

FIVE GRAVE GROUPS FROM THE CORINTHIA *

(PLATES 17–21)

IN ancient times, as it is today, the Corinthia was well dotted with smaller and larger settlements;¹ from time to time chance finds of burials in fields and orchards attest to this rural and suburban population. The five grave groups with which this article deals are all such chance finds, and it is owing to the vigilance of the guards at the Corinth Museum, as well as to the responsible attitude of the local inhabitants on whose land they were found, that the groups did not find their way to a market, thence to be dispersed, but were delivered intact to the Museum. I owe to the generosity of the Ephor of Antiquities for the Corinthia and Argolis, Mr. N. Verdelis, the opportunity to study and publish these Corinthian graves.

The five groups cover a considerable span of time; two of the smaller grave groups are Geometric, the two large groups are Archaic of the first half of the sixth century B.C., and the last of the graves must belong to the fifth century. I propose to discuss these in chronological order, beginning with the Geometric grave which seems to be slightly the earlier of the two.

GRAVE AT MAVROPELAIES

On April 27, 1961, Prof. H. S. Robinson went with Evangelos Papapsomas, chief guard of the Corinth Museum, to the field of Michael Roumeliotis near (east of) Mavrospeleiaes, about a three minute walk above (i.e., south of) the road which leads west from the Roman Villa. There, on April 13, the deep plow had opened a grave, from which three vases (all the objects?) were brought to the museum by the plowing crew. Prof. Robinson examined and cleared the grave, finding a few more fragments of the aryballos, **M 3**. The sarcophagus was a single block of poros limestone, the cavity measuring 0.965 m. x 0.475 m. x 0.285 m. deep. The long axis was oriented due N-S. The lid was an irregular slab of limestone, *ca.* 1.30 m. x 0.90 m. x 0.20 m. thick. The lid had been torn loose by the plow, but the contents of the grave were not seriously damaged. These data are taken from Prof. Robinson's report.

M 1 Early Geometric Amphora.

Pl. 17.

Inv. C-61-02. H. 0.248 m.; D. 0.159 m. Intact. Buff clay; black glaze-paint, much worn around two-thirds of the body. Three reserved bands around body, just below shoulder; handles reserved and painted with horizontal stripes.

* I wish to express my thanks to Professor H. S. Robinson, Professor Eugene Vanderpool, and Miss Lucy Talcott for their suggestions and interest in this paper. Thanks are due also to the American Association of University Women and the University of California, which, by means of fellowships for the years 1959/60 and 1960/61, provided the opportunity for research in Greece, of which this paper is one product.

¹ H. N. Fowler and R. Stillwell, *Corinth, I, i, Introduction, Topography, Architecture, Cambridge, Mass., 1932*, pp. 96, 106-107, 55 note 3, 77-78, for Athikia, Examilia, and Chatoupi.

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M 2 Early Geometric Aryballos.

Pl. 17.

Inv. C-61-03. H. 0.066 m.; D. 0.061 m. Intact. Buff clay; reddish brown to black glaze-paint. Almost spherical body with flat base. Neck and handle reserved and decorated with horizontal bands.

M 3 Handmade Geometric Aryballos.

Pl. 17.

Inv. C-61-04. H. 0.094 m.; D. 0.101 m. Part of wall missing. Yellowish buff clay with small grits; pinkish buff slip. Spherical body with flattened base.

Corinthian Geometric amphoras are very scarce. Apart from the two here published, **M 1** and **A 1**, below, there are only two others in the Corinth Museum from all the excavated and chance-find Geometric graves to date. One of these is extremely early, still essentially Protogeometric in shape and decoration, while the other is notably more developed and dated by Weinberg to the second phase of Early Geometric. The commonest Corinthian Geometric shape, the large oinochoe, is analogous to the amphoras in shape and similarly decorated; it is to these that we must turn to establish the relative chronology of the Mavrospelaies amphora.³ The contour of the body is ovoid, yet with a marked convexity in the lower half. The neck is distinctly concave. The decoration in the neck-panels is the simplest form of this characteristically Corinthian Geometric motif—without short vertical strokes tying the apices of the zigzags to the horizontal bounding lines, without vertical lines framing the motif at the sides. There are no reserved bands in the lower half of the body. Everything points to a date still in the first half of the ninth century, following Weinberg's chronology.⁴

Comparison of the fine-ware aryballos, **M 2**, with other examples of the same type confirms the date suggested. Of ten examples in the Corinth Museum,⁵ **M 2** seems to

² S. S. Weinberg, *Corinth*, VII, i, *The Geometric and Orientalizing Pottery*, Cambridge, Mass., 1943, pp. 12, no. 35, 17, no. 58. Weinberg divides Corinthian Geometric into two periods, corresponding roughly with the ninth and eighth centuries, respectively, rather than into Early, Middle, and Late, as for Attic Geometric. Since the detailed study of Corinthian Geometric relative chronology is still, at present, less advanced than for Attic, I shall follow Weinberg's simpler framework for the publication of these two grave groups.

³ For decoration, cf. especially S. S. Weinberg, *Hesperia*, XVII, 1948, p. 204, no. B1, pl. 71 and *Corinth*, VII, i, pl. 9, 56.

⁴ *Corinth*, VII, i, pp. 20-24; *Hesperia*, XVII, 1948, p. 204.

⁵ These ten, listed in their chronological order as I understand it, are: a) C-61-03 (**M 2**). b) CP-2212 to 2215, from a tomb at Klenia (S. Charitonides, *A. J. A.*, LIX, 1955, pp. 125-128, pls. 39-40). c) CP-2179 to 2180, from Athikia (S. Charitonides, *A. J. A.*, LXI, 1957, pp. 169-171, pl. 65, 1, 5, and 6, compared with Weinberg's nos. 69-72, *Corinth*, VII, i, pp. 19-20, from Athikia, for chronology). d) CP-868 (Weinberg, *Corinth*, VII, i, p. 18, no. 63). e) C-58-4, from Athikia (**A 3**, below). f) KP-180, from the Potters' Quarter at Corinth, to be published in *Corinth*, XV, iii, *The Potters' Quarter*, by A. N. Stillwell and J. L. Benson. Our aryballos, **M 2**, is not only apparently the earliest but certainly the finest in the series. Compare also the following: Athens, Nat. Mus. 18106, from Nea Ionia, 1949 (*Hesperia*, XXX, 1961, p. 163, no. 34, pl. 24) of which Evelyn Smithson says that the fabric "appears to be Attic and Protogeometric"; from Crete, but almost certainly an import, J. K. Brock, *Fortetsa*, Cambridge, 1957, p. 63, no. 668, p. 213, note 5, pl. 45, which T. J. Dunbabin thought to be more developed than *Corinth*, VII, i, no. 63 and,

be the earliest. This is so on the assumption that, since Attic Protogeometric aryballoi and a very early-looking example from Corinth⁶ are round-bodied, the examples with a distinctly biconical body are later than the globular ones. The ten examples at Corinth can be ranged in a series, given in note 5. The shape progresses toward the perfectly biconical, the foot becomes broader proportionately, the greatest diameter rises from the middle of the body to a point well above it until, finally, the reserved bands on which the crosshatched triangles rest nearly coincide with the maximum girth of the pot. There is a tendency to decrease the number of triangles on the shoulder—the first in the series has eight, the last three only five. Weinberg's no. 63 is among the more developed of the series, and material associated with it, according to Weinberg, belongs to the second half of the ninth century.⁷ Since **M 2** is the least developed, it appears to support the date proposed for the amphora, **M 1**.

The handmade aryballos, **M 3**, is closely comparable with C-40-348⁸ which, once again, has been placed in the first half of the ninth century on evidence of the more closely datable material in its grave group. C-40-348 is a slightly neater piece of work than our example, but the clay, surface finish, and mode of manufacture in the two are identical.

GRAVE AT ATHIKIA (*Ancient Tenea*)

The contents of the grave were turned over to the museum guard, Evangelos Papapsomas, by Mr. Theodoropoulos of Athikia, on whose land, presumably, it was found by chance, on December 20, 1958. The circumstances of the find were not recorded.

A 1 Early Geometric Amphora. Pl. 17.

Inv. C-58-2. H. 0.26 m.; D. 0.17 m. Intact. Pale buff clay; black glaze-paint, flaking badly. On body, below shoulder, three reserved zones, each decorated with two painted bands. Handles reserved, decorated with horizontal stripes.

A 2 Coarse Handmade Pitcher. Pl. 17.

Inv. C-58-3. H. 0.211 m.; D. 0.184 m. Intact. Thick walled. Clay pale and greenish on breaks, with gritty impurities; pink slip remains over

large areas. The exterior may have been painted a dull, dark, brownish gray.

A 3 Early Geometric Aryballos. Pl. 17.

Inv. C-58-4. H. as restored 0.111 m.; D. 0.103 m. Mouth, neck, and most of handle restored in plaster. Pale buff clay; black glaze-paint, fairly firm but crazed, with slight sheen. Biconical body, with ring foot. Handle reserved, decorated with horizontal stripes.

therefore, of the eighth century. I wish to thank Evelyn Smithson for calling to my attention this aryballos and those published by Charitonides.

