

# ATTIC RED FIGURE OF THE LATE 5TH AND 4TH CENTURIES FROM CORINTH

(PLATES 85-92)

EXCAVATIONS at Corinth were begun by the American School of Classical Studies in the Spring of 1896 and have continued intermittently to the present day. During this time a considerable amount of red-figure pottery, imported from Athens, has been recovered, both from closed deposits and unstratified contexts. Although some of this pottery, in particular the finer pieces, has been illustrated,<sup>1</sup> much still remains unpublished. Recently, in writing on the Berlin Painter at Corinth,<sup>2</sup> Cedric Boulter remarked that there were "numerous other red-figure fragments from the School's early excavations at Corinth" which he hoped to publish. He is now engaged upon the study of all the Attic red figure found before 1957, but has generously turned over to me most of the fragments of the late 5th and 4th centuries, and these are presented in this article.

The fragments are arranged first by shape and then by inventory number. The fragments of large vases—bell-kraters (1-24), calyx-kraters (25-31), bell- or calyx-kraters (32-37), and miscellaneous (38-41)—come first, followed by skyphoi (42-44) and cups (45-48).

As can be seen from this list, the number of shapes represented among the fragments from Corinth is small. This is hardly surprising, as many of the shapes decorated by Attic painters during the 5th century had disappeared from the repertoire by about 370 B.C., e. g. the stamnos, neck-amphora, volute-krater, column-krater, even the cup. A few shapes, however, continued to be produced in quantity

<sup>1</sup> M. Pease, "A Well of the Late 5th Century at Corinth," *Hesperia* 6, 1937, pp. 257-316; J. D. Beazley, "Hydria-Fragments from Corinth," *Hesperia* 24, 1955, pp. 305-319; Cedric G. Boulter, "The Berlin Painter at Corinth," *Hesperia* 35, 1966, pp. 310-319; Hazel Palmer in *Corinth*, XIII, *The North Cemetery*, Princeton, 1964.

<sup>2</sup> Cedric G. Boulter, *op. cit.* (footnote 1 above), p. 318. Professor Boulter has kindly read and improved the typescript of this article. The Department of Classics, University of Cincinnati, through a grant from the Classics Fund, established by Louise Taft Semple in memory of her father, Charles Phelps Taft, enabled me to study the Attic fragments and much else in Corinth during the summer of 1973, and I do not forget this generosity. Throughout the preparation of this article I have received the help and encouragement of the Director of the Corinth Excavations, Charles K. Williams, II, of Dr. Nancy Bookidis, and of the other members of the Corinth staff. Sarah H. Rutter kindly made the drawings of the profiles that are reproduced on the Plates. The photographs are the contribution of I. Ioannidou, L. Bartzioti, and of Dr. and Mrs. Michael Katzev. To all of these, my sincere gratitude.

in the 4th century, especially the bell-krater, calyx-krater, pelike, and hydria. Most of the fragments from Corinth belong to bell-kraters or calyx-kraters:<sup>3</sup> of the 48 items in the catalogue, 24 seem to come from bell-kraters, 7 from calyx-kraters, and 6 could be from either—in all, 37 out of 48 items. No fragments of pelikai or hydriai, still widely exported in the 4th century, have been recognized. There are very few fragments of other large vases; a piece from the stand of a lebes gamikos (Shape 1) stands out. Skyphoi and cups are represented, but the number of fragments is relatively small.<sup>4</sup>

Many of the scenes represented on the fragments are taken from the world of Dionysos. Maenads and satyrs, for example, seem to have been present on at least 16 of the 37 kraters. This love of Dionysiac themes is especially evident in Attic red figure of the 4th century,<sup>5</sup> when the subject matter is much less varied than in the 5th, and need not indicate any particular preference on the part of the buyers at Corinth. Other subjects are, in a few instances, recognizable: a racing chariot (18), Nike crowning a victor (19), Nike or Eros and women (21), a grypomachy (27), Bellerophon and the Chimera (28), Orientals (31), Europa(?) (32), a symposion (37), and perhaps a Judgment of Paris (42, 43).<sup>6</sup>

Most of the fragments set out in the Catalogue were found in the region of the Roman forum. For many years this area has been considered the civic center of the pre-Roman city as of the Roman. Recently, however, Charles Williams has suggested that the area was connected not so much with the administration of the

<sup>3</sup> There are no certain fragments of volute-kraters or column-kraters. Both shapes had disappeared from Attic red figure by about 380 B.C. The latest volute-kraters known to me are Naples, Museo Nazionale, Heydemann no. (= M.N. H) 3240 (inv. 81673), J. D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd ed., 1963 (= *ARV*<sup>2</sup>), p. 1336, no. 1, Pronomos Painter; Ferrara, V.P. T. 136, *C.V.A. Ferrara* 1 [Italy 37], 13 [1657], unattributed (W. Real, *Studien zur Entwicklung der Vasenmalerei im ausgehenden 5. Jahrhundert v. Chr.*, Munster, 1973, p. 98, thinks that this vase might be South Italian or rather produced in Italy by an Athenian painter, but the clay, as well as the style seems to me to be Attic); Leningrad, Hermitage K.A.B. 33a and New York, M.M.A. 06.1021.140, *ARV*<sup>2</sup>, p. 1408, nos. 1 and 2, Painter of the New York Centaureomachy; Vienna, K.M. 158, *ARV*<sup>2</sup>, p. 1408, no. 1, Meleager Painter; Naples, M.N. H 3251 (inv. 81571), unattributed. The latest column-kraters known to me are Bologna 197 and Ferrara, V.T. T. 597, on which see below under 32.

<sup>4</sup> Though the krater fragments continue well into the second half of the 4th century, none of the cup fragments is later than the first quarter. The Attic red-figure cup had largely gone out of production by 370 B.C., to be replaced, at least in part, by black-glazed drinking vessels such as the cup-kantharos and kantharos. See B. Sparkes and L. Talcott, *The Athenian Agora*, XII, *Black and Plain Pottery*, Princeton, 1970, pp. 98, 117.

<sup>5</sup> H. Metzger, *Les représentations dans la céramique attique du IV<sup>e</sup> siècle*, Paris, 1951, pp. 101-154.

<sup>6</sup> Bellerophon was associated with Corinth by ancient writers. It is possible, then, that 28 might have been a special commission or, as seems more likely, produced with the Corinthian market in mind.

pre-Roman city as with its festivals and cults.<sup>7</sup> He has also suggested that the race-course may have been used not only by local athletes but by those from other cities preparing for the Isthmian Games. In this case the South Stoa could have served as a hostel for the accommodation and entertainment of athletes, trainers and guests, a function previously suggested by Broneer.<sup>8</sup> The imported Attic red figure discovered in the area provides only slight evidence for its function. The large number of bell- and calyx-kraters, for example, might be thought the sort of refuse to be expected in the vicinity of a hostel and sanctuaries. The absence of hydriai and lekanides among the 4th century material might be explained by the argument that these shapes would be more likely to turn up in residential areas. Furthermore, kraters with Dionysiac subjects would certainly be very appropriate for inclusion among the pottery provided for diners in a hostel.<sup>9</sup> Again, the subjects of **18** (a racing chariot), of **19** (Nike crowning a victor), and of **37** (a symposion) would be appropriate to an area much frequented by athletes and other contestants.

In general, the amount of Attic red-figure pottery exported to Corinth in the 4th century seems, on present evidence, to have been small. Two reasons come readily to mind: first, the production of red figure at Athens was declining at this time and had ceased entirely by the end of the century; second, Corinth had its own red figure (at least in the first half of the century) which, for the most part, was of a quality comparable to the contemporary Attic.<sup>10</sup>

<sup>7</sup> Charles K. Williams, "Corinth, 1969: Forum Area," *Hesperia* 39, 1970, pp. 32-39.

<sup>8</sup> O. Broneer, *Corinth*, I, iv, *The South Stoa and its Roman Successors*, Princeton, 1954, pp. 62-64, 98-99. Evidence for the function of the South Stoa and the buildings below it is provided by the large quantity of Corinthian and Attic red-figure (especially kraters) and black-glaze wares found in and around the building. Of the items in the following catalogue, **16** to **20** came from a drain in the terrace of the South Stoa (for deposit see Charles Morgan, *A.J.A.* 41, 1937, p. 547; Sharon Herbert, *Corinthian Red-figure Pottery*, unpublished dissertation, Stanford University, 1972, pp. 22-25); **21**, **42** and **43** came from a second deposit nearby, a well in the area of the South Stoa terrace to the northwest of the Roman bema (Charles Morgan, *A.J.A.* 41, 1937, pp. 547-8; Sharon Herbert, *op. cit.*, pp. 19-22). **10**, **15** and **29** were also discovered in this region.

<sup>9</sup> It is perhaps worth recalling that there is some other evidence, meager though it be, which has been thought to connect Dionysos with the forum area: Pausanias, II, 2, 6-7, mentions two wooden xoana of the god (on which see R. L. Scranton, *Corinth*, I, iii, *The Lower Agora*, Princeton, 1951, pp. 126-127); there is an inscription of the mid-2nd century B.C. which mentions Dionysos in relation to this area, though the exact context is far from clear (Kendall Smith, *A.J.A.* 23, 1919, p. 343, no. 65; B. D. Meritt, *Corinth*, VIII, i, *Greek Inscriptions 1896-1927*, Cambridge, Mass., 1931, p. 4, no. 4); Campbell Bonner once suggested ("A Dionysiac Miracle at Corinth," *A.J.A.* 33, 1929, pp. 368-375) that Temple B was connected with the worship of Dionysos, though I can see no strong evidence for this.

<sup>10</sup> The Corinthian red figure of the late 5th and early 4th centuries will be published by Dr. Sharon Herbert in *Corinth*, VII, iv, *Corinthian Red-figure Pottery*, in press.

CATALOGUE <sup>11</sup>

## 1. Fragment of a bell-krater. Pl. 85.

CP-1669. H. 0.064; W. 0.090; Th. 0.008.

