

STEMLESS BELL-KRATERS FROM ANCIENT CORINTH

(PLATES 31–45)

For Charles Williams and Nancy Bookidis

THE EXTENSIVE EXCAVATIONS at Ancient Corinth conducted by the American School of Classical Studies at Athens since 1896 have brought to light a small number of fragmentary bell-kraters of a special type.¹ Some are decorated in the red-figure technique, others are covered with black glaze upon which is usually painted, between the handles, a wreath in creamish slip or in added white, sometimes augmented with incision. The red-figured fragments from Ancient Corinth are supplemented by two complete vases, one in Athens, the other formerly in Berlin. All may be dated broadly to the 4th century B.C. Although the red-figured pieces have already appeared in various publications, the black-glazed have remained largely unstudied except for the occasional mention and illustration in excavation reports. Yet this material, both complete pots and fragments, deserves to be considered as a whole, for it shows the Corinthian potters of the Late Classical period experimenting with a variation upon an old shape, and it provides a link between the pottery of Ancient Corinth and that of Magna Graecia in the time of Timoleon.²

¹ My interest in this material was stimulated by my research on Corinthian red-figured pottery. Charles K. Williams II, Director of the Corinth Excavations, most kindly allowed me to study and to publish both the red-figured and the black-glazed kraters presented here. I am very grateful to him, and also to Dr. Nancy Bookidis, Assistant Director, who provided all the photographs and much general assistance and counsel during my sojourns in Corinth. Originally, Dr. Michael Katzev was to have published the black-glazed kraters: he has conceded the pieces to me, and I am deeply in his debt. Susan Katzev has also generously allowed me to use the fine profiles that she had drawn of nos. 1–4, 6–8, and 13. For the additional profiles of nos. 5, 9, and 15–20 I would like to thank Karen Hutchinson. The profiles of 10–12, 14, 45, and 46 and the drawings of the patterns are my own but were inked and prepared for publication by Claudia Sagona. The photographs, as always, are the essential contribution of I. Ioannidou and L. Bartzioti. During the research and writing of this article I have also received kind help from the following scholars: Professor E. G. Pemberton, who identified 14, 26, 30, and 31 and generally acted as an unpaid research assistant; Dr. Martha Risser, who identified 32; Professors Mary Moore and T. L. Shear Jr., who allowed me to examine pottery from the Athenian Agora and permitted me to illustrate Agora P 6194; Dr. Martine Denoyelle, who supplied me with photographs of certain Gnathian bell-kraters in the Louvre; and Dottoressa Giovanna Delli Ponti, who likewise provided a photograph of Lecce 1023. Professors J. R. Green and Susan Rotroff both took time to read a draft and assisted me with their profound knowledge of Gnathian ware and Athenian Hellenistic pottery, respectively.

² Some of these vases are briefly discussed by Sharon Herbert (*Corinth* VII, iv, p. 34), who employs the term “Corinthian Phlyax krater”. I have avoided this usage, for it is likely to cause confusion with the South Italian “Phlyax” krater. A term that emphasizes form, not decoration, is desirable.

CATALOGUE

All measurements are in meters. The diameter of the lip is the maximum diameter as measured at the outer edge; so too for the diameter of the foot. "Rim" means the edge of the "lip". The color of the fired clay is given in terms of the *Munsell Soil Color Charts*, Baltimore 1975. Black-glazed kraters precede red-figured. In both series the more complete vases are followed by fragments of bases, rim fragments, and, finally, body sherds. The bases 9–13 have been included in the black-glazed series, but in fact not enough remains to be quite certain that the vases were black, rather than red figured. C, CP, and KP (Potters' Quarter) numbers are inventory numbers; L numbers are given to fragments not inventoried but stored in the pottery lots in Ancient Corinth. The Edwards and Herbert deposit numbers refer to the lists of significant deposits in *Corinth* VII, iii, pp. 188–235 and in *Corinth* VII, iv, pp. 13–27, respectively. Grid coordinates of the findspots refer either to the plan of the central area of Corinth, ca. 400 B.C., given in Pemberton 1997, fig. 17 (p. 91 above), or, in the case of deposits in the area called East of the Theater, to the plan of Corinth in the Roman period, given in Williams 1989, p. 2, fig. 1. The red-figured fragments from Corinth are described only briefly unless they are unpublished or the existing description is inadequate.

BLACK-GLAZED BELL-KRATERS

1. C-1972-25

Fig 1, Pl. 31

Forum Southwest, destruction fill associated with the west wall of Building III and the east wall of Building IV. Grid 60:C, 60:D, 61:C, 61:D.

H. 0.207, D. rim 0.28, D. foot 0.142, H. foot 0.032. Most of the foot, much of the body, sections of the lip, one complete handle, and half of the other remain.

Fine, moderately hard fabric, very pale brown (10YR 7/4 to 7.5YR 7/4). Shiny black glaze, flaked on the lower bowl, the foot, and the inside. Upper part of vase above handles dip glazed.

Published: Williams 1973, p. 27, pl. 9; mentioned in *Corinth* VII, iv, p. 34, note 10.

Flaring lip with molded rim; handles set diagonally and inward curving; no knobs beside handles. Molded foot, the side of the lower element almost vertical. Tooled groove on edge of lip, between bowl and foot, and between elements of foot; slight offset on underside. Vase completely glazed except for grooves, the resting surface of the foot, and the underside (a few strokes of very dilute glaze).

Between the handles on both sides, an ivy wreath with wavy stem. On one side, above, six leaves alternate with five berry clusters; below, five leaves alternate with six berry clusters. On the other side, above, seven leaves alternate with six berry clusters;

below, parts of three leaves and two berry clusters remain. Leaves, berries, and vine are painted with a cream slip washed with red miltos. The stems of the ivy leaves are incised.

2. C-71-316

Fig 2, Pl. 31

Forum Southwest, pottery deposit in drain between Buildings I and II (Herbert Deposit 10). Grid 55:L.

H. 0.135, D. rim 0.17, D. foot 0.079, H. foot 0.018. The base, part of the bowl, about a third of the lip, one complete handle, and half of the other remain.

Fine, moderately hard fabric, very pale brown (10YR 7/3–4). Black glaze, with slight sheen, flaked almost entirely from outer and inner surfaces.

Published: Williams 1972, no. 20, p. 156, pl. 24; Williams 1973, pl. 9 (profile); mentioned in *Corinth* VII, iv, p. 34, note 10.

Slightly flaring lip with molded rim; inward curving handles set diagonally; a knob on either side of the complete handle and to right of the other handle. Foot formed of two elements separated by a groove, the side of the lower flaring slightly; slight offset on underside. Vase completely glazed except for resting surface of foot and for underside (wash of dilute glaze); grooves between bowl and foot and between two elements of foot reserved.

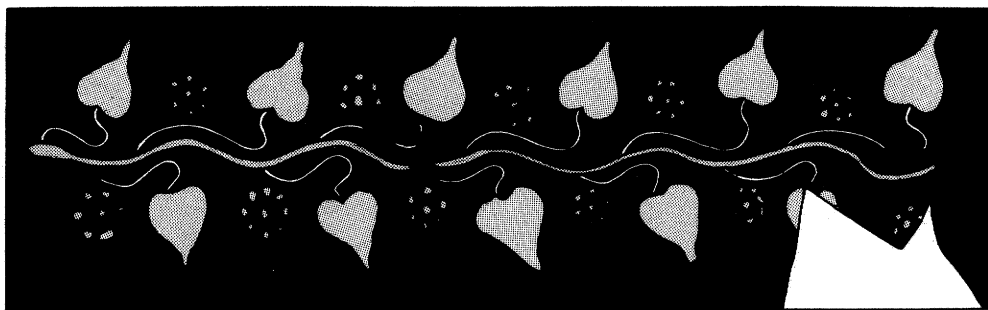
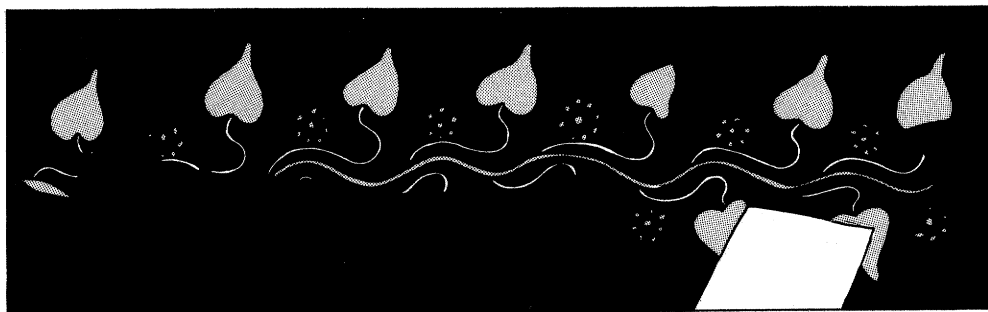
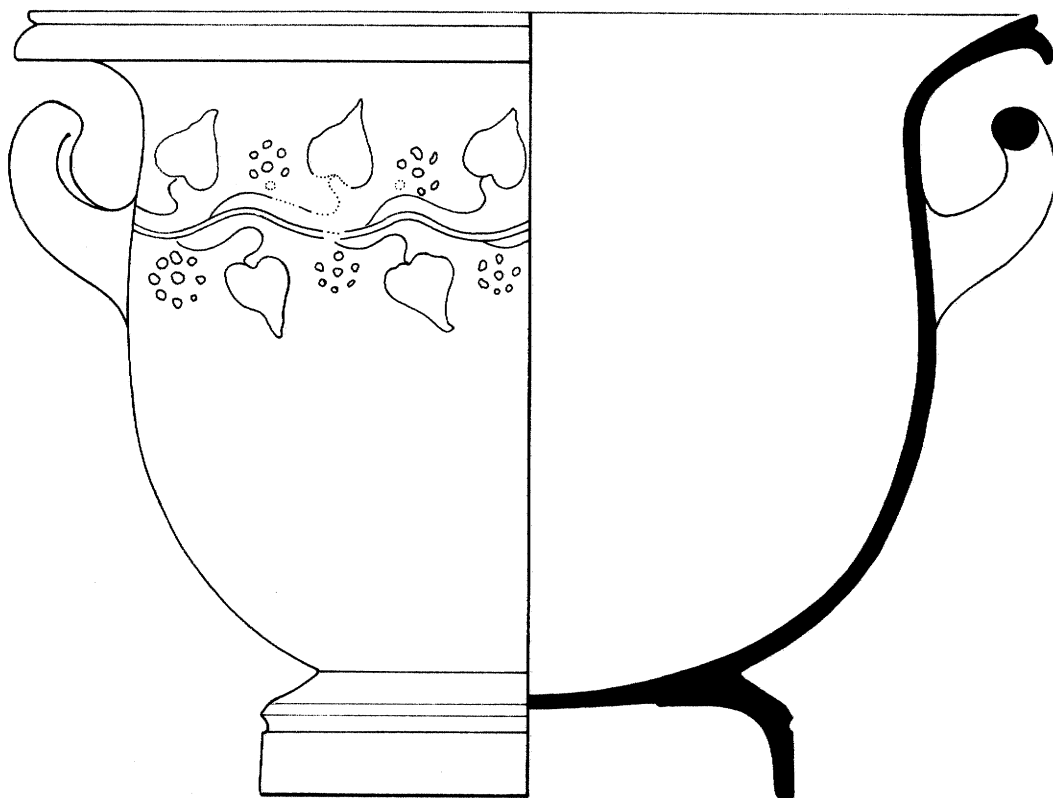


FIG. 1. Krater 1. Scale 1:2

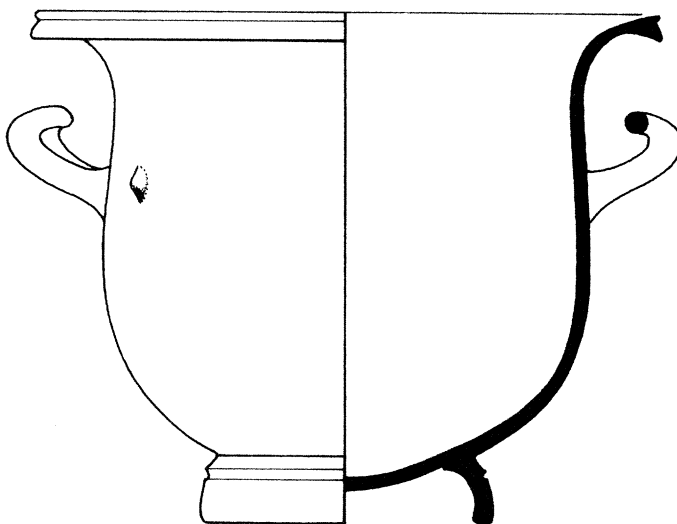


FIG. 2. Krater 2. Scale 1:2

The handle zone was decorated with a wreath or other design, for a spot of cream slip remains to right of the left-hand knob on the better-preserved side.³

3. C-38-563

Fig. 3, Pl. 32

Museum West, manhole 1938-2 (Edwards Deposit 35, Herbert Deposit 11).

H. 0.212, D. rim 0.254, D. foot 0.133, H. foot 0.026. Mended from many fragments, with some parts restored in plaster.

Fine, only moderately hard, yellowish pale brown fabric (10YR 7/4). Slightly shiny black glaze fired reddish in places and rubbed away from most of reverse and areas of lip and handles. Upper half of vase dip glazed.

Published: mentioned in *Corinth* VII, iii, p. 45, note 30, p. 207; *Corinth* VII, iv, p. 34, note 10.

Slightly flaring lip with molded rim; handles set diagonally and flanked by knobs. Broad lower body separated from foot by tooled groove. Foot in two elements: narrow upper element set off by tooled groove (miltos) from slightly flaring lower element; slight offset on underside. Vase completely glazed

except for grooves, resting surface of foot, and underside (covered with a light wash of dilute glaze).

In the handle zone, an ivy wreath painted in cream slip (originally washed with miltos). On the main side, seven leaves alternate with six berry clusters (normally 3–4 berries) above the wavy vine, while five leaves and four berry clusters are preserved below; on the other side, only a short section at the left-hand end of the wreath remains.

4. C-40-393

Fig. 4, Pl. 33

Museum East, well 1940-1 (Edwards Deposit 36, Herbert Deposit 8).

H. 0.216, D. rim 0.261, D. foot 0.124, H. foot 0.030. Mended from numerous fragments, with many sections restored.

Fine, moderately hard, grayish buff to very pale brown fabric (7.5YR 7/4). Black glaze with slight sheen, misfired gray or red in places.

Published: Weinberg 1948, E2, p. 231, pl. LXXXV; mentioned in *Corinth* VII, iii, p. 45, note 30, and p. 208.

Strongly flaring lip with molded rim; lip passes into body without offset; diagonal handles incurving and

³ There is no trace of incision.

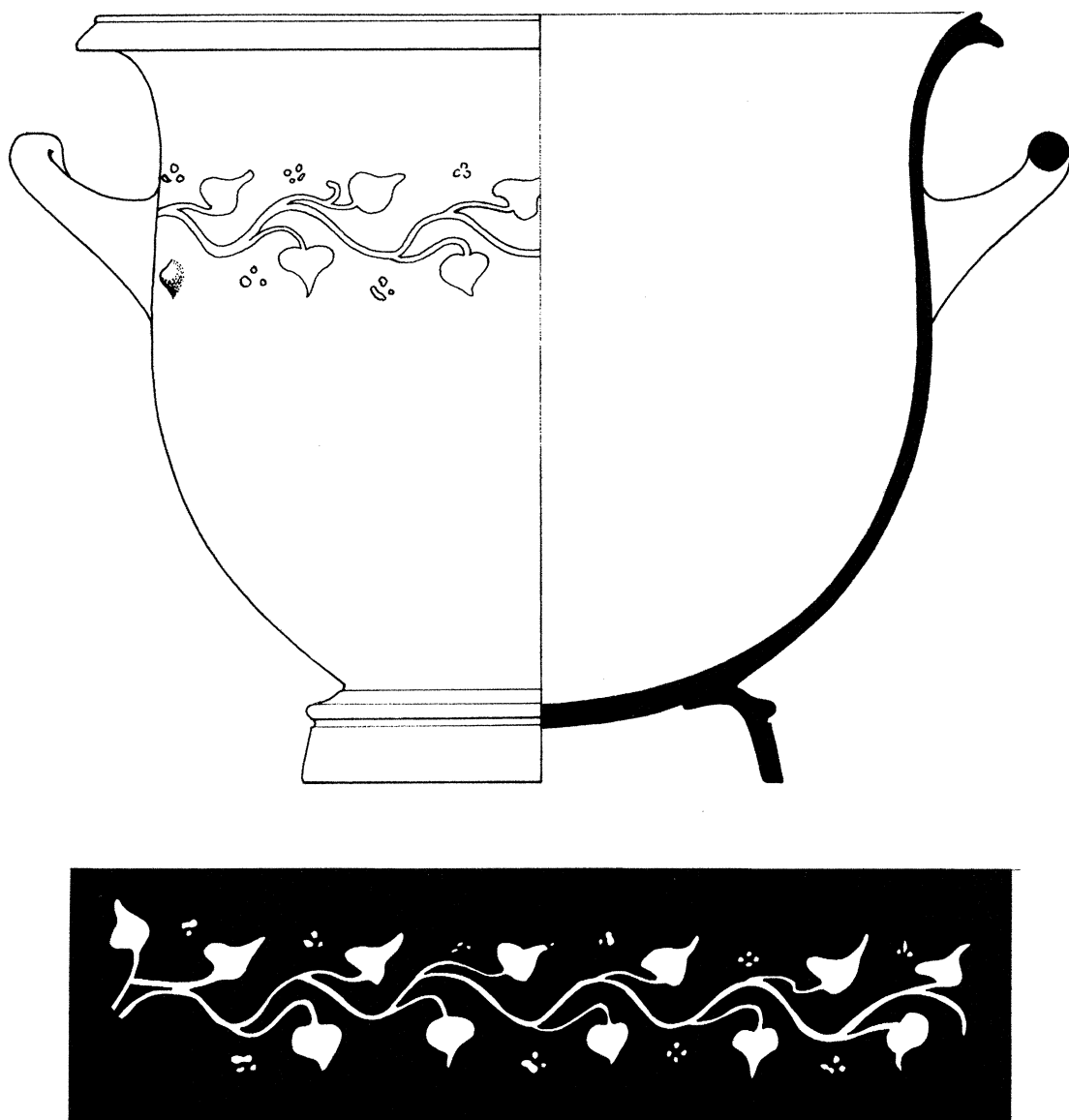


FIG. 3. Krater 3. Scale 1:2

flanked by knobs. Foot molded in two elements, the lower convex and flaring; tooled grooves separating two elements of rim and of foot, as well as lower bowl from foot. Vase completely glazed except for grooves, resting surface of foot, and underside (the latter given a light wash of dilute glaze).

In the handle zone, a wavy ivy wreath, combining leaves and berry clusters (7–8 berries). On the main side, seven leaves alternate with six clusters

above the vine, while there are traces of eight leaves alternating with eight clusters below. On the reverse, five leaves alternate with four clusters above, and five leaves with five clusters below. The stems linking the leaves with the main vine are incised, as are the little shoots in the troughs of the wavy stem; the vine itself and the leaves are painted with a thin cream slip washed with red miltos; the berries are painted in white.

