

## AN ALABASTRON BY THE AMASIS PAINTER

The 1938 campaign of the Agora Excavations produced a considerable amount of black-figured pottery, of which one of the most important and interesting pieces was the small clay alabastron illustrated in Figures 1-7.<sup>1</sup> It is distinguished not only as a fine piece of pottery and as a first-rate example of miniaturist vase painting, but also in that it may be attributed to the Amasis painter, one of the leading black-figure artists of the middle of the sixth century.

It was found broken into many fragments in a well of the third quarter of the sixth century.<sup>2</sup> The condition of the vase can be seen clearly in the photographs, Figures 1-6. Most of the body is preserved, but the mouth and neck, one of the small lug-handles, and fragments of the body and bottom are missing. The surface, particularly at the back, has been somewhat damaged. No restorations have been made on the vase itself; the restored drawing shown in Figure 7 is from a water color by Piet de Jong.

The vase is very small. Its original height was probably about four inches and its diameter is about one and seven-eighths inches.<sup>3</sup> The main decoration consists of a single row of figures which runs entirely around the vase at the middle of the body. Above this are two subsidiary zones of pattern, the upper of tongues, alternately black and red,<sup>4</sup> the lower of vertical zigzag lines. The lower zone is broken by the two little unpierced black lug-handles. Below the figured zone there is an undecorated area, and on the rounded bottom of the vase there is a circular medallion decorated with double rays.

In the main zone, which is continuous all the way around the vase, there are eight figures. They fall naturally into two groups, three figures on the front of the vase and five on the back. At the centre of the front is the principal figure, a woman with double wings wearing a long peplos. She is running to the right and looking back over her shoulder. She is probably to be identified as Nike or Iris, though lack of specific attributes other than the wings makes certainty impossible. It may be that she is merely a decorative figure without mythological significance, as are all the other figures on the vase. Facing her on either side stands a man in a long cloak holding a spear.<sup>5</sup>

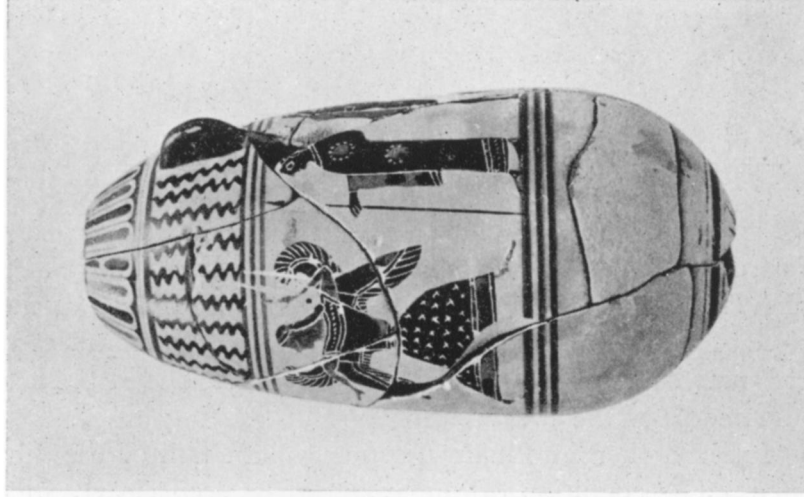
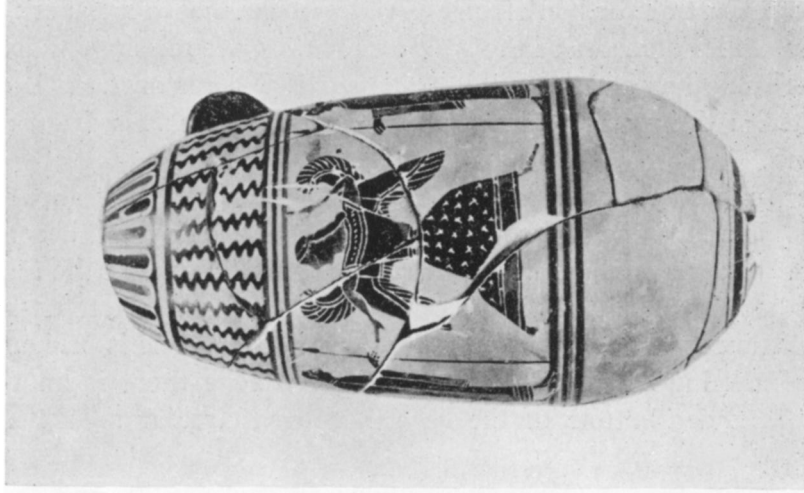
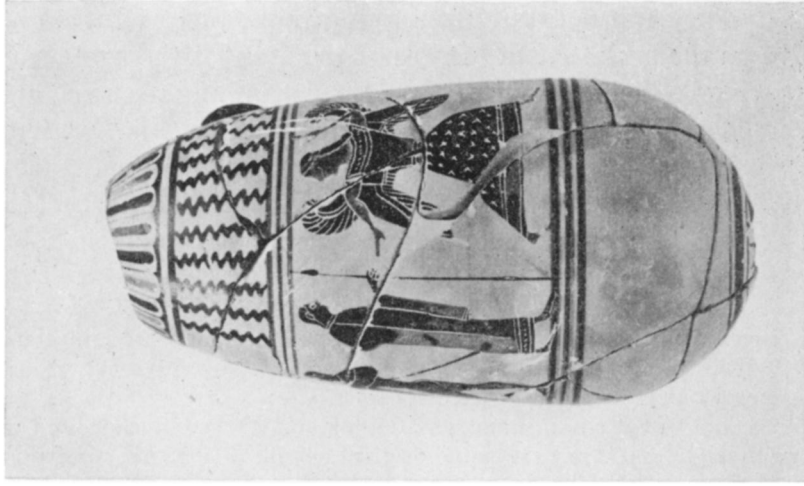
<sup>1</sup> Agora inventory P 12628. A preliminary notice has appeared in the *Illustrated London News*, July 9, 1938, p. 59. For some of the other black-figured pottery from the 1938 campaign see Shear's general report in this number of *Hesperia*.

<sup>2</sup> For an account of the circumstances of finding and of the objects found with it, see below.

<sup>3</sup> Preserved height, 0.092 m.; estimated original height, ca. 0.10 m.; maximum diameter, 0.047 m.

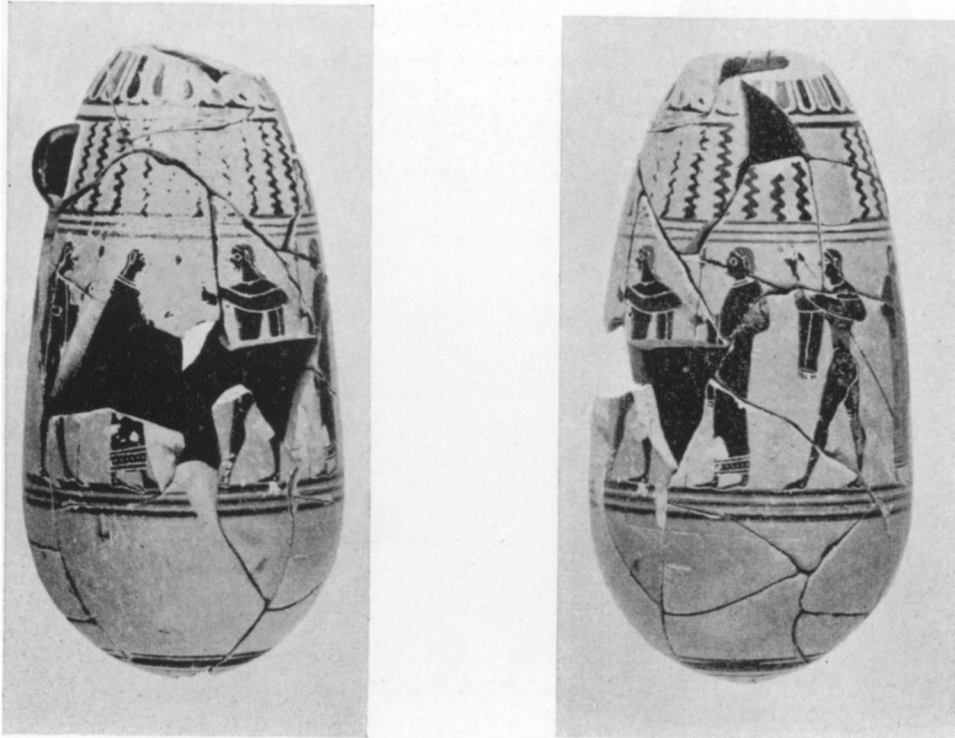
<sup>4</sup> The lines between the tongues are not relief lines.

