55**: H., 0.260 m. D., 0.171 m. All three are broken but nearly complete.

**A 56** (P 1839) Plain pelike at 4.45 m. Fig. 8

Plain foot-ring; concave collar around the mouth. Russet clay, gritty and micaceous. Similar pelikai of plain ware (locally made) have been found also at Olynthos (*Olynthus*, V, No. 635, pl. 160).

H., 0.207 m. D., 0.15 m. Fragments are missing from the lip.

**A 57** (P 2884) One-handled cooking pot at 4.45 m. Fig. 8

Bulbous body; broad round mouth with angular rim; strap handle. Coarse gritty clay, deep red in color but much blackened by fire. Similar cooking pot: **C 69**.

H., 0.203 m. D., 0.199 m. Parts of the side-wall restored in plaster.

**A 58** (P 2875) Casserole lid at 4.0–4.45 m. Fig. 8

A plain, convex lid with a small knob on top. Coarse gritty clay blackened by exposure to fire. Similar lids: **D 73–75**, **E 146–148**.

H., 0.049 m. D., 0.212 m. Broken but complete save for a couple of small fragments.

**A 59** (P 4055) Lekane at 4.45 m. Fig. 122

Heavy foot-ring; practically straight sides; broad flat rim. Gritty, buff clay covered on the inside with red paint, daubs of which appear also on the outside.

H., 0.099 m.; estimated D., 0.23 m. About one-quarter of the vase is preserved, showing the complete profile.

**A 60–62** (P 4056–4058) Rim fragments of lekanai. **A 60** and **61** are from 4.45 m.; **A 62** from 4.0 m. Fig. 122

One may judge of the complete wall profile from **A 59**. The clay of all the pieces is coarse, somewhat gritty, and buff in color. **A 62** is covered with brown glaze inside and out; **A 60** on the inside and the top of the rim only. The other pieces are unglazed.

**A 63** (P 4062) Wall fragment from a lekane at 4.0 m.

From a steep-walled basin. While the clay was still soft, its inner surface was corrugated by means of a comb-like instrument. The entire surface was combed up and down; only bands were done horizontally. Coarse, buff clay, unglazed. Similar treatment of wall: **C 68**, **E 122** (Fig. 100).

H., 0.073 m. W., 0.120 m. Broken all around.

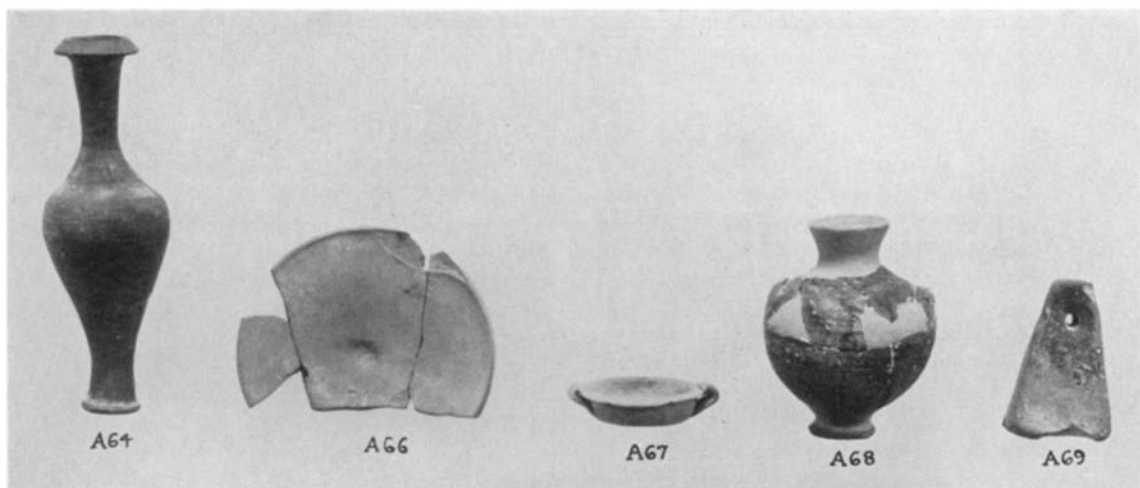


Fig. 9. Scale 1 : 3

#### MISCELLANEOUS: **A 64–69**

**A 64–65** (P 1826, 1827) Fusiform unguentaria at 4.0 m. Fig. 9

Thin wall; well-turned lip and foot. The clay has fired from a dirty gray to a dull red in color. No trace of paint. Similar unguentaria: **B 6** and **7**, **44**; **C 76** and **77**; **D 77** and **78**; **E 137** and **138**.

Of **A 64**: H., 0.15 m. D., 0.048 m. (broken through neck, but complete); of **A 65**: H., 0.075 m. D., 0.028 m.

**A 66** (P 2880) Saucer at 4.45 m. Fig. 9

It is little more than a flat disc, its edges raised slightly. On its underside are deep marks left in the removal from the wheel. Fine, buff clay, unglazed.

D., 0.103 m. Broken and lacking much of one side.

**A 67** (P 1814) Miniature saucer at 4.0 m. Fig. 9

Flat bottom; steep walls; sharply outturned rim; two vertical strap handles. Roughly made. Fine, buff clay, unglazed.

H., 0.013 m. D., 0.051 m. Entire.

**A 68** (P 2871) Amphoriskos of "Blister Ware" at 4.0–4.45 m. Fig. 9

A small fusiform jar with sharply defined foot and two lugs on the shoulder. The clay is slate-gray inside, fired to a dull orange on the surface of both interior and exterior. Around the body are two bands of black paint; on the shoulder, one broad and several narrow bands.

H., 0.071 m. D., 0.067 m. The mouth is restored in plaster.

**A 69** (MC 104) Loom-weight at 4.0–4.45 m. Fig. 9

A truncated pyramid in shape, pierced near the top. Fine, buff clay, covered, on the upper part only, with reddish glaze. A similar weight: **B 13**.

H., 0.067 m. W. of bottom, 0.042 m. Somewhat chipped.

MISCELLANEOUS OBJECTS FROM THE UPPER FILLING: **A 70–79****A 70** (P 2858) Plate at 3.0 m.<sup>1</sup> Figs. 2 and 116

Heavy fabric; low foot-ring; thickened rim. On its floor, a single circle of rouletting. Glaze of good quality, fired red on floor. The plate is similar in fabric and profile to those in use at Olynthos in the first half of the fourth century. Cf. *Olynthus*, V, Nos. 609–625, pls. 157–159.

Calculated D., 0.190 m. H., 0.029 m. About one-third preserved.

**A 71–72** (P 2857, 4051) Bowls with outcurved lips at 3.0 m. Figs. 3, 115 and 117

Similar in shape to **A 9–13**, but coarser. Inferior glaze, mottled black and purple, flaked. On the floor of **A 72** is a rouletted circle enclosing free-standing palmettes, of which two remain (Fig. 115). Fragments of several more such bowls were found at this depth.

Of **A 71**: H., 0.045 m. D., 0.125 m.; of **A 72**: P.W. 0.097 m. **A 71** is broken but practically complete; of **A 72** there remains only part of the base.

**A 73** (P 4052) Fragments from the mouth of a West Slope kantharos at 3.0 m. Fig. 10

A garland of pointed pendants rendered in thinned clay was suspended between the handles. On the wall above, a horizontal line in white paint. Cf. **B 21**: a similar but earlier kantharos. Several more small fragments of West Slope Ware, two of them showing incision, were found in the same upper filling. For the pointed pendants on kantharoi cf. *Arch. Anz.* 1891, p. 19, No. 3; *Pergamon*, I, Beiblatt 39, 2 and 3; *Exped. E. von Sieglin*, II 3, fig. 34, 11 and 15. Such bands of pointed pendants are found on the necks of black-glaze hydriai or Attic origin found at Alexandria. The shape and fabric of these hydriai place them among the earliest Greek vases from the new foundation; certainly they must belong to the late fourth

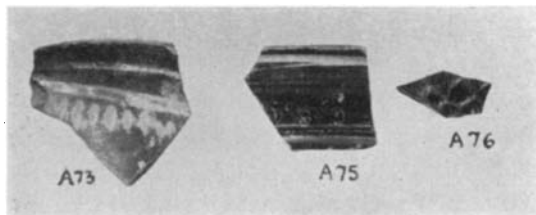


Fig. 10. West Slope and Megarian Bowl Sherds from Group A. Scale ca. 2 : 5

<sup>1</sup> Although the recorded depth of this piece is 3.0 m., it may well belong with the lower filling.

century (*Sciabbi*, No. 41, pl. XXXVI, 44; *Exped. E. von Sieglin*, II 3, p. 16, fig. 22 c). The same motive is to be found in the necklace-like garlands rendered in gold on the necks of silver vessels (*Ann. d. Ist.* XII, 1840, pl. B 16; C 4 and 7. Cf. Watzinger, *Ath. Mitt.* XXVI, 1901, pp. 92 ff.).

H., 0.051 m. W., 0.055 m.

**A 74** (P 1811) Megarian bowl with floral decoration at 3.0 m. Figs. 11 a and b

The bowl is deep and well rounded below. In the medallion, an 8-petalled rosette enclosed by two grooves from the bottom of the outer of which the glaze has been scratched away. On



Fig. 11 a. **A 74**

the outer circle stands a line of scale-like leaves. From the same circle spring nine long petals, which may be based on those of the *nymphaea lotus*,<sup>1</sup> dividing the side-wall into as many panels.

<sup>1</sup> On the place of the lotus in Egyptian and Greek art see L. Borchardt, *Die ägyptische Pflanzensäule*, Berlin, 1897, pp. 3 ff., 12 ff.; T. Wiegand and H. Schrader, *Priene*, Berlin, 1904 (R. Zahn), p. 413; F. Courby, *Les Vases Grecs à Reliefs*, Paris, 1922 (Bibliothèque des Écoles Françaises d'Athènes et de Rome, fasc. 125), p. 434; M. Möbius, *Jahrb.* XLVIII, 1933, pp. 25 f., fig. 15.



In each of the panels rises a fruit-laden spray of grape-vine, no two of which are identical. The upper zone consists of a band of quadruple spirals separated by rosettes, a band of double spirals and another of miniature sprays. The lip flares slightly and beneath it on the outside the glaze was scratched away, in a thin line exposing the miltos that had been applied over the surface of the clay. The glaze is a good glossy black, but it has flaked somewhat on one side. In the elegance of its design and the precision of rendering this bowl is unexcelled in our collection. For similar design cf. **C 16, 17, 38**. Watzinger (*Ath. Mitt.* XXVI, 1901, p. 61, No. 8) illustrates a fragment of a closely similar bowl found in Athens. On the general type (*Bols à décor végétal et*

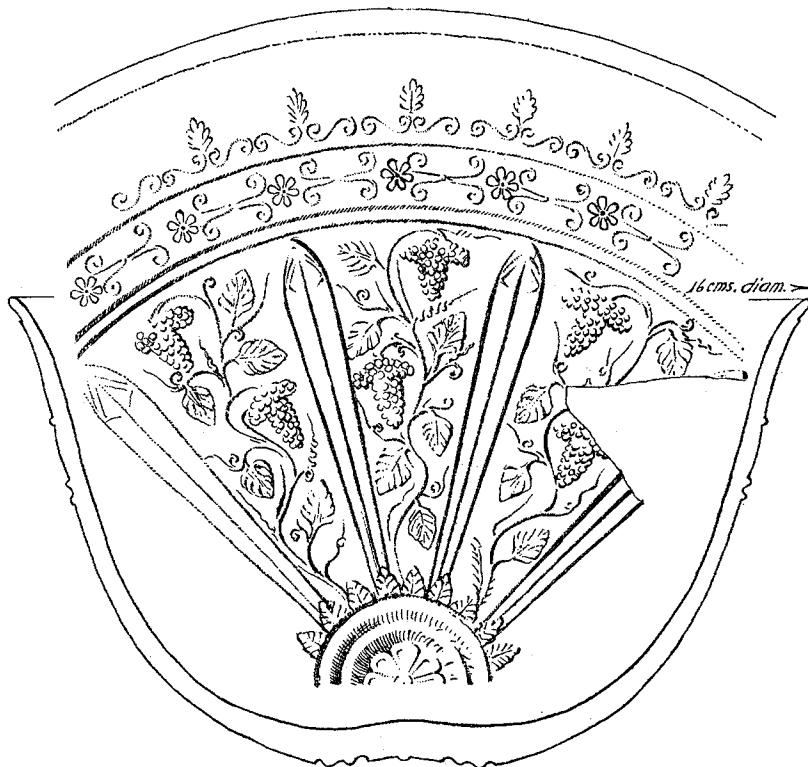


Fig. 11 b. **A 74**. Scale 2 : 3

*floral*) cf. Zahn, *Jahrb.* XXIII, 1908, p. 49, No. 3; Courby, pp. 334 ff. A striking parallel to this and the two similar bowls (**C 16** and **17**) is to be found in a glass bowl in the collection of Baron Rothschild, acquired in Palestine (P. Willeumier, *Le Trésor de Tarente*, Paris, 1930, pp. 29–31, pls. XI, XII). Its profile is identical with that of **A 74**. Its medallion is centered with an 8-petalled rosette from around which spring alternating acanthus leaves and pointed, heavily ribbed lotus petals. Between each leaf and petal springs a plant with long, wavy stem and many flowers. The upper zone consists of a band of meander between two lines of lozenges. All the ornament is rendered in gold leaf on a background of deep blue. Its publisher (*l. c.* p. 30) suggests a date, with good reason, in the first half of the third century.

H., 0.089 m. D., 0.155 m. Mended from many fragments, and lacking a large part of the side-wall.

**A 75-76** (P 4053, 4054) Fragments from Megarian bowls at 3.0 m. Fig. 10

**A 75** comes from the lip. Of the upper zone there remains a row of tiny sprays. **A 76** preserves the scale-like leaves from around a base medallion. Of both the glaze is dull but firm and both may be from the same bowl.

**A 77-79** (P 4059-4061) Rim fragments of Iekanai at 3.0 m. Fig. 122

The clay is coarse; of **A 77** buff in color, of **A 78** and **79** greenish-yellow. **A 77** is covered with flaky brown glaze on the inside and on the top of the rim. The other two are unglazed. Cf. **A 60-62**.

## GROUP B

## THE CISTERN

Where the northern slopes of the Areopagus begin to level out, there is a network of underground water reservoirs intended to supply the private houses of classical times which must have stood there to the south of the public market-square. A number of cisterns and chains of cisterns were cleared in the spring of 1932, and were found to have been filled up at various times between the end of the fourth century B.C. and the first century A.D.

As a specimen, we choose one which consisted of two slender, flask-shaped chambers connected with one another and with a cylindrical draw-shaft by means of tunnels (Fig. 12). Storage capacity was increased by blind tunnels, one running off from the draw-shaft, another from the southern chamber. The entire interior was covered with a single coat of waterproof plaster. The system went out of use section by section, no doubt because of the repeated caving-in of the soft bedrock in which it was cut. Thus the blind tunnel leading off from the draw-shaft was first shortened 0.50 m. by a wall of field stones set in clay and carefully plastered on the face toward the shaft. Later, the entire tunnel was blocked off by a similar wall set in the side of the shaft. About the same time, the southern chamber was dispensed with and the mouth of the passage leading to the north chamber was carefully walled, the one plastered face of the wall looking toward the northern chamber. Some rubbish would seem to have been thrown into the abandoned southern chamber, but later, perhaps because it was proposed to use this chamber for dry storage, the rubbish was shovelled into the blind tunnel and the mouth of that tunnel closed with a carelessly built wall of loose field stones. Some years later, the chamber was finally abandoned and filled in with earth. In the meantime, the passageway connecting the two chambers was sacrificed and its remaining mouth closed by a wall looking into the northern chamber. We cannot say what caused the final abandonment of the reservoir: some alteration in the overlying house, the provision of another source of water supply? In any case the northern chamber and the draw-shaft were eventually filled with earth, at the same time, apparently, as the southern chamber was finally abandoned.

As we should expect, the objects from the blind passage of the southern chamber (B 1-7) appear to be slightly earlier than those from the chamber itself (B 8-14). Between those from the blind passage leading from the draw-shaft (B 46-48) and those from the shaft itself (B 35-45) there must be but little temporal difference. Although the northern chamber would seem to have been filled at the same time as the southern and the draw-shaft, yet for greater precision its objects (B 15-34) have been listed separately.

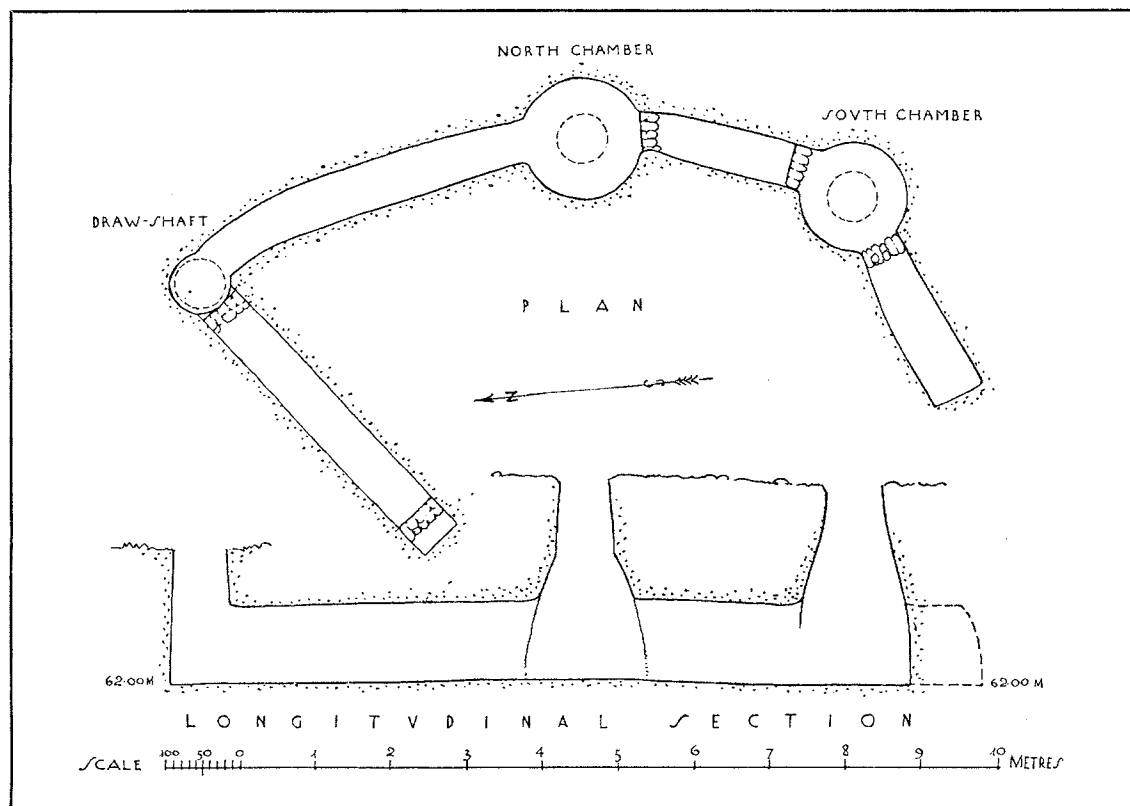


Fig. 12. Cistern B

In addition to the objects to be discussed below, it may be noted that the blind passage of the southern chamber yielded also a finely modelled, terracotta male head (T 313), a terracotta female head (T 314), a mould for the head of a dog (T 317) and several fragments from terracotta figurines (T 315, 318). Three bronze coins found in the tunnel all disintegrated in the cleaning.

From the southern chamber itself there came more evidence of a nearby coroplast's shop: fragments of some eleven terracotta figurines (T 290, 292, 294, 296, 297, 299, 300, 303, 304, 308, 309) and of five moulds for terracotta figurines (T 293, 295, 305, 338, 339), one for the torso of a cuirassed warrior being quite complete. From here too came

five large wine amphorae (P 1112–1114, SS 370, 371) of which one bore a Rhodian stamp and the others are of uncertain origin. Mingled with the upper filling of the chamber were not a few fragments of Geometric, Protocorinthian and Proto-attic vases which were undoubtedly thrown up when the votive deposit overlying the house of Geometric times a few meters to the south was for a second time disturbed (*Hesperia*, II, 1933, pp. 542 ff.). A glass bead was also found in clearing the chamber (G 14). Of seven bronze coins from the filling, four disintegrated in the cleaning process, one is illegible, and the remaining two, though very badly worn, appear to show a head of Athena, r., on the obverse, a double-bodied owl on the reverse, and to be of a type assigned to the early third century B.C. (Cf. Svoronos, *Trésor*, pl. 22, Nos. 35 ff.)<sup>1</sup>

From the northern of the two large chambers we may note, in addition to the objects listed below, two small bone rings (BI 35, 36), a fragment from a marble statuette of a girl (S 215) and a couple of black-glaze sherds with graffiti (P 580, 633). Nor are the coins from this chamber more helpful: of ten bronze pieces, two disintegrated while being cleaned, the rest proved to be illegible.

The draw-shaft yielded, besides its pottery, a fragment of a female figurine in terracotta (T 170), a plain bronze ring (B 46) and four bronze coins. One of these is quite illegible. A second is probably an Athenian piece of Greek times. A third is of a type assigned by Svoronos (*Trésor*, pl. 22, No. 76) to the period 297–255 B.C., though perhaps somewhat earlier, and the fourth bears the name of Eleusis and its symbols: Triptolemos in a carriage, a pig standing on a *bakchos* (Svoronos, *Trésor*, pl. 103, No. 27).

For the dating of the material from the blind tunnel of the south chamber (**B 1–7**) the two r. f. pelikai, **B 1** and **2**, are most significant. Comparison with similar pieces from Olynthos, Chatby and South Russia suggests for them a date around 325 B.C. The circumstances of finding make it probable that all the vases from this filling once stood in the same "china closet" and reached the cistern at the same time. Even if we grant that the pelikai may have had a useful life of a few years, we may still suppose that the filling occurred in the closing years of the fourth century. If one may judge from the quality of its fabric and glaze, the pottery from the north and south chambers and the draw-shaft should not be much later in date than the group just discussed. Yet the coins from the southern chamber and the draw-shaft prove that they were open at least into the early third century. For their final closing up we may suggest a date in the first half of that century, perhaps about half way along. The objects from the blind passage of the draw-shaft (**B 46–48**) may be placed between the dates suggested for the two groups above.

<sup>1</sup> Jean N. Svoronos, *Trésors de la numismatique grecque ancienne; Les Monnaies d'Athènes*, Munich, 1923–1926.

## CATALOGUE OF GROUP B

**B 1** (P 1104) Red-figure pelike. From the south chamber, blind tunnel. Figs. 13 a and b

Moulded base-ring; handles triangular in cross-section.

A: the head of a veiled woman, r. Behind her, to the r., is a horse's head, r., to the l., a griffin's protome r.

B: two cloaked figures, facing; one holding a mirror. The scene on either side is bounded, above and below, by a band of egg-and-dot. A similar band encircles the down-turned lip.



Fig. 13 a. **B 1**. Obverse



Fig. 13 b. **B 1**. Reverse

Drawing and painting rude and sketchy. Remains of white paint on the horse's bridle, the veil, the woman's neck. Traces of dilute glaze over-painting. Glaze thin, mottled and flaking. Inside glazed to shoulder. Abandoning the old view that scenes such as that on the obverse of this vase were intended as abbreviated representations of combats between griffins and barbarians, Schefold has recently shown reason to believe that the female head is really that of a goddess, probably Aphrodite (Karl Schefold, *Untersuchungen zu den Kertscher Vasen*, Berlin and Leipzig, 1934, pp. 147 ff.

Baur supposed that an Amazon is represented walking beside her horse: *Stoddard Collection*, comment on Nos. 136 and 137). For further discussion of this and the following vase cf. below pp. 427 ff.

H., 0.28 m. D., 0.168 m. Much of the lip and side-wall are missing and have been restored.

**B 2** (P 1105) Red-figure pelike. From the south chamber, blind tunnel. Figs. 14 a and b, 114

Similar to the preceding in shape, fabric and decoration.

H., 0.28 m. D., 0.168 m. Much is missing from side-wall and base; restored in plaster.



Fig. 14 a. **B 2.** Obverse



Fig. 14 b. **B 2.** Reverse

**B 3** (P 1106) West Slope amphora. From the south chamber, blind tunnel. Figs. 15 and 16

Low, flaring base-ring; squat body; high neck slightly concave; twisted handle with a circle of thinned clay around each point of attachment. Glossy, black glaze fired to red over much of one side. On either side of the neck between the handles a garland of ivy is suspended. Around the shoulder runs a garland. Toward the handles it is of grape-vine, with leaves, flowers and fruit. In its middle there is a band of wave pattern above two dotted lines surmounted by three dolphins with point rosettes between. The whole design was executed in thinned clay, save that on one

side the waves were filled with white paint (which has left nothing but a stain); on the other side they seem only to have been outlined. The glaze was scratched away from lines around the top and bottom of the neck and around the middle of the base-ring.

H., 0.21 m. D., 0.178 m. One handle and parts of the wall are restored in plaster.



Fig. 15

**B 4** (P 1107) West Slope kantharos. From the south chamber, blind tunnel. Fig. 15

Moulded base-ring; shallow bowl; upper wall slightly inclined; strap handles each with a plastic ivy leaf on its top. On either side, suspended between the handles, a garland of ivy with stems, leaves and berries rendered in thinned clay. Metallic black glaze scratched away from lines around the base-ring and at the junction of bowl and upper wall. Cf. **B 22**. It is rare to find an ivy wreath rendered with such precision and without the use of white paint. There is a fragment from the West Slope of a bowl with a somewhat similar garland, its stem, however, done in white (*Ath. Mitt.* XXVI, 1901, p. 71, No. 8 a): the lower part of the bowl was shaped in a mould for Megarian bowls.

H., 0.118 m. D., 0.11 m. One handle and much of the side-wall is missing.

**B 5** (P 1109) Plate. From the south chamber, blind tunnel. Figs. 15 and 116

Plain base-ring; broad flat lip. Red glaze somewhat flaked. A similar profile from the Samian Heraeum: *Ath. Mitt.* LIV, 1929, p. 45, fig. 33.

H., 0.037 m. D., 0.16 m. Slightly restored in plaster.



Fig. 16. **B 3**. West Slope Amphora. From a Restoration in Water-color. Scale 1 : 3.5



**B 6** (P 1108) Fusiform unguentarium. From the south chamber, blind tunnel. Fig. 15

Moderately plump. Red clay fired gray on the surface. Traces of white bands: one on the neck, one on the shoulder and one around the body. Similar unguentaria: **A 64, 65; B 7; C 76 and 77; D 77 and 78; E 137 and 138.**

H., 0.15 m. D., 0.045 m. Much of one side is missing.

**B 7** (P 4095) Fusiform unguentarium. From the south chamber, blind tunnel. Fig. 15

Very plump; thin-walled and carefully made. Hard, red clay fired gray on the surface. There is one band of white paint on the shoulder.

H., 0.059 m., D., 0.032 m. Mouth and much of side-wall restored in plaster.

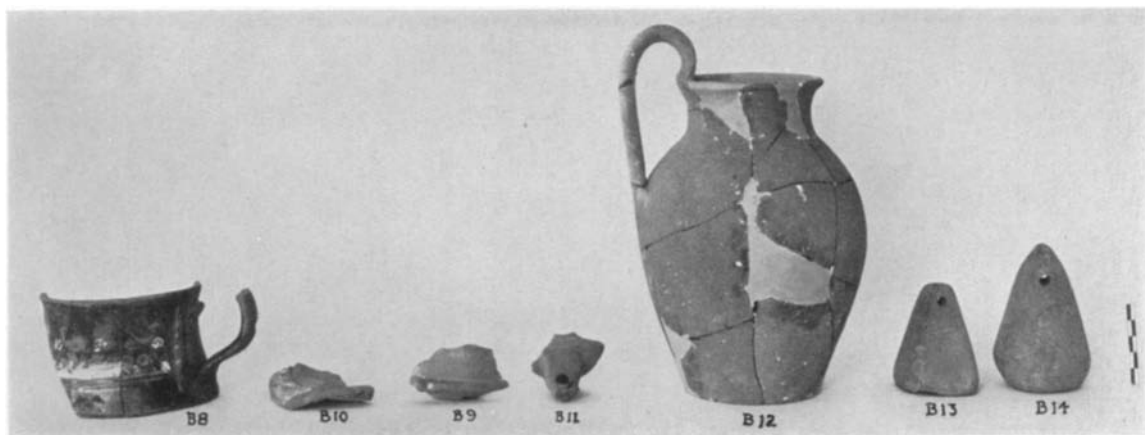


Fig. 17

**B 8** (P 4096) West Slope kantharos. From the south chamber. Fig. 17

The upper wall gently concave; the handle a broad strap from whose top a thumb-rest has been broken away. The handles are bordered on either side by hanging ribbons and a head of grain rendered in yellow and white. Between the heads of grain there is a band of wave pattern outlined in thinned clay, filled with white paint. In the field, yellow dolphins alternate with white dot rosettes. For the scheme of decoration cf. the shoulder of the amphorae **B 3 and 35**; the kantharos **D 29**; *Ath. Mitt.* XXVI, 1901, p. 71, 8b: a fragment from the upper wall of a bowl of which the lower part was moulded; *C. V. A. Pays-Bas, Musée Scheurleer*, fasc. II, III L & N, pl. 4, 6: a kantharos with spurred handles and with dolphins above a band of white strokes:

H., 0.070 m. D. of mouth, 0.095 m. There remain part of the upper wall and one handle.

**B 9** (P 1110) Fragment of a kernos. From the south chamber. Fig. 17

A small bowl with flaring lip; around its middle, a broad flange on which one horizontal handle is preserved. Behind the handle the flange is doubly pierced. Fine, buff clay retaining traces of white paint inside and outside. Similar kernoi: **A 40; B 10, 28, 29.**

Maximum W., 0.061. Only a fragment from the side-wall remains.

**B 10** (P 4097) Fragment of a kernos. From the south chamber. Fig. 17

A shallow bowl with broad horizontal flange above which the vertical rim is broken away. At the break there remains a trace of a small hole pierced through the flange. Fine, buff clay covered with blue paint.

Calculated D., 0.18 m. A fragment from the lip remains.

**B 11** (L 650) Lamp, Type VII b. From the south chamber. Fig. 17

The outside reserved; the inside covered with red glaze. Similar lamps: **A 42-44**; **B 30**.

Only a fragment from the front part remains.

**B 12** (P 1115) Water pitcher. From the south chamber. Fig. 17

Flat bottom; slender body; round mouth; high strap handle. Buff clay containing white particles and grit. Undoubtedly from the same workshop as **A 52**, although the clay has fired to a different shade.

H., 0.23 m. D., 0.14 m. Fragments are missing from lip and wall.

**B 13** (MC 108) Loom-weight. From the south chamber. Fig. 17

Truncated pyramid. Fine, buff clay showing no trace of glaze. A similar weight: **A 69**.

H., 0.066 m. W., 0.048 m.

**B 14** (MC 109) Loom-weight. From the south chamber. Fig. 17

Conical with contracted bottom; the bottom punctured in four places perhaps to facilitate firing. Buff clay retaining traces of brown glaze. Similar weights: **B 34, 45, 47**; **D 80**.

H., 0.089 m. D., 0.063 m.

**B 15** (P 4063) Bowl with incurved lip. From the north chamber. Figs. 18 and 115

High base-ring; shallow bowl with slightly incurved lip. On the floor there are four palmettes stamped within a circle of rouletting. Glaze mottled black and brown; scratched away from lines at junction of side-wall and base-ring and beneath base-ring. A similar bowl: **A 18**. Similar stamping on *Sciatbi*, No. 183, pl. LVI, 121. For the stamping cf. also *Ath. Mitt.* LIV, 1929, p. 45, 3: a bowl with outcurved side-wall from the Samian Heraeum.

H., 0.033 m. D., 0.115 m. Chips are missing from the lip.

**B 16** (P 571) Lid of a small pyxis. From the north chamber. Fig. 18

Straight-walled, flat on top. Covered on the outside only with dull, black glaze.

H., 0.014 m. D., 0.042 m. Entire.

**B 17-18** (P 740, 738) Kraters. From the north chamber. Fig. 18

Carefully modelled foot; tall stem; deep bowl; gently concave upper wall; high-swung loop handles. Firm black glaze scratched away from a line around the foot. On the underside of the foot, a broad line was left reserved exposing the red miltos which covers the clay. A similar krater: **B 46**. Precisely this type occurs neither at Olynthos nor at Chatby. It is certainly

later in development than anything of the former site and possibly a little too late even for Chatby. For the same shape, with reeded lower wall, see Carl Watzinger, *Griechische Vasen in Tübingen*, Tübingen, 1924, G 2, pl. 50.

Of **B 17**: H., 0.12 m. D., 0.078 m. One handle and much of the lip restored in plaster.

Of **B 18**: H., 0.128 m. D., 0.095 m. Both handles broken away.

**B 19** (P 581) West Slope kantharos. From the north chamber. Fig. 18

Vertical strap handles; high concave upper wall. On either side between the handles, an ivy garland rendered in thinned clay. Glossy black glaze fired to red in places and much flaked. An identical specimen from Chatby: *Sciatbi*, No. 169, pl. LIV, 108; cf. also Nos. 170 and 171, pl. LIV, 105 and 106. For the shape cf. *Exped. E. von Sieglin*, II 3, fig. 144, 5.

H., 0.11 m. D., 0.08 m. The foot, the handles and much of the lip are missing.



Fig. 18. Black-glaze and West Slope Ware from Group B

**B 20** (P 739) West Slope krater. From the north chamber. Fig. 18

Sharply profiled lip. Loop handles. The lower side-wall was reeded. Between the handles hang garlands of grape-vine: the stems, the leaves and the fruit rendered in thinned clay, the flowers in dots of white paint. Glossy black glaze. There is a close parallel in Frankfurt on which the inscription ΑΦΡΟΔΙΤΗ appears on the neck above the wreath (H. Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, Frankfurt, 1923, pl. 59 e. Cf. below, **B 37**). A krater of the same shape but with a garland of ivy from the Samian Heraeum: *Ath. Mitt.* LIV, 1929, p. 46, fig. 34<sub>1</sub>. For the shape cf. also Baur, *Stoddard Collection*, No. 353, fig. 97. Save for the shortness of its stem, this piece is close to the metal prototypes of the krater on the Megarian bowl **C 36**.

D. of mouth, 0.112 m. Base and handles and much of the side-wall are broken away.

**B 21** (P 907) West Slope kantharos. From the north chamber. Fig. 18

Moulded base-ring. High, straight side-walls. Broad strap handles with plastic ivy leaves for thumb grips. Between the handles hang garlands: on one side of pendant buds, on the other of ribbons and conventional flowers rendered in thinned clay. Metallic black glaze scratched away from three grooves around the base-ring and from one on its bottom. Cf. **A 73** and references there given.

H., 0.13 m. D., 0.124 m. One handle and much of the side-wall restored in plaster.

**B 22** (P 4064) Fragment of a West Slope kantharos. From the north chamber. Fig. 19

Thin wall, gently concave. Around the neck, a garland of ivy, its leaves and stems rendered in thinned clay, its berries in white paint. Metallic black glaze. Cf. **B 4**.

H., 0.044 m. From the lip.

**B 23** (P 4065) Fragment of a West Slope kantharos. From the north chamber. Fig. 19

The upper wall was straight. Between the handles hung grape garlands: leaves, stems and fruit rendered in thinned clay. In the field above, an inscription in the same medium: ΔΙΟΝΥΣ[ΟΥ]. Metallic black glaze. For the decoration, cf. neck of **B 35** and *Delfhes*, V, p. 173, No. 391, fig. 720. The names of deities appear not infrequently on these drinking cups (γραμματικά ἐκπώματα), illustrating the banquetting practice attested by Athenaeus, of naming the successive mixings of wine after various gods (XV, p. 692 e): καὶ μετὰ ταῦτα πλείστων τῶν μὲν ἀγαθοῦ δαίμονος αἰτούντων ποτήριον, τῶν δὲ Διὸς Σωτήρος, ἄλλων δὲ Ὑγιείας, καὶ ἐτέρων ἐτέρους ἐπιλεγόντων, τοὺς τούτων τῶν κράσεων μεμνημένους τῶν ποιητῶν ἔδοξε παρατίθεσθαι. Cf. Picard, *Mélanges d'archéologie et d'histoire*, XXX, Rome, 1910, pp. 99 ff.; *Rev. Arch.* 22, 1913, pp. 174 ff.; Wolters, *Ath. Mitt.* XXXVIII, 1913, p. 198. To the five instances of ΔΙΟΝΥΣΟΥ noted by Wolters, *l. c.*, add the present, a kantharos from Alexandria (*Sciatbi*, No. 180, pl. LV, 115) and the krater, Watzinger, *Griechische Vasen in Tübingen*, G 2, pl. 50.

H., 0.053 m. From the mouth.

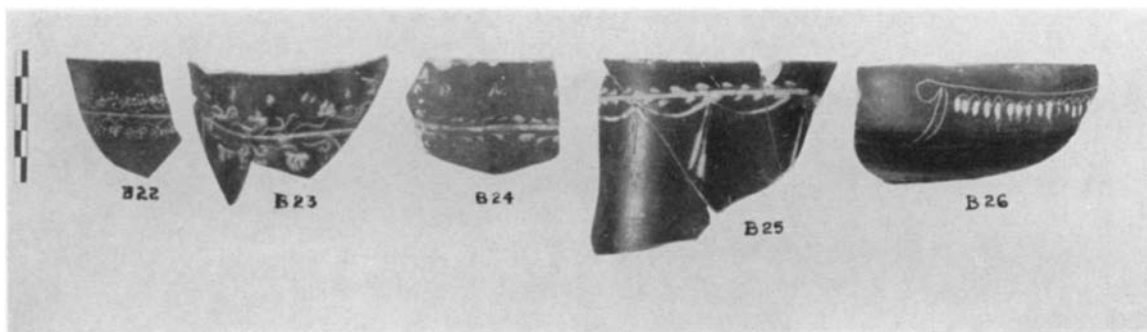


Fig. 19. West Slope Sherds from Cistern B

**B 24** (P 634) Fragment of a West Slope kantharos. From the north chamber. Fig. 19

Vertical upper wall, plain rim. Around the wall, a garland of leaves rendered in yellow with dotted flowers in white. In the field above, a fragmentary inscription in thinned clay E]PMO[Y. Metallic black glaze. This type of garland (probably a debased olive branch) is one of the more common motives of the West Slope repertoire (*Ath. Mitt.* XXVI, 1901, p. 72, No. 10: pitcher; p. 78, No. 25: kantharos; *Delfhes*, V, p. 173, No. 394, fig. 723: saucer; *Sciatbi*, No. 170, pl. LIV, 105: kantharos; pl. LVI, 118: bowl). This is the first appearance known to me of Hermes among the divinities who appear on the γραμματικά ἐκπώματα (cf. note on **B 23**).

P.H., 0.043 m. W., 0.057 m. From the upper wall.

**B 25** (P 4066) Fragment of a West Slope kantharos. From the north chamber. Fig. 19

The upper wall is gently concave. The handles are joined by a garland of olive from which ribbons are draped. The whole is rendered in thin clay. Firm black glaze.

P.H., 0.073 m. From the mouth.

**B 26** (P 4067) Fragment of a West Slope bowl. From the north chamber. Fig. 19

Steep wall; plain lip. On the side-wall, a garland of which the ribbon is rendered by incision, the pendants by thinned clay. Firm black glaze. There are bowls of somewhat similar shape from Pergamon (*Pergamon*, I, p. 273, figs. b and c).

Estimated D., 0.11 m. Only a piece of the side-wall remains, retaining a trace of a handle.

**B 27** (P 815) Kernos. From the north chamber. Fig. 20

A large shallow bowl standing on a high standard; its rim is thickened and flat on top. At regular intervals around the rim were set nine shallow, wheel-made bowls. The loop handles are bent in over the rim. Fine buff clay; glossy black glaze somewhat flaked. The glaze has been scratched away from broad lines, one at the junction of bowl and standard, two around the foot-ring.

Total H., 0.163 m., H. of large bowl, 0.13 m. D. of large bowl, 0.255 m. D. of small bowls, 0.067–0.069 m. Of the nine small bowls, four are missing.



Fig. 20. **B 27.** Kernos from Group B. Scale *ca.* 1:4

**B 28** (P 585) Kernos. From the north chamber. Fig. 21

A small bowl with flaring lip set on a high plain stand. Around the middle of the bowl runs a broad flange to which a horizontal handle is attached on either side. Alongside each handle the flange is pierced in two places. Fine buff clay retaining traces of white paint inside and outside. Similar kerno: **A 40**; **B 9, 10**.

H., 0.07 m. D., 0.074 m. Entire save for chips from the lip.

**B 29** (P 4068) Fragment from the lid of a kernos. From the north chamber. Fig. 21

Fitted with a broad flange to rest on the rim of a bowl. The upper part is of open work. Fine buff clay retaining traces of white paint. Kerno similar to that to which this lid belonged: **A 40**; **B 9, 10, 28**.

Calculated D., 0.12 m. Only a fragment from the lower edge remains.

**B 30** (L 549) Lamp, Type VIIb. From the north chamber. Fig. 21

Around the filling-hole, one deep and one shallow groove. No handle or knob. Covered on the inside only with firm red glaze. Similar lamps: **A 42–44**, **B 11**.

L., 0.088 m. W., 0.065 m. H., 0.044 m. Entire.

**B 31** (P 737) Askos. From the north chamber. Fig. 21

Low base-ring; broadly flaring mouth. Fine, buff clay covered on the inside, on the mouth and on the top of the handle with black glaze. The outside is covered with a polished slip. There

is an identical askos from Chatby (*Sciutbi*, pl. LIX, 135) and others from Olynthos (*Olynthus*, V, 1933, Nos. 1066—1070, pl. 192. These are assigned to the fourth century. They bear a striking resemblance to Nos. P 42 and 43, p. 31, pl. 28, which are regarded as pre-Persian).

H. with handle, 0.10 m. Parts of the side-wall restored in plaster.

**B 32** (P 741) Round-bottomed pitcher. From the north chamber. Fig. 21

Round bottom; contracted neck with slightly flaring lip; strap handle. Thin brown glaze covering handle attachments only. Cf. **C 8**. A closely similar specimen from Chatby: *Sciutbi*, I, p. 89, No. 271, fig. 48. A local vase of the same shape found at Olynthos is assigned to the pre-Persian period (*Olynthus*, V, pp. 33 f., P 48, pl. 31; cf. also Nos. 839—841, pl. 173). The shape appears commonly in metal, for instance, in the National Museum, Nos. 100, 149 and 7595.

H., 0.068 m. D., 0.087 m. Chips missing from lip.

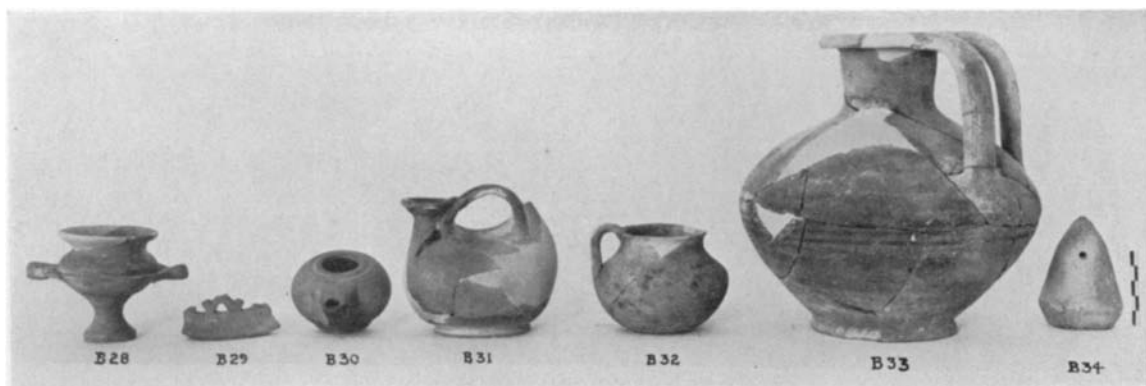


Fig. 21

**B 33** (P 904) Water pitcher with double handle. From the north chamber. Fig. 21

Flat bottom with low foot slightly offset. Squat body; cylindrical neck with out-rolled lip. Two narrow strap handles set at an angle of about 60° to one another. Gritty red clay fired to yellow on the surface in places. Five brown bands around the body, four on the inside of the lip. I have noticed a very similar pitcher in the National Museum at Palermo, from Milocca. Cf. also Robinson, Harcum and Iliffe, *Greek Vases at Toronto*, Toronto, 1930, No. 578, pl. XCHII ("probably South Italian fabric").

H., 0.195 m. D., 0.195 m. Small fragments missing from the wall.

**B 34** (MC 105) Loom-weight. From the north chamber. Fig. 21

Conical, drawn in toward the bottom. Slightly gritty, buff clay, unglazed. Its bottom was punctured, perhaps to facilitate firing. Similar weights: **B 14, 45, 47; D 80**.

H., 0.074 m. D., 0.054 m.

**B 35** (P 505) Upper part of a West Slope amphora. From the draw-shaft. Fig. 22

Broad shoulder; high concave neck with plain lip. The handles were twisted. Between the handles on either side, a garland of grape-vine with leaves and fruit in thinned clay. Around the outer edge of the shoulder, a band of wave pattern of which the filling is in white paint, the upper line and the double, jewelled base-line in thinned clay. On the top of the shoulder, a row

of dolphins in thinned clay separated by dot rosettes in white paint (cf. the kantharos **B 8**). Glossy black glaze fired red on the inside, and below the shoulder on the outside. The glaze was scratched away from lines below the lip, at the root of the neck, and below the shoulder.

H., 0.115 m. D. of mouth, 0.12 m. Only part of the shoulder and mouth remain.

**B 36** (P 4069) Fragment of a West Slope kantharos. From the draw-shaft. Fig. 22

Sharply profiled lip; low concave neck; moulded handle flat on top. Between the handles on either side, a garland of ivy leaves; around the handle attachment, an olive wreath, all rendered in thinned clay. Dull black glaze. For a kantharos of similar shape, but with a garland of sharp-pointed leaves around its neck, cf. *Sciatbi*, No. 165, pl. LIII, 103.

H., 0.048 m. Calculated D. of lip, 0.14 m.

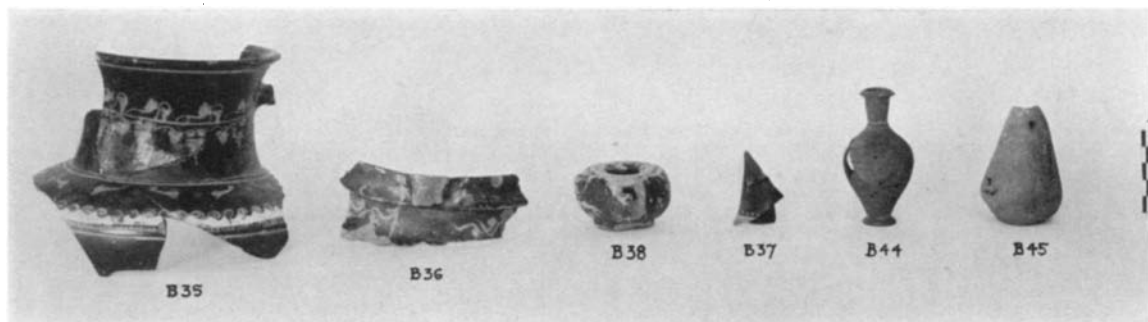


Fig. 22

**B 37** (P 903) Fragment of a West Slope kantharos. From the draw-shaft. Fig. 22

The upper wall was straight; the neck was encircled by a garland rendered in thinned clay. Above the garland an inscription, likewise in thinned clay: ΑΦ]ΡΟ[ΔΙΤΗΣ. Firm, black glaze. On the practice of inscribing drinking cups see the note on **B 23**. For the name of Aphrodite in particular cf. Wolters, *Ath. Mitt.* XXXVIII, 1913, p. 198, n. 2. To his list add the Frankfurt vase cited under **B 20**.

H., 0.044 m. From the mouth.

**B 38** (L 539) Lamp, Type VII a. From the draw-shaft. Fig. 22

Pierced side-knob; no handle. Dull black glaze. Another lamp of the same type: **A 41**. For the perforated knob cf. Broneer, pp. 6 and 45.

L., 0.075 m. W., 0.055 m. H., 0.035 m. The tip of the nozzle is missing.

**B 39** (P 911) Water pitcher. From the draw-shaft. Fig. 23

Flat bottom slightly offset from the side-wall; plump body; high cylindrical neck with rolled lip. A broad strap handle. Around the neck, a raised ridge at the level of the handle attachment. Greenish-yellow clay fired buff on the inner surface and containing grit and white particles. Similar pitchers: **A 53–55**.

H., 0.282 m. D., 0.215 m. Much of the side-wall restored in plaster.

**B 40** (P 4070) Lip fragment from lekane. From the draw-shaft. Figs. 23 and 122

Narrow rim gently convex on top. Heavy horizontal handle pressed close to rim. Gritty, greenish-yellow clay, unglazed. This is a *Fehlbrand*, resulting from some accident in the kiln; its wall was crumpled while still soft by another pot falling against it. It suffered further by overfiring, which turned its clay black in places.

H., 0.153 m. One handle remains.

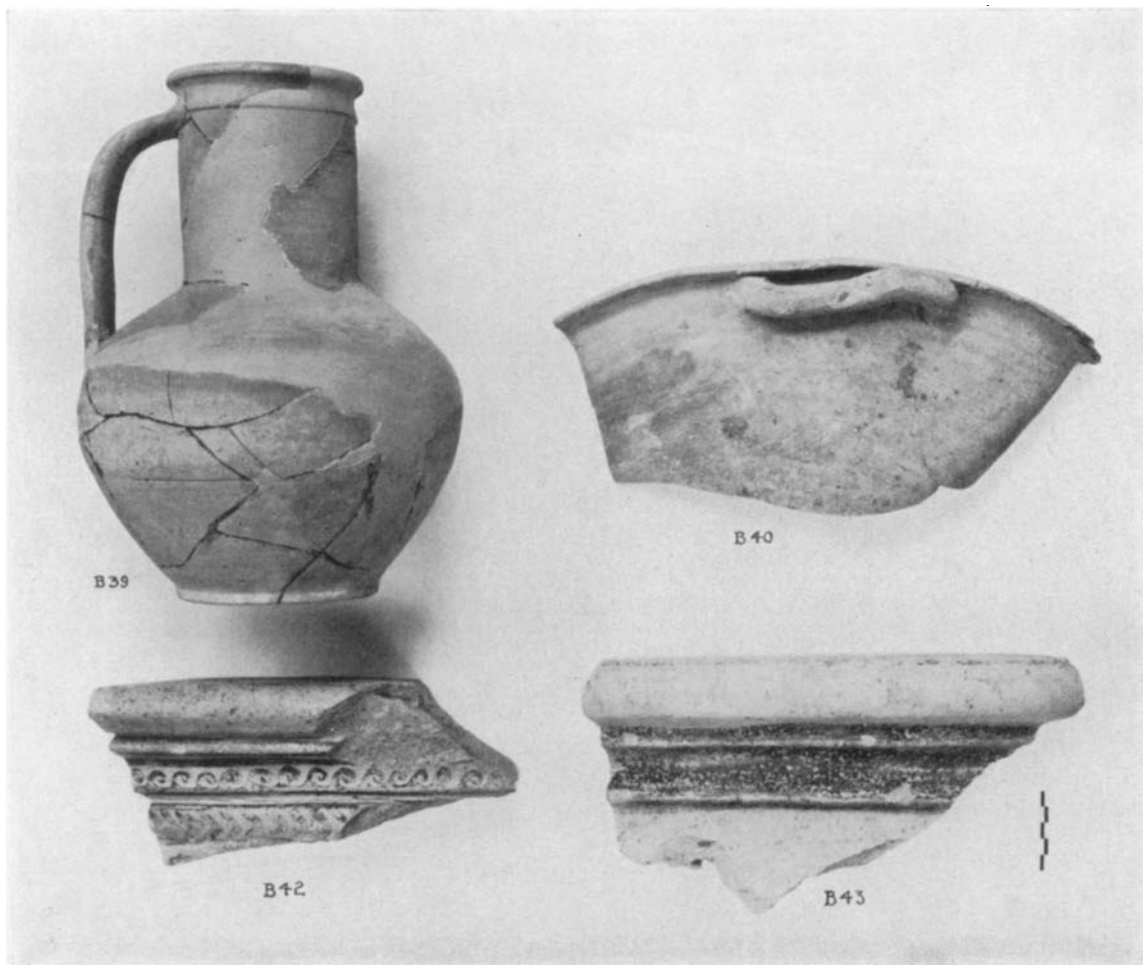


Fig. 23. Fragments of Plain Ware and of Storage Jars from Group B

**B 41** (P 4071) Lip fragment from lekane. From the draw-shaft. Fig. 122

Rim flat on top and bounded inside and out by a shallow groove. Coarse, red clay, containing large white particles, unglazed.

D., 0.44 m.



- B 42** (P 4072) Fragment from the mouth of a large pithos. From the draw-shaft. Figs. 23 and 24

The rim is flat and broad on top and finished on the outside with a cavetto between two ovolos. Yellow clay containing large particles of brown grit. The lower ovolo is decorated with a herring-bone pattern between two straight lines; the cavetto with a band of wave pattern surmounted by two straight lines, all in brown glaze.

P.H., 0.104 m.

- B 43** (P 4073) Fragment from the mouth of a large pithos. From the draw-shaft. Figs. 23 and 24

The lip is finished with an ovolo, below which is a cavetto. Gritty yellow clay, unglazed, save for the cavetto which is painted red. This and the preceding fragment must come from large storage jars like that which yielded Group D. Cf. Fig. 54.

P.H., 0.127 m.

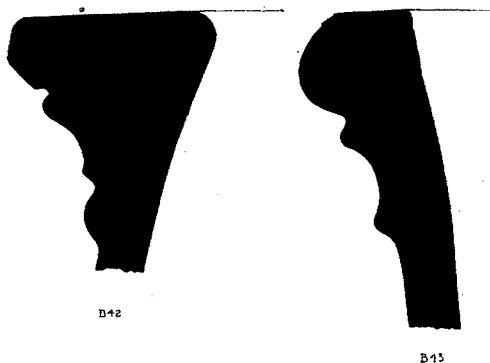


Fig. 24. **B 42** and **43**. Lip Profiles of Storage Jars. Scale 1:3

- B 44** (P 636) Fusiform unguentarium. From the draw-shaft. Fig. 22

Plump body; well modelled foot and mouth. Hard red clay fired gray on the surface. Two white bands encircle the body, one the neck. Similar unguentaria: **A 64** and **65**; **B 6** and **7**; **C 76** and **77**; **D 77** and **78**; **E 137** and **138**.

H., 0.0795 m. D., 0.041 m. Fragments missing from side-wall.

- B 45** (SS 327) Loom-weight. From the draw-shaft. Figs. 22 and 25

Conical, drawn in at the bottom. On one side there are two seal impressions, the first containing the name: ΓΑΥΚ; the second the trademark: a loom-weight. Fine, buff clay, unglazed. Similar weights: **B 34**, **47**; **D 80**.

H., 0.07 m. Chips missing from the tip and the bottom.