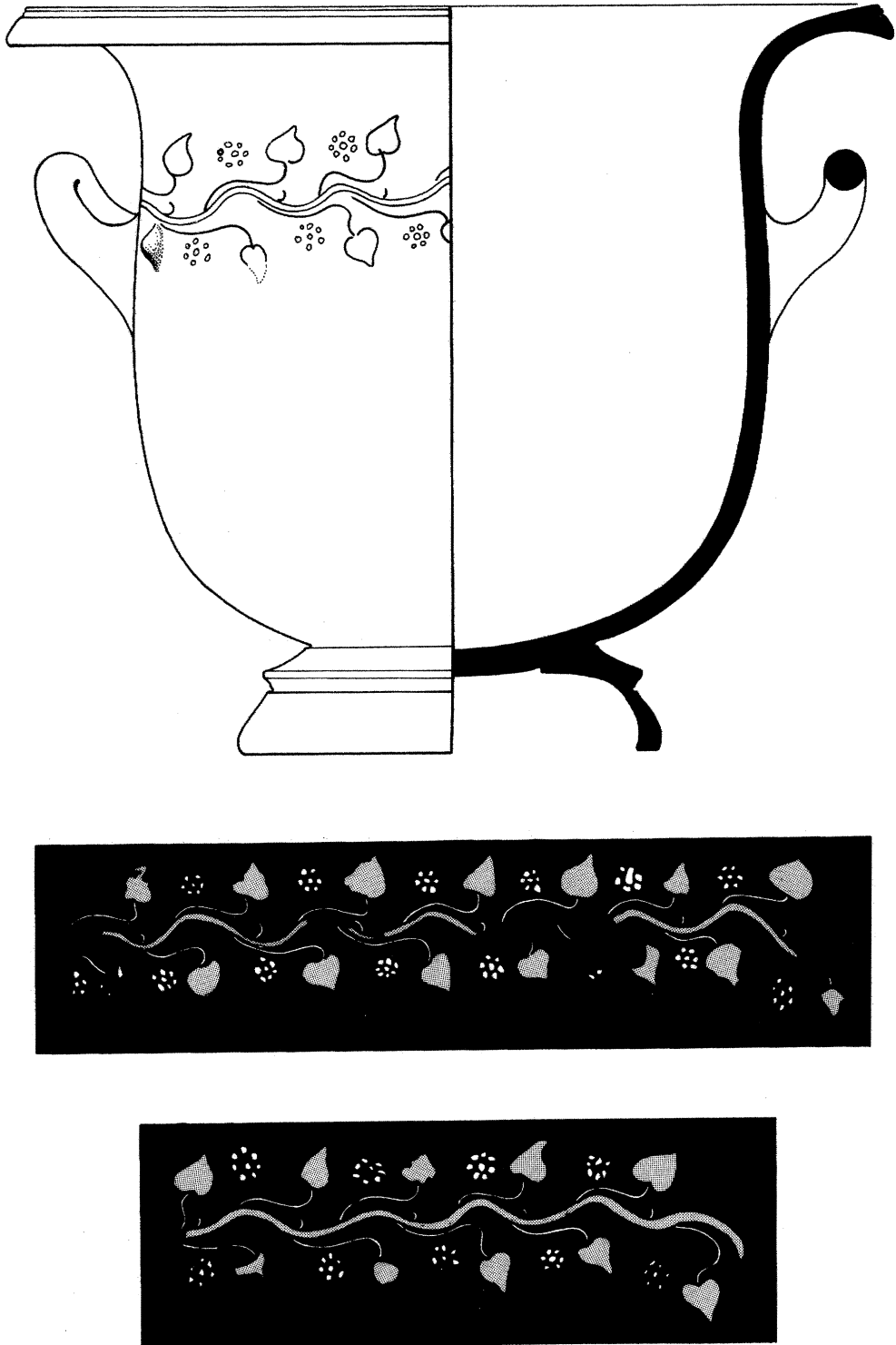


FIG. 4. Krater 4. Scale 1:2

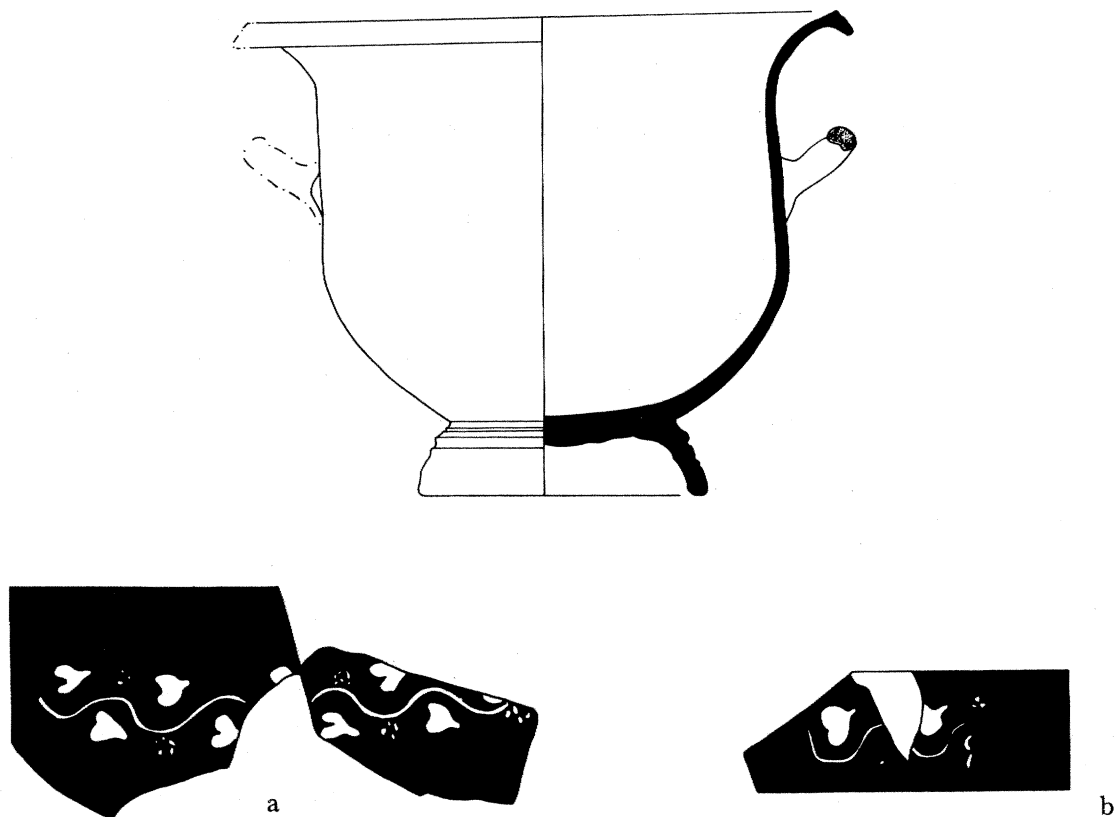


FIG. 5. Krater 5. Scale 1:2

5. C-71-317

Fig 5, Pl. 33

Forum Southwest, pottery deposit in drain between Buildings I and II (Herbert Deposit 10). Grid 55:L.

H. 0.129, D. rim 0.15, D. foot 0.076, H. foot 0.020. The foot, much of the bowl, one handle stump, and about a third of the lip remain.

Fine, moderately hard, grayish cream to pale brown fabric (10YR 7/4 to 7.5YR 7/6). Black glaze with slight sheen, fired red in patches and much flaked, especially on the reverse.

Published: mentioned in Williams 1972, no. 20, p. 156, and *Corinth* VII, iv, p. 34, note 10.

Flaring rim divided into two elements by tooled groove at top; only two knobs preserved, that to right of each handle. Groove between lower bowl

and foot. Foot in two elements: narrow upper element separated from flaring lower by groove; slight offset on underside. Vase completely glazed except for grooves, resting surface of foot, and underside (slight wash).

A wavy ivy wreath occupies the handle zone on each side, the leaves alternating above and below the vine with berry clusters. On the obverse, the remaining section of the wreath shows parts of five leaves and two berry clusters above the vine, and four leaves and four clusters below. All that is preserved on the reverse is a short section at the left-hand end, with two leaves and a berry cluster above the vine. Vine, leaves, and berries are painted in a thin cream slip washed with miltos. The leaves are independent of the vine.

6. C-40-62

Fig. 6, Pl. 34

Tile Works, well 1940-6 (Edwards Deposit 27).

H. 0.209, D. rim 0.225, D. foot 0.113, H. foot 0.035. About a third of the lip along with most of the bowl, the handles, and the foot remain.

Fine, relatively soft, yellowish buff to pale brown fabric (10YR 7/4 to 2.5Y 7-8/4). Black glaze with slight sheen, fired reddish in places; partially rubbed away. Upper two thirds of body dip glazed.

Published: mentioned in *Corinth* VII, iii, p. 45, note 30, and p. 205.

Slightly flaring lip with molded rim; inward-curving handles set high on body; no knobs. Lower body more constricted than normal in this series. Foot with two elements separated by tooled groove, the lower element convex and slightly flaring; reserved groove may have separated bowl from foot; slight offset on underside. Krater completely glazed except for resting surface of foot and underside (at least partly covered with diluted black glaze).

In the handle zone, an ivy wreath, the leaves alternating with clusters of four berries. On the obverse, five leaves and three clusters remain above the vine, and three leaves and three clusters below. All that is preserved on the reverse is a small section towards the right-hand end (parts of one leaf and one berry cluster above and below the vine) and a berry cluster at the left end. The leaves are independent of the vine. One cannot say whether the wreath was executed with a thin cream slip or simply in added white, although the former is more probable.

7. C-38-560 a-c

Fig. 7, Pl. 34

Museum West, manhole 1938-2 (Edwards Deposit 35, Herbert Deposit 11).

Three non-joining fragments. (a) Section of wall and, at left, stumps of handle: p.H. 0.10, p.W. 0.092, Th. 0.004-0.005. (b) From the wall, preserving trace of handle stump (?) at the right-hand break: p.H. 0.077, p.W. 0.056. (c) Parts of foot and lower bowl: p.H. 0.109, D. foot 0.122, H. foot 0.035. Fine, moderately hard, grayish buff fabric (10YR 7/4) but rather redder in fragment c (7.5YR 7/4). Black glaze, with slight sheen, fired reddish in the bottom of the bowl; some flaking.

Published: *Corinth* VII, iii, p. 45, note 30, and p. 207; *Corinth* VII, iv, p. 34, note 10.

Foot in two elements, the lower with convex and flaring side. No certain evidence of knobs. Strong offset on underside. Bowl and outside of foot entirely glazed; resting surface of foot and underside are reserved, the latter partly washed with thin glaze.

The handle zone was decorated with an ivy wreath with wavy vine. Fragment a preserves the left end of the vine, with a cluster of three berries above and an ivy leaf below. Fragment b gives part of the right-hand end of this wreath or of that on the other side of the vase: a section of the vine, with a cluster of three berries and an ivy leaf below. Thin cream slip washed with miltsos.

8. C-1976-316

Fig. 7, Pl. 35

Forum Southwest, fill over Basin Room under southwest corner of Roman Cellar Building. Grid 73:ZZ-A.

P.H. 0.114, D. foot 0.115, H. foot 0.028. The foot and a section of the lower wall remain.

Fine, moderately hard, grayish to very pale brown fabric (10YR 7/3-4). Black glaze peeled almost entirely from inside and outside.

Foot in two elements, the lower with flaring side. Tooled grooves between bowl and foot and between elements of foot. Resting surface of foot and underside reserved, the latter displaying strokes of very dilute glaze; slight offset on underside.

9. C-71-622

Fig. 7, Pl. 35

Forum Southwest, pottery deposit in drain between Buildings I and II (Herbert Deposit 10). Grid 55:L.

P.H. 0.043, D. foot 0.10, H. foot 0.025. Fragment preserving parts of the foot and adjacent bowl.

Fine, moderately hard, yellowish pale brown fabric (10YR 7/4) but redder at the bottom of the bowl (7.5YR 7/4). Black glaze with slight sheen; some peeling of glaze; stacking ring at bottom of interior, within which the glaze has fired red.

Foot in two elements, the lower convex and slightly flaring; grooves between bowl and foot and between two elements of foot. Resting surface reserved, underside covered with thin wash of dilute glaze; no offset on underside.

From the same vase as 17?

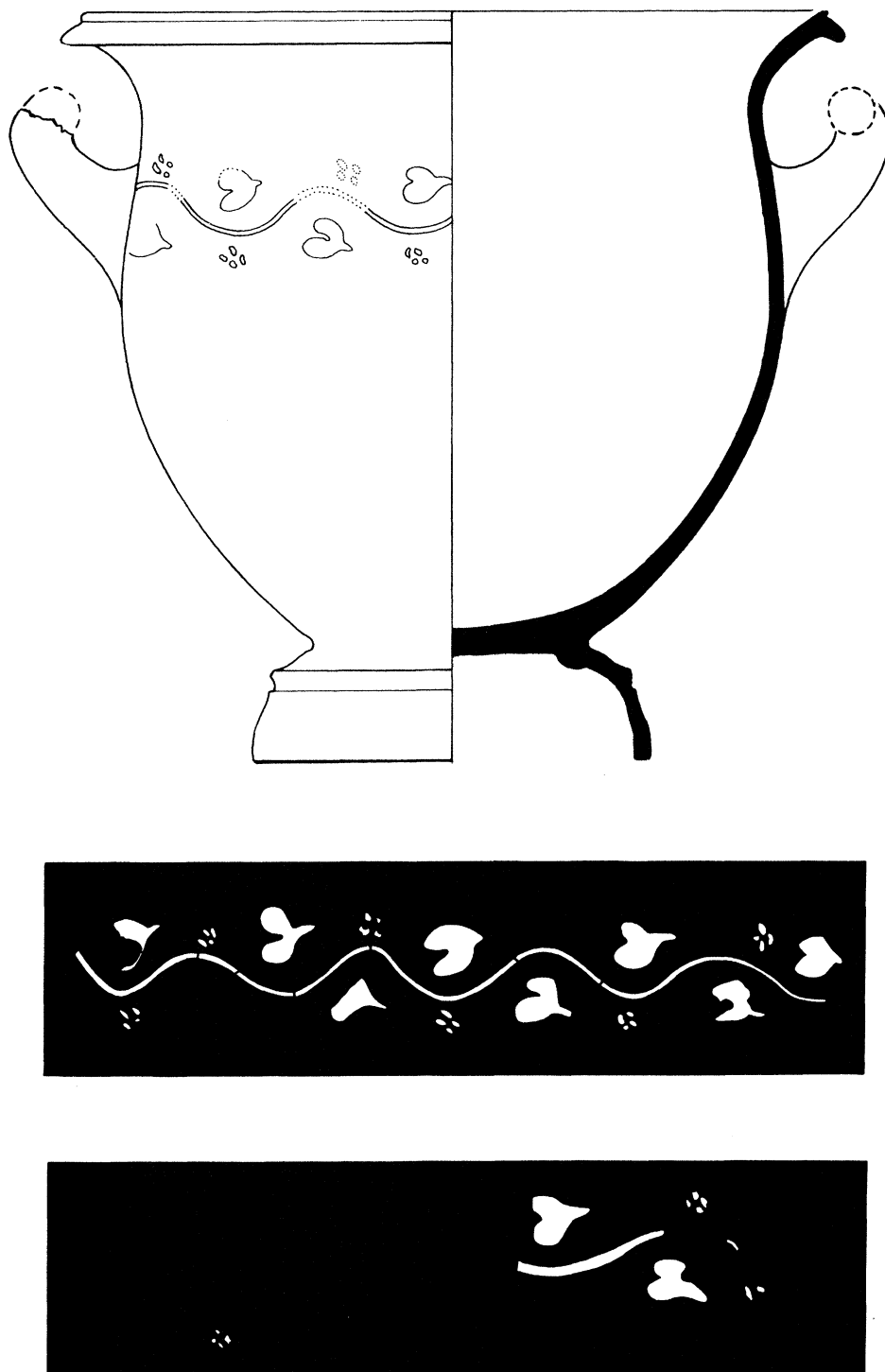
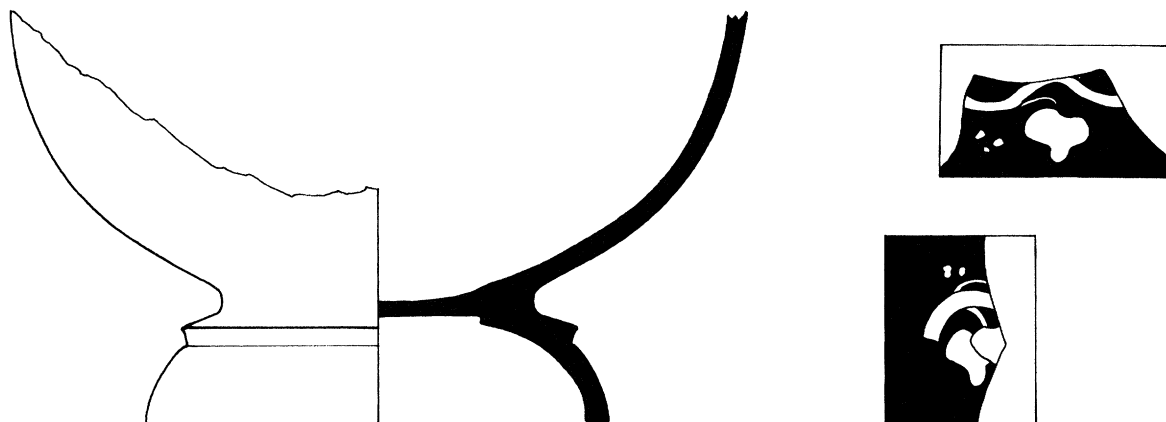
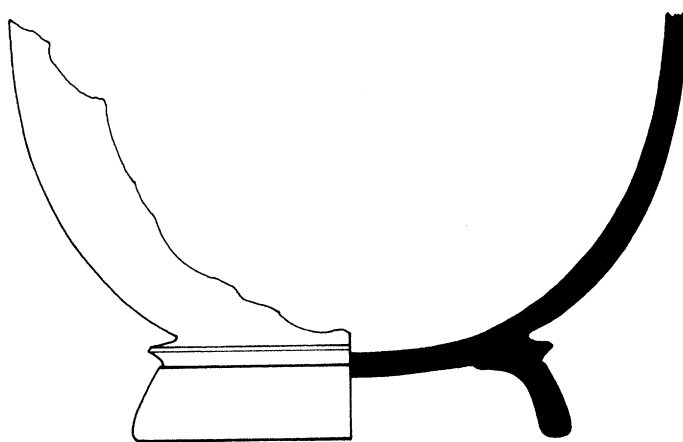


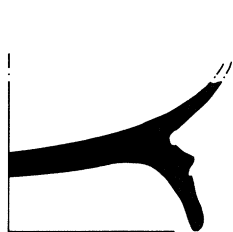
FIG. 6. Krater 6. Scale 1:2



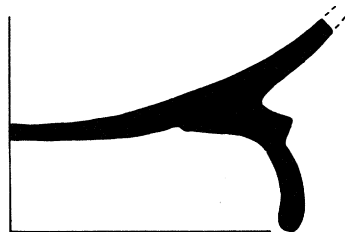
7



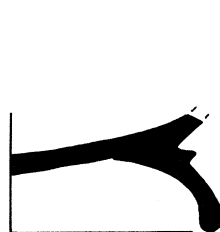
8



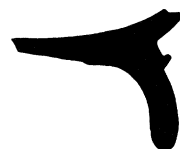
9



10



11



12

FIG. 7. Kraters 7-12. Scale 1:2

10. L1972-84-1

Fig. 7, Pl. 35

Forum Southwest, robbed foundation trench for east wall of Building IV. Grid 61:C, 61:D.

H. foot 0.033, D. foot 0.15, Th. bowl 0.005. Fragment preserving part of the foot and the beginning of the bowl.

Fine, hard fabric with a few small, dark grits, greenish to pale yellow (2Y 7–8/2) in core. Brownish black glaze with slight sheen, much peeled.

Foot in two elements, the lower slightly flaring. Broad reserved bands between two elements of foot and between foot and bowl. Foot offset from underside of bowl. Underside and resting surface reserved.

11. L1972-50-1

Fig. 7, Pl. 35

Forum Southwest, near rectangular pit, from destruction debris over white clay floor. Grid 60:C, 60:D.

H. foot 0.022, D. foot 0.11, Th. bowl 0.004–0.005. Fragment preserving about a quarter of the foot and the beginning of the bowl.

Fine, moderately hard fabric, greenish to pale brown for foot (10YR 7/3); light brown for bowl (7.5YR 7/6). Dull brownish black glaze.

Foot in two elements, the lower flaring. Reserved grooves between two elements of foot and between foot and bowl. Foot offset from underside of bowl. Underside and resting surface reserved, with traces of dilute-glaze wash. See 44.

12. C-37-2996

Fig. 7, Pl. 35

Forum South Central, drain 1937-1 (Edwards Deposit 80, Herbert Deposit 5). Grid 50–51:M. P.H. 0.037, D. foot 0.12, H. foot 0.028. Fragment preserving about a quarter of the foot and a little of the adjacent bowl.

Fine, hard, greenish cream fabric with browner tinges (10YR 7–8/3). Traces of black glaze on inside of bowl, but glaze has flaked almost completely from foot.

Foot in two elements, the lower slightly flaring. Tooled groove between the two elements, as well as between bowl and foot. Offset on underside of vase. Resting surface and underside reserved but partly washed with very thin glaze.

13. C-1976-317

Fig. 8, Pl. 35

Forum Southwest, fill over Basin Room beneath southwest corner of Roman Cellar Building. Grid 73:A.

P.H. 0.064, D. foot 0.129, H. foot 0.034. Fragment preserving the foot and the bottom of the bowl.

Fine, slightly soft, greenish buff fabric (2.5Y 7–8/4), shading to pale brown (10YR 7/3). Brownish black glaze with slight metallic sheen, peeled from most of outer surface.

Foot more elaborate than normal, composed of three elements, each separated by a tooled groove. A groove also sets off foot from bowl. Edge of ring foot and resting surface reserved; underside also reserved, with traces of dilute-glaze wash. Slight offset on underside.

13 may come from the same vase as **18**: fabric and glaze are similar.

14. L1987-53-1 a–c

Fig. 8, Pl. 35

East of Theater, fill of reservoir 1985-1. Grid 96:AU.

Three fragments from the rim and bowl. (a) Rim fragment: est. D. rim 0.28–0.29, p.W. 0.168. (b) Wall fragment: p.W. 0.093, Th. 0.004–0.005. (c) Lower wall fragment: p.W. 0.082 (not illustrated).

Fine fabric, very pale brown (10YR 7/3–4). Black glaze with slight sheen, much rubbed.

Lip flares out from wall without articulation. Edge of rim separated into two elements by reserved groove. At the lower break on fragment a, below the incised stems, traces of a knob(?).

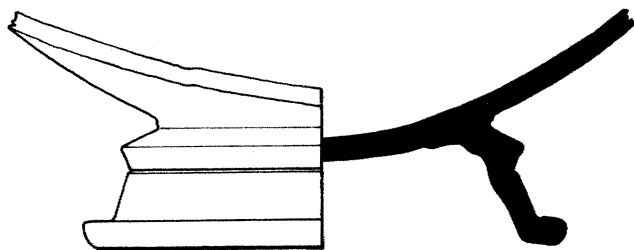
Fragments a and b preserve parts of a horizontal ivy vine, with the vine, leaves, and berries in thin slip, the stems and shoots incised. Fragment a probably gives the left-hand end: two stems, a shoot, and a short section of the main vine. Fragment b preserves above, a section of the wavy vine with an incised stem and shoot; below, seven-berry cluster, stem, and the contour of a leaf.

15. C-63-480

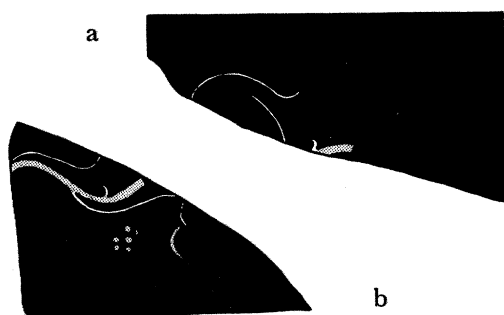
Fig. 8, Pl. 36

Anaploga Cistern, fill southwest of wall 1.