⁶ K. Kübler, *Kerameikos*, IV, Berlin, 1943, pls. 17-20; Corinth C-40-346, Weinberg, *Hesperia*, XVII, 1948, p. 205, B5, pl. 71.

⁷ *Corinth*, VII, i, pp. 16-18, nos. 54-66, p. 19, top.

⁸ *Hesperia*, XVII, 1948, pp. 204-206, B6, pl. 71.

The amphora, **A 1**, is very similar to **M 1** from the Mavrospeleia grave, but, in small details, slightly more developed⁹ and, accordingly, probably a little later. The profile of the neck is much less concave; the body is more properly ovoid, since the line from shoulder to foot is straighter. The common motif in the neck panels, also, is more complex, being bounded by vertical lines at either side and featuring the short vertical strokes at the apices of the zigzags. Below the shoulder there is not one zone of three reserved bands, as on **M 1**, but three. The amphora seems approximately contemporary with two other grave groups from the same village, Athikia, one of which Weinberg placed in the second half of the ninth century.¹⁰ I doubt, however, that our amphoras, **M 1** and **A 1**, are in fact separated by nearly so great a chronological span as their respective placements in earlier and later Early Geometric would suggest. The lip is equally everted in both examples, and the general effect is of likeness when the two are placed side by side.

The aryballos, **A 3**, belongs to the series discussed above (see note 5). It is the largest of the Geometric aryballoi at Corinth and is peculiar in having a slight ring foot, a feature regular on the trefoil-mouthed Geometric predecessors of the conical oinochoe (as Weinberg, *Corinth*, VII, i, nos. 32 and 76). **A 3** has a distinctly biconical body, and I have placed it after *Corinth*, VII, i, no. 63, which Weinberg assigns to the second half of the ninth century.

A 2, the handmade pitcher, resembles C-40-344, which Weinberg¹¹ called "the only large unglazed Corinthian oinochoe of Geometric date that I know of." Our example is shorter by 8 cm. than C-40-344, and hence only medium-sized. The two are similar in shape, but C-40-344, while handbuilt, has an almost symmetrical profile; the present example, seen from the side, is clearly intentionally asymmetrical.

The Athikia grave also produced ten bronze pins, wholly or partly preserved, and three bronze finger rings, all of familiar Geometric types.

A 4 Bronze Pin. Pl. 17.

Inv. MF 10,092. L. 0.226 m.; L. between disk and knob 0.024 m. Full length preserved. Upper part, above and below knob, square in section; shaft of pin round.

A 5 Bronze Pin. Pl. 17.

Inv. MF 10,093. L. 0.213 m.; L. between disk and knob 0.024 m. Full length preserved, but point corroded. Type as **A 4**.

A 6 Bronze Pin. Pl. 17.

Inv. MF 10,094. L. 0.202 m. Full length preserved, but point corroded. Type as **A 4**, but smaller.

A 7 Bronze Pin. Pl. 17.

Inv. MF 10,095. Pres. L. 0.183 m. Head missing from above knob. Type as **A 4**. Below knob on square section of shank, zigzag design in tremolo technique (P. Jacobsthal, *Greek*

⁹ On the parallel development of the amphora shape in Attic Geometric, R. S. Young, *Hesperia*, Supplement II, Athens, 1939, pp. 209-210; K. Kübler, *Kerameikos*, V, i, Berlin, 1954, pp. 273-274.

¹⁰ *Corinth*, VII, i, p. 19, nos. 69-72; *A. J. A.*, LXI, 1957, pp. 169-171, pl. 65, dated by Charitonides on the basis of similarities to Weinberg's Athikia tomb.

¹¹ *Hesperia*, XVII, 1948, p. 205, B4, pl. 72.

Pins, Oxford, 1956, pp. 209-212, figs. 44, 186) preserved on two of four sides.

A 8 Bronze Pin. Pl. 17.

Inv. MF 10,096. Pres. L. 0.126 m. Head missing from above knob. Similar to **A 4**, but a simpler type, round in section throughout with shaft beginning directly below knob.

A 9 Bronze Pin. Pl. 17.

Inv. MF 10,097. Pres. L. 0.158 m. As **A 4**, but upper part missing from just below knob.

A 10 Bronze Pin. Pl. 17.

Inv. MF 10,098. Pres. L. 0.142 m. Shaft only preserved.

A 11 Bronze Pin. Pl. 17.

Inv. MF 10,099. Pres. L. 0.069 m. Entire upper part and 0.016 m. of shaft preserved. Type as **A 4**.

A 12 Head of Bronze Pin. Pl. 17.

Inv. MF 10,100. Pres. L. 0.037 m. Type as **A 4**.

A 13 Bronze Pin. Pl. 17.

Inv. MF 10,101. Pres. L. 0.098 m. Upper two-thirds preserved. Type as **A 8**, but smaller.

A 14 Bronze Finger Ring. Pl. 17.

Inv. MF 10,102. D. 0.023 m.; W. 0.014 m. Type with central ridge, triangular in section.

A 15 Bronze Finger Ring. Pl. 17.

Inv. MF 10,103. D. 0.022 m.; W. 0.014 m. More than half preserved. Type as **A 14**.

A 16 Fragment of Bronze Finger Ring. Pl. 17.

Inv. MF 10,104. D. undeterminable; W. 0.015 m. Type as **A 14**.

This type of finger ring is known from Corinth; see G. D. Weinberg, *Corinth*, XII, p. 233, nos. 1808-1809, fig. 40, pl. 102. Mrs. Weinberg dates these to the eighth century, but Jacobsthal would call the pins found with them, nos. 2264-2265, Proto-geometric.¹² In our Athikia grave, for the first time, such rings are found in a Corinthian grave with datable pottery. For the pins, compare P. Jacobsthal, *op. cit.*, nos. 12, 14, 16, pp. 3-9, which belong to his first Geometric group; S. Charitonides, *A. J. A.*, LIX, 1955, pl. 40, 14; K. Kübler, *Kerameikos*, V, i, Berlin, 1954, p. 236, Grave 41, Inv. M 42, which Kübler places in the first half of the ninth century; *Corinth*, XII, no. 2262, pp. 276, 281, pl. 117, which Mrs. Weinberg dates in the eighth century. The vases in the Athikia grave indicate the Early Geometric period, probably its later phase, for our pins.

The two Archaic grave groups, from Examilia and Korakou, seem to be nearly contemporary, and it is difficult to determine with certainty which of them is actually the earlier. The reason for this difficulty is that in the one the pots, including those which can be dated confidently, are of Corinthian manufacture, while in the other the very vases which can be placed most exactly in time are non-Corinthian and the Corinthian pots are not comparable, in their shapes, to those of the first grave group. I list the Examilia grave first, since I incline to think it a little the earlier. In any case, the error would not be gross.

¹² P. Jacobsthal, *op. cit.*, p. 4, pl. 1. Proto-geometric pins are round throughout; the globe is just a swelling in the shank; there is no "pommel" above the "guard" (disk).

GRAVE AT EXAMILIA

On August 12, 1960, a bulldozer working near an orchard between Examilia and the hamlet of Chatoupi uncovered an Archaic poros sarcophagus; the trench being dug was just deep enough to expose its lid. The museum guard was notified, and the vases were transferred to the museum. The sarcophagus was left *in situ*, and the trench filled in before examination and measurements could be made. When the site was examined later, the villagers who had been present when the sarcophagus was found indicated its position and orientation, which was approximately west-northwest by east-southeast. The grave was richer in pottery than the average. It contained 26 vases, with such a large number of cosmetic pots that one would be inclined to believe it to have been that of a woman. On the other hand, representations of youths in Archaic sculpture and vase-painting do not favor the assumption that cosmetic pots and boxes were exclusively women's property.

E 1 Black-figured lidded convex pyxis, without handles. Pl. 18.

Inv. C-60-102. H. 0.110 m.; D. 0.168 m.; D. of lid 0.108 m. Broken in removal from tomb, one fragment not recovered. Pale warm-buff clay; black glaze-paint, flaking; added red. Lid: on knob, reserved rosette with alternate petals filled, dicing; on surface, rays, dicing, animal frieze (alternating panthers and goats). Body: surface of mouth, dicing; shoulder, reserved tongues; then, dicing, animal frieze, black-polychrome bands, and, at base, rays. In animal frieze, panthers, lions, ruminants.

E 2 Lidded convex pyxis, without handles. Pl. 18.

Inv. C-60-103. H. 0.095 m.; D. 0.132 m.; D. of lid 0.089 m. Intact. Pale buff clay; brown-black glaze-paint; added red. Lid: knob, concentric rings; surface, concentric rings (red and black), one row of dicing; edge of lid, dots. Body: surface of mouth, red over black; shoulder, degenerate tongues and dicing; then, reserved frieze and black-polychrome bands.

E 3 Lidded convex pyxis, without handles. Pl. 18.

Inv. C-60-104. H. 0.083 m.; D. 0.122 m.; D. of lid 0.078 m. Intact. In clay, glaze-paint, and scheme of decoration similar to **E 2**.