<sup>5</sup> On these "framing" figures see C. H. E. Haspels, *Attic Black-figured Lekythoi*, p. 10.



Figs. 1-3. Black-figured Alabastron by the Amasis Painter. Front. Actual Size

On the back of the vase there are five figures: at the centre a man facing left wearing a chlamys over his shoulders and gesticulating with his right hand; facing him on either side are, first a man with a long chiton holding a spear, then a man with a chlamys, also holding a spear. No interpretation of this scene, either mytho-



Figs. 4-5. Black-figured Alabastron by the Amasis Painter.  
Back. Slightly Reduced

logical or genre, need be sought. It is typical of the scenes affected by the mannerist painters of the middle of the sixth century.

Added colors, red and white, were used lavishly.<sup>6</sup> In places they are still fairly

<sup>6</sup> Red is used on the winged figure for the fillet, for the upper part of the wings, for the upper part of the peplos, and for its lower border; on the other figures it is used for the hair and for broad stripes and large dots on the garments. Alternate tongues in the upper zone are also done in added red. In some places on the tongues the added red has flaked off exposing the glaze underneath, which has here fired a sort of orange red.

White is used for the face, neck, arms, and feet of the winged figure, and on the garments for circles of small dots around the large red ones (on the man to the left of the winged figure the central dots are also white) and for the row of small dots along the upper part of the lower border of some of the peploi. The drawing, Fig. 7, shows this row of small dots on all the peploi. They do not occur, however, on the peploi of the figure to the left of the centre on both front and back.



Fig. 7. Restored Drawing of the Alabastron.  
From a Water Color by Piet de Jong

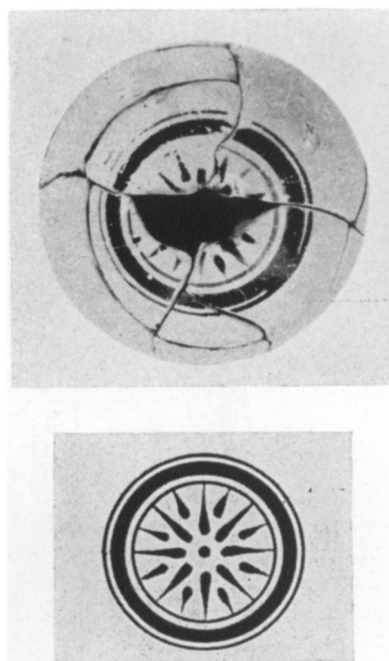


Fig. 6. Bottom of the Alabastron  
and Restored Drawing of the  
Design Thereon.  
Actual Size

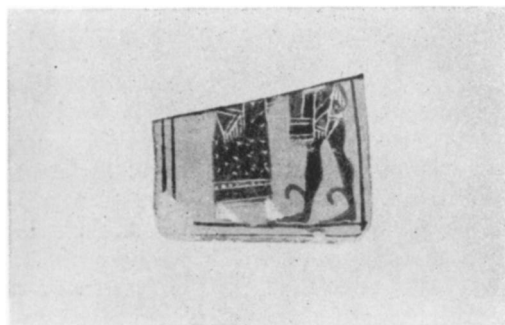


Fig. 8. Miniature Plaque by the Amasis  
Painter. Actual Size.  
Athens, Acropolis 2535

well preserved, but for the most part they have rubbed off. Even where they have rubbed off, however, traces of them can usually be distinguished. The water color by Piet de Jong, reproduced here in black and white as Figure 7, indicates clearly the disposition of the colors and gives an idea of the bright, gay effect of the vase in its original state.

The vase, which, to judge from its style and the circumstances of its finding, must date from around the middle of the sixth century, is the earliest known Attic alabastron.



Fig. 9. Lekythos by the Amasis Painter.  
Louvre F 71

The clay alabastron has a long history before this time in the Corinthian and other early styles,<sup>7</sup> but in Attica no clay alabastron earlier than the beginning of the red-figure period has hitherto been found.<sup>8</sup> The outline of our vase is full and ovoid, and the body is rather squat in contrast to the taller, thinner alabastra of the later sixth and the fifth centuries, when the shape was relatively common. As the vase is broken just above the zone of tongues, there is no evidence as to the form of neck and mouth. They have been restored *exempli gratia* in the drawing, Figure 7. The shape corresponds in general to the alabastra of Pasiades shape, which Miss Haspels has recognized as the first stage in the development of the Attic alabastron.<sup>9</sup>

The vase is from the hand of the Amasis painter.<sup>10</sup> Examples of this painter's miniature work appear on the

<sup>7</sup> For the earlier history of the alabastron see H. Payne, *Necrocorinthia*, pp. 269 f. (with note 3), 281, 303, 319.

<sup>8</sup> Haspels, *A.B.L.*, pp. 100-104, especially p. 103.

<sup>9</sup> Haspels, *op. cit.*, p. 103.

<sup>10</sup> Soon after the discovery of the vase its connection with the Amasis painter through the Louvre lekythos (F 71: Haspels, *op. cit.*, pl. 3, 2; here Fig. 9) was noted. Professor Beazley, who saw it in the summer of 1938, said immediately that it was by the Amasis painter; he has since confirmed the attribution by letter.

On the Amasis painter see Beazley, *B.S.A.*, XXXII, 1931-2, pp. 18-19, where earlier bibliography is gathered; A. Rumpf, *Sakonides*, p. 20 and note 41 (references to recent publications); and Haspels, *A.B.L.*, p. 367; *s. v.* Amasis painter. Two of his Louvre vases, the hand-cup F 75 and the cup-kotyle A 479, are now republished in the *Corpus Vasorum*, the former *C.V.A.*, Louvre (9),

shoulder of his signed neck amphora in the Bibliothèque Nationale<sup>11</sup> and in the narrow friezes above the main pictures on his big amphorae in Berlin<sup>12</sup> and Würzburg.<sup>13</sup> Other vases with small or miniature pictures that have been attributed to him are a lekythos<sup>14</sup> and a band-cup,<sup>15</sup> both in the Louvre. That the Agora alabastron is closely connected with the last two is quite clear. The Louvre lekythos (Fig. 9) furnishes an almost perfect parallel for the scene on the front, a winged female figure, here characterized as Artemis of the Wild Beasts, flanked on either side by a man in a long cloak holding a spear. The style and the rendering of details on the two vases are similar. The costume of the winged figure on the alabastron is duplicated almost to the line by the costume of the left-hand maenad on the Louvre band-cup (Fig. 10), and details of it recur on the costumes of the other maenads on the same