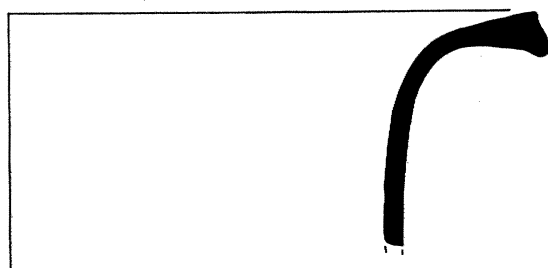
P.H. 0.104, est. D. rim 0.27. About a third of the lip, one handle, knobs either side of the handle, and part of the bowl remain. Nonjoining sherds from the lip are kept in the lot.



13



14



15

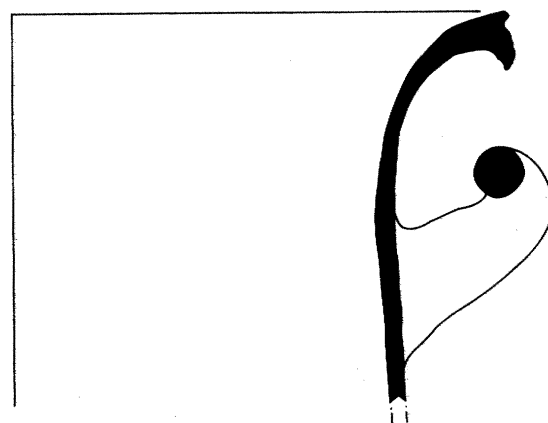


FIG. 8. Kraters 13–15. Scale 1:2

Fine, moderately hard to slightly soft, pale grayish brown fabric (7.5YR 7/4 to 10YR 7/3). Dull black glaze over inner and outer surfaces, much rubbed and peeled. Use wear on inside edge of rim.

Flaring lip with rim in two elements. Diagonally set handle curving in slightly.

To left and right of the handle are short sections of horizontal wreaths with pairs of laurel leaves, tips to right, painted in a thin cream slip washed with miltos.

16. CP-3007

Fig. 9, Pl. 36

Corinth, exact findspot unknown.

P.H. 0.147, est. D. rim 0.225. About half the lip, the roots of one handle, sections of the wall on both sides of the handle, and one knob (to left of the handle) remain.

Fine, moderately hard, pale brown fabric (7.5YR 7/4). Grayish black glaze, with slight sheen, partly rubbed away. Possible use wear on inside of rim.

Slightly flaring lip with rim in two elements separated by tooled groove.

The handle zone on both sides was decorated with a necklace pattern: a horizontal row of large beads with a row of smaller beads above and below. A red line seems to have linked the small beads of the upper row on both sides of the vase. In the case of the less well preserved pattern, a narrow band seems to intervene between the middle and upper rows. Thin cream slip washed with miltos for the beads and band. Two or three lines incised below the blaze may have served as rough guidelines.

17. C-71-624

Fig. 9, Pl. 36

Forum Southwest, pottery deposit in drain between Buildings I and II (Herbert Deposit 10). Grid 55:L.

P.H. 0.127, D. rim 0.185, Th. 0.002–0.004. About half the lip, one handle, two knobs flanking this handle, and portions of the bowl remain (seven nonjoining fragments are kept in lot 7079).

Fine, somewhat soft, pale yellow to very pale brown fabric (2.5Y 8/4 to 10YR 7/4). Slightly shiny black glaze on exterior and interior, much peeled.

Flaring lip with rim in two elements. Diagonal handle curving in slightly.

The handle zone on both sides was decorated with a wreath consisting of pairs of laurel leaves, a straight main stem, and clusters of berries between this stem and the leaves. On one side, parts of four leaves are preserved, as well as a cluster of berries and a section of the main stem; on the other, parts of two leaves and the main stem. All elements are painted in a very thin cream slip washed with miltos.

From the same vase as 9?

18. C-1976-325

Fig. 10, Pl. 37

Forum Southwest, fill over Basin Room under southwest corner room of Roman Cellar Building. Grid 73:ZZ-A.

P.H. 0.191, est. D. rim 0.285. About half the lip, one complete handle and a stump of the second, two knobs flanking the complete handle and one to left of the stump, as well as sections of the bowl remain.

Fine, hard, cream to very pale brown fabric (10YR 7–8/3). Slightly shiny black glaze on interior and exterior, much peeled.

Flaring lip with rim in two elements separated by reserved groove. Diagonal handles curving in slightly.

The handle zone on both sides was decorated with an ivy wreath, with wavy stem, the ivy leaves alternating above and below with clusters of poorly drawn berries. On the better-preserved side, sections at either end remain, with parts of three leaves and three clusters above the stem, one leaf and two clusters below; on the other side, just a short section at the right end, with parts of two leaves and a cluster above, and one leaf and two clusters below. All elements are painted in a thin cream slip.

This may come from the same vase as 13: fabric and glaze are similar.

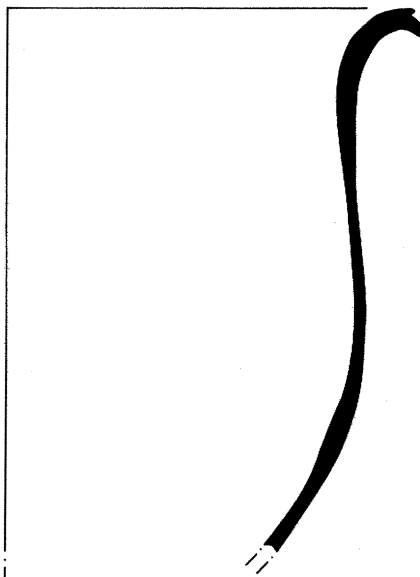
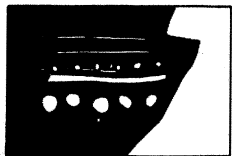
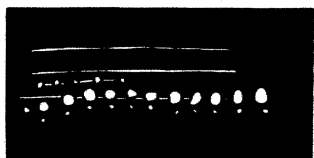
19. C-37-2345

Fig. 10, Pl. 37

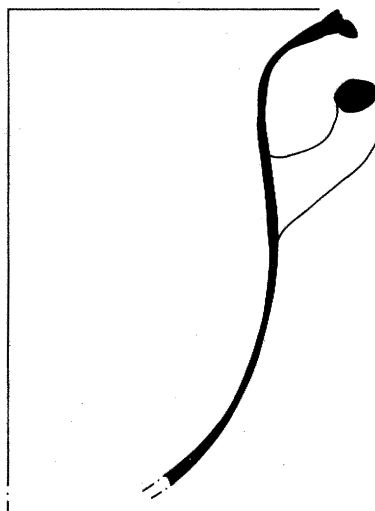
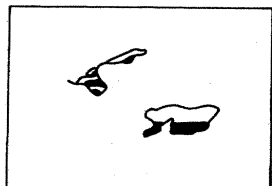
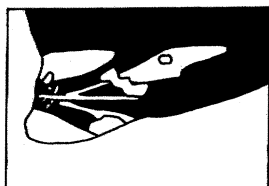
Forum Southwest, South Stoa, disturbed fill in Great Drain west of manhole north of Stoa Shop XXVI.

P.H. 0.125, D. rim 0.254. Slightly more than half the lip remains, with one handle and bits of the bowl. A sketch in the 1937 Finds Inventory Book shows an additional section, now missing, of the rim and body to right of the handle.

Fine, slightly soft, buff to pale brown fabric (10YR 7/4). Dull black glaze on interior and exterior, much peeled.

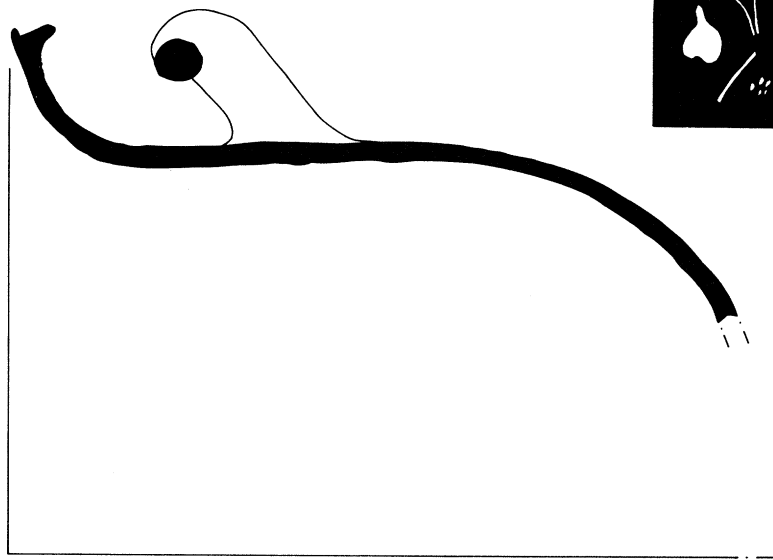


16



17

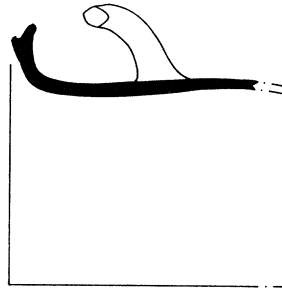
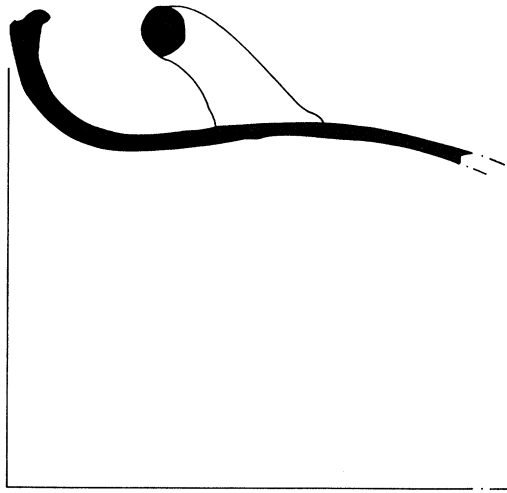
FIG. 9. Kraters 16 and 17. Scale 1:2



18



19



20

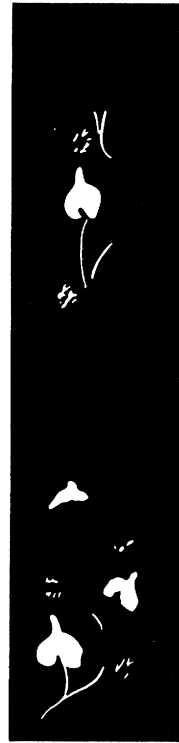


FIG. 10. Kraters 18–20. Scale 1:2

Flaring lip with rim in two elements separated by reserved groove. Diagonal handle curving upward. No trace of knobs.

The handle zone was decorated with an ivy wreath: to left of the handle are traces of the wavy vine, as well as an ivy leaf and one berry cluster above, all painted in a thin cream slip. The leaves appear to have been joined to the main vine by stems.

20. C-71-623 Fig. 10, Pl. 36

Forum Southwest, pottery deposit in drain between Buildings I and II (Herbert Deposit 10). Grid 53-54:K.

P.H. 0.065, D. rim 0.135. About half the lip, much of one handle, and sections of the bowl remain.

Fine, somewhat soft, creamish pale brown fabric (10YR 7/3). Slightly shiny, grayish black glaze on interior and exterior, much peeled. Possible use wear on inside of rim.

Flaring lip with rim in two elements, the lower projecting strongly; elements separated by reserved groove. Preserved handle flanked by knobs. No trace of decoration in handle zone.

21. L1978-38-2 a-c Fig. 11, Pl. 38

Forum Southwest, south part, fill directly below poros-chip layer, perhaps associated with construction fill for South Stoa. Grid 61:C.

Four fragments preserving about a quarter of the lip and parts of the wall. (a) Single fragment (mended from four) of rim: D. rim (outer) 0.22, Th. (lower break) 0.004. (b) Single fragment of rim: p.W. 0.055. (c) Single fragment (mended from two) of upper wall: p.H. 0.07, p.W. 0.10, Th. (lower break) 0.004. (d) Single fragment (mended from two) of upper wall: p.H. 0.038, p.W. 0.058. Fine, moderately hard, light-brown fabric (7.5YR 7/6). Slightly shiny brownish black glaze.

Flaring lip with rim in two elements separated by reserved groove.

Fragment c preserves part of an ivy wreath: three leaves and three berry clusters above the wavy vine, three leaves and three berry clusters below. Fragment d preserves parts of two leaves and two berry clusters above the vine. The wheelmarks and glaze on the interior suggest that this may join fragment c at the right, completing the top right-hand leaf.

22. L1978-38-3

Fig. 11

Forum Southwest, south part, fill directly below poros-chip layer, perhaps associated with construction fill for South Stoa. Grid 61:C.

D. rim (outer) 0.23, p.H. 0.060, Th. (lower break) 0.004-0.005. Fragment preserving about a sixth of the lip and a section of the upper wall.

Fine, moderately hard fabric, very pale brown to grayish cream (7.5YR 7/6 to 7/4 and 6/4). Dull grayish black glaze.

Flaring lip with rim in two elements separated by reserved groove.

At the lower break the fragment preserves three berries from a cluster and the tip of an ivy leaf. White washed with milto for the decoration. See 27.

23. CP-2665

Fig. 11, Pl. 38

Corinth, exact findspot unknown.

P.H. 0.165, D. bowl just below knob *ca.* 0.22. Wall fragment; at the right, a knob.

Fine, hard, pale brownish buff fabric (7.5YR 7-8/4). Slightly shiny, grayish black glaze, peeling.

In the handle zone, an ivy wreath with wavy vine, the leaves alternating with berry clusters. Three leaves and two clusters are preserved above the vine, four leaves and four clusters below. The vine and the leaves are painted in a thin cream slip (washed with milto), the berries in added white; the stems are incised. In each trough of the wavy vine is an incised shoot.

24. C-30-113

Fig. 11, Pl. 38

North Stoa, 1930.

Max. p. dim. 0.048, Th. 0.003-0.004. Wall fragment.

Fine, relatively soft, grayish, pale brown fabric (7.5YR 7-8/3). Brownish black glaze, with slight sheen, rubbed away on the inside of the vase.

The fragment preserves a section of an ivy wreath, with a single leaf and part of a berry cluster above the wavy vine, two leaves and a berry cluster below. Thin cream slip, washed with milto, for the main vine, as well as the ivy leaves and berries; incision for the side stems.

25. L1974-59-1

Fig. 11, Pl. 38

Forum West, destruction debris south of South Tower of West Shops. Grid 73:D.

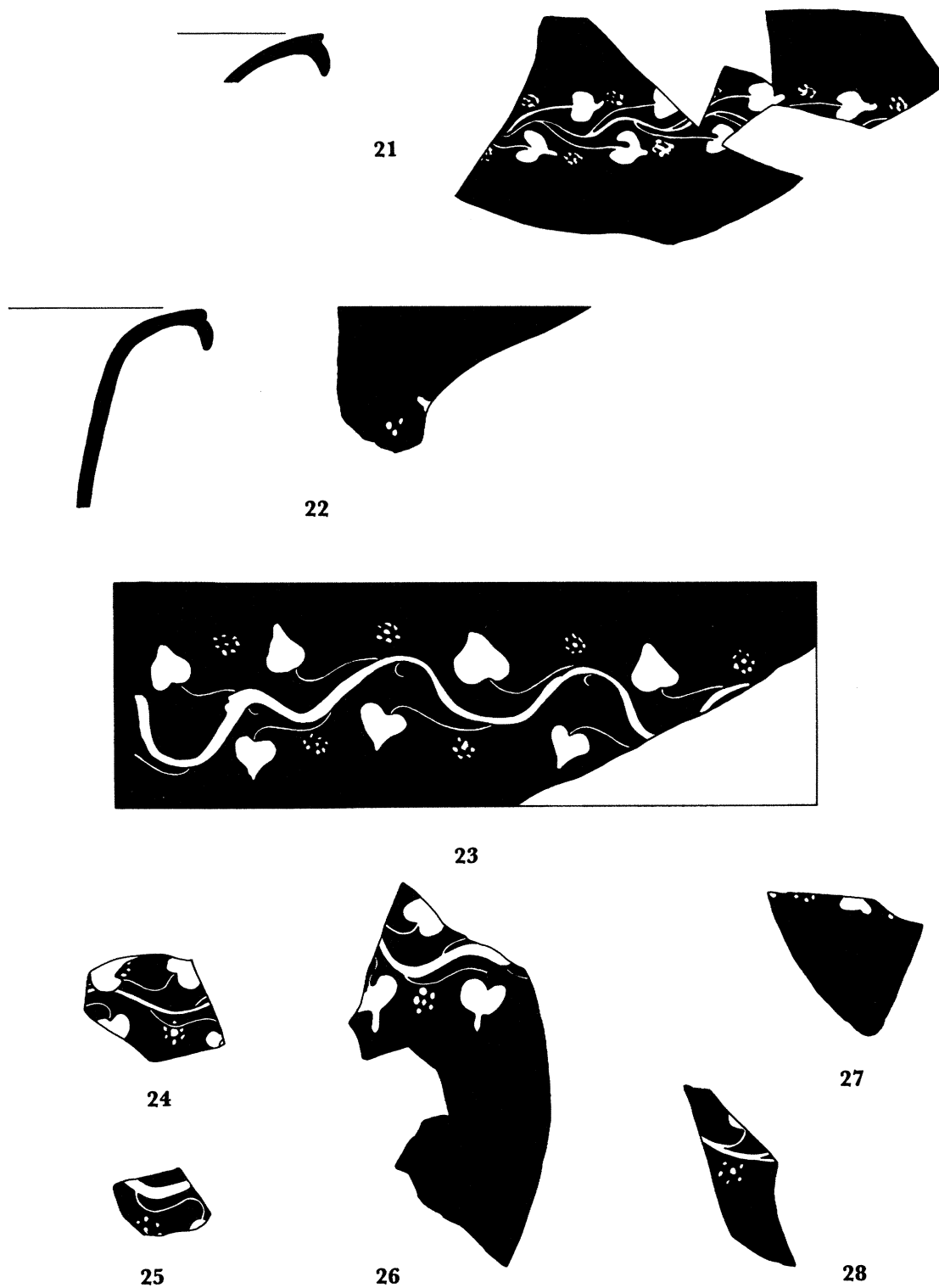


FIG. 11. Kraters 21-28. Scale 1:2

P.W. 0.033, Th. 0.004–0.005. Wall fragment, preserving at left-hand break a trace of a knob or handle stump.

Fine fabric, very pale brown (7.5YR 7/4–5). Grayish black glaze with good luster.

A section of the left end of an ivy pattern remains: wavy vine; below the vine, a seven- or eight-berry cluster, a stem, and a trace of an ivy leaf. The vine, leaf, and berry cluster are rendered in a thin cream slip washed with milto; the stem is incised.

26. C-38-739 Fig. 11, Pl. 38

Museum West, manhole 1938-2 (Edwards Deposit 35, Herbert Deposit 11).

Max. p. dim. 0.112, Th. (top) 0.005–(bottom) 0.008. Wall fragment; at upper left-hand break a slight thickening, perhaps for a knob or handle stump.

Fine, hard fabric, light gray (10YR 6/2) in much of core but more yellow (10YR 8/6) near surfaces, with pale orange streaks. Grayish black glaze with slight metallic sheen.

A small section of ivy wreath remains: one ivy leaf and the stem of a second above the wavy vine; two ivy leaves and a berry cluster below. The vine, leaves, and berries are painted in pinkish red (5YR 6/3); the stems of the leaves are incised. A section of the foot (diameter *ca.* 0.13) of a bell-kraater, preserved in the same lot, may come from the same vase.

27. L1978-38-5 Fig. 11

Forum Southwest, south part, fill directly below poros-chip layer, perhaps associated with construction fill for South Stoa. Grid 61:C.

P.H. 0.04, p.W. 0.48, Th. 0.003–0.004. Wall fragment.

Fine, moderately hard fabric, very pale brown (7.5YR 7/6). Dull grayish black glaze, streaky on inner surface.

Along the top break the fragment preserves parts of two ivy leaves and two berry clusters (below the vine). White washed with milto for leaves and berries. I do not think that this can come from the same vase as **22**.

28. L1972-91-1 Fig. 11, Pl. 38

Forum Southwest, robbed trenches for west wall of Building III and east wall of Building IV. Grid 60:D.

Max. p. dim. 0.048, Th. 0.004. Wall fragment.

Fine, soft fabric, very pale brown (7.5YR 7/6). Dull black glaze, streaky on the inside of the fragment.

Short section of wavy ivy pattern: stem and part of a leaf above the vine; six-berry cluster and a stem, below. All elements rendered in a thin cream slip washed with milto.

29. L1976-100-2 Fig. 12, Pl. 38

Forum Southwest, fill in Basin Room under south-west corner room of Roman Cellar Building. Grid 73:ZZ–A.

Max. p. dim. 0.050, Th. 0.004–0.005. Fragment of upper wall.

Fine, pale brown fabric (7.5YR 7/4, shading to 10YR 7/4). Black glaze with slight metallic sheen.

Short section of ivy pattern: wavy vine, with parts of two stems and leaves, and a berry cluster above the vine; single stem and leaf below. All elements painted in thin cream slip.

30. L1988-79-1 Fig. 12, Pl. 39

Theater, trench B, construction fill for cavea.

Max. p. dim. 0.061, Th. 0.004. Fragment of upper wall, preserving handle stump at right-hand break.

Fine fabric, basically a light orange (5YR 7/6) but with yellow tinges (7.5YR 7/6). Despite the unusually dark color, the texture (very fine, not grainy, and without mica) shows that the fabric is Corinthian, not Attic (or Elean). Reddish black glaze with slight luster.

