

ARCHAIC IMPORTED FINE WARES FROM THE ACROPOLIS, MYTILENE

(PLATES 80–84)

SAPPHO'S ISLE has long attracted a mixture of curiosity and fascination. The love poetry of Sappho and the bitter rivalry between Alkaios and Pittakos described in the poems of the former give us rare glimpses of life on Lesbos in the Archaic period. Herodotos occasionally supplements this spotty information. Archaeology has been slow to fill in the broad gaps in our knowledge of the island's era of greatest fame. A small contribution is made here based on finds from recent excavations on the acropolis of Mytilene by the University of British Columbia.

Summarizing what was known of Archaic East Greek pottery on Lesbos over half a century ago, R. M. Cook wrote:

Mytilene has produced no Fikellura yet: the archaic finds at Antissa showed a large proportion of Bucchero, very little 'Rhodian' [i.e. "Wild Goat"] or Naucratic ["Chian"], so that the island [Lesbos] must lie outside the 'Rhodian' sphere of influence.¹

Little has been added to our knowledge of the Archaic pottery on Lesbos since then. The island, although certainly prosperous and a major participant in 6th-century trade in the eastern Mediterranean (e.g. at Naukratis, Herodotos 2.135, 178), has so far yielded very little imported material of any kind from this period to help show the range of its overseas trade. Only Antissa, a small city on the northwest coast of the island, has produced any amount of Archaic imported pottery.² Several whole pots from tombs and about 60 sherds were noted or described briefly by Winifred Lamb at Antissa; they represent a fair range of fabrics, including a few examples each of Attic black and red figure, Protocorinthian/Corinthian, Wild Goat, East Greek bird bowls, Chian, Laconian, and Cycladic. The greater part of this material belongs to the 7th century.

It is especially noteworthy that Mytilene, the most important city on the island and a cultural leader among the Greek city-states in Archaic times, has remained virtually devoid of published finds from this period. Excavations in the lower town in the 1960's by the former ephor of antiquities for the island, Seraphim Charitonides, seemed to have probed Archaic levels, but the finds have yet to be published. A few chance finds said to be from

¹ R. M. Cook 1933/1934, p. 89.

I wish to thank Caroline and Hector Williams for allowing me to study this material and my wife, Pamela, for her help with the drawings. My travel expenses were defrayed by a grant from Wilfrid Laurier University.

² Lamb 1930/1931, pp. 174–178; Lamb 1931/1932, pp. 56–60, pls. 23, 24. Two of the Attic pieces have been attributed: Painter of Louvre F6, *ABV*, p. 124, no. 18; and Euphiletos Painter, *ABV*, p. 323, no. 25.

Besides the fragments from Mytilene (notes 3–5 below), one other piece of imported Archaic fine ware has been published with illustration, a handle-plate from an Attic black-figured column-krater found at Pyrrha: Conze 1865, pp. 45–46, fig. 1 opposite title page. Conze (p. 45, note 1) lists a number of other sherds, mostly Attic black and red figure from his description, which were collected by Charles Newton on Lesbos and deposited in the British Museum.

Mytilene have at times been noted and illustrated, providing at least a hint of the types of wares to be found. A total of four fragments of Archaic imported fine-ware pottery are known, including one piece of Middle Wild Goat,³ two pieces which appear to be Late Wild Goat,⁴ and a single piece of Clazomenian ware.⁵

Excavations since 1984 on the acropolis of Mytilene have now produced a representative sample of Archaic pottery from this once great city. The material can be divided into two parts: a substantial quantity of the locally produced gray wares (sometimes called "Lesbian bucchero") and a modest amount of imported fine-ware pottery from both East Greek and Mainland centers. The gray wares must await a separate study. The poor preservation of the material, lack of stratified deposits, and small amount of comparable material from other sites on the island mean that information here will be won only grudgingly.

The imported fine wares, despite the small quantity and fragmentary condition, nevertheless represent the first substantial evidence for the trade connections enjoyed by this important city of the northeast Aegean during the Archaic period.

None of the pottery was found in clearly Archaic strata.⁶ In fact, after five seasons of work near the summit of the acropolis, it seems evident that any substantial Archaic strata which existed in this area were swept aside during later periods of building, in part by work on a sanctuary of Demeter whose earliest remains belong to the 4th century B.C.

Besides the Archaic pottery from the acropolis, a substantial number of imported pieces have recently been found in the joint Greek-Canadian excavations in the lower town near the north harbor of Mytilene.⁷ Detailed remarks concerning this material await the publication planned by Aglaia Archontidou. Since much of the Archaic pottery found at Antissa is from the 7th century and very little Archaic pottery has come to light from other parts of the island, the finds from the acropolis of Mytilene have significance for our understanding of the entire island during this period.

³ *Samos* V, no. 631, pl. 131.

⁴ Schefold 1933, pp. 154, 157, figs. 11, 12.

⁵ London, B.M. 1952.5-4.1: R. M. Cook 1952, A12, p. 125; *CV4*, British Museum 8 [Great Britain 13], pl. 9 [590]:12, Tübingen Group. One fragment identified as Protogeometric has also been found in the city: Desborough 1952, pp. 81, 217. Several other fragments found on Lesbos have been identified as Protogeometric; see Williams and Williams 1988, p. 146 (Mytilene); Lamb 1931/1932, p. 56, fig. 9:a-c (Antissa). In cases where only fragments with concentric circles or semicircles are preserved, however, caution must be exercised before identifying them as Protogeometric, since such decoration can also be found in the Archaic period; note Boardman's comments (Boardman 1967, p. 137) and see 1 below.

⁶ Most of the sherds come from strata of the Classical period and later. It is possible that several come from a thin Archaic level just at bedrock, but the dating evidence for this is not strong. The level could as easily be early Classical. For preliminary reports on excavations in this area, see Williams and Williams 1985; Williams and Williams 1986; Williams and Williams 1987, pp. 247-253, 258-259; Williams and Williams 1988, pp. 135-139, 143-149; Williams and Williams 1989, pp. 176-177. Archaic pottery is noted in Williams and Williams 1985, p. 230; Williams and Williams 1986, p. 150, pl. 2, left; Williams and Williams 1987, p. 258; Williams and Williams 1988, p. 146; Williams and Williams 1989, pp. 177-178.

⁷ For reports on renewed excavations at the lower town site as well as brief mention of the pottery, see Williams and Williams 1987, pp. 254-259; Williams and Williams 1988, pp. 139-149; Williams and Williams 1989, pp. 168-181.

THE ACROPOLIS POTTERY

Archaic material on the acropolis has been surprisingly rare. In most trenches the earliest material above bedrock is from the Hellenistic period or later, and Archaic sherds in these trenches are extremely sparse. A small number of trenches down from the crest of the acropolis hill yielded most of the Archaic material, but even here the finds were sporadic, never coming from substantial Archaic deposits. The highest part of the hill seems to have been kept clean or else to have been swept clean at some time early in the Hellenistic period when deposits began collecting over bedrock. A little lower on the hill to the northwest, deposits begin about the 5th century.

The Archaic pottery is preserved only in small fragments, typical of occupation-level debris. No whole vases were found; joins were rare.

Altogether about nine common Archaic fabrics were identified among the Mytilene finds, as well as a fair number of sherds of unidentified fabric. By far the most common ware is Attic, as might be expected for a largely 6th-century body of material. Two other mainland fabrics are represented: Corinthian and Laconian. From East Greece there are representative pieces of Middle and Late Wild Goat, Chian, East Greek bird and rosette bowls, Clazomenian, and Fikellura, as well as several black-glazed cup fragments and a small number of East Greek banded wares. Intrinsically this body of pottery is of limited interest. It is of greater importance for the range of fabrics, shapes, and types of decoration as indicators of the variety of imported wares found at the city of Mytilene and seen here for the first time.

The pottery is discussed as follows: (1) the various East Greek imported fabrics, generally in chronological order beginning with the earliest wares; these include the bird-bowl and rosette-bowl fragments, Wild Goat vases (both Middle and Late Wild Goat) together with banded vases whose shapes can be compared with those of Late Wild Goat, Chian pottery, Ionian cups, Clazomenian or North Ionian black figure, Fikellura, and then the various odd pieces presumably of East Greek origin. (2) the Mainland fabrics, again roughly in chronological order, beginning with Corinthian, then Laconian, and finally Attic.

Where examples of both closed and open shapes are preserved in any of these fabrics, the closed vases are discussed first. With the Attic pieces, the system varies slightly; large closed vases are discussed before large open vessels, followed by smaller closed and open shapes.

CATALOGUE

The full inventory number of each piece includes the city ("MYT"), the year excavated (e.g. "87" for 1987), and the site in the city ("I" = acropolis, "II" = lower-town site), as well as the running inventory number for pottery ("P"). Since all pieces catalogued here are from the acropolis of Mytilene, the inventory number is abbreviated to give only the year and the running number, e.g. 87-P477.

The findspot of each fragment is given in the second line of each catalogue entry and is abbreviated as follows: T ("trench"), L ("level"), P ("pail"), e.g. T87/7 L17 P17. (Trenches begun in one year but continued the next retain their number from the previous year, so that a sherd may have been found in 1987 but the trench number is still a 1986 one.) Other abbreviations used in the catalogue:

Diam.	diameter	max.	maximum
est.	estimated	max. p. dim.	max. preserved dimension
H.	height	r.	to right
l.	to left	Th.	thickness

EAST GREEK

A wall fragment from a large closed vase, probably an amphora, may be the earliest piece found on the acropolis. It is decorated with concentric circles, a motif common in Protogeometric pottery. This, however, is not sufficient evidence to date the piece, since concentric circles can be found commonly on East Greek pottery as late as the 7th century.⁸

1 (89-P298). Amphora(?) wall	Pl. 80	grayer in core. A few gray and white inclusions; golden mica. Streaky matt brown paint.
T89/9 L6 P8		Exterior: part of a concentric circle ornament.
Max. p. dim. 0.037, Th. 0.006–0.009 m.		
Soft, powdery clay, buff on exterior (10YR 8/5),	Perhaps 7th century B.C.	

