

THE CORINTHIAN ALTAR PAINTER

(PLATES L-LIII)

IN THE course of investigations in the South Stoa at Corinth in the fall of 1946 were discovered some fragments of painted terracotta which proved to belong to a small dedicatory altar.¹ They came from a deposit of the fifth or early fourth century B.C., packed below the floor level of Shop XXX, the fourth shop from the west end of the Stoa. The deposit originally extended over a considerable area,² but the trenches cut for the foundations of the Stoa and for the well in the center of the shop caused considerable disturbance and removal of much of its contents.

When the numerous fragments had been joined together they formed one corner of the altar (see Plate L, 1) with the figure of a siren painted on one side and a swan on the other. The siren, carefully rendered with fine incised lines and painted in two colors, probably decorated the front, while the less elaborate figure of the swan would belong to the left side. The lower edge is preserved, and above the figures are traces of the top moulding, showing that the painted panel had a height of 0.085 m. The preserved width of the two panels measures 0.095 m. and 0.085 m. respectively. The thickness of the wall at the bottom is 0.024 m. on the flank and only 0.018 m. on the front. The inside is very rough. It is obvious from the nature of the clay that the altar was made in a form and the clay applied in two layers. The clay of the outer shell, which is smooth and well levigated, was pressed into the mould with the hands, whereas the inside layer of somewhat grittier clay was carelessly daubed on with a broad spatula. The color of the clay varies from a light red at the bottom of the front panel to a pale buff on the side. The grittier inner shell is a bright red throughout. There are traces of a red painted border at the bottom of the front. If this border extended to the side and vertically along the corner, as is likely, the color has completely disappeared. The moulding at the top was colored purple.

Although the head of the feathered figure on the front panel (see Plate L, 2) is missing, the identification as a siren is practically certain. Above the large outstretched wing, at the very edge of the break, is the beginning of the neck which comes too high for a bird's neck. The rather short body and tail, as compared with the size of the wing and the shape of the legs, are typical of the siren as represented in archaic painting. The coverts of the wing are purple, but the long quills and all the rest of the body are painted in a dull, dark brown color. The feathers are rendered by fine incised lines. Only the right wing is shown on the preserved portion. The left wing may have been extended toward the front in the archaic manner, but more likely it was conceived as being hidden behind the right wing. This was apparently also the

¹ Inventorv No. M.F. 8954.

² See *A.J.A.*, XXXVII, 1933, p. 566.

arrangement of the swan's wings on the left side of the altar. With the wings in this position the whole figure would require a panel 0.12-0.14 m. in length. If the left wing was shown in front, it would probably be held more nearly vertically than the right wing, but even so it could hardly be fitted into a panel less than 0.17 m. in length, or twice the height to the moulding, an unlikely proportion.

The less well-preserved panel on the left side is decorated with the figure of a swan (see Plate L, 3). The whole body is painted brown, except the long curving bill, which is purple. In the sparing use of color and the less meticulous rendering of the feathers the figure of the swan contrasts strongly with that of the siren, which was doubtless intended as the principal motive, decorating the front of the altar. To judge from the comparative size of the two figures, the side panels were shorter than the one in front. The swan could be accommodated on a panel *ca.* 0.11 m. in length. The opposite end probably had a similar motive, and presumably the rear was left undecorated.

The importance of these fragments is enhanced by their stylistic affinity to another altar (shown on Plate LI) discovered at Corinth on the north side of Temple Hill and published by Mary Swindler in 1932.³ Despite the difference in themes, the similarity is so striking as to leave little doubt that the two altars were produced in the same shop and decorated by the same artist. They may even have been made in the same mould, but the absence of all but the lower edge of the moulding on the new fragments makes it impossible to prove that this was the case. The scale of the figures on the two altars is about the same, and the panels differ very slightly in height.⁴ The color of the clay in the Pygmy-and-Crane altar is a light red throughout and the surface is somewhat lighter reddish buff. The inner core of the new fragments is slightly darker than that of the other altar, whereas the surface is darker in some spots and considerably lighter in others. The smooth lustreless texture of the clay is identical. This is so typically Corinthian that on this basis alone the two altars must be considered indigenous products of Corinth.

A comparison of the drawing and coloring leads to the same conclusion. Particularly convincing is the similarity between the lion and the siren. There are, moreover, certain peculiarities common to both altars which point unmistakably to a single artist. The hair under the belly of the lion is realistically rendered by very fine slanting lines. Similar fine lines appear on the neck of the swan to indicate the soft down, and likewise above the right leg of the siren. The use of purple for the bills of the swan and the crane is another characteristic common to both altars. This is of particular importance, because on Corinthian pottery the bills of birds are commonly painted brown, whereas the necks are purple, in striking contrast to the birds on the two altars.

³ *A.J.A.*, XXXVI, 1932, pp. 512-520. The inventory number is M.F. 8953.

⁴ The panel with pygmy and crane measures 0.091 m. from the lower edge to the moulding, while the panel with the lion is only 0.089 m. high. The two sides of the new altar are 0.085 m. high. This difference of 4-6 mm. might be accounted for by a difference in shrinkage during firing.