Small section of ivy pattern: thin wavy vine; berry and ivy leaf with stem above the vine; two berries, stem, and trace of leaf, below. All elements painted in thin cream slip washed with milto.

31. L1987-44-1 Fig. 12, Pl. 39

East of Theater, from silt in bottom of cistern 1987-1. Grid 94:AS, 94:AT.

Max. p. dim. 0.079, Th. 0.005–0.006. Fragment of upper wall, preserving a knob at lower right.

Fine, moderately hard fabric, greenish cream (10YR 7/3–4). Blackish glaze with slight metallic luster, rubbed from much of outside.

To left of the knob, the right-hand end of an ivy wreath, with incised wavy vine and one incised

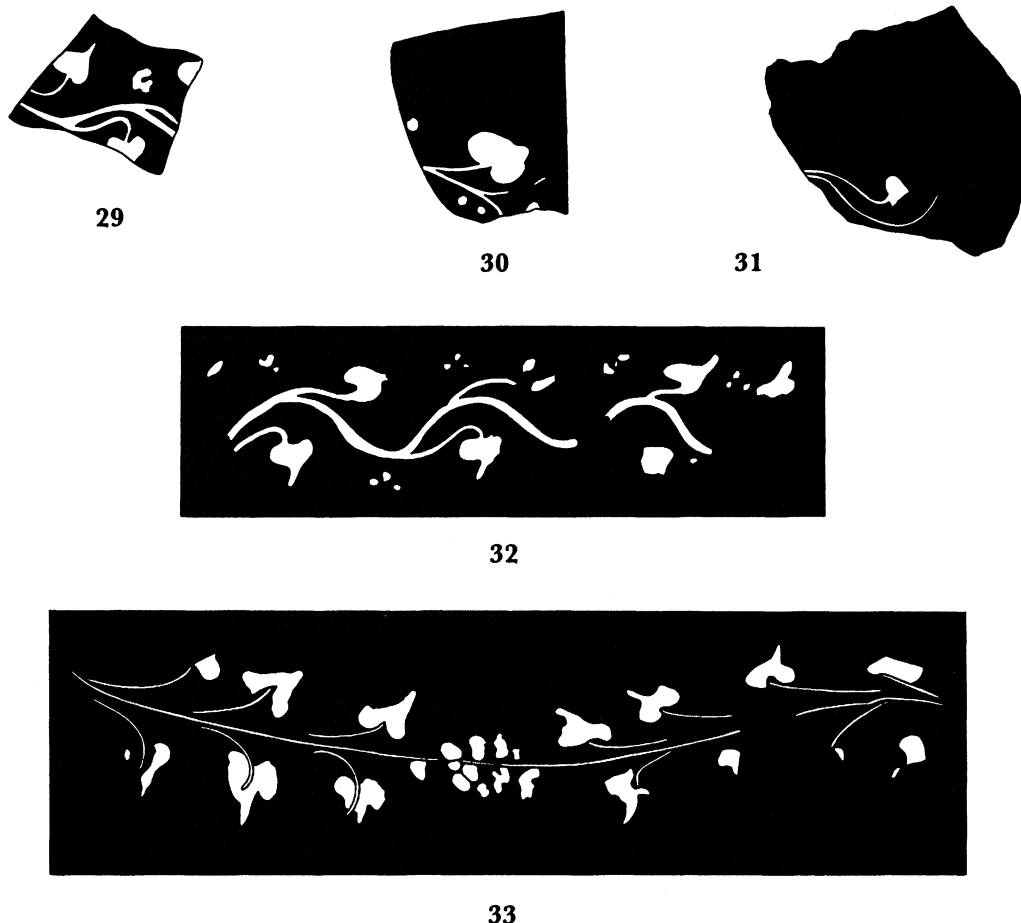


FIG. 12. Kraters 29–33. Scale 1:2

stem ending in an ivy leaf (clay slip or added white); above the vine, a horizontal groove below the glaze, perhaps a guideline for the pattern.

32. KP 1776

Fig. 12, Pl. 39

Potters' Quarter, North Dump.

P.W. (chord) 0.157, Th. 0.003–0.005, D. body at upper break *ca.* 0.20. Fragment of upper wall, curving out at top.

Fine, rather soft, yellowish, pale brown fabric (7.5YR 7/6). Grayish black glaze with slight metallic luster, partly worn away. Wheelmarks on inside.

Published: *Corinth* XV, iii, no. 1167, p. 217, pl. 49.

In the handle zone, an ivy wreath, with wavy vine, the leaves alternating above and below with berry

clusters: parts of five(?) leaves and four clusters above, of three leaves and two(?) clusters below. Thin cream slip washed with miltos for all elements of the wreath.

Stillwell and Benson identified the fragment (their two fragments join) very tentatively as a cup. Martha Risser noticed that the shape was a stemless bell-krater, and I am indebted to her for drawing the piece to my attention.

33. C-31-10

Fig. 12, Pl. 39

New Museum, cistern 1931-1 (Edwards Deposit 39).

P.H. 0.075, D. body *ca.* 0.19, Th. 0.003–0.004. Wall fragment, with a knob at either end and the stump of one handle at the left-hand break.

Fine, moderately hard, grayish, pale brown fabric (10YR 7/4 to 2.5Y 7/4). Peeling, grayish black glaze, with slight metallic sheen.

Published: mentioned in *Corinth* VII, iii, p. 45, note 10, and p. 209.

In the handle zone, an ivy wreath: two horizontal strands, running from left and right, join in the center, the junction marked by berries (unless this is really a poorly rendered "rosette"). Thin cream slip for leaves and berries, incision for the vine and the stems of the leaves.

RED-FIGURED BELL-KRATERS

- 34.** Once Berlin, Staatliche Museen, Pl. 40
F 2939

Provenience: said to be from Corinth.

H. 0.205, D. 0.27.

Furtwängler 1885, pp. 819–820; *Corinth* VII, iv, pl. 31, top. This vase was apparently lost during World War II.

Side A: Herakles slaying a centaur, with the help of a companion, and rescuing a woman. Side B: "Drei Manteljünglinge, einer eine Strigilis und grossen kugelförmigen Aryballos haltend" (Furtwängler).

- 35.** Athens, N.M. 1391 (C.C. 1927)

Provenience: said to be from Boiotia(?).

H. 0.245, D. 0.30.

Published: Trendall 1967, p. 25 (where the earlier bibliography will be found); *Corinth* VII, iv, pp. 34, 47, pl. 29; Ghiron-Bistagne 1976, p. 244, fig. 94 (but the vase is not Boiotian nor is the date 440–425, as appears from p. 245, note 1).

Side A: two comic slaves, with pestles, at a mortar, fending off geese.⁴

Side B: two draped youths.

A. D. Trendall pointed out that this krater was bought in 1889 from a dealer who claimed that it was found in Boiotia.⁵ Trendall was inclined, perhaps rightly, to doubt this provenience, but Corinthian red figure has certainly been found in Central Greece.⁶

- 36.** C-71-220

Pl. 40

Forum Southwest, pottery deposit in drain between Buildings I and II (Herbert Deposit 10). Grid 55:L.

P.H. 0.104, D. rim 0.15.

Published: *Corinth* VII, iv, no. 85, pp. 50–51, pl. 15; McPhee 1983, p. 139, fig. 2 (profile); Herbert 1986, p. 33, figs. 6, 7.

Side A: maenad seated to right but looking back, holding a tympanon. Side B: draped youth.

Sharon Herbert (*Corinth* VII, iv, p. 50) suggested that this vase might be a small stemless bell-krater but without knobs; the profile of lip and body strongly supports her idea. I do not, however, believe her interpretation (stated most recently in Herbert 1986, p. 33) of the scenes on this vase: she sees the seated female figure on the obverse as Athena Hellotis and the draped male on the reverse as perhaps a victor hanging a fillet "on a temple-like building"; but the woman is a nymph or maenad holding a tympanon, the draped youth grasps a badly drawn stick, and there is no building (see my comment in McPhee 1991, p. 334, note 27).

- 37.** CP-534 + CP-2710

Pl. 41

Forum Southwest, below terrace of South Stoa. D. rim 0.295.

⁴ This is the standard description, but in the forthcoming, third edition of *Phlyax Vases*, A. D. Trendall and J. R. Green write, "The object which is the centre of the actors' activity is generally described as a mortar, but one should note that it has white dots around the lip, that there is a string tied around the neck/stem above the foot, and that it is quite possible that the foot is made up of separate elements. The so-called pestles held by the figures are also curiously shaped and seem to have flat oar-like blades." I am grateful to J. R. Green for drawing this to my attention.

⁵ Trendall 1967, pp. 25–26.

⁶ At Medeon in Phokis: Vatin 1969, pp. 80–81, fig. 87; at Dombrena in Boiotia: McPhee 1991. Corinthian pottery and terracottas were also found in the tombs at Tanagra, thousands of which were excavated, both legally and illicitly, in the 1870's and 1880's: see Higgins 1986, pp. 29–31. Curiously, both Athens, N.M. 1391 and Berlin F 2939 were thought by Robert Zahn to be South Italian (Campanian) imports: Zahn 1910, cols. 913–914, and FR III, p. 180, note 5.

Published: Luce 1930, p. 342, fig. 16 (the main fragment); *Corinth* VII, iv, no. 73, pp. 46–47, pl. 14; McPhee 1983, p. 151, fig. 9 (profile).

Comic scene: white-haired man at left, carrying a crook; bearded, hunch-backed slave (the two right-hand figures in the picture); above, a rolled-up curtain.

38. CP-2714 a, b

Corinth, exact findspot unknown.

D. rim 0.26.

Published: McPhee 1983, no. 1, p. 139, fig. 1 (profile), and pl. 33.

Blazing torch.

39. KP 2727 a–d

Pl. 41

Potters' Quarter.

D. body *ca.* 0.22, Th. 0.004–0.006.

Published: *Corinth* XV, iii, no. 1228, p. 225, pl. 51 (fragments a and b only).

The main fragment (a) preserves most of the palmette floral under one handle and uncertain remains of the picture on the obverse. Fragment b comes from the reverse: below, wave pattern; above left, a bit of the handle palmette and the bottom of a side tendril; right, feet of a male in himation standing to right. Fragment c gives a section of wave pattern and uncertain remains. Fragment d seems to show the side and one leg of a naked male moving to left. KP 2721 (*Corinth* XV, iii, no. 1226, pl. 51) may come from the same vase, giving the head of one of the draped males on the reverse.

Recognized by Sharon Herbert (*Corinth* VII, iv, p. 34) as a stemless bell-krater, which is supported by the presence, just to the right of the handle, of the lower half of a knob decorated with a rosette.

40. L1978-38-4

Pl. 41

Forum Southwest, south part, fill directly below poros-chip layer, perhaps associated with construction fill for South Stoa. Grid 61:C.

P.H. 0.038, p.W. 0.055, Th. 0.006–0.007. Wall fragment, preserving a knob.

Fine, hard fabric, very pale brown (7.5YR 7/6). Black glaze.

At the right, parts of the palmette floral under one handle; at the left-hand break, an unidentified reserved area. Two sherds from a related deposit,

L1978-39-1 and L1978-39-2, may belong to the same vase. L1978-39-2 preserves the hem of the garment of a standing figure and, below, a section of the horizontal pattern band (continuous meander to left).

41. C-1973-203 a–c

Lechaion Road East, Roman Shop 5, East Room.

Published: McPhee 1983, no. 2, p. 140, pl. 33.

Foot and garment of a figure (female?) moving to right.

C-1973-196 (McPhee 1983, no. 3, p. 140, pl. 33), which was found in the same deposit as **41** and is similar in fabric and glaze, may well come from the same vase.

42. CP-2720

Corinth, exact findspot unknown.

Published: *Corinth* VII, iv, no. 74, p. 47, pl. 14. The illustration should be tilted slightly to the left.

Part of the wall remains including a knob decorated with a rosette.

Since knobs occur only on stemless bell-kraters, it seems reasonable to include both **42** and **43** in this list.

43. C-1972-164 a, b

Pl. 41

Forum Southwest robbed trenches for west wall of Building III and east wall of Building IV. Grid 60:D, 61:D.

Two wall fragments. (a) P.H. 0.10, W. 0.065, Th. 0.003–0.004. (b) Max. dim. 0.065. Knob preserved on fragment b.

Fine, quite hard, grayish, pale brown fabric (10YR 7/4). Brownish black glaze, much peeled.

Fragment a preserves a palmette set horizontally and pointing to right; b has a knob adorned with a rosette (six petals) and, pointing to left, a palmette set horizontally. The leaves of the palmettes and petals of the rosette are reserved.

44. L1972-50-2

Pl. 41

Forum Southwest, near rectangular pit, destruction debris over white clay floor. Grid 60:C, 60:D. Max. p. dim. 0.045, Th. 0.004. Fragment of upper wall.

Fine fabric, greenish to pale yellow (10YR 8/4). Dull, brownish black glaze.

A palmette (parts of six leaves) set horizontally, pointing to right. Miltos over the reserved leaves. I cannot be sure that this fragment comes from a stemless bell-krater rather than a bell-krater of normal type; it is included here because it was found with **11** and may come from the same vase, and the palmette design links it with **43**.

FRAGMENTS OF UNCERTAIN SHAPE

45. C-28-131

Fig. 13, Pl. 41

Theater, southeast corner, south of east parados. D. rim 0.22, H. rim 0.018, Th. at lower break 0.005. Rim fragment.

Fine, hard fabric, yellowish to very pale brown (10YR 7/4) at rim but redder (5YR 7/6) in the wall. Greenish black glaze, flaking in places.



FIG. 13. Krater **45**. Scale 1:2

Rim in two elements, the lower defined by two reserved bands. The piece was inventoried as an olpe, but Williams (1978, pp. 34–35) has suggested that it comes from a pelike or a hydria. The diameter of the rim is against its identification as a hydria, although a large pelike is a possibility. It seems to me, however, that the fragment may come from a stemless bell-krater, although the form of the rim is slightly abnormal. Incised on the inside of the lip:

Η Ρ Ω Ο Σ Ι Α Ρ Ο Σ Ν Ε Ο Λ Α Μ [-----

This graffito is discussed in Williams 1978, pp. 34–35.

46. C-37-2997

Fig. 14

Forum South Central, drain 1937-1 (Edwards Deposit 80, Herbert Deposit 5). Grid 50:M, 51:M.

D. rim 0.195, H. rim 0.021. Rim fragment. Rim in two elements separated by tooled groove.

Fine, very pale brown fabric (7.5–10YR 8/4). Grayish black glaze, much rubbed.

Incised retrograde on the convex lower element of the rim: γ . For a late example of γ at Corinth see Jeffery 1990, pp. 114–115. The fragment may come from a stemless bell-krater, but the height of the rim would be unusual in relation to the diameter; perhaps a pelike is more likely.



FIG. 14. Krater **46**. Scale 1:2

47. CP-3149

Pl. 41

Temple Hill (1920).

P.H. 0.056, p.W. 0.066, Th. 0.003–0.005. Wall fragment.

Fine, hard fabric, pale yellow (2.5YR 7/4). Black glaze with slight sheen, much flaked from both surfaces. Iron incrustation on outside.

On the outer surface, three large letters of a dipinto (white washed with miltos):

.] Γ Α Θ [.

perhaps Α] Γ Α Θ [Α Τ Υ Χ Α. This fragment certainly comes from a bell-krater, but I cannot be certain that it was stemless. I do not know any other krater from Corinth with such a painted inscription, but a Gnathian stemless bell-krater (**AP18**, p. 135 below) has something similar.⁷ Our fragment provides a precursor for the graffiti incised on Corinthian kantharoi of the 3rd century (*Corinth* VII, iii, pp. 9, 64–66).

A few other red-figured fragments from Corinth may belong to stemless bell-kraters, but not enough remains for certainty, e.g., C-1976-80 (McPhee 1983, no. 4, p. 140, pl. 33) and C-1976-200 (McPhee 1983, no. 5, p. 140, pl. 33).

⁷ A Gnathian bell-krater on the New York market has a dipinto between the handles on one side: Τ Τ Χ Α Γ Α Θ Α.

DESCRIPTION

SHAPE

These kraters range in height from 0.129 m to 0.245 m, in the diameter of the rim from 0.135 m to 0.30 m, and in the diameter of the foot from 0.076 m to 0.15 m. Indeed, in regard to size they seem to divide into two groups: a first group, represented by **2, 5, 17, 20, and 36**, in which the diameter of the rim, preserved in all five, ranges between 0.135 m and 0.185 m, and the height, in the case of **2** and **5**, between 0.129 m and 0.135 m; and a second group, represented by **1, 3, 4, 6, 14–16, 18, 19, 21, 22, 34, 35, 37, and 38**, in which the diameter varies from 0.22 m to 0.30 m, and the height, from 0.205 m to 0.245 m in the case of **1, 3, 4, 6, 34, and 35**. **7–13, 23, 26, 30–33, and 39** can be shown to belong with this second group on the basis of the diameter of the foot or body, or the thickness of the wall, or a combination of these aspects. One cannot be quite certain about the remaining fragments (**24, 25, 27–29, 40–44**), although they all probably should be allocated to the second group.

In the black-glazed kraters the lip is not offset but passes smoothly into the bowl; in the red-figured, the junction is usually marked by a reserved band on the outside. The lip may turn out considerably, developing a broad overhang. The rim is formed by two elements that are separated by a tooled groove; the lower element tends to project. The rolled handles are normally attached above the point of greatest diameter, although they are placed lower than usual on **34**. They are set diagonally and tend to curl inward (most markedly on **1, 2, and 34**). The bowl itself looks rather dumpy, for the profile tends to have a double curve and the body is truncated at the point where it would be expected to pass gradually into a stem. It is, indeed, this aspect, the absence of a stem between bowl and foot, that distinguishes most clearly the form of bell-krater discussed in this article from the standard type produced in the 4th century.⁸ The vase sits upon a broad ring foot, the join in most cases emphasized by a reserved groove. There is some variation in the profile of the foot, but there are normally two parts: a smaller, upper element that is separated by a groove from a taller, lower element, the side of which may be straight (**1**; Fig. 1) or convex and flaring (**2–12**; Figs. 2–7). In the case of **13** (Fig. 8), a third element, a low disk, has been added at the bottom, so that the foot approximates the type used for Attic bell-kraters in the second and third quarters of the 4th century. A prominent and unusual feature that is to be found on many of these bell-kraters from Corinth is a pair of knobs, or “nipples” (mastoi), flanking each handle. These knobs, however, are not always included: they were certainly omitted from **1, 6, and 36**, probably from **19** and **30**, and possibly from **7**.

⁸ The bell-krater of normal type was produced in Corinth at least during the first half of the 4th century. The bases C-1976-314, C-1976-318, and C-1976-333 belong to this time, the first two possibly to the second quarter on the evidence of shape. They could come from vases painted black or decorated in red figure. The stemless bell-krater and the bell-krater of normal type were both in production at Corinth in the second quarter of the 4th century, but the stemless seems to have outlasted the other type, continuing at least to 330–320 B.C.

DECORATION

The kraters **1–33** were covered with black glaze except for the grooves on the lip, foot, and between bowl and foot, for the resting surface of the foot, and for the underside, which seems usually to have been given a few strokes of thin glaze. In at least two instances, **3** and **6**, the glaze has been applied partly with a brush as the vase turned on the wheel, partly by dipping.⁹ Wherever the lip is preserved (**1–6**, **14–22**), it is always black, without any reserved bands on the inside. (In the red-figured kraters, however, the practice varies: **36** has two bands; **35** and **38**, one only; **37**, none at all.) With the apparent exception of **20**, those black-glazed vases that preserve part or all of the handle zone have decoration in that position, normally executed in a thin cream slip which is washed with miltos (2.5YR 6/4), sometimes with the addition of white or incision, or both: on **4** and **23** a contrast is effected between the cream (washed with red) for ivy leaves and main vine, the white of the berries, and the incision for the lines indicating the secondary stems and curls. The decoration normally consists of a wavy ivy vine with leaves and clusters of ivy fruit (*korymbos*) alternating above and below the main stem (**1**, **3–7**, **14**, **18**, **19**, and **21–33**):

...[κρατῆρα] συνάψας καρπίμοις κισσοῦ κλάδοις
ἔστεψα. (Alexis, quoted in Athenaios 11.472a)

On **15** (Fig. 8) and **17** (Fig. 9) a wreath of laurel is preferred, and on **16** (Fig. 9) the design resembles a necklace of beads; in the case of **2** (Fig. 2), all one can affirm is that there was decoration in the handle zone. Whether ivy or laurel, the wreath is always set horizontally, the ivy running left to right from knob to knob or from handle to handle. The ivy leaves normally turn out from the vine, sometimes at right angles, but occasionally (**5**, **6**, **18**, **21**, **30**, **31**) point to the right; the sole exception is **33** (Fig. 12, Pl. 39), on which two ivy sprays, running from either handle, meet in the center in what may be a cluster of berries or a debased “rosette”. **33** also provides the only certain example of an ivy wreath with a straight main vine, whereas in all other cases it is wavy; however, in the case of the two laurel wreaths on **15** and **17**, the principal stem also seems to have been straight. Some further variation is noticeable in the treatment of the secondary stems that link the ivy leaves to the main vine: on **3**, **7**, **18**, **19(?)**, **21**, **28–30**, and **32** they are painted, but on **1**, **4**, **14**, **23–26**, **31**, and **33** they are incised, and on **5** and **6** they have been omitted entirely. **33** and probably **31** (Fig. 12, Pl. 39) are unusual in that the main vine, as well as the secondary stems, is incised. Another uncommon feature is the appearance of small incised shoots within each trough of the wavy vine on **4**, **14**, and **23**. The ivy leaves and berry clusters are drawn with particular care on **1**, **4**, **14**, and **23–28**, but one cannot affirm that they were executed by one hand.

