

CHIAN RELIEF POTTERY AND ITS RELATIONSHIP TO CHIAN AND EAST GREEK ARCHITECTURAL TERRACOTTAS

(PLATES 23, 24)

THE RELATIONSHIP between the relief decoration of temple entablatures and relief pottery has been discussed many times in the past.¹ Scholars have suggested some possible ways that architectural reliefs might have affected the arrangement of the decoration on relief pottery (i.e., composition in metopes or in a continuous band²), but for the most part they have focused on the analogies existing between the moldings of temple simas and the formation of the lip of some Cretan relief pithoi, especially those from Arkades. Features such as the strongly flaring lip of these pithoi, the decoration of the rim with molded tori or with other patterns which was current as early as the first half of the 7th century, and particularly the ridged protrusions hanging from the lip, frequently in the form of the head of a lion, bull, panther, or horse, have led many scholars to compare the design of these lips with the similar arrangement of the temple sima and to correlate the protrusions and the heads with the water spouts of the sima.³

¹ Some of the problems set forward here were outlined briefly in Simantoni-Bournias, 1987. In the paper which follows, comparisons with Chian material are limited for the most part to parallels from the realm of East Greek art, since influence is more likely to come from a culturally related area. I am grateful to Dr. M. E. Caskey, who read a draft of this paper and polished my English. I also wish to express my thanks to the Ephor of Chios-Mytilene, Mrs. A. Archontidou, for facilitating my study of the material in the Museum of Chios and kindly giving me permission to present the perirrhanterion stand from the Attaliotis' plot.

Works frequently cited are abbreviated as follows:

- Anderson *et al.*, 1954 = J. K. Anderson, M. S. F. Hood, and J. Boardman, "Excavations on the Kofina Ridge, Chios," *BSA* 49, 1954, pp. 123–182
- Caskey, 1972 = M. E. Caskey, *Relief Pithoi. A Survey of Some 8th and 7th Century Groups from Mainland Greece, Crete and the Aegean*, diss. Bryn Mawr College, 1972
- Hornbostel, 1970 = W. Hornbostel, "Kretische Reliefamphoren," in *Dädalische Kunst auf Kreta im 7. Jh. v. Chr.*, Museum für Kunst und Gewerbe, Hamburg 1970, pp. 56–93
- Miller, 1987 = S. Miller, "Archaic Relief Wares from the Nemea Area," in *Φίλια ἔπη εἰς Γ. Μυλωνᾶν*, Athens 1987, pp. 266–284
- Simantoni-Bournias, 1984 = E. Simantoni-Bournias, *Ναξιακοί Ἀνάγλυφοι Πίθοι*, diss. University of Athens, 1984
- Simantoni-Bournias, 1987 = E. Simantoni-Bournias, "Céramique à reliefs de Chios," in *Table Ronde Internationale: Les ateliers de potiers dans le monde grec aux époques géométrique, archaïque et classique*, École Française d'Athènes, 2–3 octobre, 1987, to be published as a supplement to *BCH*

² Hornbostel, 1970, p. 65.

³ P. Demargne, "Un pithos archaïque crétois au Musée du Louvre," *RA* 1972 (pp. 35–46), p. 40 and note 1. For different views on the subject, cf. Hornbostel, 1970, p. 60; L. H. Anderson, *Relief Pithoi from the Archaic Period of Greek Art*, diss. University of Colorado, 1975, pp. 47–48, where she gathers most of the examples with pendent protrusions on the lip.



Archaic Chian relief ware has survived in very poor condition and has, therefore, little to contribute to this discussion. Nevertheless, Chian relief pottery permits another kind of comparison with terracotta revetments: its decorative patterns especially, but often its figurative subjects, are duplicated almost exactly on architectural relief terracottas from the island of Chios and from other East Greek centers. In a few instances it is clear that the Chian potter and the Chian maker of architectural revetment were using similar clay⁴ and the same motifs, made in matrices obviously carved by the same hand, a fact which perhaps implies that they both worked in the same establishment.

