

"PLASTIC" SIRENS FROM CORINTH AN ADDENDUM TO AMYX

*Dedicated to the memory
of Dick Amyx*

D. A. Amyx's three-volume *Corinthian Vase-Painting of the Archaic Period*, published in 1988, is a monumental work that now serves as the bedrock of Corinthian pottery studies. Composed over a number of years and delayed in publication, its catalogue and attributions were brought up to date by C. W. Neeft in 1991.¹ His publication dealt primarily with the lists and attributions of Amyx's volumes I ("Catalogue") and III ("Indexes, Concordances, and Plates") with a short section concerning the chapter on inscriptions in volume II ("Commentary").

Chapter 4 of Amyx's volume II is entitled "Shapes and Their Development." Section 26 of this chapter serves as a short unillustrated survey of Corinthian "plastic" vases, which he provides "in the hope that it will aid and stimulate further research."² Amyx gives the history of scholarship and goes on to discuss the material by shape, first listing those shapes that are probably not Corinthian, and then those for whom the jury is still out, and finally investigating briefly those that have always been considered Corinthian. Since one major problem in the study of Corinthian "plastics" revolves around the question of the color of the clay (anything made of pale fabric is often thought to be definitely Corinthian), Amyx concentrated on attribution, and in this he was following earlier scholars on the subject who have been primarily concerned with sorting shapes on the basis of style and clay color and attributing them to the various centers of manufacture.³

The following is an attempt to move the field forward based on the work of Amyx and previous scholars. It is a testament to Amyx's scholarship that a completely new volume devoted exclusively to Corinthian "plastic" vases is not warranted, although questions of distribution and use, which have not been a concern of previous scholarship, need to be addressed. Moreover, some new types of "plastic" vases have been identi-

1. Neeft 1991.

2. Amyx 1988, II, p. 513. The section on "plastic" vases: pp. 512–533. As far back as 1986 Amyx had contemplated additional work on

Corinthian "plastics" and had suggested collaboration with this writer. Ill health, however, intervened, and he subsequently turned over his notes to me.

3. The major studies of the "plastic"

vases of Corinth before Amyx are Payne 1931, pp. 170–180; Higgins 1954, pp. 37–43; Ducat 1963. For a summary of the previous scholarship, see Biers, Gerhardt, and Braniff 1994, p. 7.

fied,⁴ and new examples of known types have surfaced. This is particularly true of the vases with rounded, birdlike bodies topped with female heads, generally designated as sirens; this note ends with a discussion of these vases and a list of known examples.

INTRODUCTION

Vases in plastic form were produced in numerous localities in the Archaic Mediterranean world but only in quantity in a few areas besides Corinth. A large number come from East Greece, where a production center on Rhodes has long been recognized. Clay analyses have recently tentatively assigned some of the types to mainland cities, but until more material is published from this area, not much can be said.⁵ Corinthian and East Greek "plastics" were exported to Italy, where they influenced local production at various centers, especially in Etruria, but no comprehensive study of this material has yet been attempted.⁶

The location of the workshops in Corinth that produced "plastic" vases is unknown. The major manufacturing site that has been found so far, the so-called Potters' Quarter, produced only a handful of fragments. Some other well-known Corinthian pottery shapes also were not represented among the finds, so there must have been other areas of production, and isolated finds of wasters and other workshop debris support this conclusion. This is what one would expect for what is essentially a craft industry. "Plastic" vases that carried scented oils or perfumes might very well have been made in close proximity to their source of supply.⁷

The small size of the pots, their relatively tiny orifices, and the presumed carrying holes in most Corinthian examples have indicated to scholars that "plastic" vases were indeed containers for precious oils or perfumes, as were the more common aryballoi, in vase paintings seen suspended from the wrist. Attempts to verify the original contents by extracting minute amounts of content residue from the interior of these vases by the use of solvents and then analysis by gas chromatography linked to mass spectrometry have reinforced this opinion. An experimental project at the University of Missouri-Columbia in the late 1980s and early 1990s tested seventeen Corinthian "plastic" vases (all that could be obtained at that time from public and private collections mainly in the United States) as well as three aryballoi and one Cretan and three East Greek "plastic" vases used as control pieces. The similarity of the identifiable compounds recovered from all the vessels suggests that they are derived from ancient contents, probably the base of the perfume, the volatile scents having long since disappeared. Although it was not possible to identify any specific scents, the evidence recovered was consistent with scented contents that may have been pungent rather than sweetly floral.⁸

In the Corinthia "plastic" vases have been found mainly in sanctuary deposits and only rarely in graves. When exported, they serve also as dedications but are often part of grave assemblages. This leads to speculation as to the use of the vessels in antiquity and the significance of their export from Corinth to both east and west.⁹

4. The excavations at Erythrai have yielded fragments of a previously unknown type—a griffin (Akurgal 1992, p. 46, pls. 10:1–3, 14:1–3; Biers 1994, p. 510, note 6). Preserved: a head with open beak and a fragment of the lower body with a three-clawed foot. The vase was filled through a hole inside the beak.