The red-figured kraters, **34–44**, show a great variety of decoration. The lip always has a laurel wreath on the outside, and the rim may be ornamented with a pattern of ovules (**34**), of blobs (**35**), of chevrons (**38**), of zigzag (**37**), or be left black (**36**). Palmettes may be added beneath the handles (**34**, **39**) or may be omitted (**35**, **36**). The pictures may be bordered below by a wave pattern (**34**, **35**, **39**), a zone of chevrons (**41**) or maeander (**40?**), or, in a rough work like **36**, by a reserved band alone. With the exception of **40**,

⁹ Not, I think, by double dipping, on which see Edwards 1981, p. 191 and notes 6–7. Rim dipping is used to decorate the household kraters of the Classical period from Knossos: Callaghan 1978, pp. 11–15.

the knobs, wherever they are preserved (**34**, **35**, **37**, **39**, **42**, **43**), are treated as rosettes with reserved petals, differing in this respect from the knobs of the black-glazed kraters, which are all black. The principal scenes on **35** and **37** were certainly inspired by comic performances not unlike those that are reflected on the so-called Phlyax vases of South Italy and Sicily. But the iconography for our kraters is also at times drawn from myth, as on **34**, where, in the main picture, Herakles battles a centaur, or is derived from the world of Dionysos, as on **36**, where the seated woman holding a tympanon is doubtless a maenad. The reverses of these red-figured vases were filled out conventionally, as one would expect, with one or more draped youths. **43** and **44** require special comment. They were both decorated with palmettes set horizontally and placed one on either side of each handle, attached in the case of **43** to the knobs. It is possible that both vases were black apart from the palmettes but equally possible that there were figured scenes. At Athens both arrangements occur among the small number of bell-kraters, from the second half of the 5th century, that have similar horizontal palmettes at the handles.¹⁰

CHRONOLOGY

Now that we have examined the shape and decoration of these kraters, we are in a better position to note certain distinctions that may suggest a typological sequence for some of them.¹¹

In the first place, the pronounced overhang of the lip, the inward curve of the handles, and the rather dumpy body set **1**, **2**, and **34** apart from the other relatively complete kraters (**3–6**, **35**). But we may be able to go a little further if we tabulate the height and the diameter of the rim of the better-preserved vases:

<i>Cat. No.</i>	<i>H.</i>	<i>D. Rim</i>	<i>H. : D. Rim</i>
1	0.207	0.28	0.739
2	0.135	0.17	0.794
3	0.212	0.254	0.835
4	0.216	0.261	0.828
5	0.129	0.15	0.860
6	0.209	0.225	0.929
34	0.205	0.27	0.759
35	0.245	0.30	0.817

Of course the number of vases in this list is small, and in the case of **34** and **35** I am dependent upon measurements culled from old publications, which may not be

¹⁰ Beazley mentions only five in *CVA*, Oxford 2, text to pl. 52:8; New York, M.M.A. 22.139.11, *ARV*², p. 1083, 5 (Cassel Painter); Paris, Louvre G 422, *ARV*², p. 1019, 77 (Phiale Painter); Leiden xviii.f.29; Naples, C. Picard, *BCH* 35, 1911, pl. 9:162; Oxford 1929.657, *CVA*, Oxford 2, pl. 52:8. Additions are made in Kern 1953, pp. 1–5.

¹¹ If I have understood her correctly, Sharon Herbert (*Corinth* VII, iv, p. 24, note 81) seems to consider all the small, black bell-kraters (**2**, **5**, **17**, **20**) as earlier than the larger examples of the shape, such as **4**, and she also (p. 34) dates Berlin F 2939 (**34**) earlier than Athens, N.M. 1391 (**35**).

accurate. Nevertheless, the figures may suggest a tendency to a more elongated vase, which would conform with the general trend from stout to slender in pottery shapes during the 4th century. **1**, **2**, and **34** may be regarded as forming one group; **3**, **4**, and **35**, a second; and **5** and **6**, a third. This arrangement also allows a consistent development of rim and base, both of which assume an increasing flare: this will become clear by comparing the vases of the first group with those of the third. The bases **7–12** may all fit into group 2; of the rims, **14** and **15** may go with group 1, the rest, **16–20** and **36–38**, with either of the other two groups. But this morphological arrangement can only be taken as very tentative. It must be admitted that, since these kraters cover a relatively short period, some of these slight differences in shape may represent the mannerisms of different but contemporary potters. Still, the grouping suggested above of the more complete black vases (**1–6**) also produces a simple development in the decoration from ivy wreaths in groups 1 and 2 with incised or painted side stems to a rougher design in the third group, in which the leaves are separate from the main vine, there is no incision, and the leaves are set more or less parallel, not at right angles, to the vine.¹²

We have been concerned thus far with the question of relative chronology. We must now turn to the problem of absolute dating. In her publication of the local red figure from Corinth, Sharon Herbert suggested that the stemless bell-krater appeared first “toward the end of the first quarter of the 4th century.”¹³ To check this the contextual evidence must be examined.

The two most important deposits of the early 4th century, bountiful sources of black glaze and red figure, both Corinthian and Attic, are well 1937-1 and drain 1937-1.¹⁴ The material from well 1937-1 has usually been thought to terminate about 380–375 B.C., that from drain 1937-1 to continue a little later, into the second quarter of the 4th century, if not to *ca.* 350. But an unpublished study of all the pottery, by D. Kazazis, S. Morris, and T. McNiven, has suggested that these two deposits are essentially contemporary and that they contain nothing later than *ca.* 375.¹⁵ No fragments of stemless bell-kraters have come from well 1937-1, but a fragmentary base, **12**, undoubtedly from such a krater, was recognized among the pottery from drain 1937-1, and **46** also came from this context. If the analysis by Kazazis, Morris, and McNiven is correct, then the implication is that the stemless bell-krater was already in production by *ca.* 375 and probably earlier, since **12** may not be among the first examples of the shape. Some of the pottery from drain 1937-1, however, including some of the Attic and Corinthian red figure, may be as late as 370–360.

¹² It has already been noted that **1**, **4**, **14**, and **23–26** are linked by well-drawn wreaths with incised side stems. Moreover, in style, the ivy on **32** bears a certain affinity to that on **3**; and the leaves on **33**, which are unusual in certain respects, are poorly drawn, like those on **5** and **6**.

¹³ *Corinth* VII, iv, p. 34.

¹⁴ Well 1937-1: *Corinth* VII, iii, pp. 216–217, Deposit 79, *ca.* 425 through the first quarter of the 4th century; *Corinth* VII, iv, pp. 18–19, deposit 4, late 5th to early 4th century; McPhee 1976, no. 21, p. 388, nos. 42, 43, pp. 394–395. Drain 1937-1: *Corinth* VII, iii, p. 217, deposit 80, first to second quarter of the 4th century; *Corinth* VII, iv, pp. 19–21, deposit 5, first to second quarter of the 4th century; *Corinth* XII, pp. 17–18, deposit XI; McPhee 1976, nos. 16–20, pp. 387–388 (some of these fragments are dated too late; I now think that none is later than *ca.* 370–360 B.C.).

¹⁵ This unpublished study may be consulted in the library of the American School Excavations at Corinth.

Nevertheless, one other fragment supports a date before *ca.* 375 for the inception of the black stemless bell-krater. It is **25**, which was found in a deposit associated with the second phase of the Pentagonal Building.¹⁶ None of the other pottery from this deposit, L1974-59, can be dated later than the early 4th century. The context of **41** might also be thought to suggest a date in the early 4th century, for the sherds came from the Classical stratum in Roman Shop 5 east of the Lechaion Road, the pottery of which covers mainly the 5th century and the early part of the 4th, but the area in the east room where they were found was clearly disturbed, so that the context is not a reliable chronological indicator.¹⁷ Despite all the uncertainty, the archaeological evidence seems to suggest that the stemless bell-krater was in existence at Corinth by *ca.* 370, if not during the first quarter of the 4th century, as Herbert suspected.

2, 5, 9, 17, 20, and **36** constituted part of the pottery deposit from drain 1971-1, a drain running between Buildings I and II, which was filled in at the time that Building I was destroyed. Most of the pottery seems to belong to the second and third quarters of the 4th century, the latest pieces dating about 330–320.¹⁸ In addition, **1, 10,** and **43** were found in the debris filling the foundation trenches of the west wall of Building III and the east wall of Building IV. **11, 28,** and **44** came from the same general area of Buildings III and IV, from the same debris that was brought in as part of the preparation of this whole area for the construction of the South Stoa. The deposit seems to be contemporary with that from the drain just discussed.¹⁹ It is therefore likely that these twelve vases and fragments were all made before *ca.* 320.

A date before the end of the 4th century is also indicated for **3, 6, 7, 26,** and **30**. **30** came from one of the fills used in the extension of the original cavea of the Greek Theater, construction that seems to have taken place in the 320's or slightly later.²⁰ **3, 7,** and **26** formed part of the fill of manhole 1938-2, situated west of the Museum, which produced a large quantity of pottery, much of it local.²¹ Although G. R. Edwards believed the lower terminus of the deposit to be *ca.* 275, a reexamination of the pottery by Herbert suggested a date for the latest diagnostic vase in the last quarter of the 4th century.²² **6**, on the other hand, came from the use fill in well 1940-6 (Tile Works, well A), the pottery of

¹⁶ For this deposit see Williams 1975, pp. 7–8. Williams (1976, p. 110, fig. 1) provides a plan, with grid references, of the area of the Pentagonal Building and Centaur Bath.

¹⁷ For Roman Shop 5, east of the Lechaion Road, see Williams 1974, pp. 25–33 (the excavation); McPhee 1981, pp. 279–282 (the Attic red figure). The coins from the so-called “Pocket” (Fisher 1974, p. 51) seem to belong to the 4th and 3rd centuries. The saltcellar C-1973-236 may well be second quarter of the 4th century.

¹⁸ For this drain see Williams 1972, pp. 155–163, with pls. 24–27 (a selection of the pottery), p. 166, fig. 5 (plan). For the chronology see *ibid.*, p. 153; Williams 1976, pp. 115–116; *Corinth* XVIII, i, p. 3. The argument may seem to be circular, for the dating of the fill from the drain is determined by the pottery, but that date does not depend upon our six vases.

¹⁹ See Williams 1973, pp. 25–27. Williams (1976, pp. 115–116) suggests that there may have been one or two severe earthquakes at Corinth, one *ca.* 330–320, the other not before 310–300 B.C.

²⁰ See Williams 1989, pp. 25–28, with p. 18, fig. 7.

²¹ For the position see Weinberg 1939, p. 594, fig. 4.

²² Edwards: *Corinth* VII, iii, p. 207; Herbert: *Corinth* VII, iv, p. 25.

which, according to Edwards, “ranged in period from the second quarter into the last quarter of the 4th century.”²³

A *terminus ante quem* of the early 3rd century is provided for **4** by its discovery in well 1940-1, a well that was put out of use by the reterracing of the area at that time.²⁴

The contexts of the remaining fragments are of less significance for our purpose and need not be set forth here. But it is important to note that no deposits have provided firm evidence that stemless bell-kraters were still being made after the early 3rd century B.C.

The evidence provided by context for the inception of the stemless bell-krater may be supplemented, in the case of the red-figured examples, by the evidence of style. If **34** had been an Attic vase, it would be dated about 390–370. Its shape, as we have seen, suggests that it should be placed early in the series of these Corinthian kraters, so that a stylistic date before 370 would be appropriate. On grounds of style one would also prefer to date **34** earlier than **35**, which again accords with the evidence of shape. We must, of course, consider the possibility that the earliest stemless bell-kraters were decorated in red figure, but this seems to be excluded by the early date suggested by the context for **25**, part of a black stemless bell-krater.

On present evidence, therefore, these Corinthian stemless bell-kraters seem to be restricted to the 4th century and perhaps the early 3rd. The shape was being potted by *ca.* 370, probably already in the first quarter of the 4th century; most examples probably belong to the period *ca.* 370–320, and none is later than the early 3rd century. This type of bell-krater thus enjoyed a relatively short life at Corinth: at a maximum, perhaps a hundred years; at a minimum, perhaps only fifty or sixty.

FUNCTION

As the analysis of shape demonstrated, these kraters fall into two groups according to their size: a considerable group of larger vases that includes **1, 3, 4, 6–16, 18, 19, 21–23, 26, 30–35**, and **37–39** and a second group of smaller vases that includes **2, 5, 17, 20**, and **36**. While the larger vases may well have served as true kraters for the mixing of wine and water, the smaller can hardly have fulfilled this purpose and were more likely used as vessels for drinking and for pouring drink offerings. In this way the one shape would have provided the two aspects required of vessels used at the symposion. Perhaps one may even suggest that the small stemless bell-krater may have been replaced functionally by the Hellenistic varieties of the kantharos.²⁵

That the shape could function, secondarily, as an urn or grave offering, for the symposion in the afterlife, is demonstrated by **34** and **35**, which must, given their state

²³ *Corinth* VII, iii, p. 205.

²⁴ Well 1940-1: *Corinth* VII, iii, p. 208, deposit 36; *Corinth* VII, iv, pp. 22–23, deposit 8. For the location see Weinberg 1948, p. 198, fig. 1.

²⁵ The cyma kantharoi, Acrocorinth kantharoi, and articulated kantharoi sometimes carry incised inscriptions in honor of certain deities (*Corinth* VII, iii, pp. 9, 64–65) and may have been employed both for drinking and for libations.

of preservation, have been deposited in tombs. On the other hand, most of the remaining examples with precise findspots came from deposits within the area later occupied by the Roman Forum, along the west (**3, 4, 7, 25, 26, 33**) and especially the southwest sides (**1, 2, 5, 8–13, 17–22, 27–29, 36, 37, 40, 43, 44**).²⁶ Indeed, the concentration (18 out of 38 with specific provenience in Corinth: **1, 2, 5, 9–11, 17, 19–22, 27, 28, 36, 37, 40, 43, 44**) of such kraters in deposits in the area of Buildings I–IV below the west end of the South Stoa or its terrace is most remarkable.²⁷ Moreover, all the stemless bell-kraters of small size came from a single deposit in the drain between Buildings I and II.²⁸ Whether or not the area of the later Roman Forum is to be equated with the Agora of Corinth, it was certainly occupied in the Classical Period by a racecourse, sanctuaries, and buildings either associated with various cults or perhaps having some public function.²⁹ Buildings I–V as well as the Centaur Bath all contained dining rooms, and, as their excavator has proposed, Buildings I–IV may have been employed, at least in part, for ritual dining in connection with particular cults in this area of the ancient city.³⁰ Perhaps our kraters were especially developed for dining in connection with one or more of these cults,³¹ just as the Boiotian Kabeiric skyphoi were produced, again in different sizes, for use in the Kabeirion at Thebes.³² If we could be sure that **45** came from the lip of a stemless bell-krater, the graffito would confirm a linkage between the shape and a hero cult. On the other hand, the comic figures on **35** and **37** might indicate an association with the theater and with Dionysos.³³ The ivy and laurel wreaths that decorate the black-glazed kraters are also connected with the symposion and Dionysos.³⁴

²⁶ I exclude **34, 35**, and **45–47**.

²⁷ For a plan of this area as it was *ca.* 400 see Pemberton 1997, fig. 17 (p. 91 above). For the relationship of Buildings I–III to the later South Stoa, see Williams 1972, p. 166, fig. 5.

²⁸ Already implied by Herbert (*Corinth* VII, iv, p. 24, note 81), who also suggests that these small kraters may have been “dedications or trophies.”

²⁹ Williams 1970, pp. 38–39; Williams 1972, pp. 164–165, 172–173; Williams 1981, p. 21.

³⁰ See Williams 1972, pp. 164–165, 172–173. Building III was originally identified by Charles Morgan (1953, pp. 137–139) as both a tavern and a building connected with the cult of Aphrodite. For Building V and the Centaur Bath see Williams 1977, pp. 45–47. Buildings I–IV were replaced towards the end of the 4th century by the South Stoa, which Broneer (*Corinth* I, iv, p. 98) suggested was a sort of “gigantic hostelry” intended for delegates to the Panhellenic League. Williams, however, believes that the Stoa may have partly served for dining and entertainment in connection with the activities of the neighboring sanctuaries: Williams 1972, p. 165 and Williams 1978, pp. 51–53.

³¹ Not, it seems, the cults of Demeter and Kore, for no fragments of such kraters were identified by Elizabeth G. Pemberton in her publication of the Greek pottery from the Sanctuary of Demeter (*Corinth* XVIII, i); nor were any stemless bell-kraters recognized in the levels of the Sacred Spring at Corinth.

³² Karin Braun gives a full discussion in Braun and Haevernick 1981, pp. 1–74. J. R. Green reminds me that skyphoi of Attic type occur in Sicilian red figure and in Gnathian ware both as drinking vessels and, enlarged, as kraters.

³³ Corinth possessed some form of theater by 392 (Xenophon, *Hell.* 4.4.3; see also Williams 1989, pp. 25–28). One might speculate that celebratory symposia were held by those victorious in the dramatic competitions and that the stemless bell-krater was introduced for such occasions.

³⁴ See note 76 below.

SOURCES AND PARALLELS FOR THE SHAPE

The origins and development of the Classical bell-krater are not entirely clear. In Athens the first fine-ware versions, without a foot and with lug handles, appear about 500 B.C. or perhaps a little earlier.³⁵ J. D. Beazley thought that this type derived “from the rough clay or wooden vessel that was used, at the vintage, to receive the must”: the vintage vat.³⁶ The canonical bell-krater, that with loop handles and separate foot, comes in during the second quarter of the 5th century and remains a favorite shape with the Athenian potter for almost 150 years.³⁷ It is this second type that is of particular interest to us.³⁸

To discover the origins of this form of bell-krater we must go back to certain shapes in use on the Greek mainland during the Late Bronze Age.³⁹ The krater with deep, semiglobular bowl, low ring foot, two loop handles (sometimes doubled), and short everted lip was introduced early in Late Helladic (LH) IIIB, and the closely related deep bowl, which differs only in size and in the form of the lip, begins only slightly earlier, in LH IIIA2.⁴⁰ These forms may be considered ancestral to the stemless bell-krater of later times.⁴¹ The krater continues as an important shape in LH IIIC and in the Submycenaean period. By the 10th century there is evidence of considerable local variation, as has been shown most recently by the excavations at Lefkandi in Euboia.⁴²

It is hardly possible at present to follow the continuous development of the low-footed krater in the Geometric and Archaic pottery of any single area, although the shape may

³⁵ Beazley 1954, p. 50; H. R. W. Smith in *CVA*, San Francisco 1 [USA 10], pp. 44–45; *Agora* XII, p. 55; *ARV*², p. 1632.

³⁶ Beazley 1964, p. 9. *Agora* XII, no. 1847, pl. 88, is a coarse-ware tub, or vat, of pre-Persian date.

³⁷ Early examples: Argos C 909, painted by Hermonax, *ARV*², p. 485, no. 23, and p. 1655; Weill 1962, pp. 65–68; or Ferrara 2738, by the Altamura Painter, *ARV*², p. 593, 41, *CVA*, Ferrara 1 [Italy 37], pl. 14 [1658]. See also the kraters from a deposit in the Athenian Agora: Rotroff and Oakley 1992, no. 40, pl. 16; no. 41, pl. 17; no. 48, pls. 20, 21; no. 203, pl. 48.

³⁸ Paolo Mingazzini conjectured, on the basis of a graffito, that this type was called κρατήρ Μιλησιουργῆς by the Athenians and that it originated in East Greece (Mingazzini 1931; also Johnston 1979, pp. 32, 167, 232). But in the graffito the word κρατήρες is missing; Μιλησιουργῆ is neuter plural, so that a vase name that is neuter, like τρύβλια, ὀξύβαφα, or ἡδυπότια should perhaps be restored rather than ἀγγεῖα; and, finally, we cannot assume that the adjective refers to the shape upon which it appears. Mingazzini was followed by Jacobsthal (1936, p. 117), but the archaeological evidence presented for an East Greek origin is far from convincing. Jacobsthal adduced only three rather unusual vases (1936, p. 119, fig. 1; pp. 120–121, figs. 2, 3; p. 122, fig. 4) and did not demonstrate any continuous tradition in East Greece. One of these vases, the stirrup-handled krater from Rhodes, is illustrated in color in Metzger 1969, p. 65, fig. 36, where the author suggests (pp. 78, 237) that it may be Lydian, of the second half of the 6th century.

³⁹ A point already made by Callaghan (1978, p. 12) and by Stibbe (1988, pp. 15–16).

⁴⁰ The ring-based krater (Furumark, forms 281, 282): Furumark 1941, pp. 47–51, figs. 13, 14, and p. 633; also Mountjoy 1986, pp. 115–116, 129, 149, 172–176, 190–191, 199–200, 205, and 216. The deep bowl is Furumark, forms 284, 285.

⁴¹ As J. R. Green pointed out to me, the small version of the deep bowl must have functioned as a drinking vessel and have been the archetype for the skyphoi and kotylai of later times.