III, H, e, pl. 81, 3-10, the latter *ibid.*, pl. 92. On the kylix by him recently acquired by the Louvre (CA 2918, *ibid.*, III, H, e, pl. 84, 1-5) see below. His amphora in the Faina collection in Orvieto (Beazley, *Attic Black-figure: a Sketch*, p. 33, no. 13) is now published by Technau in *Röm. Mitt.*, LIII, 1938, p. 101, no. 6, and plates 23, 2, and 29, 1. In Broneer's excavations on the North Slope of the Acropolis in 1938 there were found part of the base of a bowl with the name Amasis painted on the bottom and a new fragment of the painter's plaque, Acropolis 2510 (Graef-Langlotz, *Die Antiken Vasen von der Akropolis zu Athen*, pl. 104). The miniature plaque, Acropolis 2535 (Graef-Langlotz, pl. 104), which must surely be his and which was attributed to him in the Acropolis publication, has not appeared in any subsequent lists of his works. With the kind permission of Mrs. Karouzou I illustrate it here (Fig. 8) from a new photograph. The plaque fragment, Acropolis 2534 (*ibid.*), associated with him in the Acropolis publication, is not his. At the end of this article I append the fragments of a small amphora by him at the Agora. A monograph on the Amasis painter is being prepared for the Beazley-Jacobsthal *Bilder griechischer Vasen* series by Mrs. Karouzou.

Professor Beazley sends me the following note on the cups published by him in *J.H.S.*, LI, 1931, pp. 266 ff. "The cup MM bis is now put together in Florence and published by Levi in *Bolletino d'Arte*, 29, p. 259, fig. 2. The cup MM is now all in the Vatican. The cup NN is now all in Oxford." He also writes me about three new attributions to the Amasis painter which he kindly allows me to mention here. (1) Lekythos: Paris, private collection. Youth seated, holding a sceptre, between a youth with a spear who has a dog beside him, and a youth wearing a cloak. (2) Fragments of a small amphora: Florence (from Chiusi?). A, a man drawing his sword, a youth, a male, a woman; B, three male figures, of which the legs remain, one in long clothes, between two with bare legs. (3) Phiale: present whereabouts unknown. G. Micali, *Storia degli antichi popoli italiani*, pl. 98, 2. Men, youths, dogs.

<sup>11</sup> *C.V.A.*, Bib. Nat. (1), plates 36-37. The old drawings in the *Wiener Vorlegeblätter*, 1889, plate III, 2, are still useful for details.

<sup>12</sup> Inv. 3210. Select bibliography: L. Adamek, *Unsignierte Vasen des Amasis*, plates I and II; J. D. Beazley, *Attic Black-figure: a Sketch*, p. 32, no. 1, and plates 9, 1, and 10, 1; *Jahrbuch*, XLIV, 1929, p. 115, figs. 4 and 5; K. A. Neugebauer, *Führer durch das Antiquarium*, II, *Vasen*, p. 40 and plate 29; Charline Hofkes-Brukker, *Frühgriechische Gruppenbildung*, plate VI, 14.

<sup>13</sup> Beazley, *A.B.S.*, p. 32, no. 2. E. Langlotz, *Griechische Vasen in Würzburg*, no. 265, plates 73 and 74.

<sup>14</sup> Louvre, F 71: Beazley, *A.B.S.*, p. 35, no. 34; Haspels, *A.B.L.*, pp. 10-11, and plate 3, 2. The picture reproduced here as Fig. 9 is taken from Miss Haspels' plate 3, 2a.

<sup>15</sup> Louvre, F 75: *J.H.S.*, LI, 1931, p. 274 and plate XII; *J.H.S.*, LII, 1932, p. 202; *C.V.A.*, Louvre (9), III, H, e, pl. 81, 3-10. The picture reproduced here as Fig. 10 is from a new photograph kindly supplied by the authorities of the Louvre.



cup, on the Artemis of the Louvre lekythos, and on the maenads of the little friezes on the Berlin and Würzburg amphorae. Her wings, especially the upper ones, can be compared both with those of the Louvre Artemis and with those which appear as shield device on the London band-cup fragment from Naukratis which has also been attributed to the painter.<sup>16</sup> We may also compare the Artemis on his amphora in the Faina collection.<sup>17</sup>

The gesticulating figures on the back of the alabastron may be compared in a general way with the figures in the frieze on the reverse of the Berlin amphora.<sup>18</sup> They are of much the same cut, though the Berlin figures lack the chlamys and are rather stockier. Anatomical markings, two short strokes for the knees, two on the torso, and a short, curved stroke on the hip can all be paralleled on the Berlin vase. Little fringes such as that on the hanging end of the chlamys of the right-hand figure on the back are found frequently on vases by the Amasis painter.

As for the decorative patterns, all are to be found on other vases by the Amasis painter: the tongue pattern, for example, on the Athens<sup>19</sup> and Villa Giulia<sup>20</sup> lekythoi and at the roots of the handles of the Berlin amphora; the zigzag lines at the same points on the Würzburg amphora; and double rays, although there is never occasion for them to appear in a medallion as on the alabastron, are used frequently above the base of amphorae by the Amasis painter and others of his circle.<sup>21</sup>

The shape is not found among the other known works of the Amasis painter. This is not surprising, however, as he was a great experimenter with shapes. A glance at lists of his works<sup>22</sup> shows not only a great variety of shapes, including some very rare ones, but also numerous variations from the norm among the standard shapes, especially the neck amphorae.<sup>23</sup> It is therefore appropriate that the earliest Attic alabastron should be from his atelier.

From the above comparisons it is clear that our alabastron is very closely related to works of the Amasis painter, so closely, in fact, as to be definitely attributable to his hand. Comparison with the works of other contemporary painters bears this out.

<sup>16</sup> British Museum, B 601.37: *Wiener Vorlegeblätter*, 1890-1, pl. VI, 4 d; Beazley, *A.B.S.*, p. 36, no. 41; *J.H.S.*, XLIX, 1929, p. 269, and plates XV, 26, and XVII, 28; LI, 1931, p. 275; and LII, 1932, p. 202.

<sup>17</sup> *Röm. Mitt.*, LIII, 1938, pl. 23, 2.

<sup>18</sup> Details can be seen only in the drawing, Adamek's pl. II.

<sup>19</sup> Athens, National Museum, 404: *Ath. Mitt.*, LVI, 1931, pp. 98 ff., plate II, and Beilage XLV, 1; Haspels, *A.B.L.*, p. 30.

<sup>20</sup> Castellani collection: Beazley, *J.H.S.*, LI, 1931, pp. 264-5, and fig. 9; Haspels, *A.B.L.*, p. 30.

<sup>21</sup> On double rays see Karo, *J.H.S.*, XIX, 1899, pp. 163-4, and compare the faience alabastron cited there (Perrot and Chipiez, *Histoire de l'art dans l'antiquité*, III, plate 5, at p. 732). See also Pfuhl, *Malerei und Zeichnung der Griechen*, III, p. 952, s. v. Doppelstrahlen.

<sup>22</sup> Beazley, *A.B.S.*, pp. 31-36 (cf. also remarks pp. 21-2); and *J.H.S.*, LI, 1931, pp. 256-275; cf. also *B.S.A.*, XXXII, 1931-2, pp. 18-19; further see the long bibliographical footnote above.

<sup>23</sup> Note too the variety in the shapes of his lekythoi (cf. Haspels, *A.B.L.*, p. 30), oinochoai, kylixes, and bowls.