BIRD AND ROSETTE BOWLS

About nine or ten bird-bowl fragments, a very common type of East Greek drinking vessel, were found at Antissa.⁹ At Emporio on Chios, Boardman believed that the locally produced series of bird bowls may be somewhat retarded in development compared with those from other, mainly southerly, East Greek sites.¹⁰ If this is so, it is possible that bowls on Lesbos should be judged according to the Chian standard. This depends, of course, on the place of manufacture of the pieces on Lesbos; at the moment it is not possible to fix their origin. Rosette bowls replaced bird bowls about the turn of the 7th to 6th century and continued to be produced for about another half century.¹¹

2 (87-P477). Bird-bowl rim	Pl. 80	3 (87-P408). Rosette-bowl rim	Pl. 80
T87/7 L17 P17		T87/7 L26 P53	
Plain rim. Max. p. dim. 0.030, Th. 0.003 m.		Plain rim. Max. p. dim. 0.034, Th. 0.003, est.	
Non-micaceous clay, burnt.		Diam. 0.160 m.	
Interior: painted. Exterior: line at lip, outlined lozenge, vertical line.		Non-micaceous clay, 6.25YR 7/6.	
The lack of a nick in the rim and the single vertical line suggest a date late in the series.		Interior: painted; thin line in added purple. Exterior: band at lip, part of a dot rosette, band, edge of another band.	
630–600 B.C.		600–550 B.C.	

⁸ See note 5 above.

⁹ Lamb 1931/1932, nos. 20, 26, 28, p. 58, pl. 23. For a classification of bird bowls, see Coldstream 1968, pp. 298–301; and for comments on the number of East Greek workshops producing bird bowls and related vases, see Walter-Karydi 1982, pp. 9–10.

¹⁰ Boardman 1967, p. 134.

¹¹ The transition from bird bowl to rosette bowl is evident in the cups from Vroulia: Kinch 1914, pl. 25, nos. 5–12, esp. no. 11. For rosette bowls from Chios, see Boardman 1967, p. 170. The use of light rouletting on the interior observed at Emporio is found on some bowls at Mytilene, although not on 2. For examples of rosette bowls and their distribution see Walter-Karydi 1982, p. 11.

WILD GOAT AND BANDED VASES

The problem of the different sources of Middle and Late Wild Goat pottery becomes a little more critical when considering examples of these styles found along the northern part of the East Greek coast. While it seems that most exported Middle Wild Goat vases come from Miletos and most exported Late Wild Goat vases come from North Ionia, there were local schools in North Ionia and Aiolis producing Wild Goat style vases as early as the late 7th century, that is, still in the Middle Wild Goat style.¹² The scrappiness of the finds at Mytilene makes it difficult at times to tell whether a given piece belongs to the South Ionian, to the North Ionian, or indeed to the Aiolian school of Wild Goat pottery.

4 is an unusual Middle Wild Goat lid fragment from a bowl or lekanis which may have been made in Miletos, although it is best compared with a vase found on Samos.¹³ 6–8 are most likely products of an Aiolian workshop, but there is no evidence yet for a local workshop in Mytilene producing Wild Goat.¹⁴

Several vases with banded decoration (11–15) are included here since they are often associated with the simple Late Wild Goat floral vases from North Ionia. Of special interest is 15, a rim fragment apparently from a votive shield similar in shape to examples from Buruncuk and Smyrna.¹⁵

Wild Goat

4 (87-P470). Lid rim

Fig. 1, Pl. 80

T86/17 L17 P36

Outturned tapering rim and convex wall. Max. p. dim. 0.065, Th. 0.007, est. Diam. 0.200 m.

Orange-brown clay (7.5YR 7/6) with sandy inclusions and much mica. Buff slip, black paint, shiny added red paint.

Interior: one careless brush stroke. Exterior: slipped; rim: zigzag line with outlined triangles in the angles; body: cable pattern between thin lines, animal frieze, head and neck of a grazing goat (r.), rear legs of a goat(?) (r.), various filling ornaments. Added red on the shoulder of the first goat.

Middle Wild Goat. Despite continued claims in favor of Samian dominance in the art of South Ionia (Walter-Karydi 1982, p. 11; Walter-Karydi 1986, pp. 78–80), not to mention a better parallel for 4 on Samos than at Miletos (note 13 above, and see Dupont's comment on the sparsity of Middle Wild Goat examples from Miletos itself, Dupont 1983, p. 38), it still seems best to regard 4 as a product of Miletos, at least until clay analysis confirms the existence of another South Ionian school of Middle Wild Goat. In favor of Miletos, see Dupont 1983, pp. 34, 37–39; Dupont 1986, pp. 62–64, 66.

630–610 B.C.

¹² For the Wild Goat style, see R. M. Cook 1972, pp. 117–125. For the results of clay analysis which show Middle Wild Goat coming from Miletos and Late Wild Goat coming from North Ionia (near Klazomenai), see Dupont 1983, pp. 31–34, 37–40; and for a local, generally not exported Middle Wild Goat style in North Ionia, see Dupont 1986, pp. 64, 66–68.

¹³ *Samos V*, no. 576, pl. 112.

¹⁴ For Wild Goat using reserving technique from Aiolian and North Ionian sites see, for Lesbos, Lamb 1931/1932, p. 58, pls. 23:24, 27, 29, 30, 24:4; for Mytilene, *Samos V*, no. 631, pl. 131; Schefold 1933, pp. 154, 157, figs. 11, 12; for Chios, Boardman 1967, nos. 620–633, pp. 148–150; for Buruncuk (Larisa?), *Larisa am Hermos III*, pp. 58–91, pls. 13–38; for other Aiolian sites, Walter-Karydi 1970, *passim*; for Smyrna, *Alt Smyrna I*, pp. 109–110, figs. 89–94, pls. 36–40, 108–118; and for Sardis, Hanfmann and Waldbaum 1975, figs. 303–304, 314–316, 318 and Greenewalt 1970.

¹⁵ Buruncuk, *Larisa am Hermos III*, pp. 85–86, pl. 36, nos. 13–21, and in gray ware, p. 91, pl. 62:4; Smyrna, *Alt Smyrna I*, p. 143, pls. 109:c, d–111. For examples from Samos, see Technau 1929, Beil. 15:1 and Eilmann 1933, pp. 118–125.

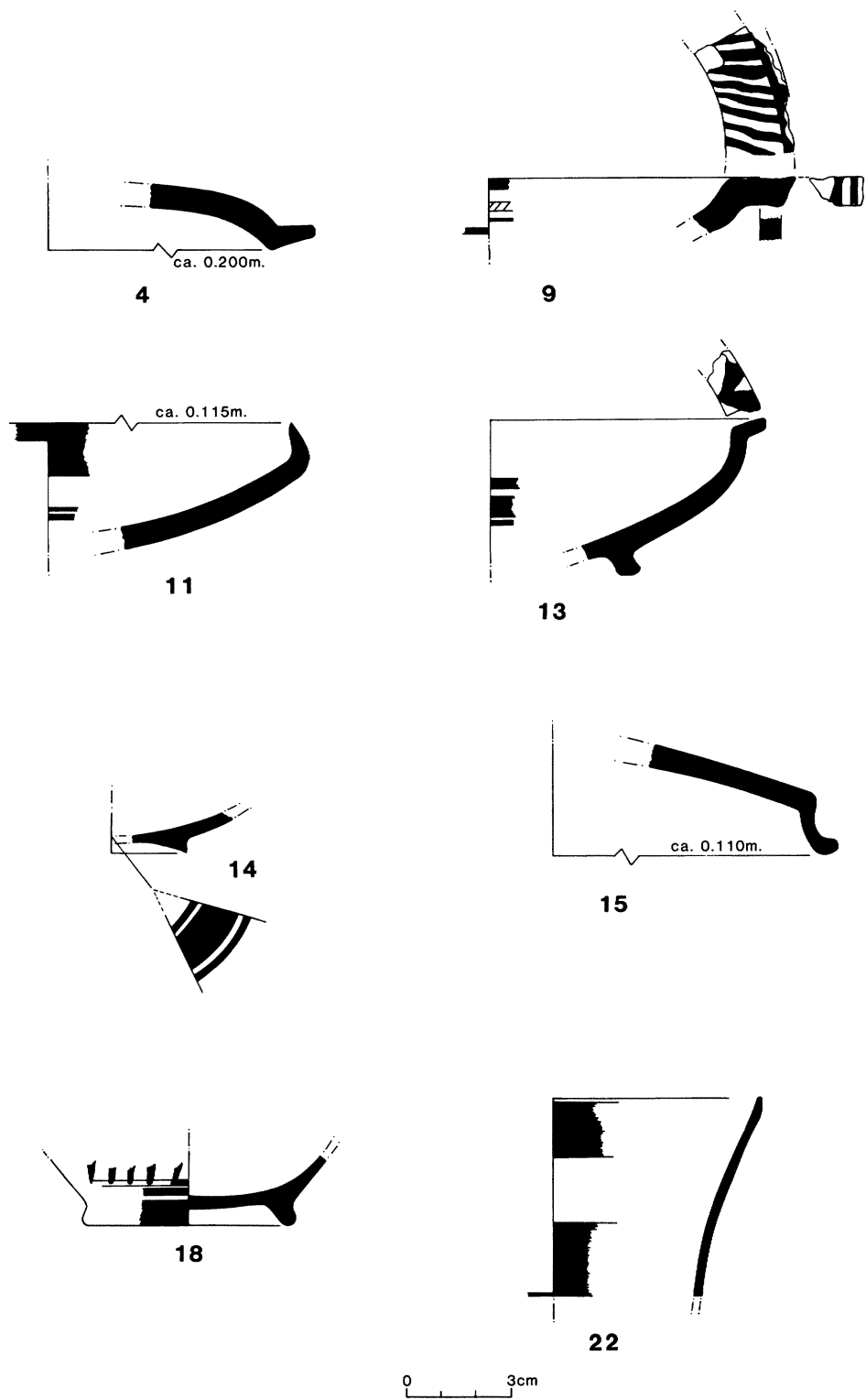


FIG. 1

5 (87-P441). Closed vase, shoulder(?) Pl. 80

T86/17 L6 P27

Broken off in a curved line at the neck(?). Max. p. dim. 0.056, Th. 0.006 m.