E 4 Lidded convex pyxis, without handles. Pl. 18.

Inv. C-60-105. H. 0.073 m.; D. 0.093 m.; D. of lid 0.066 m. Intact. Very pale clay; black glaze-paint; no added red. Lid: knob, two concentric rings; surface, four concentric rings, widely spaced. Body: shoulder, bands; then, reserved frieze and four black bands.

E 5 Lidded convex pyxis, without handles. Pl. 18.

Inv. C-60-106. H. 0.065 m.; D. 0.091 m.; D. of lid 0.071 m. Intact. Pale buff clay; black glaze-paint; added red. Lid: knob, concentric rings (red and black); surface, at center, rings (BRB), then reserved zone, then, at edge, rings (BBRBB). Body: surface of mouth, red; shoulder, red and black bands, with dicing; then, reserved frieze below which red and black bands. Inner and outer surfaces of foot red. Fine fabric.

E 6 Lidded convex pyxis, without handles. Pl. 18.

Inv. C-60-107. H. 0.066 m.; D. 0.091 m.; D. of lid 0.061 m. Intact. Pale buff clay; brown-black glaze-paint; added red. Lid: concentric rings, black and red; on edge, dots. Body: degenerate tongues, bands, reserved frieze below which black-polychrome bands.

E 7 Lidded convex pyxis, without handles.

Pl. 19.

Inv. C-60-108. H. 0.060 m.; D. 0.085 m.; D. of lid 0.057 m. Intact. Pale buff clay; black glaze-paint; added red. Decoration similar to that of **E 6**.

E 8 Lidded convex pyxis, without handles.

Pl. 19.

Inv. C-60-109. H. 0.060 m.; D. 0.085 m.; D. of lid 0.058 m. Intact. Clay, glaze-paint as **E 7**. Decoration similar to that of **E 6-7**.

E 9 Lidded convex pyxis, without handles.

Pl. 19.

Inv. C-60-110. H. 0.055 m.; D. 0.082 m.; D. of lid 0.057 m. Intact. Pale buff clay; dull glaze-paint, mostly gone; added red. Lid: concentric rings, dicing at edge. Body: surface of mouth, red over black; shoulder, bands; then, dicing and bands to foot.

E 10 Broad-bottomed oinochoe with narrow neck, trefoil mouth.

Pl. 19.

Inv. C-60-111. H. to top of handle 0.157 m.; D. 0.143 m. Intact. Pale buff clay; dull black, fugitive paint; added red. Mouth, neck, and handle black. Broad red band at base of neck. Shoulder reserved; then, red band, dicing, red band, reserved frieze, black-polychrome band, and rays at base. Foot: red over black.

E 11 Broad-bottomed oinochoe with narrow neck, trefoil mouth with fitted stopper.

Pl. 19.

Inv. C-60-112 A-B. H. to top of handle 0.117 m.; D. 0.106 m. Intact. Pale buff clay; paint mostly gone; added red. Decoration as on **E 10**, except, below frieze, a simple black band and black foot.

E 12 Black-figured kotyle.

Pl. 20.

Inv. C-60-113. H. 0.109 m.; D. 0.152 m. Intact. Pale buff clay; glaze-paint black, with sheen, but flaking badly; added red. Interior, black. Exterior: at lip, two thin binds; below frieze, two thin bands, broad band; thin, care-less rays. Foot black. Foot medallion reserved, with rings and, at center, a dot with concentric

ring. In frieze: A. Siren with raised wings, to r.; siren with spread wings, to r.; jumping padded dancer, to l.; siren with raised wings, to l. B. As A, but lacking the padded dancer. Much added red (faces, wingbows, tails, chiton). Sparse, small filling rosettes in ground.

E 13 Miniature kotyle.

Pl. 20.

Inv. C-60-114. H. 0.045 m.; D. 0.067 m. Intact. Pale buff clay; dull, fugitive glaze-paint. Interior, black. Exterior: vertical strokes, band, dicing, bands.

E 14 Small kotyle with silhouette animal frieze.

Pl. 20.

Inv. C-60-115. H. 0.069 m.; max. D. 0.098 m. (shape distorted in firing). Intact. Pale warm-buff clay; dull black glaze-paint; added red (but not in animal frieze). Interior, black. Exterior: silhouette coursing hounds in frieze; bands and slanting vertical brushstrokes.

E 15 Small kotyle.

Pl. 20.

Inv. C-60-116. H. 0.066 m.; D. 0.092 m. Intact. Pale buff clay; glaze-paint mostly gone. Interior, black. Exterior: in handle zone, frieze of sigmas; below, bands and dicing to foot.

E 16 Small black kotyle.

Pl. 20.

Inv. C-60-117. H. 0.073 m.; D. 0.104 m. Intact. Pale buff clay; splotchy brownish black glaze-paint. Interior, black. Exterior, black; at base, reserved zone with brushstroke rays. Two red lines just below handles, another just above rays.

E 17 Small black kotyle.

Pl. 20.

Inv. C-60-118. H. 0.072 m.; D. 0.111 m. Intact. Pale buff clay; fugitive paint, entirely gone on upper half of vase. Black interior and exterior except, at base, reserved zone with degenerate rays. Above rays, over black, a red and a white line. Foot painted red over black.

E 18 Black kotyle.

Pl. 20.

Inv. C-60-119. H. 0.082 m.; D. 0.134 m. Intact. Pale clay, now discolored and encrusted; dull, fugitive glaze-paint, fired red on one half

of vase. Black interior and exterior except, at base, reserved zone with degenerate rays. Pairs of red lines below handles and above rays, a single red line about halfway between.

E 19 Tripod pyxis. Pl. 19.

Inv. C-60-120. H. 0.038 m.; D. at mouth 0.077 m. Intact. Pale buff clay; fugitive, brownish glaze-paint, mostly gone. Surface of clay flaked away on interior. Vertical face of mouth, black; below this, a black band and a set of three bands at the bottom of each foot.

E 20 Amphoriskos with conventional patterns. Pl. 19.

Inv. C-60-121. H. 0.072 m.; D. 0.051 m. Intact. Pale clay, with reddish surface, evidently from contact with soil; glaze-paint dull, fired half red, half black; no added red. Mouth black; tongues on shoulder; then, bands to foot, with a zone of dots below shoulder.

E 21 Bottle with conventional patterns. Pl. 19.

Inv. C-60-122. H. 0.084 m.; D. 0.059 m. Intact. Pale clay; glaze-paint fired part red, part black; no added red. Neck pierced at top (for suspension?). Neck: bands and chevrons. Shoulder: tongues, bands; on body, chevrons and bands. Bottom: three concentric rings.

E 22 Bottle with conventional patterns. Pl. 19.

Inv. C-60-123. H. 0.070 m.; D. 0.057 m. Intact. Pale warm-buff clay; glaze-paint fired part red, part black; no added red. Neck

pierced at top. From top: bands, frieze of Z's, bands, zone of dots, bands; on bottom, two concentric rings.

E 23 "Kothon." Pl. 19.

Inv. C-60-124. H. 0.031 m.; D. 0.081 m. Intact. Pale buff clay; paint mostly gone; traces of added red. Interior: concentric rings at bottom. Exterior: upper face reserved with a decorated zone of bands with dicing; under face reserved with one band. Handle and foot black. Concentric bands in foot medallion.

E 24 Powder pyxis. Pl. 19.

Inv. C-60-125 A-B. Complete in two fitting pieces, vase and covering lid. H. complete 0.047 m.; D. 0.092 m. Pale warm-buff clay; brownish glaze-paint; added red. Surface of lid: concentric red rings with radiating groups of black wiggly lines. Vertical face of lid: groups of vertical black wiggly lines between horizontal red bands.

E 25 Powder pyxis. Pl. 19.

Inv. C-60-126 A-B. H. complete 0.049 m.; D. 0.084 m. Intact. Pale clay; glaze-paint and decorative scheme as **E 24**.

E 26 Powder pyxis. Pl. 19.

Inv. C-60-127 A-B. H. complete 0.041 m.; D. 0.085 m. Intact. Pale clay; glaze-paint fired reddish; added red mostly gone. Decorative scheme as **E 24** and **E 25**.

All the vases in this tomb are manifestly of Corinthian manufacture, and, with the possible exception of the figured kotyle, **E 12**, show a technical and decorative uniformity which strongly suggests that they were bought on the occasion of the funeral, many of them probably from one shop. I believe the following are all unexceptional products of one establishment: **E 2-3**, **E 6-11**, **E 13**, **E 15**, **E 23**, and comparison with the pyxides and the broad-bottomed oinochoai in this lot suggests that the figured pyxis, **E 1**, may be a more expensive product of the same shop. Clay, glaze-paint, firing, shapes, and decorative syntax favor this conclusion. **E 20-22**, the amphoriskos and the two bottles, evidently come from one workshop (I do not suggest that this is the same as that of the pyxides). The three identically made powder pyxides, **E 24-26**, surely were purchased at one time and place. The purpose

of these observations is less to establish workshops of makers of plain vases than to emphasize the uniformity of the vases in this grave.