Fig. 25. Stamps on Loom-weight **B 45**. Scale 1:1

- B 46** (P 572) Black-glaze krater. From the draw-shaft, blind tunnel. Fig. 26

Heavy foot; shallow lower bowl; high and gently flaring upper wall. Tall, loop handles. Metallic black glaze somewhat flaked. The glaze has been scratched away from lines around and under the foot thus exposing the miltos-covered surface of the clay. Its more compact shape suggests for this piece a date slightly earlier than that of the similar kantharoi **B 17** and **18**. There is a close parallel from a chamber tomb at Langaza in Macedonia (*Jahrb.* XXVI, 1911, p. 198, fig. 7: built not later than the beginning of the fourth century, p. 214).

H., 0.131 m. D., 0.103 m. The extremities of the handles are broken away.

**B 47** (MC 106) Loom-weight. From the draw-shaft, blind tunnel. Fig. 26

In shape, conical, drawn in toward the bottom. Fine, greenish-yellow clay, unglazed. Its bottom was punctured in two places, perhaps to facilitate firing. Similar weights: **B 34, 45; D 80.**

H., 0.081 m. D., 0.051 m.



Fig. 26

**B 48** (MC 2) Spindle-whorl. From the draw-shaft, blind tunnel. Fig. 26

Clay buff to gray in color, unglazed.

H., 0.034 m. D., 0.031 m.

## GROUP C

## THE CISTERN

Among the many reservoirs that honeycomb the rocky mass of Kolonos Agoraios, one is of particular interest for our period: a double cistern lying between the northeast corner of the "Theseion" and the Annex to the Stoa of Zeus Eleutherios.<sup>1</sup> Its chambers are of unequal size but of like design: flask-shaped with slender necks, and floors that slope gently in to circular depressions in the middle intended to facilitate cleaning (Fig. 27). A winding tunnel connects the chambers. The walls of tunnel and chambers alike are covered with a single coat of waterproof stucco. Of the eastern chamber the mouth was cut away in later times and over the western there still lies a deep accumulation of earth.

Both chambers went out of use as water containers simultaneously and served for a short time as refuse dumps, the earth and rubbish rising in a cone about 1 m. high on the floor immediately beneath the mouth through which it was thrown. This occurred in Hellenistic times. Above the Hellenistic filling in the eastern chamber, a mass of gray clay was dumped in later times, protecting the earlier filling from disturbance. The mouth of the western chamber must have been closed for many centuries: above the cone of Hellenistic rubbish the filling was solid Byzantine.

<sup>1</sup> Cf. *Hesperia*, II, 1933, p. 129. The building is there described as the Stoa Basileios.

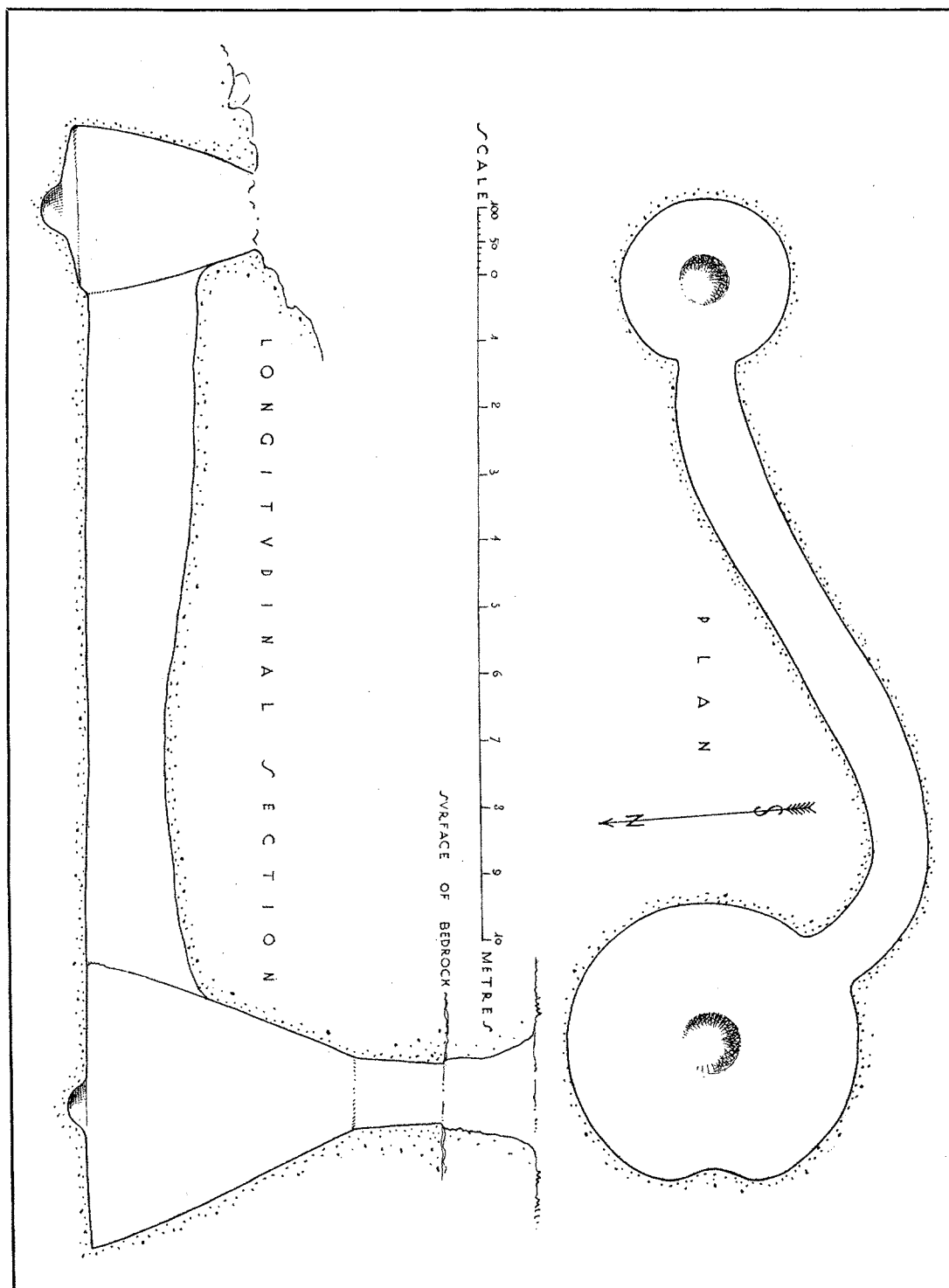


Fig. 27. Cistern C

From the undisturbed Hellenistic filling overlying the floors of the chambers we removed a limited number of lamps and vases, mostly in a very fragmentary condition. These will be described without mention of the chamber in which each object was found, for no chronological difference could be detected in the respective fillings. In addition to the objects to be described below, the filling yielded a couple of fragmentary terracotta figurines (T 133, 134), a stamped amphora handle of uncertain origin (SS 282), a bit of a terracotta water pipe (A 230) and an iron knife blade (LI 19).

Of the ten bronze coins gathered from the filling of the two chambers, four were illegible. The remaining pieces are all Athenian,—four assigned to the period 297–255 B.C. (Svoronos, *Trésor*, pl. 22, Nos. 67 and 76); and two to 255–229 B.C. (*ibid.* pl. 24, Nos. 11 ff.).

The coins prove that the filling occurred not earlier than the second half of the third century. The lamps furnish another useful clue to the date of the deposit. The dominant type was clearly that represented by **C 54–57**. These lamps are identical with two found in a rich Aetolian tomb dated on good grounds by its excavator to the beginning of the second century (cf. note on **C 54**). We can do no better than assign our Group C to the same period. The lamp **C 60** is probably the latest piece from the group and yet its good glaze and the fact that it is still wheel-made will permit it also to be of that time.

## CATALOGUE OF GROUP C

### BLACK-GLAZE WARE: **C 1–10**

#### **C 1** (P 3999) Plate. Figs. 28, 115 and 116

On the floor, within a triple circle of shallow rouletting, were four stamped palmettes. The glaze is thin and very metallic. There are fragments also of two much debased “fish-plates,” with shallow depressions in their floors.

H., 0.025 m. D., 0.175 m. About one-third of the plate is preserved.

#### **C 2** (P 2391) Saucer with furrowed rim. Fig. 28

Covered only on the floor with very thin brown glaze in which the brush strokes are clearly visible. Similar saucers: **A 3–5, 38; E 27–32**. There are fragments of several more such saucers.

H., 0.03 m. D., 0.13 m. Much of the rim is missing.

#### **C 3** (P 4000) Bowl with outcurved lip. Fig. 28

Covered inside and out with dull black glaze. Several more fragments come from like bowls. Similar bowls: **A 9–13, 71, 72; D 2–6; E 33–44**.

H., 0.045 m. D., 0.125 m.

#### **C 4** (P 2390) Bowl with outcurved lip.

Heavy base-ring; gently flaring lip. Dull black glaze inside and out, much flaked.

H., 0.056 m. Estimated D., 0.155 m. About one-half the vase remains.

**C 5** (P 4001) Base of a large open bowl. Fig. 115

High base-ring; slightly concave floor from which the upper wall begins to rise steeply. On the floor, within a rouletted circle, are five stamped palmettes of which four remain. The glaze has fired to a rich chocolate brown both inside and outside. It was scratched away from the bottom of a shallow groove just above the base-ring.

W., 0.177 m. Only the lower part remains.

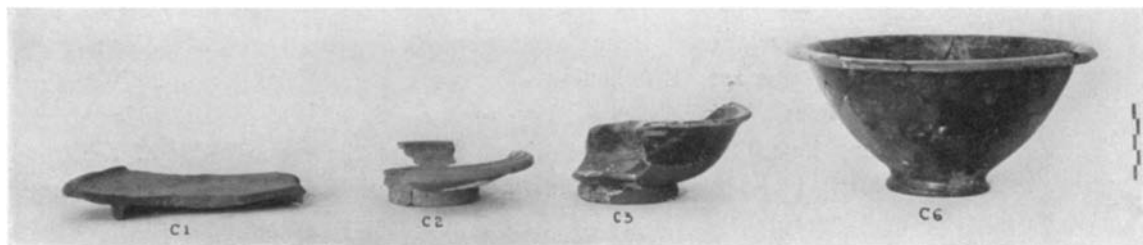


Fig. 28. Black-glaze Ware from Group C

**C 6** (P 2389) Deep bowl with out-turned rim. Fig. 28

High base-ring; sharply out-turned rim. In the rim on one side are two suspension holes. Thin, black glaze covers the interior and exterior save inside the base-ring. It has fired to a dull red both inside and outside over part of the side-wall and to a more pronounced red over a circle on the floor, where there are traces of another vase having been stacked for firing.

H., 0.095 m. D., 0.20 m. Small fragments are missing from the sides.

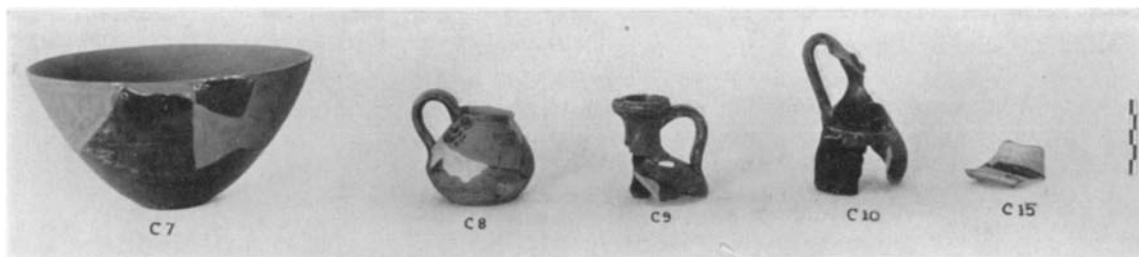


Fig. 29. Fragments of Black-glaze Ware and a Lagynos from Group E

**C 7** (P 4002) Hemispherical bowl. Figs. 29 and 118

False base-ring set off from the side-wall by a shallow groove. On the inside, about 0.01 m. below the lip, the glaze has been scratched from the bottom of a shallow groove. Thin black glaze inside and out. On the floor inside is a circle left by another vase stacked there for firing. Cf. D 14 and 15.

H., 0.086 m. D., ca. 0.17 m. Restored in plaster.

**C 8** (P 2392) Small pitcher. Fig. 29

Covered inside and out with reddish-black glaze much flaked. This is a later version of B 32. With the years, the bottom has been flattened, the body has become relatively deeper, the lip has

been set off more sharply from the side-wall and the handle has been carried higher above the lip. There are closely similar pitchers from Priene (*Priene*, p. 422, Nos. 65 and 66, fig. 538). Among the sherds of plain, black-glaze ware there are fragments of several more little one-handed pitchers and bowls of similar fabric.

H., 0.057 m. D., 0.065 m. Missing parts of mouth and side-wall are restored in plaster.

**C 9** (P 4003) Small pitcher. Fig. 29

The flaring mouth is drawn to a blunt beak. Dull but firm black glaze.

H., 0.062 m. Broken away below the shoulder.

**C 10** (P 4004) Small pitcher. Fig. 29

Piriform body; trefoil mouth. The handle rises above the lip. Flaky black glaze. Cf. *Priene*, p. 422, Nos. 59–61, fig. 544. At least two pitchers of closely similar shape were found in a chamber tomb on Aegina to be dated in all probability between 144 and 133 B.C. (*Arch. Anz.* 1931, cols. 275 ff., fig. 35. Cf. note on **A 53**).

P.H., 0.091 m. The base and much of the mouth are missing.

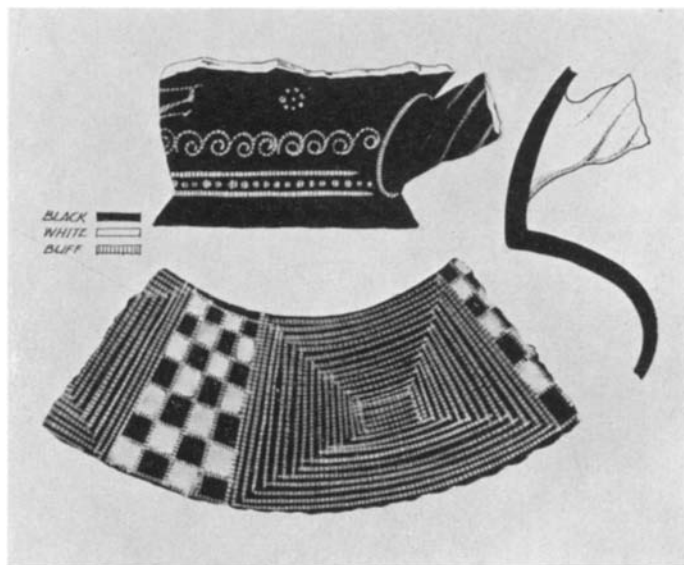


Fig. 30. **C 11**. Scale 1 : 2

**WEST SLOPE WARE: C 11–14**

**C 11** (P 4005) Upper part of an amphora. Fig. 30

The shoulder is set off from the side-wall and neck by grooves from the bottom of which the glaze was scratched, exposing the miltos-covered surface of the clay. Three groups of diminishing rectangles and two panels of checker-board pattern covered the shoulder on either side. On the neck are dot rosettes and dolphins(?) alternating above a band of wave pattern. Beneath the waves are two straight lines with a dotted line between. Around the upper handle attachment is a line of thinned clay. White paint was used for alternate squares on the checker-boards and there are dots of it around the handle. Fine thin fabric covered inside and out with firm black

glaze. Similar in shape to **D 26** but more careful work. There is a fragment from the shoulder of another amphora with similar decoration. At the root of its handle is a plastic mask. Of a third amphora there remains only the root of a handle with mask.

P.H., 0.076 m. Only a fragment of the shoulder and of the neck is preserved with part of one twisted handle.

**C 12** (P 4006) Fragment of a saucer. Fig. 31

It rested on a false base-ring formed by the downward continuation of the side-walls. Around the outside are shallow corrugations run on the wheel. On the floor is a rosette in white paint, its petals prolonged by wavy white lines. The petals are separated by radii drawn in thinned clay. Firm black glaze. On the floor is a circle left by another vase stacked there for firing. There is a fragment from another saucer of similar profile decorated inside with wreaths done in thinned glaze and white paint. Footless saucers of this sort were frequently decorated with relief medallions, moulded separately and applied to their floors (Courby, Chapter XVI "Vases à Médaillons"). Otherwise the centre of the floor was occupied usually by a star or schematic rosette. Cf. **D 28**. See also *Ath. Mitt.* XXVI, 1901, p. 70, No. 7 c: 8-point star rosette in thinned clay; *Pergamon*, I, Beiblatt 38<sub>2</sub>: rosette of 8 points alternately white and yellow; *ibid.*, 38<sub>3</sub>: rosette of 8 petals alternately white and pointed, yellow and trefoil; *Arch. Anz.* 1910, p. 211, figs. 9 and 10: rosette of 12 pointed petals, alternately white and yellow. Similar designs appear

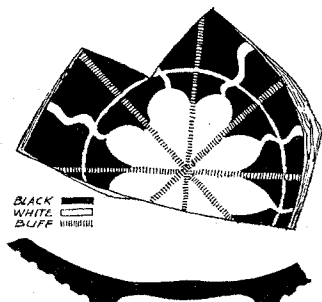


Fig. 31. **C 12**. Scale 1:2

commonly also on the undersides of plates, inside the foot-rings. Cf. **E 62** and **63**.

P.W., 0.081 m. Only the middle of the floor remains.

**C 13** (P 4007) Upper part of a small oinochoe. Fig. 32

From the broad shoulder rises a slender neck, terminating in a trefoil mouth. Around the shoulder, from the neck outwards: a line of thinned clay, a band of white between two lines of thinned clay, a zigzag line incised, a row of pointed pendants in thinned clay, a line of thinned clay. The neck is bounded above and below by grooves from which the glaze has been scratched and it is decorated by vertical stripes done alternately in white paint and thinned glaze. The black glaze has flaked somewhat.

P.H., 0.089 m. The handle, much of the mouth and all the body below the shoulder are missing.

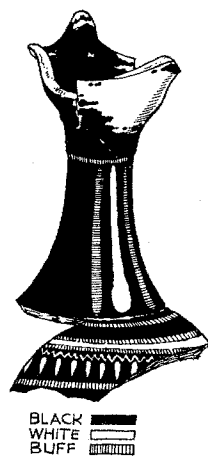


Fig. 32. **C 13**.  
Scale 1:2

**C 14** (P 4008) Neck of a pitcher. Fig. 33

Gently concave in profile. Around its middle runs a garland of ivy leaves carefully rendered in thinned clay. Just under the lip is a wavy line incised. Thin, black glaze much flaked. For a more complete pitcher from the West Slope cf. *Ath. Mitt.* XXVI, 1901, p. 68, No. 3, pl. iv: tall cylindrical neck, twisted handle, vine garland around the neck, alternating groups of diminishing rectangles and checker-board pattern on the shoulder.

P.H., 0.063 m. The neck is preserved to its original height over one-half of its circumference.

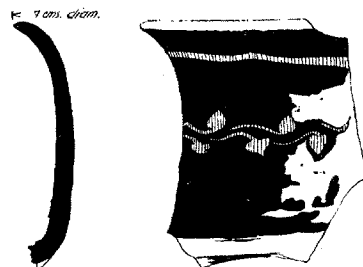


Fig. 33. **C 14**. Scale 1:2

**C 15** (P 4009) Fragment from a lagynos. Fig. 29

The root of the neck was encircled by a brown band. There is preserved only a tip of the shoulder decoration: the bow of a ribbon. Dull gray clay covered with a rich creamy glaze; the decoration in black paint thinning to brown. Other lagynoi: **D 30** and **31**; **E 70–73**.

P.H., 0.038 m. Only a bit remains from the junction of the neck and shoulder.

MEGARIAN BOWLS AND RELATED WARE: **C 16–53****C 16** (P 4099) Bowl with floral decoration. Fig. 34

From the medallion springs a succession of lanceolate petals, tendrils and tall spikes. The petals are probably a stylized version of the *nymphaea lotus* (for which cf. **A 74**), and the spikes may well be the fruit stems of the date palm (Möbius, *Jahrb.* XLVIII, 1933, p. 16, fig. 9). In the upper zone a band of simplified guilloche between beaded lines is surmounted by a row of double spirals. Good black glaze inside and out. Compare this piece with **A 74**, **C 17** and **38**.

P.H., 0.105 m. Only a fragment from one side remains.

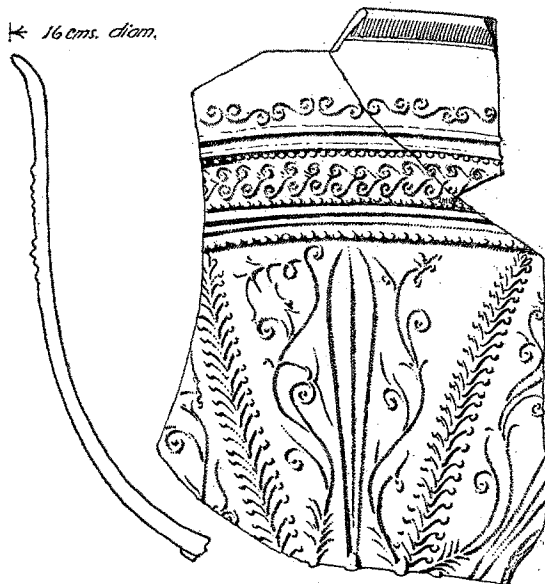


Fig. 34. **C 16**. Scale 2 : 3

**C 17** (P 4100) Bowl with floral decoration. Fig. 35

The side-wall is filled with tall, sharp-pointed petals of the *nymphaea coerulea* alternating with tendrils. On one of the tendrils sits a bird. A simplified guilloche and a line of running spirals form the upper zone. Good black glaze inside and out. Similar in decoration and quality of fabric to **A 74**, **C 16** and **38**.

P.H., 0.063 m. A fragment from the upper part remains.

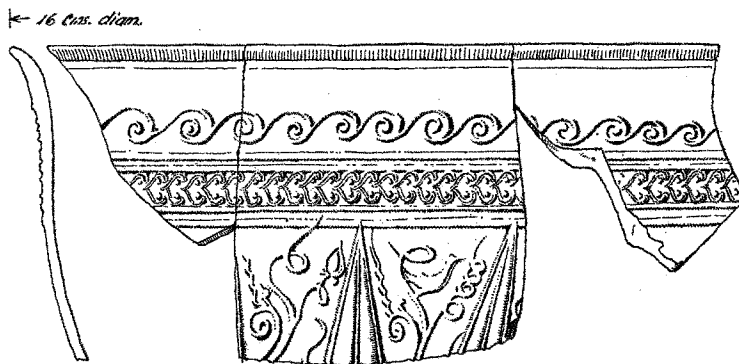


Fig. 35. **C 17**. Scale 2 : 3



**C 18** (P 402) Bowl with representations of divinities. Figs. 36 a and b

In the medallion, a gorgoneion; around it, two rows of scale-like leaves. From the outer row spring four large acanthus leaves dividing the side-wall into as many segments. In one of these stands Apollo, facing front, his right hand resting on the tripod which stands by his side, his cloak hanging from his shoulders. In the field, on either side, is an obscure object: a clump of leaves (?), a Pan's mask (?). Artemis stands in the other quadrant, resting her right elbow on a column,

Fig. 36 a. **C 18**

grasping with her left hand the horns of a stag. Similar obscure objects in the field. The upper zone consists of a band of simplified guilloche surmounted by a line of 6-petalled rosettes. The glaze has fired red toward the bottom both inside and out, and has flaked somewhat. The same Apollo re-appears on **E 81**. The figures of the deities are of sculptural type and yet I find no close parallel for them in sculptured monuments.

H., 0.078 m. D., 0.138 m. About one-half of the bowl is preserved.

**C 19** (P 406) Bowl with scenes from palaestra or slaughter of Niobids (?). Fig. 37

In the medallion, a gorgoneion; around it, triangular groups of ribbed leaves. The side-wall is occupied by a frieze of single figures, from left to right: a youth fleeing to right; a draped

figure with a staff(?) in its hand; a figure about to discharge an arrow; a draped figure with right arm raised; a running youth; a figure resting its right hand on a staff. In the upper zone, a simplified guilloche, surmounted by a single line of double spirals with a ribbed leaf rising between each two. Firm black glaze. For the type of calyx, cf. Courby, fig. 73, o.

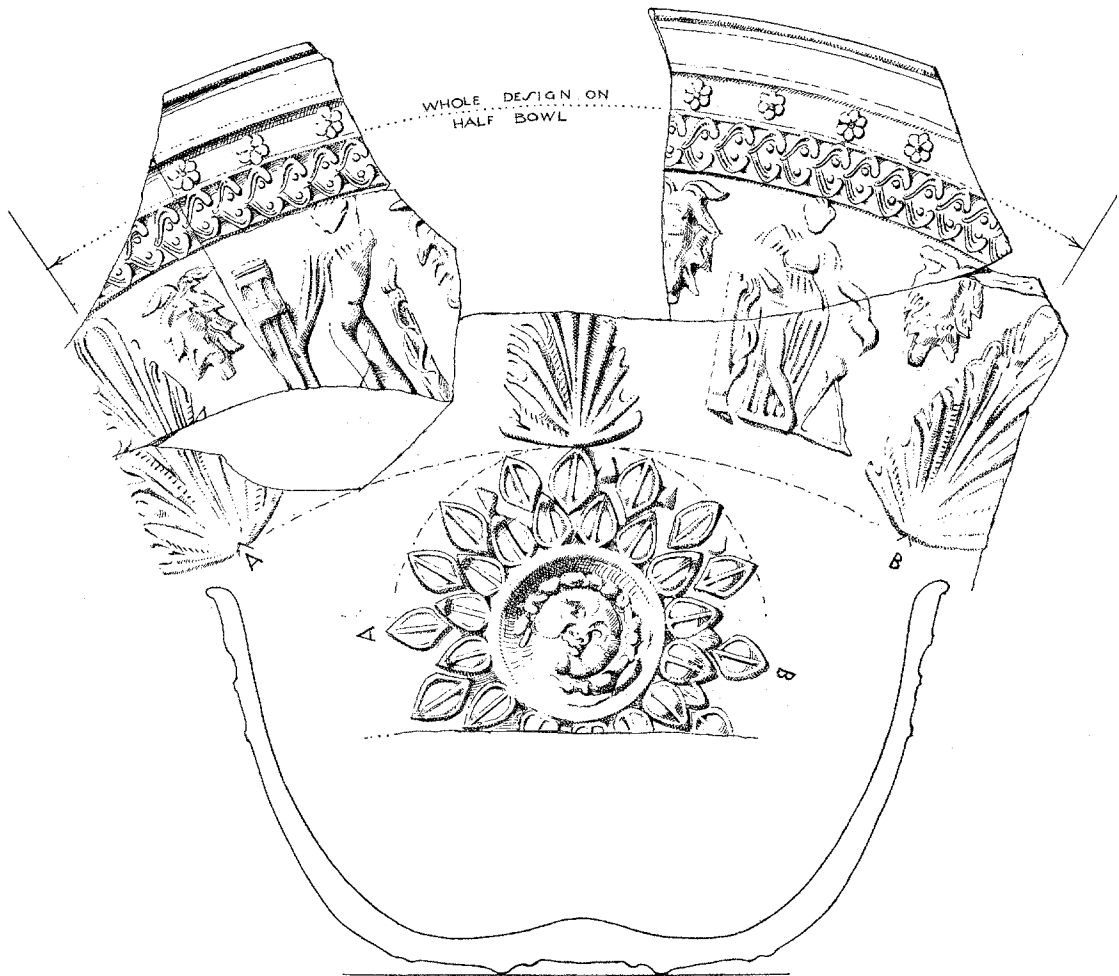


Fig. 36 b. C 18. Scale 2 : 3

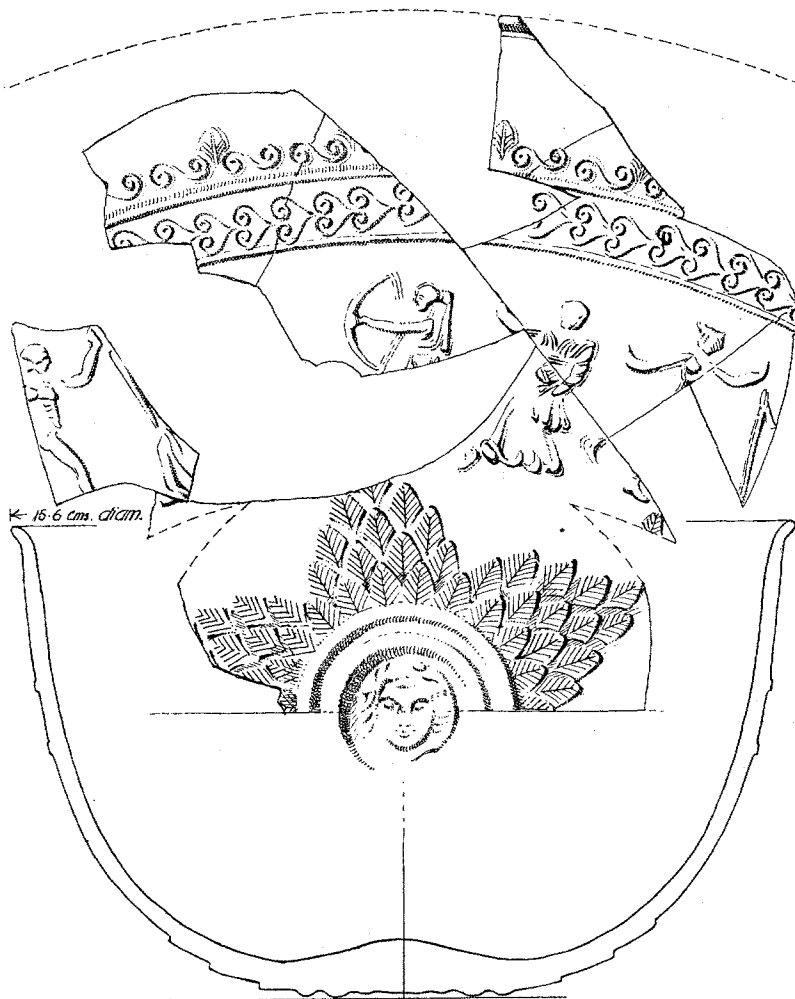
**C 20** (P 4101) Bowl with scenes of combat. Fig. 38

From the medallion sprang tall fronds. On the side-wall, a frieze, of which there remain combats between two hoplites armed with spears and between a hoplite and a knight. The fragmentary figures toward the right suggest that these groups continued in alternation around the bowl. The warrior engaged with the knight is from the same stamp as one of the pair of hoplites. The upper zone comprises a band of ovules surmounted by one of dolphins. Firm metallic glaze. The mould was somewhat worn. For the dolphin in the upper zone, cf. Courby, fig. 68, 18; for scenes of combat on the side-wall, *ibid.*, fig. 71, o-q.

H., 0.098 m. D., 0.167 m. The bottom and much of the side-wall are missing.

**C 21** (P 2432) Bowl with idyllic scenes. Fig. 39

In the medallion, a gorgoneion surrounded by groups of veined leaves. The side-wall was divided into an upper and lower field by pendent garlands. Three tall kraters, resting on the medallion, divided the lower field into as many segments. Of these the one preserved is occupied

Fig. 37. **C 19**. Scale 2 : 3

by satyrs, seated in a playful mood one on either side. A bird flies above them. In the upper field are flying birds and erotes. In the upper zone palmettes spring from a band of ovules. Good black glaze fired red over the medallion and on the floor inside where another vase rested in the kiln. The relief is crisp. For the seated satyrs cf. Courby, fig. 69, 5 a; for the krater, *ibid.*, fig. 69, 10 a; for the garland supported by a nike, *ibid.*, fig. 72, 36 (eros and nike without the bird).

H., 0.035 m. D., 0.15 m. There remain the base and a little of the upper part.

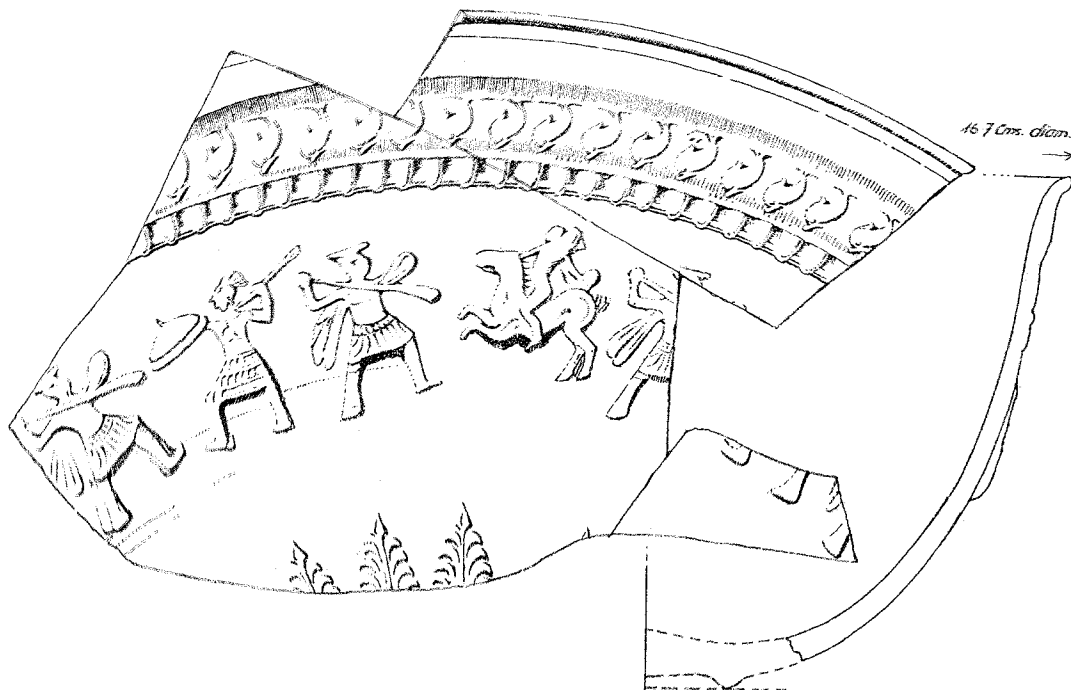


Fig. 38. C 20. Scale 2 : 3

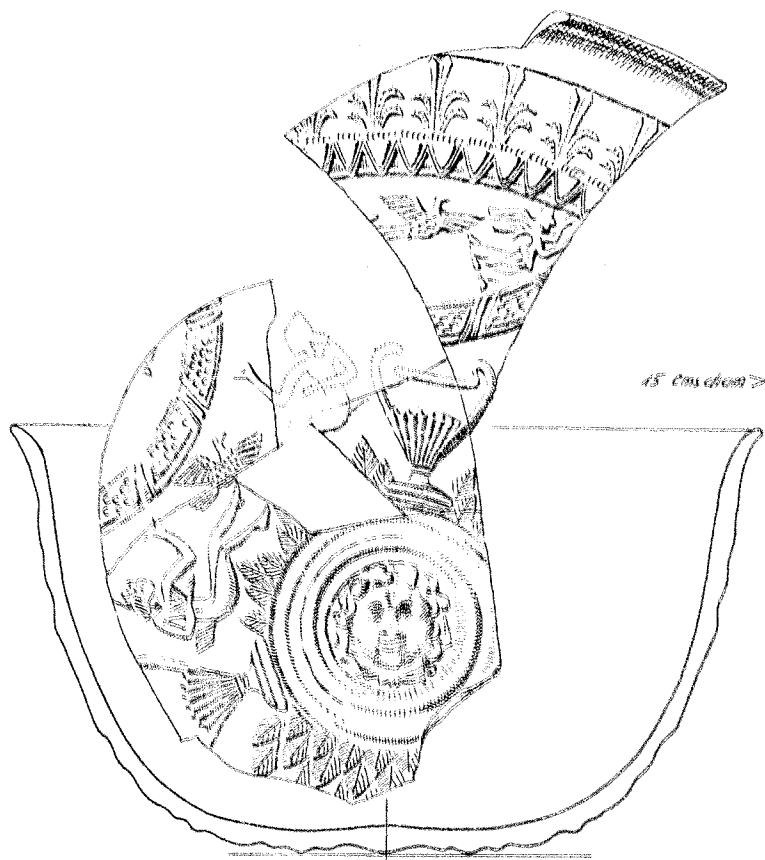
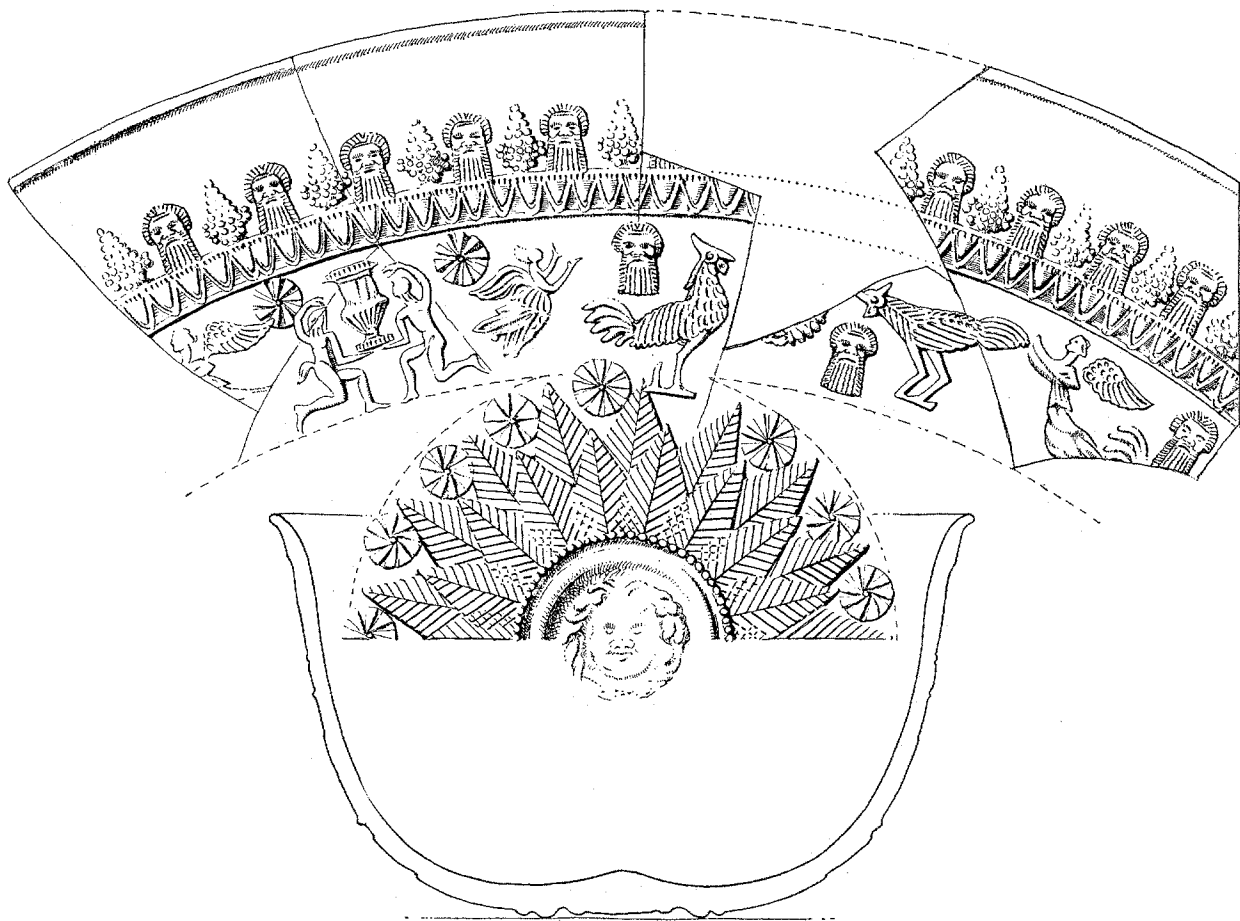


Fig. 39. C 21. Scale 2 : 3

**C 22** (P 404) Bowl with idyllic scenes. Fig. 40

In the medallion, a gorgoneion surrounded by a line of beading. From this spring two rows of ribbed leaves. Between the tips of the outer are 9-petalled rosettes. Of the frieze on the side-wall there remain a pair of satyrs running and carrying between them a krater; a pair of cocks, facing, with a wreath(?) between, and, toward the right, the tail of another cock. In the

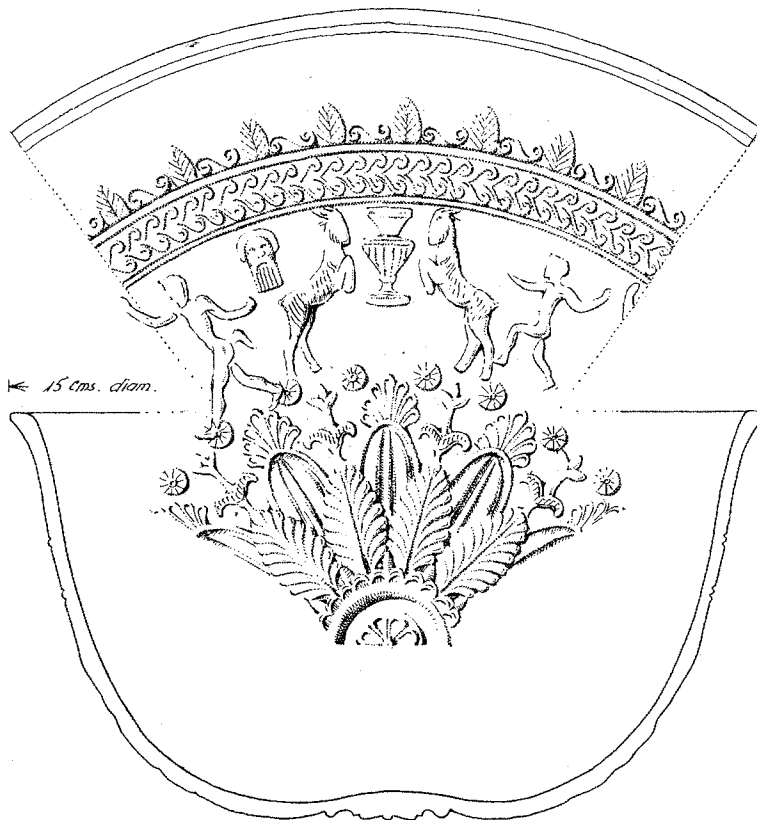
Fig. 40. **C 22**. Scale 2 : 3

field are flying nikai, long-bearded masks and 9-petalled rosettes. In the exceptionally rich upper zone, long-bearded masks alternate with inverted clusters of grapes above a band of ovules. The glaze is metallic but firm; the modelling fairly clear. A series of masks, though of quite different shape, forms the upper zone on a fragment from the West Slope (*Ath. Mitt.* XXVI, 1901, p. 60, No. 20). For the satyrs supporting the kraters, cf. Courby, fig. 69, 5 b, and references. For the masks (identical on side-wall and upper zone) cf. Nos. **C 23**, **26**, **37**, **46**; **D 49** and Courby, fig. 72, 42 b with references.

II., 0.078 m. D., 0.14 m. Much is missing from the side-wall.

**C 23** (P 405) Bowl with idyllic scenes. Fig. 41

In the medallion, a 9-petalled rosette. From its periphery spring fronds terminating in conventionalized flowers and alternating with lotus petals backed by palmettes. Between the tips of the palmettes are tiny rosettes. On the side-wall are four pairs of goats rampant about kraters. Between them satyrs skip and dance. In the field are long-bearded masks. The upper zone consists of a band of simplified guilloche surmounted by a row of tiny, ribbed leaves and double spirals alternating. Firm black glaze with a metallic sheen, especially on the inside. For the

Fig. 41. **C 23**. Scale 2:3

goats-and-krater group cf. **C 26**, **36**, **45**, **46**; **D 35**; Benndorf, *Gr. u. Sic. Vasenbilder*, pl. LXI 1, 2; Dumont-Chaplain, *Céramique de la Grèce propre*, pl. XL; *Jahrb.* XXIII, 1908, p. 47, 2a and 2b. For a similar, though not identical, calyx, cf. *Jahrb.* XXIII, 1908, p. 47, 2a and 2b. For the palmettes especially cf. Zahn, *Priene*, fig. 529, No. 30 and comment on p. 414.

H., 0.08 m. D., 0.15 m. Much of the side-wall is missing.

**C 24** (P 4102) Bowl with idyllic scenes. Fig. 42

In the medallion, a rosette(?) was surrounded by a row of ribbed leaves. From a double line surrounding these spring tall leaves which may be based on the small, underwater leaves of *nymphaea lotus* (*Jahrb.* XLVIII, 1933, p. 24, fig. 15). The frieze consisted of pairs of satyrs, in some

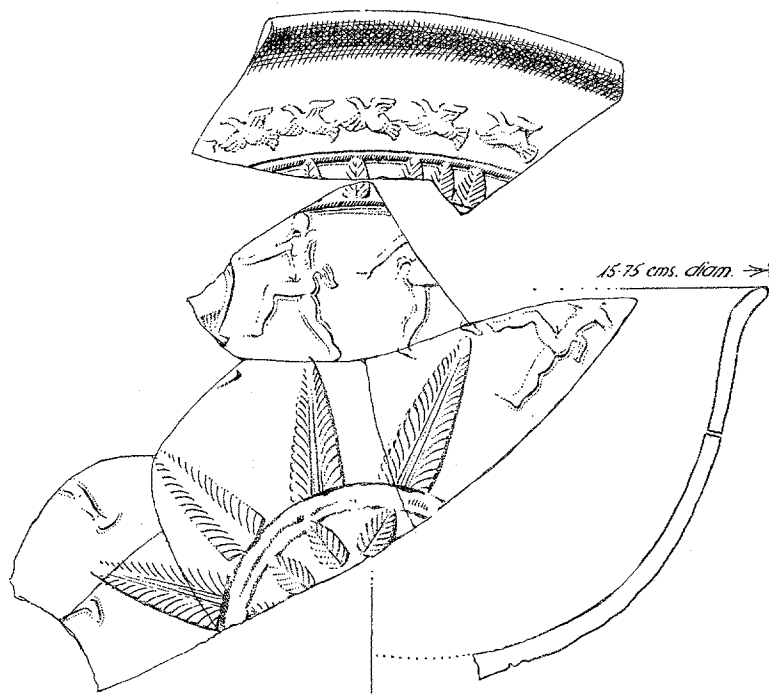


Fig. 42. C 24. Scale 2 : 3

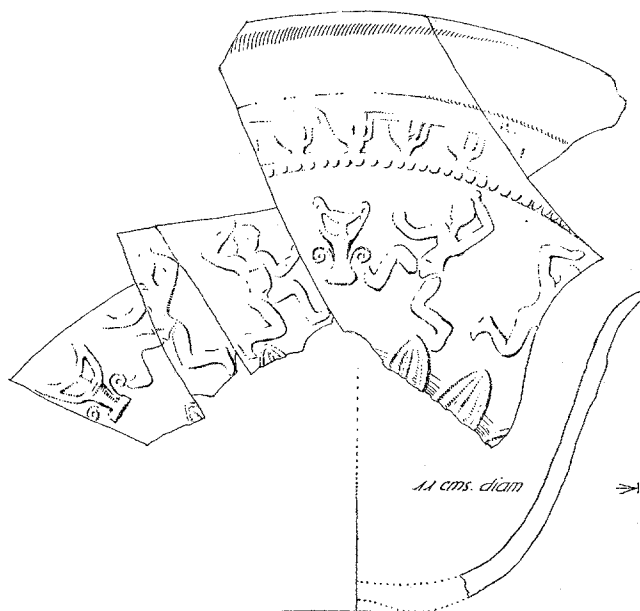


Fig. 43. C 25. Scale 2 : 3

cases approaching a large krater from either side; in others probably supporting a smaller vessel between them. In the upper zone a row of ribbed leaves between ridges is surmounted by a band of flying birds. The lip has an exceptionally broad flare. Dull black glaze fired greenish-red in places. The moulding is indistinct.

D., 0.157 m. About one-third of the bowl remains.

**C 25** (P 4103) Bowl with idyllic scenes. Fig. 43.

The tips are preserved of lotus petals springing from the medallion. Pairs of satyrs dancing about kraters (?) compose the frieze. From the feet of the kraters (?) spring tall volutes. The upper zone appears to consist of roses rising from a band of beading. There is no scratched line beneath the lip. Dull black glaze; indistinct modelling.

Estimated D., 0.11 m. Only part of the rim and side-wall remains.

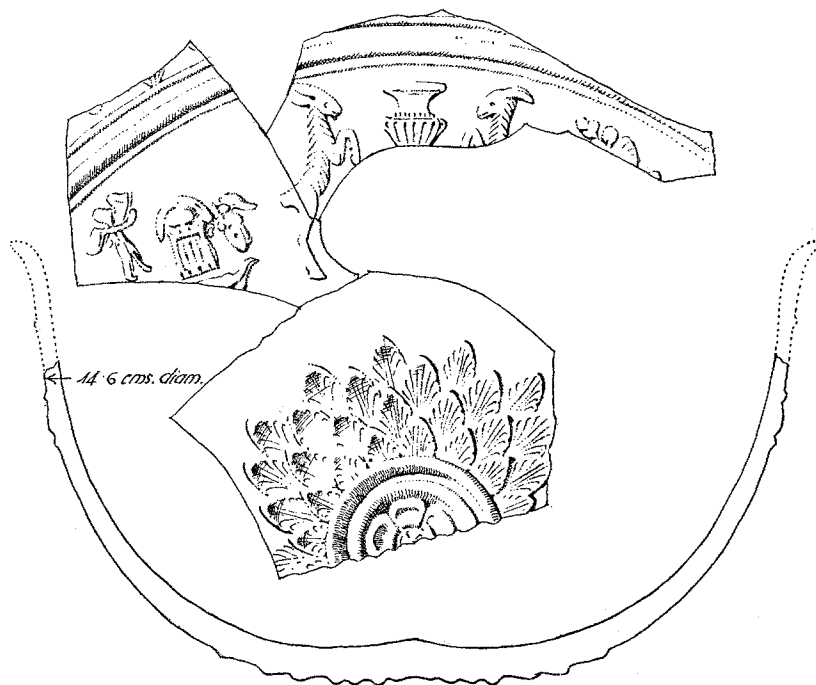


Fig. 44. **C 26**. Scale 2 : 3

**C 26** (P 4104) Bowl with idyllic scenes. Fig. 44

The medallion is centered with a 6-petalled rosette. About it are four overlapping rows of ribbed leaves. Goats rampant about kraters form the frieze. In the field are flying erotes and birds, long-bearded masks and clusters of grapes. The upper zone comprises a raised band with a line of leaves (?) above. Firm, metallic glaze. For the combination of motives, cf. Gardner, *Fitzwilliam Museum, Catalogue of Vases*, No. 220 a; Robinson, *Museum of Fine Arts, Boston: Greek, Etruscan and Roman Vases*, No. 531.

P.H., 0.063 m. The rim and most of the side-wall are missing.



**C 27** (P 403) Bowl with idyllic scenes. Figs. 45 a and b

In the medallion, a rosette, very faint; from it spring two rows of tall fronds. A band of erotes riding on dolphins encircles the side-wall. Beneath each dolphin, a wreath. In the upper zone is a band of jewelled lozenges surmounted by a line of ribbed leaves. Metallic black glaze completely flaked from the rim on one side. For the erotes riding on dolphins, cf. *Ath. Mitt.* XXVI, 1901, p. 63, C 4.

H., 0.095 m. D., 0.16 m. Fragments are missing from the side-wall.

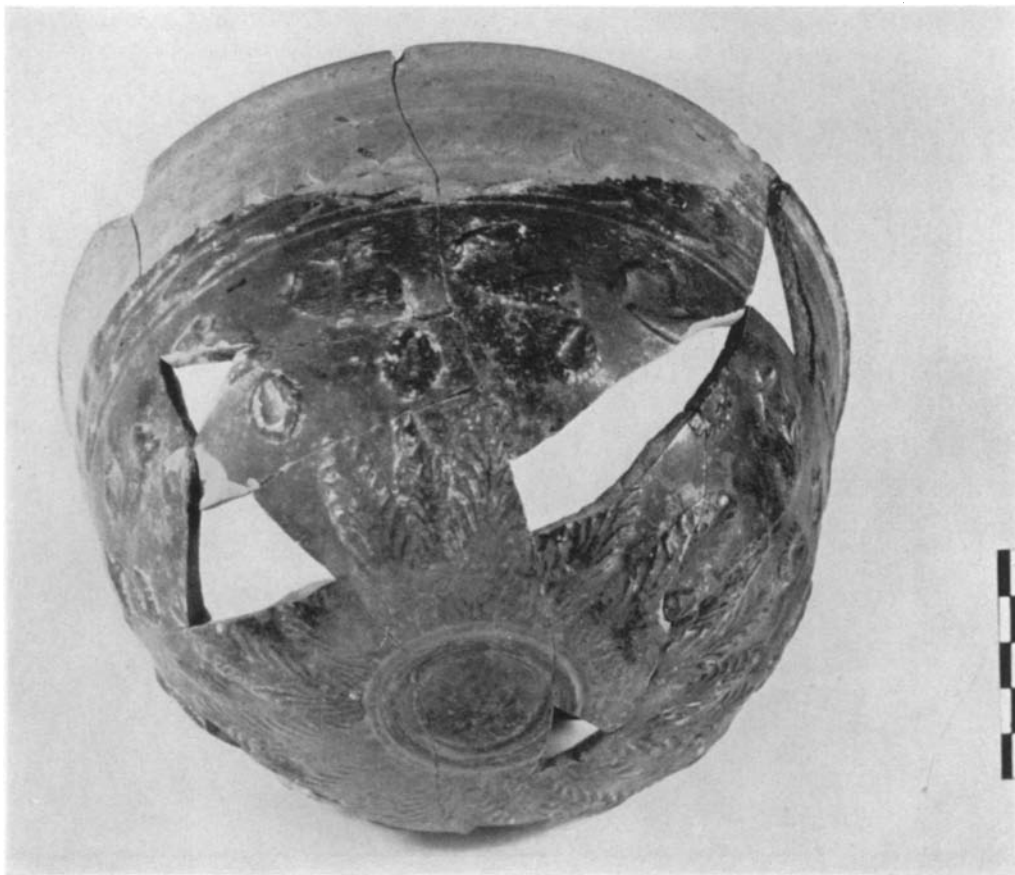


Fig. 45 a. **C 27**

**C 28** (P 407) Bowl with floral decoration. Fig. 46

The medallion is a rosette, very indistinct. The side-wall is completely covered by bands of ribbed leaves. There is no upper zone. Firm black glaze fired red on the floor inside. For the decoration on the side-wall cf. **C 34** and *Delphes*, V, p. 176, No. 423. The practice of covering the entire side-wall with such simple vegetable ornament was commoner in Delos than in Athens. Cf. Courby, pp. 386 ff.; pl. XII, 4, 8, 13; XIII, 24. See also *Argive Heraeum*, II, p. 183 (not illustrated); *Jahrb.* XXIII, 1908, p. 72, No. 36 (from South Russia).

H., 0.085 m.; calculated D., 0.14 m. Only a segment from one side remains.