Pink clay (5YR 7/4) with very little mica. Buff slip.

Exterior: slipped; unidentified figured decoration (belly and pizzle of upside-down animal, reserved front leg[?] of same or second animal), filled-cross ornament.

It is difficult to make sense of the decoration on 5. Wild Goat animal friezes are usually found on the shoulder of closed vases, not on the lower body (above the base). If this fragment is indeed from the shoulder, then the animal whose belly and pizzle are apparently depicted is oddly upside down. Likewise the angle and placement of the reserved front leg(?) does not readily fit the animal whose belly(?) is depicted.

600–580 B.C.

6 (87-P443). Krater(?) wall Pl. 80

T86/17 L12 P25

Max. p. dim. 0.070, Th. 0.004 m.

Micaceous, reddish brown clay (2.5YR 6/5); white slip.

Interior: painted. Exterior: slipped; head of a grazing goat (r.), tail of a water bird(?) (r.), various filling ornaments, band between thin lines, traces of a figured frieze below. Added red on the neck of the goat.

Late Wild Goat. The awkward tilt of the head so that the jaw is almost parallel to the ground is typical of the later period, cf. *Samos* VI, i, nos. 878, 879, pl. 105.

600–580 B.C.

7 (89-P283). Krater(?) wall

T3 extension L5 P24

Max. p. dim. 0.043, Th. 0.006 m.

Reddish brown clay (5YR 7/6) with small inclusions. Gray-black paint; good white slip.

Interior: painted. Exterior: slipped; band between thin lines, pendent semicircle and concentric-triangle filling ornaments.

600–580 B.C.

8 (87-P425). Dish rim with part of handle cut-out Pl. 80

T86/17 L16 P33

Max. p. dim. 0.076, Th. (wall) 0.006, est. Diam. 0.200 m.

Orange clay (5YR 7/8) with fine mica; white slip. Interior: slipped; rim: careless broken maeander (squeezed in by handle cut-out); body: band, line.

Exterior: slipped; line on the rim, 2 lines below.

Late Wild Goat. For the maeander, see *Larisa am Hermos* III, pls. 31:5, 33:13, 34:6, and for the cut-out rim, pls. 33:7, 34:6.

600–570 B.C.

9 (86-P214). Dish rim

Fig. 1

T86/12 L5 P61

Max. p. dim. 0.045, Th. (wall) 0.006, est. Diam. 0.180 m.

Orange clay; thick buff slip.

Grooves on upper face of rim.

Interior: slipped; rim: vertical stripes; wall: black, red, black lines. Exterior: slipped; stripes on rim edge, 2 bands.

I attributed similar dishes with grooved rims found at Cyrene to Laconian (*Cyrene Final Reports* II, nos. 252–253, p. 46, pl. 15) but am now less certain of it. The fabric of 9 is similar to Laconian, but it is also indistinguishable from certain East Greek wares using a good buff slip and shiny black glaze. Four dishes with grooved rims and painted stripes across the grooves found in the North Ionian area are on display in the Izmir Museum, suggesting local manufacture.

580–560 B.C.

10 (86-P210). Dish floor and base

T86/12 L5 P68

Low ring base. Max. p. dim. 0.051, Th. 0.003 m.

Micaceous pink clay (5YR 7/6), thin buff slip.

Interior: slipped; 2 lines, buds alternately up and down around tondo. Exterior: slipped; 1 line.

580–560 B.C.

*Banded***11 (87-P475). Fruitstand rim**

Fig. 1

T87/17 L6 P17

Shallow wall, inturned sharp-edged rim. Max. p. dim. 0.085, Th. 0.004, est. Diam. 0.230 m.

Light-brown clay (7.5YR 7/5) with white inclusions.

Interior: band at rim, 2 lines. Exterior: band at rim.

580–550 B.C.

12 (86-P212). Dish, almost complete profile

T86/12 L4 P43

Ring base, rounded wall, narrow outturned rim.

Max. p. dim. 0.086, Th. 0.004–0.006, H. 0.043, est. Diam. (rim) 0.150 m.

Pink-orange clay (5YR 7/6) with some inclusions and mica.

Interior, rim: paint mark; body: line-band-line.

12 and 13 were found in the same level and have a similar shape and decoration but are from different vases.

580–550 B.C.

13 (86-P204). Dish, complete profile

Fig. 1

T86/12 L4 P41

Max. p. dim. 0.072, Th. 0.006, H. 0.035, est. Diam. (rim) 0.160 m.

Interior, rim: zigzag line; body: line-band-line, dot at center.

Found with 86-P205.

580–550 B.C.

14 (87-P411). Dish base

Fig. 1

T87/7 L28 P61

Low disk base. Max. p. dim. 0.045, Th. 0.003, est. Diam. (base) 0.043 m.

Pink-orange clay (5YR 7/6) with much mica. Buff slip.

Interior: slipped; line-band-line. Exterior: reserved.

580–550 B.C.

15 (87-P665). Votive shield(?), rim Fig. 1, Pl. 80

T87/5 L19 P72

Concave outturned rim, shallow convex wall.

Max. p. dim. 0.089, Th. 0.007, est. Diam. 0.220 m.

Red clay (10R 6/6) on surface, gray (2.5YR 4/0) in core, with mica. Greenish buff slip, thin brown-black paint.

Interior: thinly slipped. Exterior: slipped; rim and lower wall: painted; wall: 3 lines.

The shape of the rim is odd and does not suit that for normal East Greek lids. Nothing is preserved, however, of an interior handle found on most of the votive shields (see note 15 above).

580–550 B.C.

CHIAN

The local school of pottery on Chios was an important one, finding distant export markets for its finest products, especially its chalices, but also finding a significant niche in nearby markets for a wider range of its shapes.¹⁶ Only one fragment of Chian was known from Lesbos previously, giving rise to R. M. Cook's comment about its sparsity on the island (p. 355 above). Excavations at Mytilene now have changed that view, since a good variety of Chian vases was found both on the acropolis and in the lower town. Closed and open shapes are represented, decorated in several styles: with simple banding, in the Chian reserved animal style, and in black figure.

All pieces are slipped on the exterior and both slipped and painted on the interior of open vessels unless otherwise noted.

¹⁶ For the full range of Chian pottery products, see Boardman 1967, *passim*, and for the distribution of Chian, R. M. Cook 1949. For discussions of the Chian figure style, see Lemos 1986 and R. M. Cook 1972, pp. 125–129. Finds of Chian pottery were so common in graves at Erythrai, opposite Chios, that a local production was suspected there (Bayburtluoğlu 1978). Clay analysis, however, has suggested that there was a poorer quality, local imitation of Chian alongside Chian imports at Erythrai: Dupont 1983, pp. 24–25. For other recently published collections of Chian pottery, see from Aigina, D. Williams 1983 and Walter-Karydi 1982, pp. 14–16; and from Cyrene, *Cyrene Final Reports II*, pp. 77–85.

The Chian fabric is generally distinctive and does not need description in the catalogue entries. Besides the inventoried pieces from both acropolis and lower-town sites, about three dozen nondescript or tiny scraps of Chian could be identified.

16 (87-P412). Large closed vase, handle

T86/12 L22 P43

Vertical strap handle. Max. p. dim. 0.087 m.

Exterior: vertical bands along handle edges, 3 + 1 horizontal stripes.

600–550 B.C.

17 (86-P206). Small closed vase, wall and handle attachment

T86/17 L4 P45

Horizontal handle. Max. p. dim. 0.036, Th. 0.003 m.

Exterior: line-band-line.

From a small hydria (Boardman 1967, no. 823, p. 166, pl. 62) or possibly a two-handled pot (Boardman 1967, no. 844, pp. 169–170, fig. 116).

600–500 B.C.

18 (86-P211). Oinochoe(?), wall and base Fig. 1

T86/12 L5 P74

Low ring base. Max. p. dim. 0.070, Diam. (base) 0.060 m.

Exterior, wall: vertical stripes (rays?), 2 lines; base: band.

570–500 B.C.

19 (87-P448). Small closed vase, wall Pl. 81

T86/12 L19 P38

Max. p. dim. 0.034, Th. 0.002 m.

Exterior: remains of a maeander(?) pattern, 2 lines, head of lion (r.) in black figure, 2 vertical lines, unidentified ornament. Traces of added red in two places at the top of the vertical lines.

Sphinx-and-Lion style (Boardman 1967, p. 166); for some examples, see *Samos* VI, i, pl. 97. Note also **26**. Closed vases decorated in this style are rare (Boardman 1967, no. 836, pl. 63, and Price 1924, pl. 6:29).

600–570 B.C.

20 (87-P913). Chalice lip Pl. 81

T87/7 L26 P57

Max. p. dim. 0.043, Th. 0.005 m.

Exterior: head and antlers of deer (r.), dot rosette and swastika filling ornaments.

The thickness of the wall suggests that **20** is from a heavy chalice (Boardman 1967, p. 157). The antlers of the deer are unusual, being thick even close to its

head. For Chian deer, see Price 1924, p. 210, fig. 41, pl. 10:1, 2.

610–590 B.C.

21 (87-P911). Small chalice, cul and handle

T87/7 L22 P44

Max. p. dim. 0.030, Th. 0.002 m.

Interior: painted, not slipped. Exterior: vertical stripes beside handle, 3 lines.

600–550 B.C.

22 (87-P426). Kantharos rim Fig. 1

T86/12 L7 P19

Max. p. dim. 0.068, Th. 0.002, est. Diam. 0.120 m.

Interior: painted except for one reserved (slipped) band. Exterior: one line.

For shape and decoration see Boardman 1967, pp. 161–162, fig. 109.

550–500 B.C.