A single fragment of a hedgehog is sufficiently like the more well known East Greek examples to be part of a vase. Its fabric and painted decoration are indistinguishable from Corinthian vases. Preserved: an articulated snout, black eye, round black relief ear and part of the left side with dot decoration, and one peglike foot. This fragment (CP 3039, from the old excavations) may thus be considered the sole example of a Corinthian type of hedgehog vase. Amyx in his discussion of the shape specifically did not rule out this possibility (Amyx 1988, II, pp. 521–523; see also his comment on p. 669 that mentions unpublished Corinthian examples of vases in the form of hedgehogs: only this one fragment is known to this writer).

5. For Rhodes as a major production center, see Ducat 1966. For the assignment of some types to Miletus, see Jones 1986, pp. 671–673.

6. For a short survey of non-Corinthian "plastics" from East Greece and the West, see Biers, Gerhardt, and Braniff 1994, pp. 3–4.

7. A find of workshop debris is recorded in *Corinth* VII, ii. For speculation on the location and makeup of workshops that produced "plastic" vases, see Biers 1994, pp. 512–514.

8. Biers, Gerhardt, and Braniff 1994.

9. It is interesting to note in passing that the highest-quality Corinthian "plastic" vases from the point of view of originality and technique very often come from foreign contexts. This may indicate their desirability as export items. For a short summary of the various theories as to what the "plastic" vase symbolizes, see Biers, Gerhardt, and Braniff 1994, p. 5.

Vessels found in sanctuaries are by implication offerings to the deity. In the case of Corinthian "plastics," especially those in animal form, which are the most numerous, it is interesting to speculate whether a specific animal form might be particularly appropriate for dedication to a specific deity. In a 1986 study of animal representations in sanctuaries, Elinor Bevan pointed out some relationships.¹⁰ She noted that many hare-shaped vessels came from sanctuaries of female Olympians but that the shape was a generally pleasing one that could be dedicated in any sanctuary. This can be confirmed by recent analysis of the Archaic Corinthian "plastics" that have been found at the Sanctuary of Poseidon at Isthmia. Some 22 percent of the fragments of "plastic" vases found there are from hares; hares and rams may have comprised some dozen examples of the eighteen identified.¹¹ Bevan concluded that there was no solid evidence that would indicate that one shape had a significance that would make it more likely than any other to be dedicated at a specific sanctuary.¹²

It is possible, of course, that the contents of the vessel were being dedicated rather than the vessel itself. The "plastic" vase then would be an "upmarket" package for a presumably better-quality perfume, even if the very best quality was placed in alabaster or lead, as is probable.¹³ The appearance of "plastic" vases in graves, along with the ubiquitous aryballoi, might also suggest a hierarchy in contents. That the shape itself might be indicative of what is in the pot, in the same way differently shaped amphorae announce their contents, seems reasonable, but, as stated above, this could not be substantiated on the basis of the tests on traces of contents.¹⁴ It is of course not beyond the realm of possibility that the contents of these strangely shaped vessels were used in a ritual context in the sanctuary, but there is no evidence one way or the other to support this supposition.

The appearance of "plastic" vases in graves raises questions of function. As containers for scented oil, they could have had a use in funerary ritual, for the anointing of the dead, or simply as offerings. On the other hand, they may have been valued in themselves as personal possessions in life. A collection of vases of the highest quality was found many years ago in a grave in Megara Hyblaea, which has still not been published. Five Corinthian "plastics" were recovered from the burial of a male child: a hare, a sphinx, a lion, and a boar as well as the top portion of a ram. Here must be represented the favorite playthings of an individual.¹⁵

The study of the "plastic" vase is beset with some difficulties that are not present in working with other categories of finds. By its nature and technique of manufacture the vase form can be idiosyncratic, and experiments and whimsy can be allowed ancient fabricators as well as artists of all periods. Thus it is possible to construct fabulous creatures by combining different parts to produce a creature that may not "catch on," and so very few are produced.¹⁶ There is also room for experimentation which may result in only a single example. It is hard to be able to see a stylistic development within a class if there are few examples, and there are only a few hundred Corinthian "plastic" vases known.

Second, the objects are appealing to the modern world as attractive collectibles and as such are often to be found on the art market, without provenience. A vase can disappear and reappear over time in different

10. Bevan 1986.

11. Biers 1992. The small number of "plastic" vases, mostly only fragments, is rather typical for sanctuary finds in the Corinthia. Only six Archaic Corinthian vases and fragments were published from the carefully excavated sanctuary of Demeter and Kore on Acrocorinth: *Corinth* XVIII, i, p. 178.

12. Bevan 1986, i, p. 311.

13. Pliny says that perfume keeps better in these kinds of containers than in those made of clay; *NH* 13.19.

14. It has already been suggested by Vitelli (1992) that the quality of perfume in an aryballos might be reflected in the quality of the pot itself. See also Biers 1994, p. 514.