The manufacture of a variety of artifacts with relief decoration in a workshop specializing in the production of relief pottery has already been proposed for certain areas, for example Crete, where votive plaques and relief pithoi of the 7th century bear the same stamps.⁵ Miriam Ervin Caskey was the first to call attention to the production of clay akroteria in Corinthian and Laconian relief-pottery workshops.⁶ Her remarks were based on the use of continuous molded tori in the decoration of both akroteria and pithoi. Although a relationship between the two cannot be denied, no feature suggests the use either of the same mold or of molds carved by the same person in the production of Laconian or Corinthian relief vases and clay architectural reliefs.

The influence of one category of works of art upon another can be demonstrated in Greek art of the 6th century B.C. As examples we can mention a series of roulette-decorated pithoi with relief bands representing processions of chariots and warriors, or chariots and dogs hunting hares shown beneath the bellies of galloping horses, or riders accompanied by their dogs. Reliefs with similar subjects, made in molds, decorated terracotta architectural revetments; these come mainly from Asia Minor but are also known from Thasos and Palaiakastro in Crete.⁷ Such scenes even played a special role on Etruscan terracotta simas.⁸ There is an undeniable affinity between the horse's heads on some of the Thasian Late Archaic relief-pithos sherds⁹ and on relief and other clay simas from Thasos and Klazomenai or from Larisa on the Hermos.¹⁰ To judge from photographs of these monuments,

⁴ No clay analysis has been undertaken until now. The similarity in texture and color between the clay of Chian relief pottery and that of Chian architectural terracottas has been established by careful examination of the material in the Museum. For the clay analysis of Chian painted and plain pottery, see P. Dupont, "Classification et provenance des céramiques orientales d'Istros," *Dacia* 27, 1983 (pp. 19–43), pp. 24, 30, 41; R. E. Jones *et al.*, *Greek and Cypriot Pottery. A Review of Scientific Studies*, Athens 1985, pp. 662–663. For the fabric of Archaic Chian relief pottery, cf. Simantoni-Bournias, 1987.

⁵ Hornbostel, 1970, p. 65 and note 24. Demargne (footnote 3 above), pp. 42–43. This was not the case in Corinth, however, where it seems that potters and makers of votive relief plaques worked in separate establishments; see Caskey, 1972, p. 33 and note 77.

⁶ Caskey, 1972, p. 36. Cf. Miller, 1987, pp. 275–276.

⁷ E. Simantoni-Bournias, «Επίδραση της ΠΚ και Κορινθιακής αγγειογραφίας στην ανάγλυφη κεραμική», in Πρακτικά Γ' Διεθνούς Συνεδρίου Πελοποννησιακών Σπουδών, Καλαμάτα 1985 II, Athens 1987/1988 (pp. 175–189), pp. 177–181, pls. ΚΓ', I, 2, ΚΔ', 3, 5.

⁸ See, e.g., A. André, "Osservazioni sulle terrecotte architettoniche Etrusco-Italiche," *OpRom* VIII:1 (*Lectiones Boëthianae* I), Lund 1974, pp. 1–17, pls. I–XXX.

⁹ E.g., École Française d'Athènes, nos de négat. 30170, 30174, 30175, and 30177.

¹⁰ *ATK*, pp. 54–61, pls. 22–24, Å. Åkerström, "Ein Tonrelief aus Klasomenae," in Χαριστήριον εις Ἀ. Κ. Ὀρλάνδου IV, Athens 1967/1968, pp. 366–368, pl. 104; G. M. A. Richter, *Archaic Greek Art against its Historical Background*, New York 1949, fig. 161.