23 (87-P909). Cup wall

T87/13 L8 P73 & P75

Max. p. dim. (a) 0.042, (b) 0.034, Th. 0.002 m.

Interior: one reserved band, otherwise painted. Exterior: one line on a.

6th century B.C.

24 (86-P208). Fruitstand wall

T86/12 L4 P59

Max. p. dim. 0.066, Th. 0.007 m.

Interior: 2 bands, tip of lotus bud(?). Exterior: 2 bands.

This shape (also called “stemmed dish”) was common in the 7th century but rare in the 6th at Emporio (Boardman 1967, nos. 403–410, p. 130, fig. 80, pl. 40, and no. 805, pp. 163, 165, pl. 61). Two more examples were identified at Cyrene (*Cyrene Final Reports* II, nos. 516–517, p. 83, note 40), and a figured example was found in Aigina (*Alt-Agina* II, i, no. 74, p. 15, pl. 5, dated by Walter-Karydi [1982] to the early 6th century, by R. M. Cook [1949, pp. 55–56] to the mid-7th).

600–550 B.C.

25 (89-P470). Fruitstand(?) rim Pl. 81

T86/19 L46 P20

Max. p. dim. 0.030, max. Th. 0.008 m.

Interior: slipped; simple broken cable in reserved band below lip. Exterior: painted.

Perhaps 600–550 B.C.

26 (87-P907). Lid wall

Pl. 81

T86/17 L10 P33

Max. p. dim. 0.030, Th. 0.003 m.

Interior: slipped only. Exterior: tongues, 2 lines, top of head and edge of wing of sphinx (l.) in black figure. Added red on hair of sphinx.

Sphinx-and-Lion style, see **19** above.

600–570 B.C.

27 (87-P900). Lid rim and wall

T87/17 L6 P17

Max. p. dim. 0.046, Th. 0.007 m.

Interior, rim: 2 lines; wall: band, thin line. Exterior: band at the rim-wall join.

600–500 B.C.

IONIAN BLACK-GLAZED CUPS

28 is from the lip of a small black-glazed cup decorated with a double row of myrtle leaves, similar to cups of Hayes' "Rhodian" Type XI at Tocra.¹⁷ Most cups of this type at Tocra were miniatures. Since a fair number have turned up at Samos, it is more likely that this is their home, rather than Rhodes.¹⁸ Related to these are the Ionian Little Master cups with similar exterior lip decoration which have also been attributed to Samos.¹⁹ **29–31** belong to Types VIII and IX of Hayes' "Rhodian" series,²⁰ while **32** is an odd piece with two red lines in the interior.

28 (86-P209). Cup lip

Pl. 81

T86/17 L4 P47

Max. p. dim. 0.056, Th. 0.0025, est. Diam. 0.140 m.

Fine, pinkish orange clay (5YR 7/6). Thin black paint. Added white paint now flaked off leaving a "shadow".

Interior, lip: line-band-line. Exterior: myrtle wreath with white dots on branch.

Hayes (*Tocra* I, p. 115) dated the cups with this lip decoration to the second quarter of the 6th century. Little Master cups, however, are generally dated to the mid- to third quarter (R. M. Cook 1972, p. 130; *Samos* VI, i, pp. 24–25), and one at Smyrna was found in debris of the late 6th century (J. M. Cook 1965, no. 25, p. 118, pl. 26).

560–530 B.C.

Max. p. dim. 0.039, Th. 0.003, est. Diam. 0.090 m.

Pinkish orange clay (5YR 7/7) with a little fine mica. Grayish paint.

Interior: reserved line at the rim. Exterior: reserved lip and handle zone with a line between.

580–540 B.C.

30 (87-P432). Cup lip

Pl. 81

T87/7 L26 P55

Max. p. dim. 0.059, est. Diam. 0.170 m.

Interior: 6 lines of thinned paint, line, band. Exterior: reserved lip and handle zone with line between.

580–540 B.C.

29 (87-P471). Cup lip and wall

Pl. 81

T87/7 L22 P44

31 (87-P434). Cup lip and wall

Pl. 81

T87/7 L26 P55

Max. p. dim. 0.033 m.

¹⁷ *Tocra* I, pp. 114–115.

¹⁸ *Samos* VI, i, pl. 45.

¹⁹ Kunze 1934, Beil. 8, 9; *Samos* VI, i, pp. 22–26, pls. 45–53; R. M. Cook 1972, pp. 129–130. None of the Ionian Little Master cups have yet been analyzed chemically, but some fine Ionian black-glazed cups were produced on the island; see Dupont 1977, pp. 109–114 and Dupont 1983, p. 27. Note also Jones *et al.* 1986, pp. 288–290, 665.

²⁰ *Tocra* I, pp. 113–114.

- | | | |
|--|---------------|--|
| <p>Interior, lip: thin line; wall: painted. Exterior: reserved lip and handle zone with 1 line between.</p> <p>580–540 B.C.</p> <p>32 (87-P433). Cup wall</p> <p>T87/7 L26 P55</p> | <p>Pl. 81</p> | <p>Max. p. dim. 0.052 m.</p> <p>Interior: painted, 2 added red lines. Exterior: 2 lines.</p> <p>580–540 B.C.</p> |
|--|---------------|--|

CLAZOMENIAN–NORTH IONIAN BLACK FIGURE

A single piece of Clazomenian ware was found long ago in Mytilene and attributed by R. M. Cook to his Tübingen Group.²¹ Two more pieces have now been excavated on the acropolis (33 and 34). 33 presents some difficulties, although it too may belong to the Tübingen Group. Depicted on this fragment is what seems to be a person's forearm painted white, but the proportions are very large, almost too large to be matched on any other Clazomenian vase.²² White flesh may be found both for women and youths on Clazomenian ware.

35 offers other problems. Only a human foot can be identified in the scene; the other object(s) resting on the ground line is puzzling. This piece may belong to one of the North Ionian black-figure schools whose homes are still not located.

- | | | | |
|--|---------------|---|---------------|
| <p>33 (87-P392). Amphora wall</p> <p>T86/17 L6 P20</p> <p>Max. p. dim. 0.045, Th. 0.004–0.006 m.</p> <p>Light-brown clay (7.5YR 6/4) on the exterior surface, more orange within (5YR 6.5/6), with fine mica. Dark brown paint, matt white paint.</p> <p>Exterior: forearm(?) in white paint, details in thinned brown paint.</p> <p>Perhaps the Tübingen Group, see R. M. Cook 1952, pp. 124–128.</p> <p>550–540 B.C.</p> | <p>Pl. 81</p> | <p>35 (86-P216). Krater or dinos wall</p> <p>T86/12 L4 P52</p> <p>Max. p. dim. 0.061, Th. 0.005 m.</p> <p>Fine, tan clay on exterior surface, but red-orange in core, with a little mica. Dull black paint, badly preserved, matt added purple.</p> <p>Exterior: foot(?) (r.) at lower left, unidentified object(s) in front of and above it. Two added purple lines in the painted area below the figured scene.</p> <p>The fabric does not seem to be Attic, nor can the figured scene be paralleled in the limited repertoire of the Clazomenian painters. It may belong to another North Ionian school. For a sampling of the black-figure styles of North Ionia, see J. M. Cook 1965, pp. 114–137.</p> <p>550–510 B.C.</p> | <p>Pl. 81</p> |
| <p>34 (not inventoried). Amphora wall</p> <p>T89/2 L10 P79</p> <p>Max. p. dim. 0.038, Th. 0.004 m.</p> <p>Powdery orange clay with a little mica. Paint fired red. Added white paint mostly flaked away.</p> <p>Exterior: scale pattern with white dot on each scale.</p> <p>550–500 B.C.</p> | <p>Pl. 81</p> | | |

²¹ See note 5 above.

²² Even the proportions of the women dancers on a very large krater from Berezan hardly match those of 33; cf. *Kultura*, p. 51, fig. 20. For Clazomenian pottery, see R. M. Cook 1952; *CVA*, British Museum 8 [Great Britain 13], pp. 14–28; more recent bibliography is listed in *Cyrene Final Reports* II, p. 90, note 1.

FIKELLURA

Two pieces of Fikellura have been found on the acropolis, representing the first examples of this ware to occur on the island.²³

- 36** (87-P435). Oinochoe wall Pl. 81
 T87/7 L26 P55
 Max. p. dim. 0.046, Th. 0.005 m.
 Exterior: slipped; diagonal bands, vertical row of billets between thin lines, horizontal row of billets between thin lines.
 Louvre Group (S.); see R. M. Cook 1933/1934, pp. 39–42. This Group spans most of the third quarter of the 6th century, since one or two such vases were done by the Painter of the Running Satyrs; see Schaus 1986, pp. 282, 287–288.
 550–525 B.C.

- 37** (87-P442). Amphoriskos wall Pl. 81
 T87/7 L23 P50
 Max. p. dim. 0.043, Th. 0.009 m.
 Exterior: slipped; thin tongues, line, crescents (curving l.)
 Amphoriskoi (Y.) Group 1: Zone Decoration; see R. M. Cook 1933/1934, pp. 46–47.
 550–525 B.C.

MISCELLANEOUS EAST GREEK

These pieces do not belong to any of the common East Greek fabrics. It seems likely, though it cannot be proved, that most were produced in the northern East Greek area. **38** and **39** have handle palmettes, not unlike those found on Fikellura amphoras.

- 38** (87-P427). Amphora wall Pl. 82
 T86/17 L6 P19
 Max. p. dim. 0.069, Th. 0.006 m.
 Orange clay (6.25YR 7/6), gray in core, with white inclusions (shell?) and a little mica. Shiny black paint, split where thickly applied. Thin, matt white paint.
 Exterior: large palmette, white line, black zone below.
 550–500 B.C.
- 39** (87-P638). Amphora wall Pl. 82
 T87/5 L15 P62
 Max. p. dim. 0.074, Th. 0.007 m.
 Brittle clay with sandy grits, orange at the surface (5YR 7/8), redder within but gray at the center, micaceous. Thin, light-brown slip; paint fired orange.
 Exterior: slipped; part of a handle palmette.
 550–500 B.C.