The fragment preserves much of the legs and right arm of a woman who stands in three-quarter view to the right. She wears a peplos with overfall, and a bracelet in added clay twined around her right wrist. At the left, part of the handle palmette.

Thick relief contour along the right arm. Traces of preliminary sketch on the right arm and legs.

Perhaps third quarter of the 4th century B.C., approximately contemporary with such a vase as Naples M.N. H. 977, *ARV*<sup>2</sup>, p. 1448, no. 1, K. Schefold, *Untersuchungen zu den Kertscher Vasen*, Berlin, 1934, fig. 50.

## 2. Fragment of a bell-krater. Pl. 85.

CP-1670. H. 0.059; W. 0.054; Th. 0.005-0.006.

The fragment preserves part of a female figure dressed in a peplos with overfall. She rushes to the right, chased by a second figure of whom one leg alone remains.

Preliminary sketch on the leg. Some folds of the woman's garment have shading in dilute glaze.

About 420-410 B.C. The scene may have represented a maenad pursued by a satyr. For the group of satyr chasing a maenad, compare the bell-krater in Dublin, *ARV*<sup>2</sup>, p. 1189, no. 13, E. M. Tillyard, *The Hope Vases*, Cambridge, 1923, pl. 24: 144; a pelike in the Louvre, G 433, *ARV*<sup>2</sup>, p. 1342, no. 1, W. Hahland, *Vasen um Meidias*, Berlin, 1930, pl. 1; and an oinochoe (Shape 8B) in Burgas, J. D. Beazley, *Paralipomena*, Oxford, 1971, p. 481, no. 6, Modica Painter. Compare, also, the second maenad from the left on the neck (side B) of Ruvo, Jatta 1501, *ARV*<sup>2</sup>, p. 1338, no. 1, H. Sichtermann, *Griechische Vasen Unteritalien aus der Sammlung Jatta in Ruvo*,

Tübingen, 1966, pl. 34, below (some of the figures here are restored, but not, as I recall, the maenad).

## 3. Fragment of a bell-krater. Pl. 85.

CP-1701. H. 0.056; W. 0.062; Th. 0.005.

Part of one figure remains: a woman, perhaps a maenad. Her body is shown in three-quarter view, her head in profile to the left. With her left hand she holds up her garment at the shoulder. Above the woman's right arm, near the break, there are parts of two white tassels, perhaps attached to a tympanon or thyrsos that she held in her right hand.

Fine relief contour throughout. Some preliminary sketch. White washed with dilute glaze for necklace, bracelet and dots along the girdle.

Early 4th century B.C. The drawing recalls, in general, the work of the Erbach Painter, *ARV*<sup>2</sup>, pp. 1418-1419.

## 4. Fragment of a bell-krater. Pl. 85.

CP-1703. H. 0.046; W. 0.073; Th. 0.005.

The fragment comes from the upper wall. There is a reserved band on the inside.

Right arm and part of the body of a woman, perhaps a maenad, lunging to the left. The trailing locks of her hair suggest that her head was turned to the right. Her peplos was decorated with pendent hooks below the neckline and palmettes above the belt. She balances on her right hand a tray that is filled with food and ornamented with dangling garlands. Below the woman's arm is the butt of what may be a thyrsos.

Relief contour for the lower line of the woman's arm. White washed with dilute glaze for the food and the garlands.

Early 4th century B.C. Period of the Erbach Painter. Not impossible that this fragment

<sup>11</sup> All measurements are in meters. Deposit references are to G. R. Edwards, *Corinth*, VII, iii, *Corinthian Hellenistic Pottery*, Princeton, 1975. Quotations are from Corinth field notebooks.

should come from the same vase as 3. For the tray with food and garlands, compare London Market, Christie's, ex Nostell Priory 5, *ARV*<sup>2</sup>, p. 1419, no. 10; Christie's catalogue, 30 April 1975, pl. 20:56. For the row of palmettes on the garment, compare Athens, N.M. 12490, *ARV*<sup>2</sup>, p. 1418, no. 1.

5. Fragment of a bell-krater. Pl. 85.

CP-1887. H. 0.057; W. 0.062; Th. 0.006.

At the left, the legs, painted in white, of a woman, almost certainly a maenad. She is dancing on tiptoe to the right and is accompanied by a satyr. His right thigh, his tail, and the ends of his animal-skin cloak remain. The reserved area at the upper break ought to be the satyr's elbow. A circlet of white dots hangs from the satyr's arm; some of the dots are visible in the photograph.

Some preliminary sketch on the satyr's thigh.

Mid-4th century B.C. For the attitude of the maenad, compare the maenads on an earlier vase, Munich, M.A.K. 2387 (unattributed, but the style recalls the Erbach Painter), and on Athens, N.M. 14900.

6. Fragment of a small bell-krater. Pl. 85.

CP-2731. H. 0.081; W. 0.068; Th. 0.004-0.005.

Part of the head and body of a woman looking to the left. Her sleeveless garment is tied with a thin girdle. With her right hand she grasps her left shoulder. A piece of the garment of a second figure is preserved at the left, with a white stroke at the top. Part of the egg pattern around the stump of one handle remains and, below this, one leaf of the palmette.

Traces of preliminary sketch on the woman. White for the woman's earring and the dash on the second figure.

Perhaps late 5th century B.C., contemporary with vases by the Pothos Painter, e.g. Port Sunlight, Lady Lever Art Gallery X 2142, *ARV*<sup>2</sup>, p. 1189, no. 9, E. M. Tillyard, *The Hope Vases*, pl. 24:142.

7. Fragment of a bell-krater Pl. 85.  
(special variety).

C-28-75. H. 0.065; W. 0.148; Th. 0.007 (lower break); est. Diam. 0.44. "Agora NE, in late drain in classical road descending at west of Peirene." The fragment is glazed on the inside and on the lip.

In the center, a maenad dances to right in an ecstatic mood, beating the tympanon that she holds out before her. She wears an ornamented garment, earrings, necklace, and bracelet. The tympanon is decorated along the side with groups of triple circles and is wreathed with laurel. The heads of two thyrsos remain in the field to right and left of the maenad.

Relief contour for the head of the maenad and for the tympanon. White for the earring, necklace, and bracelet, as well as the berries of the laurel garland.

About 410-400 B.C. The drawing seems to be in the manner of the Meidias Painter. This is not the only bell-krater of unusual form produced around 400; compare Vienna, K.M. 1771, *ARV*<sup>2</sup>, p. 1318, also a Meidian piece.

8. Fragment of a bell-krater. Pl. 85.

C-32-154 a. H. 0.068; W. 0.083; Th. 0.006. "Temple E." There is a reserved band along the rim and two more at intervals on the inside. The lip is decorated on the outside with a laurel wreath running to right.

The head and shoulders of a youth, facing to left, remain. He wears a himation and has a purple fillet about his head. To the right of the youth, part of the abacus and echinus of a Doric column.

Relief contour for the brow-nose line of the youth. Dilute glaze for the lowest of the lines on the himation.

About 440-430 B.C. See the next, C-32-154 b, c (9).

9. Two fragments of a bell-krater. Pl. 85.

C-32-154 b, c. b) H. 0.057; W. 0.066; Th. 0.006. c) H. 0.087; W. 0.10; Th. 0.006. "Temple E." These two sherds were found in

the same area as C-32-154 a (8) and might be from the same vase, but I am not certain; 8 looks earlier.

Fragment b: part of the pattern band and one handle palmette. The pattern band consisted of at least three stopt meanders followed by a checker square.

Fragment c: at the left, the foot of a figure facing to right. The lines on the foot may represent drapery. The walking stick or scepter, at the right, was presumably held by this figure. Further to the right, the lower part of a sapling(?). Then, perhaps, the butt of a torch or thyrsos. Finally, the lower legs of a silen seated to the left. A section of the rock upon which the silen was seated is visible near the right-hand break. The white dots on the rock may stand for flowers or be part of a garland. Below the picture, part of the pattern band; here the checker square is replaced by a dotted saltire.

Preliminary sketch on the legs of the silen. White tufts on the right leg of the silen. White, also, on the rock. Dilute glaze on the tree and the rock.

Early 4th century B.C. The subject may have been the contest between Apollo and Marsyas, or simply a Dionysiac scene that included an old silen, as on the bell-krater Dunedin, Otago Museum E 60.14, *ARV*<sup>2</sup>, p. 1418, no. 7bis, *Ars Antiqua AG: Auktion II*, pl. 67: 163.

**10.** Fragment of a bell-krater. Pl. 86.

C-33-142. H. 0.131; W. 0.197; est. Diam. 0.29. "Agora SW: Deposit in South Stoa, Shop XXXII." Two reserved bands on the inside. On the outside the lip is decorated with a laurel wreath to the left.

Two youths face to the left, both draped in himatia. The first youth holds a walking stick, the second gestures with his right hand. A piece of the himation of a third youth, probably facing to right, remains near the left-hand break. The three figures come from the reverse.

Considerable preliminary sketch on both youths.

About 440-430 B.C.

**11.** Fragment of a bell-krater. Pl. 86.

C-33-417. H. 0.044; W. 0.069; Th. 0.005-0.006. "Agora SE."

At the left, part of the body and left arm of a woman who is moving rapidly to the right. She wears a peplos which is ornamented above the waist with a debased version of the sea-beast motif commonly used by Attic painters from the last quarter of the 5th century. The woman may be a maenad and the object in her left hand the end of a thyrsos. She is accompanied by a naked male, a satyr probably, who moves to the right but turns around toward his companion.

Relief contour for the thyrsos. Preliminary sketch on the left arm of the maenad and on the satyr.

Second quarter, if not middle, of the 4th century B.C.

**12.** Fragment of a bell-krater. Pl. 86.

C-34-320. H. 0.070; W. 0.077; Th. 0.006. "Agora SW, in mixed fill with Byzantine sherds."

The fragment preserves the lower legs of a woman who dances on tiptoe to the right. Her feet are white with dilute glaze for the toes. Her peplos has an embattled pattern at the hem, and there are dots scattered over the surface. The woman must have been the first figure on the left of the picture, for the end of the pattern band can be seen below her feet. The band did not extend around the vase, and there were no palmettes under the handles.