Here, although there are of course many general resemblances and many repetitions of detail, we find nowhere so many and such close connections as with the works of the Amasis painter.<sup>24</sup>

Another vase by the Amasis painter is very close to the Agora alabastron in a number of respects. It is a kylix recently acquired by the Louvre and published in the ninth fascicule of the *Corpus Vasorum* (here Fig. 11).<sup>25</sup> Some of the figures on it are so like figures on the alabastron that they could almost be interchanged; compare especially the draped male figures on the two vases. The gesticulating figures on the back of the alabastron are comparable in many respects to the running figures which flank the horsemen on the kylix. Other Amasian features on the kylix are the horses, which are similar to the horses on the other Louvre kylix, F 75, and the lions at the handles, which are very close to those held by Artemis on the Louvre lekythos, F 71. The fringes on the ends of the chlamydes, the decoration of the garments, the anatomical markings, and the little beard on the right-hand figure on the reverse<sup>26</sup> are also characteristic of the Amasis painter; and odd shapes, as we have seen above, were a specialty of his atelier. All these connections with the Agora alabastron and with the other related vases by the Amasis painter place the kylix definitely among this painter's works. Like the alabastron it belongs to his early period and is to be dated around the middle of the sixth century.

I append a few notes on the circumstances of finding of the alabastron and brief descriptions of the more characteristic objects found with it.

During the latter half of April and the first few days of May, 1938, an ancient well was excavated in the southeastern part of the American zone. It lies on the lower part of the northern slope of the Areopagus, south of the Market Square and not far west of the direct road leading up from the Agora to the Acropolis.<sup>27</sup> It was

<sup>24</sup> Beazley's article "Little-master Cups" (*J.H.S.*, LII, 1932, pp. 167 ff.) and the first four chapters and thirteen plates of Miss Haspels' book, *Attic Black-figured Lekythoi*, give a good cross-section of the small and miniature vase paintings of the second and third quarters of the sixth century. A good foil for our alabastron is the little lekythos in the collection of the late Mr. M. P. Vlasto published in Miss Haspels' plate 7, 2. It is by "Elbows Out," a mannerist painter who was a contemporary of the Amasis painter. Although both painters are mannerists, and the subject on the lekythos is the same as that on the front of the alabastron, the two pictures are stylistically very different.

<sup>25</sup> III, H, e, plate 84, 1-5; museum number CA 2918. In the text of the *Corpus* Plaoutine says that the vase "recalls Amasis." He writes me, however, that he soon afterward decided that it was actually by the Amasis painter, but that there was no longer time to change the text. The illustration here, Fig. 11, is from a new photograph kindly supplied by the authorities of the Louvre.

<sup>26</sup> Detail plate 84, 5. It is stated in the text that all the figures are beardless, but this figure seems quite clearly to have a little beard rendered by short incised strokes, a favorite form with the Amasis painter.

<sup>27</sup> Called "Section Ψ, well at 19: NB" in the excavation records. For the location of Section Psi see the plan, *Hesperia*, IV, 1935, p. 312, fig. 1. The well lies just to the left of the number 2 on this plan.

12.70 m. deep and about 1.15 m. in diameter. It was circular in section, its walls were quite neatly trimmed, and at irregular intervals on the north and south sides were roughly cut footholds. For its entire depth it was cut through the soft, clayey, greenish schist which underlies most of the Agora area. A modern foundation, the south wall of the deep cellar of house 641/1, passed directly across the mouth of the well and cut away some of its upper part. There is a moderate flow of water in the well.

At the bottom of the well there were somewhat more than two metres of fill without a single sherd; below, a layer of blackened, broken-up bedrock (schist); above, a layer of fine, greyish-green clay.<sup>28</sup> The metre or so above this, where the fill consisted of dark grey mud and stones, was the only layer in the well which produced any more or less whole vases or any great amount of pottery. It must represent a brief period of use of the well. From this layer came the following objects (Nos. 1-9).<sup>29</sup>

1. Black-figured alabastron by the Amasis painter. Figs. 1-7 above.
2. Black-figured oinochoe: siren. Fig. 12.

Inv. No. P 12627. Height 0.247 m., diameter, 0.177 m.

Mended from many pieces. The handle and fragments of the neck and body are missing. The handle was probably round in section, as the mark of attachment on the body suggests.

In a reserved panel on the front of the vase is a siren with outspread wings. The panel is bordered by a single line of thinned glaze, and across its top is a line of black tongues.

White, which has disappeared except for traces, was used for the face and breast of the siren. Her fillet, a broad stripe on each wing, and the middle section of her tail are red. Red is also used on the edge of the mouth, on the raised ring around the neck, for a pair of lines around the vase below the panel, and for a line on the foot. The glaze is rather thinly applied in places.

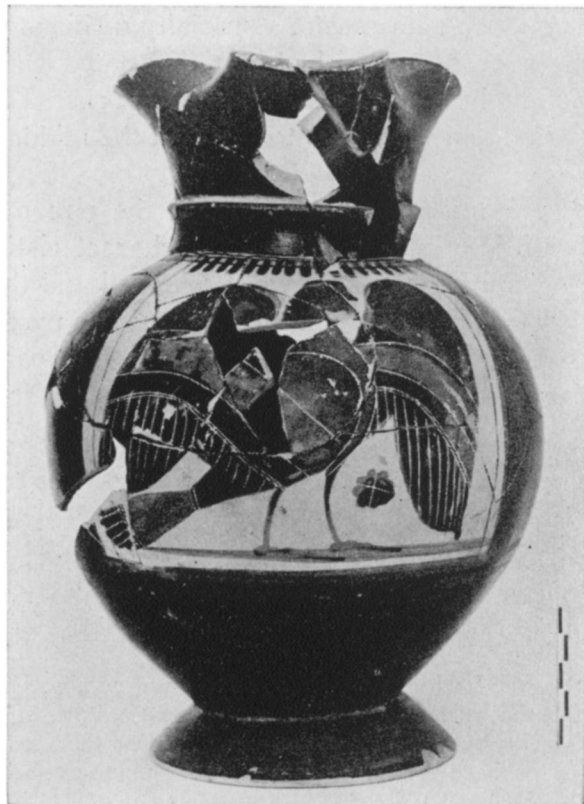


Fig. 12. Black-figured Oinochoe (No. 2) Found with the Alabastron

<sup>28</sup> This clay is fine and clean, and may be waste from a potter's or coroplast's shop. A tinful has been kept as a sample.

<sup>29</sup> Besides these catalogued objects there were two or three tins of pottery fragments consisting

For the wing of another siren, compare below, No. 15. For a vase of similar shape with two sirens in the panel, compare *C.V.A.*, Oxford (2), III, H, pl. XIII, 3.

**3. Round-mouthed oinochoe with reserved body. Fig. 13.**

Inv. No. P 14045. Height to mouth, as restored, 0.20 m.; diameter, *ca.* 0.20 m.

Mended from a number of pieces. The base, much of the body, and a fragment of the mouth are missing. They have been restored in plaster. The outer face of the handle is concave. There is good black glaze on the mouth and handle and for the line around the body. The reserved parts are covered with a thin, transparent glaze wash ("lasur"), much of which has worn off.

On oinochoai of this class, see *Hesperia*, VII, 1938, p. 386, no. 18. The present example has an unusually wide mouth.