15. Four of the five vases from grave 848 are listed and illustrated in Ducat 1963, "Groupe du Mégara Hyblaea," pp. 447–450 (the ram fragment is missing). The group is apparently illustrated in Von Matt 1960, pl. 50, but there is some confusion, for he shows six Corinthian vases and an East Greek dove (third from the left in his illustration) from grave 216 in the same cemetery as well as an additional hare, while omitting the ram fragment. Orsi (*MonAnt* XVII, 1906, p. 716) correctly lists five vases from the grave. I am indebted to Dr. Giuseppe Voza for information concerning these vases.

16. Biers 1994.

markets, sometimes with physical changes to make it more salable.¹⁷ Commonly only one photo appears in sale catalogues, if that, and it is often the case that the same vase may show up in separate entries on lists. A number of vases have appeared that were made in modern times in ancient style in order to deceive. These range from the obvious, which by fabric, technique, or decoration is easily recognizable, to the very good forgery that can often be uncovered only by scientific tests. The idiosyncratic nature of the “plastic” vase, as suggested above, makes the unusual example without provenience that much more difficult to judge. In the following discussion of the siren vases, judgment of unproven examples is based as far as possible on parallels to vases either excavated or long known that entered collections before the relatively recent phenomenon of fakes in this area. It obviously has not been possible to personally view every vase, and judgments have sometimes had to be made on the basis of descriptions and illustrations.¹⁸

SIRENS IN GREEK ART

Birds with male human heads first appear in Greek art in the second quarter of the 7th century; these bring to mind the generally earlier cauldrons with human-headed bird creatures around the rim. Birds with female human heads are first seen in Corinthian painting in the Early Corinthian period, and they are generally referred to as sirens, since it is also at about this time that the first representation of Odysseus’ adventure with the sirens may have been depicted. Most commonly, individual sirens take their places in the files of animals in Corinthian animal-style paintings or are individual creations, such as “plastic” vases, and it is interesting to speculate whether the viewer connected them with the sirens in the *Odyssey*, which are not described in detail by Homer. Homer’s two sirens sing and are female, but apart from that we cannot visualize how they appeared. Perhaps Homer’s audience already knew what they looked like. It is interesting to note that Corinthian sirens have no arms, whereas by the end of the 6th century representations from other areas often have arms to hold musical instruments; evidently singing was thought to need accompaniment.¹⁹ Eastern influence has been seen in both the male and female types, with the Egyptian Ba bird frequently mentioned as the model for the Greek siren.

The significance and meaning of the siren have been debated. Its first appearance in the *Odyssey* and subsequent references to it in literature indicate that it has a close connection with death. Their singing and associated magic, and their knowledge of human affairs, give sirens a demonic character. They were used as grave markers at least from the 5th century, and their association with death is usually projected backward into the Archaic period. Their funerary or death connections might make them particularly appropriate as grave goods, but only two of our siren vases clearly came from a funerary context (25, 30), although we can probably assume that the many complete examples scattered among various collections must originally have been found in graves. Both literature and finds

17. In the case of our 26, a rear-facing siren, after an initial appearance on the Beverly Hills market in 1984 with a reconstituted pointed tail, it resurfaced on the New York market in 1993 with a new, more correctly flat, birdlike tail.

18. The following section owes much to the latest general study of sirens: Hofstetter 1990. See also Buitron and Cohen 1992, pp. 108–111 and Vermeule 1979, pp. 75–76 (for the Ba bird) and pp. 200–205. I must thank Patricia Lawrence for reminding me of this last reference and also for her corrections and suggestions. The text has been improved as a result. For a short summary of sirens in both major and minor sculpture, see Ridgway 1993.

19. For examples of sirens holding instruments, see Buitron and Cohen 1992, p. 116, no. 38 (late-6th-century Attic oinochoe); Hofstetter 1990, p. 100, pl. 10, A 144 (phiale in Six’s technique), p. 242, pl. 19, O 59 (marble siren in Copenhagen, “um 540”).



Figure 1. Local imitation of Corinthian siren vase: Ithaca, Archaeological Museum M 252

associate sirens with female deities, particularly Hera and Artemis,²⁰ and a number whose provenience is known do come from sanctuaries connected to these goddesses. Of the eleven examples on our list that have a definite provenience, nine come from sanctuaries of female deities (3, 5, 6, 13, 14, 15, 19, 22, 29).

CORINTHIAN SIREN VASES

Vases in the form of birds with female human heads occur in the Archaic period primarily in two areas, East Greece, probably centered on Rhodes, and Corinth. The East Greek examples have elongated birdlike bodies with long, spreading tails. The wings are rendered in relief, and the head, usually turned to the right, is topped by an aryballos-type mouth.²¹ Corinthian sirens have more rounded bodies made on the wheel with small tails and are often without any representation of wings. A simple filling hole is placed on the top of the molded head. They usually face forward, but some turn their heads to their left, and two face backward.²² The Corinthian and East Greek types are quite distinct, but in at least one early East Greek example, Corinthian influence has been detected in the general shape and decoration, leading scholars to postulate that the vase was under the influence of hypothetical Protocorinthian examples.²³ Local imitations of the later Corinthian siren vase are known, and there may well be others unrecognized in older collections.²⁴ A previously unpublished example from Ithaca is illustrated here (Fig. 1).²⁵ The siren faces to the right, the only one to do so, and the relatively crude treatment of the head and hair, as well as the unevenly placed suspension holes, argues for a local imitation; traces of painted wings are also reported, which would be unprecedented on a Corinthian siren of this body shape.