Even more peculiar is the indication of the ear by an incised circular line both on the crane and on the swan.⁵ The eyes of both the pygmy and the animals are indicated by a reserved space within which is a smaller dot in black for the iris, and the eye of the swan on the new altar is similarly rendered. These common peculiarities of style and technique, added to the less tangible but equally convincing general resemblance in looks and feel, lead to but one conclusion, that both altars were painted by the same hand.

In her publication of the altar with the Pygmy and Crane, Professor Swindler comments on the un-Corinthian character of the decoration. Both the lion and the pygmy are so strikingly different from the style of figures common in Corinthian pottery that the author does not hesitate to declare: "As for the style of painting on the little altar, we may say with assurance that it is not Corinthian."

This conclusion is based upon a comparison of the figures on the altar with the decoration on Corinthian pottery. But if the altar, as Professor Swindler suggests, was made as late as 530 B.C., there is a chronological discrepancy which renders such a comparison unconvincing. In the second half of the sixth century very little figured pottery was produced in Corinth in the traditional Corinthian style. The decline of orientalizing decoration on Corinthian pottery had reached its depth by the middle of the sixth century, and the conventionalized decoration of the pottery produced after that time has nothing in common with the style of painting on the altars.

In determining the origin of the two altars we are, fortunately, less dependent on the matter of style than on other considerations. If our conclusion is justified that both were painted by the same hand, and perhaps even made in the same mould, it is unlikely that they are imported. It would be a rare coincidence to find in the Corinth excavations two imported examples from the same mould, of a hitherto comparatively uncommon type of dedication. Both are, moreover, made of the typical clay of Corinth.

When Professor Swindler's article was written, no other Corinthian altars of this kind had been published, and the opinion, originally expressed by Mrs. Van Buren,⁶ and reiterated by Professor Swindler, that the shape originated with the Greek colonies seemed valid. Since then, however, so many examples have come to light that the terracotta *arulae* may be regarded as a Corinthian creation.⁷ Fragments of four such altars were discovered in 1934 in a well-deposit of fifth-century pottery.⁸

⁵ Occasionally the ears of birds are so indicated on Chalcidian vases. A. Rumpf, *Chalkidische Vasen*, Tafel XXXIII.

⁶ *Mem. Amer. Acad. in Rome*, II, 1918, p. 50. Cf. *Arch. Anz.*, XLVII, 1932, p. 139.

⁷ That the miniature terracotta altar was not limited to the Greek colonies has been pointed out in several recent books and articles. Elisabeth Jastrow, *A.J.A.*, XLIX, 1946, p. 67, note 1; Robinson and Graham, *Excavations at Olynthus*, VIII, p. 324, note 6; Inez Scott Ryberg, *An Archaeological Record of Rome*, p. 155.

⁸ M. Z. Pease, *Hesperia*, VI, 1937, pp. 313-314, nos. 239 (called fragment of revetment, but doubtless an altar) and 240-242.

Two of these had painted decoration, but the fragments do not show whether there were any figured designs. Another small fragment in red-figure technique, doubtless also part of an altar, was found in the South Stoa in 1938.⁹ The shape was quite different from that of the altar published by Professor Swindler.

The piece shown in Plate L, 4 is from the gabled end of a terracotta altar from Corinth.¹⁰ The painted decoration in black and brownish red is poorly preserved. In the pediment is a conventional floral design, and on the broad band below is a bead-and-reel pattern. The upper edge of the gable appears to have been painted a flat black. Below the gable is a heavy moulding with a Doric leaf pattern. There was a

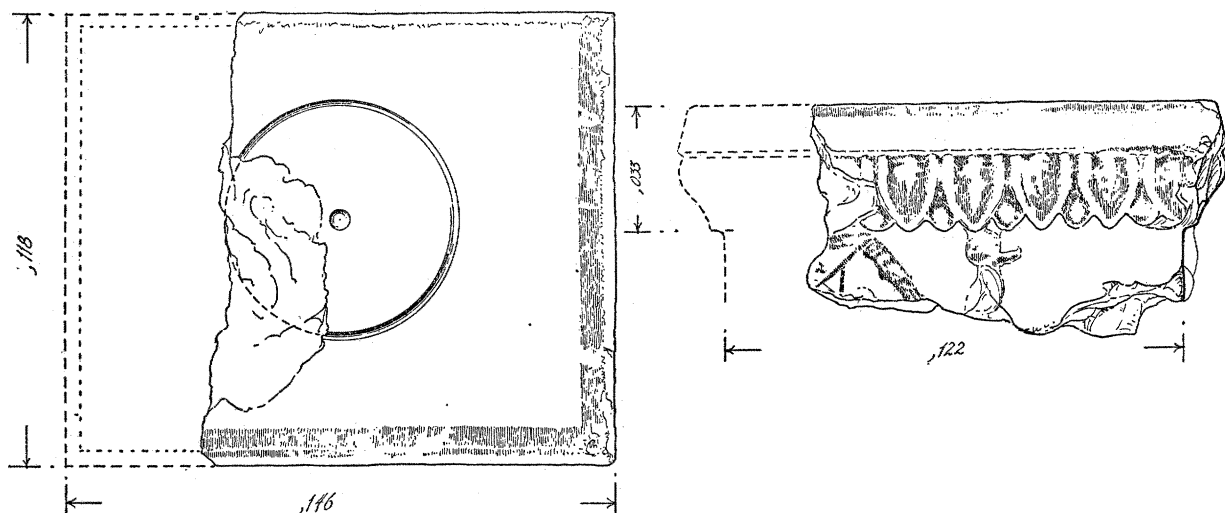


Fig. 1. Larger Fragment from Tile Factory (cf. Plate L, 5)

painted band enclosing a rectangular panel underneath, but no designs on the panel itself are preserved. The decoration is careless and the date is probably later than that of the other altars from Corinth described above.