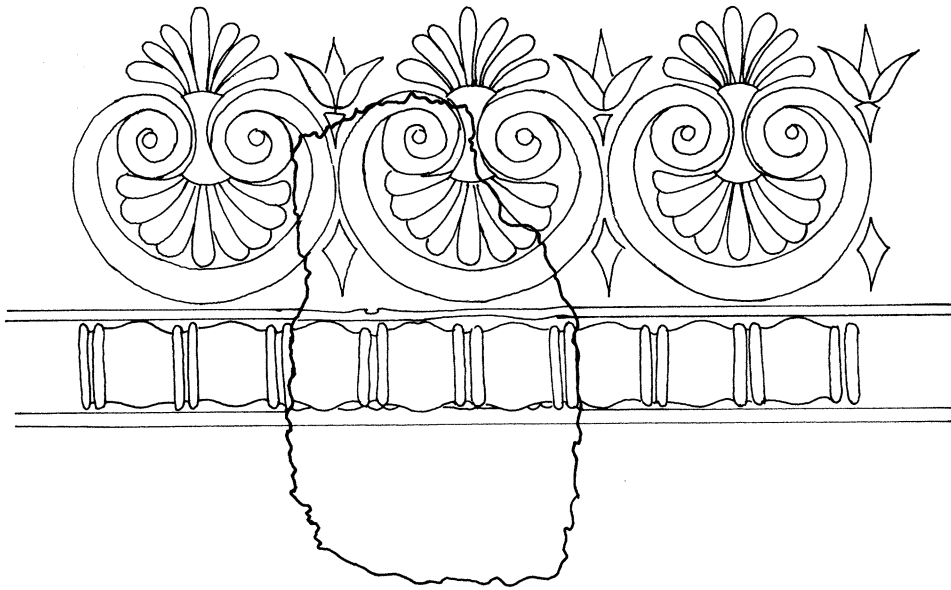


FIG. 1. Chios, Kofinas, decoration of sima fragment. Scale 3:4

however, even here we may not conclude that the maker of the pithos stamps and the maker of the sima matrices were one and the same person. The same is true also for some decorative patterns, notably for the simple or multiple guilloches,¹¹ a few maeander variations,¹² and certain combinations of lotus and palmette chains¹³ which are found on relief vases as often as on terracotta architectural reliefs.

Archaic relief pottery and clay revetments from Chios may, in my opinion, help support the thesis outlined above, for which there has been limited evidence but no real proof: that in the case of this island at least, both classes were produced in the same pottery workshop, or, if the architectural reliefs needed to be made near the building they were destined to decorate, by the same potters, using the same clay and tools.

¹¹ For simple and multiple guilloches on relief pottery and their distribution, see Simantoni-Bournias, 1984, pp. 125–130. The pattern is very popular for relief terracotta revetments: to mention only examples from East Greek centers, see *ATK*, pls. 16, 53:1–3, 56–57, 63:1, 67:4–5. P. Schneider, “Aus einem archaischen Bezirk an der Heiligen Strasse von Milet nach Didyma: Das Tonziegeldach des Ostbaues,” *Bericht über die 34. Tagung für Ausgrabungswissenschaft und Bauforschung vom 7.–11. Mai 1986 in Venedig* (Koldewey-Gesellschaft), Bonn 1988, p. 16.

¹² L. Marangou, “Reliefkeramik aus Amorgos,” in *Praestant Interna. Festschrift für U. Hausmann*, Tübingen 1982 (pp. 190–198), p. 197, notes 44–46, figs. 3–5, pl. 41:2. Excellent examples of the pattern on architectural reliefs are two almost intact Chian eaves tiles from Rizari: N. M. Kontoleon, «Ἀνασκαφαί ἐν Χίῳ», *Πρακτικά* 1952 (1955; pp. 520–530), p. 528. There are many more unpublished fragments of eaves tiles with the same pattern, less well preserved, in the storerooms of the Chios Museum. They are chance finds, brought to the Museum by Mr. A. Stephanou.

¹³ Marangou, *op. cit.*, p. 197, notes 50 and 51, fig. 6. For the distribution of this pattern on relief pottery and on architectural terracotta revetments, see Simantoni-Bournias, 1984, pp. 133–135. Miller, 1987, p. 275, note 35.



FIG. 2. Chios, Kofinas, decoration of eaves tile. Scale 1:2

One can see immediately that the bow-volutes and palmettes on a Chian pithos sherd with an underwater scene¹⁴ (a chance find dating from 540 to 530 B.C.) and a sima fragment from Kofinas, in the town of Chios (Fig. 1, Pl. 23:a),¹⁵ are almost identical. The sima fragment may be slightly later, for its palmette has nine instead of seven leaves and as a result its incurving volutes are less compressed. No other difference, however, can be detected. The relief bulges in the same way on both, and in both cases the forming of the matrix and the quality of the impression betray the same attentive care. Given the similar quality of the fabric, the logical conclusion is that the molds were produced by one person and that the vase and architectural relief were made in one establishment.