The finest vase in the Examilia grave, and the only one which can be associated with a known painter, is the animal-frieze pyxis, **E 1**. For that reason, it can be placed more exactly than the others in the framework of Corinthian relative chronology. The animals, both on the vase and on its lid, which is from the same hand, have all the characteristic *typological* earmarks of the Dodwell Painter.¹³ But comparison with the animals on his namepiece, the Munich pyxis,¹⁴ and on other works certainly attributable to his hand, shows that our pyxis cannot be his own work. Much less can it be the work of one of his known associates or followers, such as the Geledakis Painter¹⁵ or the Ampersand Painter,¹⁶ for it lacks all the identifying traits of the other Dodwellians, which serve to distinguish their personalities from that of the master, and, on the contrary, is typologically closer to the Dodwell Painter than they are. No other unattributed vase, of those which have been recognized as related to his style,¹⁷ is so like the Dodwell Painter in its animal types. The drawing on the Examilia pyxis is extremely ragged, scratchy, and hesitant. In this respect, it is unique among known Dodwellian pots which, following the tendency of the master, are often cursorily incised but always with the self-assured fluidity of a practiced hand. Fluidity, indeed, is a hallmark of Dodwellian manufacture. The members of the Group are distinct individuals, none of them content merely to write out, in his own hand, the Dodwell Painter's formulas. We have a better grasp of these painters' styles than of most others, for this reason, and because an exceptional quantity of their vases have come down to us. The Examilia pyxis can best be explained as an incompetent, conscious imitation of a vase by the Dodwell Painter. I presume it was perpetrated by a youngster or a hack working in the same establishment. An imitation is not the same thing as a work done in the *manner* of another painter; the latter,¹⁸ derivative as it is, yet has some style of its own—our pyxis has

¹³ Humfry Payne, *Necrocorinthia*, Oxford, 1931 (in the following, all numbers with "NC" refer to his catalogue), attributes NC 861-864, 895, 905, 1090, 1091, 1113-1123 A, 1141 to the Dodwell Painter, but, after thirty years, his list is out of date; a definitive study of this important artist, by D. A. Amyx, is in preparation.

¹⁴ Munich 327; NC 861; J. Sieveking and R. Häckl, *Die Königliche Vasensammlung zu München*, Munich, 1912, fig. 37, pl. 10.

¹⁵ D. A. Amyx, *Hesperia*, XXV, 1956, pp. 73-77, pls. 28-30; J. L. Benson, *A. J. A.*, LX, 1956, p. 229, pl. 77, 14. Earlier bibliography given by Amyx and Benson. The published lists of vases by this painter are also obsolete; see Amyx, *A. J. A.*, LXV, 1961, pp. 14-15, note 47.

¹⁶ J. L. Benson, *A. J. A.*, LXIV, 1960, pp. 281-283, pls. 81-83, and bibliography given there.

¹⁷ These will be discussed by Amyx in his forthcoming study of the whole territory surrounding the Dodwell Painter. I wish to thank Professor Amyx for sharing his lists of attributions with me prior to their publication. Although I cite only Payne's attributions, many of the general observations made here depend rather on Amyx's fuller lists.

¹⁸ For a vase truly "in the manner" of a Dodwellian, see J. L. Benson, *A. J. A.*, LXIV, 1960, p. 282, pl. 82, 11-12.

not. As an imitation, the Examilia pyxis is interesting; I know of no other instance in Corinthian vase-painting of an attempt to make a literal copy of another painter's work.

We do have one clue which supports the presumption that the imitator was a member of the same workshop: the subsidiary decoration is the same as that on some of the Dodwell Painter's convex pyxides without handles.¹⁹ This fact also provides evidence for dating the Examilia pyxis. The Dodwell Painter was never one to devote more time than necessary to the decoration of a vase; toward the end of his career, he replaced the Early and Middle Corinthian animal frieze on the shoulder of the convex pyxis with a simple zone of reserved tongues. Our pyxis, having this simplified syntax, will be contemporary with his later vases. It is difficult to say how late his last works are; his follower, the Geledakis Painter, certainly worked into Late Corinthian.²⁰ But, since we have placed the pyxis, **E 1**, as contemporary with his last period, the approximate point in the development of Corinthian vase-painting at which his career ended may be determined, in part, by the remaining contents of this grave.

No one charged with dating the figured kotyle, **E 12**, without the aid of a grave-group context, would hesitate to call it Late Corinthian; it may be compared with vases such as Payne illustrates on Plate 36 of *Necrocorinthia*.²¹ It looks much later than **E 1**, yet there are compelling reasons, as I shall try to show, against supposing that **E 1** was an heirloom at the time it was deposited in the grave. The style of the kotyle, **E 12**, is unlovely, but very striking, and we should expect another work from the same hand to present a good number of its peculiar characteristics. Similarly decorated kotylai of about the same period are not uncommon,²² but I know of none in the same style. The effect of most is by no means so lively as that of the Examilia kotyle. Characteristic are the particular way in which head, body, wings, and tail of the sirens are tacked together, the especially angular contour of the silhouette, and the drawing of the various parts of the head and hair. For antecedents to our kotyle, we must go back to the Group of the Samos Painter;²³ these are among the finest

¹⁹ Convex pyxides in *Necrocorinthia*: NC 861-864.

²⁰ Amyx, *Hesperia*, XXV, 1956, p. 76. Note that the pyxis attributed by Benson, *A. J. A.*, LX, 1956, pl. 77, 41, has the reserved-and-polychrome tongues on the shoulder that are a feature of full LC white-style vases (e.g., *Necrocorinthia*, pp. 322-323, figs. 163-164). Indeed, without its animal frieze, this would be a perfect white-style vase. White style is synchronous with, not subsequent to, animal style until it shows a kind of subsidiary decoration developed beyond that on the latest animal-frieze vases.

²¹ Cf. also, P. N. Ure, *Aryballoi and Figurines from Rhitsona*, Cambridge, 1934, pl. VI, 86.3.

²² Corinth, inv. C-47-648; NC 1335-1337, and comparanda cited there; *Mon. Ant.*, XVII, 1906, col. 614, fig. 420 resembles Corinth C-47-648 and must be about contemporary. These two are more closely similar to **E 12** than the others, but **E 12** must be somewhat earlier.

²³ As Payne observed (*Necrocorinthia*, p. 323), but our kotyle, **E 12**, is more clearly related than NC 1335-1337 to the Samos Group, and, indeed, serves as a kind of link between the MC

Middle Corinthian vases, and their figures are a far cry from our chinless sirens. Yet on NC 955 (*Necrocorinthia*, pl. 33, 1, 7), the reverse of the vase is decorated with exactly the same grouping of three winged creatures as on the reverse of the Examilia kotyle. Now, of all the Corinthian animal repertory, winged hybrids, such as sirens and griffins, fill the most space with the least expenditure of time and ingenuity on the part of the artist. Amyx has traced the gradual stages by which the aviary takes over the friezes of kylixes;²⁴ the same dismal progress seems to have taken place in the decoration of kotylai. On the finest MC kotylai, by the Samos Painter himself (as NC 951, 952), human figures occupy the obverse, felines and an elaborate floral piece the reverse; winged creatures are in a subordinate position, as onlookers to a duel. But on the less masterly kotylai, done under his influence (as NC 955), the feline-and-floral *reverse* of the Samos Painter serves as the *obverse* picture, and on the back of the vase the birds move in. From there, it is a short step to the stage represented by the kotyle **E 12**; only one of the Samos Painter's padded dancers remains, and he is a jerky, long-legged fellow. Chronologically, NC 955 and our kotyle are not very far apart, despite the great disparity in quality of drawing. On the former, for example, the central siren has already assumed the vertical posture she will maintain throughout Late Corinthian,²⁵ and in shape and syntax the two vases are nearly identical. The final stage is represented by the Late Corinthian kotyle at Corinth, C-47-648, where the sirens have lost any resemblance to those of the Samos Group, and the padded dancer has disappeared. It is probably not an oversimplification to say that there are, basically, two series or traditions in the decoration of Corinthian black-figured kotylai. That of quadruped animal friezes is characterized by progressive elongation of feline and ruminant bodies. The miniaturistic fine-style kotylai run parallel to the development of kylix decoration, in which, at the end, the only creatures which survive are the winged ones. For the quadruped tradition, the kotylai from the 1940²⁶ and, for the late stages, the 1947 excavations at Corinth are representative examples. For the reasons stated, I should place **E 12** at the stage of transition from MC to LC and suggest that the pyxis, **E 1**, also was made at this time; the actual date, according to Payne, would be early in the second quarter of the sixth century; it could be as late as *ca.* 560 B.C.²⁷

and LC types. The Samos Group: *Necrocorinthia*, p. 309 under C. But NC 953 is not by the Samos Painter, and a number of the related kotylai, NC 954 ff., must be later than *ca.* 580 B.C.; that date can be maintained only for NC 950-953, and, of the rest, for the fragment NC 964, which, however, is from a kylix (Corinth, inv. CP-2457).

²⁴ "The Medallion Painter," *A. J. A.*, LXV, 1961, pp. 1-15, pls. 1-14.