More important for our purpose are three fragmentary altars discovered in 1940 in the excavation of a tile factory half a mile to the east of the ancient Agora. The largest of these,¹¹ shown on Plate L, 5 and in Figure 1, preserves most of the top and the upper part of three sides. The back is plain and unpainted. At the upper edge of the other two sides is a plain band above a heavy leaf-and-dart moulding in relief. The leaves are painted purple, but the edges and central rib are unpainted.

⁹ Saul S. Weinberg, *A.J.A.*, XLIII, 1939, p. 592 and fig. 2.

¹⁰ Inventory No. M.F. 8884. Greatest width, 0.205 m.; preserved height, 0.165 m. The fragment was found by a workman in a field a little to the north of the modern village. One of the fragments referred to above also had gables on the flanks (*Hesperia*, VI, 1937, p. 314, no. 240 and figure 45).

¹¹ Inventory No. M.F. 8774.

The darts and the lower edge of the band above the tongue pattern are painted a grayish brown. The upper edge of the band on the front of the altar is painted purple, and the top has a purple band along the front and side, but not at the back. The moulding projects *ca.* 0.012 m. from the background of the panels.

The decoration on the front, which appears to have been the same on the right flank, consisted of a mounted figure in relief. Only the heads of horse and rider are preserved. The face of the rider was painted purple and the hair seems to have been brown. The features of the face are not distinguishable, but may have been originally picked out in color. The head of the horse is better modelled and bridle, eye, and mane were colored brown. Of the relief on the right side only part of the horse's head is preserved. The top is flat and in the approximate middle is a circle impressed while the clay was wet.¹² Its diameter is 0.062 m., and the center is indicated with a shallow depression. The distance from the perimeter of the circle to the edge of the moulding in front is 0.032 m., to the rear edge of the altar, 0.024 m. On the right side the distance from the circle to the edge is 0.04 m. Presumably the space on the left side was the same, making a total length of $(2 \times 0.042) + 0.062 = .146$ m. The greatest width is 0.118 m. These dimensions, which include the thickness of the moulding, are nearly the same as those estimated for the two painted altars from Corinth. The fragment is very lightly fired, giving the surface of the clay a pale yellow color.

The second fragment¹³ (Plate LII, 1) contains part of the right flank, with the upper edge and back preserved. It is identical with the preceding in every respect except the colors applied on the figure of the horse. The bridle and reins are in light purple, the eye and mane in brown. Both the purple and the brown are of a somewhat lighter shade than the corresponding colors on the other fragment. The two altars were clearly made in the same mould, and the clay is of the same buff color, but the inner biscuit of the second fragment is fired light red.

The third fragment¹⁴ (Plate LII, 2), apparently also made in the same mould as the preceding, is a waster, very lightly fired and left unpainted. When removed from the mould it was squeezed out of shape, obliterating the details both of the leaf-and-dart and of the horse. This small fragment thus adds formal proof to the already obvious conclusion that the three altars are of local manufacture.

¹² There are traces of a circular depression in the top of the fragment published by M. Z. Pease under no. 239 (*loc. cit.*, p. 313), a further indication that this fragment too belongs to an altar. Several of the moulded terracotta altars from Italy have a circular depression in the top which has been interpreted as indication that incense was burned on the altars. See Mrs. Van Buren, *op. cit.*, p. 16. Among the many small altars of stone and terracotta found at Olynthos there are some with a similar depression in the top. Cf. Robinson and Graham, *Olynthus*, VIII, pp. 322-323, nos. 2 and 3. For another example of this feature, see below, on the altar in the Robinson Collection at Baltimore.

¹³ Inventory No. M.F. 8587.

¹⁴ Inventory No. M.F. 8586.

Two of the fragments were discovered in deposits from the late sixth and the fifth centuries B.C. The modelling of the horses' heads, which offers the only stylistic evidence of date, points to the first half of the fifth century as the most likely date of the three altars.¹⁵

A terracotta altar of about the same size and with a similar representation of horse and rider on three sides has been found at Olynthus. It is made of soft brick-red clay,¹⁶ and the reliefs are now rather indistinct. Miniature altars, probably used in the private family cults, were fairly common at Olynthus.¹⁷ The nearness of Potidaia, a Corinthian colony, might account for Corinthian influence at this site.

In addition to these altars from recent excavations at Corinth, there are several other unpublished pieces from earlier campaigns. These will be included in the volume of Miscellaneous Finds, which is now being completed by Gladys R. Davidson. Because of their bearing on the whole question of Corinthian terracotta altars, it seems desirable to include a brief description here.