Considerable traces of preliminary sketch.

About 360-350 B.C.

**13.** Fragment of a bell-krater. Pl. 86.

C-34-322. H. 0.067; W. 0.048; Th. 0.006-0.007. "Agora SW, in cistern. Most of the fill is Roman." The fragment preserves the beginning of the lip. There is a reserved band on the inside, the lower of the two often found on the inside of a bell-krater.

The head, part of the left side, and the left arm of a woman remain. Her head is seen in

profile to the right. Her dress was decorated, in part, with wave pattern. Her flesh is white, as also the dots along her brow. Below her left arm there is a reserved area that is bisected by a relief line. This must be, I think, part of the object that the woman held in her right hand: a thyrsos, perhaps, or a spear. In the background rises the upper part of an Ionic column cut off below by an undulating ground line. The column and the ground line are in white.

Dilute glaze on the column and the woman's face.

Early 4th century B.C. Painters of this time occasionally add white columns in the background of their pictures. Sometimes, as here, there is a single column only, but at other times two or more columns, as Naples, M.N. H 929, *ARV*<sup>2</sup>, p. 1418, no. 7, or even a tetra-style shrine, especially in pictures of Herakles in glory, as Athens, N.M. 12682, *ARV*<sup>2</sup>, p. 1418, no. 4, H. Metzger, *op. cit.* (footnote 5 above), pl. 31:2.

**14.** Eight fragments of a bell-krater. Pl. 86.

C-36-6. a) H. 0.047; W. 0.050. b) H. 0.16; W. 0.12. c) Max. dim. 0.022. d) H. 0.110; W. 0.112. e) H. 0.050; W. 0.085. f) H. 0.040; W. 0.024. g) H. 0.065; W. 0.070. h) H. 0.032; W. 0.032. "South Basilica, Well in East Cryptoporticus (IV:15)." Edwards, p. 202: Deposit 15. Fragments a), b), and c) come from the obverse; fragments d), e), and f) from the reverse. Another fragment, catalogued as part of this vase, must come from a cup.

a) On the lip, laurel wreath to left. No reserved band inside. Part of the head and body of a bearded satyr, facing to right, remains. He was accompanied by a maenad, whose head, side, and right arm are partly preserved.

b) This fragment has the left arm and part of the garment of the maenad on a). In her left hand she holds a tympanon. The maenad is followed by a satyr who looks back over his shoulder to a seated figure, probably Dionysos.

The god is seated upon his himation and holds a thyrsos against his right shoulder.

Traces of preliminary sketch on the two satyrs and Dionysos. Added white for fillet and berries in the hair of both satyrs, the flesh of the maenad, a dot on the tympanon.

c) This fragment comes from just below the lip and preserves the top of a male head with the white dots of his wreath. Perhaps part of the figure of Dionysos. Not illustrated.

d) At the left, part of the reserved area around the stump of one handle. A draped youth with white headband faces to right, gesturing with his right hand. Near the right-hand edge, part of the himation of a second male remains; he, also, faced to right.

e) The small reserved areas represent the feet of two of the figures on the reverse. Below, part of the pattern band: continuous meanders and a saltire square with arcs.

f) Part of a draped youth. Not illustrated.

g) Fragment from the lower wall, entirely black. Not illustrated.

h) Fragment from the wall, entirely black. Not illustrated.

About 370-360 B.C. For the type of cross square, compare Salonica 38.40, D. M. Robinson, *Olynthus XIII*, Baltimore, 1950, pl. 34, and the pelike, Berlin, S.M. inv. 2929, K. Schefold, *Untersuchungen zu den Kertscher Vasen*, pl. 38:2.

**15.** Four fragments of a bell-krater. Pl. 87.

C-36-472. a) H. 0.077; W. 0.192; est. Diam. 0.34. b) H. 0.056; W. 0.096. c) Max. dim. 0.054. d) H. 0.026; W. 0.048. "Agora SW, found in a well in the South Stoa colonnade, north of Shops XII and XIII."

a) This fragment preserves part of the lip and wall of the obverse. The head of a bearded man, facing to left, remains. His long hair is held in by a headband adorned with three white leaves. If the white branch which appears at the right is his, he may be Dionysos. At the left, the upper part of an Ionic column painted in white with details in dilute glaze. The be-

ginning of one handle remains in the lower right corner, together with a part of the reserved strip around the stump. Preliminary sketch on the head.

b) From the reverse. Head and upper body of a draped youth seen in profile to the right. White for the youth's fillet.

c) From the reverse. The remains seem to represent an arm and, at the left, a piece of drapery, perhaps from a himation. Not illustrated.

d) From the lip. Part of the laurel wreath remains. Not illustrated.

First quarter of the 4th century B.C.

**16.** Fragment of a bell-krater. Pl. 87.

C-37-271. H. 0.079; W. 0.163; est. Diam. 0.26. "Agora SC, drain at b-f: 19-20." Edwards, p. 217: Deposit 80. Two reserved bands on the inside. On the lip, a laurel wreath to left. Not impossible that this could be the reverse of **18** or **19**.

The fragment preserves the middle and right-hand figures of the reverse, both youthful and both draped. The first figure faces to right, the second to left. Both wear white fillets.

Second quarter of the 4th century B.C.

**17.** Fragment of a bell-krater. Pl. 87.

C-37-274. H. 0.040; W. 0.051; Th. 0.005. "Agora SC, drain at b-f: 19-20." Edwards, p. 217: Deposit 80.

Upper body of a woman seen in three-quarter view to the right. Her right arm was raised, her left extended downwards. She seems to be dressed in a peplos and wears a white necklace. There is a white dot at the left-hand edge of the fragment.

Thick relief contour for the woman's left shoulder.

Probably third quarter of the 4th century B.C. For the attitude of the woman compare the right-hand maenad on London, B.M. F 76, *ARV*<sup>2</sup>, p. 1426, no. 13. The style is similar to that of **19**, and the two pieces may be from the same vase.

**18.** Fragment of a bell-krater. Pl. 87.

C-37-275. H. 0.143; W. 0.127; Th. 0.005. "Agora SC, drain at b-f: 19-20." Edwards, p. 217: Deposit 80.

The fragment comes from the left-hand side of the obverse. A chariot races to the left. Only parts of the four horses remain. The near trace-horse and the off pole-horse are painted in white. White studs ornament the breast-band of the off trace-horse. A stele on a rectangular base appears to the left and, beyond, one tendril of the palmette under the left handle. The picture is bordered below by a pattern band consisting of stopt meanders to left interrupted with a checker square.

Relief contour for the two reserved horses. Some preliminary sketch on the horses and on the stele. Dilute glaze for the anatomical markings of the two white horses.

About 370-360 B.C. The stele perhaps marks the finishing line or a turning point of the course, one of the *τέρματα δρόμων*, in which case the subject is a racing-chariot. Compare the scene on the bell-krater, Los Angeles, C.M. A 5933.50.44, *ARV*<sup>2</sup>, p. 1438 top; E. M. Tillyard, *The Hope Vases*, pl. 27: 164. But there are other possible interpretations: an apobates, as Louvre G 527, H. Metzger, *op. cit.* (see footnote 5), pl. 48: 1; the chariot of Nike, as New York, M.M.A. 67.128.2; the apotheosis of Herakles, as Birmingham, C.M.A.G. 1620.85, H. Metzger, *op. cit.*, pl. 29: 1. None of these seems to me as likely as a racing-chariot.

**19.** Fragments of a small bell-krater. Pl. 87.

C-37-279. H. 0.078; W. 0.088; Th. 0.005. "Agora SC, drain at b-f: 19-20." Edwards, p. 217: Deposit 80. The beginning of the lip remains as well as part of the body. There is a single reserved band on the inside.

Head and upper body of a woman moving to the right. She wears a peplos. Her hair is tied at the back with a long white fillet and is adorned with three white petals. She holds out before her a long white sash which she seems to be bringing for the youth at the right. The



woman has no wings, but might still be Nike. The youth (his feet and hands are missing) stands with one leg raised and bends forward to the right. There is a white garland about his head. I cannot interpret the reserved area between the two figures.

Third quarter of the 4th century B.C. For the composition, compare a bell-krater formerly in the Paris market, *ARV*<sup>2</sup>, p. 1439, no. 2, E. M. Tillyard, *The Hope Vases*, pl. 26: 157. Here Nike brings a sash to a victorious torch-racer who stands in an attitude similar to that of our youth.

**20.** Two joining fragments of a bell-krater. Pl. 87.

C-37-285 + C-37-289. H. 0.076; W. 0.083; Th. 0.006. "Agora SC, drain at b-f: 19-20." Edwards, p. 217: Deposit 80.

At the left, the head and upper body of a young satyr. His head is in profile to the right, his body in three-quarter view. His only dress is an animal skin draped over his left arm and knotted on his right shoulder. In his raised right hand he brandishes a torch. Below this arm, traces of a red sash. His head is wreathed with a white garland. At the right, the right forearm of a woman: a maenad or Ariadne. She holds out with her hand a wisp of her garment. She seems to have been looking away from the satyr towards the right, for the ends of her hair, in dilute glaze, can be seen below her hand. The satyr was the first figure on the left of the picture, as the beginning of the left handle remains to his left.

Relief contour for the face of the satyr and for the torch. Some traces of preliminary sketch on the head and the right shoulder of the satyr. White for the garland of the satyr, the flesh of the woman, the dot cluster above her hand. Dilute glaze on the upper eyelid of the satyr, the skin, and the dress of the woman.

Second quarter of the 4th century B.C.

**21.** Four fragments of a bell-krater. Pl. 88.

C-37-525. a) H. 0.151; est. Diam. 0.33. b) H. 0.133; W. 0.144. c) Max. dim. 0.131.

d) Max. dim. 0.143, "Agora SC, Well at b-c: 18-19." Edwards, pp. 216-217: Deposit 79.

a) The eleven joining fragments give a considerable portion of the lip, one handle, and parts of the obverse and reverse. Two reserved bands on the inside. Considerable wear along the inner edge of the rim. On the lip, a laurel wreath to the left. Around the stump of the handle, a row of dots between black lines. Below the handle, parts of the palmette ornament.