To the same workshop can also be attributed a fragment of an eaves tile, presumably made from the same clay and contemporary with the sima fragment (Fig. 2, Pl. 23:c). It was found along with the sima in the Kofinas excavations of the British School at Athens and was dated by context to the Late Archaic period by Anderson.¹⁶ The way the volutes coil around their hemispherical centers, the form of the darts emerging from between the volutes, and the plastic impression in general are alike on the pithos sherd and the two architectural reliefs. Although very little survives of the seven-leaved palmettes on the eaves tile, what is left is enough to confirm the elegance and charming grace we have already observed on the other two pieces.

Datable to the last decade of the century is a relief perirrhanterion stand¹⁷ bearing a later version of the decoration on the eaves tile (unfortunately badly worn), which I consider

¹⁴ Best photograph in N. M. Kontoleon, "Frühgriechische Reliefkunst," *Ἀρχ'Εφ* 1969 (1970; pp. 215–236), p. 217, note 6, pl. 58:b. Cf. also W. Fuchs, "The Chian Element in Chian Art," in *Chios. A Conference at the Homereion in Chios, 1984*, J. Boardman and C. E. Vaphopoulou-Richardson, edd., Oxford 1986 (pp. 275–293), p. 276, fig. 1.

¹⁵ Anderson *et al.*, 1954, p. 144, no. 106, pl. 8:a. The height of the bow-volutes with palmettes is 0.05 m. on the pithos and 0.056 m. on the sima. Dimensions of the sima fragment: H. 0.09, W. 0.06, Th. 0.025–0.035 m.

¹⁶ Anderson *et al.*, 1954, p. 144, no. 107, pl. 8:a. Dimensions of the eaves-tile fragment: H. 0.057, W. 0.09, Th. 0.035–0.04 m. (the back is broken).

¹⁷ Unpublished. It was found during the excavations of Attalotis' plot in the Scaramanga area, Chios town, together with several more relief-ware pieces: A. Tsaravopoulos, «Ἡ ἀρχαία πόλις τῆς Χίου», *Ἡόρος* 4, 1986 (pp. 124–144), p. 132, plan 2, site 17. Cf. the pattern on a terracotta perirrhanterion stand from Abdera: D. Lazarides, *Δελτ* 20, 1965, B' 3 (1968), p. 437, pl. 552:b and Ch. Koukouli-Chrysanthaki, «Ἐπίστεψη



FIG. 3. Chios, Scaramanga area, decoration of stand fragment. Scale 3:4

to be the last, but not the least, product of the workshop with which we are dealing (Fig. 3, Pl. 23:b). In spite of the chronological difference which is apparent in the wide spacing of the decorative elements and in the more slender nine-leaved palmettes and the elaborate lotus flowers of the stand, the arrangement of the pattern itself, as well as the half-round rendering of the relief, betrays the same origin as the eaves tile.

The only possible parallels for this decoration in relief pottery are to be found among some of the Laconian relief amphoras of the last decade of the 7th and the beginning of the 6th century B.C. (e.g., the "Hunters" amphora¹⁸). The main resemblance lies in the half-round relief of the tendrils and the volute-and-palmette chains decorating the Laconian vase,¹⁹ despite the fact that a chronological difference of more than half a century must be

στήλης ἀπὸ τὰ Ἄβδηρα», in Κέρνος, τιμητικὸς τόμος Γ. Μπακαλάκη, 1972, p. 78, note 44, for its dating in the late 6th–early 5th century B.C. I use the word perirrhanterion throughout this paper for convenience, although the pieces so termed might as well be louteria: with the exception of the fragment under discussion, they are all chance finds. The fragment in question could plausibly be called a louterion stand, given the fact that the large building in which it was found seems to be a private house. Excavation of the site is not yet finished. For the terms perirrhanterion and louterion, see recently Miller, 1987, p. 272, note 18.

¹⁸ I follow the chronology proposed by Dr. Miriam Caskey for the Laconian pithoi: Caskey, 1972, p. 40.