- 40** (87-P910). Amphora neck/shoulder Pl. 82
 T86/12 & 87/17 L17 P36
 Max. p. dim. 0.052, Th. 0.005 m.
 Fine but soft, red-brown clay (5YR 6.5/6), micaceous. Thin, reddish brown paint; thin buff slip.
 Exterior: slipped; band at turn of neck to shoulder with added red line over it; on shoulder, curved line and 2 vertical lines partly overpainted in red near tops.
 600–500 B.C.
- 41** (87-P641). Closed vase, wall Pl. 82
 T87/5 L22 P75
 Max. p. dim. 0.049, Th. 0.003–0.006 m.
 Fine, pink clay (2.5YR 7/6) with mica. Orange-brown paint, buff slip.
 Exterior: slipped; curved line, 2 lines, band, line.
 The paint of the curved line has flaked away in the center of the line, giving the appearance of a concentric-circle motif.
 Perhaps 6th century B.C.

²³ For Fikellura, see R. M. Cook 1933/1934 and Schaus 1986. Clay analysis has pointed to Miletos as the source of Fikellura pottery; see Dupont 1983, pp. 34, 37–39 and Jones *et al.* 1986, pp. 665–666.

This ware is equally rare on Chios just to the south: Boardman 1967, no. 869, p. 172.

42 (87-P906). Closed vase, shoulder Pl. 82
 T87/7 L26 P57
 Max. p. dim. 0.054, Th. 0.004 m.
 Fine, hard, light-brown clay. Dark brown to black paint.
 Exterior: painted at turn of neck, wavy line, line with pendent vertical strokes, 2 diagonal lines.
 (Odd in every way.) I know of no close parallels for the fabric and decoration.
 Perhaps 6th century B.C.

43 (87-P62). Closed vase, shoulder Pl. 82
 T87/5 L15 P62
 Max. p. dim. 0.033, Th. 0.005 m. Burnt.
 Micaceous clay, now gray-brown. Good gray-buff slip; shiny black paint.
 Exterior: slipped; tips of tongues, row of dots between lines, unidentified ornament below.
 6th century B.C.

MAINLAND

CORINTHIAN

The few fragments of Corinthian pottery from the acropolis belong to the last quarter of the 7th or first quarter of the 6th century (Early/Middle Corinthian).²⁴ They are among the earliest finds thus far excavated from the site, but it is perhaps more significant that nothing earlier has yet been found comparable to the Protocorinthian cups and kotylai fragments which occurred at Antissa.²⁵

44 (87-P445). Large closed vase (amphora or oinochoe), wall Pl. 82
 T87/4 L27 P60
 Max. p. dim. 0.063, Th. 0.005 m.
 Exterior: back leg of goat or deer (r.), 2 rosettes, band, horn of goat or tail of feline in frieze below.
 Early or Middle Corinthian.
 620–570 B.C.

45 (87-P914). Oinochoe(?) wall Pl. 82
 T87/7 L29 P63
 Max. p. dim. 0.027, Th. 0.003 m.
 Exterior: scale pattern.
 This pattern can be found as late as Middle Corinthian.
 630–570 B.C.

46 (87-P478). Aryballos rim Pl. 82
 T87/7 L28 P62
 Max. p. dim. 0.031, Th. 0.003, est. Diam. 0.035 m.
 Rim: painted; pairs of incised stripes on upper face.

From an ovoid or pointed aryballos. For the type, which extends into the last quarter of the 7th century, see Neeft 1987, nos. cxviii–cxix, pp. 294, 358.
 650–600 B.C.

47 (87-P457). Open vase, wall Pl. 82
 T87/7 L31 P65
 Max. p. dim. 0.056, Th. 0.004 m. Badly burnt.
 Interior: painted. Exterior: most of body, upper legs, and part of wing of siren (l.), chest of second siren(?) (r.).
 Careful incision.
 Early or Middle Corinthian.
 620–570 B.C.

48 (86-P215). Alabastron wall Pl. 82
 T86/12 L5 P76
 Max. p. dim. 0.035, Th. 0.002 m.
 Exterior: 2 lines, purple line, gear pattern, band.
 Early or Middle Corinthian. For a second alabastron fragment from the acropolis, see Williams and Williams 1985, p. 230.
 620–570 B.C.

²⁴ For Corinthian, see now Amyx 1988; and for aryballoi, Neeft 1987. Amyx (1988, II, p. 428) suggests the following approximate dates for Early and Middle Corinthian: EC 620/615–595/590 B.C., MC 595/590–570 B.C.

²⁵ Lamb 1931/1932, p. 58.

LACONIAN

While Laconian pottery is plentiful at Samos in the southern area of East Greece, it is rare throughout the northern area.²⁶ This may be partly due to lack of excavation. A single piece of Laconian ware was found on the acropolis of Mytilene (49), probably coming from a decorated volute-krater.

49 (86-P207). Krater, lower wall Pl. 82
T86/17 L5 P54
Max. p. dim. 0.063, Th. 0.006 m. Perhaps burnt.
The clay is reddish brown (5YR 5/3.5).
Shiny black paint, streaky on interior, good buff slip.
Interior: painted. Exterior: slipped; double row of rays.

The double-ray pattern appears in Laconian II

(Lane 1933/1934, p. 124, fig. 12:20), but it continues to be used on large vases by the Naucratis Painter down into the second quarter of the 6th century (Stibbe 1972, p. 57, pattern 16, nos. 42–44, and pp. 77–78 for dating). For two volute-kraters with this motif, see Stibbe 1972, no. 42, pl. 21, and no. 105. A fragment of another was found at Cyrene (*Cyrene Final Reports* II, no. 122, pl. 8).
580–550 B.C.

ATTIC

Although Attic pottery provides by far the greatest number of imported pieces on the acropolis, most of the vases belong to the last quarter of the 6th or first quarter of the 5th century.²⁷ By this time, Attic pottery dominated most overseas markets, and East Greek fine-ware production was in serious decline. The earliest Attic fragment is from the floor of a plate (63) perhaps belonging to the first quarter of the 6th century. From the second quarter are two pieces from the workshop of the Polos Painter (56 and 64). Also early, from the first half of the century, is another plate (65) with animal frieze. A little later is the lekanis lid 62, and perhaps the krater(?) fragment 54. Possibly still in the third quarter of the century are an oinochoe (58) and the cup fragments 69 and 70.

As is usual for Attic, cups and skyphoi are the most common shapes, but there is a fair range of other vessels. Hydriai (such as 56 and 57) were popular vessels in the cult of Demeter, but so far no evidence has been found to suggest so early a date for the Demeter sanctuary identified on the acropolis.²⁸ Other pieces worth noting are the volute-krater rim 53 with chariot scene probably from the Golvol Group and the fragment of a head vase 59 in the form of a woman's head.

²⁶ For Laconian figured pottery, including most of the examples from Samos, see Stibbe 1972; and for a general study of Laconian, see Lane 1933/1934. Recent studies of Laconian include: *Studi sulla ceramica laconica*; Pipili 1987; Stibbe 1989; and for the large body of material from Cyrene, see *Cyrene Final Reports* II, nos. 44–266, pp. 15–48.

A base fragment from a Laconian krater was found at Antissa (Lamb 1931/1932, p. 59); a single figured piece was published from Smyrna (J. M. Cook 1965, no. 3, p. 138, pl. 42; Stibbe 1972, no. 311, p. 172, "Rider Painter"). Another piece is known from Sardis (Stibbe 1972, no. 335, p. 178), while a small group of other Laconian vases from Sardis is being prepared for publication by Crawford H. Greenewalt, Jr.

²⁷ I am indebted to Mary Moore, who kindly read an earlier draft of this section.

²⁸ For the sanctuary, see Williams and Williams 1988, pp. 136–139; Williams and Williams 1989, pp. 176–177.

Black Figure (except 59, 61)

- 50 (89-P358). One-piece amphora neck Pl. 83

T89/3 extension L7 P27

Max. p. dim. 0.071, Th. 0.009 m.

Exterior: lotus-palmette chain. Red: bases of lotuses and palmettes, thin line above panel.

540–510 B.C.

- 51 (87-390). Amphora or hydria wall Pl. 83

T87/6 L1

Max. p. dim. 0.057, Th. 0.004 m. Burnt.

Part of a chariot wheel. Below the panel, upright lotus buds with dots in interstices. Red: 2 lines below panel that continue around the vase.

The upright buds below a figured panel can be found on hydriai, such as *Agora XXIII*, no. 642, pl. 61, or amphoras (for a list of examples, see Moore in *Cyrene Final Reports III*, ii, no. 84, p. 19).

Late 6th century B.C.

- 52 (87-P404 [a], 87-P391 [b]). Pelike wall Pl. 83

T86/17 L6 (a) P22 (b) P20

Two non-joining fragments

Max. p. dim. (a) 0.046, (b) 0.054 m.; Th. 0.004 m. Both fragments burnt.

Panel: a) head with helmet and part of shield of hoplite (l.); b) end of raised spear (l.), crest of helmet belonging to second warrior, probably bystander (l.). Above the panel on b, a chain of pendent lotus buds with dots in the interstices. White: a) on front and back edges of helmet crest; b) for helmet crest.

The motif of pendent buds is a common one on earlier pelikai; see Bothmer 1951, nos. 1–23, pp. 42–43, 46.

520–500 B.C.

- 53 (87-P622). Volute-krater rim Pl. 83

T86/12 L17 P36

Concave second or lower section of the two-part volute-krater rim, with a sharp carination to the neck. Max. p. dim. 0.083, max. Th. 0.009 m.

Head and legs of horse (r.), front hooves of second horse (r.), woman (l.) holding up edge of her himation, draped man (r.). Red: mane of horse, dots on garments of both figures. White: face and feet of woman.

Probably from the Golvol Group; cf. *ABV*, pp. 194–195, esp. *ABV*, p. 195, no. 4; *AttiMGrecia* n.s. 8, 1967, pl. 15:a. For volute-kraters, see Hitzl 1982

and *Agora XXIII*, pp. 25–26. The chariot scene is common on these rims.