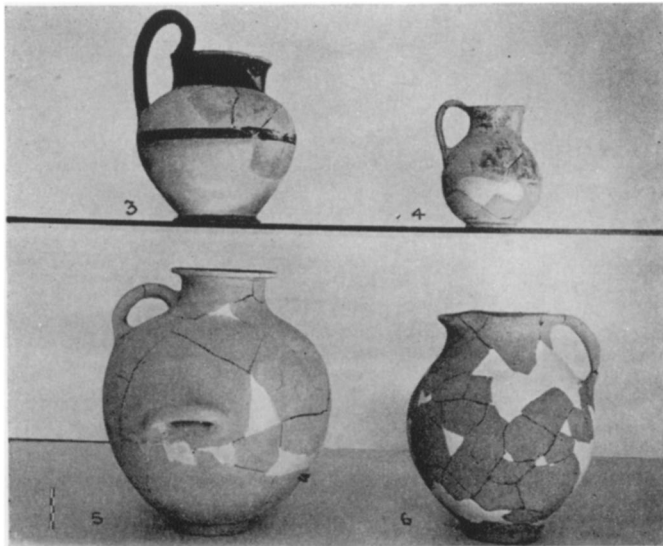


Fig. 13. Vases Found with the Alabastron

**4. Black-glazed oinochoe. Fig. 13.**

Inv. No. P 14046. Height to lip, 0.145 m.; diameter, 0.125 m.

Mended from many fragments. Some of the mouth, body, and base are missing, but have been restored in plaster. The mouth is trefoil, the handle flat. The base is only slightly set off from the body. The bottom is almost flat. The glaze is dull black to brownish in color and has flaked badly. The clay is soft, and brownish buff in color.

The shape approximates that of Beazley's oinochoe shape III. The vase is probably not Attic.

**5. Unglazed hydria. Fig. 13.**

Inv. No. P 14047. Height, 0.32 m.; diameter, 0.29 m.

Mended from many pieces. Fragments of the body are missing but have been restored in plaster. It has a round mouth, a flaring lip which is flat on top, a spherical body, and a low ring

chiefly of pieces of unglazed water jars of various shapes (cf. Nos. 5 and 6). I note also a small fragment of a horse-head amphora, and the lower part of a skyphos with a red band just above the foot (cf. *Hesperia*, VII, 1938, p. 401, no. 37).

foot. There are three handles, a vertical one on the shoulder at the back, and a horizontal one on either side of the body about half way up. The clay is light brown and full of mica and grit. The slip on the surface is badly worn. The walls of the vase are very thin and the inside is roughly finished by hand.

Fragments of other pots of similar fabric were found at the same depth in the well; see next item, and compare also No. 24 below.

**6. Unglazed oinochoe. Fig. 13.**

Inv. No. P 14282. Height, 0.28 m.; diameter, 0.23 m.

Mended from many fragments. Much of the body is missing, but has been restored in plaster. The vase has a broad trefoil mouth, a single vertical handle, a roundish body, and a low ring foot. The buff slip on the surface, inside and out, has almost entirely worn off, exposing the rather coarse reddish brown clay. Many of the tiny stones in the clay have fallen out leaving pock marks.

**7. Fragment of a semi-glazed krater. Fig. 14.**

Inv. No. P 14048. Preserved height, 0.13 m.; estimated diameter, 0.43 m.

A single fragment preserves about a quarter of the rim with the adjacent upper part of the body and about half of one handle. The handle rises and is attached to the rim. On the interior and on the top of the rim there is dull black glaze. The exterior is reserved except for a black line which runs around the vase just below the handle.

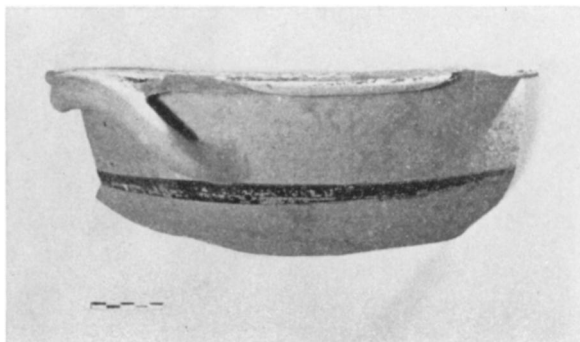


Fig. 14. Krater (No. 7) Found with the Alabastron

**8. Pyramidal loom weight. Fig. 18.**

Inv. No. MC 479. Height, 0.057 m.; width, 0.04 m. to 0.043 m.

Intact save minor chips. Rather pointed toward the top and not very symmetrically made. The clay is buff and there is a lighter buff slip.

**9. Tile fragment with graffito. Fig. 15.**

Inv. No. P 12629. Height, 0.075 m.; width, 0.107 m.; thickness, 0.043 m.

The fragment is from the edge of a heavy, flat, unglazed tile. The clay is dark buff and contains a considerable amount of foreign matter. The inscription was incised on the smoother of the two faces after the tile had been broken and the fragment had assumed its present shape. It reads:  $\text{HEPM}\epsilon\text{!} \mid \text{MAAAL} \mid \text{MA}$  ( $\epsilon\rho\mu\epsilon\iota\mu\alpha\ \alpha\gamma\alpha\lambda\mu\alpha$ ), that is, "I am Hermes' statue."

The reading is Schweigert's.

Above this there was another layer of the fine, greyish green clay over a metre deep, which contained no sherds; then alternate layers of broken up bedrock (green schist), gravel, and sand, which contained only small, isolated, and for the most part rather battered fragments of pottery with rarely any joins. These layers extended

up to the top of the well and evidently were made up of earth brought from elsewhere and used to fill up the well after it had been abandoned. The latest sherds from these upper layers were of the third quarter of the sixth century, but there were also a good many earlier fragments, as is to be expected in fill of this sort: proto-Attic, geometric (cf. No. 21), protogeometric, late Mycenaean, and even a few Helladic.<sup>30</sup> Characteristic objects from this fill are the following (Nos. 10-31).

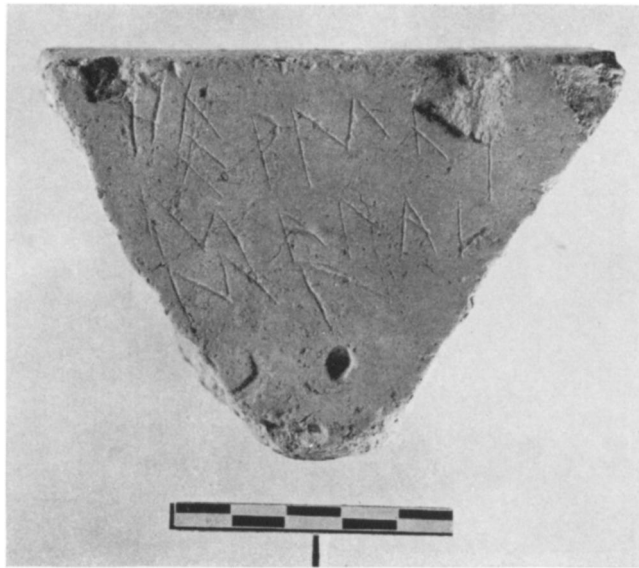


Fig. 15. Graffito (No. 9) Found with the Alabastron

# 10. Black-figured fragments: warrior. Fig. 16.

Inv. No. P 12495. Preserved height: *a*, 0.05 m.; *b*, 0.015 m.

Two non-joining fragments preserve part of the figured panel of an oinochoe, shape III. On the larger fragment (*a*) are the head and shoulders of a warrior with his right arm raised, about to thrust with his spear. Behind him is a part of the staff of a spectator; a tiny bit of the hand holding the staff is preserved at the top. In the field above and in front of his head is part of a nonsense inscription painted in glaze,  $\Sigma\text{KN}\Sigma$ . At the top of the fragment is part of a frieze of upright lotus buds.

Red is used for the helmet and for a short cross stroke at the bottom of the lotus buds. White is used for the front edge of the crest of the helmet. The warrior's beard is rendered by three diagonal lines lightly incised below the lower edge of his helmet.

Fragment *b* preserves part of the warrior's legs.

For subject and shape compare the oinochoe *Hesperia*, VII, 1938, p. 385, no. 16.