The fragment shown in Plate LII, 3 is from the corner of an altar¹⁸ with painted decoration. The moulding is a somewhat degenerate form of hawk's beak with a pattern of alternating red and black tongues separated by vertical black lines. At the top is a plain taenia, the lower edge of which is painted black, the upper red. Beneath the tongue pattern is a raised fillet painted red. The preserved piece is probably from the upper right corner. No decoration is preserved on the front panel. The right flank had a design in red color, probably part of two opposing triangles.¹⁹

The smaller fragment, Plate LII, 4,²⁰ is from another altar with a similar moulding at the top. Part of the plain back is preserved, showing that the panel surmounted by the moulding is from the upper right corner of the right flank. Both pieces are made of the typical buff clay of Corinth. Another painted fragment (Plate LII, 5)²¹ preserves the lower half of two nude figures in violent motion toward the right. The position of the figures on the panel is indicated by a small portion of the original lower edge. Of the nearer figure, which is painted red, are preserved most of the right leg and hip, part of the left leg and abdomen, and the upper part of the

¹⁵ For another example of terracotta relief of a horse from about the same period, reference is made to the shield discovered in the Kerameikos a mile west of Corinth (Agnes E. Newhall, *A.J.A.*, XXXV, 1931, p. 27 and pl. II). A fragment of a similar shield was found at the tile factory in 1940. Apparently these shields were produced in the same workshop as the three altars.

¹⁶ D. M. Robinson, *Olynthus*, IV, p. 59, no. 339 and plates 33 and 34.

¹⁷ *Olynthus*, VIII, pp. 322-323 and II, fig. 124, 4-6.

¹⁸ Inventory No. M.F. 1954 *a*.

¹⁹ The same design occurs as the decoration on the couch of a painted terracotta relief from Corinth (M.F. 5688), with a reclining figure of a hero. For its occurrence on another altar, see below, p. 220.

²⁰ Inventory No. M.F. 1954 *b*, found with 1954 *a* in 1932 in a late sixth-century well deposit in the Temple E' area.

²¹ Inventory No. M.F. 1955. Found in 1932 with the preceding two.

right arm, which is extended toward the rear. Behind him is the figure of a silen rendered in black color. His left leg, partly hidden behind the man, and his hoofed foot, the edge of his right leg, and part of the tail can be clearly distinguished. A diagonal band above and behind the tail probably goes with the silen, since it is painted black, but it is difficult to determine what it represents. It is too narrow to be part of his arm, but may be some object held in his hand above his shoulder. From the action of the two figures one gets the impression that they are competing in a race, but further interpretation of the scene is not possible.²² The drawing is rather sketchy and the colors appear to have been applied without great care. The back is rough, and the thickness of the piece, 0.016 m., would be excessive for a pinax. Without doubt it is part of a painted altar. It does not fit either of the two preceding pieces, but may be from a third altar of the same kind.

Plate LIII, 1 shows a fragment from the lower right corner of an altar²³ decorated with figures in relief. Facing the corner to the right is a draped figure, sitting on a circular base, and behind is preserved the foot of a second figure. At the bottom is a heavy moulding. The feet and lower legs of the two figures are painted a reddish brown; the drapery is in the color of the clay, with borders in black which has largely peeled off. The seat and the moulding at the bottom are also painted black. On the right side is preserved a hoof from the foreleg of a horse. No trace of color remains here.

The two altars shown on Plate LIII, 2 and 3²⁴ are decorated with a double leaf-pattern in relief, accentuated with the use of color. They are important in this connection chiefly as evidence for the common occurrence of the terracotta altar at Corinth in the second half of the sixth century and probably throughout the fifth century B.C.

An altar closely related to the fragments with painted decoration from Corinth is published by D. M. Robinson in *C.V.A.*, The Robinson Collection, fasc. 1, p. 57 and pl. XLVIII. Its dimensions are only slightly smaller than those of the Corinth altars, and the shape and type of moulding are similar. In the top is a circular depression. There is a single figure of a silen decorating the front, on either side panel are two pairs of opposing triangles, and the back is plain. The body of the silen is painted red, the beard appears to have been colored white, and the tail is black. Though said to have been found at Skione in Macedonia, the color of its clay and the resemblance to the Corinth altars would indicate that it was made at Corinth.²⁵ The occurrence

²² The action of the two figures is reminiscent of the runners in the torch-and-pitcher race represented on a fifth-century vase from Corinth (M. Z. Pease, *Hesperia*, VI, 1937, p. 310-311, no. 235; Broneer, *Hesperia*, XI, 1942, p. 152).

²³ Inventory No. C.T. 1547. Found in one of the early trenches in the Agora.

²⁴ Inventory Nos. M.F. 6429 and 6430. Both found in the Agora in 1937, in a well filled up toward the end of the fifth century B.C. (Charles H. Morgan, *A.J.A.*, XLI, 1937, p. 547).

²⁵ In the original publication it was called Attic, but Professor Robinson now considers it

of the opposing triangles on an altar found at Corinth is further evidence for the Corinthian origin of the altar in Baltimore. It seems to be of a somewhat later date²⁶ than the painted altars from Corinth.