**C 29** (P 4105) Bowl with nodules on its wall. Fig. 47

In the medallion, an 8-petalled rosette, faint. About it are successive bands of nodules increasing in size toward the top. Metallic black glaze fired reddish on the floor where there are traces of another vase having been stacked in the kiln. For the nodules on the side wall cf. also **C 53**. The same scheme of decoration was used for the lower, moulded part of a West Slope kantharos from Athens (*Ath. Mitt.* XXVI, 1901, p. 69, 4, pl. iv). It was known also in Delos (Courby, pl. XIII, 34; fig. 80, 6) and in Priene (Zahn, *Priene*, fig. 531, 43 and 44), and in South Russia (*Jahrb.* XXIII, 1908, p. 67, No. 27); and in Thrace (*Arch. Anz.* 1918, p. 27, fig. 31 c).

P.H., 0.051 m. The bottom and part of the side-wall remain.

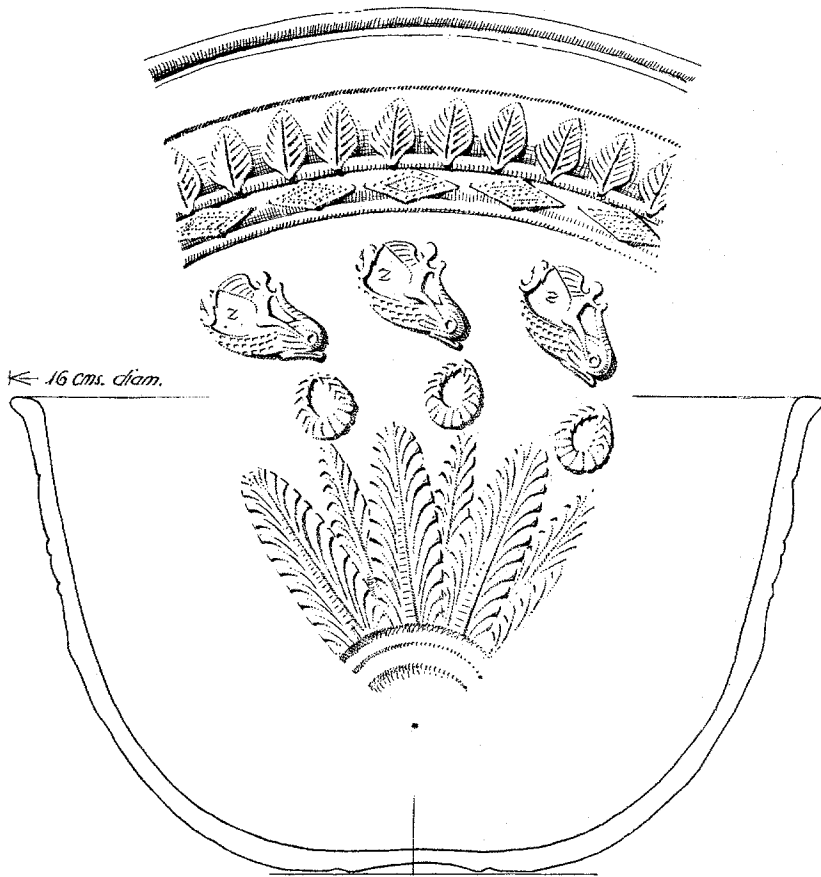


Fig. 45 b. **C 27**. Scale 2 : 3

**C 30-36** (P 4010-4016) Fragments from rims of bowls. Fig. 48

**C 30-36** illustrate the infinite variety of patterns found in the upper zones. Egg-and-dart appears with or without bounding lines of beading, combined with rosettes and leaves, dolphins, double spirals and bracteate leaves. Leaves of various sorts are variously combined with double spirals. These fragments are all of good fabric. From **C 30** and **31**, however, the glaze has almost completely flaked. For the dolphins of **C 31** cf. Courby, fig. 68, 18; for the wall decoration of **C 34** cf. **C 28**; for the arec flowers of **C 35**, Courby, fig. 68, 14; *Ath. Mitt.* XXVI, 1901, p. 60, 14,

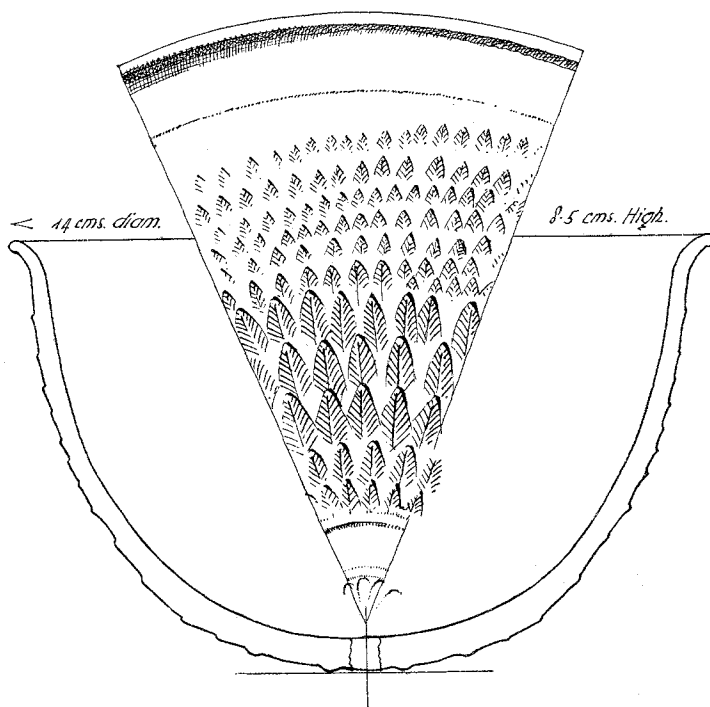


Fig. 46. C 28. Scale 2:3

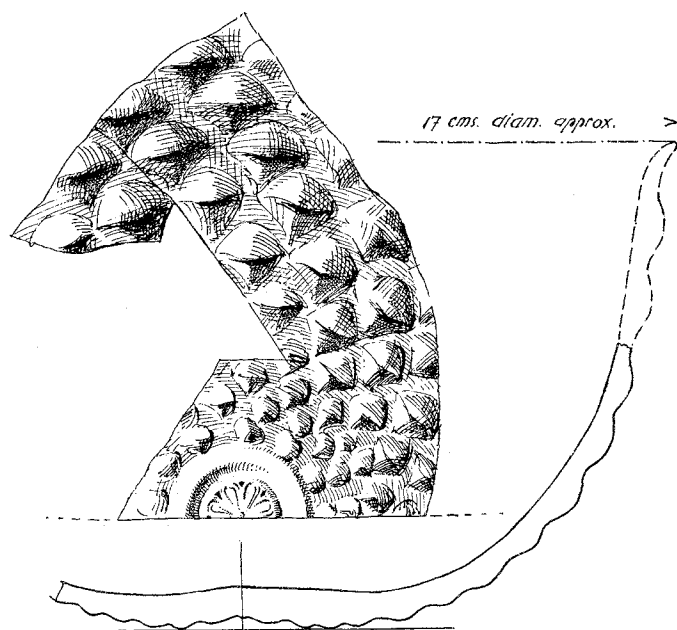


Fig. 47. C 29. Scale 2:3

and **D 45**. The krater on the fragment **C 36** (cf. **D 49**, Fig. 74) follows closely its metal prototypes. One such was included in the silver hoard of Tarentum (*Notizie degli Scavi*, 1896, pp. 379 ff., figs. 5 and 5 a; *Arch. Anz.* 1897, p. 62; and now magnificently published by P. Wuilleumier, *Le Trésor de Tarente*, Paris, 1930, pp. 41–47, pls. v and vi. Wuilleumier dates the krater, along with the rest of the treasure, in the early third century). Another of silver was found in 1884 in the Crimea (S. Reinach, *Antiquités du Bosphore Cimmérien*, pl. XXXVIII, 2). The identical shape recurs in a krater of faience found at Tanagra, itself an obvious imitation of metal work (Furtwängler,

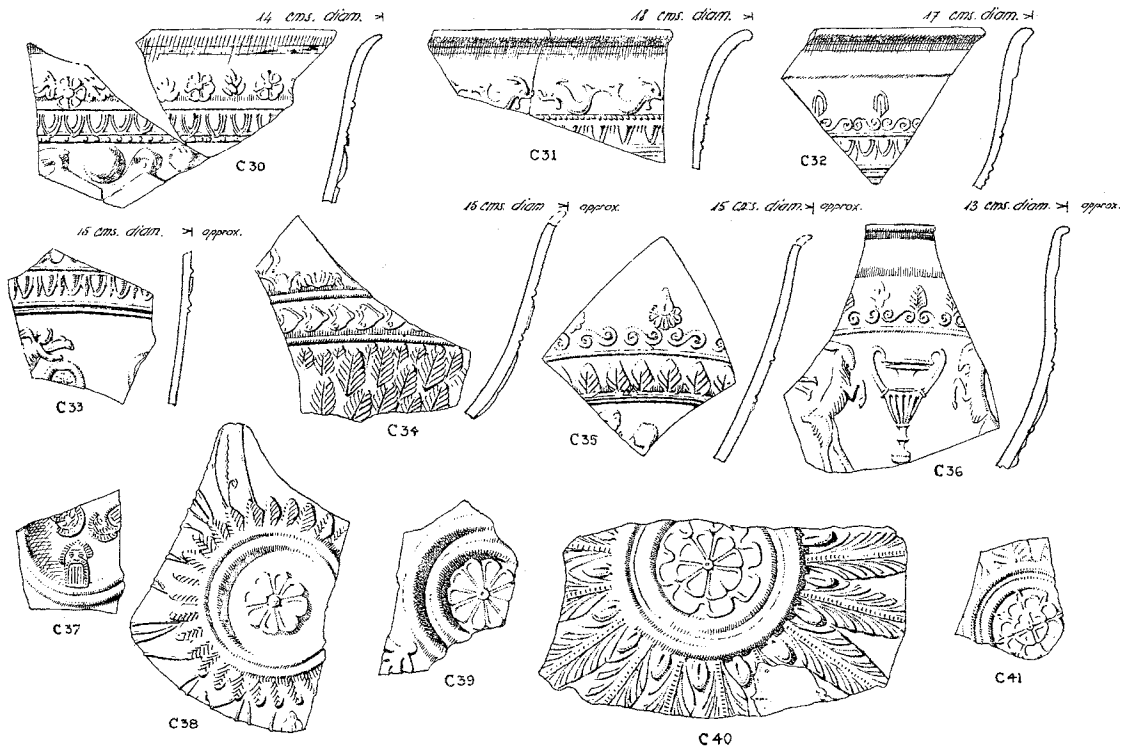


Fig. 48. **C 30–41**. Fragments of Megarian Bowls. Scale 1:2

*Sammlung Sabouroff*, I, pl. LXX, 3. Cf. Watzinger's comment in *Ath. Mitt.* XXVI, 1901, pp. 100 f.). It is this type of drinking cup which appears, wreathed in ivy, on the reverse of a series of coins of the little island of Peparethos, dating after ca. 350 B.C. (Head, *Historia Numorum*<sup>2</sup>, pp. 312 f. There is a good specimen illustrated in Forrer, *Weber Collection*, London, 1924, vol. II, No. 2960, pl. 114). Peparethos was famous for its wine (Pliny, *N. H.* XIV, 7, 76), though the wine was not universally liked (Hermippos, Koch, frag. 82, l. 12). Coins of Tarentum illustrate the same krater (Wuilleumier, *op. cit.* p. 44, pl. XIII, 1). The terracotta cup **B 20** was designed from similar metal prototypes.

#### **C 37–41** (P 4017–4021) Bases. Fig. 48

In **C 37** three of the long-bearded masks, found so commonly on the side-wall (cf. **C 22**) have been placed in the medallion, crowns toward the centre. The modelling is crisp and the glaze is good. The remaining four pieces illustrate various types of rosettes found as medallion centres.

In **C 38** the medallion is only partly filled by a small 8-petalled flower; around it runs a single band of veined leaves from which rose tall petals with vine tendrils and leaves between them (cf. **A 74**, **C 16** and **17**). The glaze is good but has fired red. **C 39** shows a 10-petalled rosette. The medallion of **C 40** is centered with a double rosette and surrounded by a rich band of fronds with buds springing up between them. The glaze has fired to a deep red over the medallion and the middle of the floor where another vase was stacked in the kiln. **C 41** also shows a finely worked rosette which has two rows of petals and a third of sepals. For the motives used in the medallions cf. Courby, pp. 352 f., fig. 74.

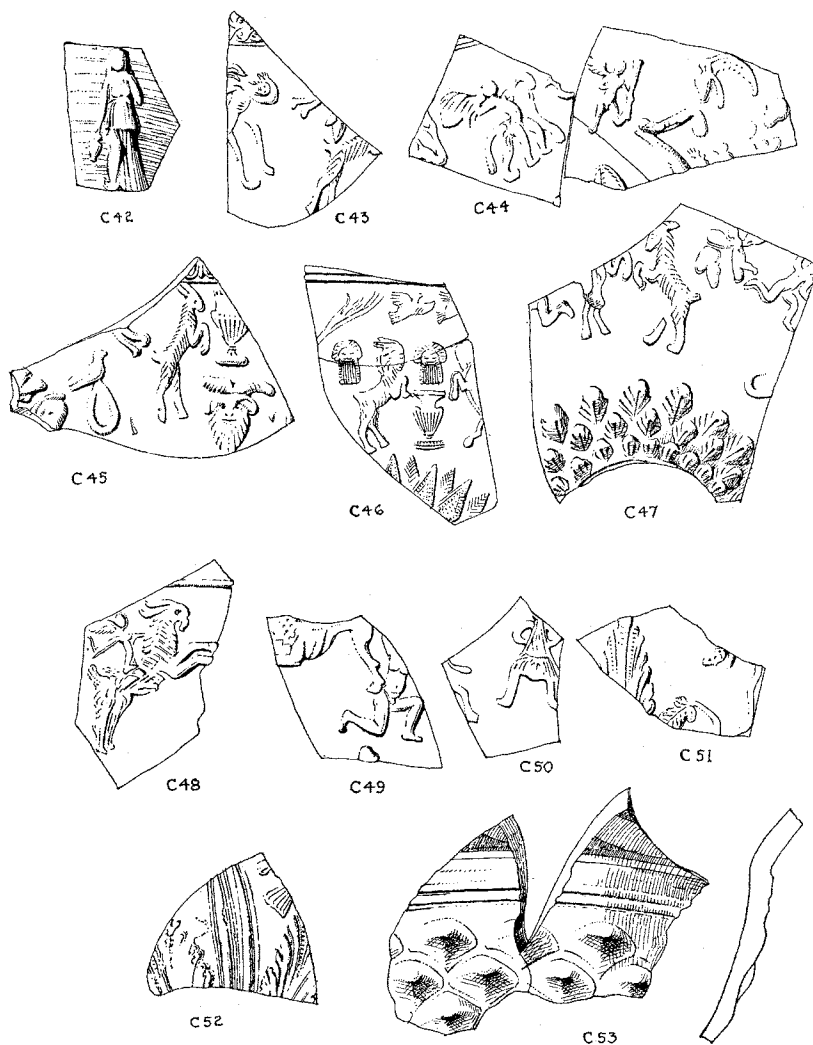


Fig. 49. **C 42–53**. Fragments of Megarian Bowls. Scale 1 : 2

**C 42–52** (P 4022–4032) Fragments from the walls of bowls. Fig. 49

The glaze of all is black and firm, save that of **C 43** which on the outside has fired red and has flaked. On **C 42** the river nymph Amythone stands erect, pitcher in hand. The fracture of the

sherd makes it impossible to say whether here, as often, her helper, Poseidon, stood by her side. For the group cf. Courby, fig. 70, 18. It appears also on a fragment of a Megarian bowl from the Acropolis (Graef-Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, II 3, No. 1259, pl. 90). It is found too on one side of each of a group of small terracotta altars (W. Deonna, *Rev. Arch.* 1907, 10, pp. 249 ff.). For its appearance at Sparta see Hobling, *B. S. A.* XXVI, 1923–1924, 1924–1925, p. 308, fig. 10 t. On the story of the nymph cf. Daremberg et Saglio, *Dict. des Ant.*, s. v. *Amymone*. **C 43** carries another group familiar on Megarian bowls: a nude girl reclining on the knees of a seated youth (Courby, fig. 70, 26 c). In the field to the right there are traces of a goat rampant and of an eros flying above a cluster of grapes (Courby, fig. 70, 26 c and references). On **C 44** an eros rides r. on a leopard(?), his cloak streaming behind him, while his fellow dashes ahead on foot bearing a tall torch. In the field to the r. is a reclining figure holding a jug in its outstretched right hand. (For Eros accompanied by a leopard cf. Courby, fig. 69, 8 and references.) **C 45–47** show the ubiquitous rampant goats in other variations and combinations. A winged eros perched precariously on the back of a galloping goat enlivens the side-wall of **C 48**. On **C 49** a lion and a nude male figure are hurriedly parting toward left and right respectively. (For the lion cf. Courby, fig. 71, 29 b.) A cloaked figure playing a double flute appears on **C 50**. **C 51** and **52** are additional examples of vegetable decoration; the first showing fruit-laden grape-vines rising between acanthus leaves, the second, tall lotus petals(?) combined with acanthus leaves on which birds may perch.

There are many smaller fragments of bowls from this cistern but all the types are illustrated in the selection given. The long-petalled (*à godrons*) variety, which we shall meet in the later groups, is completely lacking.

### **C 53** (P 4033) Fragment of a krater with moulded side-wall. Fig. 49

The lower part, shaped in a mould, is covered on the outside with nodules. The rim was shaped on the wheel. The junction of side-wall and rim is marked by a groove from which the glaze was scratched away. Traces remain of broad lines of thinned clay which decorated the outside of the lip. For a West Slope kantharos showing the same combination of moulded lower and wheel-run upper part, with similar nodule decoration cf. *Ath. Mitt.* XXVI, 1901, p. 69, 4, pl. iv. See also **C 29** with further references.

Only a bit of the upper wall remains with the start of the flaring rim.

## LAMPS: **C 54–60**

### **C 54** (L 460) Lamp, *ca.* Type XII. Fig. 50

Flat bottom; top depressed around filling-hole; blunt nozzle; vertical strap handle; unpierced knob on left side. Wheel-made. Covered inside and out with flaky black glaze. Later lamps of the same type: **E 90–96**. Two lamps very similar to this but without handles were found in 1903 in the early second-century tomb at Gabalou in Aetolia (*Eph. Arch.* 1906, cols. 68–88; National Museum, No. 13,181). See also *Hesperia*, II, 1933, pp. 200 ff., fig. 3<sub>1</sub> and 2.

L., 0.093 m. W., 0.064 m. H., 0.031 m. Handle and part of side-wall are broken away.

### **C 55** (L 462) Lamp, *ca.* Type XII. Fig. 50

Similar to the preceding in shape and fabric.

P.L., 0.082 m. W., 0.062 m. H., 0.031 m. The handle and the tip of the nozzle are missing.

### **C 56** (L 461) Lamp, *ca.* Type XII. Fig. 50

This specimen had no handle and the knob on its side is pierced. Wheel-made.

L., 0.094 m. W., 0.069 m. H., 0.032 m. Fragments are missing from the side-wall.

**C 57** (L 1115) Lamp, *ca.* Type XII. Fig. 50

Similar in shape to the preceding. Mould-made. Its glaze is much flaked. There are fragments of at least three other lamps of this type.

P.L., 0.10 m. W., 0.07 m. H., 0.036 m. The tip of the nozzle and parts of the wall are missing.

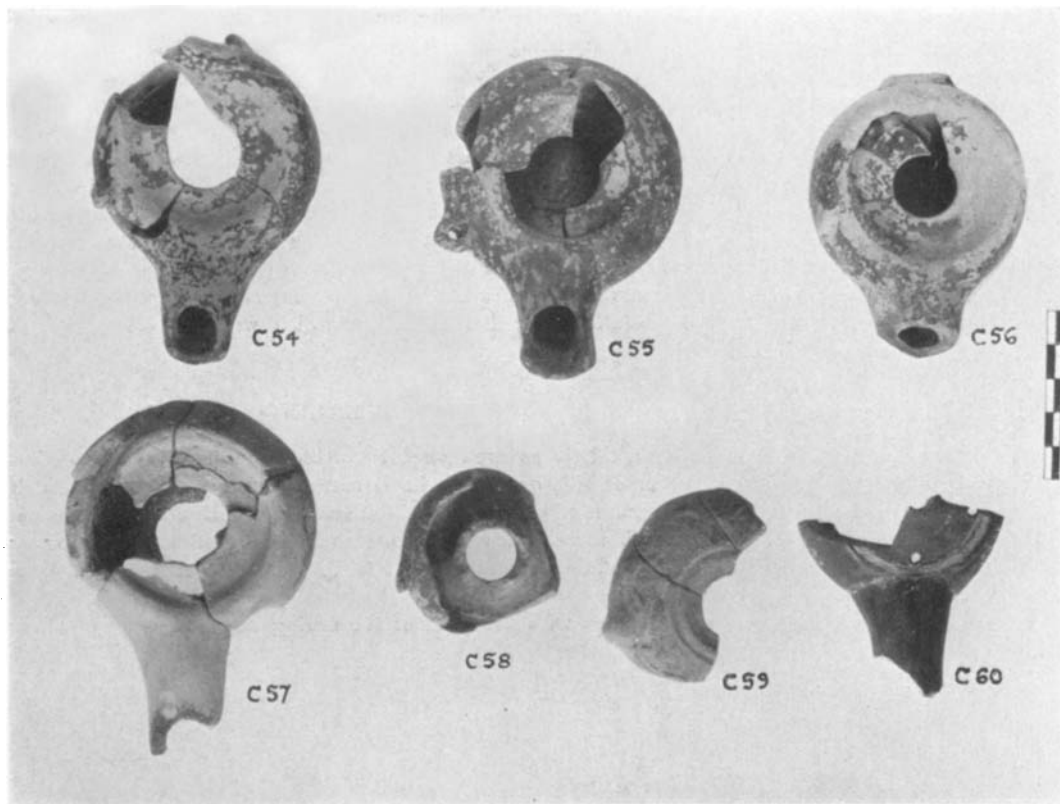


Fig. 50. Lamps from Group C

**C 58** (L 459) Lamp with central tube. Fig. 50

Flat bottom; gently convex side-wall; large central tube rising at least as high as the side-wall but broken away above. A small, unpierced knob on the left side. The glaze is red and flaky. Similar lamp: **E 87**. The shape was popular at Priene (*Priene*, pp. 449 f., Nos. 165–170, figs. 555 and 556. Cf. also p. 457 with references. Zahn assigns the type to the third century). It is found also on Delos (Deonna, *B.C.H.* XXXII, 1908, p. 141, fig. 3. The Delian specimens, according to Deonna, are not older than the third and run down into the second century B.C.). For another example from the Agora see *Hesperia*, II, 1933, p. 198, Fig. 14.

H., 0.025 m. Calculated D., 0.046 m. The nozzle and much of the side-wall are missing.

**C 59** (L 1114) Lamp, Type XVIII. Fig. 50

A watch-shaped body; a depressed shoulder and a groove around the filling-hole; an unpierced knob on the side. Wreath of grape-vine on the shoulder. Mould-made. Lightly micaceous clay covered inside and outside with flaky, red glaze.

Maximum dimension: 0.058 m. Only a part of one side remains.

**C 60** (L 407) Lamp, Type XIX. Fig. 50

An angular profile. The top was surrounded by a flange, now broken away, and pierced by one central and several small outer holes. Wheel-made. Ash-gray clay covered inside and out with firm black glaze.

L., 0.084 m. Only a fragment from the front remains.

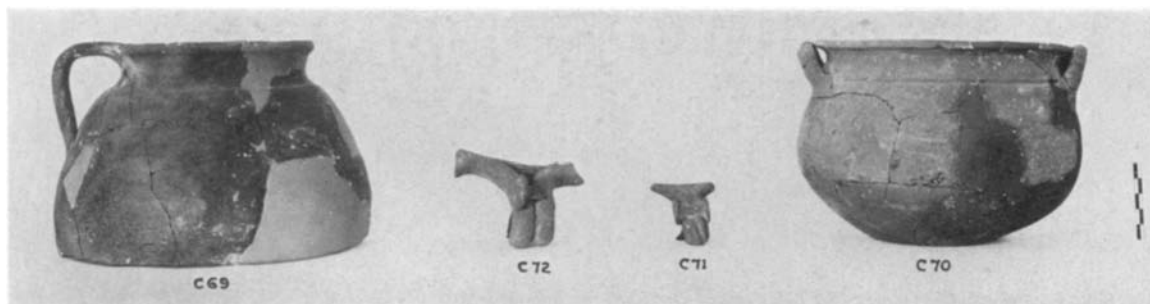


Fig. 51. Cooking Pots from Group C

PLAIN WARE: **C 61–75****C 61–67** (P 4034–4040) Lip fragments of lekanai. Fig. 122

**C 62** will give an idea of the complete side profile of these basins. On **C 62** and **66** there remain handles: heavy, horizontal, pressed close to the rim. On the top of **C 64** there is a wavy line incised between two straight grooves. On **C 67** only the two straight grooves appear. Coarse, gritty clay, fired to yellow, buff, red or greenish-yellow. **C 64–66** are covered on their insides only with thin, brownish glaze. A wreath of leaves in black glaze encircles the outside of **C 67**.

**C 68** (P 4041) Wall fragment from lekane

The inside combed both horizontally and vertically. Coarse yellow clay, unglazed. For similar combing cf. **A 63**, **E 122** (Fig. 100).

P. H., 0.044 m. P. W., 0.085 m.

**C 69** (P 4042) Cooking pot. Fig. 51

The bottom was undoubtedly round. Low concave neck with simple lip. Single strap handle. Gritty red clay darkened by fire. A similar cooking pot: **A 57**. A coarse cooking pot of similar shape from Olynthos: *Olynthus*, V, No. 838, pl. 173.

P. H., 0.146 m. D., 0.20 m. The bottom is broken away.



**C 70** (P 2393) Cooking pot. Figs. 51 and 108

Plump body; rounded bottom rising slightly in the middle. The lip flares sharply to receive a lid. Two vertical loop handles set close to the rim. Around the side-wall, two shallow wheel-run grooves at the level of the shoulder attachment. Gritty red clay, blackened by fire.

H., 0.13 m. D., 0.18 m. Missing fragments restored in plaster.

**C 71, 72** (P 4043, 4044) Handles of cooking pots. Fig. 51

The lips of both pots were shaped to receive lids. Of **C 71** the handle is single and twisted, of **C 72** double. In both cases the handle is surmounted by rotelles. Gritty, red clay.

There remain only small fragments of the handles and lips.

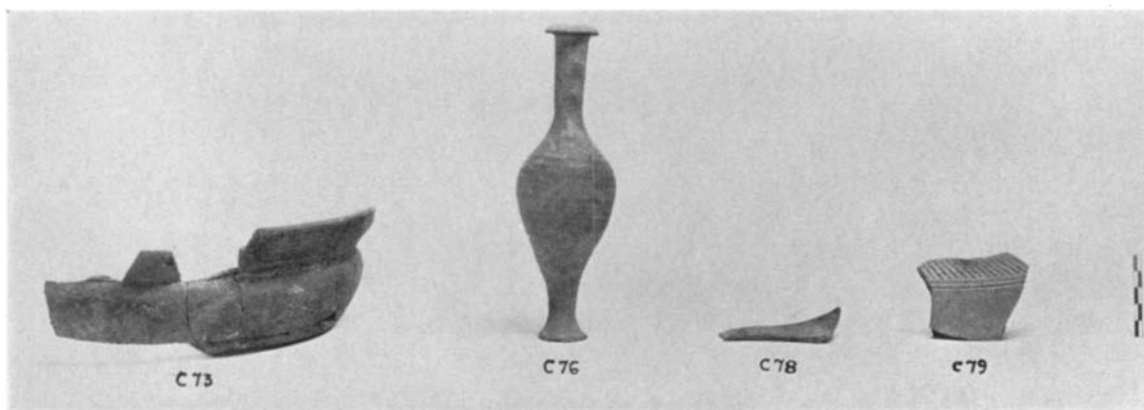


Fig. 52

**C 73-75** (P 4045-4047) Fragments of casseroles. Figs. 52 and 121

**C 73**, the best preserved piece, shows a flat bottom, a well curved side-wall and a steep rim with a very slight ledge to receive the lid. On **C 74** there remains part of one handle set close to the outside of the rim. Gritty, red clay blackened by fire on the outside. Similar casseroles: **D 72**, **E 141-144**. For an early example, with long side handle, cf. *Aegina*, pl. 127, 18.

MISCELLANEOUS: **C 76-79****C 76, 77** (P 366, 367) Fusiform unguentaria. Fig. 52

The bases carelessly shaped. Ash-gray clay. No trace of paint. Similar unguentaria: **A 64** and **65**; **B 6** and **7**, **44**; **D 77** and **78**; **E 137** and **138**.

Of **C 76**: H., 0.186 m. D., 0.059 m.

Of **C 77**: H., 0.085 m. D., 0.028 m. Both are entire.

**C 78** (P 4048) Base of a small pitcher of "Blister Ware." Figs. 52 and 53

Flat bottom; gently curving side-wall. Fine, hard clay, ash-gray in color but fired to dull red on the inner surface.

P.W., 0.075 m. Only part of the floor and side-wall remain.

10 cms. diam.

Fig. 53. Profile of **C 78**. Scale 1 : 1

**C 79** (P 4049) Fragment of a pitcher with punctured decoration. Fig. 52

The shoulder is bounded by two wheel-run grooves. Within the grooves are oblique lines of punctured dots produced by pressing into the soft clay the teeth of a short length of comb. There is another wheel-run groove lower down on the side-wall. Granular, red clay fired to greenish-yellow on the outside.

P.W., 0.067 m. A fragment from the shoulder remains.

## GROUP D

## THE PITHOS

At the very base of the Areopagus, near its northwest corner, there came to light in the spring of 1932 scanty remains of the foundation of a house or shop, which, in its earliest period, goes back to Hellenistic times. Within the limits of the structure and close by one of its side-walls the mouth of a storage pit was uncovered. The actual container consists of a large, terracotta jar or "pithos," finished above with a broad rim, on top of which rested a curbing built up of field stones set in clay (Fig. 54). This curbing is preserved to a height of 0.25 m., though the floor level of the room, with which the mouth of the pithos was probably flush, suggests an original height of *ca.* 0.50 m. A thin coat of gray stucco covers the inside of the curbing and extends down over the interior of the jar. The comparatively small size of the pit and the careful finish of its interior suggest that it served for the storage of wine or oil. Subsequently it ceased to be used for this purpose and was quickly filled up with the multifarious refuse of the household. Still later, in the course of a reconstruction of the house, a concrete foundation wall (this masonry is hatched in the section, Fig. 54) was carried across its mouth and this effectually sealed its contents.

The vases and lamps catalogued below were almost without exception broken but in most cases the guilty persons had taken the trouble to gather up the fragments. In addition to the lamps and vases, the pit yielded heads from two terracotta figurines (T 226, 227); the tip of a little terracotta palmette (T 228); a conical lead suspension weight (IL 41); a square, flat, lead weight (IL 42); one length from a bone flute (BI 27) and an amphora handle (SS 336) whose place of origin is not certain. There were, too,

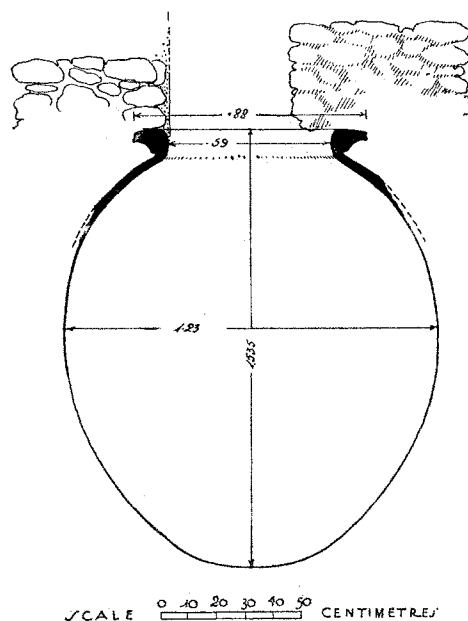


Fig. 54. Cross-section through Pithos D.

many fragments of painted stucco from the walls of a house, iron nails, bits of lead, ash and charcoal, many bones of birds and animals,—in short, a kitchen dump.

Amidst the rubbish were found eight coins, four of which proved illegible. Of the remainder, two are Athenian pieces assigned to the period 297–255 B.C. (Svoronos, *Trésor*, pl. 22, Nos. 38 and 73–74); one is a coin of the Athenian cleruchs in Delos (*ibid.*, pl. 107, Nos. 55–67); one is an Eretrian piece of the period *ca.* 378–338 B.C. (*B.M. Cat. Central Greece*, p. 96, Nos. 19 and 20; pl. XVII, 11, and Babelon, *Traité des monnaies grecques et romaines*, p. 199, No. 187).

The pithos must have been open at least until 166 B.C., the date of the establishment of the Athenian cleruchy in Delos. Actually, it was probably closed shortly after that date. The dominant type of lamp in use at the time of the filling was that represented by **D 56–59** and none of the other lamps from the pithos needs to be dated much, if at all, later than those. Yet similar lamps have been found at Corinth in strata antedating the destruction of the city by Mummius in 146 B.C., and I have noted a fragment of another such from the filling of the Stoa of Attalos, erected between 159 and 138 B.C. The very slender fusiform unguentaria **D 77** and **78** find close parallels in similar flasks found in a Corinthian chamber tomb (unpublished) that undoubtedly antedates the destruction of the city, though by little. There can be but a limited range of time amongst the objects from the pithos and we may date the mass of them with assurance to the middle of the second century.

## CATALOGUE OF GROUP D

### BLACK-GLAZE WARE: **D 1–24**

#### **D 1** (P 626) Plate with offset rim. Figs. 55 and 116

High base-ring; broad rim sharply offset from floor. Metallic black glaze fired red inside the foot and over a circle on the floor as a result of stacking in the kiln. There is a ring of rouletting on the floor. Similar plates: **E 22–26**. Much remains of another such plate.

H., 0.058 m. D., 0.276 m. Fragments are missing from rim and floor.

#### **D 2–6** (P 613, 615–618) Bowls with outcurved lips. Figs. 55, 115 and 117

High base-ring; flaring lip; metallic black glaze. On the floors of **D 5** and **6** there are four stamped palmettes within a rouletted ring. There are parts of many other such bowls among the sherds from the pithos. Similar bowls: **A 9–13, 71, 72; C 3; E 33–44**.

H., 0.043–0.052 m. D., 0.11–0.124 m. All are broken but nearly complete.

#### **D 7** (P 614) Hemispherical bowl. Fig. 55

Thin wall. Metallic, black glaze somewhat flaked. On the floor are four stamped palmettes within a rouletted circle. Similar bowls: **E 46–48**.

H., 0.052 m. D., 0.104 m. Fragments missing from lip.

**D 8** (P 611) Bowl with incurved lip. Figs. 55 and 115

Sharply incurved lip; thin wall. Firm metallic black glaze. On the floor are six stamped palmettes surrounded by a triple line of rouletting. Closely similar is *Pergamon*, I, p. 269, No. 16. Similar deep bowls were found in a Hellenistic tomb at Sardes along with a bronze coin datable to ca. 189 B.C. (Shear, *A.J.A.* XXVI, 1922, pp. 401 ff., fig. 9), and in Hellenistic tombs at Sparta (*B.S.A.* XIII, 1906-1907, p. 162, fig. 8 a).

H., 0.069 m. D., 0.134 m. A small fragment missing from lip.

**D 9** (P 612) Bowl with incurved lip. Figs. 55 and 117

Shallow bowl with sharply incurved lip; thin wall; metallic glaze mottled brown and black. Cf. *Priene*, p. 423, No. 75, fig. 539.

H., 0.059 m. D., 0.145 m. Fragments missing from rim.

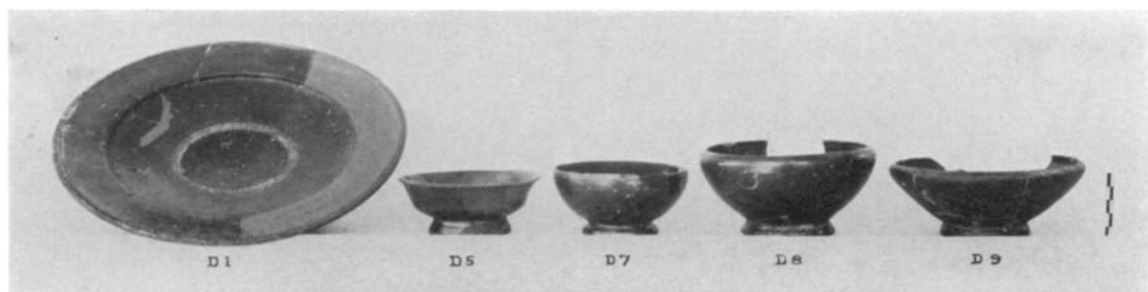


Fig. 55. Black-glaze Plate and Bowls from Group D

**D 10-12** (P 608-610) Deep bowls. Figs. 56 and 118

High base-ring. Flat floor. Almost vertical side-wall flaring at the lip. On the floor of **D 10** are two concentric wheel-run circles; on **D 11** and **12** there are rouletted rings. Glaze, metallic and fired to red in part. A similar bowl: **E 45**. For the shape cf. *Pergamon*, I, p. 270, No. 28.

Of **D 10**: H., 0.074 m. D., 0.134 m.

Of **D 11**: H., 0.065 m. D., 0.115 m.

Of **D 12**: H., 0.044 m. D., 0.088 m.

All broken but nearly complete.

**D 13** (P 619) Bowl with lion's head spout. Fig. 56

Plain base-ring; flat floor; concave side-wall; rim moulded to receive lid; vertical ring handle attached to one side and at an angle of 90° from it a lion's head spout. Metallic black glaze. A similar bowl: **E 57**.

H., 0.054 m. D., 0.089 m. Parts of the handle and side-wall restored in plaster.

**D 14** (P 605) Hemispherical bowl. Figs. 56 and 57

In shape, a perfect hemisphere save for a small flat circle on the bottom. Wall thin with deep wheel marks on the outside. Firm, red glaze fired black around the rim inside and out. The glaze has been scratched from a line on the outside just below the rim. Incised through the dry glaze on the outside, the letters: ZEYC. The *epsilon* and *upsilon* are by a different hand from the terminal letters but by the same hand as the EY of the following number. The EY may, accordingly, be regarded as the initial letters of the owner's name, fancifully altered to the name of the god by

someone in an idle moment. Similar in shape to **C 7**. The shape is common enough in terracotta from the earliest times but after a lapse in the earlier classical period it would seem to have returned to favor in Hellenistic times, probably in imitation of the contemporary hemispherical metal bowls. For silver prototypes see those from the Aetolian tomb of the early second century: *Eph. Arch.* 1906, col. 85, figs. 5-7 = National Museum, Nos. 13,141, 13,147, 13,670.

H., 0.074 m. D., 0.151 m. A small fragment missing from rim.

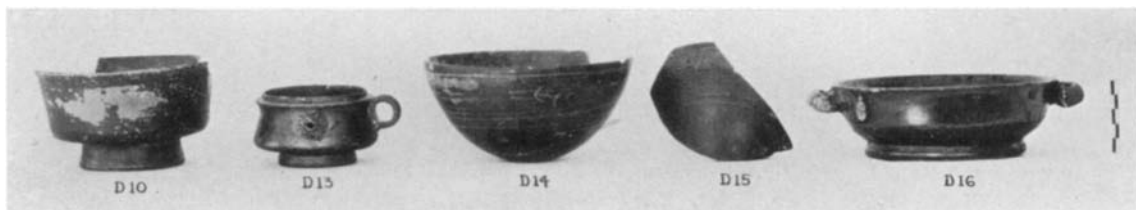


Fig. 56. Black-glaze Ware from Group D

**D 15** (P 606) Fragment of a hemispherical bowl. Figs. 56 and 57

A fragment from the rim of a bowl similar to the preceding in shape and fabric. In the dry clay of its side-wall are scratched the letters ΕΥ. For the significance of the letters see the note on the preceding.

P.H., 0.087 m.

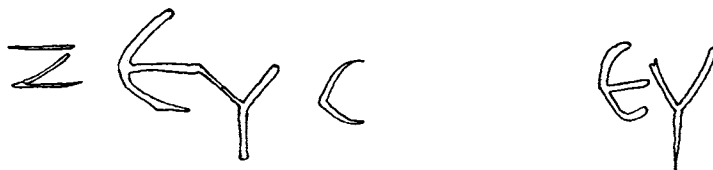


Fig. 57. Graffiti on **D 14** and **15**. Scale 1:1

**D 16** (P 604) Two-handled bowl. Fig. 56

Low base-ring; shallow bowl with gently outcurved lip; horizontal handles pinched back on themselves. Firm, metallic glaze fired red on the lower part both inside and outside. On the floor, a broad circle of rouletting. The same type of handle occurs at Priene in terra sigillata (*Priene*, p. 433, No. 134, fig. 550). The shape is the Hellenistic version of the familiar fifth and fourth century cup-kotyle with well rounded side-wall and plain, horizontal loop handles. For good illustrations of the intermediate development cf. *Sciatbi*, No. 183, pl. LVI, 121; *Olynthus*, V, Nos. 542-554, pls. 151 and 152.

H., 0.052 m. D., 0.157 m. One handle and small fragments of the floor restored in plaster.

**D 17, 18** (P 602, 603) Two-handled bowls. Figs. 58 and 118

Low base-ring; shallow bowl with straight upper wall gently inturned. Horizontal handles twisted back on themselves. The inside and the upper part of the outside are covered with thin glaze mottled gray and brown. Similar bowls: **E 52** and **53**.

Of **D 17**: H., 0.081 m. D., 0.18 m.

Of **D 18**: H., 0.086 m. Calculated D., 0.18 m.

Both broken and lacking each a handle.

**D 19** (P 620) Spheroid jug. Fig. 58

Flat bottom; globular body, contracted neck and sharply flaring lip. Flaky glaze mottled black and brown; the glaze has been scratched away from a line around the neck. A similar jug: **E 56**.

H., 0.09 m. D., 0.113 m. The handle and fragments from the wall restored in plaster.

**D 20, 21** (P 621, 622) Small pitchers. Fig. 58

Flat bottom; angular side-wall; flaring lip upturned at the edge; double handle bound together by a strap of clay. Metallic glaze mottled brown and black. A similar pitcher: **E 55**. Cf. *Priene*, p. 422, Nr. 58, fig. 538: identical with our specimens save for two wheel-run rills around the upper wall. Body profile and handle point clearly to a metal prototype such as was found in a Thessalian tomb of the second century: *Ath. Mitt.* XXXVII, 1912, p. 107, fig. 10. Cf. also Richter, *Greek, Etruscan and Roman Bronzes*, New York, 1915, No. 512.

Of **D 20**: H., 0.106 m. D., 0.087 m.

Of **D 21**: H., 0.095 m. D., 0.071 m.

Small fragments broken from both.



Fig. 58. Black-glaze Ware from Group D

**D 22** (P 624) Small pitcher. Fig. 58

Flat bottom; plump body; low lip sharply out-turned. The handle was double and closely reminiscent of its metal prototype in the manner of its attachment to the lip. Metallic black glaze scratched away from a line around the neck.

H., 0.051 m. D., 0.06 m. The handle is missing.

**D 23** (P 623) Small pitcher. Fig. 58

Low base-ring; plump body; vertical neck; flat rim. There are two wheel-run grooves around the shoulder, one on the rim. Metallic black glaze. Here, too, the profile and the grooving show the influence of metal ware.

H., 0.063 m. D., 0.06 m. The handle and fragments of the wall are missing.

**D 24** (P 4074) Small pitcher. Fig. 58

Globular body; contracted neck; bell-shaped mouth; ash-gray clay covered with flaky black glaze; on top of the shoulder, a wheel-run groove.

H., 0.045 m. Estimated D., 0.06 m. Only the mouth and the upper part of the body remain.

## WEST SLOPE WARE: D 25-29

## D 25 (P 599) Amphora. Fig. 59

Low, flaring base-ring; squat body; high neck with slightly flaring lip; twisted handles, each with a plastic mask at its root. Metallic black glaze. Between the handles, on either side of the neck, a conventional wreath comprising, from top to bottom: a line of white dots, a broad white line bounded by brown, a zigzag line incised, a band of pendants rendered in thinned clay. On



Fig. 59. D 25. West Slope Amphora

the shoulder, on either side, groups of diminishing rectangles alternate with panels of checker-board pattern. The rectangles and the checker-board are outlined in thinned clay. White paint is used for alternate squares in the checker-board, and for the dots between the diagonals of the innermost rectangles. The handle attachments both above and below are encircled each with a line of thinned clay. The glaze has been scratched from the bottoms of shallow grooves, two around the neck below the lip, one at the root of the neck, one at the junction of shoulder and side-wall, one around the base-ring. An amphora from the West Slope is identical in shape and the decoration of its shoulder. On its neck, however, there are ivy garlands with a band of alternating horizontal and vertical dashes just below the lip. The handles are of the strap variety and are surmounted by rotelles (*Ath. Mitt.* XXVI, 1901, p. 68, No. 1, pl. III = Pfuhl, *Malerei und Zeichnung*, fig. 753).

H., 0.236 m. D., 0.198 m. One handle and fragments from the lip are restored in plaster. *A.J.A.* XXXVI, 1932, pp. 387 f., fig. 5 B; *Ill. Lond. News*, June 25, 1932, pp. 1060, 1063, fig. 14.

**D 26** (P 600) Amphora. Fig. 60

High, flaring base-ring; squat body; low neck with flaring lip and sharply profiled rim; twisted handles, each with a plastic mask at its root and with a wart on either side of its attachment to the neck. Metallic, black glaze fired brown in places. Hung from the handles on either side, an ivy garland, its leaves and stems rendered in thinned clay, its supporting string and berries in white paint. Each of the warts is covered with a star of eight points alternately white and brown. The shoulders are covered each with two groups of diminishing rectangles separated by a panel of checker-board. Rectangles and checker-board are rendered in thinned clay, the alternate squares of the checker-board in white paint. The glaze was scratched away from lines around the rim, the root of the neck, the shoulder and the base-ring. An amphora, probably of Attic origin, found in

Fig. 60. **D 26.** West Slope Amphora

Olbia differs from this only in the substitution of cross-hatching for diminishing rectangles on the shoulders (*Compte-Rendu*, 1896, p. 208, fig. 594 = E. H. Minns, *Scythians and Greeks*, Cambridge, 1913, fig. 255).

H., 0.174 m. D., 0.18 m. Small fragments are missing from lip and side-wall.

**D 27** (P 625) Small amphora. Fig. 61

Flaring base-ring; plump body; flaring lip; twisted handles with a wart on the neck to either side of the upper attachment and with a much debased mask at the root. On either shoulder, a spray of ivy, its leaves in thinned clay, its stem in white paint bounded above and below by a line of white dots. On the neck, on either side, a band of pendants in thinned clay hanging from a white line with a line of white dots below. Highly metallic, black glaze inside and out. The



ivy garland on the shoulders is at about the same stage of development as the grape-vine on the plate **E 62**.

H., 0.088 m. D., 0.076 m. One handle restored.



Fig. 61. **D 27**. Scale 1:1

**D 28** (P 607) Hemispherical bowl. Figs. 62 and 118

The bottom slightly flattened. On the outside are four wheel-run grooves, on the inside, one. On the floor, a cross in thinned clay; around it a band of horizontal brown strokes alternating with pairs of vertical white strokes. Dull black glaze. For the centre design cf. **C 12** and references there given. The border design is a popular one in the West Slope repertoire. Cf. our saucer **E 66** and plate **E 62**; an amphora from the West Slope (*Ath Mitt.* XXVI, 1901, p. 68, No. 1, pl. III) where a similar band encircles the neck just below the rim.

H., 0.046 m. D., 0.10 m. A fragment missing from lip.

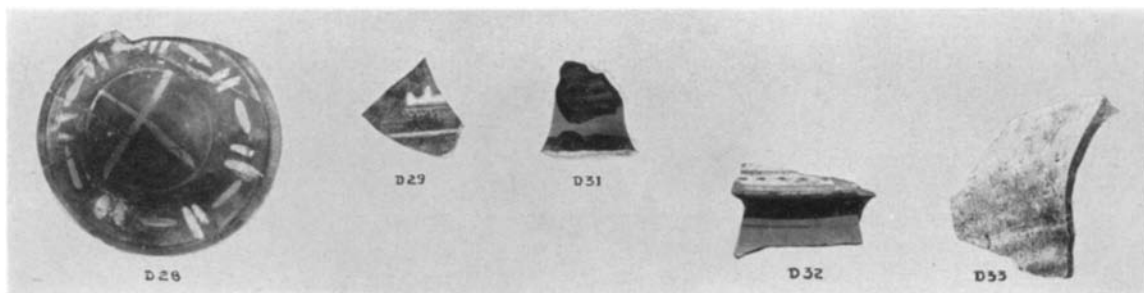


Fig. 62. West Slope and White Painted Ware from Group D. Scale ca. 1:3

**D 29** (P 4075) Fragment from the wall of a kantharos. Fig. 62

Above an incised groove which divided upper and lower wall, there is a band of wave pattern in white paint outlined with incision and with an incised zigzag line below. Metallic black glaze. For the decoration cf. the kantharos **B 8**.

H., 0.044 m. W., 0.045 m.

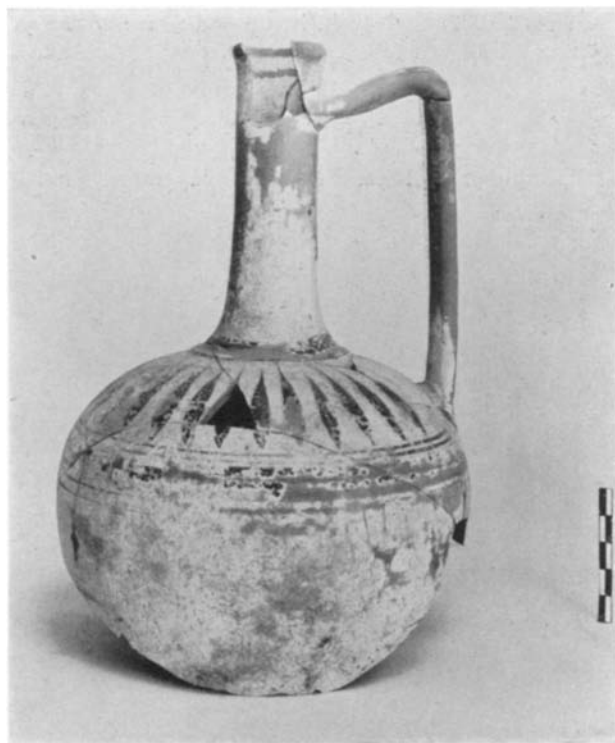


Fig. 63. **D 30**. Lagynos

LAGYNOI AND RELATED WARE: **D 30–33****D 30** (P 601) Lagynos. Fig. 63

Globular body; cylindrical neck with lip very slightly thickened; strap handle doubly grooved. Fine buff clay covered with thick white paint. Around the outer edge of the shoulder, a broad band of brown paint bordered above and below by two lines. On top of the shoulder, a band of rays with thin end toward the neck. Broad bands of brown paint around the root of the neck and the lip. The surface has been much rubbed. Other lagynoi: **C 15**; **D 31**; **E 70–73**. For an almost identical specimen from Melos, now in Heidelberg, cf. *Exped. E. von Sieglin*, II 3, p. 31, fig. 38 = G. Leroux, *Lagynos*, Paris, 1913, No. 90. Cf. also Leroux, No. 95: from S. Russia (same shape and decoration). On the round shape see Leroux, pp. 85 f.

P.H., 0.214 m. D., 0.142 m. The base is broken away.

**D 31** (P 4076) Fragment of a lagynos. Fig. 62

Buff clay covered with a thin white wash. Around the root of the neck, a band of brown paint. P.H., 0.042 m. A fragment from the lower part of the neck.

**D 32** (P 4077) Fragment of a bowl with lid. Figs. 62 and 64

The bowl had an almost vertical lip with a ledge inside to receive the lid. Both bowl and lid are of fine buff clay covered with a firm white paint on the outside. There is a band of brown paint around the outer edge of the rim of both members and a line of brown dots just inside the rim of the lid. A lid from a similar pyxis has been found on Delos (Leroux, No. 109).

Calculated D. of mouth, 0.14 m. Only small fragments are preserved from the rim of bowl and lid. Identity of fabric and diameter make their association very probable.

14 cms. diam

**D 33** (P 4078) Fragment from the lip of a large amphora(?). Fig. 62

Broadly flaring lip with profiled rim. Deep-red clay covered inside and out with a thick white paint.

Estimated D. of lip, 0.27 m.

Fig. 64.  
Profile of **D 32**.  
Scale 1:1

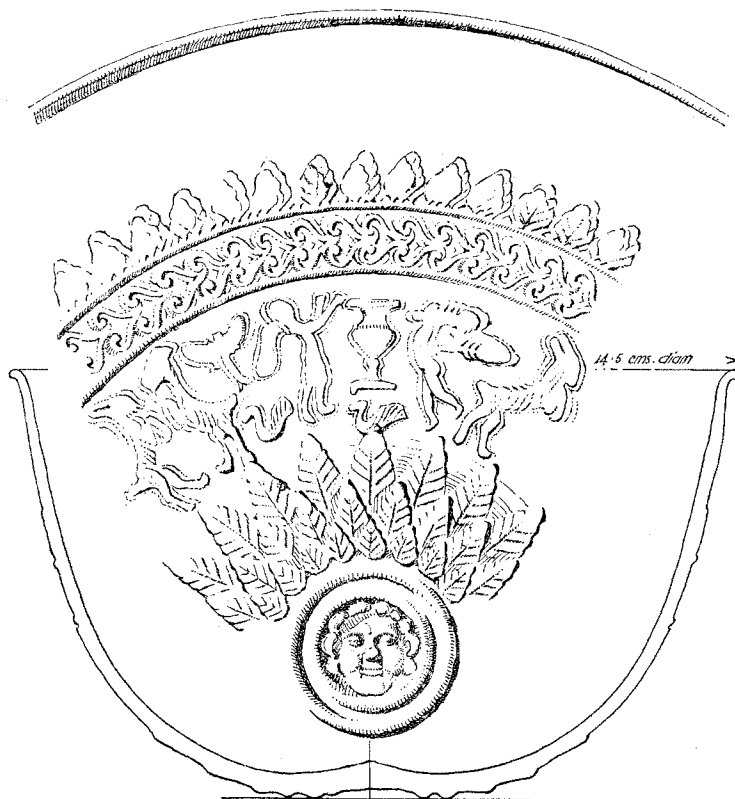
MEGARIAN BOWLS: **D 34-52****D 34** (P 589) Bowl with idyllic scenes. Fig. 65

Fig. 65. **D 34**. Scale 2:3

In the medallion, a gorgoneion; around it, 3 rows of deep-veined leaves. Around the body, pairs of erotes approaching kraters alternate with pairs of rampant goats. In the field are flying nikai and water birds(?). In the upper zone, a band of simplified guilloche with a line of upright leaves superimposed. Metallic black glaze somewhat flaked. The bowl shifted slightly in the mould, blurring its relief. For the erotes-krater group cf. *Delphes*, V, p. 175, fig. 739.

H., 0.087 m. D., 0.145 m. Fragments missing from lip.