The head and upper body of a woman are preserved on the obverse. Her head is turned to the left and is adorned with a red fillet. The tip of a wing remains near the left-hand break. Considerable preliminary sketch on the woman. Two strokes of dilute glaze remain on the wing-tip.

On the reverse, part of a draped male standing to right. His right shoulder is uncovered, and his right arm may have been extended. He wears a red fillet.

b) Two joining fragments from the left side of the obverse. At the top, a section of the lip with laurel wreath. At the left, the beginning of one handle stump with part of a palmette tendril below. A woman stands in three-quarter view to right, her head in profile. She wears a peplos and holds a wooden box and oinochoe. The tip of a wing remains to the right of her. Some traces of preliminary sketch on the woman. Dilute glaze on the wing, on the box, on the oinochoe and on the peplos. Red for the woman's fillet.

There were at least three figures on the obverse: a woman on either side of a winged figure, who was presumably Eros or Nike.

c) The fragment, not illustrated, comes from the lower wall and gives part of the pattern band: ovuli.

d) This fragment preserves a section of drapery, one tendril of a palmette, and part of the pattern band. The drapery is unlikely to be part of the garment of the right-hand woman on the obverse, so ought to come from the right-hand male on the reverse.

Last quarter of the 5th century B.C. The clay of these fragments seems to be Attic, but the style is peculiar. Not impossible that they are Corinthian, though I know nothing exactly comparable. Similar in style and clay to the fragment of a bell-krater, C-69-96, also catalogued as Attic.

**22.** Fragment of a bell-krater. Pl. 89.

C-37-1897. H. 0.042; W. 0.061; Th. 0.005. "Agora SC, Byzantine level."

At the right, one foreleg, part of the neck and of the wing of a griffon. The beast is painted in white with markings in dilute glaze. To the left, the tail of a second animal with bone structure and fur indicated in dilute glaze. The reserved area above this tail is difficult to interpret.

Traces of preliminary sketch on the tail and the reserved area.

Mid-4th century B.C.

**23.** Fragment of a bell-krater. Pl. 89.

C-37-2320. H. 0.045; W. 0.088; Th. 0.007. "Agora NE, in dark brown Medieval fill."

At the left, part of the figure of a maenad standing in three-quarter view to the right. She wears a plain peplos with overfall and, over this, a skin. In her left hand she holds a lighted torch (the white flames can be made out in the lower right-hand corner). To the right, a hand holding a kantharos. A thin white line runs into the mouth of the kantharos, presumably wine poured from a vase held by the maenad.

Relief contour for the torch and the kantharos. Preliminary sketch on the maenad. Dilute glaze for the spots on the animal skin and the scumbling on the kantharos.

About 420 B.C. The picture may perhaps be reconstructed from three examples in the work of the Pothos Painter, where the bearer of the kantharos is either Dionysos or a satyr: Vienna, K.M. 873, *ARV*<sup>2</sup>, p. 1189, no. 5, *C.V.A.*, Vienna 3 [Österreich 3], pl. 119 [119]: 2; Naples, M.N. H 2262, *ARV*<sup>2</sup>, p. 1189, no. 11,

*Jahrb.* 42, 1927, p. 140; Vienna, K.M. 1065, *ARV*<sup>2</sup>, p. 1188, no. 3, *C.V.A.*, Vienna 3 [Österreich 3], pl. 119 [119]: 3. The style, however, is not that of the Pothos Painter (so far as one can tell from what remains).

**24.** Fragment of a bell-krater. Pl. 89.

C-37-2669. H. 0.049; W. 0.081; Th. 0.005-0.006. "Agora SC, in meter deep classical fill over bedrock." The fragment comes from the right-hand side of the obverse, as the beginning of one stump of the right handle is preserved at the break. There is a single reserved band on the inside.

Head and upper body of an old satyr. He is seated in three-quarter view to right, but looks back over his shoulder. He holds a thyrsos in his left hand; his right, of which two fingers alone remain, was drawn across his body. At the left, the head of a second thyrsos.

Relief contour for the satyr and the stem of the thyrsos. Traces of preliminary sketch on the left arm of the satyr. Added white for the berries in the heads of both thyrsos, as well as for the beard, hair, eyebrow and garland of the satyr.

About 360-350 B.C. This fragment may be from the same vase as **20**.

**25.** Fragment of a calyx-krater. Pl. 89.

CP-533. H. 0.123; W. 0.246; est. Diam. ca. 0.43. The inside is black without any reserved bands. On the rim, a row of waves. On the lip, a laurel wreath to left.

Dionysiac scene. Parts of three figures are preserved. Eros, the first figure on the left, is seated to the right but looks back over his shoulder. The relief line at the break suggests that his right hand extended downwards. Dionysos is seated next to Eros. As his hair is long, he was doubtless youthful, but most of his face has been chipped away. He holds a thyrsos in his right hand and wears a himation shawlwise. A bearded satyr stands at the right playing the flutes (painted in white). In the field, a plant, and below it at the break, a small reserved area.

Traces of preliminary sketch on all figures. Dilute glaze for the pin feathers on Eros' wing, for the head of the thyrsos, for the locks of Dionysos. White for the berries of the ivy wreath around the god's head, as well as for the flutes.

About 350-340 B.C. For the row of waves on the rim, compare the calyx-krater, Athens, N.M. 12542, *ARV*<sup>2</sup>, p. 1456, no. 4, K. Scheffold, *Untersuchungen zu den Kertscher Vasen*, pl. 48: 1. The use of waves in this position on bell-kraters and calyx-kraters is not uncommon after the first quarter of the 4th century. Similar plants appear on a number of contemporary vases, e.g. Berlin, S.M. inv. 31094, *ARV*<sup>2</sup>, p. 1446, no. 2, K. Neugebauer, *Staatliche Museen zu Berlin: Führer durch das Antiquarium*, II, *Vasen*, Berlin, 1932, pl. 69.

**26.** Fragment of a calyx-krater. Pl. 89.

C-29-208. H. 0.088; W. 0.109; Th. 0.007-0.010. "Theater: center cavea VI, G, 3, beneath foundation of a Roman rib wall." Two reserved bands on the inside. On the lip, a laurel wreath to left.

Dionysos is seated in the center of the picture holding a thyrsos in his right hand. He wears around his head a wreath of ivy and a white fillet. He is seated to the left but looks back over his shoulder to his companion, probably Ariadne, who leans her right elbow against the god's shoulder and with her left hand holds out a piece of her chiton. The hand of a third figure, a maenad (part of a white bracelet is still visible), is preserved at the left.

Relief contour for the two heads and, in places, for the bodies. There is much preliminary sketch. Dilute glaze on the head of the thyrsos and for the hair of Dionysos and Ariadne. White and yellow for the fillets of Dionysos and Ariadne, for the berries of their garlands, for necklace and bracelets, for the berries on the head of the thyrsos, and the fillet attached to the stem.

About 380-370 B.C. For the group of Dionysos and Ariadne, compare London F 1, *ARV*<sup>2</sup>,

p. 1421, no. 1; Athens, N.M. 12598, *ARV*<sup>2</sup>, p. 1418, no. 2. The style somewhat recalls the work of the Painter of Naples 3245: compare, for example, that painter's namepiece, *ARV*<sup>2</sup>, p. 1438, no. 1.

**27.** Fragment of a calyx-krater. Pl. 89.

C-29-212. H. 0.050; W. 0.050; Th. 0.007. "Theater, west parodos, surface."

The fragment gives the lower part of the decorated tunic and left leg, trousered, of an Oriental, who is running to the left. At the right, the paw of a griffon or panther bounding to the left.

Relief contour along the left side of the leg and the right side of the tunic. Considerable preliminary sketch on the tunic. Added white for the vertical row of dots on the tunic, and for the paw. All the patterns on the tunic and trousers are painted in dilute glaze except for the crosses on the tunic which are drawn with relief line.

About 370-360 B.C. The subject was probably a grypomachy, as on Oxford, Ashmolean Museum 1917.61, *ARV*<sup>2</sup>, p. 1428, no. 1, *C.V.A.*, Oxford 1 [Great Britain 3], pl. 24 [116]: 4. The style of our fragment suggests that it is by the Painter of the Würzburg Amymone. Compare especially the garments of the Amazons on Cab. Méd. 427, *ARV*<sup>2</sup>, p. 1441, no. 3. Elaborate decorative motifs on garments become popular towards the end of the 5th century. These sometimes show sea-beasts, e.g. Boston, M.F.A. 28.108, *ARV*<sup>2</sup>, p. 1340, no. 2, *Yale Classical Studies* 15, 1957, pls. 2-3, or quadrigae, Villa Giulia 2382, *ARV*<sup>2</sup>, p. 1339, no. 4, W. Hahland, *Vasen um Meidias*, pl. 13, or horses' heads, Adolphseck 77, *ARV*<sup>2</sup>, p. 1346, no. 1, F. Brommer, *Antike Kleinkunst in Schloss Fasanerie, Adolphseck*, Marburg, 1955, pl. 20; the designs are often very much debased.

**28.** Fragment of a calyx-krater. Pl. 90.

C-31-82. Max. dim. 0.175; est. Diam. 0.38. "Shaft in south-east corner of the Greek Stoa in the Julian Basilica area." Two reserved

bands on the inside. On the lip, a laurel wreath to left, with buds between each pair of leaves.

Bellerophon and the Chimera. The neck, part of the head, the left wing, and a piece of the right wing of Pegasos are preserved at the left. His body, mane, and wings were white with inner markings in dilute glaze. The figure of Bellerophon has not survived, but it is clear that he held two spears. The tip of one spear is just visible at the break above the head of Pegasos. At the right two young Orientals are already engaged in battle: one has raised a large rock over his head, the other defends himself with a pelta and is about to cast a javelin. Both youths wear black tiaras enlivened with white dots, sleeved garments, and decorated tunics; the left-hand youth also has a black belt with white studs. The face of a third male remains near the upper right-hand break. He has a wreath about his head and may have held a laurel branch, of which the upper part remains: he may be Apollo.