¹⁹ C. Christou, «Ὁ νέος ἀμφορέας τῆς Σπάρτης καὶ οἱ ἄλλοι μετ' ἀναγλύφων ἀμφορεῖς τοῦ λακωνικοῦ ἐργαστηρίου», Δελτ 19, Μελέται 1964 (1965) (pp. 164–265), pls. 78, 91, 101.

taken into consideration. The Laconian influence on Chian pottery has recently been pointed out by Dr. A. A. Lemos.²⁰ Strong stylistic relationships and similar handling of the relief are also to be found in some Chian marble moldings of the last quarter of the 6th century from Phanai, Emporion, and Olvia.²¹

The two instances mentioned above are not the only Chian examples of relief ware and terracotta architectural reliefs for which we propose production in one workshop. A pithos sherd with a tongue pattern and rosette, also found in the Kofinas excavations (Pl. 23:d),²² and a sima fragment with a rosette (Pl. 24:a), of unknown provenance,²³ constitute a third case. Anderson, when publishing the Kofinas material, thought that the pithos sherd was in fact a piece of an architectural revetment, but not being entirely certain, he added a question mark to his identification. A closer examination of the fragment proves it to be slightly curved, however, and thus it is more probable that it came from the neck of a large pithos. The quality of fabric is the same in both fragments, the rosettes on both pieces are inscribed in a relief disk, and they each have twelve concave petals around a hemispherical kernel. The only difference between the rosettes lies in the thin band circumscribing the petals of that on the pithos, which does not exist on the sima fragment. The concave form of the petals of the Chian rosettes, not found on any relief vases, clearly reproduces the rosettes which decorate marble sculpture on grave reliefs (e.g., the Samian stelai²⁴) or on marble architectural members.²⁵ This affinity to the rosettes on the Samian stelai of Polycratean (and early post-Polycratean) times helps date the Chian clay examples within the decade 530–520 (the pithos sherd was dated by Anderson on grounds of context to the “Late Archaic period”).

The most striking analogies, however, between Chian relief ware and clay architectural reliefs are to be found in the large tongues or eggs-and-darts decorating them. The tongues on the pithos fragments mentioned above are not the only examples of the pattern on Archaic Chian relief pottery. There are many more.²⁶ From the end of the 6th century B.C. on, they tend to become more pointed, and they acquire a dart, thus becoming the canonical egg-and-dart (Pl. 24:b, c).²⁷ Together with the bead-and-reel they are the usual decoration of a large series of Chian perirrhanterion basins²⁸ (Pl. 24:d) and stands, most of which, unfortunately, are chance finds, datable for the most part to the first half of the 5th century B.C.

²⁰ A. A. Lemos, *Chian Figure-decorated Pottery of the Archaic Period*, diss. Oxford University, 1984, pp. 227–246; *eadem*, «Κορινθιακές επιδράσεις στα Χιακά αγγεία», in *Πρακτικά Γ' Συνεδρίου* (footnote 7 above), II (pp. 69–79), pp. 75–79, pl. E:7–9.

²¹ J. Boardman, “Chian and Early Ionic Architecture,” *AntJ* 39, 1959 (pp. 170–218), p. 189, A, B, p. 190, L, pp. 191–192, pls. 29:a, 31:a, b.

²² Anderson *et al.*, 1954, p. 144, no. 105, pl. 8:a.

²³ Simantoni-Bournias, 1987. Diameter of the pithos rosette: 0.055 m.; of the sima rosette: 0.065 m.

²⁴ E. Buschor, “Altsamische Grabstelen,” *AM* 58, 1933 (pp. 22–46), pp. 28, 32, 34, pls. X:2, XII:1, 2, XIV:1. B. Freyer-Schauenburg, *Samos* XI, Bonn 1974, p. 176, no. 89, p. 178, no. 93, p. 180, no. 96, p. 181, no. 98, pls. 72–74.

²⁵ E.g., Buschor, 1957, pp. 17–18, pls. 16:2, 17.

²⁶ For the different forms of tongue pattern on relief pottery and their distribution, see Simantoni-Bournias, 1984, pp. 123–124.

²⁷ One of the earliest Chian examples is the sherd published in Anderson *et al.*, 1954, p. 144, no. 102, fig. 14, dated by the excavator to the Late Archaic period. Cf. Simantoni-Bournias, 1987, note 52.

²⁸ Simantoni-Bournias, 1987, fig. 6. Recently on perirrhanteria: M. Iozzo, “Corinthian Basins on High Stands,” *Hesperia* 56, 1987, pp. 355–415; Miller, 1987, pp. 270–278.