Fig. 66 a. D 35

**D 35** (P 590) Bowl with idyllic scenes. Figs. 66 a and b

In the medallion, a double rosette; around the medallion, four rows of veined leaves. On the side-wall are four pairs of goats rampant about kraters. In the field between each two pairs are two erotes flying toward one another, two masks and a bird on a wreath(?). The upper zone consists of a band of egg-and-dart and another of double spirals from which rise sprays each with a dolphin at either side. Very glossy black glaze. For the upper members of the upper zone cf. *Ath. Mitt.* XXVI, 1901, p. 59, A 11. The combination of rampant goats with erotes flying above masks recurs in Dumont et Chaplain, *Céramique de la Grèce propre*, pl. XXI.

H., 0.075 m. D., 0.134 m. Small fragments are missing from the side-wall.

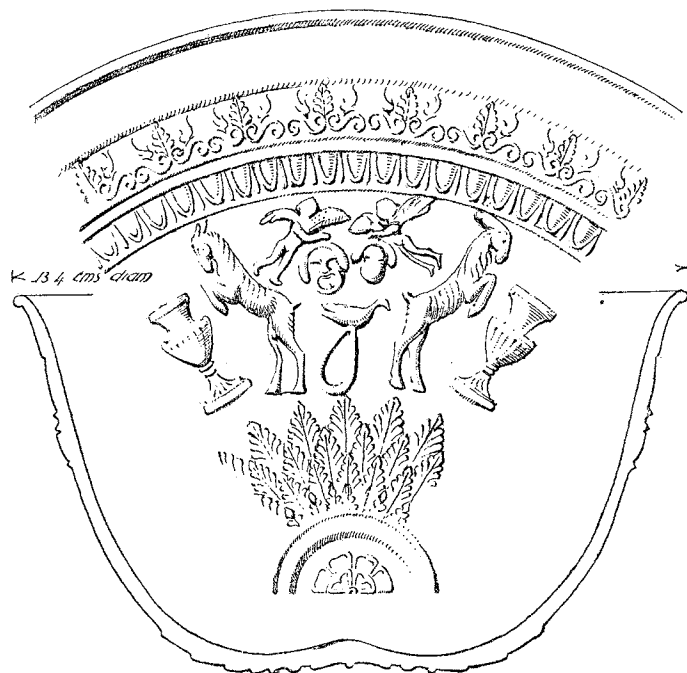


Fig. 66 b. D 35. Scale 2 : 3

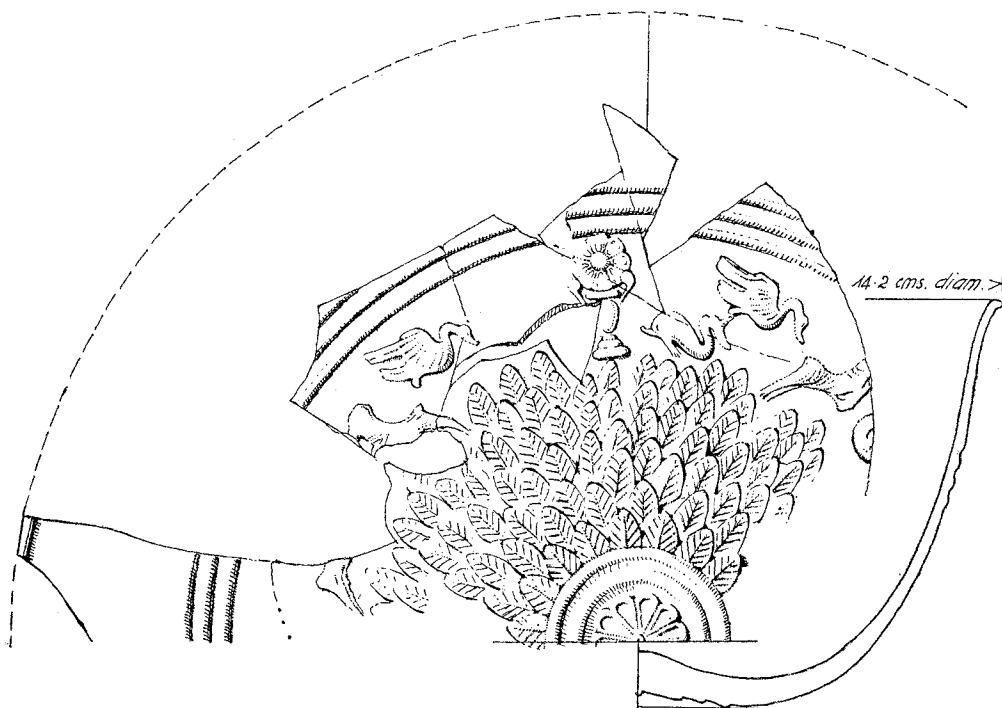


Fig. 67. D 36. Scale 2 : 3

**D 36** (P 591) Bowl with idyllic scenes. Fig. 67

Medallion centered with a 10-petalled rosette and surrounded with many rows of small leaves. Around the wall, rampant goats with rosettes(?) between their feet alternate with kraters surmounted by rosettes. In the field are flying geese and dolphins. The upper zone consists of three raised lines. Metallic black glaze.

H., 0.081 m. D., 0.142 m. Much missing from side-wall; profile complete.

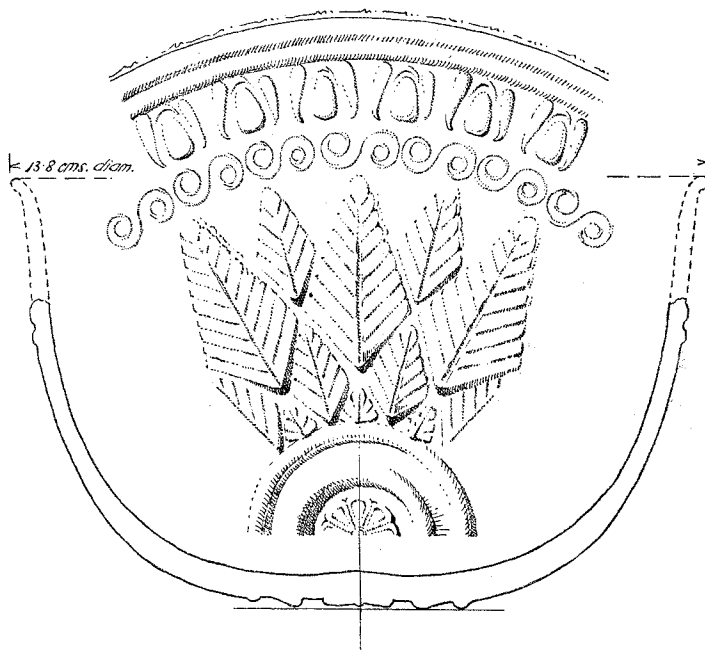


Fig. 68. **D 37**. Scale 2 : 3

**D 37** (P 4079) Bowl with floral decoration. Fig. 68

The medallion is centered with a small, 8-petalled rosette and surrounded by big and little fronds. The upper part of the field is occupied by a line of double spirals and another of inverted egg-and-dart. Metallic black glaze. For the rim pattern cf. *Ath. Mitt.* XXVI, 1901, p. 60, A 18.

H., 0.053 m. D., 0.138 m. Only the lower part remains.

**D 38** (P 598) Megarian bowl. Figs. 69 a and b

The medallion is plain. The side-wall is covered with a network of jewelled lines bounded above by a band of oblique hatching. Metallic black glaze. For the net pattern on the side-wall cf. also **D 51**; Courby, pl. XII, 7 (Delian bowl); *Ath. Mitt.* XXVI, 1901, p. 88 (a bowl in a dealer's shop in Athens); Reinach, *Ant. du Bosph. Cim.*, pl. XLVIII, 11 (a bowl from the Crimea); *Jahrb.* XXIII, 1908, p. 67, Nos. 25 and 26 (bowls from South Russia). The popularity of the net pattern at this period was not confined to Megarian bowls. The same pattern is frequently found on other small bowls and vessels. Cf. **E 58**; *Delphes*, V, p. 174, No. 408; *Jahrb.* XXIII, 1908, p. 67, n. 19 and further



Fig. 69 a. D 38

*one Quarter of Bowl*

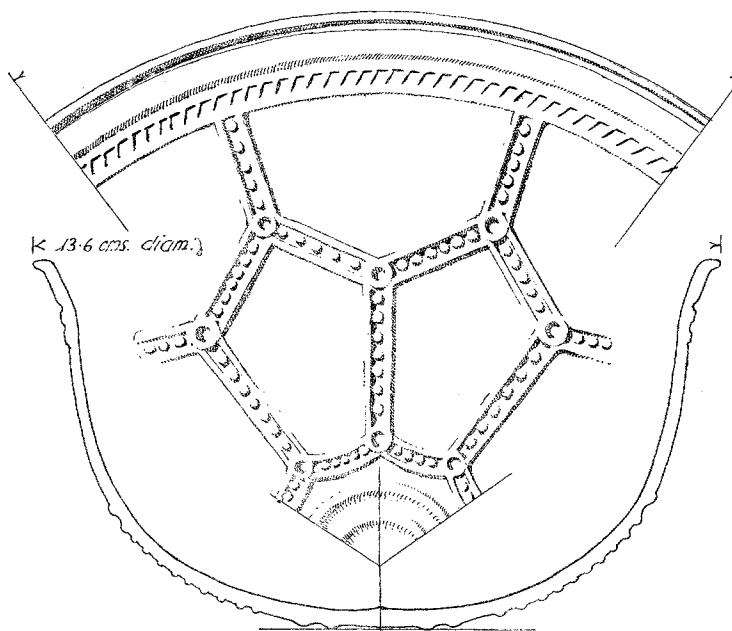


Fig. 69 b. D 38. Scale 2 : 3

references in both these places. Dr. Oscar Broneer informs me that he has recently found a Megarian bowl with similar decoration in a deposit of pottery in the great stoa to the south of the Agora in Corinth. The context would seem to be not much, if at all, later than the end of the third century.

H., 0.07 m. D., 0.136 m. Fragments are missing from the lip.

**D 39** (P 595) Bowl with long petals. Fig. 70

In the medallion is an 8-petalled rosette. From around it spring elongated petals. Upper zone lacking. Metallic glaze, mottled black and brown. For bowls of this type (*à godrons*) cf. Courby, pp. 329 ff., and the general discussion, pp. 456 f.

H., 0.07 m. D., 0.121 m. Fragments missing from lip and side wall.

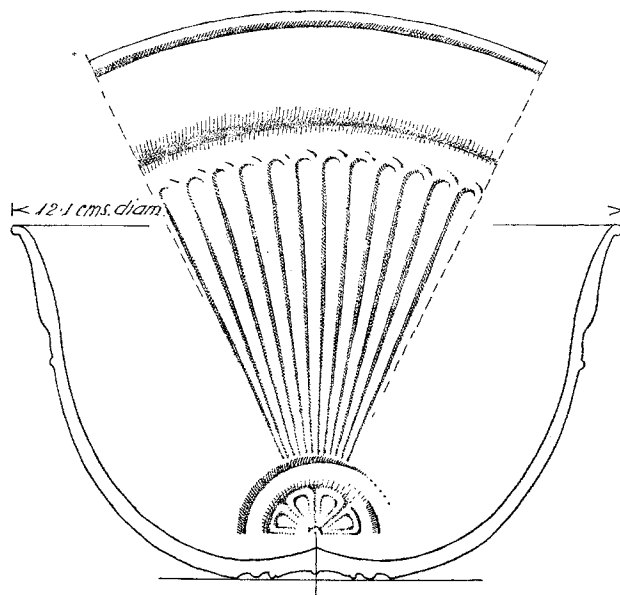


Fig. 70. D 39. Scale 2 : 3

**D 40** (P 596) Bowl with long petals. Fig. 71

Similar to the preceding save for the addition between the petals of jewelled lines terminating above in tiny fronds. Cf. E 74. For a fragment of a similar bowl from the Acropolis see Graef-Langlotz, *Akropolis-Vasen*, II 3, No. 1254, pl. 90, and for another from Delos see Courby, p. 333, pl. IX b. The shape of the bowl found on Delos suggests that it is either of Athenian manufacture or made from an Athenian mould. See below, p. 459.

H., 0.073 m. D., 0.135 m. Fragmentary but complete in profile.

**D 41** (P 597) Bowl with swirling petals. Fig. 72

In the medallion, a double rosette. From around it spring swirling petals separated by jewelled lines. Metallic, black glaze somewhat flaked. Cf. E 85. A fragment found in Delos shows the same decoration on its side-wall (Courby, pl. IX, c, p. 332).

P.H., 0.053 m. Only the lower part remains.



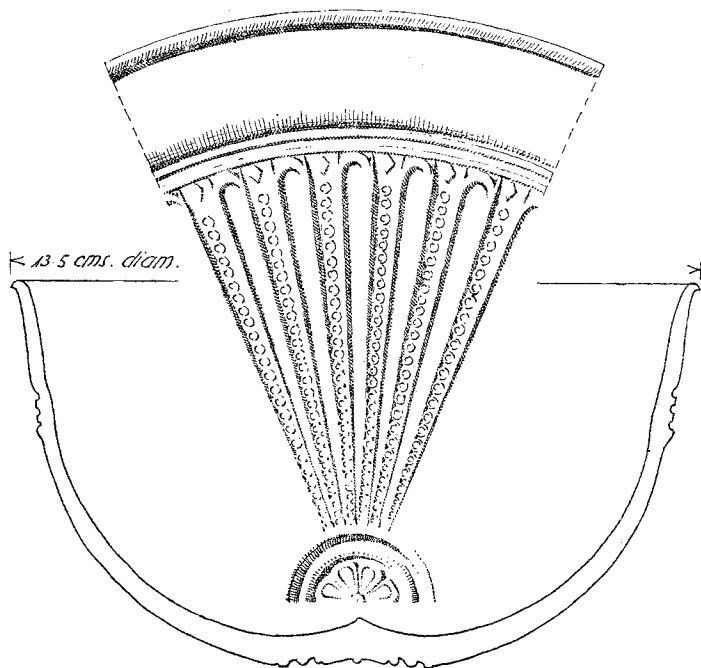


Fig. 71. D 40. Scale 2 : 3

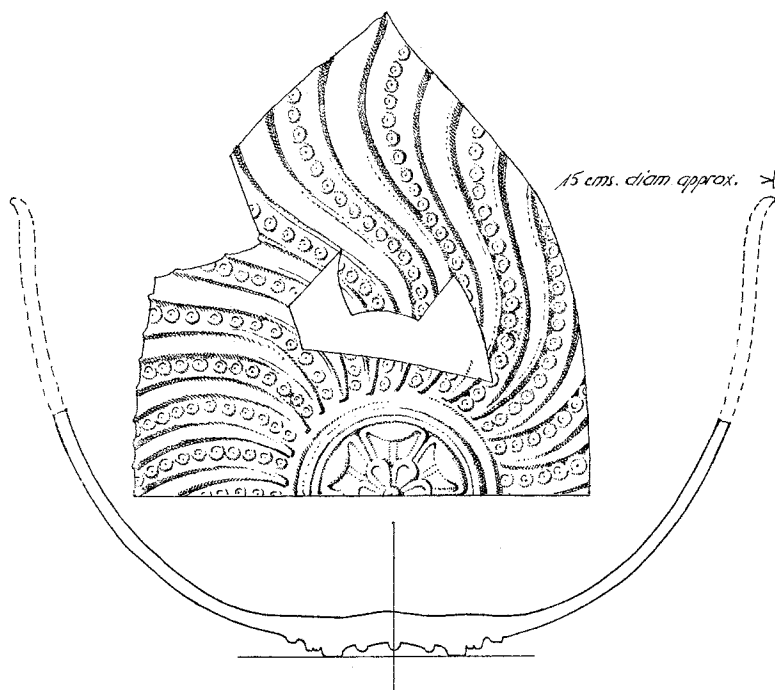


Fig. 72. D 41. Scale 2 : 3

**D 42** (P 593) Bowl with long petals

Plain medallion from which spring elongated petals. Upper zone lacking; metallic black glaze. Cf. **D 43** and **E 77**.

H., 0.072 m. D., 0.142 m. Much missing from side-wall.



Fig. 73 a. **D 44**

**D 43** (P 592) Bowl with long petals

Similar in shape and decoration to the preceding. Metallic black glaze.

H., 0.07 m. D., 0.137 m. Much is missing from the side-wall.

**D 44** (P 594) Bowl with long petals. Figs. 73 a and b

In decoration it differs from the preceding only in the addition of a tiny leaf between the tips of each pair of petals. Metallic glaze mottled black and brown. In cross-section it approaches the rectangular.

H., 0.071 m. D., 0.126 m. Complete save for small fragments of the side-wall.

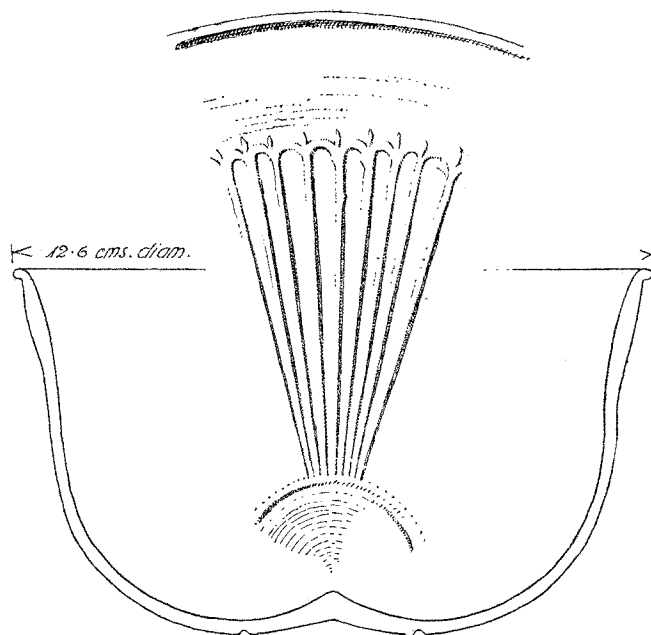


Fig. 73 b. D 44. Scale 2 : 3

**D 45-52** (P 4080-4087) Fragments of bowls. Fig. 74

Figure 74 illustrates a number of the more significant of the smaller fragments found in the pithos. For the arec flowers of D 45 cf. C 35. Note the rabbit's head on D 50. D 51 was covered with a network different in pattern from that of D 38. D 47 is interesting as one of the half dozen fragments of imported Megarian bowls found thus far in the Agora excavations. Contrary to the

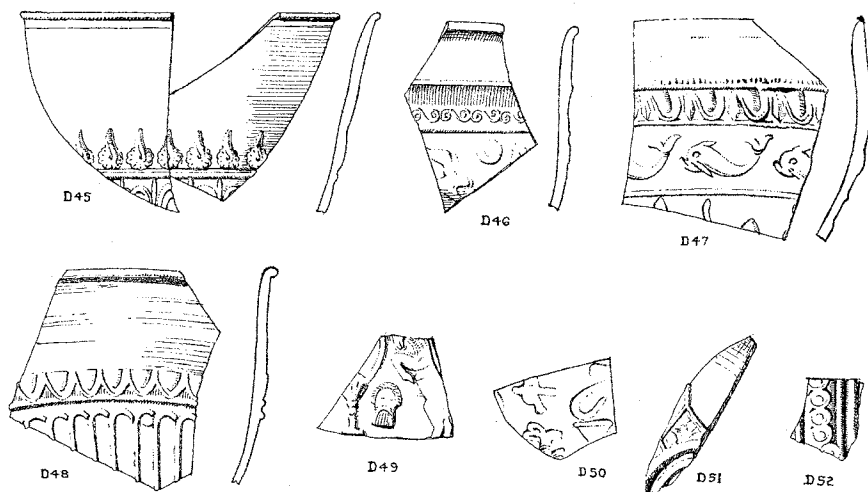


Fig. 74. D 45-52. Fragments of Megarian Bowls. Scale 1 : 2

Attic practice, its lip is incurved. On its outer wall there remain parts of three zones divided by raised lines; the uppermost is occupied by a band of egg-and-dart; the second by a line of dolphins; the third by leaves and tendrils of which only the tips remain. Fine, brown clay slightly micaceous. Glaze thin, chocolate-colored, metallic. I find no exact parallel for the bowl, but its profile and scheme of decoration suggest a Delian origin. For the krater on **D 49** cf. **C 36**. Of the other fragments of bowls from the pithos all save two are of the long-petalled variety, with or without jewellery.

## LAMPS: **D 53–61**

### **D 53** (L 556) Two-nozzled lamp with central tube. Fig. 75

Flat bottom; side-wall gently inclined to a flat and narrow rim. Nozzles short and blunt. Central stem is heavy and hollow in its lower part, broken away above. It still rises 0.05 m. above the rim. Flaky brown glaze fired black in the upper part. This and the following lamp were probably intended for suspension. The central stem would have terminated above in a loop, or it may have been pierced horizontally for the insertion of a cord. For similar lamps from Delos cf. Deonna, *B. C. H.* XXXII, 1908, pp. 141 f. The type was familiar from earlier times. See, for instance, *Olynthus*, II, pp. 135 f., Nos. 27–31, figs. 229 and 300. In bronze, too, such double suspension lamps were popular, though the bronze lamp was ordinarily suspended by means of chains. Of the many published specimens one may note, for example, those in the British Museum: *B. M. Catalogue of Lamps*, Nos. 35, 48–57, pls. I, III, V–VII.

L., 0.108 m. W., 0.059 m. H. without tube, 0.031 m.

### **D 54** (L 557) Two-nozzled lamp with central tube. Fig. 75

High base; side-wall half round in section; nozzles short with rudimentary flukes. An unpierced knob on either side. Ash-gray clay; dull, black glaze inside and out.

L., 0.107 m. W., ca. 0.062 m. H., 0.039 m. The top of the stem, the tip of the nozzle and much of the side-wall are broken away.

### **D 55** (L 559) Seven-nozzled lamp. Fig. 75

In shape the lamp approximates those of Broneer's Type XII. Nozzles short and bluntly pointed with rudimentary flukes; vertical strap handle. Metallic black glaze. Wheel-made. This is an early specimen of the so-called "Knidos type." Cf. Broneer, pp. 53 f. For other examples with many nozzles see *B. C. H.* XXXII, 1908, p. 145, fig. 7; *B. M. Catalogue of Lamps*, Nos. 384–389, figs. 61–63. There are fragments from at least three single-nozzled lamps of somewhat similar shape, resembling **C 54–57**.

P.W., 0.12 m. The handle, all but one nozzle and the lower part are broken away.

### **D 56–59** (L 551–554) Lamps, Type XVIII. Fig. 75

Low base; watch-shaped body; long, blunt nozzle; vertical strap handle. On the shoulder, ribs (save on **D 59** whose shoulder is plain). On the top of the nozzle, two shallow grooves. On the left side, a plastic cornucopia. Flaky black glaze. Mould-made. Similar lamps: **E 97–102**. The type is common in Athens (cf. Broneer, p. 65, figs. 2 and 10), and in Delos (*B. C. H.* XXXII, 1908, pp. 155 f., fig. 25). A very few fragments have been found in Corinth (Broneer, p. 65, Nos. 301–303, pl. VI) and I have noted a piece of one such lamp from the pits in the Stoa of Attalos.

All are somewhat broken.

**D 60** (L 558) Lamp, Type XVIII. Fig. 75

Low base; watch-shaped body; plain shoulder surrounded by a high rim. Five small holes were pierced through the shoulder inside the rim to permit spilled oil to enter the infundibulum. Nozzle broad and flat on top. Vertical strap handle. Ash-gray clay covered with metallic, gray-black glaze. The lamp is very crudely shaped. Wheel-made.

L., 0.145 m. W., ca. 0.09 m. H., 0.042 m. Fragments are missing from the nozzle and rim.

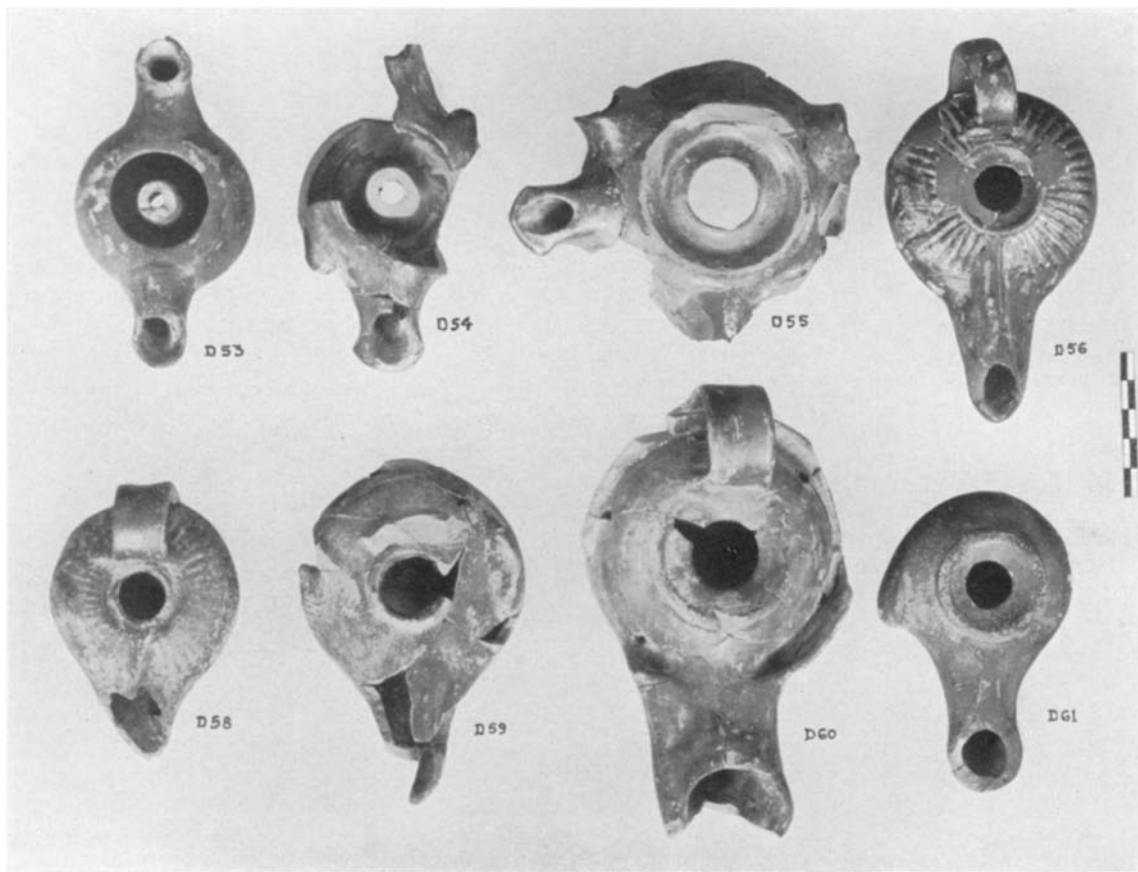


Fig. 75. Lamps from Group D

**D 61** (L 555) Lamp, Type XIX. Fig. 75

Low base; angular profile; raised rim around the filling-hole; heavy unpierced knob on left side; long nozzle rounded at its end. Gray clay; lusterless, gray-black glaze. This is a plain specimen of the so-called "Ephesos type," named because of the number of such lamps found on that site. On the type cf. *B. M. Catalogue of Lamps*, pp. 46 ff.; Broneer, pp. 66 ff.

L., 0.10 m. W. without knob, 0.06 m. H., 0.03 m. Broken but complete.

PLAIN WARE: **D 62-76****D 62** (P 629) Water pitcher. Fig. 76

Heavy base-ring; tall neck with flaring lip and raised ridge at the level of the handle attachment. Fine brown clay, slightly micaceous.

H., 0.243 m. D., 0.158 m. Handle and fragments from side-wall restored in plaster.

**D 63** (P 4088) Plain jar. Fig. 76

Globular body; low neck with flaring lip; short strap handle. Gritty, buff clay, fired yellow on the outside. Similar in shape to **E 128** and **129**.

P.H., 0.068 m. The handle and a little of the mouth remain.



Fig. 76. Plain Ware from Group D

**D 64** (P 630) Flat-bottomed bowl. Fig. 76

Flat bottom; concave side-wall. Coarse, red clay. Crudely made. The shape shows metallic influence. For an original in silver cf. a small pyxis from the early second-century tomb in Aetolia (*Eph. Arch.* 1906, cols. 77 ff., col. 82, fig. 10 = National Museum, No. 13,171). A small vase of the same shape was found in a Hellenistic tomb at Sardes along with a bronze coin datable to ca. 189 B.C. (Shear, *A.J.A.* XXVI, 1922, pp. 401 ff., fig. 9). But the shape goes back much earlier, for it is found at Chatby (*Sciatbi*, pl. LVI, 116).

H., 0.075 m. D., 0.225 m. Broken but complete.

**D 65-67** (P 4089-4091) Rim fragments from lekanai. Figs. 76 and 122

All are of gritty, buff-colored clay and are covered on the inside with thin, brown glaze. Of **D 65** the outside is spattered with similar glaze.

**D 68** (P 4092) Amphora with painted decoration. Fig. 77

Plump body; low, vertical neck with thickened lip; strap handles. Gritty, flaky clay, buff to yellow in color. Decorated on the outside with rude stripes of red paint.

D., *ca.* 0.242 m. Only the upper part with the 2 handles is preserved.

**D 69** (P 4093) Fragments from a large, closed vase with painted decoration. Fig. 77

Gritty, red clay covered on the outside with white paint on which floral(?) designs were painted in red.

Estimated D. of foot, 0.17 m. H. of fragment from side-wall, 0.131 m. One fragment from base and one from side remain.



Fig. 77. Cooking Pots and Painted Coarse Ware from Group D

**D 70** (P 677) Cooking pot. Fig. 77

Round bottom; broad rim with rising lip to retain the lid; twisted vertical handles. Coarse clay, blackened through and through by fire.

H., 0.222 m. D., 0.23 m. Slightly restored in plaster.

**D 71** (P 678) Cooking pot. Fig. 77

Round bottom; vertical neck with slightly flaring lip; two vertical handles. Gritty, red clay, much blackened by fire.

H., 0.195 m. D., 0.174 m. Slightly restored in plaster.

**D 72** (P 679) Casserole. Figs. 78 and 121

Bulging bottom; broad rim with rising lip to retain the lid. Traces of a horizontal loop handle. Gritty, red clay, unglazed, blackened by fire on the outside. Similar casseroles: **C 73–75**; **E 141–144**.

H., 0.062 m. D., *ca.* 0.192 m. About one-half remains.

**D 73-75** (P 680-682) Casserole lids. Fig. 78

Plain convex lids with heavy knobs on top. Gritty red clay, unglazed, blackened by fire in places. Similar lids: **A 58**; **E 146-148**. Among the sherds from the pithos are fragments of several more such casseroles and lids.

Of **D 73**: D., 0.228 m.

Of **D 74**: D., 0.245 m.

Of **D 75**: D., *ca.* 0.25 m.

All are fragmentary.

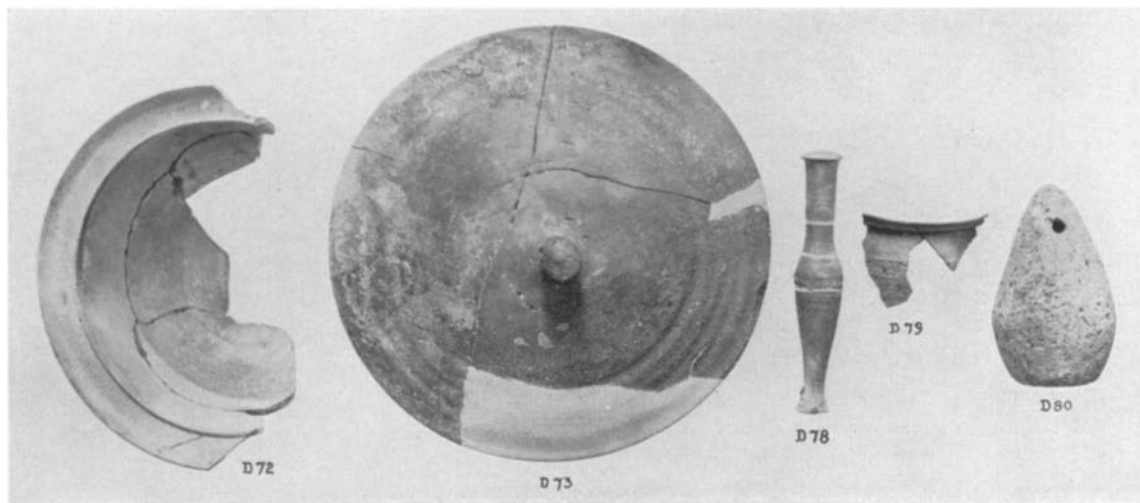


Fig. 78



Fig. 79. **D 76**. Top of Brazier. Scale 1:5

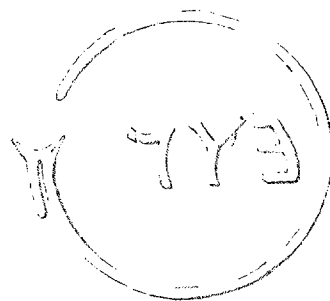


Fig. 80. Inscription on Bottom of Brazier, **D 76**. Scale 1:8



**D 76** (P 683) Brazier. Figs. 79 and 80

The fire-bowl is hemispherical with a heavy rim from which rise three moulded lugs. On their inner sides are masks whose long beards project inward to hold the plate above the glowing coals. This bowl was supported at a convenient height by a hollow column closed at the bottom. In the part of the column preserved there remains the bottom of a vent by which the air entered to reach the coals through small holes pierced in the bottom of the bowl. Stamped on the bottom in raised characters: Y7Y9 (Fig. 80). Coarse, red clay, unglazed. For a more complete specimen cf. **E 150**. Much of the base of another similar brazier came from the pithos. For the mask cf. *Exped. E. von Sieglin*, II 3, p. 153, 3 d, fig. 166.

Of fire-bowl, D., 0.301 m.; of base, D., 0.308 m. Most of the bowl and the base are preserved but very little of the connecting column.

MISCELLANEOUS: **D 77-80****D 77, 78** (P 627, 628) Fusiform unguentaria. Fig. 78

Slender in shape. Ash-gray clay. Two lines of white paint around the body and one around the neck. Crudely made. From the pithos come fragments of five or more other unguentaria of similar shape and fabric.

Of **D 77**, H., 0.14 m. D., 0.027 m. Broken but complete.

Of **D 78**, H., 0.135 m. D., 0.025 m. Entire.

**D 79** (P 4094) Fragment from a small pitcher. Fig. 78

The lip flares and was fitted with a ledge to receive a lid. Coarse clay fired gray and red. Decorated on the outside with horizontal rows of dots applied *en barbotine*. Very thin fabric.

Estimated D. of mouth, 0.08 m.

**D 80** (MC 107) Loom-weight. Fig. 78

Conical in shape, much contracted below; with slightly flattened side-walls. Red clay containing large particles of grit. Similar weights: **B 34, 45, 47**.

H., 0.103 m. W., 0.062 m. Entire.

## GROUP E

## THE CISTERN

The ancient thoroughfare that led out of the southwest corner of the market-square was bordered on either side by shops and private houses. One or more of these depended for water on a system of storage basins discovered in 1934 to the east of the main drain which underlies the roadway (Fig. 81). The principal reservoir consisted of a flask-shaped chamber cut in the soft bedrock with a narrow neck curbed above with field stones set in clay. From the chamber, a tunnel led in a westerly direction to a vertical draw-shaft and continued some distance beyond to terminate in a dead end. An overflow was provided by joining the draw-shaft to a neighbouring, tile-curbed well by means of a passage walled with drain tiles. The interior of cistern and tunnels is covered with waterproof stucco. At some time in its history the system was abbreviated

by a wall of field stones set in clay which was built across the passage between the main chamber and the draw-shaft. Since only the face toward the main chamber was plastered, it is clear that only that chamber continued in use.

Draw-shaft and well would both seem to have gone out of use and to have been filled up after this blockage was effected. Their fillings yielded few objects, but the

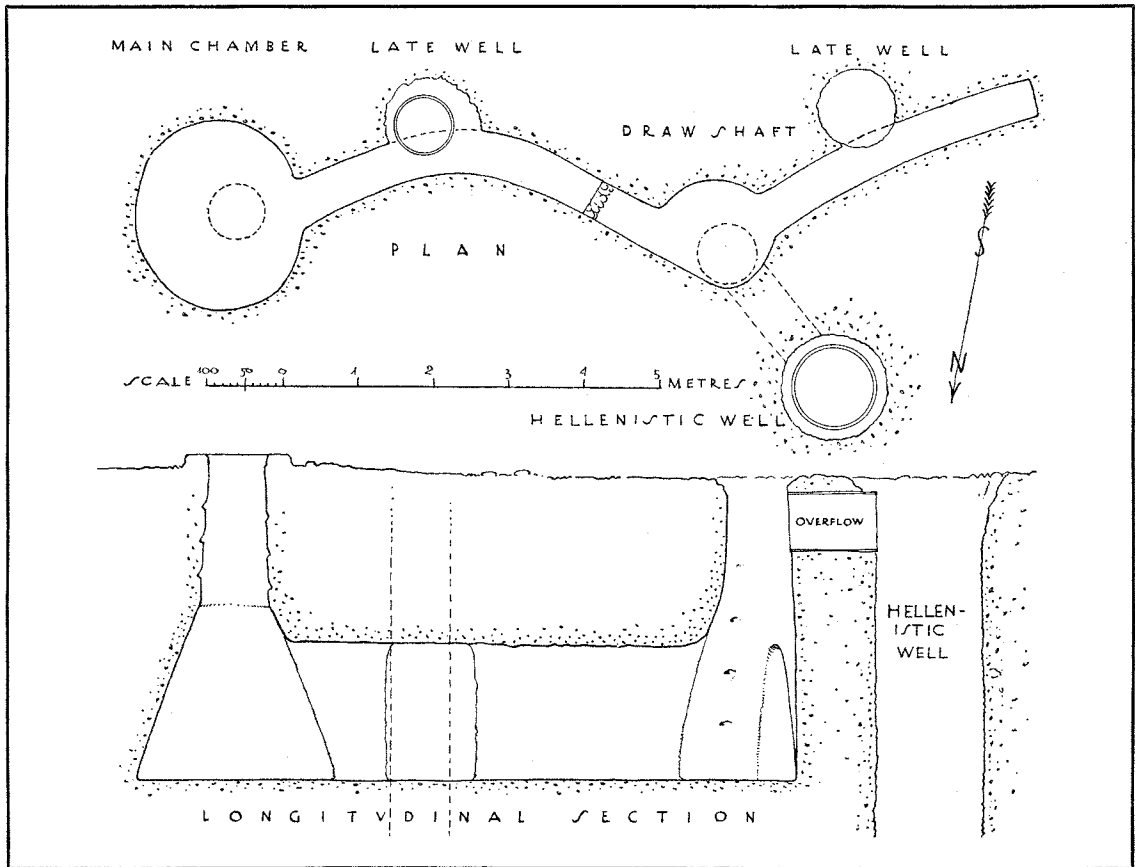


Fig. 81. Cistern E

two groups are closely contemporary: from the draw-shaft, a terracotta head (T 560); two stamped amphora handles, one probably Knidian (SS 2259), and one Rhodian (SS 2262); a conical loom-weight stamped ΜΕΛΙΣ (MC 78), and a fragment probably from a bone flute (BI 84); from the well, a fragment of a black-glaze bowl incised: ΑΠΟ[...] (P 3224); a conical loom-weight stamped ΓΛΥΚ (MC 98); a water pitcher (P 3793); a basket-handled water jar (P 3794); a bronze pail (B 184); a terracotta lid for a large pithos (P 3799), and a fragment from a marble basin (ST 81).

The main chamber of the reservoir was found full of earth that showed no stratification and obviously had been thrown in all at one and the same time; a time considerably

later than the filling of the rest of the system, if one may judge from the objects found in the earth. Among these objects there is an amazing mass of pottery and lamps, to be described below. In addition to those objects which immediately concern us, the miscellany included twelve stamped amphora handles and an amphora neck with two handles preserved and bearing the same stamp (SS 2076, 2157–2160, 2166, 2173–2176, 2250, 2251 and 2170). These all, with one possible exception (SS 2175), were Knidian. Of terracotta figurines there were two fragments, one representing a draped woman (T 559), the other a lyre (T 588). A lead suspension weight had been thrown in (IL 122) and a whetstone (ST 70), a ring of bone (BI 81) and another of bronze (B 158), a bone astragal (BI 83).

Fifteen bronze coins were found in the filling of the main chamber, but they are so badly corroded that none can be classified with precision. Two at least appear to be Athenian bronze of a period not later than 229 B.C.

A useful clue to the date of the filling is afforded by a small fragment of an inscribed stele recovered from the cistern (I 1594). The document is dated by the archon Nikodemos in the year 122/1 B.C.<sup>1</sup> This date must obviously be taken as a *terminus post quem* for the accumulation. The general character of the contents, when compared with the objects from Group D of the mid-second century, precludes a much later date. One might then enquire why the public document represented by the inscribed fragment should have been destroyed so soon after its publication. The explanation is possibly to be found in the destructive visit of Sulla in 86 B.C.<sup>2</sup> It was not far from here that he stormed the city walls and evidence of his passing has already been noted in the Agora in the shape of monument bases denuded at that time and masses of broken sculpture. The cistern may well have been abandoned and filled as a result of changes necessitated in the overlying houses by the damage done to them by the soldiers. If we suppose the filling to have occurred then, or very shortly afterward, we may date the objects from the cistern to the turn of the second and the first century and to the early years of the first.

## CATALOGUE OF GROUP E

### BLACK-GLAZE WARE: E 1–58

#### E 1–15 (P 3183, 3182, 3312–3324) Plates. Figs. 82 and 116

High base-ring; thickened lip. Inferior black or black-red glaze. Most of the plates retain traces of other vases stacked on their floors in the kiln. The cistern yielded a score or more of similar but less complete plates. The same type of plate was found at Priene (*Priene*, p. 424, No. 81, fig. 541).

H., 0.051–0.065 m. D., 0.238–0.265 m. All broken but nearly complete.

<sup>1</sup> I am indebted to Mr. Sterling Dow for the reading and the restoration of the officials' names.

<sup>2</sup> Judeich, *Topographie von Athen*<sup>2</sup>, pp. 95 f.

**E 16, 17** (P 3327, 3328) Plates with stamped decoration. Fig. 115

Similar in shape to the preceding but shallower. Metallic black glaze. On the floor, palmettes stamped within a rouletted circle.

Of **E 16**: H., 0.032 m. D., 0.24 m. Only a segment remains.

Of **E 17**: D. of base-ring, 0.078 m. Only the middle part remains.

**E 18–21** (P 3326, 3330, 3325, 3329) Plates with profiled lips. Figs. 82 and 116

Shallow plates. Of **E 18** the lip is flat on top; of **E 19** and **20** slightly, and of **E 21** sharply, profiled. The glaze of all is thin and metallic. **E 20** and **E 21** supported other vases on their floors in the kiln.

Of **E 18**: H., 0.08 m. D., 0.344 m.

Of **E 19**: H., 0.044 m. D., 0.176 m.

Of **E 20**: H., 0.058 m.

Of **E 21**: H., 0.04 m. D., 0.184 m.

All are more or less fragmentary.

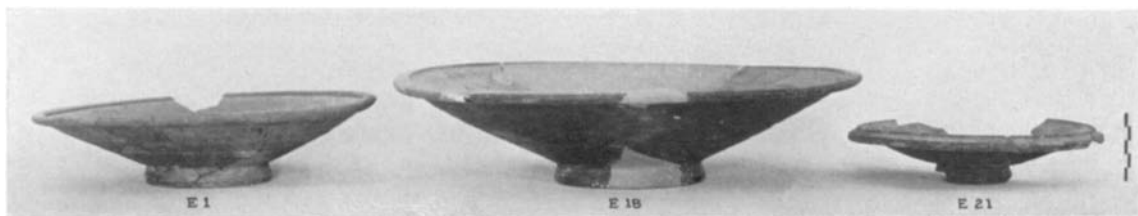


Fig. 82. Black-glaze Plates from Group E

**E 22–26** (P 3332, 3331, 3333–3335) Plates with offset rims. Fig. 83. For the profile cf. **D 1**, Fig. 116

High base-rings; broad, offset rims with outer edge slightly upturned. **E 22–25** have rouletted circles on their floors and retain traces of other vases stacked above them in the kiln. The glaze on all is metallic and has usually fired red where covered by another vase in the baking.

H., 0.044–0.061 m. D., 0.25–0.39 m. All are fragmentary.

**E 27–32** (P 3336–3341) Saucers with furrowed rims. Figs. 83 and 117

Heavy base-ring, slightly flaring. Downturned rim with two rills carelessly run. The floor only was covered with thin brownish glaze. **E 32** shows traces of stacking in the kiln. There are fragments of several more such saucers among the sherds from the cistern. Similar saucers: **A 3–5**, **38**; **C 2**.

H., 0.035–0.04 m. D., 0.13–0.156 m. All are broken but nearly complete.

**E 33–44** (P 3342–3350, 3359, 3351, 3352) Bowls with outcurved lips. Figs. 83 and 117

Heavy base-ring; angular side-wall. Of **E 43** and **44** the side-walls are exceptionally straight. The glaze on all is thin, metallic and usually much flaked. **E 34** shows traces of stacking. **E 41** is rather finer in fabric than the others and on its floor is a circle of rouletting enclosing tiny stamped leaves. On the floor of **E 44** a ligature, >E, was scratched through the dry glaze: probably the initial letters of the owner's name. There are fragments of many more such bowls from the

cistern. Similar bowls: **A 9–13, 71, 72; C 3; D 2–6.** From a Hellenistic tomb at Sparta comes a close parallel for **E 43**: *B.S.A.* XIII, 1906–1907, p. 162, fig. 7 j.

Average H., 0.05 m. D., 0.12 m. **E 42** is exceptionally large, measuring 0.07 m. high, 0.18 m. in diameter. All are broken but fairly complete.



Fig. 83. Black-glaze Ware from Group E

**E 45** (P 3353) Base of small bowl

High, thin base-ring; almost flat floor; vertical side-wall. Buff, slightly micaceous clay, covered with flaky, red glaze. On the bottom, within the base-ring, incised in the dry clay, a large *mu*. Similar bowls: **D 10–12.**

D. of base, *ca.* 0.052 m. Only a fragment of the bottom remains.

**E 46–48** (P 3355, 3356, 3422) Hemispherical bowls with base-rings. Figs. 84 and 117

All have circles of rouletting on their floors. **E 46** and **47** are covered with metallic black glaze. **E 48** may well be an imported piece: its clay is buff in color, fine but granular and it is covered inside and out with firm, red glaze. A similar bowl: **D 7**. For the shape cf. *Priene*, p. 423, No. 74, fig. 539.

H., 0.049–0.056 m. D., 0.10–0.108 m. All fragmentary.

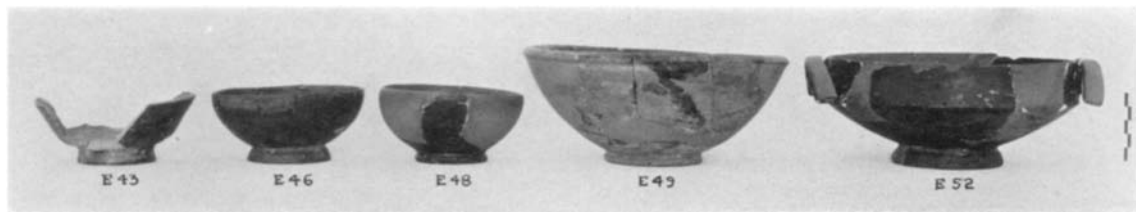


Fig. 84. Black-glaze Bowls from Group E

**E 49** (P 3354) Deep bowl. Fig. 84

Low base-ring; hemispherical bowl with lip slightly thickened toward the outside. Gritty clay, fired for the most part to ash-gray, in places to red. Covered on the inside with a thin, black wash, some of which was also splashed on the outside.

H., 0.07 m. D., 0.20 m. Much of the side-wall restored in plaster.

**E 50** (P 3360) Deep bowl. Fig. 85

Heavy, flaring base-ring. Side-wall rises in a gentle unbroken curve. Narrow, outcurved rim pierced for suspension. Covered on the inside and the upper part of the outside with metallic black glaze which has fired red on the floor where another vase was stacked.

H., 0.165 m. D., 0.31 m. Part of side-wall restored in plaster.

**E 51** (P 3361) Large pyxis. Fig. 85

Massive base-ring; shallow lower bowl, divided by a broad, projecting ledge from the upper wall. Buff clay, slightly micaceous, covered inside and out with red glaze which has largely flaked away. It is not impossible that the fragment of a lid, **E 65**, belongs with this piece. The shape is common in this period, though our piece is unusually large. An unglazed specimen, complete with lid, was found in the rich Thessalian tomb of the second century B.C. (*Ath. Mitt.* XXXVII, 1912, p. 107, fig. 8, p. 110). Others are decorated in the West Slope style (*Ath. Mitt.* XXVI, 1901, p. 75, No. 19; Baur, *Stoddard Collection*, No. 506, fig. 105; *C.V.A. Pays-Bas* 2, *Musée Scheurleer*, 2, III L and N, pl. 4, 12 and 15).

H., 0.201 m. D. at the flange, 0.32 m. D. of rim, 0.21 m. Side-wall restored in plaster.



Fig. 85. Black-glaze Bowl and Pyxis from Group E

**E 52, 53** (P 3357, 3358) Two-handled bowls. Fig. 84. For the profile cf. **D 17**, Fig. 118

High, flaring base-rings. Tall upper walls inclined slightly inward. Horizontal handles bent back on themselves. Metallic black glaze. On the floor of each, a circle of rouletting. There are fragments of two other such bowls. Similar bowls: **D 17** and **18**.

Of **E 52**: H., 0.077 m. D., 0.174 m.

Of **E 53**: H., 0.083 m. D., 0.17 m.

Both are fragmentary.

**E 54** (P 3362) Small pitcher. Fig. 86

Heavy base-ring; broad shoulder; slender neck with wheel-run grooves around its lower part; strap handle. Covered with flaky glaze, mottled black and brown.

P.H., 0.09 m. D., 0.11 m. The mouth, the handle and parts of the side-wall are broken away.

**E 55** (P 3363) Small pitcher. Fig. 86

Flat bottom; side-wall of angular profile. Covered with dull black glaze inside and out. Similar pitchers: **D 20** and **21**.

P.H., 0.105 m. D., 0.096 m. The lip, the handle and parts of the side-wall are missing.

**E 56** (P 3364) Spheroid jug. Fig. 86

Flat bottom, slightly inset from the side-wall; spheroid body; low rim, slightly outcurved; covered inside and out with black glaze fired to red in places. A line of glaze has been scratched away at the junction of side-wall and rim. A similar jug: **D 19**.

H., 0.091 m. D., 0.11 m. The handle, much of the lip and part of the side-wall are missing.

**E 57** (P 3176) Bowl with lion's head spout. Fig. 86

Similar in shape to **D 13**. Black glaze, thin, metallic.

P.H., 0.051 m. D., 0.072 m. The handle, base and much of the side-wall are missing.



Fig. 86. Black-glaze Ware from Group E

**E 58** (P 3175) Spheroid inkwell. Fig. 86

The body is almost a perfect sphere with a small opening on the top. On its outside a net pattern was incised while the clay was still soft. There is no trace of handle. Covered inside and out with red glaze somewhat flaked. The base, which must have been broad and flat, is completely broken away. A fragment of a similar but smaller vase came from the Pithos D. On the net pattern cf. the note on **D 38**. The type is not uncommon. In the National Museum there is a complete specimen very much like ours save that it has on its side-wall a pen-holder in the shape of an eagle's head, pierced vertically (Nicole, *Supplément au Catalogue des Vases Peints du Musée National d'Athènes*, Paris, 1911, No. 1158, pl. XXI). An identical specimen is illustrated by Baur, *Stoddard Collection*, No. 498, fig. 106. In the National Museum there is a smaller well, with plain side-walls and without the pen-holder, placed in a case of lamps. There is another specimen like ours, and likewise lacking its base, illustrated in *C. V. A. Pays-Bas 2, Musée Scheurleer*, 2, III L and N, pl. 4, 14. From Priene come two Hellenistic wells with spheroid bodies and flat bases but with a double mouth so arranged that, were the vessel to be overturned, not quite all its contents could escape (*Priene*, pp. 426, 430, Nos. 98, 99, fig. 540, with references to similar vessels in blue faience and terra sigillata and to another from Asia Minor). Several specimens have recently been found in an early Roman well in Corinth, I am informed by Dr. Oscar Broneer. Cf. further Paul Wolters, *Münch. Jahrb.* VIII, 1913, p. 214; F. Oswald and T. D. Pryce, *Terra Sigillata*, London, 1920, pp. 209 f., pl. LXX.

P.H., 0.06 m. D., 0.071 m. Base and fragments of side-wall are missing.

WEST SLOPE WARE: **E 59–69****E 59** (P 3185) Amphora. Figs. 87 and 88

Thick neck with broadly flaring lip. Twisted handles with short spurs at the lower point of attachment. On the shoulder on either side there is a panel of checker-board pattern between cross-hatching. The neck is encircled with an ivy garland. The glaze has been scratched from

shallow grooves around the top of the neck, the root of the neck, and the top of the side-wall. The stems of the ivy leaves are incised. White was used for the alternate squares of the checker-board, for the main stem and the berries of the ivy garland, and for loops on the side-wall below the handles. Fine, buff clay, the glaze mottled black and red.

H., 0.243 m. D., 0.204 m. Fragmentary; the base and one handle are missing.



Fig. 87. West Slope Amphorae from Group E

**E 60** (P 3177) Amphora. Fig. 87

Low, flaring base-ring. On the shoulder, to either side of the handle, is cross-hatching in thinned clay. The tasselled ends of ribbons done in white paint hang on the side-wall beneath each handle. The glaze has been scratched from a groove around the base-ring and around the top of the side-wall, exposing the miltos-covered clay. Fine, buff clay, metallic black glaze.

P.H., 0.114 m. D. of base, 0.132 m. Only the lower part, including a little of the shoulder, remains.

**E 61** (P 3193) Amphora. Fig. 87

Low, flaring base-ring, coarsely moulded. On the shoulder there is a trace of diminishing rectangles. On the side-wall beneath each handle are two loops in white paint. The glaze was scratched from a groove around the base-ring and the top of the side-wall. Fine, buff clay, metallic black glaze.

P.H., 0.088 m. D. of base, 0.094 m. The lower part, with a little of the shoulder, remains.