Relief contour throughout except for Pegasos. Some preliminary sketch on the faces of the two Orientals and on the left hand of the first Oriental.

Still first quarter of the 4th century B.C. The fragment has been illustrated and discussed by F. Brommer in *Marburger Winckelmann-Programm*, 1952-1954, p. 6 and pl. 3. Since the spears are held at rest, it might seem that Bellerophon has not yet gone into action, but it may be that he has already cast, or is about to cast, one javelin and holds two more at the ready like some of the Orientals on a calyx-krater in Genoa with the same subject, *ARV*<sup>2</sup>, p. 1337, no. 6, *Jahrb.* 71, 1956, p. 65 (this vase is now in pieces in the museum, having been dropped by robbers during an attempted theft.) It may be noted that T. J. Dunbabin thought that the picture on the Corinth fragment represented not the fight with the Chimera but that with the Solymoi, *Studies Presented to David Moore Robinson* II, St. Louis, 1953, p. 1180.

29. Fragment of a calyx-krater. Pl. 89.

C-33-154. H. 0.066; W. 0.127; est. Diam. 0.35. "Agora SW, deposit under floor of South Stoa, Shop XXXII." Edwards, pp. 223-224: Deposit 93. The inside is black. There is an egg-and-dot pattern along the rim, and near the inner edge a reserved groove. On the lip, a laurel wreath to left; each leaf has a spine and there are two buds between each pair of leaves.

All that remains of the picture is the head and left shoulder of a woman (goddess, queen?) facing to right, the scepter that she held in her left hand, and part of a laurel branch with white berries. The hair of the woman is bound up with a sphendone and is adorned with four white leaves.

Relief contour for the head of the woman, for the pole of her scepter and for the laurel branch. Some traces of preliminary sketch on the woman's head.

About 430-420 B.C.

30. Two fragments of a calyx-krater. Pl. 90.

C-34-152. a) H. 0.058. b) H. 0.103; est. Diam. 0.45. "Agora SW." Two reserved bands on the inside. On the lip, a myrtle wreath to right; each leaf has a spine and white berries alternate with pairs of leaves. The stem of the wreath is also white. The two fragments barely touch.

a) At the left, the head of a woman, probably a maenad. She wears a white fillet about her head. At the right, the head of a bearded satyr looking to the left like the maenad. He, too, wears a white fillet, and there are ivy leaves upon his brow.

b) At the left, the upper body of a maenad in three-quarter view to the left, her head turned to the right. She moves swiftly; her garment is blown about. She holds a thyrsos in her left hand: the butt remains, bordered above by white dots. On the lower level a bearded satyr is moving to the left, but also looks back over his shoulder. In his left hand he holds up a garment, a finely pleated chiton.

Relief contour for the satyr on b) except for the lower line of the right arm, and for the leaves of the myrtle wreath on the lip. Some traces of preliminary sketch on b).

About 400-390 B.C. Fragment a) must come from the reverse of the vase, b) from the left-hand side of the obverse. The subjects of the sides seem to have been connected. A myrtle wreath with white berries is not uncommon on the more ambitious kraters produced around 400: compare, for example, Leningrad, Hermitage (Stephani no.) 1798, *ARV<sup>2</sup>*, p. 1337, no. 2, Ines Jucker, *Der Gestus des Aposkopein*, Zurich, 1956, fig. 7; Ruvo, Jatta 1498, *ARV<sup>2</sup>*, p. 1409, no. 9, H. Sichtermann, *Griechische Vasen in Unteritalien*, pl. 36; Naples, M.N. H 3240, *ARV<sup>2</sup>*, p. 1336, no. 1, P. Arias, M. Hirmer, B. Shefton, *A History of Greek Vase Painting*, London, 1963, pl. 218. The style of the Corinth fragments seems to place them in the manner of the Pronomos Painter: compare the figures on b) with those on the reverse of Naples, M.N. H 3240.

**31.** Fragment of a calyx-krater. Pl. 90.

C-36-33. H. 0.060; W. 0.108; Th. 0.005 (at the lower break). "Agora SC, from the debris of a post-Roman wall." On the inside just below the rim, a reserved band unusually wide (0.008); there is no lower band. On the lip, a laurel wreath to left.

The fragment preserves the heads of two Orientals facing one another. Each wears a white tiara, which is held in by a thin band rendered in dilute glaze. A garland of white dots hangs in the field.

Traces of preliminary sketch on the right-hand Oriental.

Third quarter of the 4th century B.C.

**32.** Fragment of a bell- or calyx-krater. Pl. 90.

CP-1683. H. 0.065; W. 0.057; Th. 0.005.

The fragment preserves the hindquarters and tail of an animal, perhaps a bull. To the right, a piece of drapery, and the leg, painted in white, of a woman who may have been riding

the animal. At the left, a reserved area with marks in dilute glaze.

Some traces of preliminary sketch.

Third quarter of the 4th century B.C. The picture may have represented Europa on the bull, perhaps seated sidesaddle as on a hydria in Leningrad, Hermitage (Stephani no.) 884, K. Schefold, *Untersuchungen zu den Kertscher Vasen*, pl. 12: 4-5, or holding one of the bull's horns as on Ferrara, V.T. T. 597 (a late column-krater very similar in shape and style to a column-krater in Bologna, 197, G. Pellegrini, *Catalogo dei vasi greci dipinti delle necropoli felsinee*, Bologna, 1912, p. 75, fig. 46.

**33.** Fragment of a bell- or calyx krater Pl. 90. (probably the former).

CP-2656. H. 0.039; W. 0.054; Th. 0.005.

At the right, part of the body and the right arm of a woman seated in three-quarter view to the left. At the left, part of a second woman who may have been seated on a slightly higher level or perhaps standing. Both women are dressed in girdled peploi. The right-hand woman has a white bracelet around her right arm.

Relief contour along the upper arm of the seated woman. Traces of preliminary sketch on the same arm. Dilute glaze for shading on the garments.

Early 4th century B.C.

**34.** Fragment of a bell- or calyx-krater. Pl. 90.

C-31-389. H. 0.047; W. 0.058; Th. 0.007. "Asklepieion, votive deposit IV, Kriebardi Fill."

Dionysos and a maenad. The fragment preserves the left side of the god who seems to have been seated. Long curling locks fall over his naked body. There was a sash bound around the god's head: one end remains together with three dilute-glaze tassels. A maenad stands at the right dressed in a short-sleeved garment and animal skin. A part only of her right side and arm remains. She may have been placing a wreath on the god's head.

Relief contour for the shoulder and left arm of the god, for the right arm and side of the maenad. Traces of preliminary sketch on both figures.

About 380-370 B.C. Contemporary with the work of the Telos Painter, *ARV*<sup>2</sup>, pp. 1425-1427. Publication: C. Roebuck, *Corinth*, XIV, *The Asklepieion and Lerna*, 1951, pl. 47: 5.

**35.** Fragment of a bell- or calyx-krater. Pl. 91.

C-33-209. H. 0.065; W. 0.051; Th. 0.005-0.007. "Agora SE, south of the east end of the Central Shops, close to stereo."

In the background a woman moves quickly to the left, holding out before her an object which may be a tympanon. The woman is naked except for a garment fallen about her legs. In the foreground a second woman bends forward to the right. She may be seated or squatting. The left hand of a third figure is also preserved. It is not clear to me whether this hand is holding the piece of drapery that can be seen behind the woman in white.

Traces of preliminary sketch on the tympanon. White for the flesh of the squatting woman. Dilute glaze for the anatomy of this same woman, for her hair, and for a stripe on the garment of the woman moving to left.

Third quarter of the 4th century B.C. For the subject of a kneeling woman (sometimes identifiable as Thetis), compare London, B.M. E 424, K. Schefold, *Kertscher Vasen*, Berlin, 1930, pl. 16, a and 17; Leningrad, Hermitage (Stephani no.) 1789, K. Schefold, *op. cit.*, pl. 16, b.

**36.** Fragment of a bell- or calyx-krater. Pl. 91.

C-38-531. H. 0.034; W. 0.54; Th. 0.005. "Agora NW, St. John's general fill, not classical level."

Head and chest of a youth seen in profile to right. His hair is long and stringy. He was naked at least as far as the waist. His head is slightly inclined and his gaze directed downwards. He may well have been seated. The short line just visible at the break above his right nipple may be the upper contour of his

right arm. Behind the youth, at the left, the lower part of a woman's garment open down the side. The figures must have been set out on different levels.

Relief contour for the face and shoulders of the youth. Some traces of preliminary sketch on his head. Dilute glaze for some of the youth's tresses and for a few thin lines on the garment.

Last quarter of the 5th century B.C.

**37.** Fragment of a bell- or calyx-krater. Pl. 91.

C-47-883. H. 0.065; W. 0.053; Th. 0.005-0.006. "SE Building, well at P-27."

Symposion. Only parts of two male figures remain. The left-hand figure, a youth, faces right and may have been standing beside the couch of his companion, or have been reclining. His left hand hangs by his side. The second figure, also youthful, reclines toward the left but has twisted around in the other direction. His raised right arm was bent at the elbow. He wears a white garland about his head.

Relief contour throughout except for the drapery and the right side of the second figure. Considerable preliminary sketch on both figures.

About 370-360 B.C.

**38.** Fragment of a large vase (neck Pl. 91. of a volute-krater?).

C-32-75. H. 0.049; W. 0.058; Th. 0.012. "Temple E." Black glaze on the inside. The sherd is very slightly convex.

Lower body of a woman standing in three-quarter view to the left. In her left hand she held a scepter or spear, the pole of which is preserved. She is dressed in a finely pleated chiton girdled at the waist. Just before the right-hand break there is a reserved area bordered by a curving relief line.

Relief contour for the right arm of the woman and her left thigh, for the spear, and for the reserved area. Traces of preliminary sketch on the woman. Dilute glaze along the hem of the chiton.