510–500 B.C.

- 54 (87-P473). Open vase (column-krater?), Pl. 83
wall

T87/7 L22 P44

Max. p. dim. 0.041, Th. 0.005 m. Burnt.

Leg of man kneeling(?) (r.), unidentified object above calf.

560–530 B.C.

- 55 (87-P379). Column-krater(?) wall Pl. 83

T5 L10 P50

Max. p. dim. 0.040, Th. 0.005 m.

Face of male(?) (r.), shoulder and neck of second male(?) (r.).

525–500 B.C.

- 56 (87-P368). Hydria rim/neck Pl. 83

T86/12 L15 P31

Outward flaring rim and thickened lip. Max. p. dim. 0.091, Th. 0.005, est. Diam. 0.130 m.

The paint on the exterior is badly preserved. Interior: line at lip, row of large incised rosettes, black below. Exterior: black band below lip, frieze with head and wing of siren (r.), many blob rosettes. Red: dots on rosettes in interior, on body and upper part of wing of siren.

Companion of the Polos Painter. It is unusual in having figures on the neck (*Agora XXIII*, p. 36), but see *Tocra I*, no. 1084, p. 97, pl. 81 by another companion of the Polos Painter.

575–550 B.C.

- 57 (87-P393). Hydria wall Pl. 83

T87/7 L27 P58

Max. p. dim. 0.033, Th. 0.003 m.

Head of horse (r.), ivy branch, 2 vertical lines along edge of panel.

Leagros Group. Compare vases in the Simos Group within the Leagros Group, such as Würzburg 318 and London, B.M. B309 (*ABV*, p. 364, nos. 55, 56). The horse on 57 probably belongs to a group of horsemen rather than a chariot team since no overlapping horse is evident.

Late 6th century B.C.

- 58 (87-P394). Oinochoe shoulder Pl. 83

T86/12 L2 P4

Narrow fillet at junction of shoulder and neck. Max. p. dim. 0.038, Th. 0.003 m. Tongues, figure(?) holding spear(?) in panel. Red (now dark brown): fillet. White: top part of figure(?).

Attic oinochoai more commonly have a fillet part way up the neck, but compare the black-glazed oinochoe Agora P 1215, *Agora* XII, no. 90, fig. 2, with two fillets, one at the neck/shoulder junction and one a little higher on the neck.

550–500 B.C.

59 (86-P213). Oinochoe head vase, top of head Pl. 84

T86/12 L4 P39

A concave ledge at top edge of fragment forms part of oinochoe neck. Max. p. dim. 0.055 m.

Part of forehead with one eyebrow, wavy front hair, and veil of woman's head. Veil and eyebrow black; hair and forehead reserved. Black paint on concave ledge. White: ivy wreath over veil.

For Attic head vases, see Beazley 1929, especially his Group B, pp. 47–52; Class G, *ARV*², pp. 1533–1535, 1697; *Paralipomena*, pp. 502–503; Croissant 1973; Biers 1983.

For the wavy hair and ivy wreath on **59**, cf. Boston, M.F.A. 03.834, *ARV*², p. 1533, no. 5; Beazley 1929, no. G:1, p. 47, pl. 5:1. The edge of the vase mouth is set well back from the hair suggesting the oinochoe shape, as Berkeley 8.3818, *CVA*, Berkeley 1 [USA 5], pl. 58 [239]:3a.

Early 5th century B.C.

60 (87-P389). Lekythos shoulder and body Pl. 84

T86/17 L10 P33

Flat shoulder and sharp turn to slightly convex body. Max. p. dim. 0.062, Th. 0.004 m.

Shoulder: "rays", line at shoulder/body junction. Body: key pattern (r.), head of woman (r.), ivy vine; below the handle to the right, hair of woman(?) (r.), dots from ivy vine. White: face of woman.

Haemonian lekythos of the Class of Athens 581, ii. Cf. *Agora* XXIII, nos. 961–975, pp. 46–47.

Early 5th century B.C.

61 (89-P279). White-ground lekythos wall Pl. 84

T89/5 L9 P62

Max. p. dim. 0.048, Th. 0.004 m. Surface worn. Exterior: male leg (r.), branch, equine tail and leg (r.), band below. Red: tail.

First half of the 5th century B.C.

62 (87-P385). Lekanis lid Pl. 84

T87/7 L28 P59

Max. p. dim. 0.057, Th. 0.004 m.

Interior: painted. Exterior: outlined tongues, head and wing of sphinx (l.), edge of tail of cock (r.). Red: alternate tongues. White: face of sphinx, one dot on its wing.

For similar decorated, lidded lekanides from the Athenian Agora, see *Agora* XXIII, pp. 51–53.

Mid-6th century B.C.

63 (not inventoried). Plate floor

T85/1 L10

Max. p. dim. 0.037 m.

Williams and Williams 1986, p. 150, Williams pl. 2, left.

Interior: rear of feline (l.), chest of bird(?) (l.), ground line.

For Attic plates, see Callipolitis-Feytmans 1974; *Agora* XXIII, pp. 53–56.

Perhaps first quarter of the 6th century B.C.

64 (89-P226). Plate floor Pl. 84

T89/11 Feature 4 Pit 2 L1 P17

Max. p. dim. 0.029, Th. 0.005 m.

Paint on underside fired brown. Interior: rear leg of feline (r.), row of alternating dots below. Exterior: painted.

Workshop of the Polos Painter.

575–550 B.C.

65 (89-P195). Plate floor

T89/2 L8 P47

Max. p. dim. 0.038, Th. 0.006 m.

Paint on underside fired dark brown. Interior: legs of animal, billets between lines. Exterior: painted. Red: two narrow lines in band of billets.

First half of the 6th century B.C.

66 (87-P382). Skyphos(?) wall Pl. 84

T86/17 L9 P30

Max. p. dim. 0.032, Th. 0.003 m.

Interior: painted. Exterior: water bird walking (r.), ivy vine. Red: line on the wing of bird. White: dots once on the red line.

525–500 B.C.

67 (87-P469). Skyphos wall Pl. 84

T86/12 L19 P39B

Max. p. dim. 0.032, Th. 0.002 m. Burnt.

Interior: painted. Exterior: band, line, head of man(?) (l.), unidentified object (floral tendril?).

Late 6th–early 5th century B.C.

68 (87-P461). Skyphos(?) wall Pl. 84

T86/12 L17 P37B

Max. p. dim. 0.047, Th. 0.003 m.

Interior: painted. Exterior: uncertain subject that looks like part of head and chest of draped, bearded(?) male, bunch of grapes on branch, and perhaps rear legs of animal (boar?) (r.). Red: stripe on drapery.

500–475 B.C.

69 (86-P205). Cup wall Pl. 84

T86/12 L4 P41

Max. p. dim. 0.038, Th. 0.003 m.

Interior: limb of satyr(?), unidentified object. Exterior: painted. Red: dots on the unidentified object.

Pairs of short incised strokes are used either to indicate the hairy skin of a satyr, such as on Basel Kā 420 by the Amasis Painter (Boardman 1974, fig. 89), or the tight-fitting garment worn by archers, see, e.g., Palermo V 650 (Boardman 1974, fig. 160:1).

540–520 B.C.

70 (87-P476). Cup wall Pl. 84

T87/5 L20 P71

Wall thickens near stem. Max. p. dim. 0.044, Th. 0.003–0.005 m.

Interior: leg of male (r.), end of lion's tail(?), line through leg, curved line. Exterior: painted.

If a lion's tail is represented, the scene may depict Herakles with lion's skin.

Perhaps 540–510 B.C.

71 (87-P384). Type A cup, floor and stem Pl. 84

T87/2 L2 P21

Fillet at junction of wall and stem. Max. p. dim. 0.044, Th. (stem wall) 0.006 m.

Interior: gorgoneion (left half of face). Exterior: reserved fillet, painted stem on outside and inside. Red: nose and tongue.

For the Type A cup, see *Agora* XXIII, pp. 66–67. Gorgoneia are typical decoration of the tondo of these cups.

525–500 B.C.

72 (89-P381). Closed vase, shoulder Pl. 84

T89/1 L33 P88

Max. p. dim. 0.041, Th. 0.004 m.

Exterior: tongues, head of boy (r.), hand above his head (r.), unidentified object. Red: alternate tongues, hair of boy.

530–500 B.C.

73 (89-P280). Small open vase, wall Pl. 84

T89/5 L9 P62

Max. p. dim. 0.048, Th. 0.003 m. Burnt.

Interior: painted. Exterior: parts of two figures, one draped, the other probably a satyr.

For pairs of short incised lines to depict the hairy skin of satyrs, see under **69** above.

540–520 B.C.

Black Pattern

74 (87-P440). Lekythos wall

T86/17 L6 P27

Max. p. dim. 0.033, Th. 0.004 m.

Parts of 2 palmettes with line between. White (now worn away): dots around palmette heart.

Palmette-lekythos; see *ABL*, pp. 185–186.

500–450 B.C.

75 (89-P114). Skyphos rim/wall Pl. 84

T89/5 L9 P48

Max. p. dim. 0.042, Th. 0.003 m.

Interior: painted. Exterior: band at rim, part of handle palmette.

500–475 B.C.

76 (not inventoried). Band-cup rim

T86/19 L45 P19

Max. p. dim. 0.028, Th. 0.001–0.002 m. Badly worn on exterior.

Interior: reserved line at lip. Exterior: reserved handle zone decorated with leaves on stem. 550–525 B.C.	Max. p. dim. 0.027, Th. 0.003 m. Burnt. Interior: painted. Exterior: part of floral chain, band, black zone. White: dots in loops of chain.
77 (87-P405). Band-cup wall T86/12 L5 P17	Pl. 84 Early 5th century B.C.

RESULTS

The acropolis pottery presents a representative sample of the imported fine wares at Mytilene from the late 7th to the early 5th century B.C.