In the excavations of the Hera Limenia sanctuary at Perachora part of an altar was discovered²⁷ which is decorated in the same technique as the Corinth altars. Its dimensions tally very nearly with those of the Corinth examples, but the moulding at the top is quite different. For the animal figures decorating the front and the one preserved side black and red are used alternately. It has been dated in the third quarter of the sixth century. Regarding the style of decoration on the altar from Perachora and of the Baltimore altar, Mr. Payne left the following note:

"The arula from the Limenia temenos is decorated in the same pseudo-Caeretan style as the arula from Corinth (*A.J.A.*, 1932, 512 ff.). The example from Corinth is commonly spoken of as West Greek, and it is true that the style has much in common with Caeretan, from which it is obviously imitated. It is, however, like the example from Perachora, undoubtedly of Corinthian manufacture, as the technical resemblance to a whole series of large matt painted vases from Perachora and from Corinth shows (e. g., *Perachora* i, pl. 35, 1-2).

"There is yet another Corinthian arula; this example, now in D. M. Robinson's collection (*C.V.A.*, pl. 48—published as Attic—; cf. Beazley in *J.H.S.*, 1934, 90, who agrees with the attribution to Corinth, which is now confirmed by the Perachora finds), was found at Skione. I saw this arula in England: it is of pale green clay, distinctively Corinthian, and the attribution to Corinth is strengthened by two facts: (1) that the other examples of the shape found in Old Greece are also Corinthian; (2) that a fragment of a large vase of the same date and fabric as this arula was found in the Limenia temenos."

When one recalls that most of these Corinthian examples have come to light since the discovery of the Pygmy-and-Crane altar in 1929, it is evident that the hitherto rare occurrence of such objects in Greece is due very largely to the accidents of discovery. The miniature altar in terracotta, whether decorated with figures in relief or with painted designs, was, apparently, a relatively common type of dedication at Corinth in late archaic times and throughout the fifth century B.C. Since most of the Italian examples are of much later date, there seems to be no good reason for ascribing the origin of the type to Sicily and South Italy.

In the stylistic study of the Pygmy-and-Crane altar, Professor Swindler finds

Corinthian. Its Corinthian character was pointed out by Beazley in *J.H.S.*, LIV, 1934, p. 90. Payne, who had seen the altar while it was still in dealers' hands, considered it a Corinthian piece. See his note below.

²⁶ Professor Robinson, *op. cit.*, p. 57, dates it in the early fifth century.

²⁷ Its discovery is mentioned in *B.S.A.*, XXXII, 1931-32, p. 260. For a description of the altar and a copy of Payne's note I am indebted to Mr. T. J. Dunbabin. The publication will appear in Volume II of *Perachora*, now in preparation.

the closest parallels not among the Corinthian pottery, but in the products of Ionian artists, and more particularly in the Caeretan hydriae. The Herakles on the Busiris vase is painted in the same technique as the pygmy on the altar, and small details like the incised parallel lines to represent the hair, the rendering of the teeth on the lions, etc., show a general resemblance between the Corinth altar and the Caeretan hydriae. In view of this similarity Professor Swindler would make the Corinthian altar and the hydriae products of the same workshop, and she suggests Caere as the most likely center for their manufacture. It is now evident, however, that the artist of the two painted altars from the Corinth excavations, whom I have called the Corinthian Altar painter, worked at Corinth at least during part of his career.

The stylistic affinity of the Corinth altars to the Caeretan hydriae, though hardly so close as to constitute proof of identical authorship or even of immediate connection, is not to be dismissed lightly. Whatever it amounts to, it becomes important rather as a factor for tracing the origin of the still homeless hydriae, than in its bearing upon the altars whose Corinthian origin is beyond dispute. Actually the figures on the altars could as readily be paralleled by examples of Attic black-figured vase paintings, in which many of the same peculiarities occur.

Though little is known about the black-figured ware produced in Corinth in the second half of the sixth century, it is obvious that the industry was not so completely washed up as is generally supposed to have been the case. Unmistakably the old tradition was broken, for the few examples of figured Corinthian pottery we have from this period are quite "un-Corinthian" in style. The change can best be traced in the pinakes from Penteskouphia, among which examples of both styles are found. Some of the later ones are decorated in a manner reminiscent of the figures on the Corinth altars, and one fragment²⁸ representing a marine deity riding on a scaly monster might even have been painted by the same hand. The scales are rendered by incised lines in exactly the same manner as the feathers of the siren on the new altar fragment, and the fine parallel strokes for mane and forelocks are similar to those on the neck of the swan and the belly of the lion. Perhaps the most tell-tale peculiarity is the form of the minute leaf-shaped ear, which is rather out of scale on the monster, but strongly suggestive of the swan's ear on the altar.

Whether any of the other pinakes could be the works of the same artist cannot be readily determined from the existing illustrations. One has a moulded frame at the top²⁹ which is decorated with a Doric leaf pattern rather like that on the Pygmy-and-Crane altar, and several have painted borders enclosing the decorated panel.

Baffling as it may be to seek acceptance for an unco-ordinated newcomer into

²⁸ *Antike Denkmäler*, I, pl. 7, no. 26.