<sup>30</sup> There was very little non-Attic pottery in the well: I note a few scattered bits of Corinthian (cf. No. 20), and a few tiny fragments of amphorae like H. Dragendorff, *Thera*, II, p. 228, fig. 425, c (= p. 63, fig. 218), and p. 229; a few fragments of amphorae of this kind have also been found in other parts of the excavation. The oinochoe, No. 4 above, is probably not Attic.

**11.** Black-figured fragment: komasts. Fig. 16.

Inv. No. P 14053. Width, 0.035 m.

A single fragment, broken all around, preserves part of the wall of a kylix belonging to Beazley's Cassel group, *J.H.S.*, XLIX, 1929, p. 271, and LII, 1932, pp. 191-2. Below, in the handle zone, are dancers; above, on the slightly out-turned lip, are tongues, alternately red and black. The man's hair is red. There is black glaze on the interior.

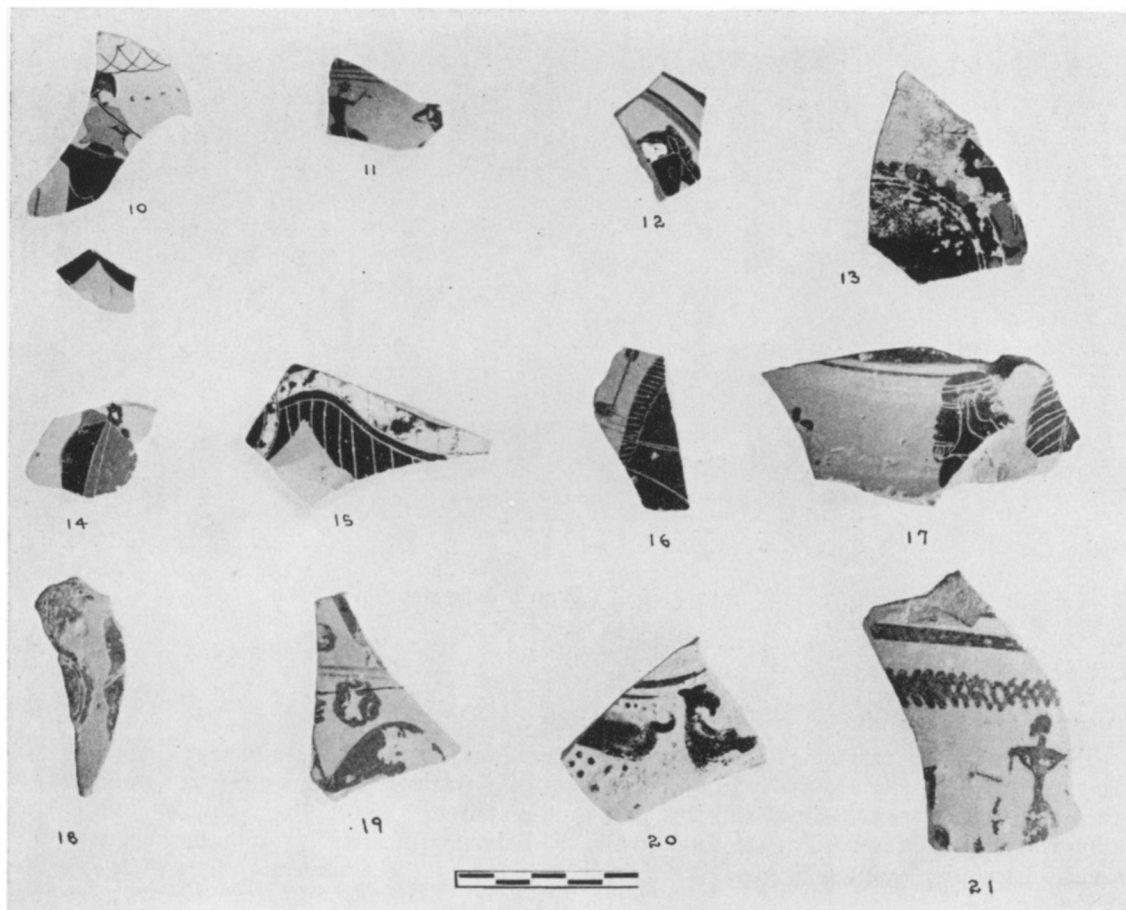


Fig. 16. Figured Sherds From the Upper Fill of the Well

**12.** Black-figured fragment: horse. Fig. 16.

Inv. No. P 14052. Height, 0.035 m.

A single fragment, broken all around, preserves a bit of the interior medallion of a kylix with part of a horse's head. The mane was white and decorated with lightly incised diagonal lines; its outline is marked by a heavier incised line. There is black glaze on the outside of the fragment.

**13. Black-figured fragment: Athena. Fig. 16.**

Inv. No. P 14049. Maximum dimension, 0.063 m.

A single fragment, broken all around, preserves some of the upper part of the wall and the start of the neck of a closed pot, unglazed inside. Part of a figure of Athena is preserved: her face and neck, and parts of her shoulder, helmet, and shield. Her face and neck were once white. Her eye is almond shaped and very fat, and traces of a round dot for the pupil can be made out. A short, straight stroke indicates her mouth, and a straight line her necklace. There are two white dots toward the lower preserved part of her garment, and the shield device, a dolphin, was also white. Added red is preserved on her helmet, her garment, and as dots on the rim of her shield.

**14. Black-figured fragment: man. Fig. 16.**

Inv. No. P 12450. Maximum dimension, 0.04 m.

A single fragment, broken all around, preserves part of the wall of a large closed pot, unglazed inside. The neck and the upper part of the body of a man facing left are preserved. His long hair, which falls down his back, is tied at its lower end. His neck and the cloak over his left shoulder are red. The nipple is rendered by incision: a small circle, around which is a larger circle of dots. In the field at the left edge of the fragment is part of a letter (?) painted in glaze, perhaps a nu or a sigma.

**15. Black-figured fragment: siren's wing. Fig. 16.**

Inv. No. P 14283. Maximum dimension, 0.071 m.

A single fragment, broken all around, preserves part of the wall of a closed pot, unglazed inside. Part of the body and an outspread wing of a siren are preserved; compare No. 2 above. White is used for the breast and one of the stripes on the wing. Part of a red stripe just above the white one is preserved. The scale of the wing and the curve of the fragment are somewhat larger than on No. 2; hence the fragment is perhaps from an amphora rather than an oinochoe.

**16. Black-figured fragment: horse and rider. Fig. 16.**

Inv. No. P 14050. Maximum dimension, 0.048 m.

A single fragment, broken all around, preserves part of the wall of a sizeable closed pot, unglazed inside, probably an amphora. Part of the neck of the horse, and one hand and part of the spear of the rider are preserved. There is no trace of added color.

**17. Black-figured fragment: horse and rider. Fig. 16.**

Inv. No. P 12496. Maximum dimension, 0.09 m.

A single fragment, broken all around, preserves some of the upper part of the body of an amphora. The head of a rider and part of the mane and neck of his horse are preserved. A short diagonal scratch obscures the drawing of the man's eye. At the left edge of the fragment is part of a rosette with incision.

Red is used for the horse's neck and for a pair of lines across the top of the picture. Above the upper red line the black glaze of the neck begins. On the interior at the top of the fragment some of the glaze inside the neck is preserved; below this there is no glaze.

**18. Black-figured fragment: siren and man. Fig. 16.**

Inv. No. P 14051. Maximum dimension, 0.06 m.

A single fragment, broken all around, preserves part of the wall of a sizeable pot, unglazed

inside. At the left of the fragment are the head and breast of a siren, at the right part of a man's body. Added red is used for the siren's face, neck, and wing, and for the man's body.