20. Hofstetter 1990, p. 24; Bevan 1986, i, pp. 310–311; ii, pp. 479–482. Most of Bevan's examples of "plastic" vases are of East Greek type. She writes of "at least twenty," and all are said to be from sanctuaries of female deities, more than half from Hera sanctuaries. It must be noted that in her list Perachora is assigned five Corinthian and three East Greek siren vases, while the references given yield only three Corinthian examples; the only other clearly Corinthian vase is that from the Demeter and Kore sanctuary at Corinth (13).

21. For examples see Ducat 1966, pls. 8:3, 4; 9:1, 2; 11:7.

22. Note that the use of the mold together with wheelmade body and handmade details allows variation and invention, which is a characteristic of

Corinthian "plastics." By placing a gorgon head or a lion's head on top of the bird body, a wholly new creature can be created (Biers 1994). The most common of these composite creatures are the lion-headed birds. Ducat (1963, pp. 435, 452) listed three examples. There are at least three additional ones: Palermo, Fondazione Mormino 62, 64 (Biers 1994, pl. 121:c); Syracuse 45717 from grave 144, Giardino Spagna (25).

23. British Museum 60.4–4.30. Higgins 1954, p. 12, pl. 2: 1602; Phillips 1989, p. 107, note 48 (with full bibliography), fig. 33:a, b.

24. A siren vase in the Louvre (H4 Cp 3689) was identified by Maximova as Boiotian on the basis of its red fabric and an applied disc on its forehead (Maximova 1927, pp. 146–147, fig. 32). This attribution has apparently stood

the test of time, for the vase has not reappeared in any subsequent list of Corinthian siren vases. A vase in Montpellier (Laurens 1974, pp. 179–180, no. 128) is handmade with no feet, a large square tail, polos, a two-disc necklace, and apparent traces of painted wings. Unfortunately, no additional information seems to be available other than the catalogue entry with a poor photo. If Corinthian, it is unlike any other siren vase.

25. Ithaca, Archaeological Museum M 252. H. 0.075 m; fabric "yellow." It was found in the Sanctuary of Apollo, which is shared with a number of other deities, the most prominent of which is female, probably Hera. I must thank Prof. Sarantis Symeonoglou for the information concerning the vase, for the photograph, and for permission to publish it.



Figure 2. 2: Kassel, Staatliche Museen, Antikensammlungen T 567

Corinthian siren vases have been collected and sorted in various ways by Ducat, Wallenstein, Amyx, and Hofstetter, and a general consensus has been achieved as far as stylistic development and chronology are concerned. Ducat included sirens in his various groups, with one of the Perachora specimens (3) in his “Groupe du visage attentif,” which he dated to the beginning of Middle Corinthian.²⁶ This single specimen had an ovoid body with painted wings. Most sirens belonged to his “Groupe du la sirène de Bonn,” characterized by more rounded aryballos-shaped bodies and less realistic painted decoration.²⁷ He divided this group into three types. Type A (9, 10, 17, 18) is decorated with an overall dot field, while type B (31, 32) commonly carries a quatrefoil or related pattern on its front and subsidiary wheel patterns elsewhere. Ducat considered his type C (19, 28), which has a smaller head and carries no body decoration, to be a local imitation, but he has not been followed in this by later scholars. Ducat dates the whole group as late Middle Corinthian. Thus, for Ducat, Corinthian siren vases are a phenomenon of the Middle Corinthian period.

Wallenstein was concerned with the development of molded heads and included Ducat’s examples in his own dated groupings while adding additional vases. His first group (IV/A)²⁸ includes Ducat’s “Groupe du visage attentif” and adds a number of vases, including a siren in Istanbul (4) whose head, according to Wallenstein, came from the same mold as that on the example from Perachora cited by Ducat (3). Group IV/A is dated Middle Corinthian, or first quarter of the 6th century, with essentially all the “plastic” vases dated in their entries as 595/585.²⁹ The great bulk of the siren vases belong to Wallenstein’s group V/A (including all of Ducat’s second group),³⁰ which is dated to the transition between Middle Corinthian and Late Corinthian. All the “plastic” vases are individually dated 580/570, and eleven sirens (9–15, 31–34) are said to have heads from the same mold. The remaining sirens in this group are individually