²⁹ *Antike Denkmäler*, I, pl. 7, no. 25, and Pfuhl, *Mal.-und-Zeichn. der Griechen*, III, p. 43, fig. 180. To judge by the letter forms (epsilon with three slanting strokes instead of the earlier form shaped like an angular beta), this fragment cannot be much if any earlier than the altars.

the exclusive circles of recognized painters, the emergence of a new Corinthian master from the period of decay and subsequent imitation of Attic models is something of a pleasant surprise. Heartening, too, to the excavator is the fact that he made his appearance as a result of new discoveries in the field. The few examples of figured decoration by the Corinth Altar Painter which chance has preserved reveal his unquestioned ability as a painter of animal figures, his keen perception and faithful rendering of minute details, and a mature sense of design. He stands out as an isolated representative of the little-known school of Corinthian artists³⁰ from the second half of the sixth century B.C. The exponents of this school, through avoidance of crowded scenes and omission of space fillers and in their obvious striving toward the pictorial rather than decorative effects, are as far removed from the old tradition as possible. These un-Corinthian traits and the stylistic affinities with the art of distant centers present peculiar problems to the investigator.

Scholars' opinions are divided between the east and the west regarding the home of some of the so-called Ionian groups of vases, and the relation of Corinthian vase painting to these groups and to Attic black figure³¹ is still much of a problem. Doubtless artists, then as now, migrated to other parts, bringing their art with them,³² and it is no easy task to disentangle the influences at work in a specific center of production. It is hoped that the present essay to establish the identity of a hitherto unknown painter, and to fix the center of his activities will help to dispel some of the uncertainty which surrounds the late archaic art of Corinth.

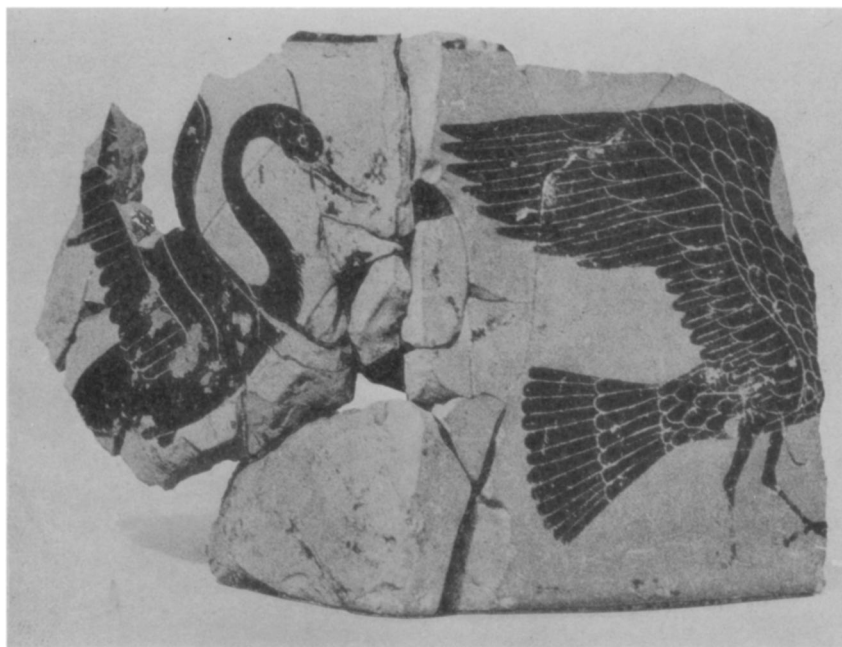
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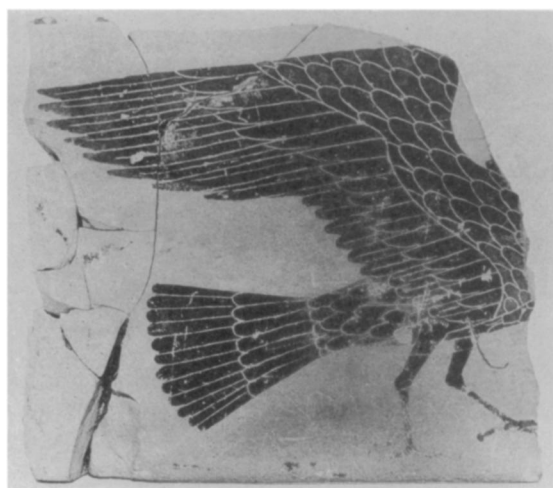
³⁰ On the style of pottery produced in Corinth in the second half of the sixth century, see Payne, *Necrocorinthia*, p. 331. That the ceramic industry of Corinth was still capable at this date of producing works of art of superior quality is attested by such examples as the terracotta shields referred to above (note 15), the exquisite warrior plaque found in 1933 in Shop XXXII of the South Stoa (see reference in note 2 above), and the splendid group of figures in the round, representing a combat with Amazons (Richard Stillwell, *Classical Studies Presented to Professor Capps*, pp. 318-322).

³¹ See H. R. W. Smith, "The Hearst Hydria," *University of California, Publications in Classical Archaeology*, Vol. I, p. 252.

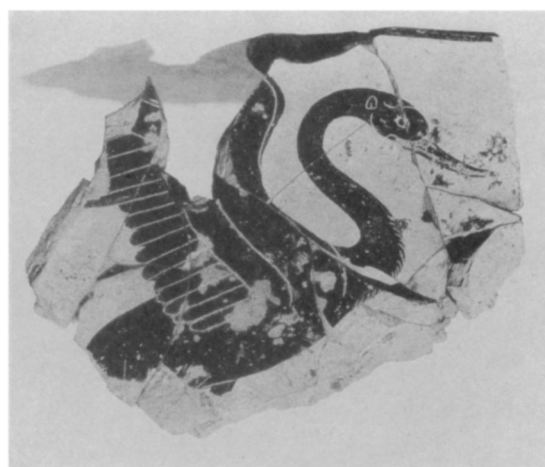
³² Cf. H. R. W. Smith, *op. cit.*, p. 260:—"many visitors to Greece since 1935 have had ocular proof that Late Corinthian draftsmen were not incapable of travel." He refers to the still unpublished wooden pinakes found in a cave at Pitsa in the Corinthia. Could we substitute craftsmen for draftsmen in the above quotation, and apply it to vase painters as well as painters on wood?