²⁵ Contrast the stances of the sirens on NC 951 (*Necrocorinthia*, pl. 33, 11). The axis of LC sirens' bodies is not always vertical, but EC and MC sirens are always drawn with the body more nearly horizontal, until this stage when MC style verges on LC.

²⁶ *Hesperia*, XVII, 1948, pp. 221-222, D40-D43, pl. 81.

²⁷ If, as Payne himself observed (*Necrocorinthia*, p. 57, bottom), the three periods of Corinthian vase-painting do not occupy a neat quarter-century apiece, but the EC period is longer and

The same chronological conclusion is suggested by the unfigured vases. The pyxides, **E 2-8**, the two broad-bottomed oinochoai, **E 10-11**, and the "kothon," **E 23**, are all decorated in the fashion which Payne called "white style";²⁸ it is a development which reached its full flower in Late Corinthian, when it was used on a wide range of vase-shapes. The effort to provide less pretentious vases with even the most perfunctory animal friezes began to be abandoned, in some workshops at least; the eventual result was a rather elegant system of decoration, at its best on vases like NC 1316 (*Necrocorinthia*, p. 322, fig. 163). The Examilia examples are not fully developed white style; they lack its full use of added red, its reserved polychrome tongues. And their shapes, like that of the figured pyxis, **E 1**, are still at home in a Middle Corinthian context. Late Corinthian pyxides, of all the subtypes (classed by varieties of handles), have higher proportions and a more globular body.²⁹ Most of ours are still fairly squat and have a distinct shoulder at the level of the top of the frieze. **E 4** and **E 5**, however, are nearly globular, and, with their taller-knobbed lids and austere decoration, stand apart strikingly from the others. The larger of the two broad-bottomed oinochoai, **E 10**, is of the shape used by the Dodwell Painter³⁰ and his followers.³¹

For the remaining vases, it will suffice to remark that the amphoriskos is of Middle Corinthian, rather than Late Corinthian, proportions,³² and that its shoddy decoration (which resembles that of the two bottles) is no indication of an excessively late date—but a vase so humble cannot furnish exact evidence.³³ The types of kotylai

the LC shorter, as is suggested by the fact that more development is observable within the EC category than in MC, and nearly none in LC. The Attic synchronisms tend to support this idea. For example, Payne noted (*ibid.*, p. 64, note 2) that lions by the Samos Painter, which are earlier than NC 955 and our **E 12**, are comparable to those on the François Vase. NC 955 and **E 12** belong, in stylistic development, to the very end of MC, which, accordingly, should be later than the date of the François Vase, variously given as *ca.* 575, *ca.* 570, *ca.* 565. On the other hand, Sophilos and the KX Painter also have demonstrable ties with the Samos Painter, and there are major problems involved which cannot be solved here. We should keep in mind, also, that the chronology of Early Attic Black-Figure was based, originally, on that of Corinthian.

²⁸ *Necrocorinthia*, pp. 322-324, figs. 163-166.

²⁹ Contrast the shapes of NC 882 and NC 1304, *ibid.*, pl. 35.

³⁰ Published examples of the same shape (narrow neck with collar): NC 1114, 1121; Hermitage 3705 (*Arch. Anz.*, 1930, col. 21, fig. 5; J. L. Benson, *Die Geschichte der korinthischen Vasen*, Basel, 1953, pp. 45-47, list 73, 10 a), which Amyx tells me is by the Dodwell Painter. See notes 13 and 17.

³¹ *C. V. A.*, Copenhagen, 2, pl. 88, 5; Benson, *op. cit.*, list 74, 2 (*Kalinderugruppe*), correctly removed from the canon of the Dodwell Painter; Corinth, inv. T-1516, Hazel Palmer, *Corinth*, XIII, *The North Cemetery*, 1964, p. 179, no. 155-a, pls. A, 85, by the Geledakis Painter; Athens, Nat. Mus. 981, *A. J. A.*, LXIV, 1960, pl. 83, 13, by the Ampersand Painter (see note 16).

³² *Necrocorinthia*, p. 314, fig. 158, rather than p. 324, fig. 166.

³³ A closely similar example is in the Kavala Museum. Another is *C. V. A.*, Heidelberg, 1, pl. 20, 7, from Andros, classed as Corinthianizing because of its roughness. Our even rougher example shows that these are, in fact, Corinthian, as is indicated also by clay and paint.

represented in the tomb are all present in Middle Corinthian; we now have a more detailed and documented account than Payne could give of the development of the kotyle with the publication by Dr. Hazel Palmer of the vases from the North Cemetery at Corinth (*Corinth*, XIII). There are close comparanda for the powder pyxides, **E 24-26**,³⁴ but these are from contexts which do not provide as close chronological evidence as the Examilia grave itself offers. Powder pyxides, always decorated with conventional patterns, are difficult to date unless they are very early or very late;³⁵ the present grave group gives the best evidence I know of, to date, for this particular type.

GRAVE AT KORAKOU

The grave was discovered by chance on April 10, 1959, in the field of a Mr. Alexopoulos in the vicinity of Korakou. The sarcophagus was cleared under the supervision of Professor H. S. Robinson, from whose report I take the following: The cover, of soft yellowish poros, measured 0.90 m. E-W by 0.50 m. N-S and was 0.11 m. thick. The sarcophagus proper was very neatly cut from the same type of stone; its inside dimensions were 0.78 m. x 0.38 m. x 0.29 m. deep. The skull lay at the east end of the sarcophagus, the other bones were in some disarray at the west. All the vases except **K 8** and **K 9** were lying on their sides, at different angles (see Plate 19); **K 8** and **K 9** were upright; **K 9** had filled completely with dirt which sifted into the sarcophagus and as a result had held a greater amount of accumulated moisture than the other pots—it was, therefore, extremely damp and fragile, already broken when the sarcophagus was opened.

K 1 Large amphoriskos, black-glazed. Pl. 21.

Inv. C-59-135. H. 0.151 m.; D. 0.110 m. Intact. Orange clay; black glaze-paint, firm, with distinctly metallic sheen. Black except for reserved neck, reserved zone below handles containing three fine red lines, and reserved edge of foot. Relief fillet at base of neck.

K 2 Amphoriskos, black-glazed. Pl. 21.

Inv. C-59-136. H. 0.103 m.; D. 0.069 m. Intact. Orange clay; streaked, splotchy glaze-paint, showing brushstrokes, ranging in color from black to orange. Two red lines in reserved

zone on shoulder; otherwise, as **K 1**, but smaller.

K 3 Plastic hare. Pl. 21.

Inv. C-59-137. L. of body 0.051 m.; W. of body 0.030 m.; H. including ears 0.043 m. Intact. Pale buff clay; brownish black, dull glaze-paint. Suspension (?) hole through ears. Eye and ears outlined; body stippled; feet and tail indicated by brushstrokes. On bottom, a zig-zag from front to back.

K 4 Round aryballos with quatrefoil pattern. Pl. 21.

³⁴ There are at least two closely comparable powder pyxides from the Potters' Quarter at Corinth. Also the following: *Mon. Ant.*, XVII, 1906, cols. 39-40, fig. 10 bis (Gela, Sep. 28) and col. 375, fig. 278 (Gela, Sep. 16); Paris, Cab. Méd., De Ridder cat. nos. 46 (*C. V. A.*, 1, pl. 8, 3), from Camirus, and 48 (*C. V. A.*, 1, pl. 8, 4), prov. unknown; *C. V. A.*, Karlsruhe, 1, pl. 39, 2.

³⁵ Early, *Necrocorinthia*, p. 294, fig. 131; very late, *ibid.*, p. 333, figs. 177-179.

Inv. C-59-138. H. 0.069 m.; D. 0.069 m. Intact. Pale buff clay; glaze-paint mostly dark brown with slight sheen. On mouth, combined petal rosette and reserved rosette forming a framed petal rosette. On vertical face of lip, dots. On handle, vertical zigzag. On front, opposite handle, an outline quatrefoil of lotuses and buds with crosshatching.

K 5 Round aryballos with silhouette figures. Pl. 21.

Inv. C-59-139. H. 0.068 m.; D. 0.066 m. Intact. Pale buff clay; glaze-paint dull, streaked, and brownish. On mouth, rosette like that on **K 4**. Lip and handle, as **K 4**. On shoulder, row of dots. On bottom, asterisk. On front, opposite handle, in silhouette technique, confronted seated sphinxes on a short ground line; a crooked line between them indicates a snake.

K 6 Round aryballos. Pl. 21.

Inv. C-59-140. H. 0.077 m.; D. 0.082 m. Intact. Pale buff clay; glaze-paint dull brown-gray, mostly gone. On mouth, reserved rosette. Vertical face of lip, dots. Handle, three horizontal strokes. Below handle, asterisk. Front,

opposite handle, cartwheel-of-buds pattern in outline.

K 7 Round aryballos. Pl. 21.

Inv. C-59-141. H. 0.049 m.; D. 0.047 m. Intact. Pale buff clay; traces of paint on front and lip are black with slight sheen. No patterned decoration.

K 8 Globular oinochoe. Pl. 21.