26. Ducat 1963, pp. 439, 444.

27. Ducat 1963, pp. 450–453.

28. Wallenstein 1971, pp. 112–128.

29. The only exception is the well-known Louvre komast holding a skyphos (CA 454), which is dated 585/575.

30. Wallenstein 1971, pp. 129–138.



Figure 3. 8: Oxford, Ashmolean Museum 1983.195

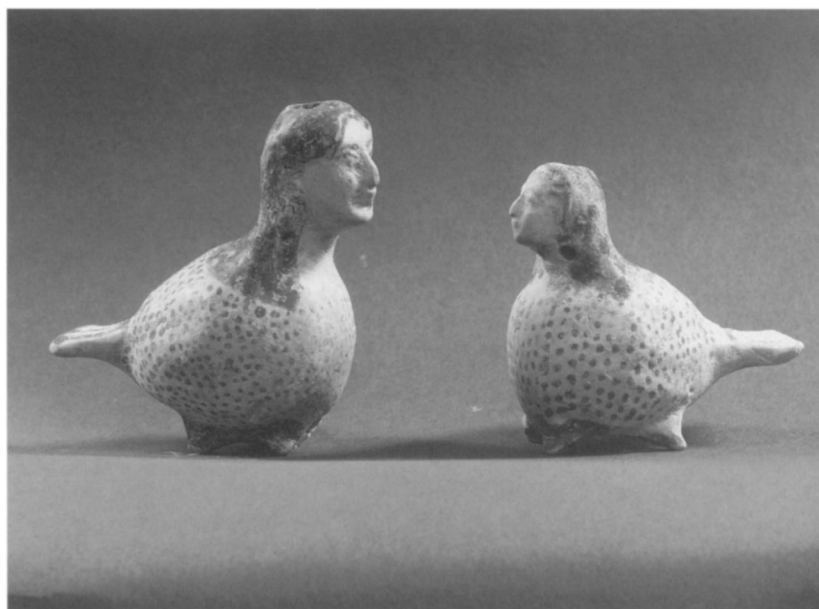


Figure 4. 12, 23: Boston, Museum of Fine Arts 65.566 (*left*), 65.567 (*right*). Seth K. Sweetser Fund. Courtesy Museum of Fine Arts, Boston

listed and are generally not as large and have smaller heads. Examples in each size (12, 23) are in Boston, and they are illustrated here for comparison (Fig. 4).

Amyx sorted sirens into two major groups, which generally follow earlier scholarship: an earlier one with painted wings and a later one without wings and with more abstract decoration.³¹ He draws attention to the siren in Kassel (2, Fig. 2) as Early Corinthian, or the end of the 7th century. The later group is composed largely of sirens decorated with a dot field decoration; some have the more elaborate aryballos-type decorations such as the quatrefoil ornaments and wheel designs. Amyx considers this group, which contains virtually all the sirens, as having a floruit in Middle Corinthian and Late Corinthian I. Hofstetter, in her overall treatment of sirens, lists and comments on some thirteen examples, one of which (7) appears for the first time in lists of these creatures.³² She accepts the chronology of the two groups that has been developed.

In summary, Corinthian siren vases are divided into roughly two groups. The earlier, and smaller, group is composed of sirens whose oval bird bodies have feathers indicated in a more-or-less realistic manner. Illustrated here is the earlier example in Kassel, whose feathering is rendered somewhat less realistically than many of the other vases in the group (2, Fig. 2). A previously unillustrated example in Oxford (8, Fig. 3) is more representative in its decoration; unfortunately the feathering is badly faded.³³ The second group, with a more rounded body decorated with a dot field or various motifs, includes the majority of siren vases. This group is represented here by the two vases in Boston, already referred to (12, 23, Fig. 4), which are decorated with dot fields, and by an example in Florence (37, Fig. 5), which displays separate decorative motifs.³⁴

There is, however, an additional, previously unpublished, siren vase that stands as the earliest known example. It is particularly well preserved,

31. Amyx 1988, II, p. 528.

32. Hofstetter 1990, pp. 66–68.

33. Thanks to Drs. Peter Gercke at the Staatliche Museen Kassel and Michael Vickers at the Ashmolean Museum, Oxford, for providing the photographs of these vases and permission to publish them.

34. Again, appreciation must be expressed to Soprintendente Dr. Angelo Bottini in Florence and to Dr. John Herrmann at the Museum of Fine Arts in Boston for providing photographs and permission to publish them.



Figure 5. 37: Florence 82662

with many traces of the original coloring (1, Figs. 6, 7).³⁵ Short and compact, with a small curved tail, the siren faces forward; the filling hole is in the top of the head, as in later examples. Her feet were evidently separately applied and have broken away, leaving two oval stubs (see Fig. 7). Her face, with high arched eyes, broad nose, and straight lips, is framed by a straight fringe and two rectangular slabs of hair, which were decorated with alternate red and black panels, and through which suspension holes are pierced. Her body is covered with a carefully incised scale pattern. The wings, set off from the body, are decorated with the scale pattern for the coverts and alternating red and black tongues for the two sets of flight feathers, which are separated by incised lines.