About 400-390 B.C. For the attitude of the woman, compare a maenad on the huge oino-

choe (Shape 8) in Kavala, *ARV<sup>2</sup>*, p. 1691, no. 7, 'Αρχ. Δελτ. 19, 1964, pl. 49, b, and the sceptered goddess on a hydria in Boston, M.F.A. 28.108, *ARV<sup>2</sup>*, p. 1340, no. 2, *Yale Classical Studies* 15, 1957, pls. 2-3.

**39.** Fragment of the stand for a lebes gamikos. Pl. 91.

MP-244. H. 0.079; W. 0.063; Th. 0.010-0.012. The fragment is not glazed on the inside.

The head of a woman is preserved, looking to the right. She wears a fillet, earring, necklace—all these in added clay. Above her head there are two bands of pattern, one of egg and dart, the other of waves to the right. Added clay is used for the dot at the base of each wave, for the vertical stroke bisecting the heart of each egg, and for a row of dots below the egg pattern. There is not now any trace of gilding.

Relief line for the outer arc of each egg, and for the darts. Dilute glaze for the hair of the woman.

About 350-340 B.C. Cedric Boulter has compared the Corinth fragment with Athens, N.M. 12894, a fragmentary stand for a lebes gamikos, *B.C.H.* 66-67, 1942-1943, pl. 13, B. Philippaki, *Vases of the National Archaeological Museum of Athens*, [1973], p. 141. Sir John Beazley agreed with this comparison in a letter to Professor Boulter. Athens, N.M. 12894 has the row of dots (more broadly spaced) and the egg pattern, but not the waves, as the upper part of the stand is black. There is a third stand, similar in style, in the collection of Mr. Geroulanos at Trachones.

**40.** Fragment of a squat lekythos or perhaps an oinochoe. Pl. 91.

C-37-2620. H. 0.076; Th. (wall) 0.002-0.003; est. Diam. (base) 0.11. "Agora SC, pit at N-O: 21-23." The inside is unglazed, as also the underside of the base.

A considerable part of the palmette under the handle is preserved. The palmette is carefully drawn. Below the floral, a band of egg and dot.

Relief line for the arc bounding the heart of the palmette, for the stems of the spirals but not the spirals themselves, for the two lines bounding the egg pattern above and below, and for the outer arc of each egg.

Early 4th century B.C.

**41.** Fragment of a closed vase. Pl. 91.

C-36-434. H. 0.033; W. 0.030; Th. 0.003. "Peribolos of Temple C." The fragment curves in at the top, and is unglazed on the inside. Perhaps from a squat lekythos or an oinochoe.

The fragment preserves the head of a woman in profile to right. A red cord is bound around her hair which is adorned with three leaves. The woman wears a small earring. The fingers of an outstretched hand are preserved at the left. One end of a wreath hangs in the field above the woman's head. The picture is framed above by a band of egg and dot.

Relief contour for the nape of the woman's neck and for the wreath. Some preliminary sketch on the woman's head.

About 430-420 B.C.

**42.** Fragment of a large skyphos. Pl. 91.

C-37-521. H. 0.086; W. 0.073; Th. 0.008-0.011; est. Diam. 0.34. "Agora SC, Well at b-c: 18-19." Edwards, pp. 216-217: Deposit 79. Lustrous black glaze on the inside. Below the rim, a band of egg and dart.

At the left, the left arm of a god or goddess holding a scepter. The latter is striped along the pole and has a floral finial. At the right, a small Eros, his flesh and wings white with markings in dilute glaze, has knelt down and attends to an object that is decorated with rows of hooks and a few white dots. This might be the crest of a tiara worn by an Oriental. Between the arm and the tiara runs an incised curving line that perhaps indicates the undulating ground. There are more incised lines below Eros near the break.

Relief contour for the arm, for the scepter, and for the tiara. Relief line for the spine of the egg, the two arcs, each dart, the bounding

lines above and below. Preliminary sketch on the arm.

Early 4th century B.C. The fragment has been illustrated and discussed by C. Clairmont, *Das Parisurteil in der antiken Kunst*, Zurich, [1951], p. 142 and pl. 16, b. He considers the object below Eros to be a Phrygian tiara and the arm to be that of Hera, interpreting the scene as the Judgment of Paris. See the next, 43.

43. Fragment of a large skyphos. Pl. 92.

C-37-523. H. 0.056; W. 0.110; Th. 0.009; est. Diam. 0.34. "Agora SC, Well at b-c: 18-19." Edwards, pp. 216-217: Deposit 79. Slightly mottled black glaze on the inside. A band of egg and dart below the rim (relief line as for 42). A band of egg and dot around the handle stump: relief line for the outer arc of each egg and the bounding lines.

The head and shoulders of a youth remain at the left. He leans forward to the right and may have had one leg raised. His left arm seems to have been drawn across his body. If the laurel branch is his, he should be Apollo. The head of another male and the tip of his right shoulder are preserved at the right. Both figures wear a garland of laurel and a white fillet about the head.

Relief contour for the shoulders, the head, and the laurel wreath of Apollo, for the laurel branch, for the wreath of the second male, and for the tip of his shoulder. Preliminary sketch on the head and left shoulder of Apollo, and on the laurel branch. Dilute glaze for the hair of both figures, and the upper eyelid of Apollo.

Early 4th century B.C. It is possible that the two fragments, 42 and 43, come from the same vase. If so, they can hardly come from the same side, for the reserved band above the egg and dart on 43 is missing on 42.

44. Fragment of a skyphos. Pl. 92.

C-38-666. H. 0.058; W. 0.081; Th. 0.003. "South Stoa, storeroom XXXIII, in fill under floor." Dull black glaze on the inside.

The head and most of the body of a youth

who faces to the right are preserved. He is draped in a himation. At the left, part of the floral below one handle.

Thick relief contour for the edge of the himation down the youth's back. The preliminary sketch lines are numerous and thin. There is a thick line in dilute glaze along the youth's back.

Still first quarter of the 4th century B.C.

45. Fragment from the tondo of a Pl. 92.  
stemless cup.

CP-1679. Max. dim. 0.045; Th. 0.004. "Above Peirene North: Tsellio's yard, close above stereo." There is a slight groove underneath, marking the point where the ring foot once joined the bowl.

In the tondo, the head and upper body of a woman to left. She may have been seated. She wears a peplos girdled at the waist, a necklace, and earrings. Part of the phiale (?) that she held in her right hand is visible at the left. In the field above her head, a white flower.

Relief contour for the face and neck of the woman, and the upper surface of the phiale. Added clay for the earring and the four stones of the necklace.

About 400-390 B.C.

46. Fragment from the tondo of a Pl. 92.  
stemless (?) cup.

C-37-2671. Max. dim. 0.051; Th. 0.003. "Agora SC, in classical stratum immediately below Byzantine level." Fine black glaze on the underside. The foot is not preserved.

In the tondo, the lower legs of a male who leans forward to the left perhaps against a walking stick. He wears high-laced sandals. His himation may have been bunched under his right arm cushioning the butt of his stick. The pattern band consists of three stopt meanders to left preceded by a checker square.

Relief contour for the legs. Traces of preliminary sketch. Dilute glaze for the ends of the laces.

About 430-420 B.C.



## 47. Fragment of a stemless cup. Pl. 92.

CP-1002. Max. dim. 0.061; Th. 0.003-0.005.

The ring foot is missing, but inside the ring there was a reserved band, then a black band.

In the tondo, the chest, neck, and forelegs of a horse galloping to the right. Incised and white lines about the forelegs of the horse may indicate billowing waves or dust kicked up by the hooves. All that remains of the rider is a patch of white—perhaps Nike or Eros on horseback.

Relief contour throughout except for the left hoof.

Early 4th century B.C., period of the Jena Painter, who, like the painter of our fragment, is fond of very fine relief lines for his tondo compositions.

## 48. Stemless cup. Pl. 92.

CP-885. H. 0.015; Diam. 0.152. "Agora E, well V, Julian Basilica, in cryptoporticus, west half of south aisle." Both handles, except for one stem of the right handle, and parts of the rim have been restored. Portions of the foot are missing. Dull black glaze on the outside, except for a single reserved band. The underside of the foot is reserved: near the edge, a black band; at the center, a black circle.

In the tondo, a maenad, bare breasted, is dancing in the presence of Dionysos. She is