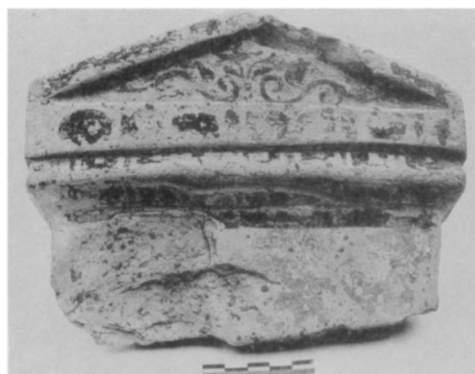
1. Fragment of Altar from South Stoa



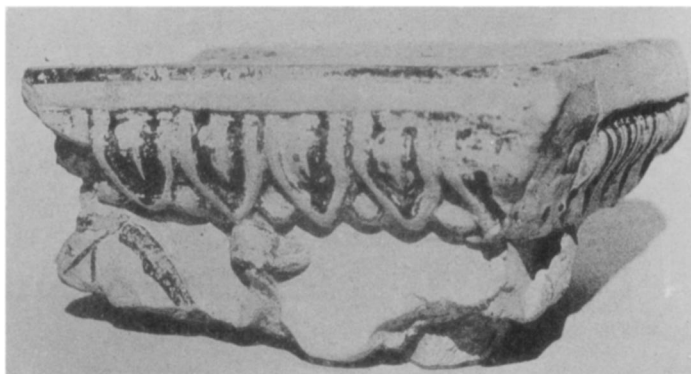
2. Front Panel of Altar



3. Left Side of Altar



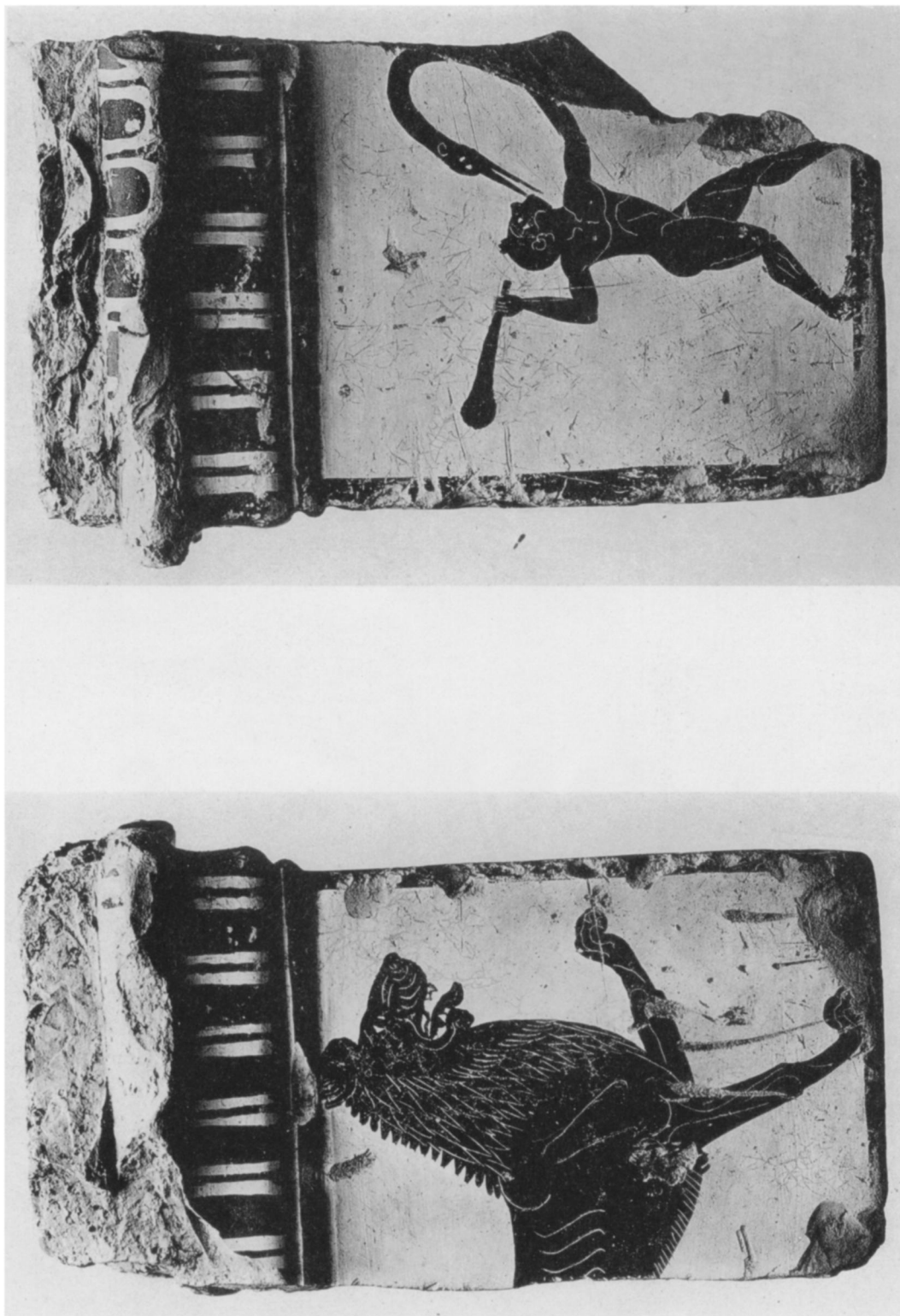
4. Fragment of Altar with Gabled Top



5. Front Face of Larger Fragment from Tile Factory

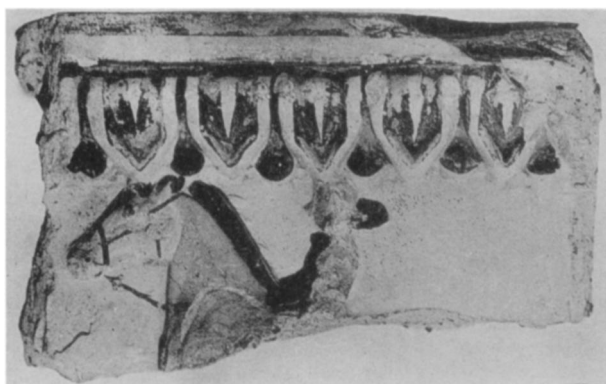
BRONEER: CORINTHIAN ALTAR PAINTER

PLATE LI



Altar Found in 1929, Front and Side View

BRONEER: CORINTHIAN ALTAR PAINTER