The pottery mirrors the overall market trends for exported wares in the eastern Aegean area. Corinthian and East Greek wares are popular in the late 7th and first quarter of the 6th century. The East Greek wares include bird and rosette bowls, Chian, and Wild Goat. The Corinthian then drops off by the second quarter of the century while East Greek continues. Attic black figure first appears in the second quarter, or perhaps a bit earlier, and slowly takes over a larger share of the fine-ware market. Laconian ware also appears but is found only in very small quantities. Fikellura, Clazomenian–North Ionian black figure, and possibly a little Chian are the only East Greek wares to appear still in the third quarter. After this, Attic pottery dominates the local market.

Mytilene was a large and wealthy trading city in the 6th century, to judge from her involvement in the Greek trading colony at Naukratis in Egypt and from her cultural life.²⁹ Besides her own ships bringing back wares from the Greeks cities to the south, she must have been a regular port of call for Milesian and other ships heading towards the Black Sea colonies, especially from the late 7th century onwards. It is somewhat surprising that so little fine-ware pottery from Miletos, including Middle Wild Goat II and Fikellura, appears among the finds from the acropolis.

The proximity of Lesbos to the North Ionian city-states will easily explain the appearance of Late Wild Goat, Chian, and Clazomenian at Mytilene. Close ties with the Aiolian cities across the strait can explain the few pieces of Aiolic Wild Goat since these vases are otherwise rarely found outside their production centers. As for Corinthian and Attic, the two mainland fabrics to appear in quantity, they are found throughout the Mediterranean, although at different times in the Archaic period. Their appearance at Mytilene is as much to be expected as finding Nikon cameras in Peru or IBM computers in Thailand today.

One final point is worth mentioning. In the pottery sample discussed here, there is no unusual quantity of any given shape. Rather, there is an even distribution of a wide range of shapes. This suggests a certain randomness in the sample, not skewed by such factors as the needs of cult, domestic, funerary, or other usage. As imported wares became available to the local citizens, a certain random selection of these vases seems to have found its way up to the acropolis where the vases were broken, trampled on, scattered, and eventually deposited permanently in the occupation debris.

²⁹ See Jeffery 1976, pp. 238–241; and for Naukratis, see Boardman 1980, pp. 118–133.