⁴² Catling and Lemos 1990, pp. 29–31, pls. 54–58. Compare also the large series of kraters from Knossos: Brock 1957, no. 45, pl. 4; nos. 166, 168, pl. 11; no. 207, pl. 14; no. 221, pl. 16; no. 428, pl. 28; nos. 1467, 1484, pl. 77; and Brock's remarks on p. 161; Desborough 1952, pp. 239–241.

be found in various local fabrics.⁴³ At Corinth this type of krater only becomes reasonably established in Middle Geometric II but in a form with strap handles.⁴⁴ It continues in Late Geometric, though with stirrup handles, and in Early Protocorinthian and Middle Protocorinthian in a more slender variety with a reversion to strap handles.⁴⁵ This type disappears about 650 and is succeeded, in Early Corinthian towards the end of the 7th century, by a possibly related form, the column-krater, which was the only fine-ware krater made in Corinth during the 6th century and which lingered on through the Classical and into the Hellenistic period.⁴⁶

At about the time in the 7th century that the low-footed krater ceased at Corinth, a local version began to be produced by potters in Lakonia. This Lakonian shape perhaps derives, as Stibbe noted,⁴⁷ from local versions of the krater or deep bowl of LH IIIC, although a continuous sequence through the Dark Ages has not yet been demonstrated.⁴⁸ The earliest examples of the Lakonian bell-krater, from the mid-7th to the second quarter of the 6th century, show considerable variation and have orientalizing and black-figure decoration.⁴⁹ These first essays are succeeded by a krater with a deep bowl, disk or conical ring foot, rolled handles set diagonally and frequently provided with a spur, and a rim that may be heavy and horizontally grooved but is more often small and either flat on top or slightly rolled. These vases are either completely black or retain a broad reserved zone between the handles. The chronology at present is mainly dependent upon a subjective analysis of shape. Stibbe believes that the series begins in the second quarter of the 6th century and continues into the first half of the 5th,⁵⁰ but it is possible that the bell-krater lingered on into the 4th century, like other Lakonian black-glazed shapes.⁵¹

⁴³ For example, Argive Late Geometric I–II: Coldstream 1968, pls. 27:a, 28:e, 29:d. In any case it is hardly necessary to trace such a continuous tradition, since the krater is formally an enlargement, *mutatis mutandis*, of the skyphos, which does display a continuous sequence from the Late Bronze Age.

⁴⁴ There are LH IIIC kraters from the Sanctuary of Demeter and Kore: Rutter 1979, nos. 6, 7, p. 359, fig. 4; p. 361; nos. 28–31, p. 366. The Protogeometric “krater” is really a deep bowl, and all examples look early: *Corinth* VII, i, nos. 1–4, pp. 3–5, pl. 1; Desborough 1952, pp. 202–203. The Early Geometric krater is rare and has kantharoid handles: Coldstream 1968, p. 93; *Zygouries*, p. 175, fig. 172. For the Middle Geometric II krater see Coldstream 1968, p. 97 and *Corinth* VII, i, no. 74, p. 12.

⁴⁵ Late Geometric: Coldstream 1968, p. 102, pl. 19:h. Protocorinthian: Coldstream 1968, p. 108, pl. 21:k; *Corinth* VII, i, no. 135, p. 42, pl. 18, and no. 180, pp. 49–50, pl. 24; Williams 1983, nos. 32, 34, pp. 144–145, fig. 3.

⁴⁶ Payne 1931, pp. 300–301; Amyx 1988, pp. 504–506; *Corinth* VII, iii, pp. 107–108.

⁴⁷ Stibbe 1988, pp. 15–16.

⁴⁸ Coulson 1985, pp. 54–55. The publication of the Dark Age and Archaic pottery from the Menelaion and the British Lakonia Survey should improve our knowledge of the krater shape: see French 1990, p. 21. For the related Dark Age kraters from Messenia, see Coulson *et al.* 1983, pp. 68, 81–82, 93–94, 101–102; Coulson 1986, pp. 13–14 and 65, note 112.

⁴⁹ Stibbe 1988, nos. 1–4, pp. 21–22.

⁵⁰ Stibbe 1988, pp. 16–17. The latest piece in Stibbe’s catalogue, no. 8, from Olympia, is also placed in the first half of the 5th century by Gauer (*OlForsch* VIII, p. 137).

⁵¹ Stibbe’s chronology is largely dependent upon the kraters exported to Sicily and South Italy. Because this particular shape ceased to be exported by the mid 5th century does not necessarily indicate that it ceased to be produced in Lakonia: debased forms of the Lakonian stirrup-krater and the mug have come to light at Corinth in contexts of the later 5th and 4th centuries: see Williams 1979, pp. 140–144. Some evidence

Lakonian bell-kraters were exported to Olympia and inspired a local Elean production of the form, beginning in the first half of the 6th century and continuing through the 4th century.⁵² The earlier pieces are black, but the later may have the surface decorated with black bands. In the 4th century these black bands may have superimposed ornamentation of lines, waves, spiral tendrils, or ivy in white; the handle zone may be reserved and painted with a black floral wreath; or the entire surface may be reserved except for zones of wave pattern and ivy.⁵³

The bell-krater with low foot and round handles was taken up in many parts of the Greek world during the 5th century.⁵⁴ In Athens, as has been noted, fine-ware examples, decorated in red figure, appear in the second quarter. About the same time, the "household" krater, or deep bowl as it is termed by Sparkes and Talcott, begins.⁵⁵ These particular vases have a low ring foot, normal round handles, and a slightly flaring, rounded lip, which in the later examples tends to be flat on top, so that the shape approximates that of some of the so-called deep lekanai.⁵⁶

At Corinth a bell-krater with stem between bowl and ring foot, loop handles, and everted lip first appears early in the last quarter of the 5th century, decorated in red

for the survival of the Lakonian bell-krater into the 4th century is provided by an example from Nemea (P 539), where it had been buried as a foundation deposit against the inner face of the north wall of the Heroon: Stephen G. Miller 1981, p. 63, pl. 23:b. The pottery date for the construction of the Heroon is the middle or third quarter of the 4th century. Stibbe (1988, p. 26, note 33) wishes to date the bell-krater in the 5th century (presumably not after *ca.* 450), but it is unlikely that such an unprepossessing vase should have survived intact for a hundred years or more, and in any case the profile of the body suggests a 4th-century date. Two similar bell-kraters are displayed today in the Tripolis Museum, from excavations at Megalopolis (Spyropoulos 1989, p. 117), but I am unsure of their date or whether they are both Lakonian.

⁵² *OlForsch* VIII, pls. 25:1–3, 26:1, 3; *OlBer* II, p. 54, fig. 33; *OlBer* III, p. 28, fig. 16 (Lakonian?); *OlForsch* V, pp. 228–229. That there was a local production at Olympia is indicated by fragments of such bell-kraters associated with a 4th-century kiln at the northwest corner of the Palaistra (*OlBer* IV, p. 28, figs. 14, 15), but the type is also known from Elis (Yalouris 1977, pl. 167).

⁵³ Superimposed ornament: *OlBer* III, p. 60, figs. 64, 65; *OlBer* IV, p. 28, figs. 14, 15. Black floral in handle zone: *OlForsch* VIII, pl. 26:3. Reserved krater with wave pattern or ivy: *OlBer* VI, p. 42, fig. 19; *OlBer* X, pp. 395–396, fig. 129:a–h; Yalouris 1977, pl. 167.

⁵⁴ See, for example, the series of household kraters of type II from Knossos published in Callaghan 1978, pp. 12–15. This type of bell-krater also occurs in Sicily. The fullest series comes from tombs on Lipari, where they seem to begin in the first half of the 5th century and to last into the early 4th: Bernabó-Brea and Cavalier 1965, pp. 207, 210, 214, 218, pls. 14:2, 55:1, 2, 4, 6, 7. A variant has a flanged rim to take a lid: Bernabó-Brea and Cavalier 1965, pls. 48:1, 55:5. Other examples have been found at Himera, Lentini, Camarina, Gela, and even Syracuse. Himera: Allegro *et al.* 1976, pp. 303, 307–308, 524, pls. 48:2, 6, 84:1. Lentini: Rizza *et al.* 1991, p. 50, pl. 19:7. Camarina: Lanza 1990, no. 78, p. 92 (Ragusa 24136), and p. 130 (Ragusa 26594). Gela: Orsi 1932, p. 141, fig. 5, right. Syracuse: Orsi 1893, p. 480. There is also a single example from Ascoli Satriano in Apulia: Bertocchi 1985, p. 91, fig. 138. Most have a low ring foot, a horizontal lip that is flat on top, and a general form at times remarkably similar to their Late Helladic IIIB–C predecessors.

⁵⁵ *Agora* XII, nos. 74–82, pp. 56–57, pl. 4.

⁵⁶ *Agora* XII, pp. 213–214, pls. 83, 84. The earlier kraters are decorated solely with black bands, but in the first half of the 4th century the entire vase may be black except for the handle zone, where the favorite motif is an ivy vine.

figure.⁵⁷ It is a simple translation of the contemporary Attic bell-krater and may have been introduced by a potter who had migrated from Athens.⁵⁸ This Attic type of bell-krater continued to be produced at Corinth in the 4th century, perhaps as late as 350 B.C. But, as we have seen, by *ca.* 375 a variant, the stemless bell-krater, had been developed. It does not appear to be derived from the Lakonian or Elean bell-krater or, as will be seen below, from the similar stemless bell-krater produced in the Gnathian pottery of Apulia⁵⁹ but may be a local adaptation of the Attic form of bell-krater. At a time when potters at Athens were giving more emphasis to the stem, introducing a second, convex element at the bottom of the foot, and generally developing a more elongated shape, the Corinthian potter has reverted, perhaps with a special function in mind, to a more solidly based and more utilitarian model.⁶⁰

Alongside the decorated stemless bell-kraters Corinth also produced a plain version, a "household" krater or deep lekane, with ring foot, loop handles, and rolled rim, e.g. C-1978-243 (Pl. 42). The type seems to appear in the first quarter of the 4th century, and no examples have been found in contexts later than *ca.* 320, so that its period of use parallels approximately that of the fine-ware stemless bell-kraters. It may have been introduced from Athens, but it may simply be an adaptation of the earlier Corinthian type of deep lekane with lug handles.⁶¹

Stemless bell-kraters related to the Corinthian type are occasionally met with elsewhere in the 4th or early 3rd century: in Argos, in Athens, and in South Italy and Sicily. In Argos, excavations in 1956 in the area of the projected extension for the archaeological museum brought to light a kiln and much associated pottery. Three bell-kraters are illustrated in the preliminary report.⁶² Dimensions are not given, but at least two seem to be small. All three are glazed black except for the lower body and foot of the largest. The three vases clearly vary somewhat in shape, but all have handles that curl in more strongly than in the series from Corinth. The feet seem to have the form of a truncated cone, as though

⁵⁷ See *Corinth* VII, iv, pl. 4 for the type.

⁵⁸ A painter, the Suessula Painter, seems to have worked both in Athens and in Corinth: see *Corinth* VII, iv, no. 76, pp. 47–48, pl. 13. He may, of course, have been a potter as well as a painter. MacDonald (1981) has some useful remarks on the emigration of potter/painters from Athens.

⁵⁹ For the relationship between the Corinthian stemless bell-krater and the Gnathian bell-krater, see pp. 134–137 below.

⁶⁰ I hesitate to invoke again the name of Therikles, who, we are told (Athenaios 11.470f), was a Corinthian potter active during the time of Aristophanes and who produced a particular type of krater (Athenaios 11.472a), as well as the more frequently mentioned cup, for we do not know where Therikles worked, nor are we given any specific information about his krater. For bibliography see Gill 1986.

⁶¹ This earlier deep lekane (or lugged krater), which appears in the late 6th century (Campbell 1938, no. 172, pp. 600–601, fig. 23; Weinberg 1954, pl. 30:e), has a disk or ring foot, a projecting rim usually flat on top, and either no handles or simple lugs: see Williams 1976, no. 34, p. 119, pl. 20; Pease 1937, nos. 144–145, pp. 291–292, fig. 24. C-37-314 seems to be a hybrid, with flat rim but loop handles; it comes from drain 1937-1 and is probably late 5th century or first quarter of the 4th century in date. The earliest krater or lekane with loop handles and rolled rim, C-37-378, was found in the contemporary deposit, well 1937-1. Other examples: C-65-652 = *Corinth* XVIII, i, no. 75, p. 92, pl. 10; C-1972-121 = Williams 1973, no. 24, p. 24, pl. 10; C-1978-243 (Pl. 42).

⁶² Daux 1957, p. 649, fig. 19.

developed from the type of foot seen, for example, on **5**. No nipples are visible, nor any decoration in the handle zone. All this suggests that we are dealing with a slightly later phase of the shape than is represented at Corinth. The kiln is dated by Georges Roux to the 3rd century on the basis of lamps and stamped amphora handles.⁶³ Some of the illustrated black-glazed pottery seems to be comparable with Athenian deposits of the late 4th century and the first thirty years of the 3rd century.⁶⁴ This may be taken as a tentative date for these kraters from Argos, which I assume are local products.⁶⁵

In Attica during the 4th century the fine-ware stemless bell-krater is uncommon. I know of only one red-figured example. It is a large vase found at Cástulo in Spain.⁶⁶ The foot has been formed in two degrees, resembling, in this regard, **8**. Curiously, this is not the only connection with the Corinthian stemless bell-kraters, for the picture on the obverse shows a komos of comic actors similar to the figures on **32** and **34**, a very rare depiction in Attic red figure of the 4th century. The date, to judge from the style, must be about 380–370, contemporary perhaps with the earlier examples in the Corinthian series.⁶⁷ I wonder whether this vase is not an Athenian version, both in shape and iconography, of a red-figured Corinthian stemless bell-krater.⁶⁸

Another experimental stemless bell-krater has come from the excavations in the Athenian Agora: P 6194 (Pl. 42). The foot is missing, but it is clear that it began at the lower break without intervening stem. The lip, flat on top and with a tooled groove along the outer edge, is a hybrid, a cross between that on a lekane and that on a bell-krater. The decoration may be compared with that of the black stemless bell-kraters from Corinth, but here the handle zone is defined above and below by double reserved bands, the ivy vine has reserved leaves combined with white stems and berry clusters, and the handles are partly framed by wave pattern. The context, a cistern (D 15:3) on the southeast slope of Kolonos Agoraios, indicates a date for the krater in the second or third quarter of the 4th century.⁶⁹

⁶³ Daux 1957, p. 647. R. M. Cook (1961, p. 66) says “probably 3rd century B.C.”

⁶⁴ For example, the skyphoi: Daux 1957, p. 650, fig. 22, left. Compare the lower fill in Thompson’s Agora Group A (Thompson, Thompson, and Rotroff 1987, pp. 6, 20) and Menon’s Cistern (Stella G. Miller 1974, pp. 209–210, pl. 31:19), both deposits that were closed about 265–260.

⁶⁵ A further stage in the development of this Argive(?) krater may be represented by three fragmentary vases from Corinth: C-33-304 (P.H. 0.173 m, D. 0.20 m), C-48-29 (D. 0.23 m), and C-1977-213 (H. 0.18 m, D. 0.20 m). They have an offset lip, vestigial handles, vertically grooved body, low conical base, and simple floral wreath in the handle zone. The fabric suggests that they are Argive (rather than Attic) imports to Corinth. The contexts seem to imply a date in the first half of the 2nd century B.C. (i.e. pre-146): *Corinth* VII, iii, p. 45, note 31.

⁶⁶ Blázquez 1975, pp. 192–193, pls. 36, 37. It was found in Tomb 16 together with an Attic red-figured stemless cup attributable to Group YZ.

⁶⁷ The draped males on the reverse of the Cástulo krater show a general stylistic affinity with reverse figures by the Painter of Montesarchio T. 121 (McPhee 1996) and the Upsala Painter (*ARV*², pp. 1436–1437).

⁶⁸ Another Attic red-figured vase deserves a mention here. It is Brussels A 1954, *CVA*, Brussels 3 [Belgium 3], pl. 4 [133]:1, which is described as a “pyxis en forme de skyphos”. It has a simple ring foot, a flat rim, and a lid and is really a red-figured version of the deep bowl rather than a true bell-krater. The style of drawing suggests that it is approximately contemporary with the Cástulo vase.

⁶⁹ For this deposit, see *Agora* XII, p. 387.

The closest Attic parallel for the Corinthian black stemless bell-kraters, however, is a vase recently discovered in a cemetery at Aigaleon on the outskirts of Athens, where it had been used as an ash urn.⁷⁰ The date is probably the second half of the 4th century. Although the edge of the lip has been stamped with ovules and the foot has a simple inverted-echinus profile, the general shape of this bell-krater is very close to the Corinthian examples, even including the presence of knobs. We are dealing with an Athenian adaptation of the Corinthian shape. The Aigaleon bell-krater is also decorated with a wreath or swag in the handle zone, although its technique (gilded clay?), form, and even exact position differ from Corinthian practice. Unlike the Corinthian bell-kraters, the Attic vase was intended from the beginning to function as an urn and was thus provided with a lid.⁷¹ A similar stemless bell-krater, also fitted with a lid, was found in the Piraeus in 1875 and had been employed, according to the inscription, for the ashes of a certain Dionysios, son of Auteas, of Thorikos.⁷² In this case the rim is flanged and the whole vase roughly glazed black. These rare Athenian stemless bell-kraters seem to have been continued in the last quarter of the 4th and the first half of the 3rd century by a group of small vases with inverted-echinus foot and flanged rim to take a separate lid. The earlier have decoration in gilded clay, like the Aigaleon krater; the later carry true West Slope ornament.⁷³

The origins and development of the stemless bell-krater in mainland Greece have now been examined, but one specific feature of the Corinthian examples deserves brief comment, namely, the presence of knobs beside the handles. This was not a traditional feature in Corinthian pottery. Knobs were used on the shoulders of coarse-ware hydriai and the occasional fine-ware oinochoe during the Late Geometric period, but the practice had certainly been discontinued by the second half of the 7th century and was only revived in the 4th century for these stemless bell-kraters and one other Corinthian shape of the time, a local coarse-ware version of the Attic krater of Falaieff type.⁷⁴ On the other hand, knobs are not normally a feature of decorated bell-kraters in Athens during the Classical period, and there is no other likely source of inspiration outside Corinth.⁷⁵ On the black

⁷⁰ H. with lid 0.325 m. Karagiorga-Stathakopoulou 1987, p. 36, pl. 13:d; Catling 1988, p. 10, fig. 1.

⁷¹ There is no evidence that any of the Corinthian stemless bell-kraters was lidded.

⁷² Winterthur 298; *CVA*, Ostschweiz Ticino 1 [Switzerland 5], p. 85, fig. 45, pl. 17 [219]:2; Vanderpool 1966, p. 280.

⁷³ Examples from the Kerameikos: Knigge 1981, p. 386, fig. 3 and Knigge 1991, p. 50, fig. 48; Rotroff 1991, no. 6, p. 69, pl. 15 ("covered bowl"); another from T. 86. A rather larger lidded example, today in the National Museum, from the Empedokles Collection, has West Slope decoration between the handles and on the lid; a photograph exists on p. 15 of an old album, given in 1937 by the original collector and preserved in the Blegen Library of the American School of Classical Studies in Athens.

⁷⁴ See McPhee, forthcoming.

⁷⁵ Similar knobs (or "warts", in Thompson's terminology) occur beside the upper attachments of the handles of some West Slope amphoras from Athens, e.g., Thompson 1934, D 26 and D 27, pp. 75–76. But the West Slope amphora does not come into production until about 275 B.C., according to Rotroff (1991, p. 67), and I am not sure that knobs are an early feature. The knobs may be decorated with "stars", not unlike the Corinthian rosette. The Attic red-figured oinochoai of the Class of Athens P 15840, found on the north slope of the Akropolis and datable to the last decade of the 5th century, were also supplied with knobs, as one of the anonymous readers kindly reminds me. These vases, which are unusual in a number of ways,

stemless bell-kraters the wreaths of ivy and laurel appear to hang from these knobs in the manner of real garlands hanging from pegs.⁷⁶ Perhaps we need look no further for the source of inspiration: the garland and the bell-krater are both elements of the symposion.⁷⁷ It is only natural that such knobs should also be featured on the red-figured versions of the stemless bell-krater, where, however, they were purely decorative, which is emphasized by their ornamentation with a typical Corinthian motif: the rosette.⁷⁸

THE STEMLESS BELL-KRATER IN APULIA

The stemless bell-krater is found during the 4th century not only in Greece but also in South Italy. In the Gnathian ware of Apulia this specific shape is referred to as “type B”, to distinguish it from “type A”, which is the standard Gnathian bell-krater.⁷⁹ At present I know of some eighteen Apulian stemless bell-kraters, of which seventeen carry decoration in the Gnathia technique.⁸⁰

All measurements are in meters.

AP1 (Pl. 43). Lecce 1023, from Rudiae. H. 0.23, D. rim 0.32. Bernardini n.d., pl. 8:4.

AP2. Turin, private. H. 0.29, D. rim 0.335. Stenico 1975.

AP3. New York market, Hesperia Arts. H. 0.33, D. rim 0.38. *Antiquities* 27/11/1990, Part 2, no. 36.

AP4. Malibu, J. Paul Getty Museum 82.AE.15. H. 0.35, D. rim 0.395. Frel 1984; Green 1986, pp. 137–138.

AP5 (Pl. 43). Paris, Louvre, LL 139 (N 2075).

AP6. Tampa Museum (J. V. Noble Collection) 86.121. H. 0.26; D. rim 0.341. Mayo and Hama 1982, no. 123, pp. 264–265.

AP7. The Netherlands, private collection. H. 0.235, D. rim 0.328. *Klassieke Kunst*, no. 592, fig. 238.

AP8. Matera, Museo Ridola. Forti 1975, pl. 31:a.

AP9 (Pl. 44). Palermo 2254.

must have had a special, ceremonial function, as J. R. Green points out in his publication (Green 1962, pp. 93–94).

⁷⁶ For ivy and laurel garlands, see Athenaios 15.675d–e and Plutarch, *Mor.* 648e. There are also representations on Gnathian vases from Apulia of garlanded bell-kraters: Forti 1975, pl. XIa and 1988, pl. 57:2. One might also compare the garlands of stamped palmettes pendent from knobs on the shoulder of the Italiote lebes gamikos Cleveland 15.531, *CVA*, Cleveland 1 [USA 15], pl. 40 [720]:5. Green (1976, p. 1) has already noted that the arrangement of the ivy and vine decoration on Gnathia vases “reflects the way in which garlands were suspended at the symposion.” Moreover, the brief comments by Green (1989, pp. 222–224) on the possible symbolism of the motifs on Gnathian vases are not irrelevant.