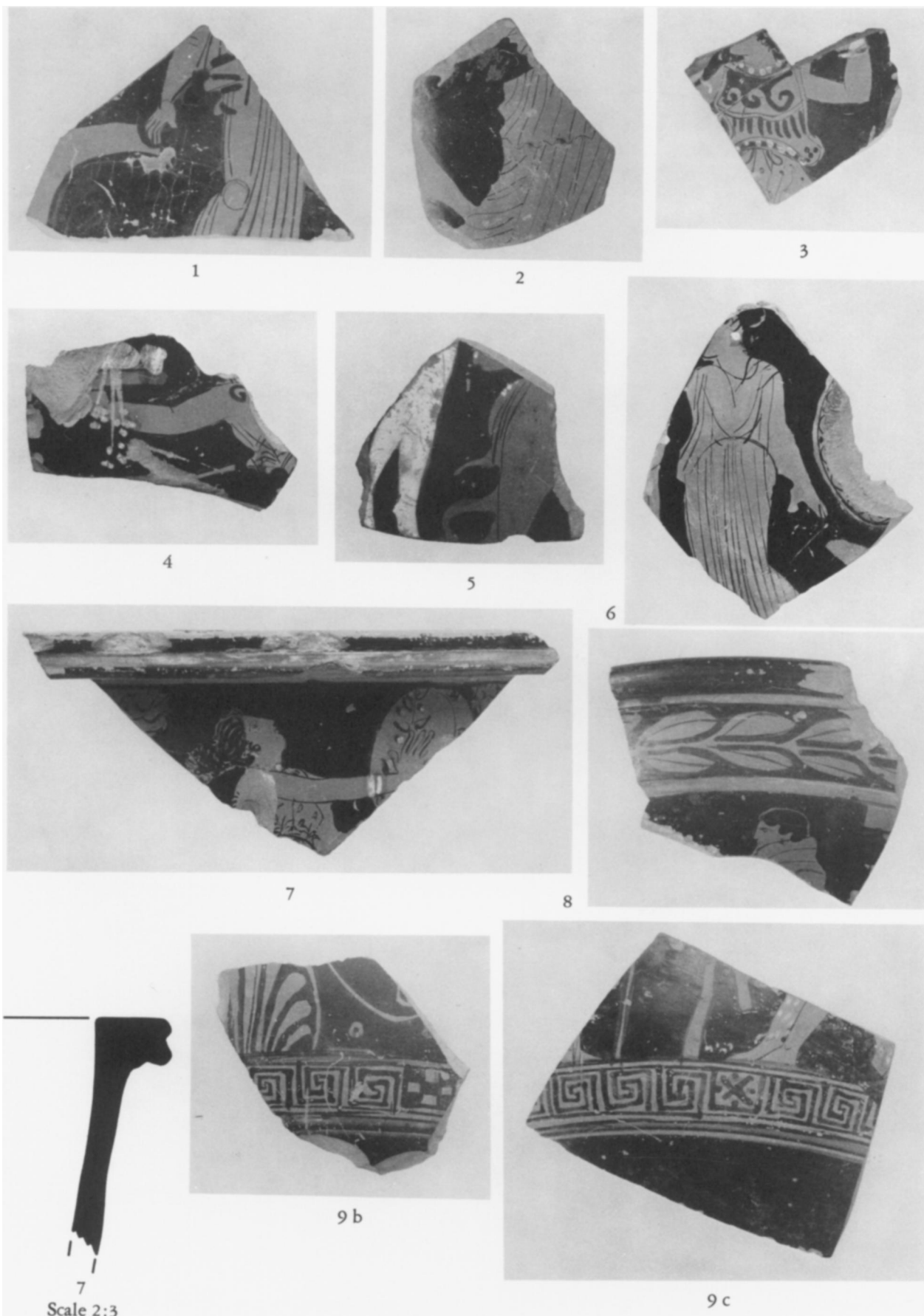
dressed in satyr-breeches. The god himself is at ease seated on a klismos, a himation loosely draped about his legs. He is garlanded with laurel and holds in his right hand a thyrsos. The figures are enclosed by a band of stopt meanders interspersed with dotted checker.

Relief contour for the back of the front leg of the klismos. There is much preliminary sketch in both incised and washed lines. Dilute glaze for the hair of both figures, for the beard of Dionysos, for the tail and hair of the maenad's breeches.

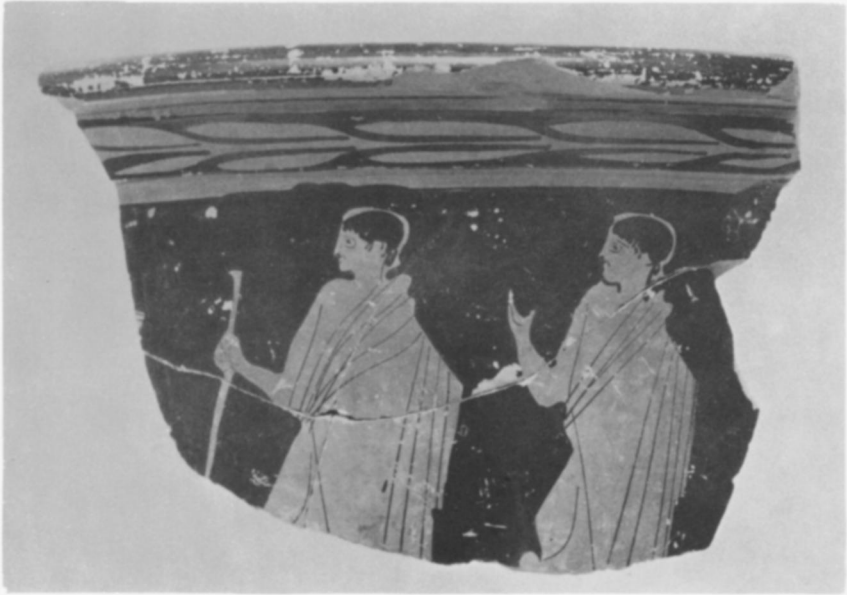
Early 4th century B.C. References: *A.J.A.* 34, 1930, pp. 339-340; *A.J.A.* 35, 1931, pp. 51-52; *ARV<sup>2</sup>*, p. 1519, no. 13, and Beazley, *Paralipomena*, p. 500. The cup is attributed by Beazley to the Q Painter. As B. H. Hill (*A.J.A.* 35, 1931, p. 52) has observed, the only Attic parallel for a woman wearing the drawers of a satyr play is the bell-krater in Kiev, the namepiece of the Kiev Painter, *ARV<sup>2</sup>*, p. 1346, no. 3, *Compte-Rendu de la Commission Impériale Archéologique*, 1864, pl. 6:6. This bell-krater must be approximately contemporary with the cup in Corinth. In the former, however, the woman is not a maenad, but a pyrrhic dancer. Poursat, in his recent study of the pyrrhic, *B.C.H.* 92, 1968, pp. 550-615, includes the Kiev vase as no. 44, but does not comment on the drawers.

IAN D. MCPHEE

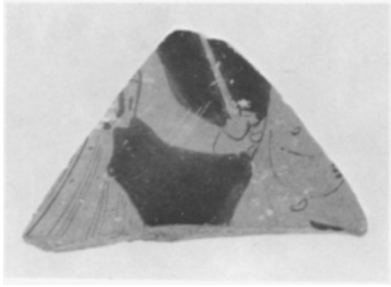
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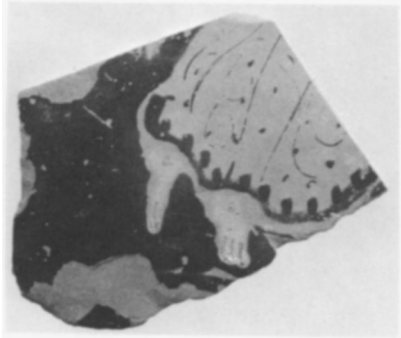
IAN D. MCPHEE: ATTIC RED FIGURE OF THE LATE 5TH AND 4TH CENTURIES FROM CORINTH



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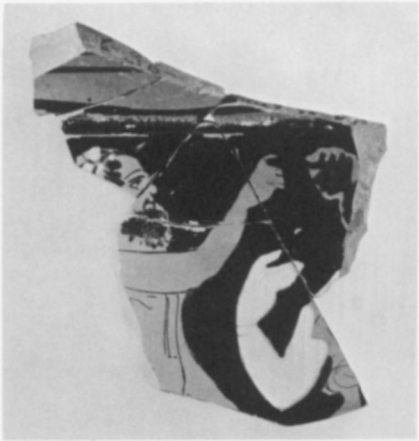
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13



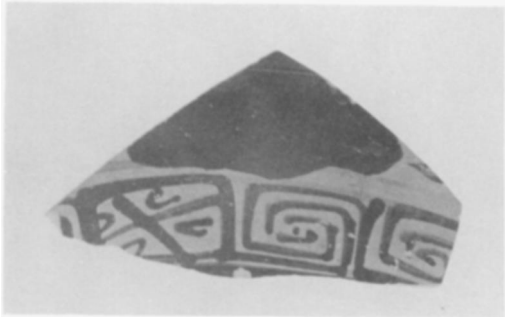
14 a



14 d

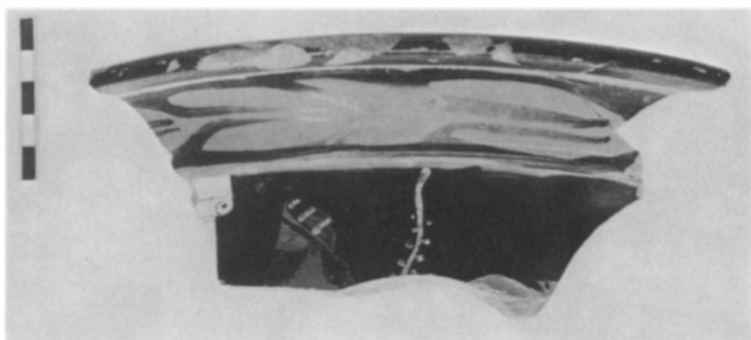


14 b(1:2)

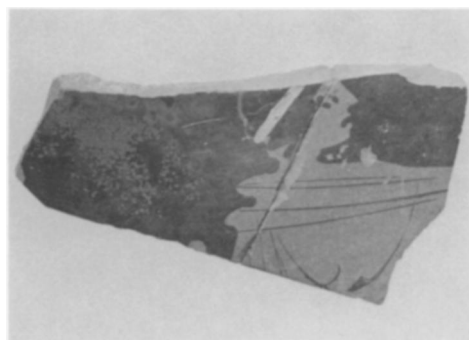


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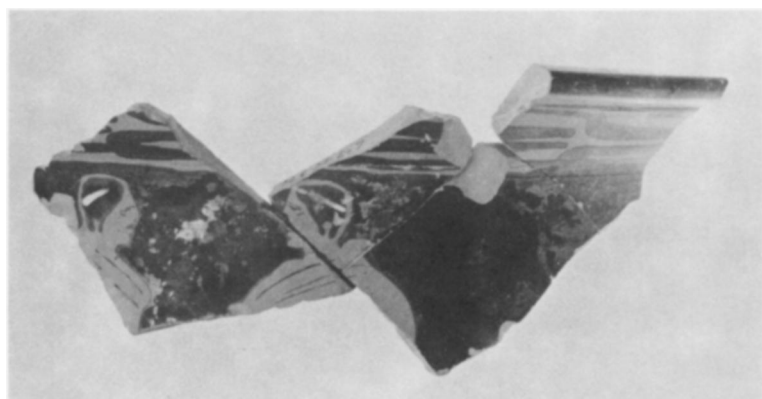
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15 a(1:2)



15 b



16 (1:2)



17



18



19



20 (1:2)