Inv. C-59-142. H. 0.109 m.; D. 0.113 m. Intact. Dirty pale clay; once painted black, paint gone. Applied red remains on lip. Round mouth; short, narrow neck, with ring fillet.

K 9 Black-glazed kotyle. Pl. 21.

Inv. C-59-143. H. 0.062 m.; D. 0.101 m. Broken; small bits missing. Pale buff clay; surface and edges eroded. Once black, paint gone. At base, single-brushstroke rays. Foot probably red over black. On bottom, concentric rings.

K 10 Lead sling shot.

Inv. MF 10,105. L. 0.0425 m.; D. 0.012 m. Surface encrusted. From the earth fill of the Korakou grave; it may belong with the vases, **K 1-9**.

The amphoriskoi, **K 1-2**, are emphatically not Corinthian, and present a number of problems connected with the class to which they belong. Accordingly, we shall first consider the evidence of the Corinthian vases. The aryballoi, **K 5-6**, and the oinochoe, **K 8**, suggest a fairly late date; the kotyle, **K 9**, though in poor condition, is at one point preserved to the rim, and its proportions are distinctly squat. Although it would be foolhardy to date a tomb by the proportions of a sixth-century black kotyle, we may note that, if there is any consistent tendency in the development of plain Corinthian kotylai, it is from the high, trim-footed EC model toward the low, broad-footed type around the middle of the sixth century. There is, so far as I know, no evidence of round-mouthed oinochoai before the second quarter of the sixth century; **K 8** must be among the earliest ones.³⁶ The silhouette sphinxes of **K 5** have characteristically Late

³⁶ It is, if any difference is discernible, less developed than *Corinth*, XIII, no. 191-3, which Miss Palmer (pp. 112, 197) calls the earliest example of this shape, the Corinthian round-mouthed oinochoe, and "probably from the second quarter of the sixth century." Miss Palmer's date for *Corinth*, XIII, no. 191-3, where the contents of the grave were meager evidence, is amply confirmed by the present grave group. **K 8** has a sloping shoulder, but here this trait is not combined with a

Corinthian proportions, and every feature of **K 6**—its cartwheel buds, the reserved rosette on the mouth—suggests a date not before the end of Middle Corinthian. **K 3** and **K 4** are finer work, and, therefore, at first glance, seem earlier. The hare might, offhand, have been placed in MC (certainly it is not Early), while the quatrefoil of **K 4**, with reference to Payne's series (*Necrocorinthia*, p. 147, fig. 54) showing progressive dissolution of the motif, might have been classed as *Early* Corinthian, for, of that series, it resembles Figure 54 D (NC 485 A). However, **K 4** is the same shape as **K 5**, the sphinx aryballos, and it has the same ornament around the mouth, a combination of a petal rosette and a reserved rosette. The decoration around the mouth might prove to be a more reliable criterion for the approximate dating of round aryballoi than the degree of dissolution present in their principal decoration. No rigid boundaries can be drawn, but in general reserved rosettes (as on **K 6**) and concentric rings (as Payne, *Necrocorinthia*, pl. 36, 5, 11) are late, while petal rosettes are the standard motif in Early and Middle Corinthian.³⁷ I see the combined form on **K 4-5** as transitional from petal to reserved, and propose that the vases in the grave group are contemporary with one another. The Corinthian vases point to a date fairly early in the second quarter of the sixth century.

The clay and glaze of the amphoriskoi, **K 1-2**, are quite passable as Attic of the first half of the sixth century. The shape is derived from the SOS amphora, which has a long development through the seventh century down to the middle of the sixth.³⁸ SOS amphoras have a wide distribution, but it has been shown that they were made in Athens and were used for shipping wine and oil.³⁹ The amphoriskoi, of the type of **K 1-2**, are equally widely distributed, throughout the islands,⁴⁰ on the Greek

developed mouth, as on the later examples, *Corinth*, XIII, nos. 251-1, 255-2, 258-2, D 5-b, D 5-c, D 6-b, X-127.

³⁷ The simple petal rosette with a few fat petals is earlier, in general, than the petal rosette enclosed in pairs of concentric rings around the opening and at the edge, which, furthermore, has many thin petals. A fine collection of examples which may be used to control this statement: *C. V. A.*, Louvre, 8, pls. 15-20 and *C. V. A.*, Louvre, 9, pls. 29-33.

³⁸ An example from Corinth, *Hesperia*, XVII, 1948, p. 227, D69, pl. 83. E. Dohan, *Italic Tomb Groups*, Philadelphia, 1942, p. 101, gives bibliography, to which J. D. Beazley and F. Magi, *La Raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco*, Rome, Città del Vaticano, 1939, p. 50, adds E. Pfuhl, *Ath. Mitt.*, XXVIII, 1903, pp. 206-210 and two other examples: *Clara Rhodos*, III, pl. 4, 86 and London, Br. Mus. 48.6-19.9. Naturally, it is the latest SOS amphoras, of the first half of the sixth century, that most closely resemble the amphoriskos' shape.

³⁹ See E. Dohan, *loc. cit.*, and Dorothy Burr Thompson, *Hesperia*, II, 1933, p. 570. The ancestors of the SOS amphora in shape and syntax are Late Geometric amphoras like Athens, Nat. Mus. 12895 (found in 1891 in a grave on Piraeus Street, Athens).

⁴⁰ Published examples: Delos. C. Dugas, *Délos*, X, Paris, 1928, pl. 43, 572-583 (published as Attic). Thera. H. Dragendorff, *Thera*, II, Berlin, 1903, p. 23, fig. 52 (published as of undeterminable fabric). Rhodes (Ialyssos). *Clara Rhodos*, III, p. 170, no. 10684, p. 173, figs. 165-166 (no suggestion as to fabric). Beazley, *op. cit.*, p. 51, adds Rhodes 10517 "e altre quattro" (unpublished). He also mentions Louvre, Eléonte K39 and Λ24 and, neck lacking, Eléonte AP.170.

mainland,⁴¹ in Etruria and Magna Graecia,⁴² but are not, like the SOS's, heavily concentrated in Attica. The far-flung distribution is natural, for they are perfume bottles, and were shipped and sold for their contents. Since they are derived from the SOS (see the smaller class of amphoriskoi which retain the SOS motif on the neck),⁴³ the amphoriskoi should be Attic, but Dugas and Beazley alone have published them as such (cf., also, note 41, *supra*). Miss Talcott has pointed out to me that we have no written evidence of a perfume industry in Athens. Accordingly, large-scale production of plain perfume bottles is not to be expected, unless we imagine Athenian commerce in the decanting and distribution of perfumes shipped there in bulk from elsewhere. Yet Attic potters did make plain perfume bottles; Dr. Judith Perlzweig has shown me, from among the *lydia* in the Kerameikos Museum, several which can be nothing but Attic. The miniature Panathenaics, much later (an example at Corinth, *Hesperia*, I, 1932, p. 86, fig. 27), may well be perfume bottles rather than toys. In this connection, it may be worth recalling that the SOS amphora is the progenitor of the Panathenaic.

The fabric of the amphoriskoi resembles that of the plain *kylixes* of Komast

⁴¹ Three in the Agora Museum (one small, intact, purchased in Athens; two shoulder fragments of large examples from the Agora excavations) and four in Athens, Kerameikos Museum, cited by Beazley, *loc. cit.*; I have seen two of these, of which one, Kerameikos 31, is published in *Kerameikos*, VI, ii—I have not seen this publication. From Perachora, six (*Perachora*, II, no. 3668, with SSOSS on neck; see note 43, *infra*. Nos. 3669-3673, with plain neck and smaller, and "uncatalogued fragments of at least two more"), all published as Attic; in this, T. J. Dunbabin and B. B. Shefton, who comment on the Perachora amphoriskoi, follow Beazley (*loc. cit.*). To my lists of amphoriskoi in notes 40 and 42, compiled before *Perachora*, II had appeared, add the examples cited there, p. 340.

⁴² Published examples: Munich 469 (J. Sieveking and R. Häckl, *op. cit.*, pl. 19), from Etruria (published as Ionian). Naples, from Cumae (*Mon. Ant.*, XXII, cols. 285, 315, pl. 54, 5, published as Corinthian). *Not. Sc.*, Ser. 8, IX, 1955, p. 88, fig. 49, from Caere, chamber tomb no. 14, nos. 28-30; dated, as contemporary with or very slightly earlier than the Korakou grave amphoriskoi, by the presence of a Corinthian black-figure large alabastron, an amphoriskos of Corinthian shape and decoration, and two other Corinthian vases; published, together with four *lydia* in the tomb, as Ionian. *Ibid.*, pp. 93-95, fig. 52; tomb 16, no. 10; the Attic black-figure in this tomb (especially no. 6) indicates a date in the second half of the sixth century; the amphoriskos is, as Scerrato notes, similar to Munich 470 (J. Sieveking and R. Häckl, *op. cit.*, pl. 19)—the shoulder is reserved, the reserved band is lower on the body, the handles are larger and ear-like, the body is rounder than in the class in question. Scerrato regards this amphoriskos rather than the earlier type (as **K 1-2**) as Attic, but, since the two types, apparently, are not contemporary, they are not mutually exclusive candidates. *Ibid.*, p. 76, fig. 39, tomb 11, no. 34, also not strictly comparable with ours. *Not. Sc.*, Ser. 8, VIII, 1954, p. 392, tomb 60, no. 2, fig. 2, 7, from Megara Hyblaea, no suggestion made as to place of manufacture; the Corinthian vases found with it are much earlier than material usually found with the amphoriskoi. This example is strictly comparable with ours. For unpublished examples in Italian museums, in all probability from Italian sites, see Beazley, *loc. cit.*, near bottom of page.