The siren finds a close parallel in overall shape and technique with the long-known dove vase from grave 428 of the Fusco cemetery at Syracuse. The scale pattern and treatment of the wings are similar on both vases, and they cannot be far from each other in time. The Syracuse dove has been dated to the third quarter of the 7th century, which is also the date of the aryballois found with it.³⁶ The slablike treatment of the hair of the new siren, its early features, and the similarity to the Syracuse dove suggest such an early date, but it has several features that are not usual for small Protocorinthian “plastics,” such as separate feet rather than a pierced plinth and a filling hole in the head rather than under the tail. If the earliest of the sirens, our 2, is generally accepted as dating around 600, the new siren should certainly be in the 7th century, perhaps as early as the latter part of the third quarter, and should be seen as a transitional piece to the types common in the Corinthian period.³⁷

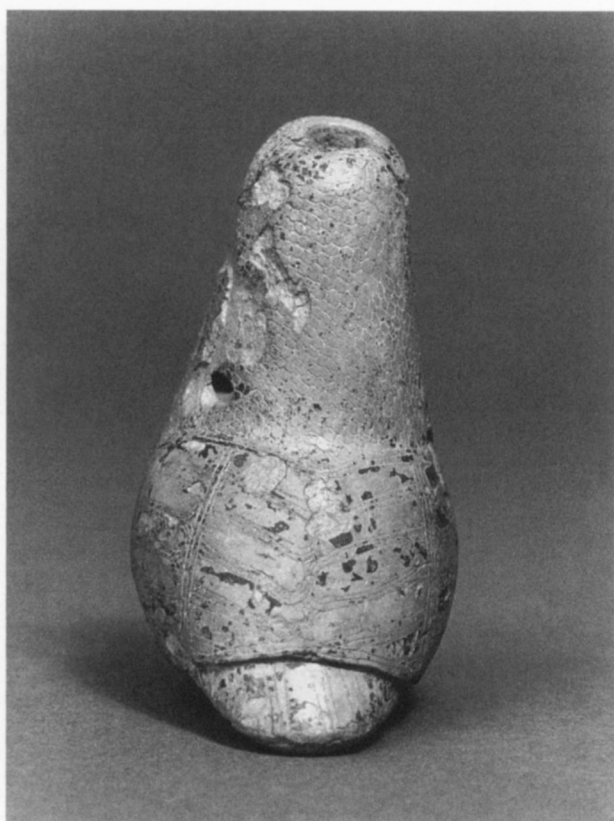
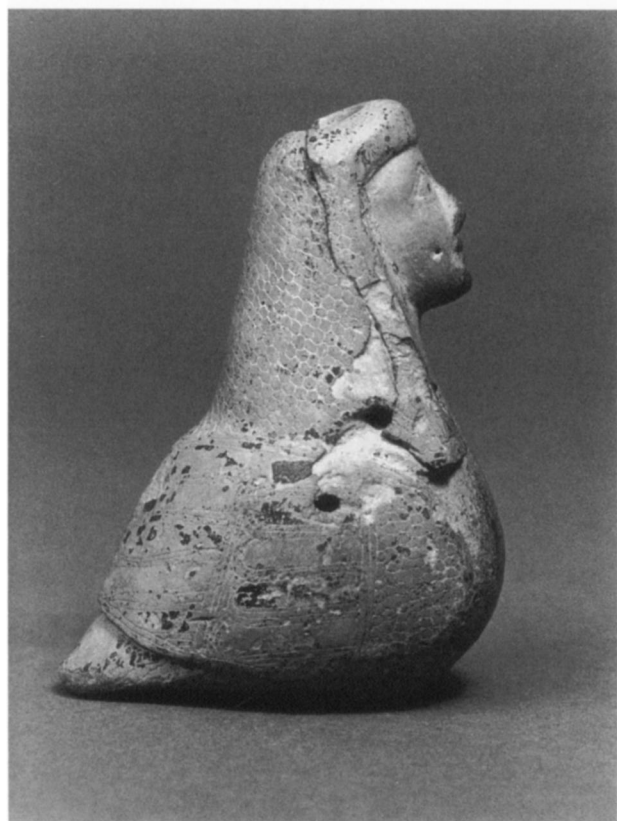
CORINTHIAN “PLASTIC” SIREN ARYBALLOI

The following list tabulates all the Corinthian “plastic” siren vases known to the author. In form it follows the groupings outlined above with an earlier group having an ovoid body and wings indicated and a later group

35. H. 0.06 m; L. 0.07 m; fabric “pale yellow” (Munsell 2.5Y 7/4). Complete, but cracked across neck and missing feet. Traces of black on alternate flight feathers, alternate hair panels, pupils, and eyebrows. Red on alternate wing feathers and hair panels.