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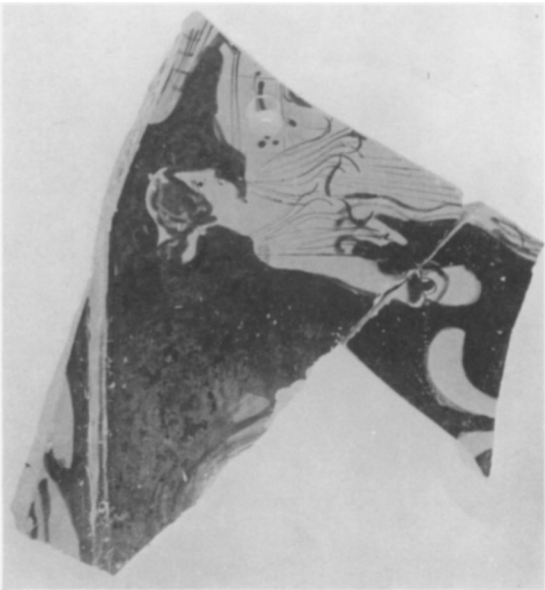
IAN D. MCPHEE: ATTIC RED FIGURE OF THE LATE 5TH AND 4TH CENTURIES FROM CORINTH



21 a, side A



21 a, side B

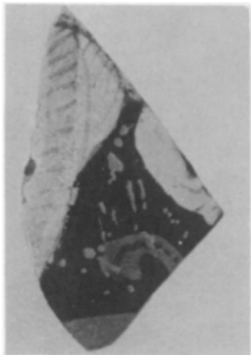


21 b



21 d

Scale 1:2



22



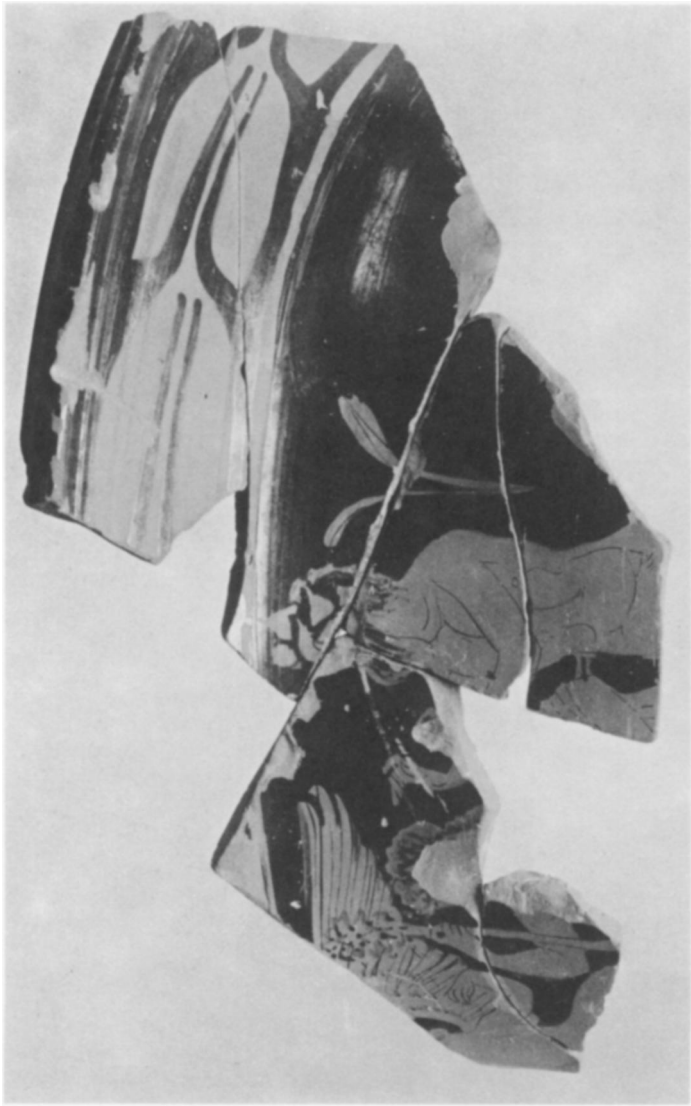
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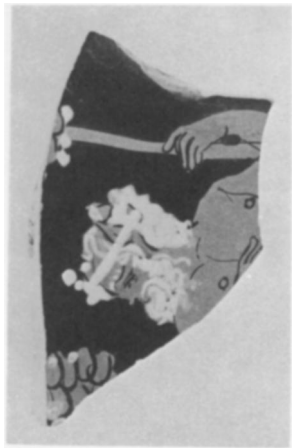
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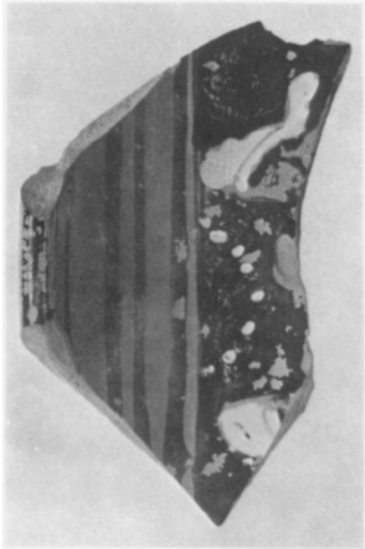
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IAN D. MCPHEE: ATTIC RED FIGURE OF THE LATE 5TH AND 4TH CENTURIES FROM CORINTH

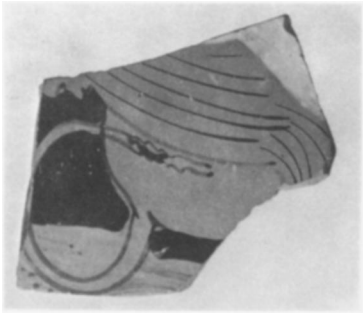




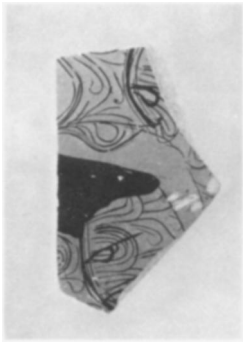
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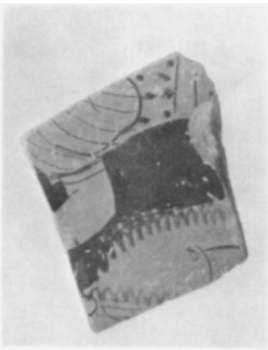
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30, detail (1:2)

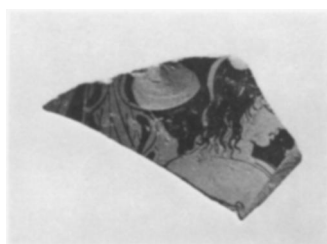


30 (1:2)

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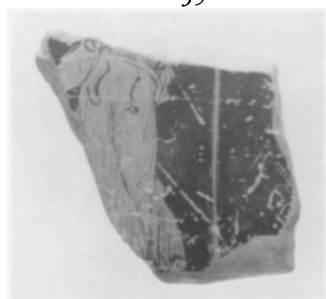
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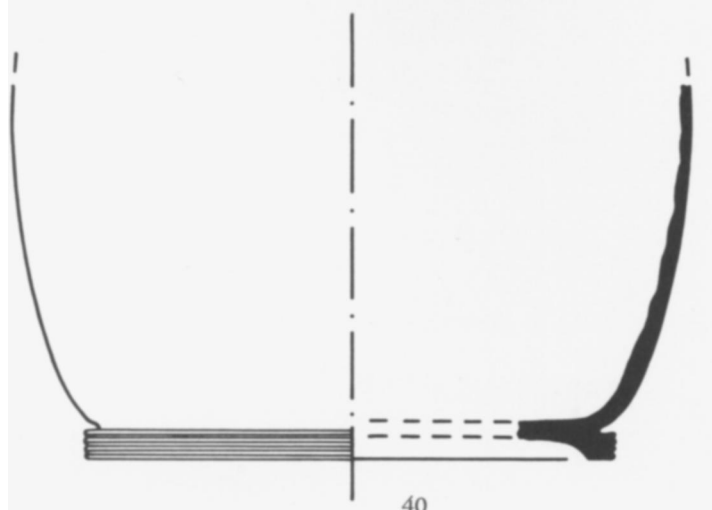
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42



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Scale 2:3

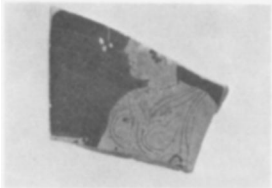




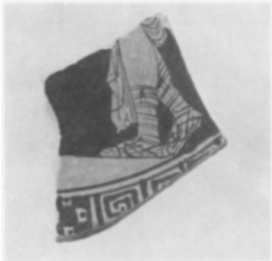
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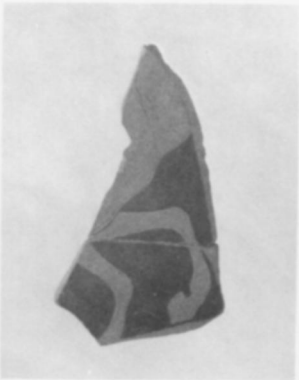
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46



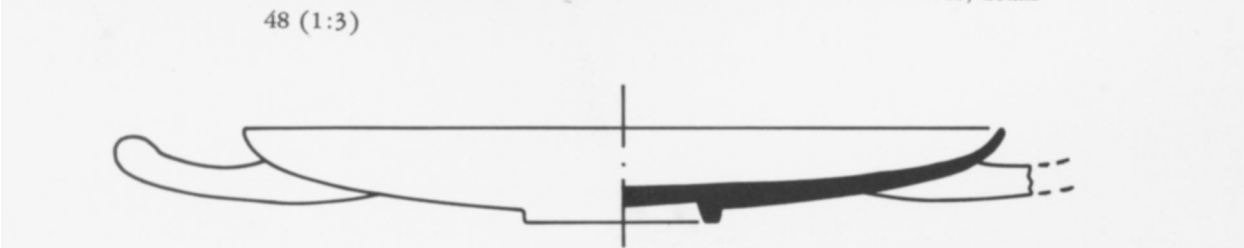
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48 (1:3)



48, detail



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