The man may be Hermes: cf. *J.H.S.*, XLIX, 1929, p. 256, no. 8.

**19. Black-figured fragment: animal friezes. Fig. 16.**

Inv. No. P 14054. Maximum dimension, 0.06 m.

Two joining fragments, broken all around, preserve part of the wall of a sizeable open pot or lid with dull, rather thin black glaze on the interior. Parts of the two zones are preserved. In the upper are the paw of an animal and a blob rosette; in the lower, part of a siren with outspread wings, and an incised blob rosette. The glaze on the exterior has fired red. The clay is rather light buff in color.

**20. Corinthian fragment: animal frieze. Fig. 16.**

Inv. No. P 12503. Maximum dimension, 0.057 m.

A single fragment, broken all around, preserves part of a plate. On the upper side is part of a zone of animals: the hindquarters of one animal, and the foreparts of another. There is no incision. The field is crowded with small dots. Above, between two black lines, is a line in added red. On the under side are parts of three black and two red concentric circles, and at the outer edge of the fragment is the start of the foot.

Middle Corinthian: compare H. Payne, *Necrocorinthia*, p. 313, nos. 1033-1039.

**21. Geometric fragment. Fig. 16.**

Inv. No. P 12499. Preserved height, 0.075 m.

A single fragment, broken all around, preserves part of the neck of a good sized pot with an outward flare toward the top for the lip. At the right of the fragment is a man standing with his head turned to the left and his arms extended on either side from the elbows. His legs below the thighs are missing. To the left are parts of uncertain objects.

**22. Pithos mouth. Fig. 17.**

Inv. No. P 12497. Preserved height, 0.16 m.; estimated diameter, 0.70 m.

Two joining fragments preserve a little less than half the rim, the full height of the neck with a raised ring at its bottom, and the start of the body. The projecting rim is flat on top and about 0.075 m. wide. There is no glaze. The clay, which is rather coarse and micaceous, is grey at the core and reddish to brownish at the surface inside and out.

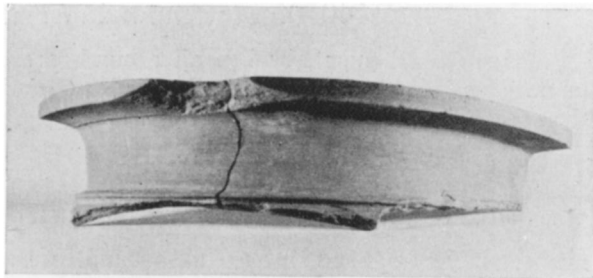


Fig. 17. Pithos Mouth (No. 22) From the Upper Fill of the Well

**23. Fragment of pithos with incised decoration. Fig. 18.**

Inv. No. P 14284. Maximum dimension, 0.142 m.

A single fragment, broken all around, preserves part of the wall of a large pithos. On the exterior is a slightly raised band with rather coarse incised decoration: a zigzag between horizontal lines. The clay is reddish brown in color and rather coarse. On the outer surface it is dark buff.

On the sixth-century pithoi with incised and stamped decoration see *Hesperia*, VII, 1938,

p. 221, no. 43, and p. 402, no. 42. With these compare also the decoration on the pithos in which Eurystheus hides on the black-figured amphora in the British Museum, B 162, *C.V.A.*, British Museum (3), III, H, e, pl. 28, 2 c.

**24.** Pot fragment with sieve bottom. Fig. 18.

Inv. No. P 14044. Diameter of foot, *ca.* 0.085 m.

A single fragment preserves somewhat less than half of the low ring-foot and the adjacent parts of the body and bottom. In the bottom, within the circle of the foot, are some very neatly made holes about 0.006 m. in diameter. Two are completely preserved, two partially. There were probably originally seven, a central one and a circle of six around it. The fabric is exactly that of the unglazed water jars; compare No. 5 above.

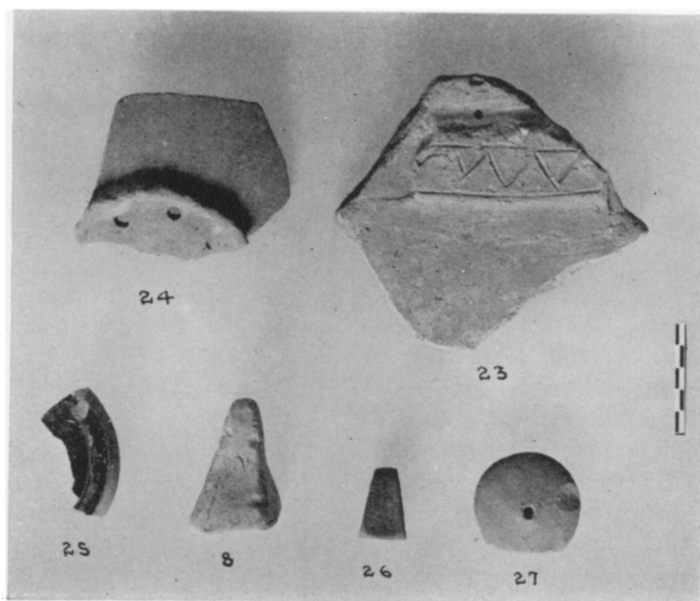


Fig. 18. Miscellaneous Objects From the Upper Fill of the Well (Except No. 8)

**25.** Lamp fragment. Fig. 18.

Inv. No. L 3616. Height, 0.027 m.; estimated diameter, 0.10 m.

Two joining fragments preserve the profile of the body. There is glaze on the interior and on the top of the rim, elsewhere none. The clay is dark buff.

The lamp is a variety of Broneer's type I (*Corinth*, Vol. IV, Part II, pp. 31 ff.), and its profile approximates that shown in his fig. 14, no. 7.

**26.** Small pyramidal loom weight. Fig. 18.

Inv. No. MC475. Height, 0.034 m.

The piece is unbroken. The shape is symmetrical. There is no glaze. The clay and slip are dark buff.

**27. Spindle whorl. Fig. 18.**

Inv. No. MC 534. Diameter, 0.048 m.; thickness, 0.023 m.

One large and several smaller chips are broken off. Both faces are convex, one more so than the other. The clay is dark buff at the surface, reddish toward the core. There is no glaze.

**28. Fragment of a mould for a terracotta figurine. Fig. 19.**

Inv. No. T 1702. Preserved height, 0.055 m.

A single fragment preserves the lower left portion of one side of a mould for an archaic seated female figure of the ordinary type, as, for example, *Hesperia*, VII, 1938, p. 201, fig. 35, no. A. F. 577. The clay is pinkish buff and there are traces of a light buff slip on the interior.

**29. Terracotta figurine of primitive type. Fig. 19.**

Inv. No. T 1911. Preserved height, 0.048 m.

The lower part of the body and a chip of the right arm are missing. The upper part of the head is pinched flat and the face is pinched at right angles to it. The torso is flat, and the straight, stubby arms are extended horizontally. Part of the columnar stem is also preserved. The clay is buff and there are traces of white paint on the surface.

On figurines of this type see Morgan's article, *Hesperia*, IV, 1935, pp. 193-5.

**30. Fragment of a terracotta figurine: arm. Fig. 19.**

Inv. No. T 1912. Maximum dimension, 0.065 m.

A single fragment preserves part of an arm bent at the elbow. The fingers are missing. The clay is brownish and rather soft. There are traces of white paint on the surface.

The back of the upper arm is flattened as if for attachment to the figure. The forearm appears to have been held out horizontally from the waist.

**31. Terracotta figurine: animal. Fig. 19.**

Inv. No. T 1913. Preserved height, 0.033 m.; preserved length, 0.051 m.