Eggs-and-darts or tongues on Chian architectural revetments of the Archaic period are thus far unknown. The earliest example appears on a fragment of an eaves tile from the Kofinas excavations,²⁹ dated by Anderson to the end of the 5th century B.C. But even if comparison with Chian material is not possible, the relationship of pottery relief to architectural relief becomes more than apparent when we draw comparisons with architectural terracottas from Asia Minor. The large tongues on the two pithos fragments discussed above find exact parallels in the eggs on friezes VIII and 4 from Larisa on the Hermos and on some of the simas from Sardis,³⁰ parallels which extend throughout the second half of the 6th century. The egg-and-dart pattern on many Chian perirrhanterion basins from the early 5th century B.C. matches that on the later Larisa friezes (Åkerström's fifth group³¹).

As in the case of the rosettes, there are striking similarities between the large tongues or eggs-and-darts on Chian relief pottery and the moldings of the great marble Ionian temples of the second half of the 6th century, which have obviously served as models for these clay replicas.³² Very instructive in this case is a comparison of the decoration on the lip of a Chian perirrhanterion basin of unknown provenance (Pl. 24:e) with some marble moldings from Managros and Emporio on Chios.³³ The bead-and-reel design which frequently borders the egg-and-dart on Chian relief ware is missing from the production of any other relief pottery workshop. Its presence on Chian relief vases stresses their dependence on architectural decoration.

We have mentioned above the relationship in style and iconography between Thasian relief pithoi and terracotta revetments from Asia Minor; the same proves to be true in the case of Chios. Bow-volutes with palmettes very much like those on the Chian sherd with the swimming Triton decorate one of the best-conceived Larisan simas.³⁴ The sima must be ten to fifteen years younger than the pithos sherd because the half-round relief and the compressed, seven-leaved palmettes of the latter have been supplanted on the sima by a flatter relief and eight-leaved palmettes with pointed edges which splay over part of the large, circumscribing volutes. The strong decorative sense and the greater elegance of the sima contrast with the stylistically more archaic, but not ungraceful, rendering of the relief on the Chian sherd.

Given that the pithos is dated about ten years after the middle of the 6th century (compare the upper body and thorax of the Triton on the sherd with the kouros in Munich from the Anavyssos-Ptoion 12 group³⁵ or with some East Greek gems of the "Slim Satyr Group",

²⁹ Anderson *et al.*, 1954, p. 144, no. 111, pl. 8:b.

³⁰ ATK, p. 51, pls. 19:1, 20:3 (from Larisa), p. 76, no. 17, p. 77, nos. 18 and 21, p. 78, nos. 32-34, pl. 48:1-3, fig. 24:1, 2 (from Sardis). A. Ramage, *Lydian Houses and Architectural Terracottas* (Sardis Monographs, 5), Cambridge, Mass. 1978, p. 24, nos. 32-39, figs. 67-77.

³¹ ATK, p. 63, pl. 34:2.

³² Some of the closest parallels are to be found among moldings on marble architectural members from Samos, e.g., Buschor, 1957, pls. 10, 11, 16:1. This observation pertains only to the tongues or eggs-and-darts on Chian relief pottery; the same motifs on Cretan and Laconian relief vases are much earlier.

³³ Boardman (footnote 21 above), p. 180, nos. 25-27, pl. 26:c-d; J. Boardman, *Excavations in Chios 1952-1955. Greek Emporio* (BSA Suppl. 6), London 1967, pp. 69-72, pl. 16, figs. 36, 37.

³⁴ ATK, pp. 48, 58, pls. 31:2, 32:4.

³⁵ G. M. A. Richter, *Kouroi*, 2nd ed., London 1960, figs. 391, 392. For the Chian sherd and its dating, see Simantoni-Bournias, 1987.

dated by Boardman in the third quarter of the 6th century³⁶), we tend to place the Larisa sima at the end of the third and the beginning of the fourth quarter of the 6th century B.C.

Multi-leaved, concave rosettes and large tongues such as those on the second Chian pithos sherd mentioned above (Pl. 23:d) are also to be found on another clay sima from Larisa.³⁷ Although the rosette type is not exactly the same and on the sima the Chian tongues have been turned into eggs-and-darts, the decorative concept of combining the two elements is the same.