36. Syracuse 13803, found in 1893. Most recently illustrated and described in Phillips 1989, p. 106, note 46 (with most previous literature), fig. 31:a–d. To his bibliography should be added Hencken 1958, pp. 261–262, pl. 60 (figs. 13, 13:a), pl. 61 for a description of the grave. Hencken dates it to the third quarter of the 7th century and the dove (he calls it an “owl”) to about 630 (p. 261). The two aryballois found in the grave (Syracuse 13799 and 13800) have been studied by Neeft and dated to just before 640 and to 635–630, respectively. I am indebted to Prof. Neeft for this information. See Neeft 1987, pp. 187–188, 225, 316, note 1140.

37. See Wallenstein 1971, pp. 98–105 for parallels and references, particularly in the treatment of the hair in flat slabs on either side of the face. The features look slightly later; see the head from a pyxis in Berlin: Wallenstein 1971, p. 106, no. 1, pl. 6:3, 4 of the last quarter of the century (dated 620/610). The hair of the later heads is treated in a more plastic manner and tends to be shorter.



without painted wings and with a rounded body. Within the later group those decorated with a dot field are separated from those with the more abstract designs. Citations to previous enumerations are given, and earlier literature can be found therein. When photos of an individual vase have been published, this is so indicated. Information is given for unpublished vases, when available, and some are illustrated above.

CATALOGUE

TRANSITIONAL

- 1 Centre Island (New York),
private collection Figs. 6, 7

**OVOID BODY,
WINGS INDICATED
LATE EARLY CORINTHIAN/
EARLY MIDDLE CORINTHIAN
[WALLENSTEIN: FIRST QUAR-
TER OF THE 6TH CENTURY]**

- 2 Kassel, Staatliche Museen,
Antikensammlungen T 567 Fig. 2
Said to be from Taranto.
CVA Kassel 1 [Germany 35], p.
32, pl. 10 [1690]:10, 11 (Lullies: end
of 7th century); Amyx 1988, II, p. 528;
Hofstetter 1990, p. 66, K 109 ("um
600").

- 3 Athens, NM 16512
From Perachora.
Perachora I, p. 238, no. 217, pl.
105; Ducat 1963, p. 439, no. 1;
Wallenstein 1971, p. 116, IV/A 20a
(595/585); Amyx 1988, II, p. 528;
Hofstetter 1990, p. 66, K 110.

- 4 Istanbul 1192
Head turned to left.
Wallenstein 1971, p. 117, IV/A
20e (595/585).

- 5 Athens, NM 21840
From Perachora.
Perachora I, p. 239, no. 218 ("very
end of the first quarter of the VI c."),
pl. 105; Wallenstein 1971, p. 118, IV/
A 24 (595/585); Amyx 1988, II,
p. 528, note 350; Hofstetter 1990,
p. 66, K 111.

- 6 Athens, NM
From Perachora.
Face missing.

Perachora I, p. 239, no. 219
("second quarter of VI c."), pl. 105;
Amyx 1988, II, p. 528, note 350;
Hofstetter 1990, p. 66, K 112.

- 7 Paris, Bibliothèque Nationale,
Cabinet des Médailles 5168
Hofstetter 1990, p. 66, K 113;
CVA 2 [France 10], pl. 93 [479]:4, 5,
7, 8.

- 8 Oxford, Ashmolean Museum
1983.195 Fig. 3
H. 7 cm; L. 7.6 cm.
Ghosts of long feathers on body
and short ones on breast.

**MORE GLOBULAR BODY,
WITHOUT WINGS
[WALLENSTEIN'S GROUP
V/A, "DIE WERKE DES
ÜBERGANGS VOM
MITTELKORINTHISCHEN ZUM
SPÄTKORINTHISCHEN"]**

DECORATED WITH DOT FIELD

- 9 Cambridge, Fitzwilliam
Museum 99a
Ducat 1963, p. 450, no. 2;
Wallenstein 1971, p. 131, V/A 7a,
pl. 12:3, 4 (580/570); Hofstetter 1990,
p. 67, K 115.

- 10 Heidelberg 32.5
Ducat 1963, p. 452, no. 4;
Wallenstein 1971, p. 131, V/A 7b
(580/570); Hofstetter 1990, p. 67,
K 114.

- 11 Aigina A 21
Head and body fragment only.
Wallenstein 1971, p. 131, V/A 7c
(580/570).

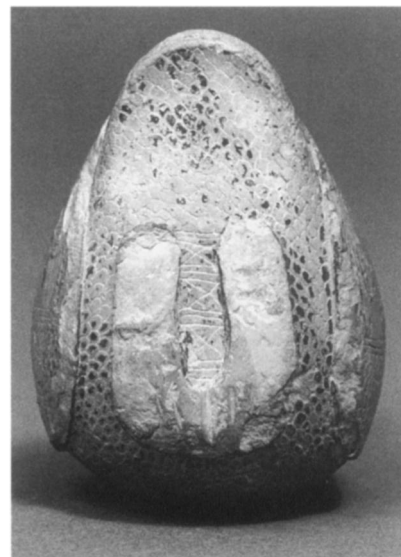


Figure 7. Centre Island, New York,
private collection: bottom of vase.