⁷⁷ Green sees the knobs (“mastoi”) on the Attic red-figured oinochoai of the Class of Agora P 15840 as “a symbol of fruitfulness or plenty” (Green 1962, p. 93 and note 14).

⁷⁸ Knobs decorated with rosettes are also found occasionally on Gnathian bell-kraters, e.g., Forti 1975, pl. 24:c.

⁷⁹ Green 1976, p. 26, note 23; Green 1979, p. 81, with p. 87, note 3; more recently, Green 1986, pp. 137–138 and note 88. The vessel represented in the tondo of a stemless cup in Bonn (Green 1976, pl. 8:a) is probably a stemless bell-krater; and the same shape may be shown on an Apulian red-figured calyx-krater in London, B.M. F 272 (*RVAp* 18/14: Laodameia Painter), as Green notes (1976, p. 26).

⁸⁰ Another vase would count as a stemless bell-krater except that it lacks handles: Bari 6669, *Collezione Polese*, no. 237, p. 67.

AP10. Lecce 1016. H. 0.24, D. rim 0.30. Bernardini n.d., pl. 5:6.

AP11 (Pl. 45). Paris, Louvre ED 160 (N 2060).

AP12. London Market (Ede).

AP13. Hamburg 1992.148. H. 0.206, D. rim 0.295.⁸¹

AP14. Bari 6685.

AP15. San Marino Market, San Marino Arte S.A. H. 0.27, D. rim 0.34. *Archeologia* 1992, no. 706.

AP16. Lecce 1012, from Ruvo di Puglia. H. 0.22, D. rim 0.30. Bernardini n.d., pl. 1:3, 4.

AP17. Lecce 1032, from Rudiae. H. 0.27, D. rim 0.36. Bernardini n.d., pl. 11:3.

AP18. Paris, Louvre K 591 (*ex Campana*). H. 0.205, D. rim 0.27. Wolters 1896, p. 148, fig. 1. Between the handles, in black letters on a reserved ground:

Η Δ Υ Π Ο Τ Ο Σ

In shape the closest of these Apulian vases to the Corinthian stemless bell-kraters is Lecce 1023 (**AP1**), which has a broad base with almost vertical edge and a groove towards the top, a deep wide bowl, two diagonally set and incurving loop handles, knobs flanking each handle, and a flaring lip with rolled rim. The vase in Turin (**AP2**) is very similar but has a more elongated body and a slightly different foot. The other Gnathian stemless bell-kraters preserve this essential shape but with variations. For example, with the exception of **AP16**, where the molded lion-head lugs of the more common type of bell-krater have been adopted, all the vases have a broad strap handle (which may have a prominent ridge on the outside). While **AP4–AP15** have the same small knobs beside each handle as in Lecce 1023 and the Turin krater, these knobs are replaced by longer spurs in the case of **AP3** and **AP17**, and they are omitted entirely in the case of **AP16** and **AP18**. With the exception of **AP16**, all the vases have a pronounced horizontal ridge on the outside below the lip. The height, at least where it is known to me, ranges from 0.20 m to 0.29 m, with the exception of **AP3** (H. 0.33 m) and **AP4** (H. 0.35 m), which are larger pieces. With respect to size, therefore, these Apulian vases conform to the larger type of Corinthian stemless bell-krater: there are no versions of the smaller Corinthian model.

Lecce 1023 (**AP1**) is also the closest of these Apulian vases to the Corinthian stemless bell-kraters in point of decoration: a simple ivy vine that runs from knob to knob, although the form of the ivy is clearly different from the Corinthian type. Elsewhere the Gnathian decoration, at least on the principal side of the vase, is more complex, consisting either of figures or of floral elements (ivy, grapevine, rosettes) combined with bands of pattern (egg, wreath, bead) and occasionally objects (torch, lyre, bucranium).

Gnathian pottery begins in Apulia about 370–360 B.C.⁸² The artist who seems to have developed the new technique of added color combined with incision was the Konnakis Painter, as he is conventionally termed. **AP2**, **AP3**, and **AP4** are all either by this painter or closely connected with him and thus belong to the earliest phase of Gnathian pottery.⁸³ **AP16** was also placed within the Konnakis Group by T. B. L. Webster,⁸⁴ and **AP5** has

⁸¹ J. R. Green drew my attention to this vase and provided me with illustrations and a full description.

⁸² For the date of the inception of Gnathian ware, see Webster 1968, pp. 2–4; Forti 1975, pp. 37–46; and Green 1976, p. 2.

⁸³ **AP2** was attributed to the Konnakis Painter by Stenico (1975, pp. 88–94). **AP4** was assigned to the same painter by Faya Causey Frel (1984, p. 53), and the vase is considered to be very close to, if not by, the painter by Green (1986, p. 138).

⁸⁴ Webster 1968, p. 8: Konnakis Group Ke.

a form of the characteristic Konnakan ivy. J. R. Green has noted that **AP6** seems to be by the same hand as **AP9** and also **AP7**.⁸⁵ And it is difficult not to see **AP8** and **AP10–AP14** as related stylistically.⁸⁶ They all show the frame of “Oxford vine”, one of the standard schemes for decorating larger Gnathian vases, that was pioneered by the Compiègne Painter and the Rose Painter.⁸⁷ Indeed, **AP6–AP14** may all be connected, more or less closely, with the Rose Painter. They are therefore to be placed slightly later than the vases connected with the Konnakis Painter, perhaps about 350–330/320, following the conventional chronological scheme developed by Webster and Green.⁸⁸ On the other hand, none of these bell-kraters exhibits the ribbing so characteristic of the later phase of Gnathian. Thus, as Green had already surmised,⁸⁹ the Gnathian bell-krater of type B is found only “in the earlier years of Gnathia production,” i.e., about 370/360–330/320 B.C., and seems to be a shape confined to the Gnathian pottery made in the Greek city of Taras.⁹⁰

The shape enjoyed a relatively brief popularity in Apulia and was decorated only in the Gnathia technique, for there is not a single red-figured example.⁹¹ Since this type of bell-krater appears in Apulia no earlier than *ca.* 370–360 and since the contextual and stylistic evidence presented above suggests that the shape was already being manufactured before that time in Corinth, there seems little reason to doubt that the stemless bell-krater was adopted by the Tarantine potters from Corinth.⁹² If so, it was not the only Corinthian form to influence the Classical pottery of South Italy and Sicily.⁹³

Although I know of no Corinthian bell-kraters from Apulia, contact between Taras and Corinth is indicated by the presence of fragments of Gnathian vases in Corinth.⁹⁴

⁸⁵ Green 1986, p. 137, note 88.

⁸⁶ **AP10** was assigned by Webster (1968, p. 16) to his Naples Harp Group D.

⁸⁷ See Green 1976, p. 3 and 1982, p. 253.

⁸⁸ Green 1976, pp. 5–6 and 1982, pp. 253–254.

⁸⁹ Green 1986, p. 137.

⁹⁰ A later example of the stemless bell-krater, with somewhat different foot, ribbed lower body, and the handle zone decorated with ivy in a local version of the Gnathian style, has been found at Gela: Orlandini 1957, pl. LX:2; Adamesteanu and Orlandini 1960, p. 177, fig. 16:b. The vase was only about 12 cm high, so smaller than the Apulian stemless bell-kraters. It was found in a house that belongs to the brief period between the refoundation of Gela by Timoleon in 339 and its destruction in 282; indeed, the excavator places most of the material between 311/10 and 282 B.C. (Orlandini 1957, pp. 156–161).

⁹¹ The closest red-figured bell-krater in terms of shape is perhaps Oxford 1932.517 (Trendall 1967, no. 51, p. 41, pl. 5; *RVAp* I, no. 37, p. 265: Painter of Heidelberg U 6). While Apulian red figure adopted the Attic type of bell-krater, this was a rare form in Gnathian. The standard Gnathian bell-krater, “type A,” has a tall foot with broad base and handles that are molded as lion heads.

⁹² J. R. Green was the first to posit this idea: Green 1979, p. 81 and 1986, p. 137.

⁹³ See Green 1986, pp. 117–121. Pemberton (*Corinth* XVIII, i, pp. 17–18) has already hinted at an origin for the standard epichysis in the Corinthian concave broad-bottomed oinochoe of the Classical period. Perhaps the Gnathian flat-bodied jug (Green 1986, p. 119, fig. 9) may be indebted to the Corinthian convex broad-bottomed oinochoe (Williams 1970, pl. 1:a). See also the following note.

⁹⁴ Gnathia at Corinth: Green 1971, p. 33, with note 2; Green 1979, p. 81, with notes 2, 5, figs. 1–3, pl. 20; Williams 1982, no. 2, p. 120, pl. 37; *Corinth* XVIII, i, nos. 498–499. Corinthian A and B transport amphoras reached many western sites, and the Corinthian banded lekythos, a container for perfumed oil, not only

This is hardly surprising, for Corinth was well positioned on the trade route from Taras via the Gulf of Corinth and the Saronic Gulf to Crete, Rhodes, and Alexandria. The Gnathia from Corinth consists mainly of small oil containers, such as the epichysis, and the earliest appear to be associated with the workshop of the Rose Painter. The reciprocal influence of Gnathian pottery on Corinthian may perhaps be seen in the unique pendent design on 16.⁹⁵ But there is one other piece of evidence. C-33-1575 (Pl. 44) is a small fragment from the bowl of a Corinthian red-figured bell-krater. It preserves the stump of one handle, not the normal rolled handle that one would expect but a strap handle with central ridge on the outside. This can only be an imitation of the standard handle of a Gnathian bell-krater of type A.

SOURCES AND PARALLELS FOR THE DECORATION

Two aspects of the decoration of our Corinthian kraters require further investigation: the motifs and the technique. Let us begin with the motifs. Although floral patterns were employed by Corinthian vase painters from the Early Protocorinthian period, they largely depend upon the lotus or the palmette, or a combination of these,⁹⁶ and the two floral designs that decorate Corinthian black bell-kraters, namely ivy or laurel, are not found until the first half of the 5th century, at a time when new shapes, techniques, and decorative devices were introduced, thereby enlivening the old geometric and floral patterns.⁹⁷ From about 460, horizontal ivy and laurel wreaths, either painted in black on the clay ground or a white slip or in white or slip over black glaze, were popular motifs on a variety of shapes: Vrysoula goblets and kantharoi, convex pyxides, broad-bottomed oinochoai, lekanis lids, and even Corinthian imitations of Attic white-ground lekythoi.⁹⁸ The ivy vine may be straight or wavy, with short or longer side stems. The leaves may be set more or less parallel to the main vine or point out roughly at right angles. The leaves are normally well formed and the berry cluster is usually painted as a dot rosette. Pairs of leaves may alternate with pairs of berry clusters, or an ivy leaf above or below the vine may be combined with a berry cluster. It is not easy to see any clear development of the motif during the

found a ready market in Sicily but was imitated locally. The export of Corinthian pottery in the context of Corinthian trade with the West is considered at length in Munn 1983.

⁹⁵ Below the lip of Gnathian bell-kraters there may be one or more horizontal bands of ornament framed by pairs of incised lines and ending in a pendent pattern, which may consist of a large "bead" above a smaller one: compare a vase in Matera, Forti 1975, pl. 31:a. It seems to me that some such design may have inspired the Corinthian "necklace" pattern.

⁹⁶ Payne 1931, pp. 144–156.

⁹⁷ Humfry Payne (1931, pp. 156, 333) believed that the pyxis Oxford 1879.183 was Corinthian and so dated the earliest Corinthian ivy wreaths to the late 6th or early 5th century. This may be correct, but an exact date for the introduction of either ivy or laurel is difficult to determine: Risser 1989, pp. 403–407. All Corinthian pottery from *ca.* 550 to *ca.* 330 has been designated "Late Corinthian II" by Payne (1931, p. 331); "Late Corinthian II" (550–500) and "Late Corinthian III" (500–330) by Benson (*Corinth* XV, iii, p. 10); and "Conventionalizing" by A. N. Stillwell (Newhall 1931, p. 16) and others. None of these terms is particularly useful as a general description of Corinthian pottery in the Late Archaic and Classical periods.

⁹⁸ Pemberton 1970, pls. 69–72; *Corinth* XV, iii, pls. 46–50, 108.

5th century,⁹⁹ but by the early 4th century, the motif has perhaps become “looser” and the tip of the ivy leaf more elongated. Although the leaves and berry clusters may be carefully drawn on the Corinthian black stemless bell-kraters, there is a tendency for the elongation of the tip to pull the whole leaf out of shape, for the berry cluster to degenerate into an irregular grouping of dots, and for a general simplification to take place, whereby the stems or berries may be omitted and the ivy leaves become independent of the vine.

The laurel may be treated more briefly. The stem is naturally always straight; the leaves may be set parallel to it or at an angle; the fruit, if included, is represented as a single blob at the end of a stem or as a series of dots on either side of the stem. In the two instances (15, 17; Figs. 8, 9) where this motif is used on the Corinthian black stemless bell-kraters in the 4th century, the leaves are parallel to the stem and the berries are omitted. The laurel wreath was also usual in the first half of the 4th century as decoration for the lips of Corinthian red-figured kraters, but the motif was not continued on early Corinthian West Slope kantharoi.¹⁰⁰

The third motif, which appears on a single Corinthian black stemless bell-krater (16; Fig. 9), is a form of “necklace”, a design that has successors in early Corinthian West Slope but no obvious antecedents at Corinth.¹⁰¹ It may be, as we have seen, an adaptation of a motif that is frequently seen on Gnathia bell-kraters from Apulia.

So far as technique is concerned, the motifs on the black-glazed bell-kraters are applied mainly in a clay slip, on occasion with incision for stems and added white for berries. Incision for details of figures, animals, and florals is as old as the black-figured technique itself in Corinth. Decoration in a pale cream clay slip or in added white occurs on Corinthian pottery even earlier, from Middle Geometric II (*ca.* 800–750).¹⁰² Once adopted, the cream slip and the added white remained in use into the Classical period, not only for subsidiary ornaments but also as an alternative light-on-dark decorative scheme.¹⁰³ For example, the round-mouthed globular oinochoai of the Mu–Pi series, which were made from the late 6th to the late 5th century, have a single animal, bird, or floral motif on the shoulder in white (sometimes incised) against the black ground.¹⁰⁴ And on the Vrysoula kantharoi and goblets, of the period *ca.* 460–400, incision, a thin cream slip, and white are combined.¹⁰⁵

This light-on-dark decoration, exemplified by the Mu–Pi series and the Vrysoula goblets and kantharoi, is continued by a series of small bell-kraters and choes whose

⁹⁹ Pemberton 1970, p. 282; Risser 1989, pp. 403–407. For a brief comment on its development in Athenian fine ware, see Talcott 1935, pp. 500–501.

¹⁰⁰ See the list of West Slope designs given in *Corinth* VII, iii, pp. 20–21.

¹⁰¹ Drawings of “necklace” patterns in Corinthian West Slope are given in *Corinth* VII, iii, pl. 39: nos. 190, 464, and 494.

¹⁰² Coldstream (1968, p. 97) notes that what is often termed white paint is “in reality a fine solution of the local yellow clay.”

¹⁰³ Coldstream 1968, pl. 19:a (Late Geometric), pls. 20:f, 21:d (Early Protocorinthian). Weinberg 1948, no. C3, pls. 73–74 (7th century). *Perachora* II, p. 29, pl. 5 (7th century). Amyx 1988, pl. 101 (Middle Corinthian).

¹⁰⁴ Amyx 1988, pp. 273–275, pl. 125:1–4.

¹⁰⁵ Pemberton 1970, nos. 72–87, pls. 71–72. One may add the 5th-century broad-bottomed oinochoai from *Perachora*: *Perachora* II, nos. 2647–2654, p. 275, pl. 113.

contexts suggest that they may be dated to the end of the 5th century and the first third of the 4th century:

1. C-1976-188. Pl. 44. Small bell-krater. A youth stands to right holding a stick; to the right is a stele or the side of an altar. The lip is adorned with blobs.
2. C-37-455. *Corinth* VII, iv, no. 86, pl. 15. Small bell-krater. On the obverse, a young athlete holding a strigil and standing with one leg raised before a stele; on the reverse, a stele and a draped youth holding a staff.
3. CP-2577 + C-31-83. *Corinth* VII, iv, no. 87, pl. 15. Small bell-krater. Comic scenes: on one side, a bearded man running with a butcher's cleaver; on the other, a bearded man with a hammer or axe raised over his head.
4. C-37-235. *Corinth* VII, iv, no. 127, pl. 21. Chous. Boar and small tree.
5. C-1978-151. Pl. 45. Neck and shoulder of a chous, somewhat larger than C-37-235. On the neck, a laurel wreath in the same technique and style as C-37-235. At the lower break, the neck and ear of an animal, perhaps a griffin.

These five vases are all relatively small: C-37-455 has a maximum height of 0.116 m., while C-37-235 is only 0.105 m. high. The technique is similar in all five.¹⁰⁶ In the first three the decorative elements have been added over the black glaze in a thinned creamish clay slip covered with a light-red wash. The range of colors is extended in the two choes to pale orange for the animals, red and white for the floral. Indeed, the laurel wreaths on the necks of these two vases are so similar that they must have been painted by one hand. The decoration invariably consists of a single animal, draped male, athlete, or a comic figure, a motif which provides another link between these little vases and the stemless bell-kraters.

This discussion has been necessary in order to show that there are local Corinthian precursors for both the technique and the floral patterns employed on the black stemless bell-kraters of the 4th century.

THE STEMLESS BELL-KRATER AND CORINTHIAN WEST SLOPE WARE

These black stemless bell-kraters are decorated, as we have seen, in a technique of overpainting that employs a clay slip sometimes supplemented with white or incision, or both. This technique differs in no way from that employed on the earliest Corinthian kantharoi with West Slope ornament. These bell-kraters should therefore be considered the earliest manifestation of Corinthian West Slope pottery.

"West Slope" decoration at Corinth was discussed by G. Roger Edwards as part of his broader study of Hellenistic pottery in the city.¹⁰⁷ Edwards distinguished an earlier and a later phase. In the early phase, West Slope designs are confined entirely to four types of kantharos (cyma, Acrocorinth, one-piece, and articulated), together with a very small number of bolster and hemispherical kraters. The kantharoi may all be local forms, not forms borrowed from outside. The range of West Slope designs is also very limited. Edwards lists nine patterns, but seven of these occur only once or twice. Two patterns

¹⁰⁶ Sharon Herbert (*Corinth* VII, iv, p. 51) remarks that the technique of C-37-455 is "an interesting combination of red-figure, reserved areas and applied paint," but this seems to me to be a mistake. For a series of Attic choes of the late second and third quarters of the 5th century painted in added red, see Green 1970.

¹⁰⁷ *Corinth* VII, iii, pp. 20–26.

alone are popular: ivy and necklace. Thus, in the early phase of Corinthian West Slope, the style is “employed rather unobtrusively,” as one scholar has aptly remarked.¹⁰⁸ Corinth clearly goes its own way, preferring a very restricted range of shapes and patterns. There is little apparent Attic influence in this early phase: that most distinctive Athenian West Slope shape, the amphora, is not taken up by the Corinthians;¹⁰⁹ and the grapevine and leaping dolphin, so common in Athenian West Slope, are both entirely missing in the early phase at Corinth.¹¹⁰ Edwards placed the appearance of West Slope kantharoi at Corinth about 330 B.C., but more recent research has shown that such an early date cannot be sustained, and the first examples of Corinthian Hellenistic kantharoi would now be dated no earlier than the end of the 4th or the beginning of the 3rd century, perhaps contemporary with the latest stemless bell-kraters.¹¹¹

“West Slope Ware” was studied first by Carl Watzinger in his publication of the pottery from excavations near the west slope of the Akropolis in Athens.¹¹² Watzinger dated the earliest Athenian West Slope pottery to the very beginning of the 3rd century, but in his fundamental study of certain deposits of Hellenistic pottery from the Athenian Agora, Homer Thompson came to the conclusion that the inception of true West Slope should be dated rather earlier, in the last years of the 4th century.¹¹³ Today, in the light of new evidence from deposits in the Agora and at Korone, a date in the first quarter of the 3rd century is again preferred.¹¹⁴

Watzinger believed that the new technique had developed out of the black-glazed vases decorated with garlands and wreaths in gilded clay, but he tended to feel that this development had taken place first not in Athens but possibly somewhere on the coast of Asia Minor.¹¹⁵ Most scholars have agreed that the antecedents of West Slope are to be found in the “gold-decorated vases of the 4th century” produced in Athens, and most would now look to that cosmopolitan city as the first center of production.¹¹⁶ Recently, however, both Green and Rotroff have suggested that Athenian West Slope may have been influenced, in both technique and shape, by the earlier Gnathian pottery of Apulia.¹¹⁷ Moreover, we must now consider another possible source of inspiration, at least for the technique,

¹⁰⁸ *Corinth* VII, iii, p. 24.

¹⁰⁹ *Corinth* VII, iii, p. 44. Attic West Slope amphoras were occasionally imported: Williams 1977, no. 3, p. 68, pl. 24.

¹¹⁰ A broader range of motifs occurs in the later phase of Corinthian West Slope, including the dolphin.

¹¹¹ *Corinth* XVIII, i, pp. 3–4, 34–35, with note 92. The bell-krater is not a common ceramic shape after the 4th century. This fact has recently been noted by Rotroff (1992, pp. 340–341), who argues that it may indicate not so much that the shape was produced more commonly in metal but that it went out of fashion because of a fundamental change in the nature of the symposium.

¹¹² Watzinger 1901, esp. pp. 67–102. Actually, as Susan Rotroff has pointed out most recently (1991, p. 60), “the term refers not to a ware but to a technique and system of decoration used throughout the eastern Mediterranean on finer vessels of Hellenistic date.”