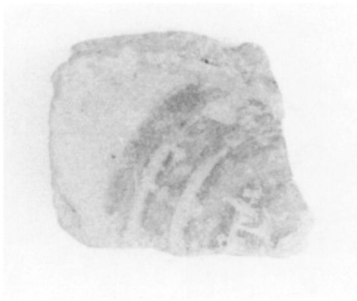
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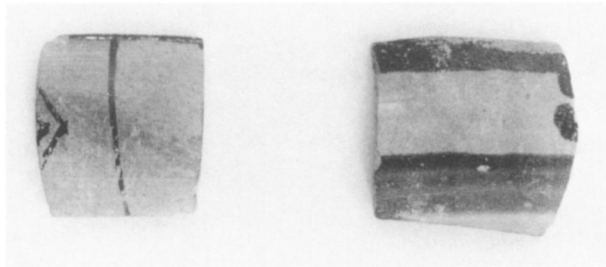
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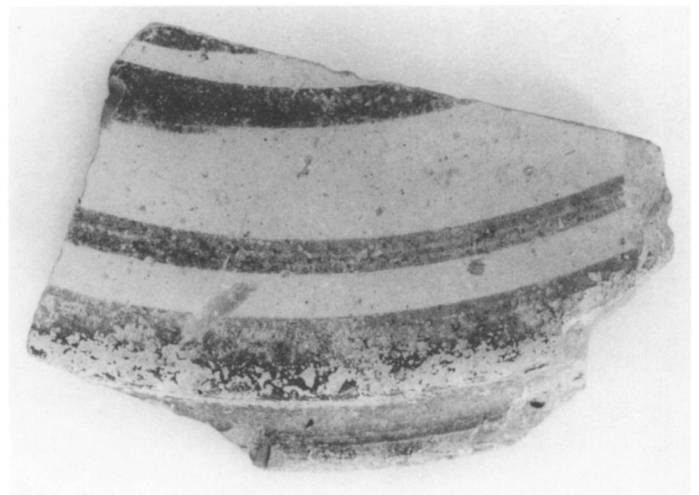
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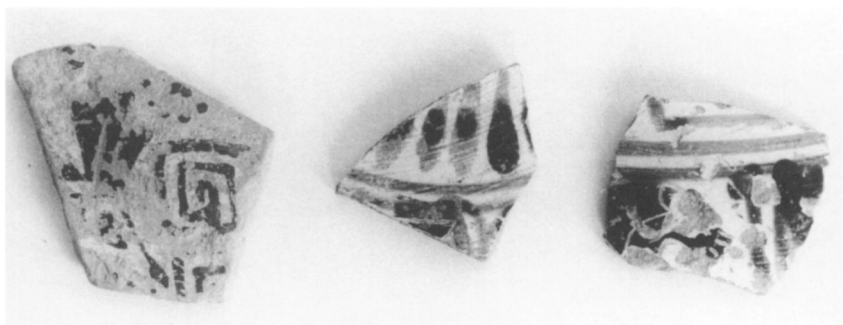
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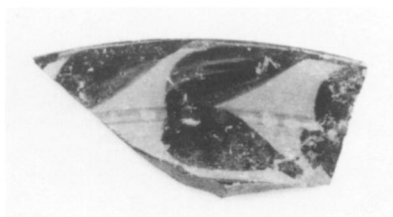
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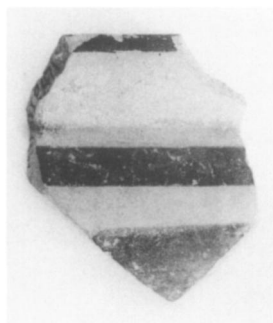
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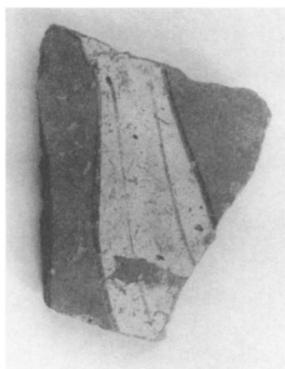
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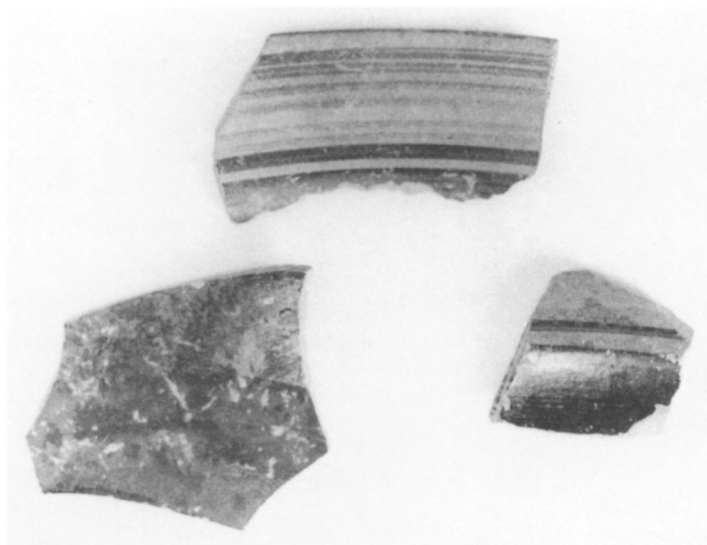
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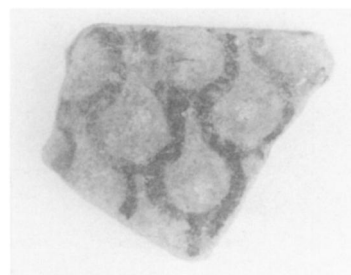
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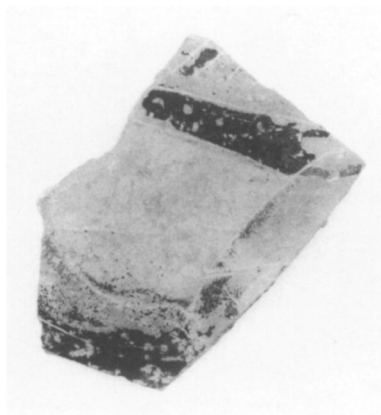
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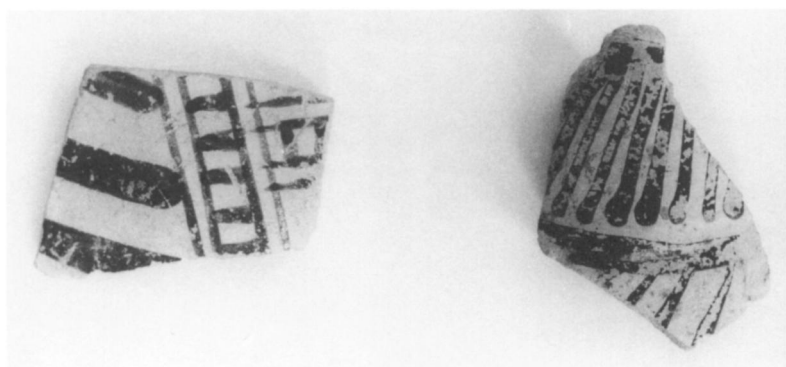
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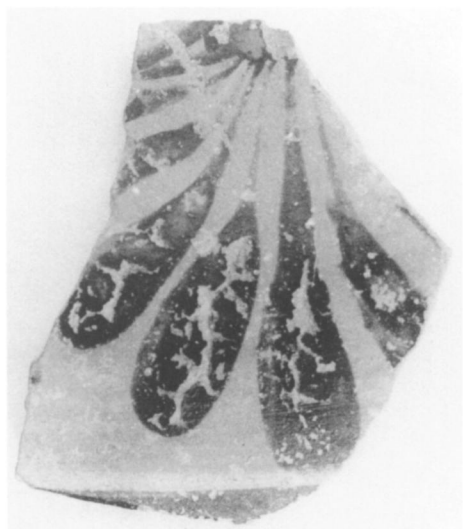
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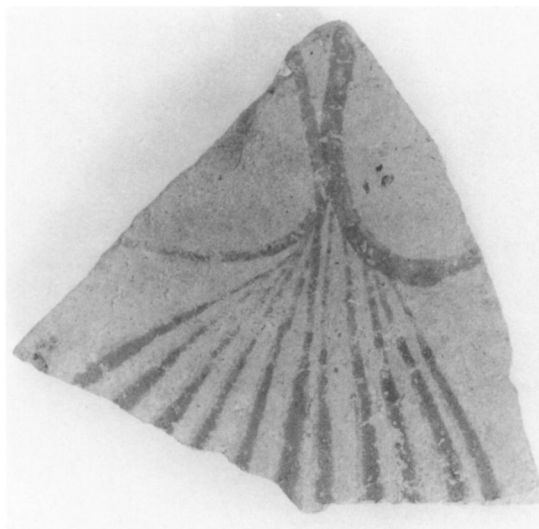
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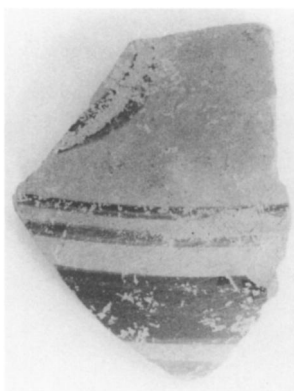
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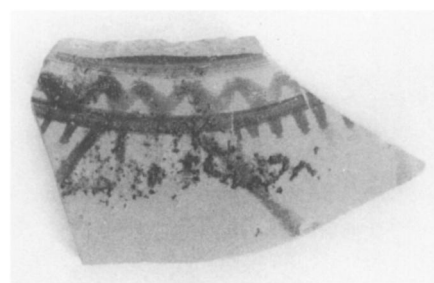
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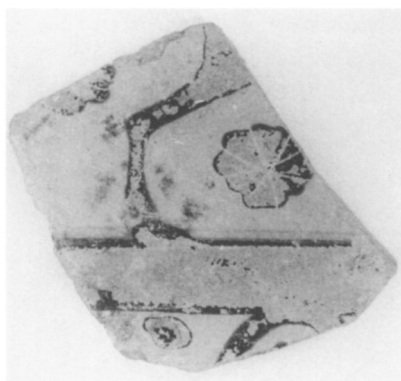
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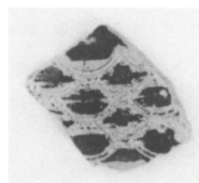
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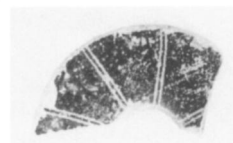
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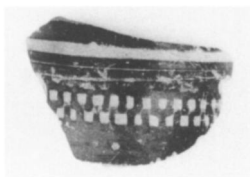
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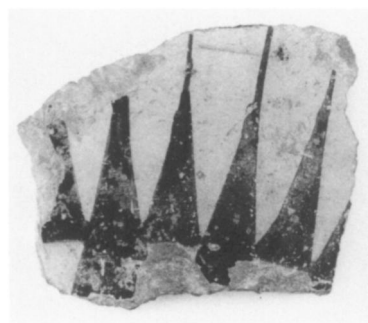
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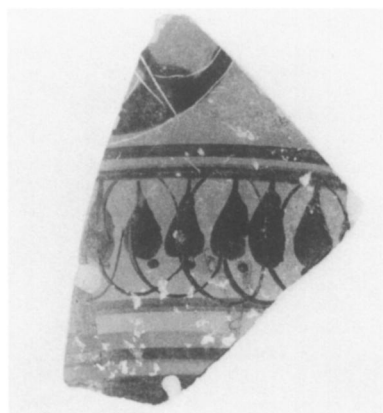
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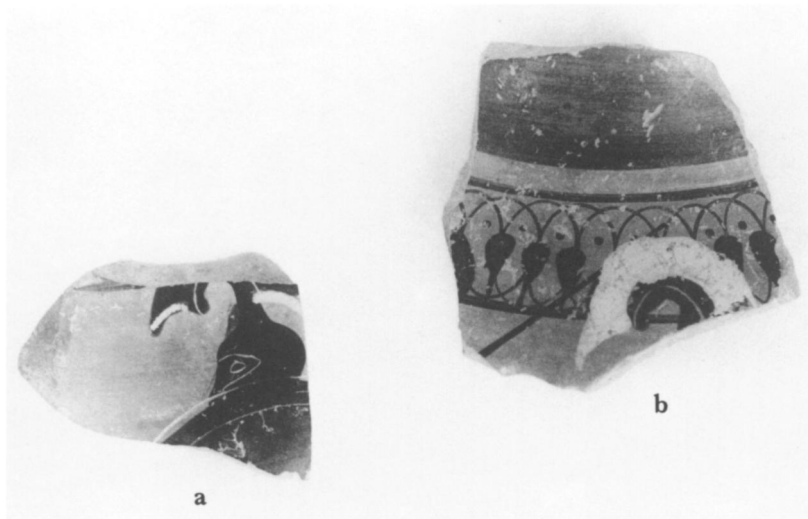
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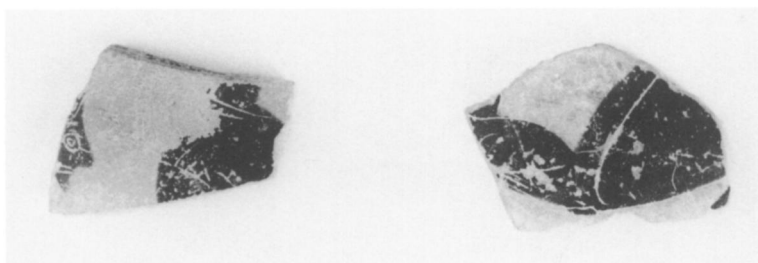
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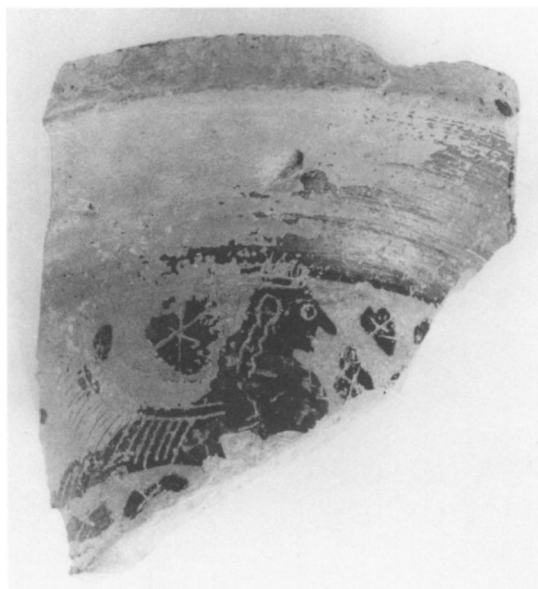
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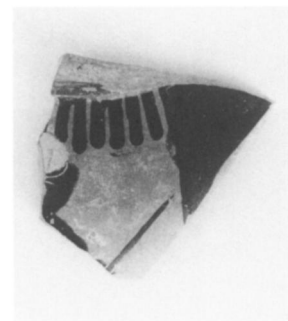
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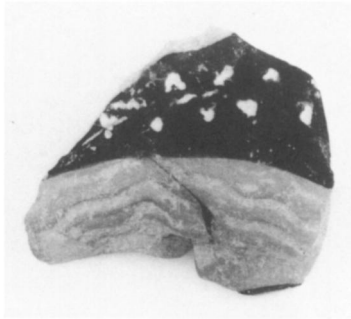
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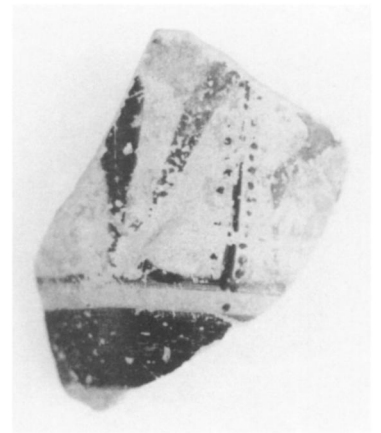
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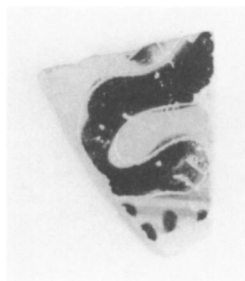
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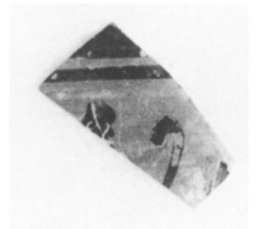
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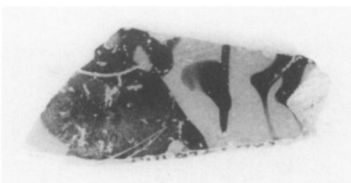
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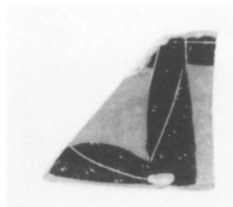
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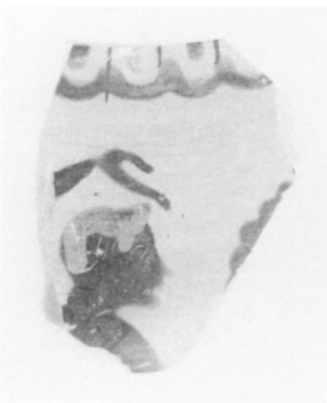
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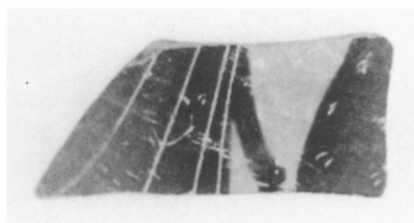
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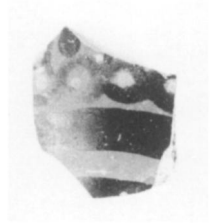
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