⁴³ Listed by Beazley, *loc. cit.*, with reference to his no. 56, pl. 18, a particularly interesting variant.

Group shape⁴⁴ of the second quarter of the sixth century. These are succeeded by kylixes of Little Master shape, also with plain band decoration, by the middle of the century.⁴⁵ Both of these cup-types are of Attic derivation; they are classified as Attic or East Greek.⁴⁶ Some of them *must* be East Greek, but the majority of those I have examined seem Attic.⁴⁷ The Agora Museum's plain komast cups are often very like the Korakou amphoriskoi in clay and paint. Slightly later than these is Corinth, C-36-709, which in shape approximates to Ergotimos' Gordion cup.⁴⁸ C-36-709 is of precisely the same fabric as the Korakou amphoriskoi; its decoration is analogous to theirs (groups of a few thin red lines in narrow reserved bands), and indisputably it was manufactured in the same place. I believe this kylix is Attic; the fabric is like that of Corinth T-1488 (*Corinth*, XIII, no. 148-2), which, I think, must be Attic also (see, *supra*, note 47).

At Caere,⁴⁹ amphoriskoi like ours were found in a tomb with lydia; Scerrato classifies lydia and amphoriskoi together as "ionico." Lydia are of various fabrics,

⁴⁴ *Hesperia*, XXV, 1956, p. 59, pl. 18 e (Agora P 24,973) for the type and a clear-cut synopsis of the state of our knowledge concerning "kylixes of this general shape and scheme of decoration." There is a quantity of these cups, medium-sized, small, and miniature, in the Agora Museum.

⁴⁵ Often with concentric red lines on the interior, as *C. V. A.*, Louvre, 9, II D, pl. 1, 10 and 16, 12 and 15, 14 and 17, all said to be from Italy. This type also is represented in the study collection of the Agora Museum.

⁴⁶ Published as East Greek: *C. V. A.*, Louvre, 9, II D, pl. 1, 1-3, 5-9 (komast shape) and pl. 1, 4, 10-17 (lip cups), from Italy. *Ath. Mitt.*, LIX, 1934, Beil. 6, 10-15, from the Samos Heraion. Munich, J. Sieveking and R. Häckl, *op. cit.*, nos. 480-494 and 500-530, figs. 64-65, pl. 18. Rhodes, probably Rhodian variants, K. F. Kinch, *Vroulia*, Berlin, 1914, pls. 5, 2; 6, 2; 7, 2-3; 8, 2-3; 27, 12-13, 15. From Samos, J. Boehlau, *Aus ionischen und italischen Nekropolen*, Leipzig, 1899, pp. 36, 42, 48, pl. 8, 21-24. Beazley, *op. cit.*, nos. 5-6, p. 17, pl. 1 and no. 7, p. 18, pl. 22. Published as Attic: *C. V. A.*, Copenhagen, 3, pl. 118, 8 (bought in Greece) and, lip cup, pl. 118, 7 (bought in Athens). In Athens, Nat. Mus., inv. nos. 2503 and 16295; one (exhibited) from Perachora, with shallower bowl and higher lip, and *Perachora*, II, nos. 3661-3667 and 4071-4086, pls. 157-158; B. B. Shefton, pp. 376-377, 539, groups these as East Greek, but specifies several individually as Attic or Corinthian. In Corinth, cf. especially inv. nos. MP-12, C-47-687, and, from the North Cemetery, *Corinth*, XIII, nos. 148-2 (inv. T-1488), 199-1 (inv. T-1714), 200-2 (inv. T-2950), 201-2, 3 (inv. T-2940, T-2941), 202-2 (inv. T-2953), 211-1 (inv. T-1816), 213-5 (inv. T-1838).

⁴⁷ The larger, finer examples are manifestly so. I agree with Miss Palmer that Corinth T-1488 (*Corinth*, XIII, no. 148-2, pp. 156, 177) is "almost certainly Attic." I compared its fabric, in bright sunlight, with several Attic early black-figure vases and could perceive no difference in color or texture of the clay body. Slightly metallic glaze-paint is not uncommon in Attic black-glazed pots of the sixth century. B. B. Shefton (*Perachora*, II, pp. 377-378) believes it is East Greek, though the foot is banded within the cone, while the feet of East Greek cups, he says, are generally reserved throughout. The shape (*Corinth*, XIII, pl. 20) shows a degree of articulation which, as Shefton says, is not usually encountered in the East Greek group.

⁴⁸ Berlin, inv. 4604, G. Körte, *Gordion*, Berlin, 1904, p. 141, fig. 127, pl. 7; E. Pfuhl, *Malerei und Zeichnung der Griechen*, III, Munich, 1923, figs. 213-214. With C-36-709, compare also Athens, Agora P 20,632.

⁴⁹ *Not. Sc.*, Ser. 8, IX, 1955, pp. 86-91; Caere, chamber tomb 14.

among others Attic,⁵⁰ but we still know pitifully little concerning the places of origin of the different subtypes.

I believe that the amphoriskoi, **K 1-2**, and the entire class to which they belong, are Attic, primarily on the evidence of the shape. Derived from contemporary SOS amphoras, it also has a family resemblance to the earliest shoulder lekythoi.⁵¹ This is especially true of **K 1**, the largest and finest example known to me. To the objection that Athens is not known to have had a perfume industry, we must reply that some of the amphoriskoi, notably two examples from the Athens Kerameikos (see note 41), are technically indistinguishable from other sixth-century Attic black-glaze vases, explicitly those of the unfigured komast cups which we now recognize as Attic. The contexts in which they are found in Italian grave groups and elsewhere give a secure date in the second quarter of the sixth century, and therefore the amphoriskoi support the chronology derived from the Corinthian vases in the Korakou grave.

GRAVE AT SKOUTELA

The grave was discovered on May 2, 1959 and its contents turned over to the museum guard by Mr. Pappas and Mr. Togias of Skoutela on whose land, presumably, it was found. No record was made of the circumstances of the find. The vases delivered to the museum are the following:

S 1 Corinthian lekythos of Attic shape. Pl. 21.

Inv. C-59-145. H. 0.1385 m.; D. at shoulder 0.048 m. Handle missing. Pale buff clay; black glaze-paint with slight sheen, flaking badly, brown where thin. Added red over black at base. Red slip on neck and shoulder and vertical face of foot, also used decoratively for stripes on body. Mouth black. Brushstroke tongues on shoulder. On body, red slip stripe, scored band, red slip stripe, schematic ivy pattern, scored band; then, black to base, with added red.

S 2 Corinthian lekythos of Attic shape. Pl. 21.

Inv. C-59-146. H. 0.139 m.; D. at shoulder 0.047 m. Intact. In clay, glaze-paint, and decorative syntax, similar to **S 1**, but less carefully decorated. The frieze lacks the ivy pattern.

S 3 Small black-glazed, round-mouthed globular oinochoe. Pl. 21.

Inv. C-59-147. H. excluding handle 0.090 m.; D. 0.087 m. Intact. Pale buff clay; brown-black glaze-paint, abraded, with slight sheen in places. Applied red over black, mostly gone, on neck and foot and, below level of handle root, two or three red stripes.

S 4 Corinthian skyphos, black-glazed. Pl. 21.

Inv. C-59-148. H. 0.077 m.; D. 0.093 m. Intact. Pale ivory clay; black glaze-paint, lustrous where preserved (one spot on interior, one on exterior, which in photographs looks like a hole in wall of vase). Tall shape with rolled foot. Horseshoe-shape handles. Bottom red-slipped, over which concentric rings in dilute glaze.

⁵⁰ Of the examples in the Agora Museum, no two are alike, and the clay ranges from gray to orange, but Dr. Judith Perlzweig has shown me several examples from the Athens Kerameikos which, as she says, must be Attic.

⁵¹ The early shoulder lekythoi: see E. Haspels, *Attic Black-figured Lekythoi*, Paris, 1936, pp. 7-9, pl. 1, 2.

The exact parallels for **S 1-4** are in the grave groups from the excavations of the North Cemetery at Corinth. Of oinochoai like **S 3**, Payne could say only that he believed them to be "very late, though I cannot quote evidence to support this view." Development of the shape within this group (H. Palmer, *Corinth*, XIII, p. 131, fig. 14, pp. 134-135, Type A, group ii) is indeed very subtle, but **S 3** most closely resembles examples of the middle or third quarter of the fifth century, such as *Corinth*, XIII, nos. 345-2, pl. 54, and 366-12, pl. 58.

Our skyphos, **S 4**, was completely covered with black glaze, but with its horseshoe-shaped handles and rolled foot and in its comparatively straight profile perhaps is most like *Corinth*, XIII, nos. 379-2 and 388-4, pls. 62 and 63, which are semi-glazed.