- 12 Boston, MFA 65.566 Fig. 4, left
Wallenstein 1971, p. 131, V/A 7d
(580/570); *BMFA* 53, 1965, p. 213,
left (ca. 575).
 - 13 Corinth C-62-261
From the Sanctuary of Demeter
and Kore.
Wallenstein 1971, p. 131, V/A 7c
(580/570); *Corinth* XVIII, i, p. 178,
no. 595, pl. 53.
 - 14 Paestum
From the Heraion alla foce
del Sele.
Wallenstein 1971, p. 132, V/A 7h
(580/570); *NSc* 1937, p. 327, pl. 79,
left.
 - 15 Paestum
From the Heraion alla foce
del Sele.
Head turned partially to left.
Wallenstein 1971, p. 132, V/A 7i
(580/570); *NSc* 1937, p. 327, pl. 79,
right.
 - 16 Mainz, Zentralmuseum 2076a
Head turned to left.
CVA Mainz Zentralmuseum 1
[Germany 42], p. 51, pl. 22 [2030]:7–
9. Belongs to Wallenstein's group with
heads from same mold, 580/570 (A.
Büsing-Kolbe).
 - 17 Bonn, Akademischen
Kunstmuseum 901
Ducat 1963, p. 450, no. 1, fig. 22;
Wallenstein 1971, p. 132, V/A 8,
pl. 14:5, 6 (580/570); Hofstetter 1990,
p. 67, K 117.
 - 18 Berlin 1318
Head turned to left.
Ducat 1963, p. 450, no. 3;
Maximova 1927, p. 143, no. 161,
pl. XLIII.
 - 19 Palermo NI 1651
From Malophoros sanctuary at
Selinus.
Ducat 1963, p. 452, no. 7;
Wallenstein 1971, p. 133, V/A 9 (580/
570); Hofstetter 1990, p. 67, K 121.
 - 20 Palermo NI 1675
From Selinus.
 - 21 Würzburg K1781
Hofstetter 1990, p. 67, K 116,
pl. 20:2; Biers 1994, pl. 122:a, b.
 - 22 Athens, Acropolis Museum
NA 50. A. a.-10
From Sanctuary of Nymphæ.
Chest restored in plaster.
 - 23 Boston, MFA 65.567
Fig. 4, right
Wallenstein 1971, p. 133, V/A 11
(580/570); *BMFA* 53, 1965, p. 213,
right.
 - 24 Once Geneva, Musée d'Art et
d'Histoire (ex Lauffenburger)
Chamay and Maier 1984, pp.
144–145 (right), "fin du corinthien
moyen, vers 585–575 avant J.C."
 - 25 Syracuse 45717
Giardino Spagna, grave 144.
Head facing backward.
 - 26 Once Beverly Hills Market
Head facing backward.
Biers 1994, p. 510, note 11,
pl. 21:a.
 - 27 New York, private collection
Head to left.
Buitron and Cohen 1992,
p. 125, no. 34.
 - 28 Once Swiss Market
Ducat 1963, p. 452, no. 8, fig. 23;
Wallenstein 1971, p. 123, V/A 10
("Schlecht erhalten [versintert?]);
Hofstetter 1990, p. 67, K 120.
 - 29 Aigina T 188
From the Aphaia sanctuary.
Head only. A less likely possibil-
ity is that this is the head of a sphinx,
but not enough of the body is
preserved to be certain.
 - 30 Reggio Calabria
Torre Galli, grave 238.
MonAnt 31, 1926, col. 114, fig.
107. The simple line drawing does not
clearly convey the shape, and the
decoration is not described.
- PAINTED DECORATION ON
BODY
- 31 New Haven, Yale University Art
Gallery 1913.92
Ducat 1963, p. 452, no. 5;
Wallenstein 1971, p. 132, V/A 7f
(580/570); Biers, Gerhardt, and
Braniff 1994, no. 12, pp. 47–48 and
fig. 5.
 - 32 Berlin, Pergamon Museum 3176
From Thebes.
Ducat 1963, p. 452, no. 6;
Wallenstein 1971, p. 132, V/A 7g
(580/570); Grace 1939, p. 38, fig. 44.
Ducat, Grace, and Hofstetter (1990, p.
332, note 362) thought this perhaps to
be a Boiotian imitation.
 - 33 Toledo 67.133
Wallenstein 1971, p. 94;
Hofstetter 1990, p. 67, K 118; *CVA*
Toledo 2 [USA 20], pl. 76 [959]:1–5.
 - 34 Basel, Antikenmuseum (extended
loan)
Head to left.
Wallenstein 1971, p. 132, V/A 7k,
pl. 14:3, 4 (580/570).
 - 35 Swiss Market 1982
MuM Auktion 60, p. 12 and
pl. 5, 13.
 - 36 Zurich, Archäologisches Institut
der Universität (extended loan)
Bloesch 1974, no. 266, pl. 45.
 - 37 Florence 82662 Fig. 5
From Rhodes.
Phillips 1989, p. 107, note 50,
fig. 34:a, b.

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