Fig. 88. **E 59.** West Slope Amphora.  
From a Restoration in Water-color. Scale *ca.* 1:4



**E 62** (P 3366) Plate. Fig. 89

High, flaring base-ring. Deep bowl with upturned rim. On the bottom, within the base-ring, is a star of 8 points, alternately white and yellow. The glaze is scratched from a groove on the under-side of the base-ring. The side-wall is bounded above and below by a pair of grooves from which the glaze was scratched. Each pair of grooves encloses a band of pairs of short dashes



Fig. 89. **E 62**. West Slope Plate. Scale 1:2

alternately vertical and horizontal. The vertical dashes are rendered in white, the horizontal in yellow. Between these two zones there is a wreath of debased grape-vine, its stem and flowers in

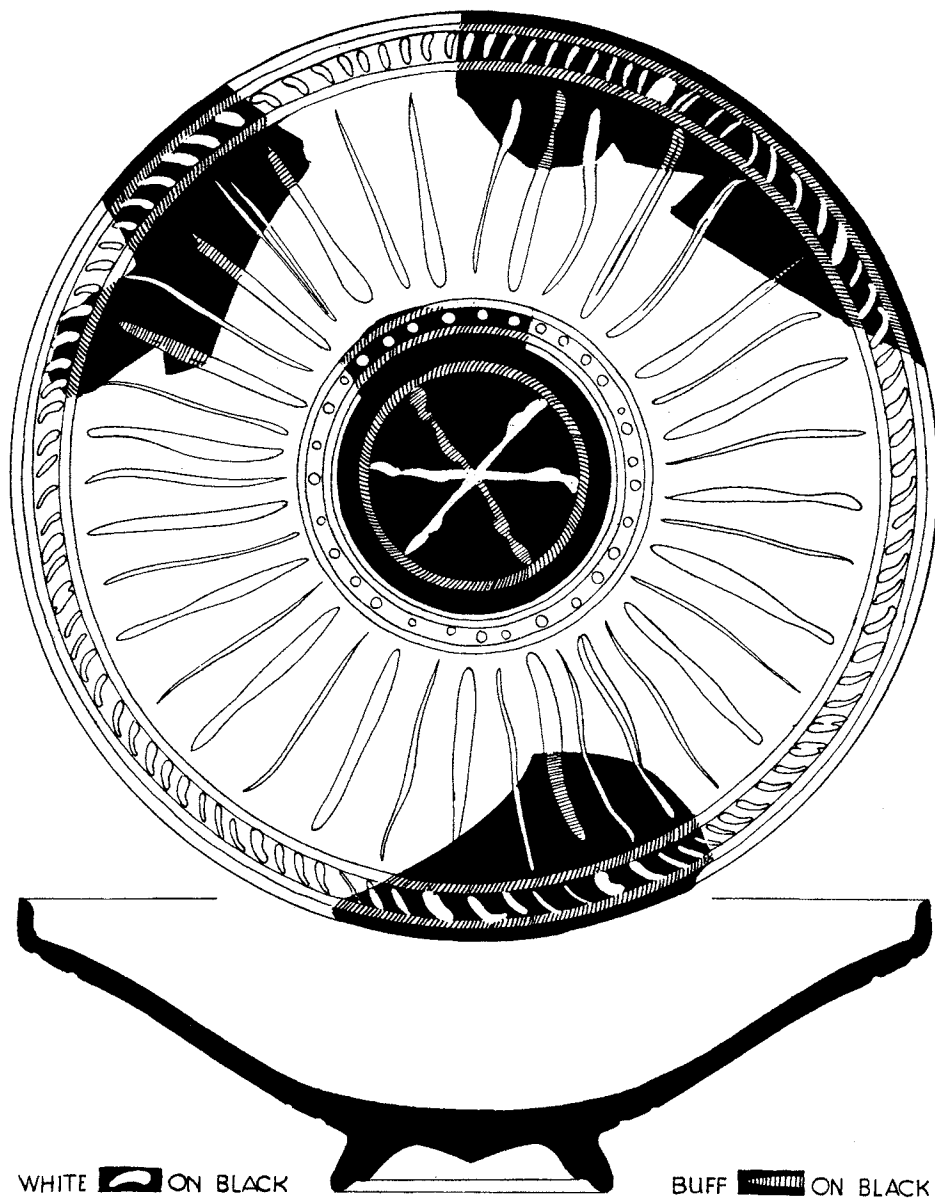


Fig. 90. E 63. West Slope Plate. Scale 1:2

white, its fruit in yellow. Metallic black glaze. Where the glaze was scratched away the surface of the clay had been covered with milots. For a similar state of decrepitude in floral decoration cf. the ivy wreath on the little amphora, D 27.

H., 0.077 m. D. of rim, 0.235 m., of base, 0.079 m. Much of the side-wall restored in plaster.

**E 63** (P 3365) Plate. Fig. 90

Similar in shape to the preceding. On the bottom, within the base-ring, there is a star of six points, four white and two yellow. The glaze was scratched from a groove on the under-side of the base-ring. The side-wall is bounded above and below by pairs of grooves from which the glaze has been scratched. Between the upper pair there is a band of short, transverse strokes in white paint; between the lower pair, a line of dots in white. From the lower zone spring slender rays alternately white and yellow. Metallic black glaze. The shape of this and the preceding piece as plates is surprising at this period and raises the suspicion that the original of the type is to be found in the red-figure lids of fourth century lekanai (which could also serve as plates on occasion), one of the most popular shapes of the expiring red-figure style. The relatively late date of our two plates is amply proven by the utter debasement of the old motive of the grape-vine on the one, by the complete predominance of geometric design on the other.<sup>1</sup>

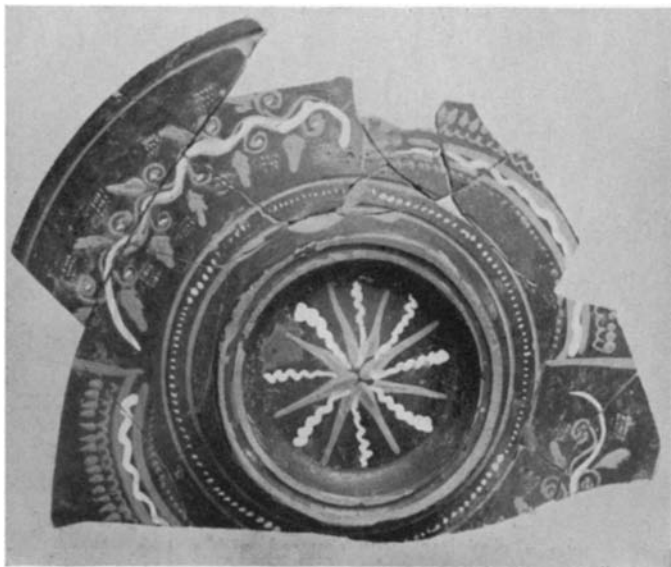
H., 0.078 m. D. of rim, 0.242 m., of base, 0.075 m.

**E 64–68** (P 3367, 3368 and 3373, 3372, 3371, 3370) Fragments of West Slope vases. Fig. 91

Fragments **E 65** a and b come from the lid of a large pyxis, possibly **E 51**. Around the edge ran a garland of grain: its stems and leaves in white paint, heads in thinned clay, kernels in white paint. The mid-lines of the stems are incised. There are short bars of thinned clay and dots of white paint in the lower field. Inside and outside are covered with reddish black glaze. **E 66** is from the rim of a saucer similar to **D 28**. **E 67**, with its garland of debased grape-vine(?) is a fragment from the mouth of a straight-walled kantharos. The glaze of all the fragments is very poor and the painting is careless.

**E 69** (P 3187) Fragment of a relief bowl with painted rim. Fig. 91

The lower part of the vase was shaped in a mould like an ordinary Megarian bowl. But the wall was carried high above the edge of the mould and inclined slightly inward. The moulded zone comprises a jewelled line, a band of double spirals and a line of rosettes and sprays alternating. On the side-wall, above, there is a conventional wreath of leaves rendered alternately in thinned clay and white paint. Firm, black glaze; scratched away in wheel-run grooves bounding the upper wall. The same combination of motives for the upper zone is found in a Megarian bowl from the West Slope (*Ath. Mitt.* XXVI, 1901, p. 59, A 9). Two fragments of similar high-rimmed bowls or kantharoi, combining,



West Slope Plate from the Pnyx, underside

<sup>1</sup> An earlier stage of development is represented by a recent find on the Pnyx Hill. For similar decoration on the *inside* of a plate cf. *Ath. Mitt.* XXVI, 1901, p. 82, No. 32: from Athens, now in Bonn.

like these, the two techniques, were found on the West Slope (*ibid.*, p. 71, 8 a and b). Apart from these, the cistern yielded only seven or eight small scraps of West Slope Ware.

P.H., 0.065 m. P.W., 0.071 m. Only a piece of the lip and upper wall remains.

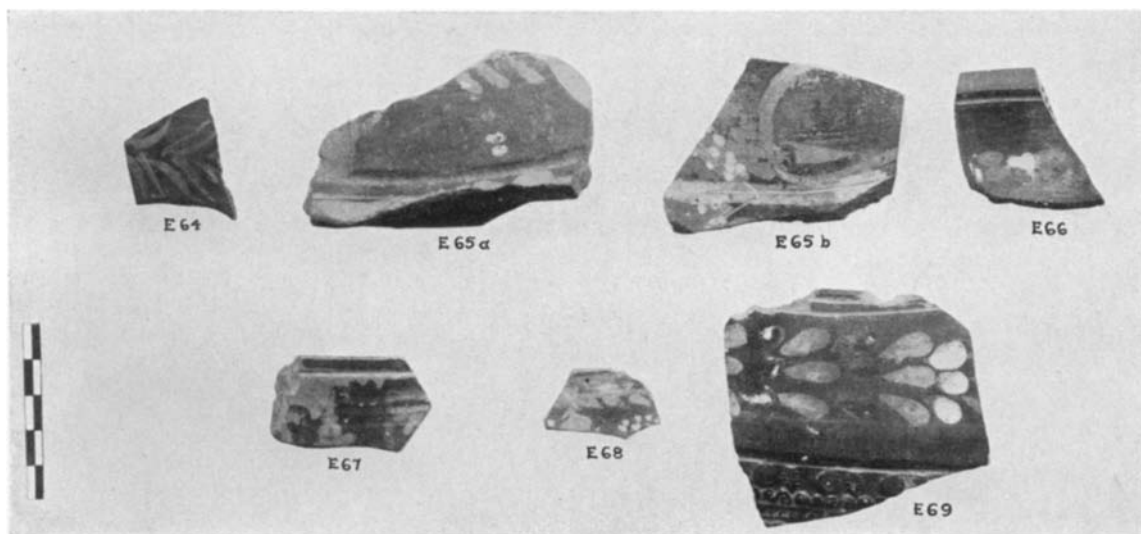


Fig. 91. West Slope Ware from Group E

## LAGYNOI: E 70-73

### E 70 (P 3375) Lagynos. Fig. 92

Low body and neck. Flaring mouth. Strap handle doubly grooved. A band of black paint encircles the base-ring and the lower part of the side-wall. Around the top of the side-wall is another broad band with two lines below and two lines on the shoulder above; a black band encircled the root of the neck and another the lip. On top of the shoulder are four ribbons, with tasselled ends tied in bow-knots to the root of the neck. In the field are short black strokes. There are traces of red paint on the back of the handle and around its point of attachment to the neck. Buff clay covered with a firm white sizing. The paint of the designs varies from black to brown.

H., 0.167 m. D., 0.178 m. Fragments of the mouth and side-wall restored in plaster.

### E 71 (P 3374) Lagynos. Fig. 92

High body; short neck; flaring mouth; handle doubly grooved. Clay buff to red, covered all over with white paint. Around the shoulder, a broad band of black with two narrow lines above and below. There is a band of black paint around the root of the neck and another around the outside of the lip. Of the decoration on the top of the shoulder there remains one ribbon tied in a bow-knot at the root of the neck.

H., 0.162 m. D., 0.167 m. Parts of the side-wall and handle restored in plaster.

### E 72 (P 3376) Lagynos. Fig. 92

Low body, high neck, thickened lip; strap handle doubly grooved. Above the white there are bands of red paint around the lip, the root of the neck, the junction of the shoulder and side-wall



Fig. 92. Lagynoi from Group E

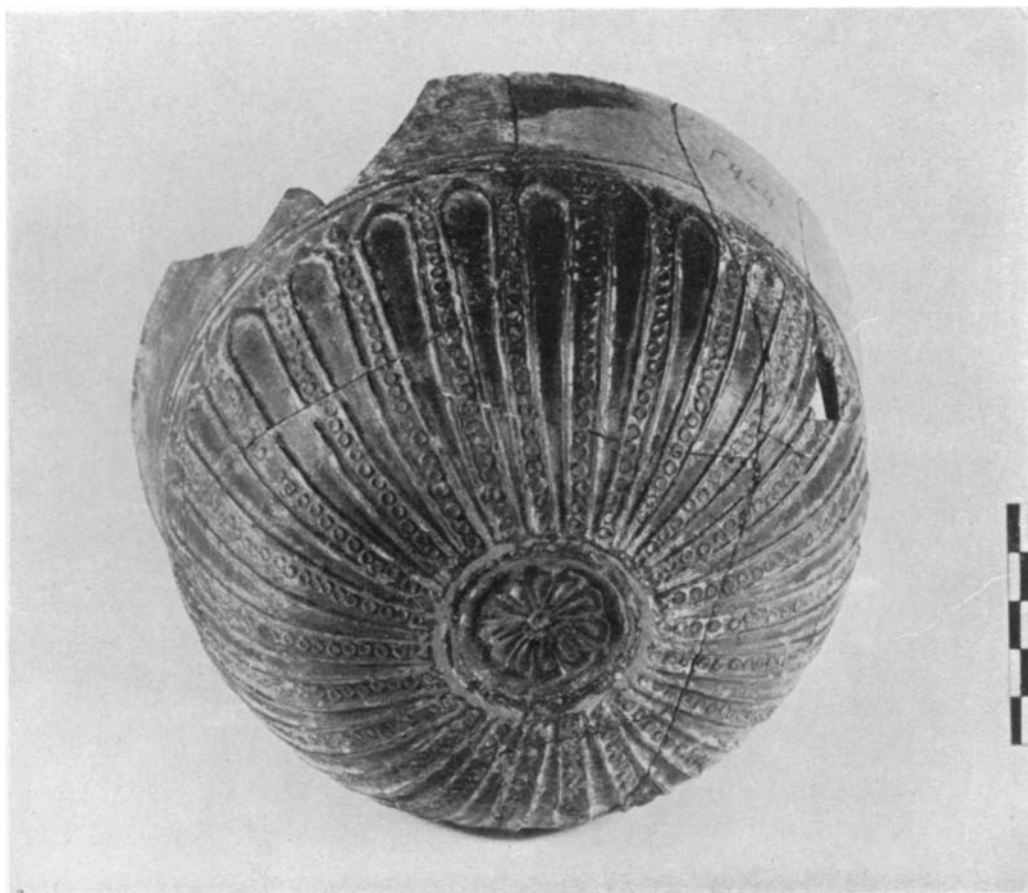


Fig. 93 a. E 74

(with a line on the shoulder above and another on the side-wall below) and at the junction of the side-wall and base-ring. On top of the shoulder there were wreaths of which traces of two remain. Dark buff clay; the white paint is much rubbed; the decoration is in red paint. Two closely similar lagynoi were found in the chamber tomb in Aegina to be dated probably between 144 and 133 B.C. (*Arch. Anz.* 1931, cols. 274 ff., fig. 35). Cf. also Leroux, No. 17 (from Eretria) for shape and decoration.

H., 0.222 m. D., 0.195 m. Fragments of the side-wall and handle restored in plaster.

### E 73 (P 3188) Lagynos. Fig. 92

Shallow body; the neck tall and tapering; the lip thickened; the handle twisted. There is a band of red paint around the base-ring, another around the outer edge of the shoulder, and within this two red lines; the lip is red; the top of the shoulder is plain. On the side-wall just below the shoulder a *mu* was carefully incised in the soft clay. The clay is buff in color. Cf. *Priene*, p. 401, No. 19, fig. 539. Leroux, No. 9 (from Delos) is also very similar in shape and decoration. Among the sherds from this cistern there are small fragments of perhaps three more lagynoi, exhibiting, however, no unusual features.

H., 0.184 m. D., 0.23 m. Fragments of the handle and side-wall restored in plaster.

## MEGARIAN BOWLS AND RELATED WARE: E 74-86

### E 74-77 (P 3378-3381) Bowls with long petals. Figs. 93 and 94

These four pieces illustrate some of the possible variations among the bowls of long petals: E 74 with its petals divided by jewelled lines terminating in tiny leaves (cf. D 40), E 75 and 76 with

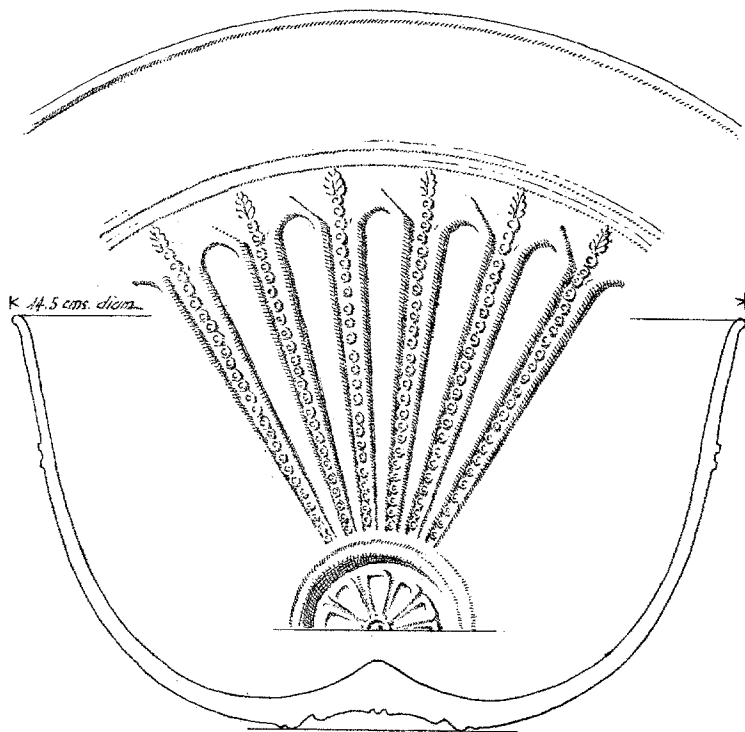


Fig. 93 b. E 74. Scale 2 : 3.

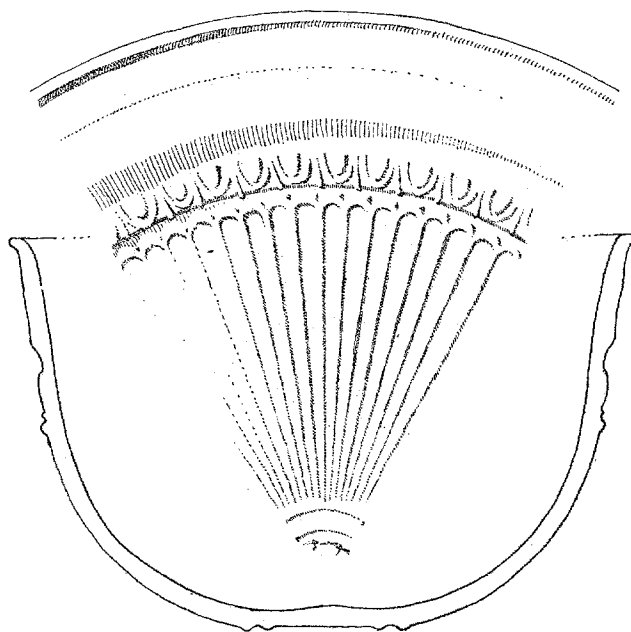


Fig. 94. E 75. Scale 2 : 3

upper zone of egg-and-dart, E 77 completely lacking an upper zone. Of the first three the medallions were centered with rosettes, that of the fourth is plain (cf. D 42—44). E 74 and 76 have no scratched line beneath the rim. On all the glaze is thin and metallic, varying in color from black to red.

Of E 74: H., 0.083 m. D., 0.145 m.

Of E 75: H., 0.074 m. D., 0.125 m.

Of E 76: H., 0.074 m. D., 0.146 m.

Of E 77: H., 0.074 m. D., 0.138 m.

All are more or less fragmentary.

#### E 78 (P 3382) Bowl with concentric semicircles. Figs. 95a and b

In the medallion is a rosette with alternating petals and sepals. The side-wall is occupied by four groups of concentric semicircles suspended from the raised line which constitutes the upper zone. Between each group there is a jewelled line forked at the top. Thin black glaze, somewhat flaked. For the decoration cf. the lamp E 113. It has been suggested that the motive of concentric semicircles developed from the hanging garland (Zahn, *Priene*, p. 406, Nos. 34 and 35; *Jahrb. XXIII*, 1908, p. 67, No. 24; Courby, pl. XIII, 30; Baur, *Stoddard Collection*, Nos. 202 [fig. 46] and 208). But see p. 442.

H., 0.069 m. D., 0.137 m. Much of the rim and side-wall is missing.

#### E 79 (P 3377) Bowl with floral and vegetable decoration. Figs. 96a and b

Shallow, flat-bottomed, with slightly rolled lip. In the medallion is a rosette with petals, sepals and stamens. Around it there is a band of small, veined leaves from which spring alternately acanthus leaves, long-stemmed flowers and lotus petals. The upper zone is a band of beading, much blurred, between raised lines. There is no scratched line beneath the lip. Red clay, covered



Fig. 95 a. E 78

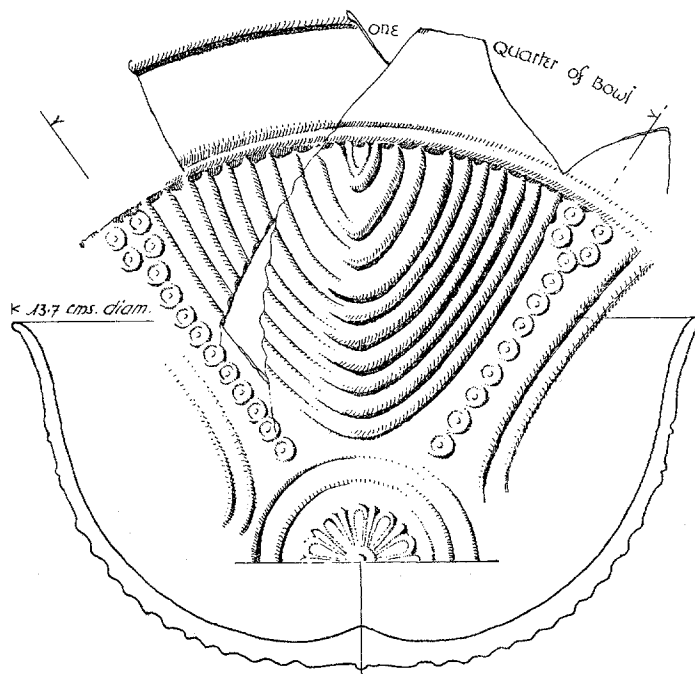


Fig. 95 b. E 78. Scale 2 : 3



with firm glaze which fired red over the lower part both inside and out. The combination of acanthus leaves and lotus petals was common enough elsewhere than at Athens. Cf. Benndorf, *Gr. u. Sic. Vasenbilder*, pl. LVIII, 1 (Megara); *Jahrb. XXIII*, 1908, p. 51, No. 5 (South Russia); *Pergamon*, I, p. 274, fig. 10, Beiblatt 40<sub>1</sub>, 42<sub>9</sub> and 14; 43<sub>1</sub> (Pergamon); *Exped. E. von Sieglin*, II 3, fig. 79 a (Alexandria). The same decorative scheme and style are found also on one of the silver

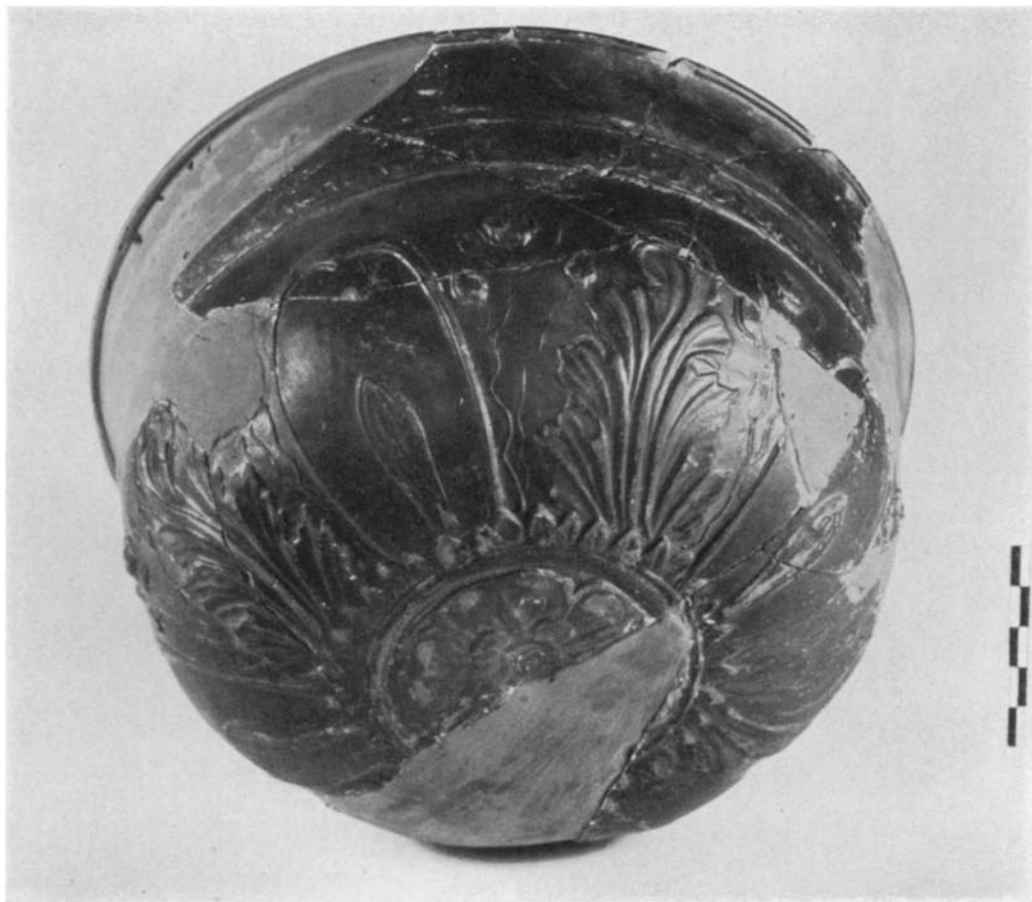


Fig. 96 a. E 79

bowls from Hildesheim (Pernice and Winter, *Der Hildesheimer Silberfund*, Berlin, 1901, pp. 28 ff., pls. VI and VII; Courby, p. 374, fig. 75 b). Its fabric, shape and decoration are against an Athenian origin for our piece. Its shape is close to that of Pergamene bowls and the scheme of decoration would also seem to have been popular in Pergamon.

H., 0.095 m. D., 0.185 m. Parts of the base and side-wall are restored in plaster.

**E 80** (P 3385) Wall fragment. Fig. 97

On the side-wall are the horses of a quadriga galloping left. Of the upper zone there remains a band of egg-and-dart. The relief is high. Dull black glaze, somewhat flaked.

P.H., 0.051 m. P.W., 0.068 m.



Fig. 96 b. E 79. Scale 2 : 3

**E 81** (P 3382) Wall fragment. Fig. 97

Apollo stands, gripping a leg of his tripod with his right hand. Metallic black glaze. For the same scene cf. **C 18**.

P.H., 0.029 m. P.W., 0.037 m.

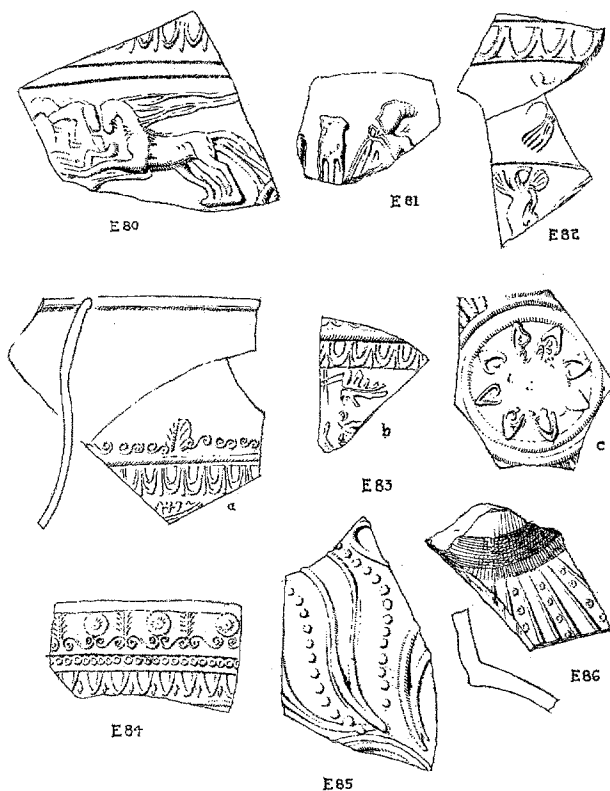


Fig. 97. **E 80–86**. Fragments of Megarian Bowls and of a Relief Pitcher. Scale 1:2

**E 82** (P 3386) Wall fragment. Fig. 97

The lower side-wall is divided by a fine, raised line into two zones. In the lower a winged victory stands, a wreath in her left hand, her right arm raised above her head. In the upper a victory flies right. Above, a band of ovules. Buff clay, covered with black glaze, much flaked. Such a division of the side-wall into two figured zones, rare in Athens, suggests the influence on the Attic industry of vases imported from such a manufactory as that of Pergamon where the scheme was more common. (Cf. *Pergamon*, I, Beiblatt 41<sub>1</sub> = 42<sub>11</sub>; 43<sub>21</sub>. For a somewhat similar arrangement cf. *Olympia*, IV, pl. LXX, No. 1311. On the principle of the arrangement see Courby, p. 371.)

P.H., 0.053 m. P.W., 0.038 m.

**E 83** (P 3383) Fragments. Fig. 97

In the medallion is a rosette of eight, pointed petals. On the side-wall are traces of sprays with leaves. The upper zone consists of a band of egg-and-dart surmounted by a line of double

spirals which is punctuated by tiny leaves. Buff clay, covered with black glaze, fired to red in places and somewhat flaked. For the same combination of motives in the upper zone cf. *Jahrb.* XXIII, 1908, p. 45, No. 1. The decoration of the side-wall consisted probably of vine tendrils, like that of **A 74**.

Estimated D., 0.15 m.

**E 84** (P 3384) Wall fragments. Fig. 97

From bottom to top the zone comprises a band of egg-and-dart, a jewelled line, a row of double spirals on which rest alternately rosettes and tiny sprays. Buff clay, firm black glaze. For the zone cf. *Ath. Mitt.* XXVI, 1901, p. 59, A 9, where, however, the egg-and-dart does not appear.

Two fragments from the upper zone are preserved.

**E 85** (P 3388) Wall fragment. Fig. 97

It was covered by long, swirling petals divided by jewelled lines. Buff clay, metallic black glaze. Cf. **D 41**.

P.H., 0.058 m. P.W., 0.041 m. Only a fragment of the side-wall remains.

Of the numerous other fragments of bowls from the cistern, practically all are of the long-petalled variety, with or without rosettes in the medallion. Hence this was decidedly the popular type at the period although the comparative numbers of the published pieces might lead one to think otherwise.

**E 86** (P 3389) Moulded vase. Fig. 97

The fragment comes from a small vase with slender neck. Its body was moulded and covered with vertical ridges. Every other channel is jewelled. Fine buff clay, covered with a white sizing, over which is painted a brown band around the root of the neck. The vase was undoubtedly a one-handled pitcher with a spout protruding from the shoulder like the Delian piece illustrated by Courby, pl. XIV, 5, p. 367. The clay of our fragment is identical with that of lamp **E 106**, signed by the potter Ariston.

Max. Dim., 0.055 m. A fragment of the neck and upper part remains.

LAMPS: **E 87-116**

**E 87** (L 1307) Lamp with central tube. Fig. 98

Flat bottom; side-wall gently inclined; rim narrow and flat; nozzle short and set close to rim; flaky black glaze inside and out. Cf. **C 58** and references there given.

H., 0.061 m. W., 0.051 m. H., 0.025 m. Upper part of central tube broken away.

**E 88** (L 1385) Lamp, Type X. Fig. 98

Flat bottom; side-wall bulges slightly toward bottom; filling hole surrounded by raised rim. Nozzle has blunt, slightly flaring end. Buff clay, red flaky glaze. Closely similar is *Delphes*, V, p. 186, No. 492, fig. 789. Cf. also *Aegina*, pl. 130, 9, and Broneer, No. 163, pl. IV.

L., 0.079 m. W., ca. 0.052 m. H., 0.03 m. Much of the side-wall is missing.

**E 89** (L 1310) Lamp, *ca.* Type XII. Fig. 98

Well defined base; angular profile, the upper wall inclined sharply inward; depressed rim; vertical strap handle. Unpierced knob on left side. Brown glaze much flaked. Wheel-made. Comparable lamps, with and without handles and knobs, from tombs at Sparta: *B. S. A.* XIII, 1906–1907, p. 162, fig. 6, e and f.

P.L., 0.086 m. W., 0.062 m. H., 0.031 m. Handle and tip of the nozzle missing.

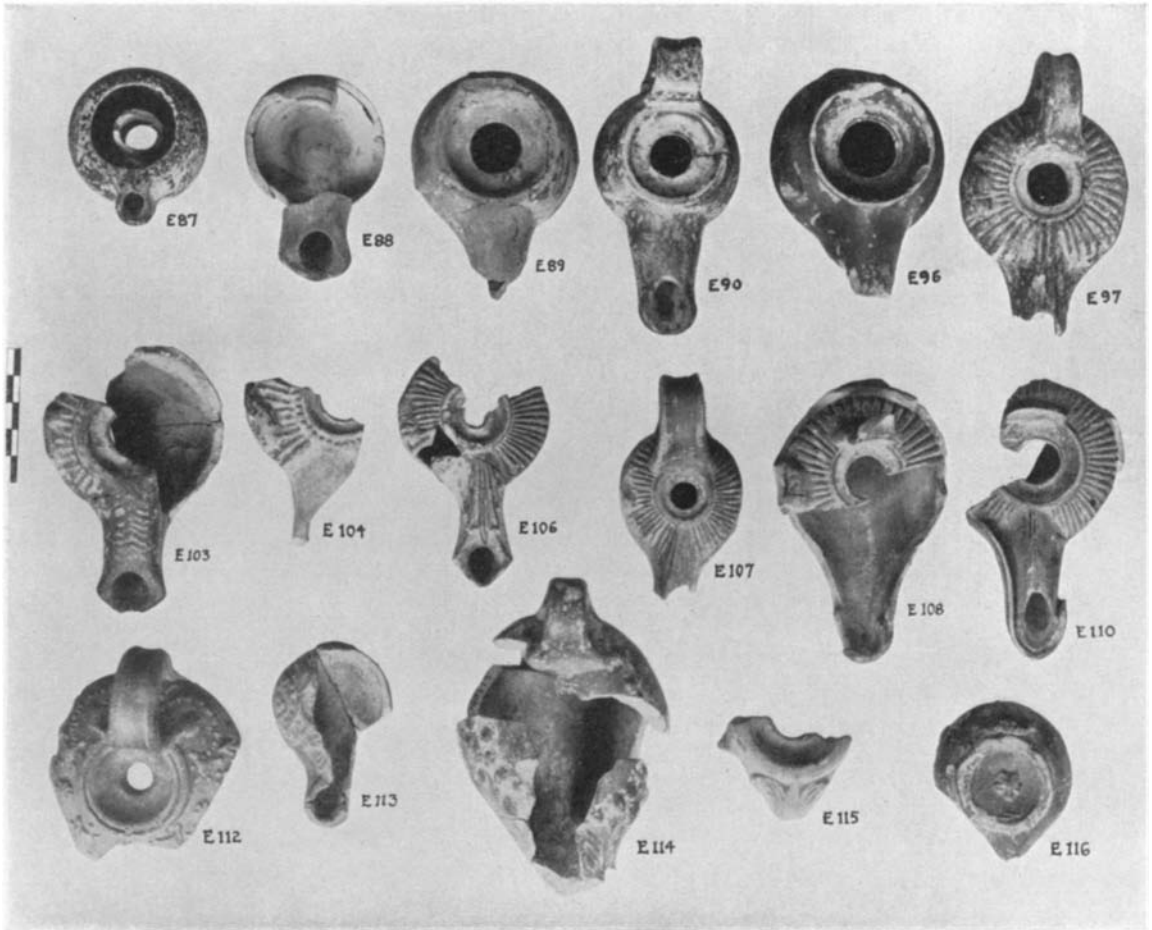


Fig. 98. Lamps from Group E

**E 90–95** (L 1312, 1306, 1305, 1309, 1386, 1387) Lamps, *ca.* Type XII. Fig. 98

Similar in shape to **E 89**, save that the top is rather smaller. All have vertical handles and unpierced side-knobs. On all, the glaze is black and metallic and usually somewhat flaked. Wheel-made. For earlier lamps of this type cf. **C 54–57**.

All broken but fairly complete.

**E 96** (L 1300) Lamp, *ca.* Type XII. Fig. 98

High base; sharply angular profile; narrow rim surrounded by a high ridge. Vertical strap handle; unpierced knob on left side. Thin glaze mottled black and brown. Wheel-made.

L., 0.093 m. W., 0.065 m. H., 0.043 m. Handle and tip of nozzle are missing.

**E 97–105** (L 1304, 1389, 1330, 1388, 1394, 1390, 1391, 1393, 1399) Lamps, Type XVIII. Fig. 98

This group of lamps is closely uniform in type: low base; watch-shaped infundibulum; continuous band of ribs around the shoulder; a plastic cornucopia on the left side; two shallow longitudinal grooves on the top of the nozzle; vertical, strap handle. The nozzle is long and drawn to a blunt, rounded tip. The nozzle of **E 103** is marked by rudimentary flukes. On **E 104** the filling-hole is surrounded by a circle of raised dots. Of **E 105** the shoulder is plain. All are covered with metallic black glaze, inclined to flake, and all are mould-made. Similar lamps: **D 56–58**.

Usual dimensions. All are broken but more or less complete.

**E 106, 107** (L 1392, 1303) Lamps, Type XVIII. Figs. 98 and 99

Low base, rising slightly toward the middle. Angular profile. Around the filling-hole, a groove between two ridges. Long nozzle with angular tip. On the shoulder are ribs, on the top of the nozzle an elongated palmette. On the left side, a plastic cornucopia. On the bottom of **E 106**, moulded in raised characters:  $\Delta P[\iota\sigma\tau\omicron\upsilon]\Sigma$ . The under-side of **E 107** is plain. Very fine buff clay; red glaze somewhat flaked. Mould-made. For further discussion see pp. 463 f.

Of **E 106**: H., 0.028 m. W., 0.056 m. P.L., 0.087 m. (handle and much of the side-wall are missing); of **E 107**: H., 0.027 m. W., 0.046 m. P.L., 0.062 m. (tip of nozzle missing).



Fig. 99.  
Reverse  
of Lamp  
**E 106**.

Scale 1 : 1

**E 108–111** (L 1395, 1398, 1396, 1397) Lamps, Type XVIII. Fig. 98

Similar in shape to **E 97–105** save for the addition of a high rim around infundibulum and nozzle. Inferior glaze, usually metallic and somewhat flaked. Cf. *B.C.H.* XXXII, 1908, pp. 150 ff., fig. 24; Broneer, No. 304, pl. VI. On the raised edge, intended to catch the oil spilled in filling, see Broneer, pp. 12 ff.

Usual dimensions. All broken but fairly complete.

**E 112** (L 1308) Lamp, Type XVIII. Fig. 98

The rim is broad and decorated by a band of five boukrania linked together with dotted garlands. In the field are rosettes and flowers. Around the filling hole, a depression surrounded by two raised lines. Vertical strap handle. Tan-coloured clay covered with a thin purplish wash.

P.L., 0.062 m. W., 0.063 m. The handle and the back part of the top remain.

**E 113** (L 1401) Lamp, Type XVIII. Fig. 98

Low base-ring; watch-shaped body; narrow depression around filling-hole. Vertical strap handle. The wick-hole is surrounded by a round collar. The shoulder is decorated with concentric circles and nodules; the top of the nozzle with a palmette. Buff clay, metallic glaze, mottled black and brown. A lamp found in Delos shows a similar scheme of decoration (*B.C.H.* XXXII, 1908, pl. II, 1). Cf. also the Megarian bowl, **E 78**.

L., 0.068 m. W., 0.044 m. H., 0.024 m. The handle and much of the side-wall are missing.

**E 114** (L 1400) Lamp, Type XVIII. Fig. 98

Low base-ring; high body with convex profile; vertical strap handle. On the shoulder are nodules, irregularly spaced, and on the top of the nozzle, herring-bone pattern. Buff clay, dull black glaze.

P.L., 0.104 m. W., *ca.* 0.077 m. H., 0.044 m. The end of the nozzle and much of the side-wall are missing.

**E 115** (L 1403) Lamp, Type XIX. Fig. 98

A low ridge around the filling-hole; a high ridge on the shoulder. On the top of the nozzle, the tip of a thunderbolt (?) opening toward the filling-hole (cf. *Antioch-on-the-Orontes*, I, p. 59, No. 179, pl. VII). Ash-gray clay, black glaze, much flaked. Mould-made.

P.L., 0.04 m. W., 0.049 m. Only a fragment of the upper part remains.

**E 116** (L 1402) Lamp, Type XVIII. Fig. 98

Low base-ring; vertical strap handle. On the bottom within the base-ring, is a raised rosette with five petals, and on the under-side of the nozzle is the lower part of a palmette in relief. Buff clay, metallic black glaze.

P.L., 0.06 m. W., *ca.* 0.052 m. Only the lower part remains.

In addition to the lamps here catalogued there are fragments of perhaps a dozen more, none of which, however, shows features not illustrated by the published pieces.

PLAIN WARE AND PAINTED COARSE WARE: **E 117-150****E 117** (P 3394) Plain bowl. Fig. 100

Flat bottom, slightly offset from the side-wall. Hemispherical bowl with lip flaring very slightly. Inside and outside left quite rough by the wheel. Gritty, ash-gray clay, unglazed.

H., 0.08 m. D., 0.184 m. Part of the side-wall restored in plaster.

**E 118** (P 3395) Plain bowl

Low base-ring; hemispherical bowl with plain lip. Coarse red clay, unglazed.

H., 0.095 m. D., *ca.* 0.185 m. Only a segment remains.

**E 119-121** (P 3398, 3397, 3399) Lekanai. Fig. 101

Low, false base-ring; steep wall; sharply down-turned lip; heavy handles pressed close against the rim. Gritty clay, fired to buff and greenish yellow. **E 119** and **120** are unglazed. Of **E 121** the inside is covered with a thin, red wash.

Of **E 119**: H., 0.14 m. D., 0.39 m.

Of **E 120**: H., 0.135 m. D., 0.39 m.

Of **E 121**: H., 0.127 m.

All are broken but fairly complete.

**E 122** (P 3401) Deep lekane. Fig. 100

High, almost vertical side-wall; plain outcurved rim. The interior is decorated with intersecting horizontal and vertical striations. Coarse, red clay, unglazed. For similar combing cf. **A 63**; **C 68**.

P.H., 0.24 m. D., *ca.* 0.36 m. Only a fragment from the upper part remains.



Fig. 100. Plain Ware from Group E

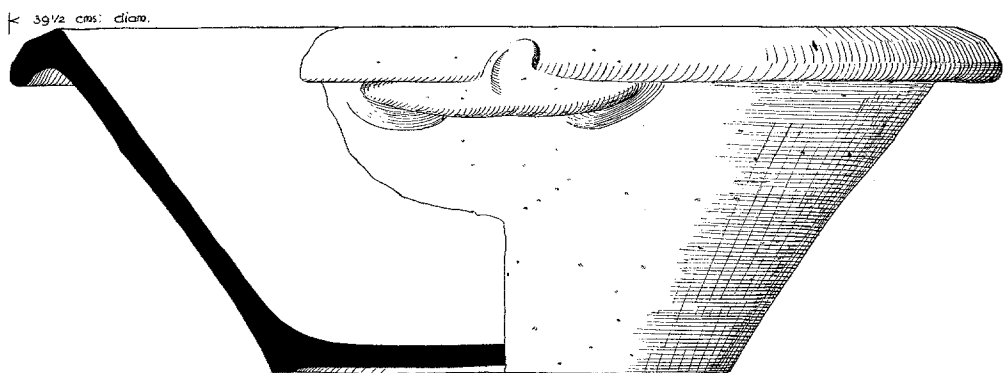


Fig. 101. E 119. Scale 1:3



**E 123** (P 3400) Rim fragment of lekane. Fig. 122

The lip curves gently out and is sharply indented on its outermost edge. Heavy loop handle. Coarse yellow clay, covered on the inside with a thin red wash.

D., 0.34 m. A fragment from the rim and one handle remains.

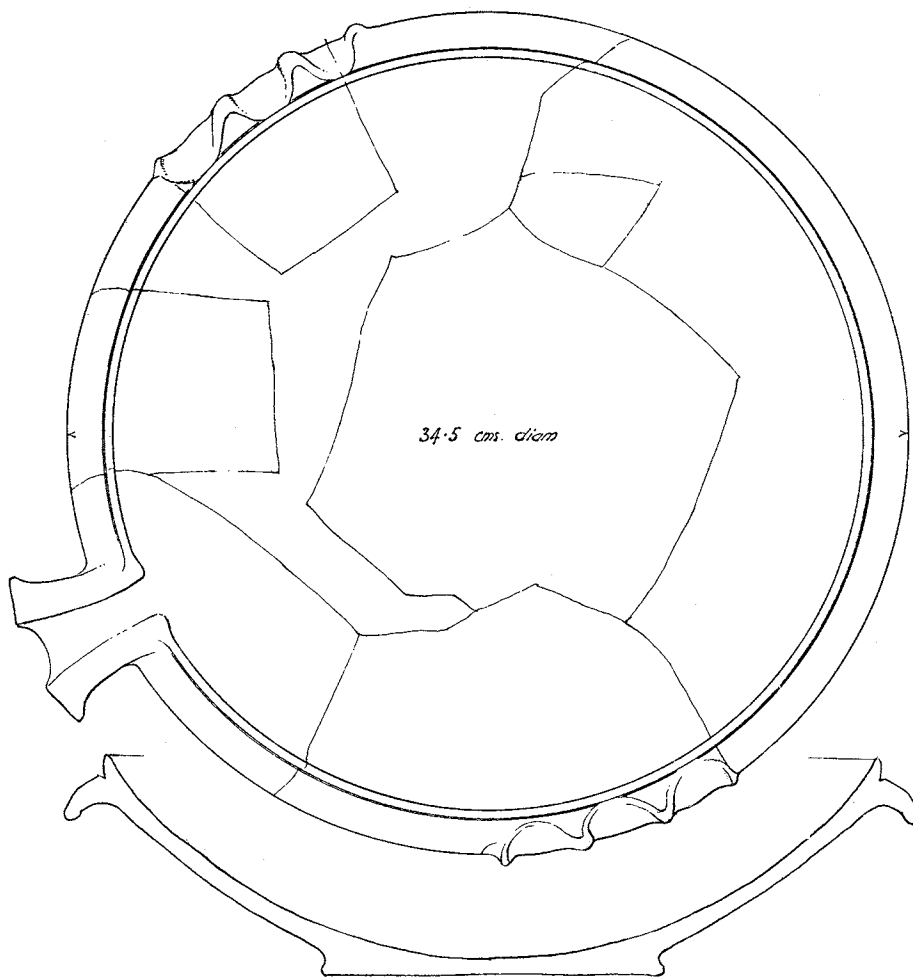


Fig. 102. **E 124**. Scale 1:3

**E 124** (P 3396) Mortar. Fig. 102

Flat bottom, slightly offset from the side-wall; sharply profiled rim; slender spout with fluked end. On the rim on either side, a hand-grip made like a pie-crust with an applied strip of clay. Pale yellow clay containing large fragments of white grit. Traces of abrasion on the floor. Unglazed.

H., 0.092 m. D., 0.345 m. Broken and lacking small fragments from the side wall.

**E 125** (P 3403) Plain amphora. Fig. 100

Low base-ring, barrel-shaped body, slightly flaring lip; vertical, ridged strap handles. Buff clay covered with a pale yellow slip, much flaked. Cf. *Priene*, p. 423, No. 70, fig. 540 (smaller and with the two handle attachments in a horizontal line).

H., 0.29 m. D., 0.276 m. Much of the side-wall restored in plaster.

**E 126** (P 3203) Plain amphoriskos. Fig. 100

Elongated ovoid body with shallow horizontal corrugations. Round vertical handles. Gritty buff clay, lightly slipped. A similar amphoriskos was found in a chamber tomb on Aegina (*Arch. Anz.* 1931, cols. 274 ff., fig. 35). In the National Museum at Palermo there is a similar flask from Salnitriano.

P.H., 0.27 m. D., 0.08 m. The top of the mouth is missing.

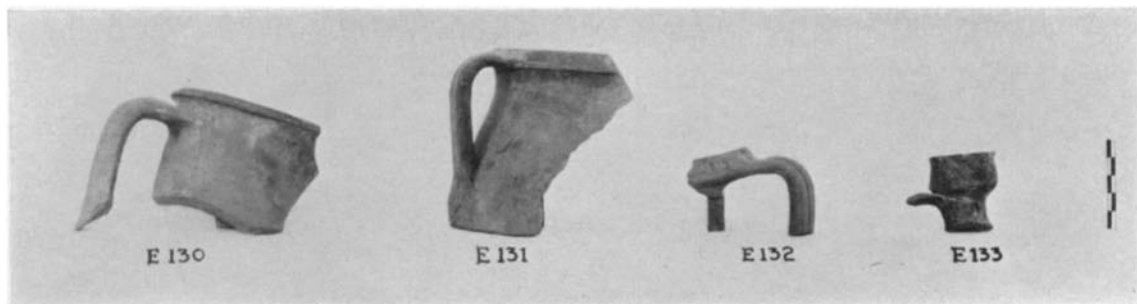


Fig. 103. Fragments of Jars and Pitchers from Group E

**E 127** (P 3404) Water pitcher. Fig. 100

Low base-ring; ovoid body; high neck, expanding toward the top; flaring lip; heavy, ridged handle. A ridge encircles the neck at the level of the handle attachment. Coarse, red clay, unglazed.

H., 0.375 m. D., 0.244 m. Parts of lip and side-wall restored in plaster.

**E 128** (P 3405) Plain jar. Fig. 100

Low base-ring; plump body; low neck with flaring lip. Gritty, ash-gray clay, unglazed. Similar in shape to **D 63**.

H., 0.197 m. D., 0.171 m. The handle and much of the side-wall restored in plaster.

**E 129–132** (P 3406–3409) Fragments of jars. Fig. 103

**E 129** is from a jar of the same shape as **E 128**. Its clay is pale buff in color, unglazed. Of the other pieces the clay is coarse, in color varying from red to gray. **E 130** is covered on the inside only with a thin, red wash.

Only the handles and parts of the mouths remain.

**E 133** (P 3410) Pitcher with bell-shaped mouth. Fig. 103

Low, slender neck. Large, bell-shaped mouth, one side of which is pinched in to form a spout. Vertical strap handle. Coarse clay, mottled gray and buff, covered with a flaky brown glaze.

Cf. *Priene*, p. 422, No. 68, fig. 544. Much the same shape, though without the pinched beak, appears also at Chatby (*Sciatbi*, pl. LIX, 134 and 138).

P.H., 0.044 m. W. at lip, 0.037 m. The mouth, part of the neck and handle remain.

**E 134** (P 3392) Coarse stamnos with painted decoration. Fig. 104

Low base-ring; ovoid body with horizontal handles set at the shoulder. Coarse, red clay covered with a thin, pale yellow wash. There are four broad bands of red paint on the outer wall and between the uppermost two a wavy line. There is a band of red paint on the outer face of each handle.

P.H., 0.245 m. D. of base, 0.145 m. The mouth and much of the side-wall are missing.

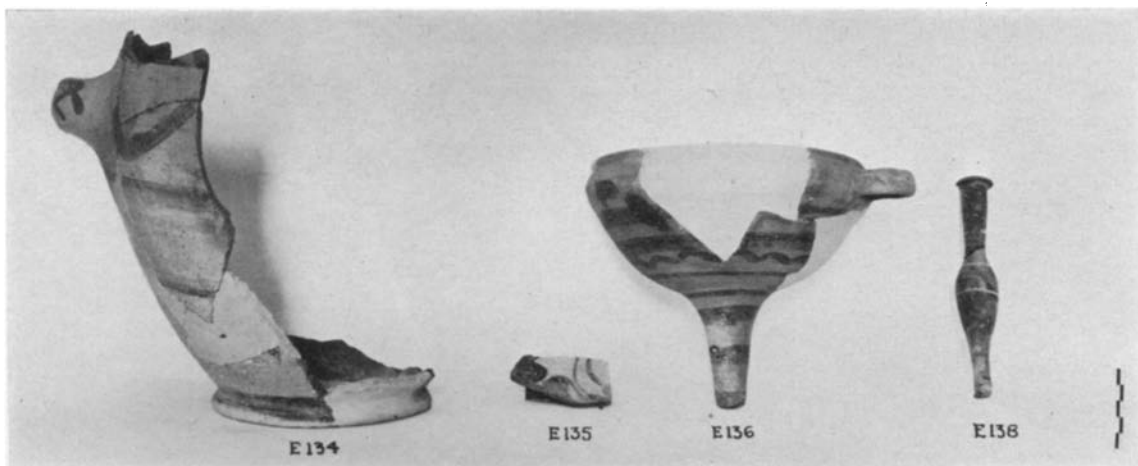


Fig. 104. Painted Coarse Ware from Group E

**E 135** (P 3393) Fragment from a coarse vase with painted decoration. Fig. 104

Coarse yellow clay, covered with a white wash over which a garland of ivy was painted in brown.

P.W., 0.073 m. Only a fragment from the side-wall remains.

**E 136** (P 3178) Terracotta funnel. Fig. 104

The upper wall of the bowl is sharply incurved, the lip flaring. Horizontal loop handle. The outside is decorated with seven straight bands and one wavy band of red paint.

H., 0.166 m. D., 0.18 m. Partly restored in plaster.

**E 137** (P 3390) Fusiform unguentarium.

Slender. Purple-gray clay, with two bands of white paint around the body and one around the neck. Crudely made. Similar unguentaria: **A** 64 and 65; **B** 6 and 7, 44; **C** 76 and 77; **D** 77 and 78; **E** 138.

P.H., 0.196 m. D., 0.045 m. The mouth is broken away.

**E 138** (P 3391) Fusiform unguentarium. Fig. 104

Similar to the preceding in shape and fabric.

P.H., 0.167 m. D., 0.031 m. The base is chipped.

In addition to the two examples here catalogued, the cistern yielded fragments of perhaps ten more fusiform unguentaria of similar fabric, some of them rather plumper in profile but all showing the same coarse, careless workmanship.



Fig. 105. Plain Cooking Vessels from Group E

**E 139** (P 3420) Cooking plate. Fig. 105

Flat bottom; low side-wall, sloping sharply outward; plain rim. Coarse clay, blackened through and through by fire.

D., 0.26 m. H., 0.033 m. Much of the bottom restored in plaster.

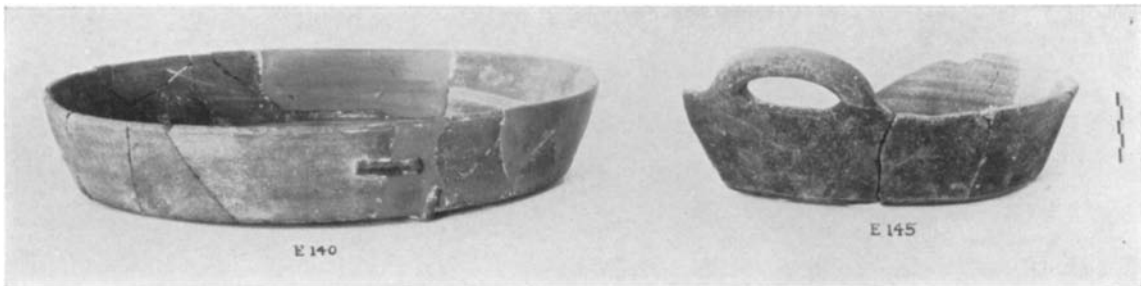


Fig. 106. Plain Cooking Vessels from Group E

**E 140** (P 3186) Cooking plate. Figs. 106 and 107

The plate had already been broken in antiquity and carefully mended by means of dove-tailed lead clamps consisting of two members. The upper was inlaid in the inside of the plate, the other was set on the outer surface, and the two were secured to one another by a lead pin at either end. Parts of seven clamps remain. Flat bottom, high side-wall, sloping gently out; plain rim. Coarse red clay, unglazed, blackened by fire on the outside.