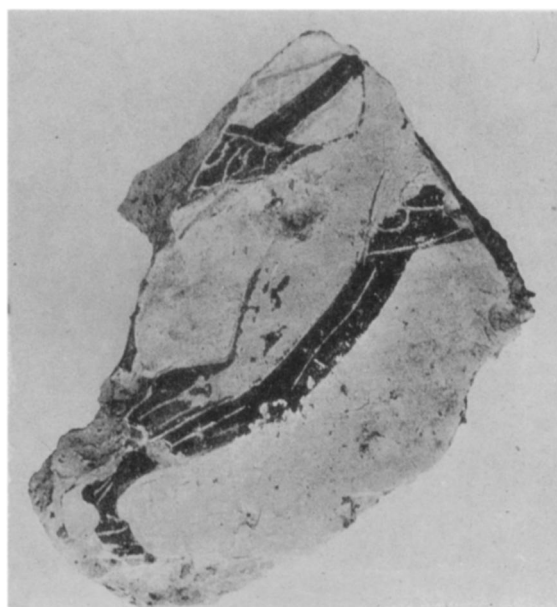
1. Smaller Fragment from Tile Factory



2. Waster from Tile Factory

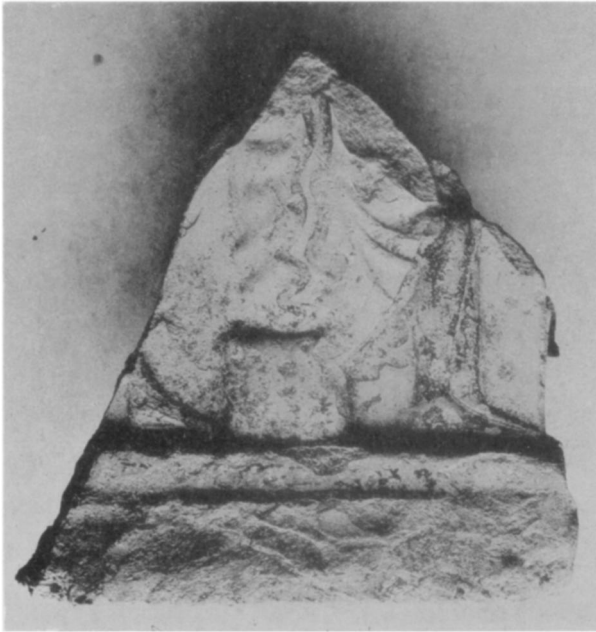


3.
Fragments of Two Altars
with Painted Decoration
4.

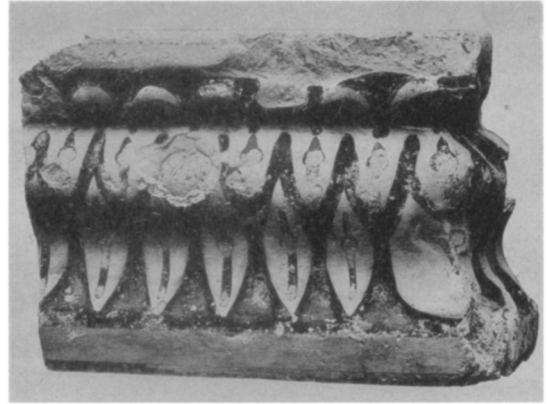


5. Fragment of Altar with Figure of Runners

PLATE LIII



1. Corner of Altar with Figures in Relief



3. Fragment of Altar from Fifth-Century Well



2. Terracotta Altar from Fifth-Century Well

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