We have dated the pithos sherd within the decade 530–520, relating its rosette to the similar examples on Samian stelai, as did Åkerström when he dated the sima from Larisa to about the same period.³⁸ Support for this date is offered by Anderson, who proposes for the pithos sherd a date in the “Late Archaic period” on the basis of its context.

The lotus-and-palmette chain on the Chian eaves tile finds its closest parallel on a sima from Mytilene (now in the Istanbul Museum) dated by Åkerström in the years around 525.³⁹ Although on the perirrhanterion stand this pattern is obviously later, it still bears strong similarities to the two architectural fragments discussed above. The motif is very popular and has a long life in East Greek art, on painted pottery⁴⁰ and marble vases⁴¹ as well as on marble or terracotta architectural reliefs.

The decorative patterns on Chian relief ware are not the only ones to find parallels on the architectural revetments of Asia Minor. At least one subject in the iconographic repertory of Chian relief pottery may likewise be compared: the disposition of the lion on a now lost Chian lekane fragment from Rizari⁴² recalls the lions on clay relief simas from Akalan on the Pontus, datable to the third quarter of the 6th century.⁴³

The scantiness of the Chian material precludes drawing conclusions about the priority of Chios or of the Ionian and Aeolian centers in the use of the patterns and subjects discussed above. Only for the bow-volutes and palmettes can we be certain that their use on the Chian pithos sherd precedes any appearance of the motif on East Greek clay or stone architectural reliefs.

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³⁶ J. Boardman, *Archaic Greek Gems*, London 1968, p. 59, nos. 93, 94, 110, 111, pls. 6, 8.

³⁷ *ATK*, pp. 49, 58, fig. 18, pl. 30:4.

³⁸ *ATK*, p. 58.

³⁹ *ATK*, p. 24, pl. 10.

⁴⁰ Mainly on Caeretan hydriai (J. M. Hemelrijk, *Caeretan Hydriai* [*Kerameus* 5], Mainz 1984, pp. 96–99 and 169–170) but also on Fikellura pottery: E. Walter-Karydi, *Samos VI*, i, Bonn 1973, p. 23, no. 335, fig. 27 (the rim pattern); G. Schaus, “Two Fikellura Vase Painters,” *BSA* 81, 1986 (pp. 251–295), p. 271, no. 64, pl. 16:e. Cf. Walter-Karydi, p. 39, note 129, no. 504, fig. 37. The pottery examples are to be dated after 525 B.C.

⁴¹ E.g., Buschor, 1957, pp. 8–10, pls. 6:2, 7:1, 2.

⁴² N. M. Kontoleon, «Ἀνασκαφαὶ ἐν Χίῳ», *Πρακτικά* 1953 (1956; pp. 267–274), p. 268, fig. 1; Simantoni-Bournias, 1987, fig. 3.

⁴³ *ATK*, pp. 122, 127, pls. 61:1–2, 62.



a. Chios, Kofinas, fragment of sima



b. Chios, Scaramanga area, fragment of basin stand



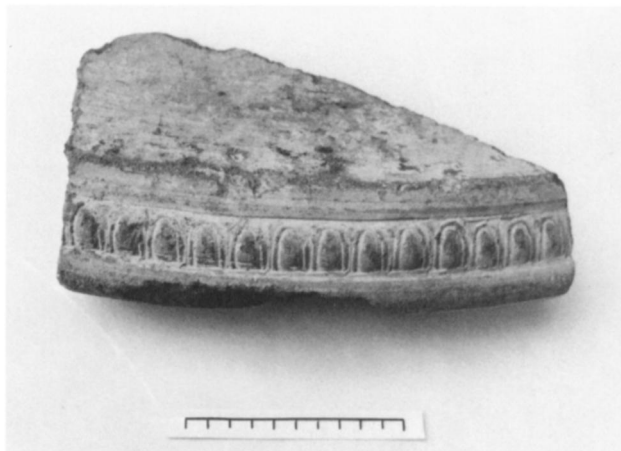
c. Chios, Kofinas, fragment of eaves tile



d. Chios, Kofinas, sherd of relief pithos



a. Chios, unknown provenance, fragment of sima



b. Chios, unknown provenance, fragment of basin



c. Chios, unknown provenance, fragment of basin



d. Chios, unknown provenance, fragment of basin



e. Chios, unknown provenance, rim of basin