H., 0.07 m. D., 0.375 m. Broken in many pieces, a few of which are missing and restored in plaster.

**E 141–144** (P 3413, 3412, 3415, 3411) Casseroles. Figs. 105 and 121

Slightly bulging bottom; straight side-wall; broad, flat rim; no trace of handle. Coarse, red clay, blackened by fire on the outside. Similar casseroles: **C 73–75**; **D 72**.

Of **E 141**: H., 0.066 m. D., 0.249 m.

Of **E 142**: H., 0.10 m. D., 0.28 m.

Of **E 143**: H., 0.12 m. D., *ca.* 0.40 m.

Of **E 144**: H., 0.09 m. D., *ca.* 0.26 m.

All are fragmentary.



Fig. 107. **E 140**. Cooking Plate Mended in Antiquity

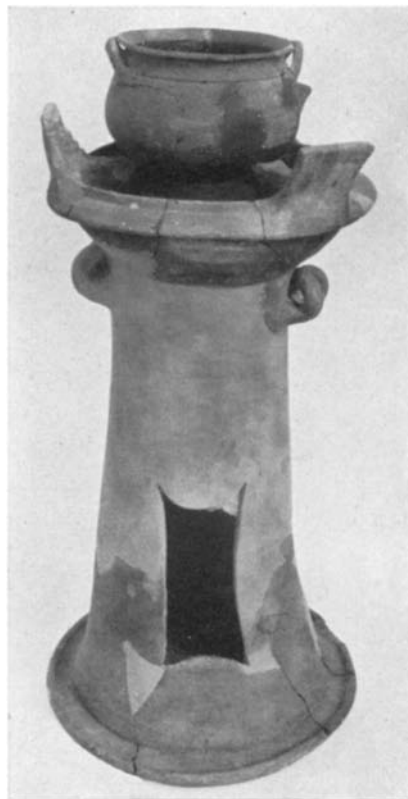


Fig. 108. **C 70**, Cooking Pot and **E 150**, Brazier. Scale *ca.* 1:8

**E 145** (P 3414) Casserole. Figs. 106 and 121

Slightly bulging bottom; high side-wall, sloping outward. The rim has a narrow ledge to receive a lid. There remains one vertical loop handle set on the rim. At one point the lip was slightly deflected to form a rudimentary spout. Coarse red clay, unglazed, blackened by fire on the outside. Cf. *Aegina*, pl. 122, 18. A similar casserole, complete with lid, from Chatby: *Sciatbi*, I, p. 89, No. 273, fig. 51.

H., 0.07 m. D., *ca.* 0.34 m. Much of the side-wall and of the bottom is missing.

**E 146–148** (P 3416, 3417, 3419) Lids of casseroles. Figs. 105 and 121

Plain, convex lids. The knob on **E 146** is exceptionally elaborate. It finds a parallel in a fragment from the Stoa of Attalos. The other two lids have button-like knobs. Similar lids: **A 58**; **D 73–75**.

D., of **E 146**, 0.24 m.; of **E 147**, 0.185 m.; of **E 148**, 0.26 m. All three are more or less fragmentary.

**E 149** (P 3418) Lid of a cooking pot. Fig. 105

A flat disk with a small knob rising from its mid-point. Coarse red clay, unglazed. Suitable for such cooking pots as **D 70**.

H., 0.021 m. D., 0.134 m. Partly restored in plaster.



Fig. 109. **E 150**. Brazier. Scale *ca.* 1:3

**E 150** (P 3421) Brazier. Figs. 108 and 109

The fire-bowl is deep, its bottom pierced with one central and three lateral holes. It has a broad, down-curving rim. From the rim rise three rectangular lugs, their inner faces decorated with satyrs' masks in relief, the out-thrust beards supporting the cooking vessel. The stand consists of a hollow column, swelling toward the bottom and surrounded at the base by a broad channel. One of the handles remains: an upturned loop set on the column close below the fire-bowl. The column is pierced by a large air-hole. Red clay, containing much grit, unglazed, blackened by fire on the inside of the bowl. A fragment from the base of another such brazier made its way into the cistern. A similar brazier: **D 76**.

H. to rim, 0.57 m. D. of bowl, 0.312 m.; of base, 0.322 m. Much of the fire-bowl and base remain, but they do not join. Restored in plaster.

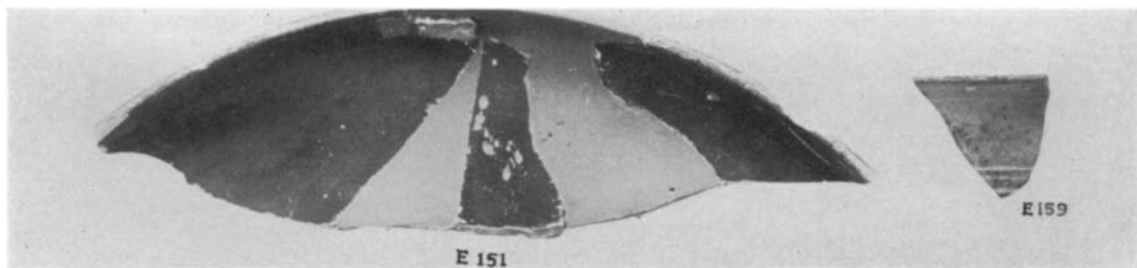


Fig. 110. Scale *ca.* 1:2

PERGAMENE WARE: **E 151–152**

**E 151, 152** (P 3424, 3423) Fragments of Pergamene plates. Figs. 110 and 116

Flat floor; high, almost vertical rim. Fine, buff-colored clay covered with firm, red glaze. **E 151** had been broken and mended in antiquity. One lead clamp remains: dovetailed at either end and carefully inlaid in the inner surface of the plate.

D. of **E 151**, *ca.* 0.315 m.; of **E 152**, *ca.* 0.275 m. Of each plate only a small part of the rim and floor remain.



Fig. 111 a. Detail from Neck of **E 153**



Fig. 111 b. Detail from Neck of **E 153**

**E 153** (P 3155) Krater with plastic decoration. Plate III and Fig. 111 (*Ill. Lond. News*, June 2, 1934, p. 863, fig. 10, p. 896)

H., 0.27 m.; D. of lip, 0.205 m.; D. of body, 0.188 m.; D. of base, 0.106 m. Parts of the lip and side-wall and one handle are restored. Several of the plaques are damaged. A round hole, *ca.* 0.02 m. in diameter, pierced in the floor after firing, suggests that the vase was used as a flower pot. Fine, ash-gray clay, covered with thin glaze which has fired irregularly to black, brown and silvery gray.

High, moulded base; small body; narrow, abrupt shoulder; high, cylindrical neck with broadly flaring lip. On either side, a round, ribbed handle rises from the shoulder. Plastic leaves spring



Fig. 111 c. Detail from Neck of **E 153**



Fig. 111 d. Detail from Neck of **E 153**



from the handles and beneath each point of attachment there is a lion's head in relief. Before the handles were attached, a line of ovules was stamped all around the outer edge of the shoulder. The ovules are bounded above by a line of tiny circles, below by a straight line. The top of the shoulder is lightly stippled.

Around the neck of the vase is a series of nine relief plaques, moulded separately and attached. The presence of stray limbs at the edges of two of the plaques suggests that the moulds for making them were shaped on a more compact band of relief. The plaques in order from left to right represent:

1. An erect, female figure clad in chiton and himation, with the himation drawn over her head, grasping a tall sceptre in her right hand. This is probably Leto. The goddess, in similar pose and costume, appears before her seated son on one side of each of the little terracotta altars already mentioned.<sup>1</sup>
2. A maenad, in swirling drapery, moving left but looking back, holding a kid in her left hand. Of a second figure which stood to her left in the prototype there remains one leg, the right shoulder and the right hand resting on the maenad's shoulder. As an example of a prototype in metal one may compare the dancing maenads on the silver pyxis from the second-century Thessalian tomb.<sup>2</sup> In terracotta there are parallels on the "Maenad Krater" from Sparta.<sup>3</sup> The type, of course, was a favorite one on the Neo-Attic reliefs, of which such pieces as ours may be regarded as forerunners. In this connection the place of origin of our vase (probably Pergamon) assumes added interest.<sup>4</sup>
3. A female figure, wearing chiton and himation (the latter drawn over her head) standing erect, supporting in her left hand a tall sceptre(?), in her right a patera. A somewhat similar figure, holding a patera in her r. hand, a sceptre in her l., appears on an Athenian Megarian bowl from South Russia. Zahn (*Jahrb.* XXIII, 1908, p. 48, No. 2) suggests that it may be Demeter.
4. The youthful Dionysos, with long locks, his drapery gathered over his thighs, supported on his left by an anxious, draped woman, on his right by another figure of which only the left arm remains, resting on his shoulder. This triple group: the young Dionysos supported on one side by a satyr, and on the other by a Maenad or Ariadne, occurs on another face of the small terracotta altars already mentioned, and, with slight variations, on Megarian bowls and other works of art of the period.<sup>5</sup>

<sup>1</sup> Deonna, *Rev. Arch.* 1907, 10, p. 246, fig. 1, and Courby, fig. 70, 16.

<sup>2</sup> *Ath. Mitt.* XXXVII, 1912, pls. IV and V.

<sup>3</sup> Cf. below, p. 425, and see *B.S.A.* XXVI, 1923-1924, 1924-1925, pp. 304 ff. for a general discussion of the type. On the dancing maenad cf. also Winter, 50th *Winckelmann's Program*, 1890, pp. 97 ff.: "Über ein Vorbild neu-attischer Reliefs" and Oswald-Pryce, *Terra Sigillata*, pl. XXXIII, 27-35, XXXIV, 1, 2.

<sup>4</sup> On the place of Pergamon in the development of the Neo-Attic style cf. F. Hauser, *Die neu-attischen Reliefs*, Stuttgart, 1889, p. 180.

<sup>5</sup> Deonna, *Rev. Arch.* 1907, 10, pp. 251 ff.; Zahn, *Jahrb.* XXIII, 1908, pp. 45 ff.; Courby, fig. 69, 3; Baur, *Stoddard Collection*, No. 196.

5. A bearded satyr moving right, playing a double flute. His cloak is fastened around his neck and falls loose behind. Satyrs playing double flutes occur elsewhere on the late Pergamene relief ware.<sup>1</sup>
6. A standing figure, to right, with cloak falling behind.
7. A satyr moving toward the right, carrying a great basket on his left shoulder. His cloak hangs in a heavy mass behind him. Cf. a similar figure on a late Pergamene relief bowl.<sup>2</sup>
8. A winged eros, torch in left hand, gazing left.
9. A nude, male figure, probably a satyr, moving right, carrying a sack over his shoulder. His right arm is raised high above his head.

The way in which the relief plaques were handled, the style of the figures themselves and the preponderance among them of the Dionysiac element suggest that our vase belongs to a group of late Pergamene relief ware which has been studied in detail by Courby.<sup>3</sup> The clay of our piece differs in color from that of most of the vases of the group, but its fabric is identical with that of a lagynos in the National Museum whose shoulder is decorated with a series of similar relief plaques.<sup>4</sup> That this lagynos belongs to the Pergamene group is made altogether probable, as Courby has pointed out, not only by its technique but also by the appearance on it of a group (drunken Dionysos supported by a satyr) that recurs on a fragment of ordinary Pergamene fabric.<sup>5</sup> Its fabric, then, need not stand in the way of a Pergamene origin for our vase.

A small but significant direct link between our krater and Pergamon is given by the band of deeply impressed ovules surrounding the shoulder of the vase: a favorite decorative motive on the contemporary Pergamene lamps.<sup>6</sup> It is worth noting, too, that in the Pergamene lamps clay and glaze occasionally fired gray.<sup>7</sup>

Perhaps the closest parallels for our vase are to be found in a number of fragmentary kraters from the acropolis of Sparta.<sup>8</sup> They, too, were of gray clay covered with black glaze and decorated around the neck with relief plaques moulded separately and attached. Among the representations appear a seated Athena, dancing Maenads, Eros with a lion and scenes of rape. These kraters may well belong to the same Pergamene group. This is suggested by the close similarity that Miss Hobling has pointed out between the seated Athena and the goddess that appears on Pergamene silver coins of Attalos I and

<sup>1</sup> Courby, fig. 101, 11 a and b. See also Oswald-Pryce, *Terra Sigillata*, pl. XXXIII, 1–15.

<sup>2</sup> Courby, fig. 101, 11 h.

<sup>3</sup> *B. C. H.* XXXVII, 1913, pp. 418–442; *Vases grecs à reliefs*, Chapter XXIV: “La Céramique à reliefs de Pergame.”

<sup>4</sup> National Museum, No. 2170, of unknown provenience = Leroux, *Lagynos*, No. 137, pp. 84 f.; Courby, *B. C. H.* XXXVII, 1913, p. 424; *idem*, *Vases grecs à reliefs*, p. 452, n. 1.

<sup>5</sup> Courby, *Vases grecs à reliefs*, p. 452.

<sup>6</sup> *Pergamon*, I, p. 280, Nos. 1, II 2, Beiblatt 50, Nos. 3 and 5, Beiblatt 51, Nos. 2, 3 a and 7. Cf. also the plate rim, p. 270, No. 24 and the West Slope bowl rim, Beiblatt 38, 1.

<sup>7</sup> *Pergamon*, I, p. 280.

<sup>8</sup> Hobling, *B. S. A.* XXVI, 1923–1924, 1924–1925, pp. 297 ff.

Attalos II, and the possibility that both coin and relief type may be copied from the cult statue of Athena Nikephoros set up by Attalos I in commemoration of his victories. We find another connecting link between the pieces from Sparta and the Pergamene ware in the similarity between the peculiar dental ornament that encircles the kraters and that found on a fragment of a pyxis(?) from Pergamon.<sup>1</sup> The probability of a Pergamene origin for the kraters is further strengthened by the demonstrable Pergamene influence on the local fabric of Megarian bowls.<sup>2</sup>

Our vase illustrates admirably the technical process that Courby had supposed to have been employed in many cases by the Pergamene potters: the potter would place a band of moist clay over a metal relief frieze, and then, because he could not use a mould so long on his vases, would cut the strip into a number of short lengths, bake them and so provide himself with several moulds, the casts from which he could then use in any desired combination.<sup>3</sup>

Courby (*op. cit.*, pp. 480 ff.) dates the Pergamene series to *ca.* 150–50 B.C. Our piece may well fall about midway in that period.

#### GRAY WARE: E 154–158

##### E 154–156 (P 3425, 3428, 3429) Plates of "Gray Ware." Figs. 112, 115 and 116

E 154 has a flaring base-ring and a gently concave floor surrounded by a high, vertical rim. In the middle of the floor are two small concentric circles; farther out another pair with hatching between. On the floor of E 155 are two small concentric circles; on that of E 156, a rouletted circle. E 155 and 156 would seem to have been closely similar to E 154 in profile. Of all three the clay is fine and ash-gray in color, covered with hard, gray-black glaze.

Of E 154: H., 0.044 m. D., 0.215 m. (parts of rim and floor restored in plaster); of E 155: D. of base-ring, 0.049 m. (only the middle part remains); of E 156: D. of base-ring, 0.048 m. (only the middle part remains).

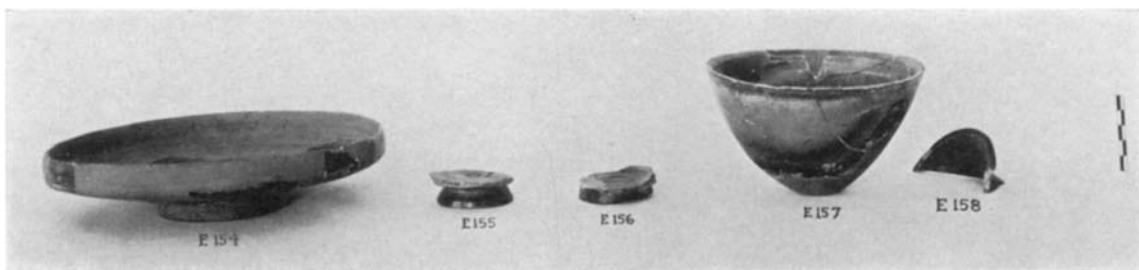


Fig. 112. Gray Ware from Group E

##### E 157 (P 3426) Hemispherical bowl of "Gray Ware." Fig. 112

Fine ash-gray clay, covered with a firm glaze mottled gray and black.  
P.H., 0.075 m. D., 0.14 m. The bottom restored in plaster.

<sup>1</sup> *Pergamon*, I, p. 271, No. 31.

<sup>2</sup> *Hobling, l. c.*, pp. 292 f.

<sup>3</sup> *Vases grecs à reliefs*, pp. 456, 473 f.

**E 158** (P 3427) Fragment from the mouth of a pitcher of "Gray Ware." Fig. 112

Broadly flaring lip, thickened at the edge. Fine, ash-gray clay, covered with firm, black glaze with a silvery sheen. Of this same fabric there are fragments from another open bowl, the base-ring of another plate and the bell-shaped mouth of a large pitcher with a strainer in its throat. P.H., 0.036 m. D. of lip, ca. 0.09 m.

**E 159** (G 20) Fragment of a glass bowl. Figs. 110 and 113

Steep wall; slightly flaring lip. The bowl was undoubtedly hemispherical in shape and footless. There are two shallow grooves around the outside of the lip, and at least three farther down on the side-wall. The bowl was moulded and then polished on the lathe. Both inner and outer surfaces show clear traces of lathe-work. The glass is yellowish-green through and through. There is a very thin film of oxidization over part of the inside, but no real flaking has occurred.

The fragment provides a welcome addition to our evidence for the chronology of these early glass bowls. Its lip profile alone would show that it is contemporary with the Megarian bowls among which it was found. For the type cf. Edward Dillon, *Glass*, London, 1907, p. 45.

P.H., 0.035 m. P.W., 0.039 m. Part of the lip and side-wall remains.

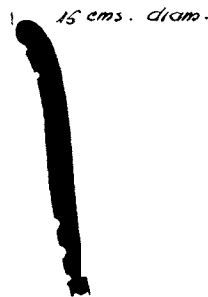


Fig. 113. Rim Profile of **E 159**.  
Scale 1:1

RED-FIGURE PELIKAI.<sup>1</sup> Figs. 13, 14 and 114**B 1, 2**

Of the many r. f. horse pelikai resembling ours, those most useful for comparison are two from Olynthos,<sup>2</sup> a pair from the Alexandrian cemetery at Chatby,<sup>3</sup> two now at New Haven<sup>4</sup> and one found in a grave at Kertsch.<sup>5</sup>

<sup>1</sup> I am indebted to Miss Lucy Talcott for preparing the following study of the two r. f. pieces. Since her writing, Schefold's long awaited and very welcome *Untersuchungen zu den Kertscher Vasen* have appeared and I have added references to that book. Otherwise, I quote Miss Talcott *verbatim*.

For further comparison with our vases one may now quote from Schefold's catalogue the following pelikai with similar scenes: Nos. 361, 427, 428, 429, 432, 458, 459, 460, 463, 464, 470, 490.

<sup>2</sup> Robinson, *Olynthus*, V, No. 267, pl. 120: A, Amazon and horse, B, Amazon and griffin; No. 268, pl. 121: A, Amazon and griffin, B, two ephebes. These are of local manufacture. No. 269 (oinochoe) has the same subject.

<sup>3</sup> Breccia, *Sciatti*, No. 91 (I p. 49 and II pl. 47, 71–72 = Schefold, *Untersuchungen*, No. 334): A, two Arimasps fighting a griffin, B, two cloaked figures; No. 92 (I p. 50 and II pl. 48, 73–74 = Schefold, *Untersuchungen*, No. 335): A and B as of No. 91, but less well preserved. Aside from squat lekythoi with coarse palmettes these seem to be the only red-figure from the cemetery, which is believed to date from the founding of the city.

<sup>4</sup> Baur, *Stoddard Collection*, No. 136 (fig. 37, p. 109): A, Amazon, horse and griffin, B, two ephebes; No. 137 (fig. 37, p. 109): A, Amazon and horse, B, two ephebes. Dated by Baur in the fourth century. These, apparently, are not catalogued in Schefold's *Untersuchungen*.

<sup>5</sup> Rostovtzeff, *Decorative Art in South Russia*, S. Petersburg, 1913 (in Russian), pl. 28, a group from a tomb found at Kertsch, including: a black glazed cup-kantharos, with good stamping inside (Nos. 1 and 2); six small squat lekythoi with net pattern or coarse palmette design (Nos. 3–5); one plain alabastron (No. 6); two strigils (No. 8); four "autonomous" coins and two illegible, not further referred to nor taken into account in dating the tomb, which is done by the pots; one pelike: A, Oedipus and the Sphinx, B, two ephebes (No. 10 = Schefold, *Untersuchungen*, No. 501); another pelike: A, Amazon and horse, B, two ephebes (No. 9 = Schefold, *Untersuchungen*, No. 498).

Of this group, the two earliest members may well be the pots from Olynthos, whose roundly bulging bodies (so far as the shapes can be made out) suggest forms of the mid-fourth century, as Schefold, *Bilder griechischer Vasen*, Heft 3: *Kertscher Vasen*, Berlin, 1932, pl. 24 b (= *Untersuchungen*, No. 366), rather than anything later.

The two examples in New Haven, and those from Alexandria, should be slightly later. They show a lessened bulge (more noticeably lessened in the last than in the



Fig. 114. **B 2.** Scene from the Obverse. The Lighter Parts have been Restored.

first two), a more drawn-in neck, and more angular handles. The shapes may be compared with those illustrated by Schefold (*Kertscher Vasen*, pl. 16 = *Untersuchungen*, Nos. 508 and 367) and dated by him *ca.* 335.

By the same criterion of shape the Kertsch example could be a little later than any of these. To it the shape of the Agora examples responds the most closely.

With respect to style, we note that, whereas the griffins on the Athenian pieces are fairly plausibly represented, on the pots from Olynthos they are hardly griffins at all. On the other hand, the mantle figures of the Olynthian pots have features, and some

pretense of humanity. On the Agora examples both have disappeared, and the style of the reverse is definitely later than that of any of the published Olynthian pieces.

Possibly the provincial painter was ill acquainted with griffins. His models for them were remote; mantle figures however were part of his daily stock in trade. To the later Athenian potter of the Agora examples, the griffin is an accepted part of the traditional design, adequately represented as such. Only his mantle figures betray, in comparison with the pieces from Olynthos, the impending collapse of his technique.

Whereas such changes in style and shape indicate some divergence in date among the members of the group of horse pelikai, it is on the whole their obvious similarity which should be emphasized. Their closeness in date as well as in style is indicated by the grave group to which the Kertsch piece belongs. This group has close affiliations both with Olynthos, and with the finds from the Chatby cemetery. The former is illustrated by the cup-kantharos with stamped decoration, similar to examples from Olynthos, but with a somewhat more developed conical moulded foot. The latter connection is provided by the small lekythoi with coarse palmettes and with net patterns, common both at Olynthos and in Alexandria. A further indication of the date of this group is provided by the only other figured piece, a pelike with Oedipus and the sphinx. The body is slender, but the proportions are not ungainly, and the style is hardly later than the decade 340–330, if we follow Schefold's dating. His *Kertscher Vasen*, Plate 22, a and b (= *Untersuchungen*, Nos. 214 and 212) affords good comparisons for the types of head, and for the drawing.

If we may safely date this grave group to the decade indicated, the relationships of the horse pelikai become fairly clear. The grave looks back to the contents of the Olynthian houses destroyed in 348. It is roughly contemporary with the manufacture of the pelikai<sup>1</sup> taken to Alexandria by Macedonian colonists in 332, and it looks ahead to the final decay of red-figure painting, as evidenced by the Agora pelikai, in the succeeding decade, at the latest.<sup>2</sup>

#### BLACK-GLAZE WARE

**A 1–37, 70–72; B 5, 15–18, 31, 46; C 1–10; D 1–24; E 1–58**

Practically all the plain black-glaze ware from our groups is of local manufacture and shares with Attic pottery of this and the preceding age the inestimable superiority made possible by the seemingly inexhaustible beds of Attic clay: fine in texture, con-

<sup>1</sup> On grounds independent of context, the Chatby pelikai can probably be dated to the vicinity of the decade 340–330. Though the work is so coarse as almost to defy comparison, we can note the peculiar jagged representation of the ground, characteristic of a period better illustrated by Schefold's *Kertscher Vasen*, Plate 22. The curious arrangement of the drapery, with marked horizontal fold-lines, appears on what I take to be the latest identifiable piece from Olynthos (Plate 93, No. 146), a pelike whose shape and style alike suggest a date only slightly before that of the Alexandrian pieces.

<sup>2</sup> Another pelike, in Leningrad, very close to ours both in shape and style, is now assigned by Schefold to the period 320–300 B.C. (*Untersuchungen*, No. 490, pl. 25, p. 142) [H. A. T.].

taining little or no mica and grit, firing to a warm buff color. Although the Hellenistic potter did not wash and work his clay as thoroughly as his ancestor, yet its freedom from objectionable foreign matter, its clean and pleasing color and its good firing qualities make the Attic fabric stand out in comparison with most of the contemporary local wares of the Greek world.

In the glaze, however, one can trace a progressive decline. The plates and saucers and drinking cups of Groups A and B show the thick, rich, deep-black glaze which the fourth-century potter had inherited from the workshops of the two previous centuries. That finish no longer retained the velvety depth of the fifth century and it now more commonly suffered from misfiring, but it was still the finish developed for and proper to ceramics and its quality can be appreciated even from the photographs. In the third and second centuries the glaze was often, apparently deliberately, altered in composition to heighten the metallic effect sought after in the changing shapes of the vases. The deep black has given way to a bluish or grayish tinge with a higher, more reflecting sheen; a change that is most marked in those pieces which are obviously most closely based on metal, for instance, the little pitchers **D 20** and **21**, **E 55**, the bowls with lion's-head spouts **D 13**, **E 57**, the two-handled bowls **D 16-18**, **E 52**, and above all the Megarian bowls (pp. 452 ff.). Such a metallic finish may often be of excellent quality. But in this period the quality too often suffered, perhaps at times from careless blending of ingredients, sometimes certainly from the stinginess with which it was applied: the floors of many of the later saucers with furrowed rims are but lightly daubed with the thinnest of brown glaze, in striking contrast to the rich black finish on the earliest saucer of the type in our series (**A 38**). Further evidence for the striving after economy, natural enough in this age of mass production, is to be found in the increasingly common practice of stacking the open vessels one on top of another in the kiln. The difference in color produced by the difference in the conditions of firing was sometimes rich and striking (note the plate, **D 1**) but too often the result was merely an unsightly gray blotch or ring on the floor or the wall of the vase. That the Attic potter of the third and second centuries was interested in the red finish *per se*, whether produced by a difference in the composition of the glaze or in its firing, seems improbable.<sup>1</sup>

The practice of stamping patterns with little individual moulds in the soft clay before glazing continued throughout our period but was not so commonly employed as in the preceding century and a half (Fig. 115). For there can be no doubt that this system of decoration goes back at least to the middle of the fifth century. By the time of our earliest pieces the style had long since passed its prime in Athens and we find only the simplest forms still in use. The palmettes on the little bowls from the Well A (**A 7, 14, 72**) have much the same shape as those on the latest pieces from Olynthos (mid-fourth

<sup>1</sup> The occurrence of a red finish on Attic pottery of the Greek period has been discussed by Waagé (*Hesperia*, II, 1933, pp. 280 ff.). Such a finish, deliberately aimed at, would appear to be less common in our period than in the sixth to fourth centuries, a consideration which weighs against any attempt to trace a direct connection between the red glaze of the earlier Greek period and that of terra sigillata.

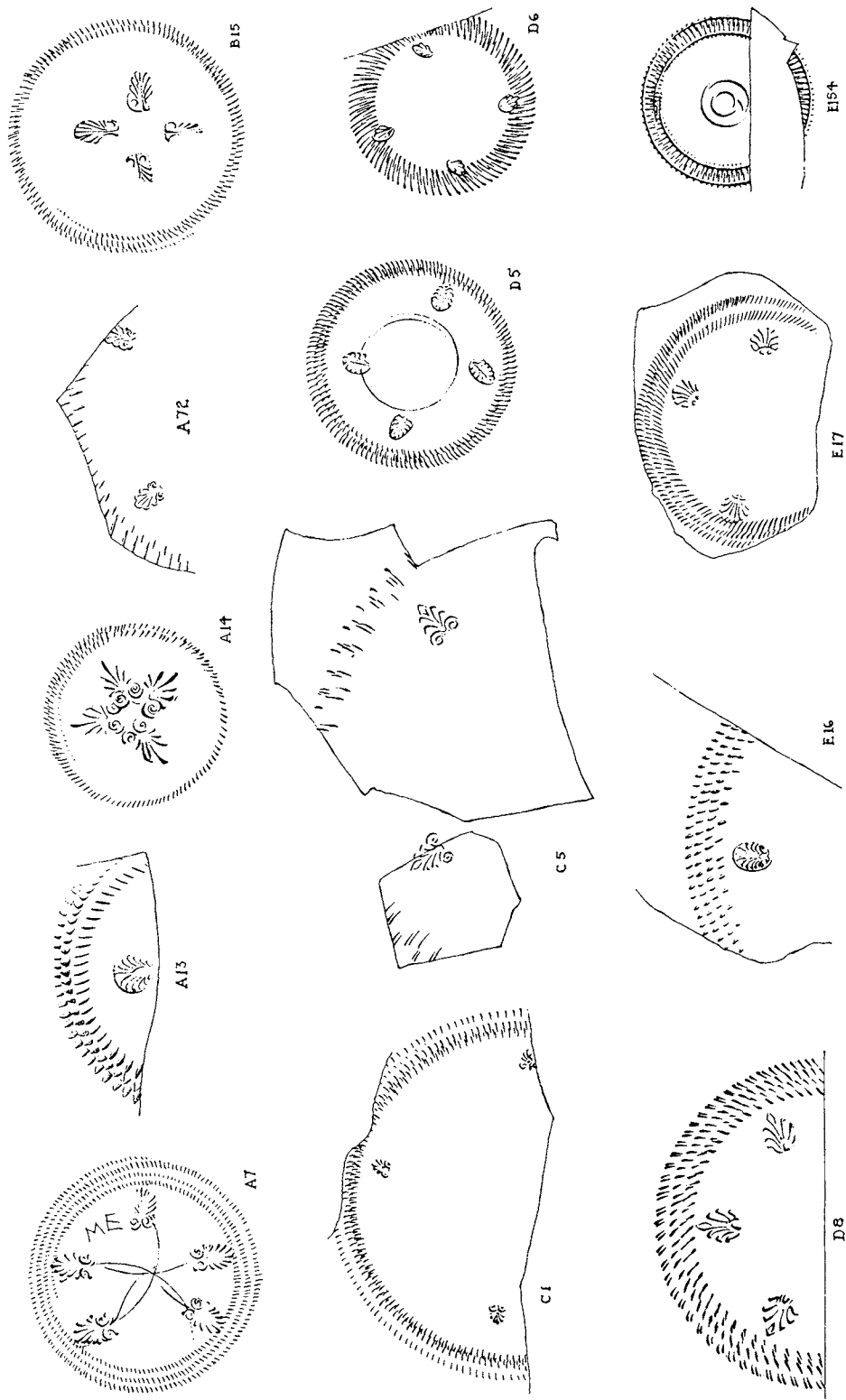


Fig. 115. Stamped Designs on Black-glaze Ware. Scale 1:2



century) and those on **A 7** are still tied together by the impressed arcs so common in the fourth century. But the palmette of the old standard form from now on is often replaced by palmettes with pointed and angular petals and without the base volutes (**C 5**, **D 8**). On some of our latest pieces we find something that is not a palmette at all but rather a tiny spray such as might have been impressed with a stamp from the tool-box of a maker of Megarian bowls (**D 5** and **6**, **E 16**). As time went on, the individual motives tended to become smaller. Within our period there remains nothing of the complex designs of alternating bands of palmettes and ovules which enriched the floors of the cups and saucers of the late fifth century. Indeed, the individual motives are now rarely held together even by the arcs of the fourth century. Once released, the palmettes yield to centrifugal force and fly outward as far as the bounding line of rouletting will permit, sometimes further (**D 6**), and their scattered arrangement is emphasized by their diminishing size and number. It was this latest form of Attic stamping, with tiny and much scattered palmettes or fronds, that was adopted and carried on by such later wares as the Pergamene.<sup>1</sup>

Compared with the fifth, and even the fourth century, the Hellenistic age seems poor in variety of vase forms, i.e. of terracotta. The shapes of the old classical krater and amphora had almost completely disappeared with the red-figure style together with which they had grown to perfection. The kylix as a drinking cup had made way in the course of the fourth century for the black-glaze kantharos and this was soon to be replaced by the Megarian bowl. The skyphos too was supplanted by that same ubiquitous vessel.

The shapes in plain black glaze which did survive into the third and second centuries are fairly well represented in our groups. They may be roughly classified and briefly discussed under the headings of drinking cups, plates and saucers, bowls and pitchers. Before considering these classes individually, we may note a feature common to the development of them all, *viz.* a growing tendency to ape the corresponding shape in metal. This is probably responsible for the increasing thinness of fabric. The heavy walls of the fourth century, proper to the ceramic art, were within a century reduced often to egg-shell thinness, and this thinness, combined with crisp firing and a metallic glaze, frequently resulted in a remarkably close imitation of metal. This tendency toward thinner walls is best illustrated by the profile drawings of plates, saucers and bowls, Figs. 116–118.

Further evidence for the influence of the toreutic on the ceramic art is to be found in the increasing popularity of angular shapes in terracotta. Consider, for example, the

<sup>1</sup> The whole history of stamped decoration on Attic pottery deserves detailed investigation. Miss Lucy Talcott is working on the material from the Agora. Until some such study is available one may consult: R. Zahn, *Priene*, pp. 397, 399 (Zahn errs in supposing that the practice of stamping died out in Athens in the third century); E. Pfuhl, *Malerei und Zeichnung*, I, pp. 410–411; Blinkenberg, *Lindos, Fouilles de l'Acropole, 1902–1904*, I: *Les petits Objets*, Berlin, 1931, cols. 657 f.; Graef-Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, Berlin, 1933, II 3, Nos. 1266–1286, pls. 90 and 91: elaborate stamping dated by the editors to the end of the fifth and to the fourth century.

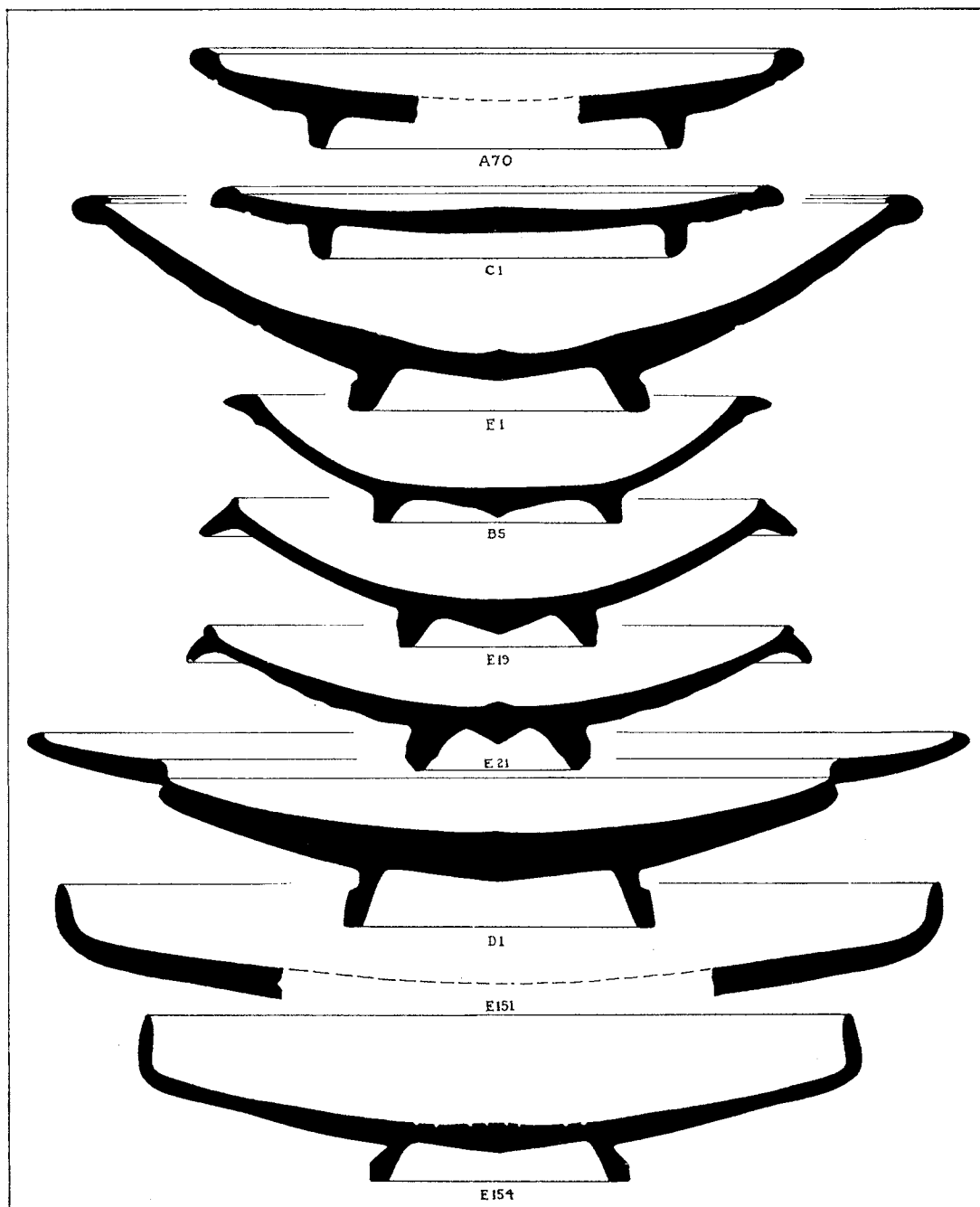


Fig. 116. Profiles of Plates. Scale 1:2

two-handled bowls **D 17** and **18**, **E 52** and **53** and the pitchers **D 20** and **21**, **E 55**. The potter, indeed, was sometimes led on to produce a form quite impractical in his medium, such as the plates with sharply offset rims (**D 1**, **E 22-26**). The same tendency is apparent also in the shape of certain handles: those of the little pitchers (**D 20** and **21**, **E 55**), double and bound together with a hoop, are purely metallic, and so too are those of the two-handled bowls (**D 17** and **18**, **E 52** and **53**), so sharply bent back on themselves, and those of the kantharoi (**A 30-32**). In the hemispherical bowl we have a shape that had been familiar enough to the primitive potter, but had practically disappeared from the repertoire of the Attic potter of classical times. In our period it returned to favor as a cheap imitation of the metal vessel of the same shape. How popular the metal prototype might be is proven, for instance, by the number of such found in the second-century tomb in Aetolia (cf. p. 372). The dependence of the terracotta on the metal form is shown beyond doubt by the deep horizontal grooves both inside and outside and by the relief *emblemata* so commonly inset in the floor of the earthenware bowls.

Another tendency common to all the pottery of the period is a growing carelessness in execution: no longer is the surface polished before glazing, frequently the wheel marks are prominent both inside and out, all interest is lost in finely modelled base-rings. This tendency was to continue in Athens down at least to the first century A.D. and it was undoubtedly responsible for Athens' loss of her one-time monopoly on finer pottery in the Mediterranean market and left the way open for the importation of such technically superior wares as the Pergamene, Samian and, later, the Arretine.

The drinking cups with handles (kantharoi) included in our groups must be closely contemporary and so show but little development. Their place in the general history of their type has been pointed out in the description of the individual pieces, e.g. **A 26** and **27**. We may note further a continued tendency toward a less compact, more slender shape, well illustrated for instance by a comparison of **A 27** and **28** with **A 29**, **B 17** and **18**. Here again the metal worker was leading the way with shapes like those referred to under **B 20** and **C 36**.

The change in the shape of the ordinary dinner plate within our period is best illustrated by the profile drawings of **A 70**, **C 1** and **E 1** in Fig. 116. **A 70** is still fairly close to the mid-fourth century plates of Olynthos. Its fabric is massive, its profile simple, its lip thickened. In **C 1**, perhaps a century later in date, the weight of the fabric is markedly less and the lip profile has begun to assume a form that was to become regular in the following century, reaching its climax in such a piece as **E 1**: the thickening, instead of being upward, as in **A 2**, is now downward and the inner edge of the thickened lip is frequently undercut on the wheel. This undercutting is already marked on several fragments of plates from the pits in the Stoa of Attalos. **E 1** is quite typical of the many dinner plates found in Cistern E and shows the increased depth that had become popular in the advancing second century. **B 5**, **E 19** and **E 21**, also drawn in Fig. 116, illustrate the variety of smaller, shall we say "tea-plates,"

that were available for the table of the period. Among these, too, there is a movement away from the simple old lip profile. The indented profile of **E 21** is reminiscent of metalwork. This is still more true of the sharply offset rim of the large plate **D 1**. The drawing (Fig. 116) shows clearly how impractical the shape was in terracotta and the fact that this and most of the other plates of similar shape were found with their rims broken off proves the point. This shape first appears in Pithos D and had become quite popular by the time of Cistern E, if one may judge from the five specimens found there (**E 22-26**). **E 151**, probably Pergamene, and **E 154**, perhaps also of Asian origin, show profiles strikingly different from the contemporary Attic plates. They have, indeed, something in common with the Attic West Slope plates, **E 62** and **63**, but we have found reason to suspect that those pieces are in the line of descent, not so much of the dinner plate, as of the pyxis lid.

The little saucer with furrowed rim (**A 3-5, 38; C 2**; uncatalogued fragments from Pithos D; **E 27-32**; cf. especially Fig. 117) is one of the most distinctive of Hellenistic dishes. It is not completely the invention of the age, for its ancestors are to be recognised in pieces of the fourth, probably even of the late fifth century. In its earlier development, the dish is usually greater in diameter, less in depth, more carefully shaped and glazed both inside and out. Among the pieces from our groups, **A 38** (Figs. 6 and 117) decorated in the West Slope style, is unquestionably the earliest. It is completely glazed and its side-wall shows a pleasing curve. It should be noted, too, that the furrowed top of its lip is practically horizontal. As time went on, the lip began to slope more and more steeply. At the same time, the furrows were run with less and less precision until, as in **E 27** (Fig. 117), we find that one of the normal two furrows has been completely omitted. The drawings again illustrate how these changes were accompanied by a loss of subtlety in the wall profile, and by increasing coarseness in the base-ring. It has been already noted that the glazing, too, became more and more careless. After **A 38** only the floor was covered and in **E 27** that only by thin, brown daubs.

Another shape very characteristic of the age is the little bowl with outcurved lip (**A 9-13, 71, 72; C 3** and **4; D 2-6; E 33-45**; see especially Fig. 117). The shape probably had its beginning toward the end of the fourth century. **A 9**, the earliest of the series, still shows good black glaze, rouletting on its floor and carefully shaped base-ring and lip. In its side-wall there is just the beginning of that angularity which becomes increasingly marked as the series advances. It is worth noting that the later bowls have become somewhat deeper in proportion to their diameter. And here again one may make the dreary record of coarsening base-rings and general carelessness in wheelwork.

In Fig. 117, **A 20, D 9, E 46**, are given the profiles of representative bowls of a deeper sort. **A 20** is very typical of the fourth century: heavy fabric, well modelled foot and side-wall, incurved lip. This shape, in a great variety of sizes and depths, was still common at the close of that century. **D 9** illustrates the thinning of the fabric

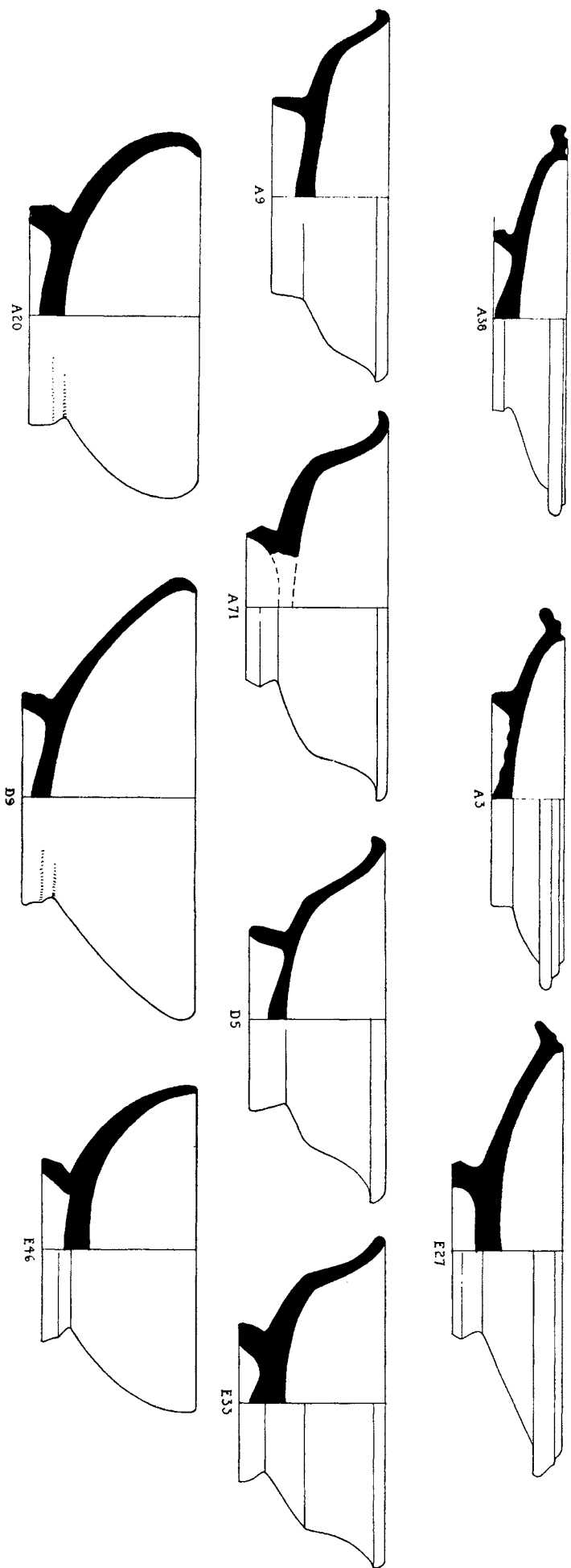


Fig. 117. Profiles of Saucers and Bowls. Scale 1:2

and the loss in subtlety of line so generally suffered in the following century. The little bowls represented by **E 46** seem to become common late in our period (cf. **D 7**; **E 47** and **48**), and the shape continued to be produced by the makers of terra sigillata. It is interesting to note that, in general, the housewife of the fourth century preferred a small bowl with incurved rim, while she of Hellenistic times favored rather the open shape.

Of little pitchers and jugs for oil and vinegar and other condiments there was need in every age. The old and once very popular lekythos did not survive the fourth

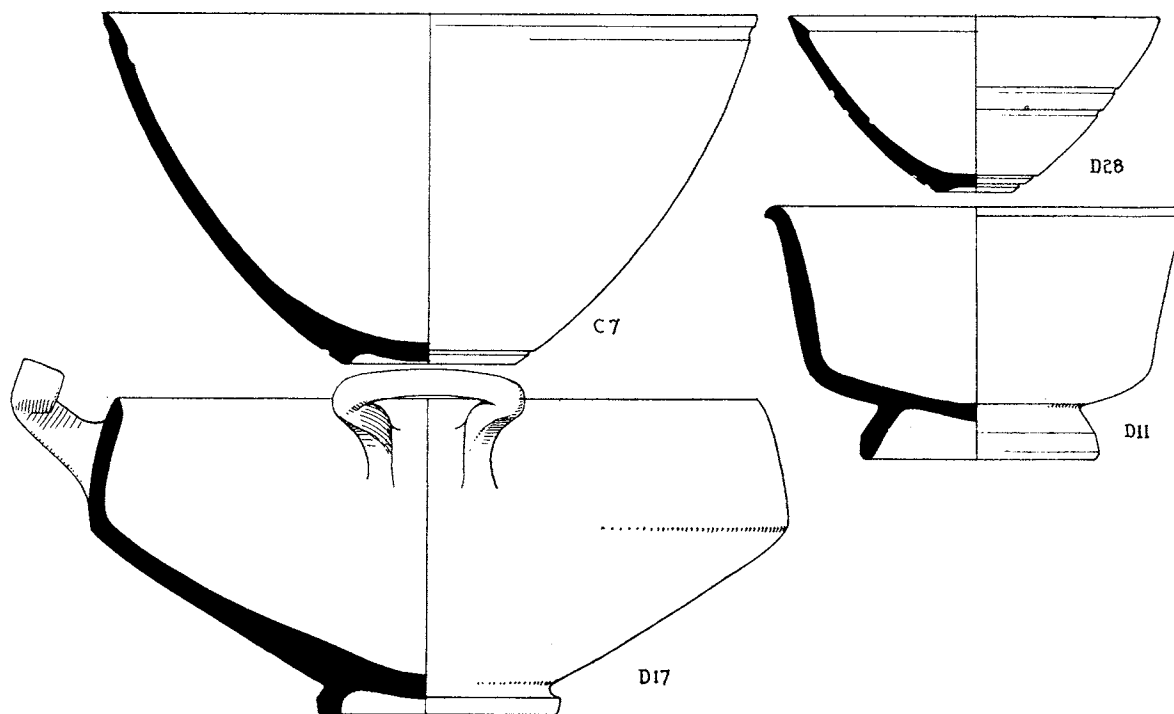


Fig. 118. Profiles of Bowls. Scale 1:2

century, scarcely the fifth. But in our period its place was taken by a great variety of little pitchers, with plain and trefoil mouths and handles of all sorts (**B 31, 32**; **C 8-10**; **D 13** and **E 57**; **D 19** and **E 56**; **D 20, 21** and **E 55**; **D 22-24, 79, E 54, 133**). There is, however, a noticeable paucity in the Hellenistic period of large, black-glaze pitchers with trefoil mouths, useful for wine or water, such as had been common in the fifth and fourth centuries. Our two specimens, **A 36** and **37**, fall early in the period. Later, water was undoubtedly kept commonly in the large, unglazed pitchers to be discussed below; for wine, vessels of metal probably became more popular.

Of the relative chronology of these black-glaze wares enough has been said in the foregoing discussion. Their absolute chronology is sufficiently indicated by their occurrence in the various groups. The date suggested for each of those groups at the close of

the description of each well or cistern may be accepted with assurance for these plain wares which would certainly not be treasured for generations as heirlooms, but would seldom survive a useful life of more than twenty or twenty-five years. In the matter of chronology, the series of dinner plates, the saucers with furrowed rims and the little bowls with outcurved lips are most interesting, for they extend over the entire period and careful observation will show that they underwent a consistent development.

### WEST SLOPE WARE

**A 38, 39, 73; B 3, 4, 8, 19–26, 35–37; C 11–14, 53; D 25–29; E 59–69**

West Slope Ware was first isolated as a distinct ware by Carl Watzinger who based his study on a group of vases found in the excavations of the German Archaeological Institute at the foot of the West Slope of the Acropolis, supplemented by pieces scattered among the museums of Europe.<sup>1</sup> In a very thorough way he investigated the technique, the motives, the shapes and the chronology of the fabric. Since his foundation study, the most important contribution has been made by Rudolph Pagenstecher in his discussion of the imported and local ware of this type found in and about Alexandria.<sup>2</sup>

The importance of the new material from the Agora lies in the opportunity which it affords of studying the development of the ware over a considerable period of time on a single site. In the brief discussion that follows, progress beyond the position reached by Watzinger will be marked chiefly in this direction.

From the closing years of the fifth throughout the following century the practice had been growing in Attica of decorating the necks and sometimes the walls of black-glaze vessels, especially hydriai, kraters and kantharoi, with garlands of ivy or olive or laurel or with imitations of necklaces rendered in thinned clay, frequently covered with gold leaf to heighten the illusion of gold overlay on silver, and in white paint. Numerous examples of this class of ware are to be found on the Agora shelves. Among the vases of the present groups the type is well illustrated by **B 20**. The chief element in the beauty of the vessel continued, however, to be the rich black glaze which completely covered its side-wall and the deep reeding which was often used to produce a play of light and shadow on its lower wall. The added decoration was distinctly subsidiary and assisted chiefly in providing a striking contrast of rich colors.

But toward the end of the fourth century, when the red-figure style had completely degenerated in Athens and Attic potters were compelled to devise some new scheme of primary decoration, they naturally turned to and developed the method long familiar in a secondary rôle and that principally on small vases. It is difficult to define precisely

<sup>1</sup> *Ath. Mitt.* XXVI, 1901, pp. 67–102.

<sup>2</sup> *Exped. E. von Sieglin*, II 3, pp. 13–20, pp. 40 f. Cf. also Pfuhl's brief review (*Malerei und Zeichnung*, II, pp. 908 ff., especially p. 910) and his bibliography (*ibid.*, pp. 914 f.). For bibliography see also Swindler, *Ancient Painting*, New Haven, 1929, pp. 460 f.

the beginning of the ware ordinarily denoted by the term "West Slope," but we may perhaps fix it arbitrarily at the point where thinned clay and white paint were first used for primary decoration on such large vessels as amphorae. For a good while still, smaller vessels continued to be decorated with simple wreaths as they had been for a century past.

The elements of the decoration were three: thinned clay, applied with a brush or a pointed stick or possibly with a fine tube, a heavy white paint, and incision. As the area covered by the thinned clay increased, the practice of gilding it was discontinued, for one of the chief recommendations of an imitation must be its cheapness.

The use of white paint was familiar not only from the fruit and flowers of the forerunners of West Slope Ware noted above but also from the late red-figure vases. In view of its very wide-spread use on the latter vases the restraint with which it was employed on the earlier specimens of the new style is surprising. Perhaps there had been a very intelligible revulsion of feeling. On the earlier vases it was used, however, and that not only for berries and flowers but notably for the filling of the popular wave pattern (**B 3, 8, 35**). Later, as the decorative motives became predominantly geometric, the white paint became almost as prominent as the yellow clay, the two ordinarily being used for alternate members of the pattern: star, rosette, band of dots, diminishing rectangles—checker-board frieze. But in these later stages the white also encroached further in the naturalistic motives, where it was used for filling in the doubled stems of garlands (**D 26**) or for the strings on which painted pendants hung (**D 25**).