A single fragment preserves the torso and the stubs of the neck, legs, and tail of an animal. The clay is brownish and there are ample traces of white paint preserved on the under side of the body.

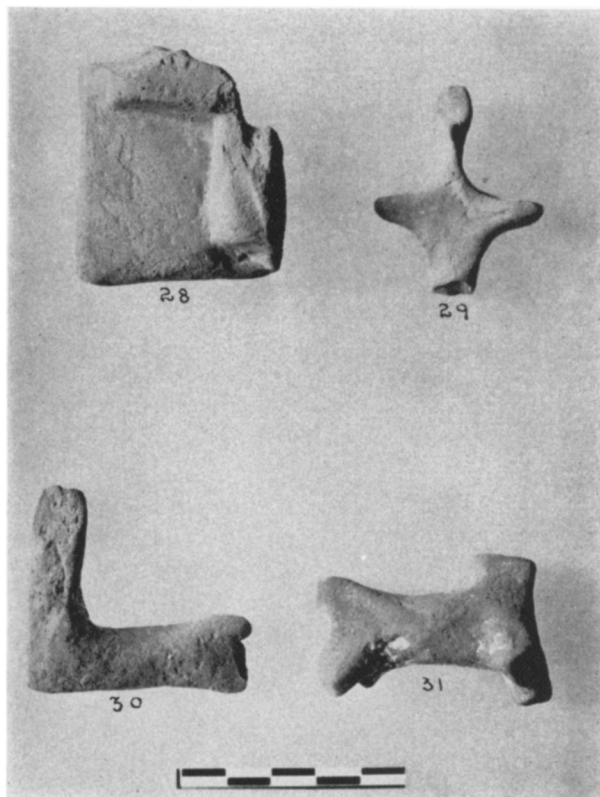


Fig. 19. Figurine Fragments From the Upper Fill of the Well

## FRAGMENTS OF AN AMPHORA BY THE AMASIS PAINTER AT THE AGORA

It seems appropriate to present here a brief note on some fragments by the Amasis painter from another part of the Agora excavations. They are five in number and were found in a well of the late sixth century before Christ in Section HH (well at 40:  $\Lambda$ ). Although they received two inventory numbers it is probable that they all come from the same pot, a small amphora of type B (cf. Beazley, *A.B.S.*, p. 32, nos. 3 ff.), and that we have parts of the pictures on both sides. The vase represented by these fragments belongs to the painter's late period. The attribution has been confirmed by Professor Beazley and by Mrs. Karouzou.

Side A. Inv. No. P 7223. Maximum dimensions: *a*, 0.097 m.; *b*, 0.08 m. Fig. 20.

Two non-joining fragments preserve part of the wall of a medium sized closed pot, unglazed inside. The subject is a revel; at the right edge of the figured panel is a maenad, and in front of her is part of a man carrying an ivy branch. Added red is used as follows: for the upper part of the maenad's peplos and for the middle stripe of its lower part; for the man's hair and for the borders of his garments; for large dots on the garments of both man and maenad; and for a line which encircled the vase at the lower edge of the panel. White is used for the maenad's flesh; and there are circles of small white dots around some of the red dots on the garments.

Compare the Amasis painter's oinochoe in the Spencer-Churchill collection, *J.H.S.*, LI, 1931, pp. 261 ff., FF. The red dots, sometimes surrounded by a circle of small white ones and sometimes not, are found frequently on vases by the Amasis painter, as the illustrations in *J.H.S.*, LI, 1931, pp. 256 ff., and *Ath. Mitt.*, LVI, 1931, pp. 98 ff., amply show.

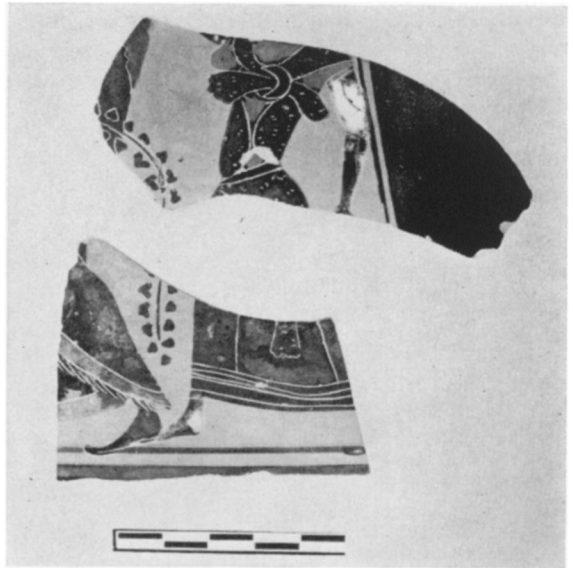


Fig. 20. Fragments of an Amphora by the Amasis Painter. Side A

Side B. Inv. No. P 7227. Maximum dimensions: *a*, 0.035 m.; *b*, 0.041 m.; *c*, 0.038 m. Fig. 21.

Three non-joining fragments preserve part of the wall of a medium sized closed pot, unglazed inside. Fragment *a*, which is from the right edge of the figured panel, preserves part of the head and body of a bearded man facing left. He wears a chiton which was once white and decorated with finely incised vertical lines. Over his shoulder is a cloak, his sleeve is red, and he holds a staff in his hand.

Fragment *b*, which is from the lower edge of the panel, preserves part of a foot and part of a long garment. Faint traces of white are preserved on the foot, showing that the figure was a woman. The central vertical stripe and the broad horizontal stripe on the garment are red; the narrow stripe above the latter was decorated with small white dots. Part of the red line below the panel is preserved.

Fragment *c* preserves part of the upper left corner of the panel with a bit of an uncertain object.

With the head on fragment *a* compare for example the heads on the Amasis painter's lekythos in the Villa Giulia (*J.H.S.*, LI, 1931, p. 265, fig. 9) and the heads on his olpe in the British Museum (B 52; *Rev. arch.*, XVIII, 1891, p. 367, fig. 2; *Ath. Mitt.*, LVI, 1931, Beilage LII; P. Cloché, *Les classes, les métiers, le trafic*, pl. 15, 1). With the garment on fragment *b* compare for example the oinochoe in Berlin (F 1731, *Ath. Mitt.*, LVI, 1931, Beilage LIV, 2), the oinochoe in the Spencer-Churchill collection (*J.H.S.*, LI, 1931, pl. VIII, 3), and the cup fragment in the Vatican (*ibid.*, pl. X a), all by the Amasis painter.

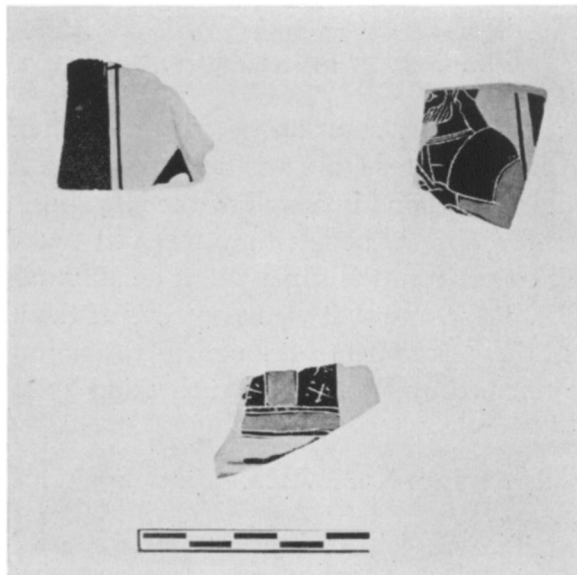


Fig. 21. Fragments of an Amphora by the Amasis Painter. Side B

EUGENE VANDERPOOL