However, the two lekythoi, **S 1-2**, provide evidence for more precise dating. **S 1-2** are of Corinthian fabric and, like *Corinth*, XIII, nos. 379-7 and 388-9, 10, 11, pls. 62 and 63, imitate Attic ivy-pattern lekythoi of the third quarter of the century, though **S 1-2** are distinctly worse than the examples from the North Cemetery. Miss Palmer has observed (*Corinth*, XIII, pp. 121, 142-143) that Corinthian imitation of Attic ivy-pattern lekythoi commences only when import of the Attic model, which reached maximum popularity "a decade or two after the middle of the century," suddenly ceases. She suggests that importation was interrupted by the Peloponnesian war, forcing the production of both imitations and local versions of the lekythos. In view of the extreme plausibility of this interpretation of the evidence, **S 1-2**, as close imitations of Attic ivy-pattern lekythoi, and probably the entire contents of our grave, should date no earlier than the end of the third quarter of the fifth century. On the other hand, **S 3** is fully glazed, has red stripes around the shoulder, is not yet extremely narrow at the foot, and is almost globular. We have seen that the best comparanda are *Corinth*, XIII, nos. 345-2 and 366-12. These suggest that the earliest date possible for the lekythoi is also the latest permissible for the grave as a whole.

PATRICIA LAWRENCE

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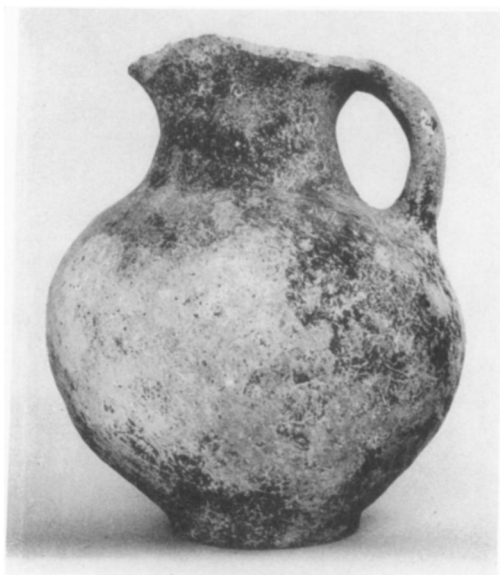
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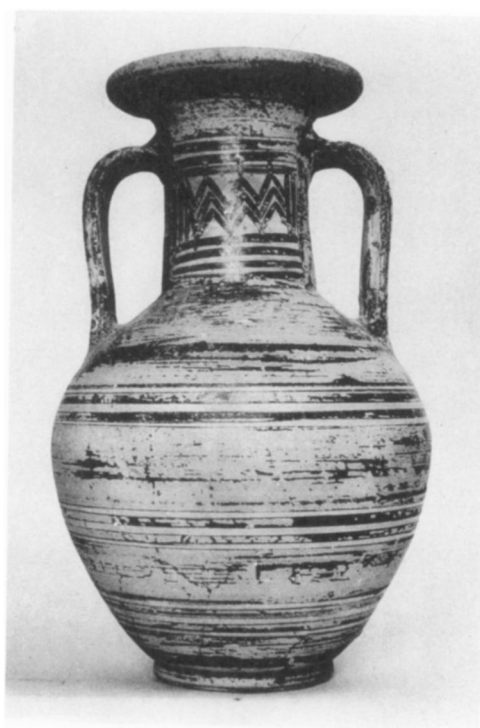
M 2 (1:4)



M 3 (1:6)



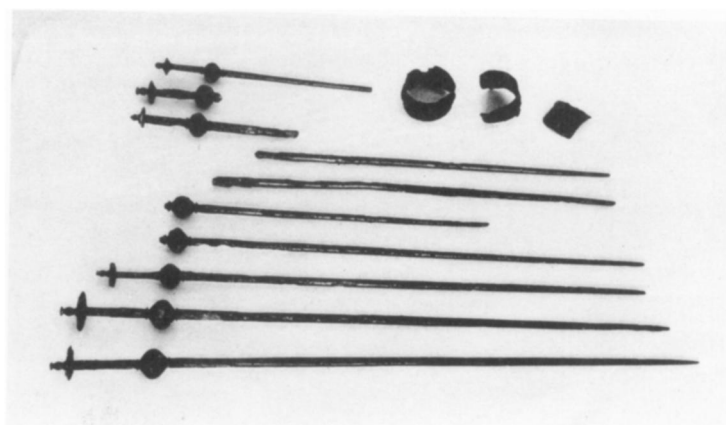
A 2 (1:9)



A 1 (1:9)



A 3 (1:4)



A 4-16 (1:7)



E 1 (1:5)



E 2 (1:6)



E 1 Detail



E 3 (1:6)



E 1 Detail



E 4 (1:6)



E 1 Lid (1:5)



E 5 (1:6)



E 6 (1:6)



E 7



E 8-9



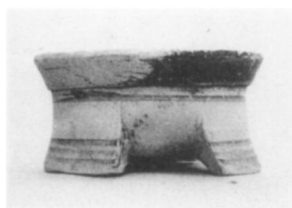
E 11



E 10



E 20-22



E 19



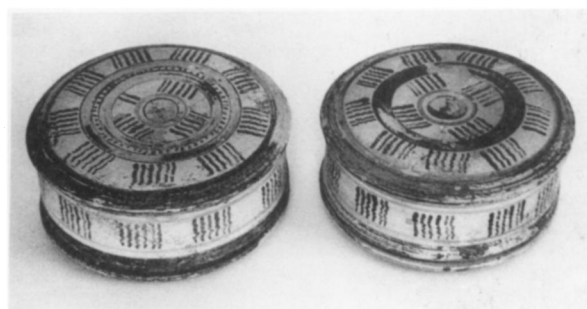
E 23



Grave K

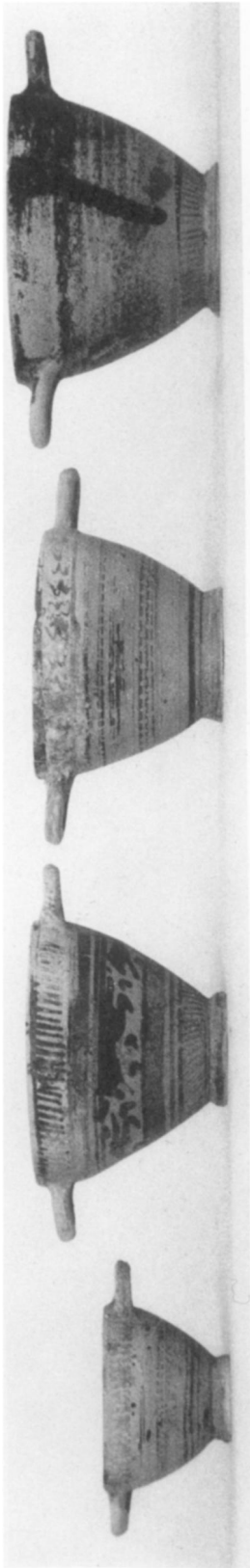


E 24



E 25-26

Scale 1:6



E 13-16 (1:6)



E 12 (1:6)



E 17-18 (1:6)



E 12 Detail



E 12 Detail

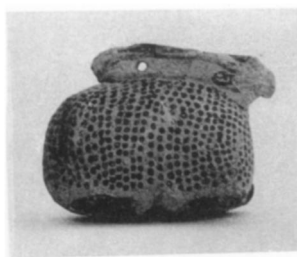
PATRICIA LAWRENCE: FIVE GRAVE GROUPS FROM THE CORINTHIA



K 1 (1:5)



K 2 (1:5)



K 3 (1:3)



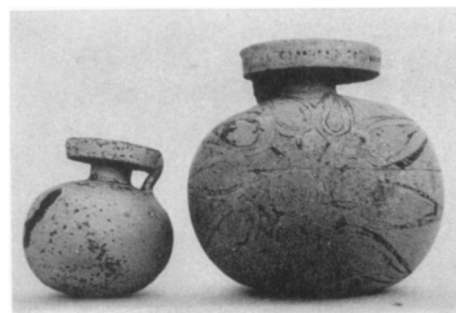
K 9 (1:5)



K 4 (1:5)



K 5 (1:5)



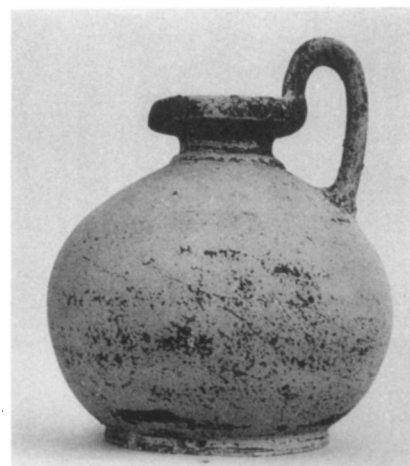
K 7, 6 (1:5)



S 1, 2 (1:6)



S 3 (1:6)



K 8 (1:5)



S 4 (1:6)