At first, incision was used but sparingly and that in a way common throughout the fourth century, *viz.* to pick out a line around the foot or the shoulder or beneath the lip of the vase. A heightened effect was sometimes secured by covering the surface of the clay in those parts before glazing with a thin coat of miltos which showed bright red when the glaze was scratched away.<sup>1</sup> Incision became progressively more common. On the plates **E 62** and **63** it was used to border fringes of geometric motives; on **C 13** and **D 25** the pointed pendants were attached to the main string by an incised zigzag line; on the amphora **E 59** the stems of the ivy leaves were scratched through the glaze. But in our present groups we are spared the final stage in which the entire scheme of decoration, consisting of large panels of diminishing rectangle, checker-board and cross-hatching, was rendered by incision.<sup>2</sup> It has been well observed that by this time the cycle had been completed and the ceramic art was once again at the level of the lowest layers of Troy.

We have already seen that the West Slope style of decoration depended for its effect very largely on the contrast of color. To assure this contrast, a solid black background was most desirable; a consideration that will account in part for the general superiority

<sup>1</sup> For the same technique in Megarian bowls, cf. p. 454.

<sup>2</sup> See, for instance, the plate in Bonn (*Ath. Mitt.* XXVI, 1901, p. 81, No. 31) and a pelike with lid in the National Museum (No. 13,156).



of the glaze used on vases to be decorated in this style as compared with that on the plain black-glaze contemporary vessels. The potter was also inclined to be more generous and painstaking with his glaze on vases which were unquestionably the most pretentious among those still being produced in terracotta. And yet, even among the West Slope vases, one may trace the inevitable, if more gradual, deterioration which beset the glaze used on all classes of Hellenistic pottery in Athens. The successive stages are well marked in our series of amphorae. **B 3** and **35** wear a generous coat of the rich and glossy black characteristic of the fourth century. Even in places where it fired red it is firm and pleasing. On **D 25** and **26** the coat is thinner and its surface assumed the metallic sheen so obviously sought after in this period. Finally, the very thin, blotchy and flaked covering of **E 59** would alone proclaim it the youngest of the series.

Toward the end of the fourth century the potter-artist, and perhaps still more his customers, would seem to have grown weary of human and animal figures on vases. Certainly men and animals are extremely rare in the new style of decoration.<sup>1</sup>

Even apart from this rarity of human and animal figures, the vases show an amazing poverty of design. There is a limited repertoire of naturalistic motives which in the later period was supplemented and in large measure supplanted by purely geometric design. Among the earliest and most popular of the naturalistic motives was a representation of a necklace with painted pendants which, as we have seen, was already in use in the fourth century on terracotta vases imitating metal.<sup>2</sup> In the new style, too, it continued in use over a long period, being rendered with progressive crudeness. Compare the delicately shaped and hung pendants of **B 21** with those of **C 13** and **D 25**, and note especially how the finely drawn and arched threads of attachment have given way in the later vases to a roughly incised zigzag line. The main cord, too, has become thicker and coarser. Another motive traceable to the earlier fourth century, this time to red-figure painting, is the band of wave pattern, the water rendered with white paint, the surface of the waves at first with thinned clay (**B 8, 35**), later with incision (*Delphes*, V, p. 174, No. 409, fig. 734). Perhaps the most common and at the same time the most effective designs were based on the ivy and the grape-vine: stems, leaves, flowers and fruit. Both motives were well known in the history of Attic vase painting. In the hands of the Hellenistic artist they soon showed signs of aging. Compare the carefully drawn and quite realistic grape-vine of **B 35** and the ivy garland of **B 4** or **22** with their scarcely recognizable descendants on **E 62** and **D 27**.

The names of divinities that appear on some of the kantharoi (γραμματικά ἐκπώματα) are sometimes worked in as part of the decorative scheme (see especially **B 23**). They

<sup>1</sup> A fishing scene on a vase from the Cyrenaica, now in the Louvre (Pagenstecher, *Exped. E. von Sieglin*, II 3, pp. 14 f.); a large bird on the wall of a bowl from Pergamon (*Pergamon*, I, p. 273, fig. a). The dolphin occurs, but not so commonly as on the Megarian bowls, and chiefly on the earlier vases (**B 8** and **35**; *Ath. Mitt.* XXVI, 1901, p. 70, No. 7 a; p. 71, No. 8 b; p. 80, No. 28; *Pergamon*, I, Beiblatt 38, 4).

<sup>2</sup> For a fine example in silver cf. the kantharos from the Crimea (Reinach, *Ant. du Bosphore Cimmérien*, pl. XXXVIII, 1).

occur but for a limited period and that in the earlier stages of the style, as may be gathered from the provenience of our specimens and from the quality of their glaze. An early date is suggested, too, by the style of the lettering, which is distinctly that of the fourth and third centuries rather than that of the second.

Purely geometric motives may occur early in the series as is shown by the presence of diminishing rectangles on the kantharos **A 39**, whose carefully moulded foot, good glaze and profile combine with its place of finding to date it among the earliest pieces in our collection. But the geometric style of decoration reached its height considerably later in the alternating panels of diminishing rectangles and checker-board pattern that mark the period of our large amphorae **D 25** and **26**. The rectangles and the checker-board were the most popular and most effective of the geometric motives. They were supplemented by the central stars or rosettes which, in the Attic fabric at any rate, are almost invariably more geometric than naturalistic (**C 12**, **D 28**, **E 62** and **63**), and by the bands of pairs of dashes set at right angles to one another (**D 28**, **E 63** and **66**). One of the latest geometric designs to appear was cross-hatching, and the fact that only two examples of it occur in our collection and that in the latest group (**E 59**, **60**) proves that its use had certainly not become common before that group was closed. It was ordinarily used in panels in combination with either checker-board or diminishing rectangles, replacing one or other of the members of that old pair.<sup>1</sup> It was sometimes used alone in a continuous band around the upper wall.<sup>2</sup> This cross-hatching is the simplest and most rudimentary of all forms of geometric ornament and its appearance marks, we may hope, the beginning of the final stage in the degeneration of the West Slope Ware.

That the free use of geometric motives was more common at Athens than in other centres where similar ware was produced, may be gathered from a glance at the publications of Pergamon, Delphi and Alexandria. Nor are purely geometric designs so common among the contemporary wares of Italy. The present state of our evidence does not permit us to say whether this geometric style developed earliest in Athens, but in any case the relative chronology of the various schools would not stand against such a supposition.

Yet among these geometric motives we feel more remote than in the case of the naturalistic from Attic pottery of the red-figure period. Their origin has not yet been satisfactorily explained. It is well known that such geometric designs were popular among the native potters of Cyprus and Apulia both in early and late times, but there is no evidence to suggest that the ceramic industry of Athens was subject to influence from either of those regions in the third and second centuries B.C.<sup>3</sup> Connections have been suggested with the contemporary wares of the Gauls in Asia and with the late La-Tène fabrics; but here, too, if there be any actual interrelation, the influence was

<sup>1</sup> For good examples cf. *Ath. Mitt.* XXVI, 1901, p. 81, Nos. 30 and 31; National Museum, No. 13,156 (pelike with lid).

<sup>2</sup> *Delphes*, V, p. 174, No. 411, fig. 736.

<sup>3</sup> Pagenstecher, *Exped. E. von Sieglin*, II 3, p. 17.

probably from old Greece outward.<sup>1</sup> It may indeed be asked whether the Athenian potters of the period, granted that their art had sunk again to such primitive levels, did not have the ingenuity to devise anew such essentially simple designs.

Still another explanation may be suggested. There is an obvious similarity between those West Slope vases done in the geometric style and Greek Protogeometric and early Geometric wares: in the choice of motives such as checker-board pattern, cross-hatching, diminishing rectangles, stars, in the arrangement of these designs in zones of rectangular panels, and in the predilection for the shoulder of the vase as the primary field for decoration. There is, indeed, so far as I am aware, no example of a West Slope vase decorated with concentric circles or semicircles, two of the most popular motives in Protogeometric. Yet it must be remembered that these designs would be difficult to execute in the media which would have been employed by the West Slope artist: thinned clay or incision. And it is worthy of note that in **E 78** we have a Megarian bowl whose wall is covered with pendant concentric semicircles in the true Protogeometric manner. The rosettes and stars that appear so commonly on the floors and undersides of the West Slope vases are reminiscent of the decoration on the underside of Protogeometric and early Geometric plates and pyxides. Even the ribbons that hang from the handles of the amphorae **E 60** and **61** find their closest parallels in similar ornaments on goblets and large water jars of the Protogeometric period. And the "warts" on the necks and walls of vases are common to both periods.<sup>2</sup>

The similarity in designs is sufficiently obvious, but the difference in time seems to preclude any direct relation. Yet the gap of seven or eight hundred years may perhaps be bridged with evidence gathered from excavations in the region of the Agora. They

<sup>1</sup> Pagenstecher, *l. c.*; Zahn, *Arch. Anz.* 1907, col. 230.

<sup>2</sup> Both cross-hatching (or lattice-work) and checker-board are found commonly alone or variously combined on vases of both periods. But a more significant phenomenon is the appearance in both of the two motives combined in horizontal zones. For such a combination in West Slope Ware one might cite, *inter alia*, our amphora **E 59**; *Ath. Mitt.* XXVI, 1901, p. 73, No. 13: a footed bowl with a zone around the side-wall; *ibid.*, p. 78, No. 26: a kantharos with a zone around the top of the side-wall; *ibid.*, p. 81, No. 30: a bowl with a zone around the top of the inside; *ibid.*, p. 83, No. 34: an askos (from Thebes) with a zone around the middle; the amphora from Olbia, referred to under D 26, with a zone on its shoulder; a pelike in the National Museum, No. 13,156, with a zone around its shoulder. From the earlier period there is *C. V. A. Copenhagen*, 2, pl. 71, No. 4 a: an early Geometric pyxis, its wall decorated with a zone made up of groups of checker-board between cross-hatching divided by swastikas; and a Protogeometric goblet (P 3,171) found in the spring of 1934 on the slopes of Kolonos Agoraios in the Agora Excavations. Its side-wall is covered with a tall zone of alternating panels of checker-board and cross-hatching. I do not know of any example of diminishing (or compound) rectangles in Attic Protogeometric, but the motive occurs on the Protogeometric ware from Marmariene in Thessaly and one may find there a zone of alternating panels of diminishing rectangles and cross-hatching which can be exactly paralleled on West Slope vases (*B. S. A.* XXXI, 1930-31, p. 48, No. 54, pl. IV; *Ath. Mitt.* XXVI, 1901, p. 81, No. 31). For Protogeometric skyphoi decorated with groups of concentric semicircles pendent from the rim, cf. Myres, *Handbook of the Cesnola Collection*, p. 289, Nos. 1710-11 (from Cyprus); *B. S. A.* XXIX, 1927-28, pl. VI, 8 (from Crete); *ibid.* XXXI, 1930-31, pp. 28 ff., Nos. 115-122, fig. 12, pl. VII; and *C. V. A. Copenhagen*, 2, pl. 66, No. 4 (from Marmariene). Our growing knowledge of Attic Protogeometric (a fabric of which we as yet know little) may shed more light on the problem.

have shown that the slopes of the Areopagus and of Kolonos Agoraios were dotted with graves of the Protogeometric and early Geometric periods. Dörpfeld in the 90's discovered two burials of the early Geometric period to the north of the Amyneion on the south slopes of the Areopagus, and six more at the northern foot of the Areopagus.<sup>1</sup> The current excavations have so far brought to light two amphora burials of the Protogeometric period and three graves of the early Geometric at the northern foot of the Areopagus; one grave (of which only the vases were found) of the Protogeometric and one of the early Geometric period on the east slopes of Kolonos Agoraios. These fifteen burials have yielded a total of fifty vases. Of earlier times we have found but a solitary, Mycenaean, burial; of a later period, none whatever.<sup>2</sup> The area in question would appear to have been used as a burial ground over a limited period in Protogeometric and Geometric times. In earlier and later ages burials were made by the Dipylon, in the great cemetery which remained in continuous use throughout the history of the city.

Now in classical times the earth filling overlying the bedrock was comparatively shallow, seldom more than a meter in depth and often much less in those parts surrounding the market-square, so that in sinking their foundations to bedrock, as they regularly did, builders must constantly have been exposing burials accompanied by vases of the Protogeometric and early Geometric periods. At no time would the opportunity for such finds have been greater than in the second century B.C., for that century was unparalleled for the extent of the building operations which it witnessed in the Agora. Indeed, at that time the whole market-square was reorganized: toward the east a new limit was established by the Stoa of Attalos, and along the south side by a great double stoa closely contemporary with that of Attalos. To the same period is to be assigned the reconstruction and enlargement of the Metroön on the west side of the square. These large operations involved the disturbance, the removal and in some cases the re-setting of older and smaller structures. The Athenian potters, we know, lived and worked in this very region, on the edges of the market-place, so that they could not avoid seeing the products of their ancestors as they came from the ground.<sup>3</sup> That they should have been interested in them is proven by the enthusiasm which the ancients displayed over such finds on other occasions: at Capua in the building done by the colonists sent out under the *Lex Julia*, and at Corinth on the occasion of its refounding in 44 B.C.<sup>4</sup> That they should have been sufficiently interested to adopt and utilize the motives on the old vases is made probable by the general tendency which has been observed in the art of this period to turn back to the archaic

<sup>1</sup> *Ath. Mitt.* XXI, 1896, pp. 106 f.; XXII, 1897, p. 478; *C. V. A. Athens*, I, pls. 1 and 2.

<sup>2</sup> *Hesperia*, II, 1933, pp. 468 ff.; *A. J. A.* XXXVI, 1932, p. 386, fig. 5 A; XXXVII, 1933, p. 540; *Illustrated London News*, June 25, 1932, pp. 1060 ff.; Aug. 26, 1933, pp. 326 ff.; June 2, 1934, pp. 862 f.; *Arch. Anz.* 1932, cols. 108 f., fig. 7; 1933, col. 198.

In addition to the graves, three large pits at the north foot of the Areopagus yielded quantities of Protogeometric pottery.

<sup>3</sup> *A. J. A.* XXXVII, 1933, pp. 290 f.

<sup>4</sup> Suetonius, *Div. Julius*, 81; Strabo, VIII, 381.

and the primitive.<sup>1</sup> That such archaising should have taken precisely this direction will not be surprising to one familiar with the present practice among the Athenian potters of decorating their vases with motives taken directly from the spoils of the graves of fifth-century Greece.

Of large vases the amphora was the shape most commonly chosen by the West Slope potters for their distinctive style of decoration.<sup>2</sup> The development which the shape underwent in their hands is well illustrated by our series **B 3** and **35**, **D 25** and **26**, **E 59**, which are placed in that chronological sequence by their places of finding. The form of the amphora is distinctive and its origin is puzzling. It is quite different from that of the late red-figure pelikai which immediately precede it. Nor in its earliest stage of development does it show evidence of metallic influence. That came later and is illustrated by the applied plastic masks of **D 25** and **26**, **E 59**, and by the deeply indented rim profile of the last two vases. But within the series once begun, one can trace a consistent development or degeneration. In **B 3** and **35** we find a compact and well proportioned, if not a graceful, outline, handles that follow and emphasize the lines of the body and a base of satisfactory height reasonably well modelled. In the later examples the fine sense of proportion is lacking: at one time the neck is unduly squat (**D 26**), again it becomes so big as to overshadow the body (**E 59**). The mouth shares with those of various groups of large plain vases, to be studied below, a tendency to become unduly flaring. The handles are inclined to start off at angles most disturbing to the general lines of the vase (**D 25**). Finally, the foot sinks to a base-ring of insignificant height,—an ovolo in profile. Throughout this development in form, however, the scheme of decoration remained constant: neck and shoulder provided the sharply defined fields for ornamentation, the one for garlands suspended from the handles, the other for zones continuous or panelled.

Another of the most popular and distinctive West Slope vase forms is the kantharos with straight walls and strap handles (**A 39**, **73**; **B 4**, **8**, **21–25**, **37**; **D 29**; **E 67**).<sup>3</sup> The form finds its closest parallel in the Kabeiric cups of the fourth century.<sup>4</sup> On the Athenian vases we do not find the double spurring of the handles so characteristic of the Boeotian. But the proportions are the same and the scheme of decoration is common to both: the side-wall is usually divided horizontally, on the West Slope vases by a wheel-run groove, on the Kabeiric by a painted band, and the decoration is confined to the upper part. The use of the grape and ivy is also common to both, and both show the influence of the toreutic art in the shape of the handles and in the horizontal division of the wall. The majority of the Kabeiric vases are doubtless of the fourth century, their production running down perhaps to the destruction of Thebes by Alexander in 335 B.C. This would

<sup>1</sup> Pfuhl, "Die Wurzeln der hellenistischen Kunst," *Neue Jahrb. f. d. klass. Altertum*, XXIII, 1909, pp. 609 ff.; *Malerei und Zeichnung*, II, p. 803; Pagenstecher, *Exped. E. von Sieglin*, II 3, p. 17.

<sup>2</sup> For a discussion of the shape cf. Watzinger, *Ath. Mitt.* XXVI, 1901, pp. 94 f.

<sup>3</sup> Cf. Watzinger, *ibid.*, pp. 91 f.

<sup>4</sup> On the Kabeiric vases and their literature, cf. Pfuhl, *Malerei und Zeichnung*, II, § 780–782.

indeed permit of a Boeotian origin for the Attic wares; but that a local ware of Boeotia should have had any decisive influence on Attic pottery of the late fourth century seems altogether improbable and we should continue to seek a common ancestor for both. The presence among our earlier groups of these distinctive kantharoi proves that they were popular in the beginning of the West Slope period, more especially perhaps because they afforded a more satisfactory field for decoration in the new style than did the kraters and kantharoi of the fourth century type. Those old types also lived on for a while in the ceramic art (**B 20**), longer still perhaps in the toreutic, but both types of drinking cup soon gave way to the Megarian bowl. The preponderance of the kantharos in our two earlier groups, the supremacy of the Megarian bowl in the three later, probably illustrate truly the history of the two forms. The slight variations in shape and scheme of decoration within the limited period of their popularity are adequately illustrated by the three kantharoi **A 39**, **B 4** and **21**. The quality of their glaze supports their contexts in proving that all three are closely contemporary. The form, with variations, occurs elsewhere, at Delphi,<sup>1</sup> at Pergamon,<sup>2</sup> at Alexandria,<sup>3</sup> and it was sometimes copied with most unfortunate results.<sup>4</sup>

One might have expected that the West Slope artist would have favored the plate as offering an attractive field for his style of decoration. From the surviving specimens, however, we may surmise that he found the problem involved in the decoration of its surface rather beyond his genius. A practical consideration may also have deterred him, for the Hellenistic housewife must often have lamented the perishable nature of the West Slope decoration. Small saucers such as **C 12**, **D 28** and **E 66** are common. The West Slope style was quite unsuited for the decoration of the smaller table ware, such as little pitchers, which were consequently for the most part left in plain black glaze. **C 13** is an exception.

Our well and cistern groups provide the best evidence so far available for the absolute chronology of the fabric.<sup>5</sup> The earliest stage in the development of the ware as defined above (p. 439) is undoubtedly represented by the closely contemporary amphorae: **B 3** and **B 35**, kantharoi **A 39**, **B 4** and **B 21**, and saucer **A 38**. Now of these, the amphora **B 3** and the kantharos **B 4** were found in a branch of Cistern B in very definite association with the two red-figure pelikai **B 1** and **2** which can be dated with reasonable assurance in the third quarter of the fourth century. Even granting that the pelikai may have been kept in the house for twenty years or so, they undoubtedly reached the cistern before or about the end of the century. It is, then, in the last years of the fourth century that we may place the beginnings of the true West Slope style and thus we may regard it as the immediate successor of the red-figure

<sup>1</sup> *Delphes*, V, pp. 172 f.; Nos. 386, 389, 390, 391, figs. 716, 719, 720.

<sup>2</sup> *Pergamon*, I, Beiblatt 39, Nos. 2 and 4.

<sup>3</sup> *Exped. E. von Sieglin*, II 3, pp. 26 ff., Nos. 1–12, 14–16, fig. 34; *Sciathi*, pl. LI, 94, LII, 101.

<sup>4</sup> See the two vases from Olbia, now in Bonn, *Arch. Anz.* 1891, col. 19, No. 3.

<sup>5</sup> For an earlier discussion of its dating cf. Watzinger, *Ath. Mitt.* XXVI, 1901, pp. 86, 94, 99 f.

style. The close similarity between our kantharoi and those from the Kabeirion, which probably run down only to 335 B.C., tends to confirm this dating. It is strengthened too by an examination of the glaze on all the members of the above group.

For the ceramic history of the third century, we need more cistern groups. When we reach Pithos D, there is obviously a considerable chronological difference between its West Slope Ware and that earliest group. The difference is best illustrated by comparing the amphorae **D 25** and **26** with **B 3** and **35**. If we suppose that the Pithos was closed around the middle of the second century and grant that the two amphorae, as "mantel-piece" rather than table articles, may have been in the house for a good while, we may date them somewhere in the first half of that century. The fragmentary specimens from the Cistern C (**C 11-14**) fall midway between those two groups and may be placed, in respect of degeneration and fabric, let us say, in the second half of the third century. A score of fragments from the pits in the Stoa of Attalos still show reasonably good glaze and a restrained use of incision, a consideration which will warn us against dating too early the vases of this period. All the pieces recovered from Cistern E agree in marking another considerable advance, or rather degeneration, beyond those of Pithos D. Again the downward tendency is most clearly marked by the amphora **E 59**. This group may be dated in the late second century. Beyond the end of that century the style was doomed to still further degeneration in the increasingly common use of the more primitive motives, such as cross-hatching, and of the most primitive technique, incision.

When Watzinger wrote in 1901 he was obliged to leave the origin of wares of this type an open question, although he was inclined to favor the coast of Asia Minor as a starting point.<sup>1</sup> Various local schools in the eastern Mediterranean have been recognized: in Pergamon,<sup>2</sup> Alexandria,<sup>3</sup> in South Russia.<sup>4</sup> Recent excavations at Corinth have brought to light a quantity of similar ware of excellent quality and certainly not of Athenian manufacture. Some at least of it may be Corinthian, and in any case it proves the existence of another centre of manufacture.<sup>5</sup> It is dangerous to make generalizations that rest even in part on negative evidence which may be invalidated by further excavation or publication of other sites, but it may be said that at present no other site in the eastern Mediterranean rivals Athens in the quantity of this ware produced, nor, in all probability, in the early date of its beginning. In Athens, too, we have found an easy transition between the black-glaze vases of the fourth century, carrying a secondary decoration in thinned clay and white paint, and the vases done

<sup>1</sup> *Ath. Mitt.* XXVI, 1901, pp. 101 f. On the question of its origins cf. also Pagenstecher, *Exped. E. von Sieglin*, II 3, pp. 16 ff.

<sup>2</sup> *Pergamon*, I, pp. 272 ff.

<sup>3</sup> *Exped. E. von Sieglin*, II 3, p. 19.

<sup>4</sup> *Ibid.*, p. 16 with references. E. H. Minns, *Scythians and Greeks*, p. 351.

<sup>5</sup> I am indebted to Dr. Oscar Broneer for showing me the material, which came chiefly from the great stoa closing the south side of the market-place in Corinth.

in the true West Slope style. In fact, we have been able to trace the whole history of the style on this one site. These considerations make Athens the most probable original home of the ware.<sup>1</sup>

KERNOI<sup>2</sup>

## A 40; B 9, 10, 27-29

These vases of distinctive shape are undoubtedly the sacred vessels used in the worship of the Eleusinian Demeter, and they must come from the Athenian sanctuary of that deity. Their provenience is definitely limited, for, apart from a single specimen,<sup>3</sup> all have been found within a small area between the northern foot of the Areopagus and the southern edge of the market-square (Sections ΣΤ and Ζ).<sup>4</sup> The Athenian Eleusinion will be found in that region.<sup>5</sup>

<sup>1</sup> The relations between the Athenian and the Italian wares require further investigation. Cf. Picard, *B. C. H.* XXXV, 1911, pp. 197 ff., 206 ff.

<sup>2</sup> Although the form *κεχρυος* is found in the official inventories of the objects kept in the Athenian Eleusinion for the years 408/7 and 407/6 B.C. (*I. G.*, I<sup>2</sup> 313<sub>17</sub>; 314<sub>23</sub>) and although the same object is in all probability denoted by the two words, yet the form *κερυος* is the better attested from literary references (Leonard, *Real-Encycl.* s. v. *kernos*, cols. 316 f.). The best description of the kernoi as vases is by O. Rubensohn in *Ath. Mitt.* XXIII, 1898, pp. 271-306, pls. XIII and XIV. See also Pringsheim, *Archäologische Beiträge zur Geschichte des eleusinischen Kults*, Bonner Dissertation, Munich, 1905. For a more recent discussion and the citation of literature see Leonard in *Real-Encycl.*, 1921, s. v. *kernos*. A complete publication of the large collection of kernoi in terracotta, bronze and stone found at various times in the excavations at Eleusis is being prepared by Dr. K. Kourouniotes.

<sup>3</sup> This piece, of the simple type, came along with a small sanctuary dump of the late fourth century found in a cistern to the west of the Stoa of Zeus (*Hesperia*, II, 1933, pp. 128, 454). The deposit may conceivably have come from the nearby Metroön, for the kernos occasionally is mentioned in connection also with the worship of Kybele (Leonard, *l. c.*, cols. 325 f.).

<sup>4</sup> In addition to those included in the inventories of the present groups, fragments of other kernoi were found scattered at random in Section ΣΤ: 6 of the simple, 2 of the compound type.

<sup>5</sup> This is not the place to discuss in detail the topographical problem involved. But it may be noted that for the suggested location of the sanctuary additional evidence is now at hand in a number of terracotta figurines appropriate to the worship of the Eleusinian Demeter found in that same region. For this suggestion I am indebted to my wife. From the same place come two fragments of the inscription bearing the inventory of the confiscated goods of Alcibiades (I 236 a; *Hesperia*, III, 1934, p. 47, No. 35; I 236 b found in 1934). According to Pollux (*Onomastikon*, X, 97), if his text is in order, the stelai on which were inscribed the inventories of the goods of those involved in the desecration of the Mysteries stood in Eleusis (not in the Eleusinion, as in Judeich, *Topographie*<sup>2</sup>, p. 289). But copies may well have been set up in Athens and where more appropriately than in the Athenian Eleusinion? Further evidence is provided by the coins, for among those found in this region there is a larger proportion of pieces bearing the Eleusinian symbols (accompanied by the name either of Athens or Eleusis) than in groups from other areas of the excavation. These small copper coins may well have been struck on the occasion of the celebration of the Eleusinia, whether in Eleusis or in Athens, and especially for use at the sanctuaries (cf. Babelon, *Traité*, III<sup>2</sup>, pp. 140 f.; Shear, *Hesperia*, II, 1933, pp. 262 ff.). Nor is it unlikely that the seventh-century votive deposit recently published and tentatively assigned to the Sanctuary of the Eumenides really comes from the Eleusinion (*Hesperia*, II, pp. 636 ff.). This possibility was pointed out by Miss Burr (*l. c.*, p. 637). The close similarity between certain of the votives from the deposit and others from Eleusis takes on added significance. A more substantial remnant from the sanctuary has long



The type of compound vase represented by our piece **B 27** answers perfectly to the description of the kernos given by Polemon in a well known passage quoted by Athenaeus, XI, 478 c (cf. 476 e; Preller, *Polemon*, frag. 88): "(The kernos) is a terracotta vessel with many little bowls stuck on to it. In them there is sage, white poppy heads, wheat, barley, peas(?), vetches(?), pulse, lentils, beans, spelt(?), oats, cakes of compressed fruit, honey, olive oil, wine, milk, and unwashed sheep's wool. When one has carried this vessel, like a *liknophoros*, he tastes of the contents."<sup>1</sup> The manner in which these vessels were actually carried on the heads of the worshippers in the sacred processions is well illustrated by the red-figure plaque of the late fifth or early fourth century that Niinion dedicated to the Two Goddesses at Eleusis.<sup>2</sup>

Our piece finds no exact parallel among those from Eleusis, neither in shape nor fabric, for they are mostly of local, Eleusinian, manufacture, whereas ours is undoubtedly of Athenian origin.<sup>3</sup> But in its essential features, i.e. as a bowl on a stand with a number of small bowls set on its rim, it closely resembles several kernoi found in the filling beneath Philon's Porch of the Telesterion. The porch was built during the regime of Demetrios of Phaleron (317–307 B.C.) so that the Eleusinian pieces must be not later than those years.<sup>4</sup> Its good glaze, heavy fabric and careful workmanship would place our piece in the second half of the fourth century.

As for the simpler type of vessel, represented by our **A 40, B 9, 10, 28** and **29**, although it is passed over by Polemon in the passage quoted above and is not specifically mentioned by other ancient authors, it too unquestionably served the same sacred purpose as the larger type and it must have borne the same name. Examples of the two types have been found together both in Eleusis and Athens, and actually, on some kernoi in Eleusis, the attached containers are identical in shape with these small individual pieces.<sup>5</sup>

been recognised in an epistyle block built into the south wall of the Little Metropolis about 700 m. to the northwest of the place under discussion. Among the other symbols of Demeter represented on it in relief, there is a kernos with lid (Bötticher, *Philologus*, XXIII, p. 227; Rubensohn, *Ath. Mitt.* XXIII, 1898, p. 301; H. Omont, *Athènes au XVII<sup>e</sup> Siècle*, Paris, 1898, pl. XX, 2). The topographical evidence adduced from a fragment of a single kernos found in the excavations of the German Archaeological Institute to the south of the Areopagus in 1894 is outweighed by that of the numerous newly found pieces (*Ath. Mitt.* XXIII, 1898, pp. 280 f. For another kernos, of simple form, said to be from Athens, cf. *Exped. E. von Sieghin*, II 3, pp. 11 f., fig. 18). Such a site as we suggest would agree admirably with the significant passages bearing on the Eleusinion in Xenophon (*Hipparchikos*, III, 2) and Pausanias (I, 14, 3).

<sup>1</sup> τοῦτο (τὸ κέρνος) ἐστὶν ἀγγεῖον κεραμεῦν ἔχον ἐν αὐτῷ πολλοὺς κοιτυλίσκους κεκολλημένους· ἐνέεισι δ' ἐν αὐτοῖς ὄρμινον, μήκωνες λευκοί, πυροί, κριθαί, πισοί, λάθυροι, ὄχτροι, φακοί, κύαμοι, ξικαί, βρόμος, παλάθιον, μέλι, ἔλαιον, οἶνος, γάλα, διον ἔριον ἀπλυνον. ὁ δὲ τοῦτο βαστάσας οἶον λικνοφορήσας τούτων γεύεται.

<sup>2</sup> For the literature on the plaque cf. Leonard, *op. cit.*, col. 320. It has been most recently illustrated by L. Deubner, *Attische Feste*, Berlin, 1932, pl. V<sub>1</sub>.

<sup>3</sup> For the shape cf. a kernos from Crete: *B.S.A.* XII, 1905–06, pp. 18 ff.; Evans, *Palace of Minos*, I, pp. 75 ff.

<sup>4</sup> Vitruvius, VII, praef. 17; Noack, *Eleusis*, Berlin and Leipzig, 1927, pp. 116 f. Of the published specimens see those illustrated in *Ath. Mitt.* XXIII, 1898, pl. XIII, 1 and 2. Dr. Kourouniotes informs me that some of the kernoi found here may well belong to a filling made in Periclean times. Differences of shape and fabric within the group suggest a considerable range in time.

<sup>5</sup> *Eph. Arch.* 1885, pl. IX, 8.

In works of art, moreover, it is the simple type that is represented to the exclusion of the other, often, notably in the case of coins, because of its very simplicity. The smallness of their bases makes it altogether improbable that they were intended to be borne on the head. They may rather have been carried in the hand, slung on a cord passed through the holes in the rim. That these holes were not intended, exclusively at any rate, for the fastening of the lid is proven by their occurrence on specimens whose mouths are quite unsuited to receive lids.

Our small kernoi find close parallels in size, shape and finish among the latest pieces from the filling of Philon's Porch at Eleusis. There too the fabric is a fine, buff clay, covered usually with a thick, white paint, sometimes with blue or red. As yet, we have no examples showing the more elaborate polychrome decoration found on some of the kernoi of Eleusis, nor the covering of gold leaf, shreds of which still cling to some of the Eleusinian pieces.<sup>1</sup> Lids are not common at Eleusis, but when they do occur they are of openwork like our **B 29**.<sup>2</sup>

The kernos appears occasionally not as a type but as a symbol on Athenian coins, but the uncertainty regarding the date of issue of most of the series on which it is represented makes the comparison of less value than might at first be expected for fixing the chronology of the vases. Our specimens are close in point of shape to the kernos that was used as a symbol on a series of bronze coins assigned by Svoronos to the period 255–229 B.C., by the British Museum cataloguer variously to 406–393 B.C. and 393–322 B.C.<sup>3</sup> A closely similar shape is to be found in the symbols used on certain of those coins which are ordinarily regarded as of Eleusis but which bear the name of either Athens or Eleusis; among numismatists there appears to be no agreement regarding their date.<sup>4</sup> The lid of pierced work, such as that of our **B 29**, is well illustrated on some of these pieces.<sup>5</sup> Again, on some of those official bronze markers which Svoronos has called theatre tickets there appears as a reverse type a kernos not unlike ours in shape. This particular series is assigned by Svoronos to the period 255–220 B.C.<sup>6</sup> The kernos continues to appear occasionally on Athenian coins of the New Style (229–30 B.C.) as an adjunct symbol of the magistrates.<sup>7</sup> As a type it is common on the coins struck for the Athenian

<sup>1</sup> On the technique of manufacture and decoration cf. Rubensohn, *Ath. Mitt.* XXIII, 1898, pp. 297 ff.

<sup>2</sup> *Ath. Mitt.* XXIII, 1898, pp. 286 ff., pl. XIII, 8 a and b. On the doubtful significance of the pierced cover cf. *ibid.*, pp. 287 ff.; Leonard, *op. cit.*, cols. 323 f. That it should have been intended for the ventilation of a lamp placed in the bowl as suggested by the ancient scholiast on Nikander, *Alexipharmaka*, 217 f., seems improbable in view of the absence on the preserved specimens of any trace of the burning which must have been left by the flame of a lamp confined in a vessel so small.

<sup>3</sup> Svoronos, *Trésor*, pl. 24, 33–40; *B. M. C. Attica, etc.*, No. 218, pl. vi, 4; No. 245, pl. vi, 12.

<sup>4</sup> Svoronos, *Trésor*, pl. 103, 29–32 and 47–49. For a discussion of the various views regarding this money, cf. Shear, *Hesperia*, II, 1933, pp. 262 ff.

<sup>5</sup> Svoronos, *Trésor*, pl. 104, 8.

<sup>6</sup> *Ibid.*, pl. 102, 37–39. Cf. Head, *Historia Numorum*, p. 377.

<sup>7</sup> Svoronos, *Trésor*, pl. 33, 7–11 (229–197 B.C.); pl. 39, 6–10 and pl. 81, 18(?), 19, 22–24 (196–187 B.C.); pl. 75, 1–13 and pl. 79, 35 (first century B.C.).

cleruchs in Delos, i.e. subsequent to 166 B.C.<sup>1</sup> But in these later issues the shape has changed: the stem is shorter, the bowl flatter, the neck more contracted.

For fixing the chronology, a comparison between the Eleusis pieces and two kernoi from Alexandria (one from the cemetery at Chatby) is of interest.<sup>2</sup> The latter, even if, as is possible, they were carried to Egypt by some of the first Greek settlers, cannot antedate the foundation of the city by many years. The similarity in shape between them and the later pieces from Philon's Porch proves that some at least of the Eleusis pieces are little if at all earlier than the time of building of the Porch, i.e. than the late fourth century. As for our specimens of the simple sort, their resemblance on the one hand to the Alexandrian pieces and the latest of those from Philon's Porch and the fact that they are obviously earlier than those represented on coins of 229 B.C. and later, suggest a date for them in the late fourth—early third century B.C.<sup>3</sup>

#### LAGYNOI<sup>4</sup>

**C 15; D 30, 31, 32 (pyxis); E 70–73**

Among the most interesting of the imported vases represented in our groups are the lagynoi. From literary references and from the appearance of the word *κῶμος* on the shoulder of a specimen from Alexandria it is clear that the lagynos served as a wine decanter (*οἰνοφόρος*) for use on festive occasions. Although a similar shape had occurred sporadically much earlier, the form is one of those most nearly peculiar to the Hellenistic period: a squat body, sometimes round, sometimes sharply angular and again sometimes approaching the rectangular in outline, surmounted by a tall slender neck with thickened lip and with a vertical handle, usually flat, sometimes round in section. The fabric is quite uniform among our pieces: a very fine buff clay, covered with a firm white paint on which the design is executed in brown paint. Leroux has concluded that the shape is of little or no significance for the chronological development.

It has been conjectured that the type arose in East Greece, perhaps on the islands, on Cyprus or in Asia Minor; in any case in some region where it was a familiar practice to coat the surface of the clay completely with a white sizing. There were undoubtedly local centres of manufacture; the specimens from Cyprus seem especially distinctive. More useful work might be done in distinguishing among the products of different regions. Our fragments are certainly not of Athenian origin and at present I know of no evidence to suggest a local manufactory.

<sup>1</sup> *Ibid.*, pl. 106, 30, 45, 46, 48–51, 76–83; 107, 1–23.

<sup>2</sup> *Exped. E. von Sieglin*, II 3, pp. 11 f., fig. 17; *Sciathi*, No. 248, pl. LVIII, 131.

<sup>3</sup> On the chronology cf. also Rubensohn, *Ath. Mitt.* XXIII, 1898, pp. 302 ff.

<sup>4</sup> The standard study is by Gabriel Leroux, *Lagynos: Recherches sur la Céramique et l'Art Ornamental Hellénistiques*, Paris, 1913; reviewed at length by Picard, *Rev. Arch.* XXII, 1913, pp. 160 ff. Pagenstecher (*Exped. E. von Sieglin*, II 3, pp. 30–32) has some useful general remarks. See too Pfuhl, *Malerei und Zeichnung*, § 1000.

Leroux concluded that the lagynoi began to be made toward the end of the third century and were still in common use in the middle of the first century B.C.<sup>1</sup> Our groups, leaving as they do a large gap in the third century, are not helpful for fixing the initial date of the series but they do suggest that in Athens the lagynoi were coming into use in the early second century and were popular in the second half of that century.

#### MEGARIAN BOWLS

**A 74-76; C 16-53; D 34-52; E 69** (with painted rim), **E 74-85, 86** (relief pitcher)

In cataloguing the Megarian bowls and related fabrics from these groups we have found occasion to question their Attic origin in only three instances: **D 47, E 79** and **86**. The clay and glaze of the others, if compared with those of the contemporary plain wares of undoubtedly local origin, would alone suffice to prove their Athenian manufacture. Were further evidence desired for a flourishing Athenian industry in the fabric, it is now forthcoming in the moulds that have been found in recent years in Athens. The Agora collection now numbers twelve, all fragmentary, and the excavations by the Dipylon have yielded about the same number. These fragments have been found where they were thrown out by the potters of the Kerameikos. It was probably from this same region, at any rate from the immediate neighbourhood of potters' shops, that a mass of earth filling was gathered to level off the top of the Pnyx hill for the reception of a large building erected there in late Hellenistic or early Roman times. Mixed with the earth was much discarded rubbish from potters' workshops: terracotta rings for supporting vases in the kiln, *Fehlbrände*, broken, unused vases (chiefly plain black-glaze bowls and plates and countless fragments of Megarian bowls) and broken moulds: several for lamps of Hellenistic types, and over fifty for Megarian bowls.<sup>2</sup> The specimens from the Dipylon will be published shortly by Dr. Willy Schwabacher; those from the Agora and Pnyx must wait. It may be noted here, however, that among the Agora pieces, there are three decorated with grape-vines (P 1523, 1592, 3130); of one the wall is completely covered with imbricate leaves (P 3157), of another, with elongated petals (P 2138), while the others show the usual variety of human and animal figures, with calyces of leaves. On the Pnyx there have been found pieces of one mould decorated with tendrils, of two with nodules, of one whose side-wall was covered with imbricate leaves, and of 21 with long petals, in 10 cases separated by jewelled lines.<sup>3</sup>

<sup>1</sup> *Op. cit.*, pp. 101 ff.

<sup>2</sup> The building, probably to be associated with the Thesmophorion, has come to light in the recent excavations conducted under the joint auspices of the Greek Archaeological Service and the American School of Classical Studies. The Hellenistic pottery will be published eventually along with the other small finds from the Pnyx.

<sup>3</sup> The following names occur on these moulds:

from the Agora:

1. P 1523. ΗΦΑΙC[. . . retrograde. Scratched while the clay was still soft on the inside of a mould decorated with vine leaves.

The technique of manufacture is familiar and requires but brief description.<sup>1</sup> The moulds are bowl-like in shape, with or without base-rings, and ordinarily extend up no farther than the upper zone (Fig. 119). Soft clay was pressed into the mould. This was then centered on the wheel and spun so that the interior of the bowl and its rim were wheel-run, its lower outer surface moulded. The negative impressions in the mould itself were produced either by shaping the mould on another vessel of metal or terracotta, or, more commonly, by pressing into its still soft clay stamps bearing the individual scenes, leaves, flowers, etc. in any desired combination. In the Agora collection (SS 88) there is one of these individual stamps (*poinçon*) for making the medallion: a rosette (Fig. 120). The jewellery was done in the mould by means of a tiny, hollow punch. Tendrils, vine twigs and frequently even such complicated geometrical designs as the guilloche were incised free-hand in the mould with a sharp point. If the mould was made from a complete positive, its medallion might be restamped while its clay was still soft.<sup>2</sup> Traces of this procedure may be detected both in moulds and bowls. One can readily understand that such methods permitted of almost infinite variety. That variety was aimed at is proven by the complete absence of duplicates in such a considerable collection as that of the Agora and the exceeding rarity of such among all the bowls known. The variety in the surviving bowls was probably increased by the short life of the moulds themselves. Only a limited number of copies could be made from a mould, especially one bearing much fine detail, before it was worn out.

The clay used for the bowls, from the earliest to the latest in our series, is fine, clean and of the typical warm buff Attic colour. Occasionally it carries a few small grains of mica. The glaze shows the consistent degeneration common to all classes of Attic pottery through this period. A few specimens, and notably those decorated with tendrils and grape vines (**A 74, C 16 and 17**), are covered with the rich, deep-black glaze which one ordinarily associates with the plain black-glaze wares of the late fourth century. On most of the bowls with figured decoration the glaze has assumed a metallic

from the Pnyx:

2. ΕΝ: incised while the clay was still soft on the underside of the base of a mould on the medallion of which there is a rosette surrounded by veined leaves.

3. ΧΑΠΙ: incised like the preceding on the base of a mould with plain medallion, and with elongated petals on its side wall.

In the Agora collection there is a fragment of a bowl (P 1450) with a calyx of long acanthus leaves and with flying birds on the side wall, on which there is the name ΚΑΑΑ[... retrograde.

A fragment of another bowl (P 3211), decorated with long acanthus leaves and thin brown glaze has the letters ...]ΠΑΤ[... ]Υ[... There is also preserved a fragment of the mould from which the bowl came.

For other signatures cf. Zahn, *Jahrb.* XXIII, 1908, p. 72, and note 31; Courby, pp. 363-366, 393, 411 f., 415 f.; Hobling, *B.S.A.* XXVI, 1923-24; 1924-25, pp. 291 f.; Baur, *Stoddard Collection*, No. 199.

<sup>1</sup> On the technique cf. Courby, pp. 327 f., 370 ff.

<sup>2</sup> For other examples of free-hand drawing in the mould cf. Zahn, *Jahrb.* XXIII, 1908, p. 49, No. 3 (tendrils on an Attic bowl); Robert, *Jahrb.* XXXIV, 1919, p. 73 (adjustment of figures on a Homeric bowl); Hobling, *B.S.A.* XXVI, 1923-24; 1924-25, p. 281 (tendrils on a mould from Sparta).



Fig. 119. P 3157. Mould for Making Megarian Bowls

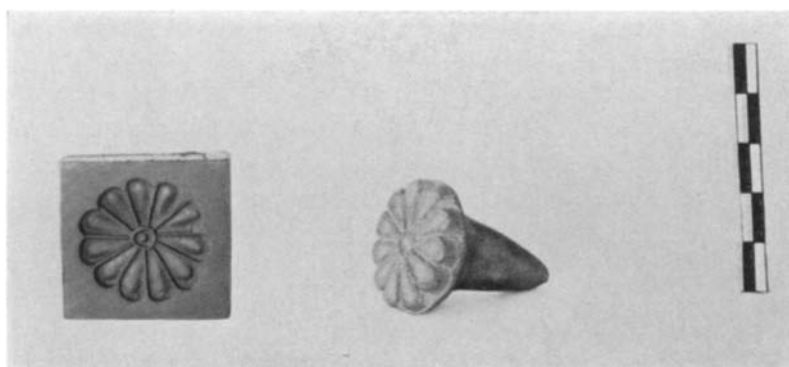


Fig. 120. SS 88. Stamp for the Making of Moulds for Megarian Bowls

sheen and often shows not true black but rather steel-blue or gray. In some cases, e.g. **D 35**, the artists were remarkably successful in attaining the metallic effect that they were obviously seeking. Later still, the makers of the bowls with long petals, though desirous of the same effect, were too sparing of their glaze and applied it so thin that the buff colour of the clay often shows through. Although an occasional long-petalled bowl carries a fair glaze, yet on the whole there is a marked decline in this respect among the bowls of that class. Among the bowls of all classes, occasional specimens are mottled red and black as a result of careless firing, and a few (e.g. **C 21**) show red patches and circles of fusion on their floors, caused by the practice of stacking in the kiln so common at this period. Distinctive of the Attic bowl are the lines scratched free of glaze (after firing) around the medallion and just below the lip on the outside. These areas were usually, though not invariably, coated with red miltos before glazing and, when the glaze was removed, the miltos remained, its bright scarlet often producing a striking effect in contrast to the deep surrounding black.<sup>1</sup> Both the scratching and the miltos were in general use throughout our period, but in some of the latest specimens (**E 74, 76, 79**), especially of the long-petalled variety, the line around the lip was omitted. The scratching was done, as one might expect, with various degrees of care. On the fine bowl decorated with grape-vines (**A 74**) the line around the lip was incised with a needle point. On other bowls the lines were traced with a blunt instrument leaving a furrow two millimeters or more in width.

The Athenian bowl is distinctive, too, in its shape. The Athenian potter preferred a deep bowl with lip slightly flaring, as compared, for instance, with the shallower body of the Asian centres and the inturned rim of Delos. And yet, within the Athenian series there is a well marked development in shape that is consistent with, and so confirms, the development in the glazing. The ideal shape in the mind of the earliest Athenian producer was obviously that illustrated by **A 74** (Fig. 11 b). The bottom is well rounded and the bowl, up to the lower edge of the upper zone, forms an almost perfect hemisphere. But the line of the side wall carries through unbroken and above the zone swings gently out, coming to rest in the sharply everted lip. This perfection of line was not often attained. It was approximated in some of the better bowls of Group C, notably in **C 16** (Fig. 34). The bowls with figured decoration retain the depth and the rounded bottom but the subtle curve of the upper wall has been lost and its line is straightened. Among the bowls of long petals there is a tendency toward greater shallowness, a flatter bottom and a side-wall approaching the vertical but never actually bending inward. The transition between the moulded and the wheel-run part is now sometimes carelessly treated, so that the profile is broken at this point. The new shape is probably due to the influence of imported wares such as **E 79** which were now becoming, if not more common, at least less rare.

<sup>1</sup> Cf. Courby, p. 328, who has, however, failed to observe the true order of procedure. For the same practice employed on lamps, cf. Broneer, *Terracotta Lamps*, p. 46, and on pottery in general Richter, *The Craft of Athenian Pottery*, New York, 1923, pp. 53 ff.

Enough has been said regarding the decorative motives and their arrangement by Courby in his discussion of the "*bols à glaçure*," for this group corresponds substantially to the bowls of Athens (*op. cit.*, Chapter XX). His fourfold classification (*ibid.*, p. 328) may be accepted, at least until such time as an exhaustive study is made of the Athenian fabric alone. But the evidence from the Agora makes it possible to define more closely the chronological sequence of these various classes and their relations to one another.

We must consider first the bowls with purely floral and vegetable decoration (Courby's Class III: *les bols à décor uniquement végétal et floral*) represented by **A 74**, **C 16**, **17** and **38**, **E 83**. The glaze and the shape of these bowls would alone be sufficient to place them at the head of the Athenian series. This position is confirmed by the provenience of the pieces, coming as they do with the earlier groups. Apart from the very fragmentary **E 83**, which may well be a chance intrusion, there is not a fragment of a bowl bearing this decoration in the two later groups. We should be driven to the same early dating by a consideration of the ornament. Granted that the Greek industry in terracotta relief bowls was influenced in its beginning by Egyptian art, and especially by Alexandrian toreutic art (for this hypothesis a strong case has been made out and, with some modifications, retained after continued re-examination),<sup>1</sup> then we should expect to find Egyptian elements most in evidence in the earliest of the Greek bowls. It is precisely in this group that we find Egyptian features in preponderance: the idea of a base medallion surrounded by outspringing vegetable members; the palm branches, the petals of the true lotus and of *nymphaea coerulea*, and the bird sitting in the branches. Courby has already pointed out the striking similarity between other known bowls of this group and two ancient casts in plaster made probably from metal bowls, whose Egyptian origin is proven by the presence on the upper walls of representations of the god Bes and of Hathor heads (Courby, pp. 336f.). Bowls with this type of decoration are not common. Courby in 1922 could name only six (p. 335) and in the Agora in general they are comparatively rare. The close similarity which they exhibit among themselves in fabric suggests that they were made over no long period of time. Naturally, however, they do overlap with those of the following two types.

Courby has grouped together a few bowls whose walls are completely covered with nodules or with imbricate leaves (II: *bols à bossettes et à imbrications*, p. 334). Our collection contains a fragment of one bowl decorated with nodules (**C 29**) and of another with similar decoration to which was added a broad rim painted in West Slope style (**C 53**). We have already observed that bowls of this type were not uncommonly used in such combination. The West Slope decoration found on the upper parts in such cases is not of the earliest type but is still comparatively fine, and this, in view of the relative chronology of the two series of pottery, would suggest a comparatively early date

<sup>1</sup> The view was first advanced by R. Zahn, *Priene*, pp. 410 ff. It has been reconsidered and modified by Courby, *op. cit.*, Chapter XXIII. Egyptian influence is undeniable, even if we do not admit the completely Egyptian origin of the Megarian bowls. Cf. Pfuhl, *Malerei und Zeichnung*, II, pp. 910, 915.



for this type of moulded decoration. This dating is supported by the fabric: the bowls are well made and their glaze approximates that of the preceding group. Our single specimen of the sort whose side-wall was covered with imbricate leaves is rather closer in shape and glaze to the general run of the following group.

This group includes the bowls of varied decoration with a band of vegetable motives surrounding the base medallion (Courby's Class IV: *bols à décor varié et corolle végétal*, *op. cit.*, pp. 338 ff.). Some of the Egyptian elements persist: the lotus leaves (**C 23**), the pairs of goats rampant about kraters (Courby, p. 351); perhaps the occasional water bird is reminiscent of Egypt (**D 36**). But the Hellenistic craftsman-artist has now realized his opportunity and here finds ample scope to deploy the myriad repertoire of his art: erotes flying and riding, satyrs in all satyric poses, miniature copies of favorite statuary groups, birds and dolphins, masks, wreaths, leaves and flowers. It is difficult, perhaps impossible, to trace any consistent development in the choice or arrangement of these decorative motives, but one would be inclined to place early such bowls as that showing Apollo with his tripod and Artemis with her stag (**C 18**), the exercising ephebes (**C 19**) and the combatants (**C 20**), bowls on which the main scenes or groups are well ordered and not overwhelmed by space-filling subordinate ornaments. It is, perhaps, significant that all three pieces come from one of the earlier cisterns. Bowls of varied decoration proved tremendously popular and must have been the best sellers for close on to a hundred years in Athenian pottery shops. Every well and cistern filled up in the time of their bloom yields quantities of fragments and every earth filling of that time is sprinkled with them.

But the time came when people must have wearied of their overloaded surfaces, especially as their reliefs became more commonly faint and blurred as a result of increasingly careless workmanship, and so favor inclined to the more sober bowls decorated with long petals (Courby's Class I: *bols à godrons*, pp. 329 ff.). The growing popularity of this latest type is well illustrated by our groups. The first three contain not a fragment of long-petalled bowls; in the fourth, numbers are about equally divided between bowls of varied decoration and the long-petalled variety; in the fifth the latter type is easily ahead. This alone is convincing evidence of the lateness of that type, the group which Courby had regarded as among the earliest of the "*bols à glaçure*."<sup>1</sup>

<sup>1</sup> Courby was led to this view chiefly by his belief that the decoration *à godrons* was a development from the reeding on the side-walls of the kraters and amphorae popular in the second half of the fourth century (*op. cit.*, p. 332). But the two schemes of decoration are fundamentally different: in reeding the individual member is convex, in the type of bowl under discussion it is concave. The one, moreover, is a mechanical geometric motive, the other is undoubtedly naturalistic in its origin. The members are to be regarded as elongated petals springing from a common centre,—not a surprising development considering how often a lesser number of long leaves was thrown out from the rosette. Thus the origins of the style *à godrons* are inherent in the lotus petals of such a bowl as our **A 74**. The very fact that, among the bowls *à godrons* known to Courby, the greater number came from Delos should have warned him against placing them so early, for the Delian fabric is relatively late as compared with the Athenian (*op. cit.*, pp. 333, 397 ff.).

The variety of decoration within the group itself is limited. There are long round-tipped petals with (D 40) or without (D 39, 42-44, 48; E 75-77) jewelled lines between; there are petals with pointed tips (E 74) and there are swirling petals separated by jewelled lines (D 41, E 85). It should be noted that, quite apart from the sobriety of the wall decoration itself, there is also a marked simplicity in the other decoration: the upper zone is usually omitted or abbreviated to a row of ovules (D 48) or egg-and-dart (E 75, 76). At times that zone would seem to be feebly represented by the tiny leaves topping the jewelled lines (D 40, 44; E 74). The medallion is frequently left plain (D 42-44; E 77); when it is decorated it is with a simple rosette. It seems impossible at present to arrange these various subgroups with any assurance in a chronological sequence, for all are found together and their shape and glaze prove that there are early and late examples of each.

Our groups illustrate clearly and decisively the relative sequence of the various types of bowl. To fix the absolute chronology is more difficult. An upper limit may be set with some precision. So far in the Agora we have never found Megarian bowls of any type in significant association with red-figure pottery, and we have already explored many wells, cisterns and other closed deposits of the crucial period. This consideration would seem definitely to exclude the fabric from the fourth century.<sup>1</sup> Nor does the type occur at all in any part of Cistern B, and the coins found there show that parts at least of the reservoir were open down into the early years of the third century. In Well A specimens of the fabric were found sparingly and that only in the upper filling and one of those pieces is probably the earliest bowl in our collection. Its glaze is but slightly inferior to that on the plain black-glaze pottery found in the depths of the same well, and that filling probably extends but little into the third century. I should be inclined to place the beginning of the fabric in Athens in the first quarter of the third century, probably towards its end.<sup>2</sup> Such a date would give time after the founding of Alexandria for the undeniable Egyptian influence to make itself felt in Athens. Among the earliest bowls we may place those with decorations purely floral or vegetable. Then follow in quick succession the better specimens with vegetable calyces and varied wall decoration, and contemporary with the earlier of these will be the bowls with nodules. The bowl with varied decoration must have been decidedly the favorite and well nigh the exclusive type from the middle of the third into the second quarter of the second century. For there we should probably place the beginnings of the long-petal type. From the pits that were dug in the spring of 1933 in the undisturbed filling within the older part of the Stoa of Attalos (built by Attalos II,

<sup>1</sup> M. B. Hobling, *B.S.A.* XXVI, 1923-24, 1924-25, p. 279, places the beginning of the *bols à glaçure de décoration varié* about 330-310 B.C.

<sup>2</sup> Courby, pp. 333, 360 ff., places the beginning of the *bols à godrons* at the beginning of the third century; of those *à décor varié* at the end of the fourth. Zahn, *Priene*, p. 411, places the development of the Athenian bowls in the third century.

159-138 B.C.), among a considerable quantity of pottery, including more than twenty fragments of bowls of varied decoration, there was not a fragment of a bowl with long petals. But a few specimens of this type have been found in Corinth (destroyed in 146 B.C.),<sup>1</sup> and, if we are right in supposing that our Pithos D was closed up around the middle of the second century we see that the type had already gained some popularity in Athens by that time. The objects from Cistern E are on the whole unquestionably later than those of Pithos D. We have suggested that E was closed near the beginning of the first century B.C. The comparative numbers of the two types found in these cisterns show that, as the second century progressed, the bowls of long petals continued to grow in popularity. Those of varied decoration probably ceased to be made before the end of the century. How much later the long-petal variety of bowl continued to be produced in Athens we cannot say. For the ceramic history of the city in the first century B.C. we have as yet but little evidence. It is worth noting, however, that in at least one well which yielded good Arretine ware from its undisturbed lowest filling, no Megarian bowls were found.<sup>2</sup>

We have found ample reason, first in the moulds discovered locally and secondly in the quantity of Megarian bowls which have come to light in Athens itself, to believe that there was a flourishing local industry and a distinctive school of Attic "Megarian bowls." The Athenian fabric may, therefore, be assigned with assurance its place among the many local fabrics which have been isolated in old Greece, Asia Minor, Italy, Egypt and Syria.<sup>3</sup> Since the Athenian fabric is practically identical with Courby's entire group of "*bols à glaçure*" his general remarks on the relative position of that ware need be but briefly reviewed.

The Athenian fabric is unquestionably one of the oldest wares of this type, in its earliest phases contemporary with the Homeric bowls which are probably of Boeotian origin.<sup>4</sup> That no corresponding fabric existed in Athens is almost conclusively proved by the absence of any fragments of such bowls with narrative scenes and accompanying inscriptions among the extensive finds in the Agora. Nor do these two fabrics seem to have influenced one another; rather, in shape and decoration, they show the common influence of fine metal ware. Athens' debt to Egypt, especially in decorative motives, has been pointed out above. But after this initial impulse the Attic potters would seem

<sup>1</sup> I owe this observation to Dr. Oscar Broneer. For bowls of earlier type found at Corinth cf. Shear, *A. J. A.* XXX, 1926, p. 447.

<sup>2</sup> A well on the east slopes of Kolonos Agoraios, explored in the spring of 1934. Courby closes his series of bowls à *décor varié* in the last quarter of the third century (*op. cit.*, p. 362). That this series continued in use considerably later is sufficiently proven by the groups discussed above. Bowls of Delian fabric, he supposes, were probably still in use as late as 30 B.C. (*ibid.*, p. 398).

<sup>3</sup> Since Courby's writing other fabrics have been localized at Sparta (Hobling, *B. S. A.* XXVI, 1923-24; 1924-25, pp. 281 ff.), Antioch (Waagé, *Antioch-on-the-Orontes*, I, pp. 67 f.) and probably at Herakleia (modern Florina) in Macedonia (Keramopoulos-Blegen, *A. J. A.* XXXVIII, 1934, p. 474). Doubtless every ceramic centre in the Hellenistic period produced relief ware of the same general sort.

<sup>4</sup> C. Robert, 50th *Winckelmann's Program*, 1890, pp. 1-96; Courby, *op. cit.*, Chapter XIX.

to have relied very much on their own genius in developing the ware. Their output through the third and second centuries was enormous, sufficient to provide for a certain amount of export trade,<sup>1</sup> and to keep the home market exclusively to themselves. This latter consideration in itself would account for the lack of foreign influence on the Athenian type. Only comparatively late, when imports were less rare, is foreign influence again at all apparent. We have noted that the flatter shape common to the latest Athenian bowls may be copied from imported pieces.

The influence of the Athenian on other fabrics is more pronounced. This is most clear in the case of South Russia. A few bowls with varied decoration have been found there, imported and undoubtedly of Athenian origin.<sup>2</sup> That a flourishing local industry developed is proved by the discovery of many other bowls of local clay bearing characteristic local names. These show some influence from Asia Minor, notably Priene.<sup>3</sup> But still more have they copied the Athenian products in both shape and decoration.<sup>4</sup>

Attic influence is also apparent both in the shape and decoration of the local fabric of Myrina.<sup>5</sup>

Finally, it is altogether probable that the type of decoration with long petals (*à godrons*) originated and developed in Athens, and subsequently became exceedingly popular throughout the sphere of the Megarian bowl. Courby (p. 333) had hesitatingly assigned the origin of the type to Boeotia, chiefly on the evidence of the number of such bowls found there. When he wrote he knew of only one fragment of a bowl of this type from Athens.<sup>6</sup> But recent excavations have added vastly to its company. The moulds from Agora and Pnyx prove that there were local workshops producing this type in Athens. What is more important, the one mould for bowls of this type found in Delos is probably of Athenian origin.<sup>7</sup> Courby (p. 327) noted that its clay was identical with that of the other mould known to him, one unquestionably Athenian. It finds close parallels, moreover, among the moulds from the Pnyx. It is tempting to see in this mould the very beginning of the fabric of the type *à godrons* in Delos, a beginning owed to Athens.<sup>8</sup>

<sup>1</sup> Cf. Courby, *op. cit.*, pp. 333, 335, 356 f.

<sup>2</sup> Zahn, *Jahrb.* XXIII, 1908, pp. 45 ff., Nos. 1–2, perhaps also 3.

<sup>3</sup> Cf. Zahn, *loc. cit.*, p. 49.

<sup>4</sup> For the shape consider Zahn, *loc. cit.*, Nos. 11 and 12 (p. 54), 13 (p. 55), 14 (p. 56), 20 (p. 60), 21 (p. 61); for the decoration Nos. 13, 14, 21. Cf. also Courby, *op. cit.*, p. 410.

<sup>5</sup> Courby, *op. cit.*, pp. 402 f.

<sup>6</sup> *Ath. Mitt.* XXVI, 1901, p. 61, B I 1. Fragments of like bowls with this type of decoration were found in Aegina, one with plain petals, the other with jewelled lines between: *Aegina*, I, p. 465, Nos. 360, 361, fig. 398. These are in all probability of Athenian origin.

<sup>7</sup> Courby, *op. cit.*, p. 333, pl. IX d.

<sup>8</sup> On the transport of moulds and particularly of moulds for the making of relief vases, cf. Zahn, *Jahrb.* XXIII, 1908, pp. 52 ff.

## LAMPS

**A 41-47; B 11, 30, 38; C 54-60; D 53-61; E 87-116**

At the end of the fourth season, the catalogue of terracotta lamps from the entire excavation numbers 1552 and includes a rich variety of shapes and forms extending from the seventh century B.C. into Turkish times. The specimens included in our group afford a fair notion of the changing styles during the third and second centuries B.C. Further excavation will certainly provide more evidence for those years. When the excavation has been completed it will be possible, and necessary, to establish an independent classification for the lamps of Athens. In the meantime, Broneer's classification, based on the finds at Corinth, has been used as a guide and his types retained wherever they can be transferred from one site to the other. The brief general discussion of our lamps which follows will emphasize the groups in which they were found. Groups A and B will be considered together.

Our series begins with lamps which may be placed in Broneer's Type VII, although among the Agora specimens two sub-groups must be distinguished.<sup>1</sup> Lamps of both groups are wheel-made, with massive walls and well defined bases. On those of the first group (**A 41, B 38**) a single deep groove encircles the top and within the groove a broad, gently convex shoulder surrounds the filling-hole. The horizontal handle and the pierced knob on the left side are optional features. Both inside and outside are covered with black glaze, usually rich and firm. The second group (**A 42-44; B 11, 30**) is clearly a development from the first. The deep groove has been drawn in closer to the filling-hole and, as a consequence, the shoulder has become narrower, and more sharply rounded. Occasionally an extra rill or two was run around outside the principal groove. Here again both handle and knob are optional, though the specimens included in our groups exhibit neither. The infundibulum has become more ball-like and the nozzle is smaller in proportion to the whole. The most distinguishing mark of the second group is the fact that it is glazed on the inside only; its outside is covered with a slip and polished. **A 45**, which falls into Broneer's Type VIII, is a variant from Type VII a in another direction: the groove around the top has moved out to the very edge, leaving a broad, flat area about the filling-hole. The shape of the nozzle and the scheme of glazing prove that this specimen is contemporary with those of the second group of Type VII. **A 46**, with its groove far out, its flat top and its sharply rounded shoulder about the filling-hole, combines features of both Type VII b and Type VIII. Among groups A and B the latest lamp, typologically, is **A 47** (Broneer's Type IX). The sharply angular profile of its infundibulum and the thinness of its wall are quite unknown in the fifth and fourth centuries and show that we are at the beginning of the Hellenistic period.

<sup>1</sup> Cf. *Hesperia*, II, 1933, pp. 199 f.

Groups A and B are of value for the chronology of these various types. The seven lamps catalogued in Group A must have reached the well within a very few years of each other, nor can the lamps of Cistern B be separated by any great length of time from one another or from the lamps of Well A. We have already observed in the catalogue that Type VII a was the most popular style in Olynthos at the time of the city's destruction in 348 B.C. and that it was the type of lamp carried to Alexandria by the Greek colonists in 332 B.C. Type VII b was just coming into favor when Philip destroyed Olynthos. We have placed our Group A in the closing years of the fourth and the beginning of the third century B.C., those parts of Group B which include lamps in the early years of the third. We may say, then, that at the turn of the fourth and third centuries in Athens Type VII a had almost ceased to be made (2 out of a total of 10 lamps in the two groups); Type VII b was the most popular (5 out of 10) and variations of it were being tried. The thin-walled, angular lamps of the Hellenistic period proper were just beginning to be made. Lamps of Type IX, like **A 47**, were to be among the most popular in use at Athens during the third century.

By the time of Group C, Type IX had already passed out of favor and another distinct type was dominant, that, namely, represented by **C 54-57**. These lamps correspond most closely to Broneer's Type XII.<sup>1</sup> Just at this time the most far-reaching change in the history of ancient lamp-making was taking place: the wheel was giving way to the mould.<sup>2</sup> Examples of the use of both devices are to be found among the lamps of this type. The base is ordinarily lower than on the earlier lamps; the walls are thinner, usually angular, sometimes watch-shaped in profile. We have here the beginning of that practical device so general among the later Hellenistic lamps, *viz.* a broad, flat top surrounded by a raised ridge to facilitate filling. The nozzle has been rounded on top and occasionally shows a tendency to flare at the tip (**C 55**), a feature carried to its extreme in the flukes of the slightly later lamps of the "Knidos type." The handle is optional, but when it does appear it is of the vertical, strap variety. The side-knob too may or may not be added and it may be either pierced or solid. By now, the glaze has suffered the degeneration common to all classes of Hellenistic pottery. It has almost completely flaked away from some lamps of this type (**C 57**). We cannot stress the significance of Group C for the dating of the lamps included in it, inasmuch as we have used them for fixing the date of the group. But the comparison made in the catalogue between these lamps and a pair found in an Aetolian tomb of the beginning of the second century makes it clear that the two groups are closely contemporary. We may suppose, then, that **C 54-57** are typical lamps of Attic manufacture in use at the beginning of the second century.

Their clay and glaze are against an Attic origin for the other lamps from Cistern C: **C 58-60**. **C 58**, with its central tube, belongs to a type common on Delos and represented

<sup>1</sup> Cf. *Hesperia*, II, 1933, pp. 200 ff., where similar lamps from the Agora are compared, less correctly, with those of Broneer's Type XVI.

<sup>2</sup> On the beginning of the use of moulds in lamp-making see Broneer, *Terracotta Lamps*, p. 54.

also at Priene. In fabric it is similar to **C 59** and also to **E 87, 106** and **107**. All would seem to have come from some central Aegean manufactory. In view of what we shall have to say about **E 106** and **107**, Rhodes should not be left out of mind. **C 59** is the earliest specimen in these groups of a moulded lamp with decoration. Such decoration probably originated and developed farther to the east. It never became very popular at Athens. The tradition of severe plainness appears to have persisted among Attic lampmakers from classical times throughout the Hellenistic period, so that our groups seem sober in comparison with the elaborately ornamented lamps of such sites as Delos, Pergamon and Priene. This is surprising in view of the flourishing Athenian industry in Megarian bowls. Lamps and bowls are products of similar technique and taste.<sup>1</sup> **C 60** is an imported specimen (perhaps from Asia Minor) of the same general type as the Attic lamps **C 54-57**. On it, however, the encircling ridge was made separately and attached, and small lateral holes were pierced through the top to permit spilled oil to enter the infundibulum. There is no reason why these three imported pieces should not be closely contemporary with the Attic lamps with which they were found. They are of special interest as representing the invasion of the Athenian market made possible by the decline of a local industry which through the fifth and the fourth century had supplied with lamps, not only Attica, but much of the Mediterranean region.

By the middle of the second century B.C. the dominant type of lamp in Athens had become that represented by **D 56-59** and the numerous uncatalogued fragments of the same sort (Broneer's Type XVIII). These, of course, are all mould-made. Their bases are low, their infundibula watch-shaped; the vertical, strap handle and the cornucopia-shaped lug on the left side have become regular features. Their moulded decoration is reminiscent of that on the contemporary Megarian bowls of the long-petal variety. Lamps **D 54** and **55** represent the farthest that Attic makers went in the direction of the fluked nozzle of the "Knidos type." Lamp **D 60** is of the same general type as **D 56-59** with the addition of the separately shaped and attached rim which was to become more common later. Its gray clay and glaze and the peculiar shape of its nozzle make improbable an Attic origin. In crudity and ugliness it is the outstanding lamp of the collection. **D 60**, too, was probably imported, from some place familiar with the "Ephesos type." As for the glaze of the lamps of Group D, even the photograph (Fig. 75) will reveal its metallic quality, especially marked on **D 55**.

Group E is of interest as showing the variety of lamps that may have served an Athenian family in the lifetime of a single generation around the turn of the second and first centuries B.C. **E 89-96** illustrate the persistency of the type represented by **C 54-57**. Their contracted tops and elongated nozzles are indicative of the advanced development of the specimens from Cistern E. Type XVIII was still the most popular sort. But in our latest group two new features have become common in the type: the pointed nozzle (**E 103, 106, 107**) and the attached rim surrounding the top

<sup>1</sup> Cf. Zahn, *Priene*, p. 458; Deonna, *B. C. H.* XXXII, 1908, pp. 160 ff.; Broneer, *Terracotta Lamps*, pp. 61, 67 f.

of infundibulum and nozzle (**E 108–111**). **E 112–114** (Broneer's Type XVIII) are representative of the more elaborately decorated moulded lamps which shared with the contemporary Megarian bowls a common repertoire of motives. **E 87, 106, 107** and **112** are all imported, the first three, as already noted, probably from the same place.

Ariston, whose name appears on **E 106**, is one of the most familiar of Hellenistic potters. Objects bearing his name have been found on several sites. From Athens other lamps are known;<sup>1</sup> from the Peiraeus a relief pitcher with a strainer in its throat;<sup>2</sup> from Attica a mould for lamps;<sup>3</sup> from Delos a large number of lamps<sup>4</sup> and fragments of three relief pitchers similar to that from the Peiraeus;<sup>5</sup> from Rome a lamp.<sup>6</sup>

The close similarity among the lamps and the pitchers bearing the name, and the uniformity of the lettering in those instances where the signature is certain, prove that all these objects were produced by one establishment within a comparatively short period of time. Where was that establishment situated? The discovery of a mould in Attica would suggest that a factory was active there. It is said that one of the fragments of a relief pitcher bearing Ariston's name found on Delos was never fired.<sup>7</sup> If this be the case, the fragment provides good evidence for supposing that there was a manufactory under this name on the island. But there are disturbing considerations against both suppositions. The signed lamp in our collection, **E 106**, seems not to be of Athenian manufacture. Its pointed nozzle, the delicate palmette on its throat and the greater precision of its moulding mark it off from the many lamps of undoubtedly local origin that were found with it. Its clay, too, is finer and of a more soapy texture than that which was being used by contemporary Attic potters. Lamp **E 106** is identical in form and fabric with lamp **E 107** and in fabric with **E 86** which is a relief pitcher of the same type as those signed by Ariston. There can be little doubt that these three articles all came from Ariston's manufactory and that they were made elsewhere than at Athens. On the other hand, their extremely fine clay, so different from that which is ordinarily regarded as the local Delian, is against a Delian origin for the lamps and pitchers. It is worthy of note, however, that their fabric is very close to that of wine amphorae bearing the name of Ariston as fabricant in similar, perhaps slightly earlier lettering found on Delos, at Pergamon and in Rhodes. These amphorae are of the ordinary Rhodian

<sup>1</sup> National Museum, Nos. 3181, 3281; Deonna, *B.C.H.* XXXII, 1908, pp. 158 f.

<sup>2</sup> *Ath. Mitt.* XXVI, 1901, p. 69, No. 5; Deonna, *l. c.*, p. 159.

<sup>3</sup> *Sammlung Sabouloff*, I, pl. LXXV; Deonna, *l. c.*, p. 158.

<sup>4</sup> *B.C.H.* XXX, 1906, p. 606; XXXII, 1908, p. 158.

<sup>5</sup> Deonna, *l. c.*, pp. 159 and 160; Courby, p. 365.

<sup>6</sup> *C.I.L.* XV, 2, p. 864, No. 6871. A terracotta figurine of a woman and a mould for a relief plaque representing a combat of a Greek and an Amazon found in Tarentum appear to bear the name Ariston in fragmentary form (*B.M. Catalogue of Terracottas*, 1903, E 16 and E 69). But the letters as reproduced in the catalogue do not resemble those on the lamps and vases and only an autopsy could confirm the identity of the signature.

<sup>7</sup> Deonna, *l. c.*, p. 160; Courby, p. 365, pl. IX f.



sort whose Rhodian origin cannot be questioned.<sup>1</sup> It is tempting to believe that the same man or the same firm was responsible for the lamps, pitchers and amphorae and that the factory was situated in Rhodes from where a lively trade was carried on throughout the Aegean. But a thorough re-examination of the fabric and lettering of all products bearing the name Ariston might throw additional, perhaps decisive, light on the problem.<sup>2</sup>

As to the period of Ariston's activity, there need be less uncertainty. We have already pointed out that the various products bearing his name seem to have been made within a comparatively short time, probably within the compass of a single active lifetime. Our two pieces, **E 106** and **107**, are typical of the general run of his lamps. There is every reason to believe that they are contemporary with the bulk of the cistern filling in which they were found and this, we have suggested, is to be dated around the turn of the second and the first century B.C. The decoration on the relief pitchers bearing his name is akin to that on Megarian bowls of the long-petal variety, and these were popular in the latter half of the second century B.C. The form of lettering employed by Ariston agrees closely with that on dated documents of the late second century and that undoubtedly is the time when he lived and worked.<sup>3</sup>

#### PLAIN WARE

A. Water pitchers and jars. **A 48-56; B 12, 32, 33, 39, 42, 43; D 62, 63, 68, 69; E 125-135**

The carelessness of Athenian housemaids has been responsible for the appearance of perhaps an unduly large proportion of plain water jugs among the vases found in our wells and cisterns. It will be noticed that the big, plump pitcher with trefoil mouth

<sup>1</sup> Deonna, *B.C.H.* XXXII, 1908, pp. 159 f.; Courby, p. 365; *Pergamon*, VIII 2, p. 452, Nos. 936-940; Nilsson, "Timbres Amphoriques de Lindos" in *Exploration Archéologique de Rhodes*, V, Copenhagen, 1909, p. 394, No. 114; Grace, p. 229 of this Volume of *Hesperia*.

<sup>2</sup> Even the discovery of a lamp mould bearing Ariston's name in Attica does not, unfortunately, establish beyond question the existence of a factory of Ariston in that region. The mould might well have been imported, or, more likely still, it could have been made directly from an imported lamp bearing Ariston's name.

<sup>3</sup> Broneer suggested (*Terracotta Lamps*, p. 65) that Ariston may have been the name of a firm originally seated in Athens, from where it may have established a branch factory in Delos at the time of the Athenian colonization of the island in 166 B.C. But Broneer was misled into attributing a long period of activity to Ariston by Courby's error in dating much too early the style of bowls to which Ariston's pitchers are related. It is quite impossible that lettering of the style used in his name should antedate 166 B.C. The broken bar in the *alpha*, for instance, is not known even in stone-cut inscriptions before the 60's of the second century and, as Mr. Sterling Dow points out to me, it is a precautionary device for cutting in stone undoubtedly originated by the stone cutter and so not likely to be copied in a safe medium such as soft clay until some time later.

occurs early, only in Well A (**A 48-51**). Its shape is based closely on that of the contemporary black-glaze pitcher, e.g. **A 36**. The glazed vessel was probably used for wine, the unglazed, whose porous walls would permit of perspiration, evaporation and cooling, for water. This shape early gave way to that represented by **A 53-55**, **B 39** and **E 127**: flat bottom, ovoid body, tall cylindrical neck finished above with a rolled lip and surrounded by a ridge at the level of the attachment of the strap handle. The clay shows a great variety of tints: pale yellow, greenish-yellow, buff, pink, brown. Pale yellow is the most common. Yet the texture is much the same in all: marked by numerous particles of grit and white matter. The clay undoubtedly all came from the same pits. Pitchers of this sort are the dominant form throughout our two centuries and they appear in unbelievable quantities of whole or broken specimens in some of the deep wells of this period. The actual shape underwent little change in all this time. A comparison of **E 129** with the earlier specimens will indicate the tendency of the neck to lose its perfectly cylindrical shape, becoming broader toward the top, and of the lip to flare, a characteristic common to practically all vessels of the period. A not uncommon variant in the same fabric is represented by the plain-mouthed, high-handled pitchers **A 52** and **B 12**.

This type of pitcher would seem to have been in vogue throughout the Aegean region in the Hellenistic age.<sup>1</sup> They were probably not made in Athens, for their clay is not typically Attic and both the fabric and the shape represent a sharp break from those of the plain pitchers in common use in Athens in the fourth and earlier centuries. Yet there was undoubtedly a single centre of production in the Hellenistic age. At present the evidence seems insufficient to fix that centre with certainty. The fabric is not unlike that of the modern products of Aegina. At the present day there is a flourishing manufacture of plain wares on the island and the Aeginetan water jar is recognized as the best in Greece. It is not impossible that the island industry has a long tradition.

In addition to the pitcher proper, intended not only for the carrying and keeping but also for the convenient pouring of water, there is a variety of large, plump jar with one or two handles (**D 63**; **E 125**, **128-132**) intended for the storage of liquids or solids before the day of the cheap tin can. Their clay is different from that of the group just described, yet in most cases it seems not to be Attic. Where they were made we cannot say.

Then too there is a group of plain, heavy-walled pots, mostly storage jars (e.g. **D 68**, **E 134**) but including also the funnel **E 136**, of coarse, buff clay sketchily decorated with straight and wavy lines and occasionally with garlands of ivy suspended between the handles. These may be Attic. This is not true of such other large jars as **D 69** and **E 135** decorated with floral designs applied over a coat of white paint.

<sup>1</sup> For finds on Aegina see the note on **A 53-55**. The type is common also at Corinth.

## PLAIN WARE

B. Cooking vessels. **A 57, 58; C 69-75; D 64, 70-76; E 117, 118, 139-150**

Apart from the jars intended for water, there are others whose fire-blackened sides prove that they were used for cooking. These are round-bottomed pots of the simplest shape with one handle (**A 57, C 69**) or with two (**C 70, D 70** and **71**). On some (**C 70-72, D 70**) the lip was shaped to receive a lid such as **E 149**. Even here metallic influence made itself felt: in the grooves and the sharp rim profile of **C 70**, in the handles of **C 71** and **72**. The round bottom, which might seem so disturbing to a western housewife of today, accustomed to a flat-topped stove, was, of course, admirably adapted for use with the braziers on which most ancient (and modern) Greek cooking was done (Fig. 108).

For cooking on the same braziers were intended the plain casseroles represented by **C 73-75, D 72, E 141-145**, regularly intended to receive lids (**A 58, D 73-75, E 146-148**).<sup>1</sup> Pots of this type were, of course, indispensable in the Greek kitchen of all periods and on the Agora shelves their history may be traced back into the sixth century. On specimens of the sixth to fourth centuries the fabric is usually somewhat finer and the profile of the side-wall is more rounded than on ours; indeed, the earlier bowl is often watch-shaped. In that earlier period, also, the two vertical loop handles set close to the rim, which commonly appear on the casseroles of our period, were frequently supplemented by a long, tubular handle projecting upward from the shoulder. Within the limits of our period a consistent development in shape may be traced (Fig. 121). Our earliest specimen, **C 73**, still retains something of the well rounded side-wall. The steep angle of its rim and the double break in the line of its inside are also to be noted. In the later examples the profile of the bowl becomes more and more angular and the flaring lip intended for the lid is set flatter and flatter until the form of **E 141** was reached, a shape which carried through into Roman times and which indeed differs but little from that used by the modern Greek. Such was the common shape. A variant shape in the same fabric is represented by **E 145** (Figs. 106 and 121). The lids show little change from century to century: convex disks topped with big or little knobs.

In addition to these lidded bowls we find also flat, open plates, surprisingly like the modern pie-plate (**E 139** and **140**). In this period too there were still shallower plates fitted with long round handles: the ancient frying pan. The type is not represented in our groups.

Associated with the cooking vessels by identity of fabric and by their purpose are the braziers **D 76** and **E 150**.<sup>2</sup> And here again it was not, of course, the Hellenistic

<sup>1</sup> The casserole **E 141** and the lid **E 146** (Figs. 105 and 121) do not belong together, the lid being slightly too large.

<sup>2</sup> The most complete study of such braziers is by Conze in *Jahrb.* V, 1890, pp. 118 ff. Cf. also the study by F. Mayence of the specimens found on Delos (over 850 at the end of 1904): *B.C.H.* XXIX, 1905, pp. 373-404. For other specimens from the Agora see *Hesperia*, II, 1933, p. 189, fig. 6.

housewife who first felt the need of such a utensil. But the Athenian brazier of the fifth and fourth centuries was of quite a different form: a shallow bowl either circular or rectangular in plan with raised lugs on its flat rim to support the cooking vessel.

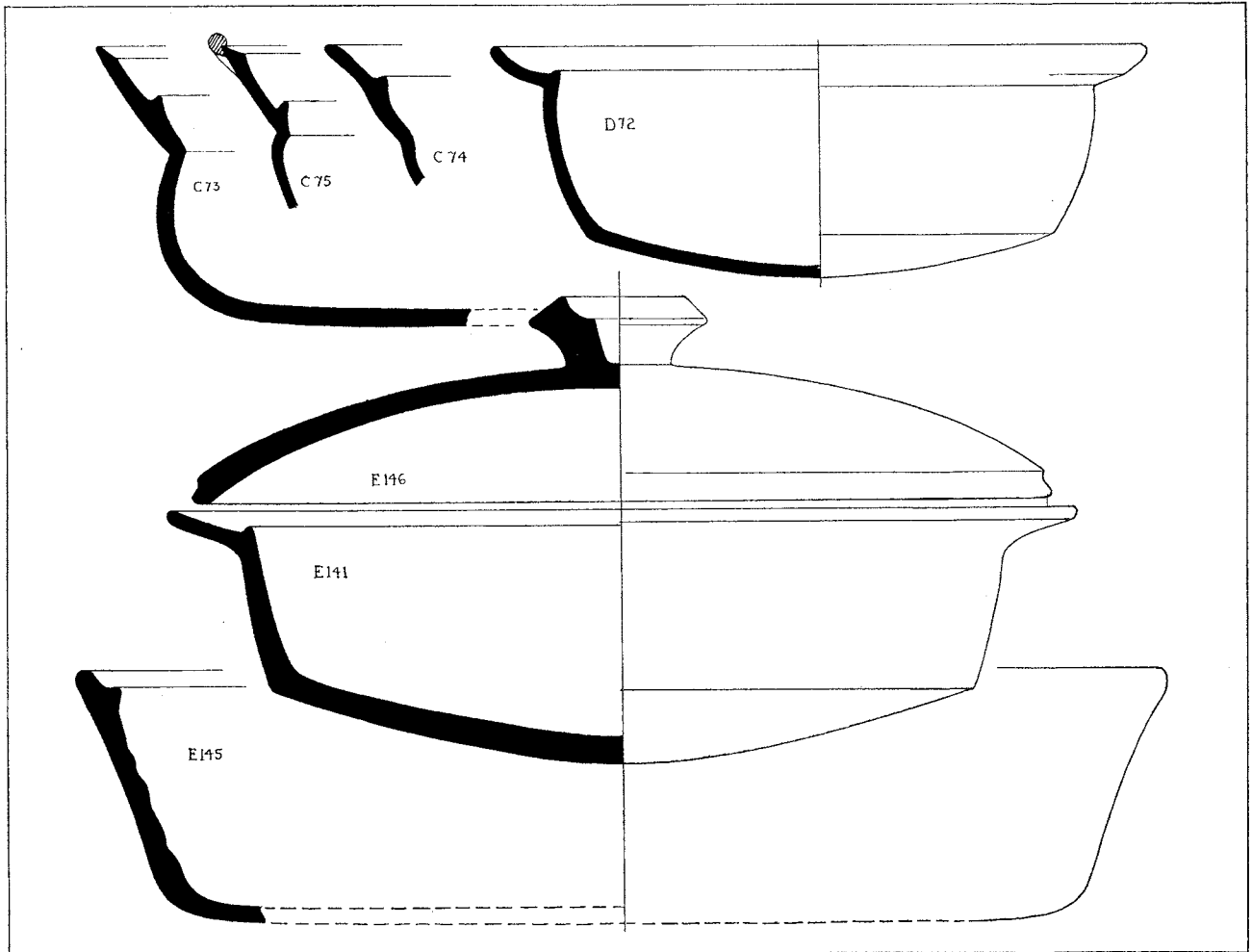


Fig. 121. Profiles of Casseroles. Scale 1:2

It, too, stood on a hollow stand pierced to admit of a draft, but bowl and stand combined seldom attained half the height of the Hellenistic brazier. The earlier specimens, moreover, were of quite a different clay: finer in texture, more buff in color. They may have been of local manufacture. This is almost certainly not the case with the later variety. Against its Athenian origin are the clay, the comparative paucity of specimens found in Athens, and, still more telling, the failure to find in Athens moulds for the shaping of the masks. But clearly, as soon as the new model was introduced,

it became popular with the Athenian housewife who must have been thoroughly weary of the old, low, back-breaking variety. Just when the high variety reached Athens is difficult to say. I have noticed one finely modelled lug, with satyr's mask, from the pits in the Stoa of Attalos. Their occurrence in Pithos D suggests a date at least equally early. Yet **D 76** is certainly not an early specimen. The superiority in design and execution of other examples from elsewhere in the Agora would suggest for them a date possibly fifty years earlier.

As already noted, the close similarity in fabric suggests that the braziers and cooking vessels were made in the same place, and, since it is practically certain that the braziers were imported, the same is probably true of most of the cooking vessels. Braziers of precisely the same type are found throughout the Mediterranean world and indeed they provide a small but significant indication of the community of ways and manners that developed in Hellenistic times. But nowhere are they found more commonly than on the Aegean islands, notably Delos. It is not unlikely that braziers and cooking pots alike were made on and disseminated from some one of those islands. Nor must it be thought strange that such coarse pottery should have been commonly imported and that to Athens. In modern times, just as Aegina is famous for her water jars, so Siphnos is noted for her cooking pots and braziers, of much the same shape and fabric as those from our wells and cisterns. In any Aegean port one may see little Siphnian sailing boats loaded to the gunwale and higher with such products, and the same wares are to be found on sale in shops and markets throughout Greece.

## PLAIN WARE

C. Large basins and mortars. **A 59-63, 77-79; B 40, 41; C 61-68; D 65-67; E 119-124**

Our wells and cisterns have provided a good selection of the large wash basins necessary both in kitchen and lavatory. The very simplicity of the shape admitted of but little variation: a deep open bowl with steep sides which ordinarily carried down a little below the floor to provide a sort of false base-ring, an out-turned rim and a couple of vertical loop handles set close under it (Fig. 101). The clay has fired to various shades of red, yellow and brown but its texture is the same in practically all: coarse and often gritty. It scarcely requires the evidence of the *Fehlbrand*, **B 40**, to prove its Attic origin. In many cases the interior was covered with thin brown or reddish glaze. Occasionally the inner wall of these basins was striated by both horizontal and vertical strokes of a comb-like instrument drawn across the still soft clay. The three fragments from our groups that show this treatment have walls steeper than those of the ordinary basin (**A 63, C 68, E 122**).

For the development of the type, the rim profile is the most significant detail. On the earlier examples (**A 59-62**) the out-turned rim is flat on top, decorated some-

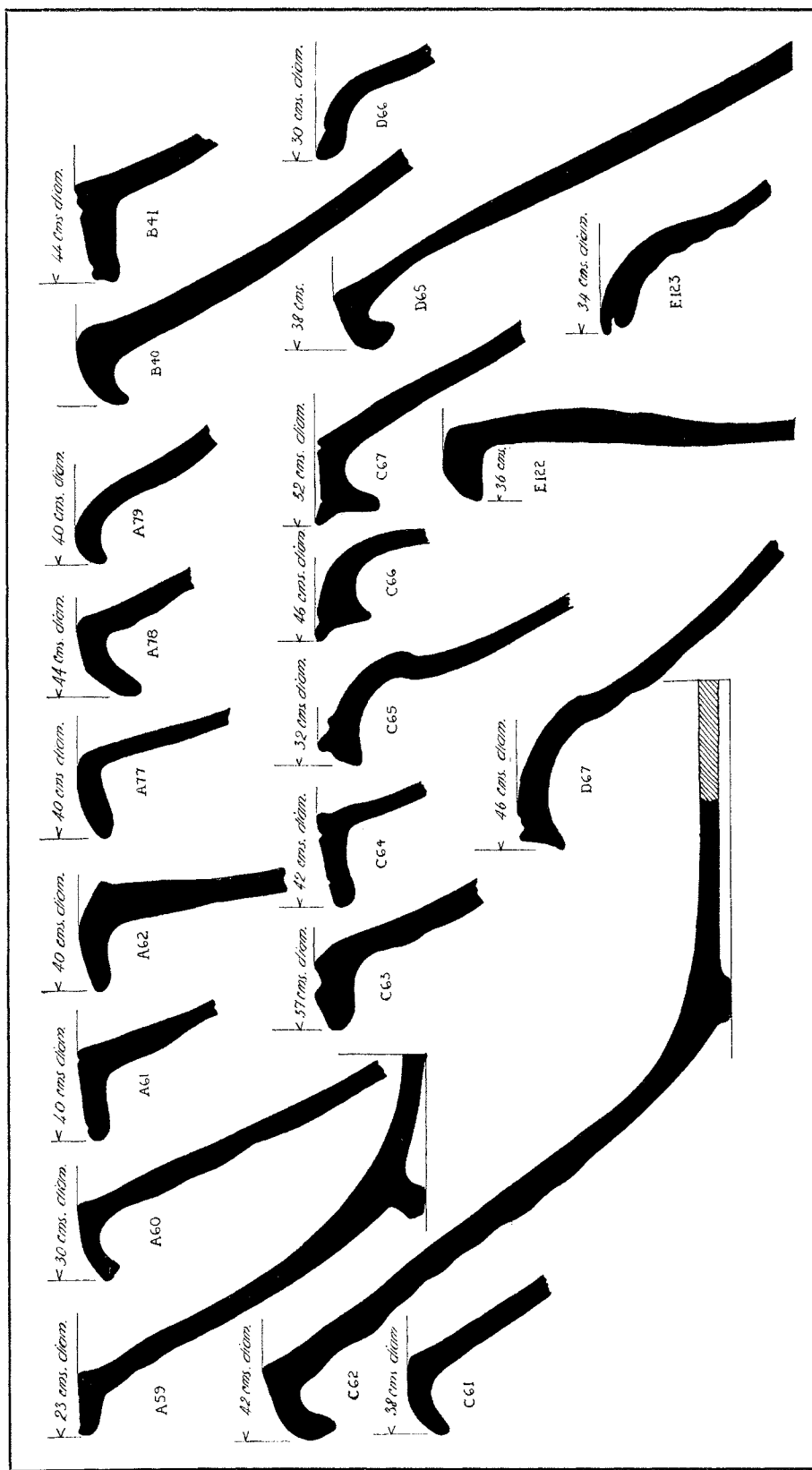


Fig. 122. Rim Profiles of Lekanai. Scale 1 : 2

times with a couple of shallow grooves with or without an incised zigzag line between, or else it is gently convex. In either case it is but slightly, if at all, turned down. These are the shapes that we find at the end of the fourth century and they are close enough to those used earlier in the century. The second-century shapes on the whole are markedly different. When the profile is simple, the lip is likely to be more sharply bent down than in earlier times (**C 62, E 119**, Figs. 101, 122). But in general the profile tends to be more elaborate; some of the deeply indented lips probably show the influence of metal work (**C 66** and **67, E 123**, Fig. 122). In common with other types of vessel of this age the basins show a slackening in their profiles: their lips tend to flare more, even to sag (**D 67, E 123**, Fig. 122) and to lose the crispness which had characterized them at the beginning.

Closely related to the large basins in shape and fabric are the household mortars represented by **E 124** (Fig. 102). It is surprising that our groups should contain but a single specimen in tolerable preservation. Its lip profile is essentially similar to those of the contemporary basins and the whole vessel is far removed from its predecessors of the fourth century. At that time the side-wall and lip were much heavier and the hand grips on the rim were often elaborately and pleasingly modelled.<sup>1</sup>

## BLISTER WARE

### **A 68, C 78**

The amphoriskos **A 68** and the fragment from the base of a small pitcher **C 78** are of a distinctive fabric of which occasional pieces have been found in the excavations both of the Agora and of the Pnyx. The small, flat-bottomed pitcher would seem to be the commonest shape, but in addition to the pitchers and the amphoriskos I have noticed also a lamp, from the filling of the great double stoa along the south side of the Agora, of the form of Broneer's Type IX. The clay is fine in texture and distinctive in color. Occasionally it is ash-gray through and through. Again, it may be gray save for the inner or the outer surface, one or other or both of which may have fired to a dull orange color. Of another fragment I have noticed that the core and both surfaces fired red, the space between, gray. The name has been suggested by the common occurrence on the surface of blister-like protuberances caused probably during the firing by the explosion of particles of water lodged in the clay. That the effect was deliberately sought is proven by a fragment from the Stoa of Attalos in which similar protuberances were produced on the outside by pressing on the wall from the inside. The potter left his finger prints.

<sup>1</sup> For fourth-century examples from Corinth cf. *A. J. A.* XXXVII, 1933, p. 447. A good many of the same century have been found on the Pnyx and will be published along with the other small finds from there.

The earliest datable specimens of the ware, to my knowledge, are the amphoriskos from the depths of the Well A and the lamp of Type IX mentioned above. These two pieces must be from the turn of the fourth and third centuries. The ware would seem to have continued in use, though never very popular, for some time. I have noted fragments of at least three vases from the pits in the Stoa of Attalos.

Whether the ware was made in Attica from some special clay bank or by some particular shop, or whether it was imported and if so from where, are questions which must await further evidence.

## GRAY WARE

### E 154-158

Cistern E yielded several fragments of a fabric marked by its fine, ash-gray clay and its hard, metallic-gray glaze. Its profile (Fig. 116) and the decoration on its floor (Fig. 115) mark off the best preserved plate (**E 154**) from the contemporary local pieces. Its comparatively flat floor and high rim remind one of Pergamene plates but the basering is quite different from anything in that ware. The hemispherical bowl (**E 157**) and the fragment from the mouth of a pitcher (**E 158**) are not distinctive enough in their profiles to assist one in placing the ware. The clay and glaze of the group are very close to those of the relief krater **E 153** which we have found reason to assign with some assurance to a Pergamene school. In suggesting that attribution we had, indeed, to suppose that the fabric of the krater was, if not unparalleled, at any rate unusual among the products of that school. But in the case of the plates we should scarcely venture to fly in the face of irregularities both of fabric and profile. While not assigning the group to Pergamon we may perhaps be not wrong in supposing that it did come from the Asian coast. Lamps of a closely similar fabric are not uncommon in that region and there, too, bucchero ware, of which our gray ware is reminiscent, continued to be made down into Hellenistic times.<sup>1</sup>

## PERGAMENE WARE

### E 151, E 152

From the Cistern E come fragments of two plates which agree precisely in fabric and shape with others found earlier in the Agora excavations and already assigned by Waagé to Pergamon.<sup>2</sup> The clay shows the same yellowish-buff color and extremely fine texture and the plates have the same flat floor and high rim. The present fragments have a chronological interest, for they come from the earliest datable context so far to yield

<sup>1</sup> For Hellenistic bucchero in Samos cf. Technau, *Ath. Mitt.* LIV, 1929, p. 48. Cf. also W. Lamb, *J.H.S.* LII, 1932, p. 3.

<sup>2</sup> *Hesperia*, II, 1933, pp. 285-287. See also Waagé, *Antioch-on-the-Orontes*, I, pp. 68 ff.



this fabric in the Agora. It does not yet appear in Pithos D. No specimens of it have so far been found in the Stoa of Attalos nor yet in the filling of the great double stoa across the south side of the market-place, a building probably contemporary with the Stoa of Attalos. The available evidence, therefore, suggests that this ware came into use in Athens in the second half of the second century B.C.

The two plates, combined with the relief krater **E 153**, have also an historical interest, adding as they do to our evidence for the relations between Pergamon and Athens in the second century. In the political, artistic and sentimental fields those relations are known to have been close. Our finds are witnesses to commercial intercourse.

### FUSIFORM UNGUENTARIA<sup>1</sup>

**A 64, 65; B 6, 7, 44; C 76, 77; D 77, 78; E 137, 138**

This spindle-shaped vessel is one of the most ubiquitous and characteristic of Hellenistic vases, appearing commonly not only in tombs but almost invariably in house deposits of the period. Although specimens have been found in all parts of the Mediterranean region, the uniformity of fabric points to a single place of origin.

In the earlier specimens the walls are often astonishingly thin and fragile; the clay fine, dull red inside, dark gray, sometimes almost black on both surfaces, and fired hard. Later, the clay tends to be coarser and has frequently fired to a dirty ash-gray color throughout. The walls, too, become thicker. Ordinarily, the sole decoration consists of three narrow bands of white paint, around neck, shoulder and body, a tradition which persisted throughout the history of the type. The development can be traced most closely from the shape. The earlier specimens are almost always plump, showing a well rounded belly, and sometimes, especially on the smaller bottles, a well defined shoulder between side-wall and neck. At first, both lip and foot were carefully modelled on the wheel, the lip invariably showing a considerable projection and a bevelled edge, the foot a slight flare. As time went on, the body tended to become more and more slender, the neck to swell and to flare toward the top so that on many late examples the diameter of the lip is equal to or greater than that of the body (**D 77** and **78**). At the same time, the wheel work became more careless, so that, although the lip retained very much its old profile, the foot was often not set off from the stem by special moulding. Though stout specimens may occur late, with these other criteria in mind one need not be deceived in their date.

<sup>1</sup> It is needless to cite the great numbers of published specimens. So far as I am aware, no thorough-going study of the type has been made. Among the more useful notes the reader may consult the following: Dragendorff, *Thera*, II, 1903, pp. 283 f. (D. speaks of examples of this type as late as of the first century A.D. found in Germany and Tarentum); Zahn, *Priene*, p. 428; Blinkenberg, *Lindos*, I, *Les petits objets*, Berlin, 1931, p. 738, Nos. 3165-3169; Van Ingen, *C.V.A., U.S.A.* 3, *University of Michigan*, 1, 1934, p. 67.

Their presence in each of our five groups provides good evidence not only for their relative but also their absolute chronology. **B 6** and **7** were found in definite association with the late r. f. pelikai, **B 1** and **2**, and may without question be assigned to the end of the fourth century.<sup>1</sup> **A 64** and **65** will be not much later. The specimens from the Cistern C (**C 76** and **77**) may be taken as typical of the early second century and those from D and E (**D 77** and **78**, **E 137** and **138**) of the latter part of that century. Numerous fragments from the pits in the Stoa of Attalos were closest in type to those of our Group C and I have seen none from the Stoa that need be as late as those from Group D. That those fragments from its filling, however, are considerably earlier than the Stoa is shown by comparison with the pieces of Group D and is confirmed by specimens from a tomb at Corinth that must shortly have antedated its destruction in 146 B.C. (unpublished, cf. p. 370). These Corinthian pieces are closely similar to those from the Pithos D.<sup>2</sup> How much longer the fusiform type continued before it was supplanted by the bulbous form common in Roman times, we cannot say. The old type probably died out in the first century B.C. In graves (unpublished) of the early Roman period in Corinth (the city was refounded in 44 B.C.) the bulbous type is found.

It was long supposed (on scriptural authority)<sup>3</sup> that these flasks were intended to receive the tears of the mourners and then to be placed in the grave,—hence the name “tear-bottle.” It seems more probable that they were intended for the transport of unguents which might be used for daily needs but which would also find an appropriate place in the service of the dead. Unguents came from the east, and so presumably did their containers. From just what part these bottles came we cannot say with certainty. Myres suggested Syria.<sup>4</sup> They seem to have begun to reach the Greek world regularly in the closing years of the fourth century,—with but a single exception I know of none from contexts that need be dated earlier than the specimens discussed above. We may suppose that the producers of the unguents who put up their wares in such flasks established regular contact with the Greek world as an immediate result of Alexander’s conquests and plied a profitable and continuous trade for some three centuries thereafter.

<sup>1</sup> This dating is confirmed by the finding of a specimen like **B 6** in shape in a tomb at Phalasarna in West Crete accompanied by r. f. pottery not much later than the middle of the fourth century (*Mon. Ant.* XI, 1901, cols. 377–378, fig. 66 k), and by the discovery of another example closely similar to our **B 7** along with a drachma of Alexander in a tomb at Pergamon that Jacobsthal would assign to the early years of the kingdom (*Ath. Mitt.* XXXIII, 1908, pp. 430, 436, pl. XXVI, 1). Another flask, similar to our **B 7**, was found in a tomb at Delphi dated by Perdrizet to ca. 400 B.C. (*Delphes*, V, pp. 12 and 163 ff., p. 166, Nos. 345–349, fig. 698). But there is a remarkable range in the objects found in the tomb and some, at least, are doubtless considerably later than 400 B.C.

<sup>2</sup> Other dated specimens of this period are those from the Aeginetan tomb, probably of 144–133 B.C. (*Arch. Anz.* 1931, cols. 274 ff., figs. 34 and 35).

<sup>3</sup> *Ps.* 56, 8.

<sup>4</sup> *Handbook of the Cesnola Collection of Antiquities from Cyprus*, New York, 1914, p. 120, No. 994. But M. gives no evidence for this suggestion. He places the *floruit* of the flasks in the second and third centuries A.D.!

That those producers had already been using the same type of container for two centuries before they began to ship regularly to Greece is proved by the exception noted above. This is a very plump and archaic looking specimen, marked, however, by the unmistakable gray clay, and the shape, not only of body, neck and stem, but even of lip and foot. Around neck and shoulder there are many lines of dark paint and around the body, two. It was found in a Rhodian grave along with black-figure pottery (an oinochoe shows Andocidean influence).<sup>1</sup>

The early date of this piece excludes Alexandria as the home of the type and indeed Egypt in general is probably eliminated by the scarcity of such flasks in the cemetery at Chatby.<sup>2</sup> Syria, which Myres had already suggested, remains, and its case is strengthened by its proximity to the place of finding of that early, stray export.<sup>3</sup>

### LOOM-WEIGHTS

#### A 69; B 13, 14, 34, 45, 47; D 80

The terracotta weights used by the ancients to hold taut the vertical threads in their upright looms have been found in quantity in the Agora as in all excavations on Greek sites.<sup>4</sup> Our groups have yielded specimens of the two types most commonly found in

<sup>1</sup> *Clara Rhodos*, IV, 1931, Burial CCXXIII, p. 379, fig. 427. There is a similar specimen in Würzburg, from Athens (Langlotz-Hahland, *Griechische Vasen in Würzburg*, 1932, No. 672, pl. 254).

<sup>2</sup> Fusiform unguentaria have, however, been found in graves in the Fayûm. Grenfell, Hunt and Hogarth, *Fayûm Towns and their Papyri*, London, 1900, pl. X b 2, 6, 11, 12, 18, 24: from the cemetery of Harit, tombs of the "middle class," i.e. later Ptolemaic and early Roman (pp. 55 and 59).

<sup>3</sup> The shape is found also in silver: a handsome, engraved specimen from a South Russian grave (*Compte Rendu*, 1880, pl. IV, 9) and a plainer piece in the National Museum at Athens (No. 13,144, from the early second century Aetolian tomb, *Eph. Arch.* 1906, cols. 77 ff.). This must be one of the rare instances of the metal worker imitating the potter, for it is incredible that the original should have been of metal. Numerous other variations occur: a flask from a Hellenistic tomb at Sparta with lugs, and white, painted decoration on its shoulders (*B.S.A.* XIII, 1906-1907, p. 162, fig. 7 c); a plump flask from Chatby with geometric designs in white paint on its shoulder (*Sciatbi*, I, p. 48, No. 87, fig. 35); a specimen with two vertical, loop handles rising from its shoulder, yellow strips bordered with purple around neck, shoulder, body and stem, and tall leaves in yellow paint around the lower part of the body (National Museum, No. 2344, from Megara); a black-glaze bottle with shoulder lugs (Baur, *Stoddard Collection*, No. 503, fig. 107). The shape may ultimately be based on that of early glass bottles, likewise made in Syria(?).

<sup>4</sup> Miss Gladys Davidson is preparing an exhaustive study of loom-weights in connection with the impending publication of the small finds from Corinth. In the meantime, the reader may consult: A. Dumont, *Inscriptions céramiques de Grèce*, Paris, 1872, pp. 50 ff., pp. 408 ff., with discussion of the stamps ΓΑΥΚ and ΜΕΛ on pp. 51, 408, 410 and pl. III B; Pottier et Reinach, *La Nécropole de Myrina*, Paris, 1887, pp. 246 ff., with notice of the stamps on p. 250; Perdrizet, *Delphes*, V, pp. 197 ff., Nos. 598-618 (discoid), 619-623 (conical, No. 621 stamped; ΜΕΛΙΣ); 624 (pyramidal); *Olynthus*, II, Chapter VI, "Loom Weights" by Lillian M. Wilson, with a discussion, but no adequate illustration, of the numerous seal impressions found on the weights of that site and valuable notes on the method of use; Graef-Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, Berlin, 1925, I, Nos. 2751-2760, pl. 113: pyramidal weights with owls, palmettes, a female head, a helmet, etc. painted on their faces. Pyramidal and conical weights similar to ours in shape were found together in quantities in the Alexandrian cemetery of Chatby, dating from the early years of the city. *Sciatbi*, I, p. 91, figs. 56 and 57. For ΜΕΛΙΣ and ΓΑΥΚ in the Asklepieion in Corinth, see *A.J.A.* XXXVII, 1933, p. 438.

Athens, *viz.* the truncated pyramid (**A 69**, **B 13**) and the cone (**B 14**, **34**, **45**, **47**; **D 80**). That the pyramidal are the earlier is proven by their presence in two of our earliest contexts and by their absence in the later.

The pyramidal weight was apparently made by pressing the clay into a mould open at the larger end. The hole (or holes) for the attachment of the thread was pierced after the clay was removed from the mould: the finger prints of the piercer may sometimes be read where they were impressed in the soft clay. The clay used is invariably the fine, buff-colored Attic. Usually the weight was held by the bottom and dipped into a bowl of glaze so that only the upper part was covered. Seal impressions of various subjects and stamped palmettes are commonly found on weights of this type but they do not appear among ours.

At a certain time there was an abrupt change from the pyramidal to the conical shape. The change in shape was accompanied by a change in technique: the conical weight is ordinarily moulded by hand. Among the earlier examples of the type the clay is clean and fine, but with the later less care was taken (**D 80**). That the clay is invariably Attic is not at all certain. It is usually a dull buff in color but occasionally a greenish yellow tinge suggests Corinth. Our example **B 14** is one of the very rare specimens of the type that show any trace of glaze. On the conical weights, too, one frequently finds delicate seal impressions. The maker's double stamp which appears on **B 45** is also common and similar weights bearing that stamp have been found widely throughout Greece. The stamp ΜΕΛΙΣ (p. 393) is also found on not a few weights. It is clear from the contexts in which the weights with those stamps were found in our groups that they must occur on the earliest specimens of the conical type.

Our groups also provide a useful clue to the precise time when the change in types occurred. From the depths of Well A, i.e. from a context of the turn of the fourth and third centuries, the one weight was pyramidal (**A 69**). From the south chamber of the Cistern B, which was closed up probably in the early third century, there came one pyramidal and one conical weight (**B 13** and **14**). From the other groups there are none but conical. We may, then, date the change from the pyramidal to the conical type at the turn of the fourth and third centuries. Other closed groups from the Agora excavations confirm this date and go to prove that the conical weight of the kind represented here does not appear in Athens before the end of the fourth century and that the pyramidal type definitely went out of favor at that time.<sup>1</sup>

<sup>1</sup> In a great mass of filling used in building up the latest auditorium on the Pnyx, several hundred loom-weights were found. Save for an occasional pocket yielding Roman pottery, the material from this filling (lamps, sherds, etc.) belonged to the last quarter of the fifth and the first three quarters of the fourth century. It produced not a single specimen of the conical type of weight under discussion. There were, indeed, a number of conical weights but these were wheel-made and were perfect cones in shape. Cf. *Hesperia*, I, 1931, p. 181.

Excavations elsewhere in the Agora and on the Pnyx have produced a few roughly hand-made weights, discoid in shape and doubly pierced. They are found together with weights of the conical sort described here, which they resemble in their clay and lack of glaze.

As for the earlier history of the loom-weight, the pyramidal type may be traced back to the seventh century. Specimens found with Proto-attic pottery show the same essential shape as those from our groups.<sup>1</sup> For the later history, our evidence is meagre. So far, we have few good closed deposits of the first century B.C. and of the first century A.D. But in fillings dating from the second century A.D. and later the loom-weight is conspicuous by its absence. In the interval it had probably been rendered unnecessary by the change from the vertical to the horizontal loom.<sup>2</sup>

<sup>1</sup> Cf. *Hesperia*, II, 1933, pp. 599 ff., fig. 70.

<sup>2</sup> It must not be supposed that the same types or the same sequence of types are to be found on other Greek sites. At Olynthos, for instance, the conical was the most popular type in use in the last days of the city, before 348 B.C.

PLATE III



E 153. Relief Krater of the Late Second Century, B.C.