¹¹³ Thompson 1934, p. 145.

¹¹⁴ Rotroff 1990, pp. 34–37 and 1991, p. 60.

¹¹⁵ Watzinger 1901, pp. 86, 94, 102.

¹¹⁶ Thompson 1934, pp. 138–139, 146–147; Kopcke 1964, p. 82; Rotroff 1990, p. 34 and 1991, p. 60; Hayes 1991, p. 191.

¹¹⁷ Green 1979, pp. 85–86; Rotroff 1990, pp. 37–38 and 1991, p. 60, note 5.

since we can now see that overpainting in clay slip and white on black glaze, sometimes with incision, was already being practiced from the first quarter of the 4th century on the black stemless bell-kraters produced in the great commercial city of Corinth.

CONCORDANCE

<i>Inv. No.</i>	<i>Cat. or Page No.</i>	<i>Inv. or Sherd No.</i>	<i>Cat. or Page No.</i>
C-28-131	45	C-1976-200	p. 120
C-30-113	24	C-1976-314	p. 121, note 8
C-31-10	33	C-1976-316	8
C-31-83	p. 139	C-1976-317	13
C-33-304	p. 132, note 65	C-1976-318	p. 121, note 8
C-33-1575	p. 137	C-1976-325	18
C-37-235	p. 139	C-1976-333	p. 121, note 8
C-37-314	p. 131, note 61	C-1977-213	p. 132, note 65
C-37-378	p. 131, note 61	C-1978-151	p. 139
C-37-455	p. 139	C-1978-243	p. 131 and note 61
C-37-2345	19	CP-534	37
C-37-2996	12	CP-2577	p. 139
C-37-2997	46	CP-2665	23
C-38-560	7	CP-2710	37
C-38-563	3	CP-2714	38
C-38-739	26	CP-2720	42
C-40-62	6	CP-3007	16
C-40-393	4	CP-3149	47
C-48-29	p. 132, note 65	KP-1776	32
C-63-480	15	KP-2721	<i>sub</i> 39
C-65-652	p. 131, note 61	KP-2727	39
C-71-220	36	L1972-50-1	11
C-71-316	2	L1972-50-2	44
C-71-317	5	L1972-84-1	10
C-71-622	9	L1972-91-1	28
C-71-623	20	L1974-59-1	25
C-71-624	17	L1976-100-2	29
C-1972-25	1	L1978-38-2	21
C-1972-121	p. 131, note 61	L1978-38-3	22
C-1972-164	43	L1978-38-4	40
C-1973-196	<i>sub</i> 41	L1978-38-5	27
C-1973-203	41	L1987-44-1	31
C-1973-236	p. 125, note 17	L1987-53-1	14
C-1976-80	p. 120	L1988-79-1	30
C-1976-188	p. 139		

BIBLIOGRAPHY

- Adamesteanu, D., and P. Orlandini. 1960. "Gela. Scavi e scoperte 1951–1956," *NSc*, pp. 67–246
Agora XII = B. A. Sparkes and L. Talcott, *Black and Plain Pottery of the 6th, 5th, and 4th centuries B.C. (The Athenian Agora XII)*, Princeton 1970
- Allegro, N. et al. 1976. *Himera, II, Campagne di scavo 1966–1973*, Rome
- Amyx, D. A. 1988. *Corinthian Vase Painting of the Archaic Period*, Berkeley
- Beazley, J. D. 1954. *Attic Vase Paintings in the Museum of Fine Arts, Boston II*, Oxford
- . 1964. *The Berlin Painter*, Melbourne
- Bernabò-Brea, L., and M. Cavalier. 1965. *Meligunis-Lipàra II*, Palermo
- Bernardini, M. N.d. *Vasi dello stile di Gnathia*, Bari
- Bertocchi, T. 1985. *Le necropoli daunie di Ascoli Satriano e Arpi*, Genoa
- Blázquez, J. M. 1975. *Castulo I*, Madrid
- Braun, K., and T. Haevernich. 1981. *Bemalte Keramik und Glas aus dem Kabirenheiligtum bei Theben. Das Kabirenheiligtum bei Theben IV*, Berlin
- Brock, J. K. 1957. *Fortetsa: Early Greek Tombs near Knossos*, Cambridge
- Callaghan, P. J. 1978. "KRS 1976: Excavations at a Shrine of Glaucos, Knossos," *BSA* 73, pp. 1–29
- Campbell, M. T. 1938. "A Well of the Black-figured Period at Corinth," *Hesperia* 7, pp. 557–611
- Catling, H. W. 1988. "Archaeology in Greece 1987–88," *AR* 34, pp. 3–85
- Catling, R. W. V., and I. S. Lemos. 1990. *Lefkandi, II, The Protogeometric Building at Toumba, i, The Pottery*, London
- Coldstream, J. N. 1968. *Greek Geometric Pottery*, London
- Collezione Polese* = *La Collezione Polese nel Museo di Bari*, Bari 1970
- Cook, R. M. 1961. "The 'Double Stoking Tunnel' of Greek Kilns," *BSA* 56, pp. 64–67
Corinth: Results of Excavations Conducted by the American School of Classical Studies at Athens
 I, iv = O. Broneer, *The South Stoa and Its Roman Successors (Corinth I, iv)*, Princeton 1954
 VII, i = S. S. Weinberg, *The Geometric and Orientalizing Pottery (Corinth VII, i)*, Cambridge, Mass. 1943
 VII, iii = G. R. Edwards, *Corinthian Hellenistic Pottery (Corinth VII, iii)*, Princeton 1975
 VII, iv = S. Herbert, *The Red-figure Pottery (Corinth VII, iv)*, Princeton 1977
 XII = G. R. Davidson, *The Minor Objects (Corinth XII)*, Princeton 1952 (reprinted 1987)
 XV, iii = A. N. Stillwell and J. L. Benson, *The Potters' Quarter: The Pottery (Corinth XV, iii)*, Princeton 1984
 XVIII, i = E. G. Pemberton, *The Sanctuary of Demeter and Kore: The Greek Pottery (Corinth XVIII, i)*, Princeton 1989
- Coulson, W. D. E. 1985. "The Dark Age Pottery of Sparta," *BSA* 80, pp. 29–84
- . 1986. *The Dark Age Pottery of Messenia*, Göteborg
- Coulson, W. D. E., W. A. McDonald, and J. Rosser, eds. 1983. *Excavations at Nichoria in Southwest Greece, III, Dark Age and Byzantine Occupation*, Minneapolis
- Daux, G. 1957. "Chronique des fouilles 1956," *BCH* 81, pp. 496–713
- Desborough, V. R. d'A. 1952. *Protogeometric Pottery*, Oxford
- Edwards, C. M. 1981. "Corinth 1980: Molded Relief Bowls," *Hesperia* 50, pp. 189–210
- Fisher, J. E. 1974. "Excavation at Corinth, 1973. Appendix II: Coins," *Hesperia* 43, pp. 46–76
- Forti, L. 1975. *La ceramica di Gnathia*, Naples
- . 1988. "Un nuovo vaso Gnathia da Taranto," *Taras* 6/1–2, 1986 [1988], pp. 117–122
- Frel, F. C. 1984. "Prometheus Parodied: A Gnathia Hilarotragedy," in *Studies in Honor of Leo Mildenberg*, Wetteren, pp. 51–55
- French, E. B. 1990. "Archaeology in Greece 1989–1990," *AR* 36, pp. 2–82
- Furtwängler, A. 1885. *Beschreibung der Vasensammlung im Antiquarium*, Berlin
- Furumark, A. 1941. *Mycenaean Pottery: Analysis and Classification*, Stockholm
- Ghiron-Bistagne, P. 1976. *Recherches sur les acteurs dans la Grèce antique*, Paris

- Gill, D. 1986. "Classical Greek Fictile Imitations of Precious Metal Vases," in *Pots and Pans. A Colloquium on Precious Metals and Ceramics (Oxford Studies in Islamic Art III)*, Oxford, pp. 9–30
- Green, J. R. 1962. "A New Oinochoe Series from the Acropolis North Slope," *Hesperia* 31, pp. 82–94
- . 1970. "A Series of Added Red-figure Choes," *AA*, pp. 475–487
- . 1971. "Gnathian Addenda," *BICS* 18, pp. 30–38
- . 1976. *Gnathia Pottery in the Akademisches Kunstmuseum Bonn, Mainz*
- . 1979. "Ears of Corn and Other Offerings," in *Studies in Honour of Arthur Dale Trendall*, A. Cambitoglou, ed., Sydney, pp. 81–90
- . 1982. "The Gnathia Pottery of Apulia," in Mayo and Hamma 1982, pp. 252–258
- . 1986. "Some Gnathia Pottery in the J. Paul Getty Museum," *Greek Vases in the J. Paul Getty Museum* 3, pp. 115–138
- . 1989. "Motif-Symbolism and Gnathia Vases," in *Festschrift für Nikolaus Himmelmann*, H.-U. Cain, H. Gabelmann, D. Salzmann, eds., Mainz am Rhein, pp. 221–226
- Hayes, J. W. 1991. "Fine Wares in the Hellenistic world," in *Looking at Greek Vases*, T. Rasmussen and N. Spivey, eds., Cambridge, pp. 183–202
- Herbert, S. 1986. "The Torch-Race at Corinth," in *Corinthiaca: Studies in Honor of Darrell A. Amyx*, M. A. Del Chiaro, ed., Columbia, Mo., pp. 29–35
- Higgins, R. 1986. *Tanagra and the Figurines*, London
- Jacobsthal, P. 1936. "The Nekyia Krater in New York," *MMS* V, pp. 117–145
- Jeffery, L. H. 1990. *The Local Scripts of Archaic Greece*, 2nd ed., rev., A. W. Johnston, Oxford
- Johnston, A. W. 1979. *Trademarks on Greek Vases*, Warminster
- Karagiorga-Stathakopoulou, T. 1987. «Αιγάλειω. Ιερά Οδός», *Δελτ* 34, 1979, B' 1 [1987], pp. 33–37
- Kern, J. H. C. 1953. "Attische Vazen uit een gesloten Grafvondst, vijfde Eeuw voor Chr.," *Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden te Leiden* 34, pp. 1–12
- Klassieke Kunst = Klassieke Kunst uit particulier Bezit*, L. Byvanck-Quarles van Ufford, ed., Leiden 1975
- Knigge, U. 1981. "Kerameikos, Tätigkeitsbericht 1979," *AA*, pp. 385–393
- . 1991. *The Athenian Kerameikos*, Athens
- Kopcke, G. 1964. "Golddekorierete attische Schwarzfirniskeramik des vierten Jahrhunderts v. Chr.," *AM* 79, pp. 22–84
- Lanza, M. T. 1990. *P. Orsi. La necropoli di Passo Marinaro a Camarina. Campagne di scavo 1904–1909 (MonAnt, Ser. Miscellanea, IV)*, Rome
- Luce, S. B. 1930. "Attic Red-figured Vases and Fragments at Corinth," *AJA* 34, pp. 334–343
- MacDonald, B. R. 1981. "The Emigration of Potters from Athens in the Late Fifth Century B.C. and Its Effect on the Attic Pottery Industry," *AJA* 85, pp. 159–168
- McPhee, I. 1976. "Attic Red Figure of the Late 5th and 4th Centuries from Corinth," *Hesperia* 45, pp. 380–396
- . 1981. "Red-figured Pottery from Corinth: Sacred Spring and Elsewhere," *Hesperia* 50, pp. 264–284
- . 1983. "Local Red Figure from Corinth, 1973–1980," *Hesperia* 52, pp. 137–153
- . 1991. "A Corinthian Red-figured Calyx-krater and the Dombrena Painter," *OJA* 10, pp. 325–334
- . 1996. "The Painter of Montesarchio T. 121: An Athenian Vase-painter of the 4th Century B.C.," in *Athenian Potters and Painters*, J. H. Oakley, W. D. E. Coulson, and O. Palagia, eds., Oxford, pp. 235–243
- . Forthcoming. "Falaieff Bell-kraters from Ancient Corinth"
- Mayo, M. E., and K. Hamma. 1982. *The Art of South Italy, Vases from Magna Graecia*, Richmond
- Metzger, H. 1969. *Anatolie, II, Début du 1er millénaire av. J.C. – Fin de l'époque romaine*, Geneva
- Miller, Stella G. 1974. "Menon's Cistern," *Hesperia* 43, pp. 194–245
- Miller, Stephen G. 1981. "Excavations at Nemea, 1980," *Hesperia* 50, pp. 45–67
- Mingazzini, P. 1931. "Un nuovo nome antico per designare una forma di vasi," *RM* 46, pp. 150–152
- Morgan, C. H. 1953. "Investigations at Corinth, 1953: A Tavern of Aphrodite," *Hesperia* 22, pp. 131–140
- Mountjoy, P. 1986. *Mycenaean Decorated Pottery: A Guide to Identification (SIMA 73)*, Göteborg

- Munn, M. L. 1983. "Corinthian Trade with the West in the Classical Period" (diss. Bryn Mawr College, 1983)
- Newhall, A. 1931. "The Corinthian Kerameikos," *AJA* 35, pp. 1–30
- Orlandini, P. 1957. "Tipologia e cronologia del materiale archeologico di Gela dalla nuova fondazione di Timoleonte all'età di Ierone II, Parte II," *ArchCl* 9, pp. 153–173
- Orsi, P. 1893. "Siracusa: Relazione sugli scavi eseguiti nella necropoli del Fusco nel dicembre 1892 e gennaio 1893," *NSc*, pp. 445–486
- . 1932. "Gela. Esplorazioni di una necropoli in Contrada Spina-santa," *NSc*, pp. 137–149
- Payne, H. 1931. *Necrocorinthia*, Oxford
- Pease, M. Z. 1937. "A Well of the Late Fifth Century at Corinth," *Hesperia* 6, pp. 257–316
- Perachora II = Perachora, The Sanctuaries of Hera Akraia and Limenia, II, Pottery, Ivories, Scarabs, and Other Objects*, T. J. Dunbabin, ed. Oxford 1962
- Pemberton, E. G. 1970. "The Vrysoula Classical Deposit from Ancient Corinth," *Hesperia* 39, pp. 265–307
- Risser, M. K. 1989. "Corinthian Conventionalizing Pottery" (diss. University of Pennsylvania, 1989)
- Rizza, G., M. Frasca, and D. Palermo. 1991. *Scavi nelle necropoli di Leontini (1977–1982)* (*CronCatania* 21, 1982 [1991])
- Rotroff, S. I. 1990. "New Shapes and Techniques in Early Hellenistic Athenian Pottery," in Β' Επιστημονική Συνάντηση για την Ελληνιστική Κεραμική, Πρακτικά, Ρόδος, 22–25 Μαρτίου 1989, Athens, pp. 33–38
- . 1991. "Attic West Slope Vase Painting," *Hesperia* 60, pp. 59–102
- . 1992. "The Missing Krater and the Hellenistic Symposium" (lecture, New Orleans 1992), abstract in *AJA* 97, 1993, pp. 340–341
- Rotroff, S. I., and J. H. Oakley. 1992. *Debris from a Public Dining Place in the Athenian Agora* (*Hesperia Supplement* 25), Princeton
- Rutter, J. 1979. "The Last Mycenaeans at Corinth," *Hesperia* 48, pp. 348–392
- Spyropoulos, T. G. 1989. «Ἀνασκαφικές Ἔργασίες, Νόμος Ἀρχαδίας, Μεγαλόπολη», *Δελτ* 37, 1982, Β' 1 [1989], p. 117
- Stenico, A. 1975. "Un nuovo cratere del pittore di Konnakis," *NumAntCl* 4, pp. 83–95
- Stibbe, C. M. 1988. "Una forma poco conosciuta di vaso laconico: il cratere a campana," *BdA* 52, pp. 13–26
- Talcott, L. 1935. "Attic Black-glazed Stamped Ware and Other Pottery from a Fifth-Century Well," *Hesperia* 4, pp. 476–523
- Thompson, H. 1934. "Two Centuries of Hellenistic Pottery," *Hesperia* 3, pp. 9–180 (reprinted in Thompson, Thompson, and Rotroff 1987)
- Thompson, H. A., D. B. Thompson, and S. I. Rotroff. 1987. *Hellenistic Pottery and Terracottas*, Princeton
- Trendall, A. D. 1967. *Phlyax Vases*, 2nd ed., London
- Vanderpool, E. 1966. "Some Attic Inscriptions," *Hesperia* 35, pp. 274–283
- Vatin, C. 1969. *Médéon de Phocide*, Paris
- Watzinger, C. 1901. "Vasenfunde aus Athen," *AM* 26, pp. 50–102
- Webster, T. B. L. 1968. "Towards a Classification of Apulian Gnathia," *BICS* 15, pp. 1–33
- Weill, N. 1962. "Un cratère d'Hermonax," *BCH* 86, pp. 64–94
- Weinberg, S. 1939. "Excavations at Corinth, 1938–1939," *Hesperia* 43, pp. 592–600
- . 1948. "A Cross-Section of Corinthian Antiquities (Excavations of 1940)," *Hesperia* 17, pp. 197–241
- . 1954. "Corinthian Relief Ware: Pre-Hellenistic Period," *Hesperia* 23, pp. 109–137
- Williams, C. K., II. 1970. "Corinth, 1969: Forum Area," *Hesperia* 39, pp. 1–39
- . 1972. "Corinth, 1971: Forum Area," *Hesperia* 41, pp. 143–174
- . 1973. "Corinth, 1972: The Forum Area," *Hesperia* 42, pp. 1–32
- . 1974. "Excavation at Corinth, 1973," *Hesperia* 43, pp. 1–33
- . 1975. "Corinth, 1974: Forum Southwest," *Hesperia* 44, pp. 1–29
- . 1976. "Corinth, 1975: Forum Southwest," *Hesperia* 45, pp. 99–137
- . 1977. "Corinth 1976: Forum Southwest," *Hesperia* 46, pp. 40–81
- . 1978. "Pre-Roman Cults in the Area of the Forum of Ancient Corinth" (diss. University of Pennsylvania, 1978)

- . 1979. "Corinth, 1978: Forum Southwest," *Hesperia* 48, pp. 105–144
- . 1980. "Corinth Excavations, 1979," *Hesperia* 49, pp. 107–134
- . 1981. "Corinth: Excavations of 1980," *Hesperia* 50, pp. 1–33
- . 1982. "Corinth, 1981: East of the Theater," *Hesperia* 51, 1982, pp. 115–144
- . 1983. "A Survey of Pottery from Corinth from 730 to 600 B.C.," *ASAtene* 59, pp. 139–155
- . 1989. "Corinth, 1988: East of the Theater," *Hesperia* 58, pp. 1–36
- Wolters, P. 1896. "ΗΔΥΠΟΤΙΣ," *AJA* 11, pp. 147–149
- Yalouris, N. 1977. «Ἀνασκαφὴ Ἱλιδος», *Πρακτικά* 1975 [1977], pp. 178–183
- Zahn, R. 1910. Rev. of FR II, in *Berliner Philologische Wöchenschrift* 30, cols. 904–921
- Ζygouries = C. W. Blegen, *Zygouries. A Prehistoric Settlement in the Valley of Cleonae*, Cambridge, Mass. 1928

IAN MCPHEE

LA TROBE UNIVERSITY
School of Art
Bundoora, Victoria 3083
Australia



1 (C-1972-25)



2 (C-71-316)

Scale *ca.* 1:2



3 (C-38-563)

Scale *ca.* 1:2



4 (C-40-393)



5 (C-71-317)

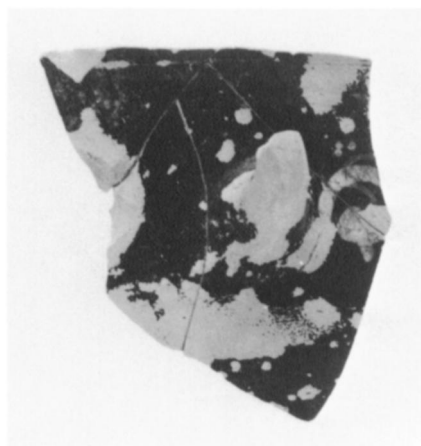
Scale *ca.* 1:2



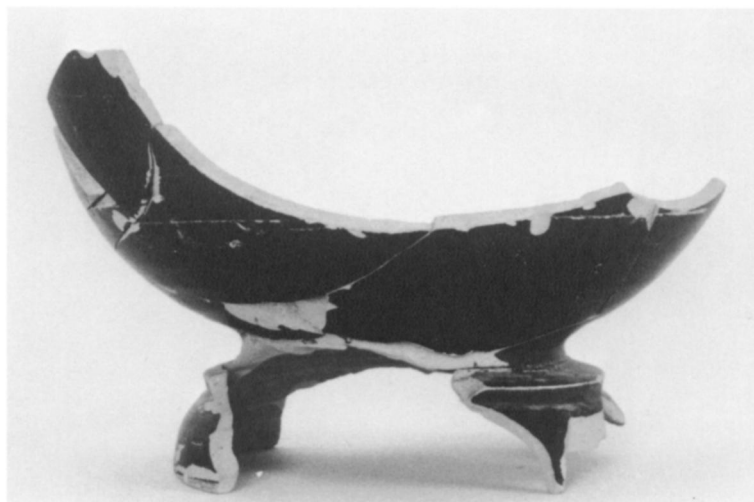
6 (C-40-62)



7 b (C-38-560 b)



7 a (C-38-560 a)

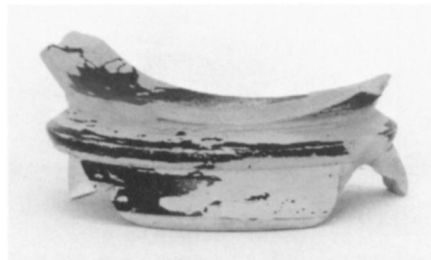


7 c (C-38-560 c)

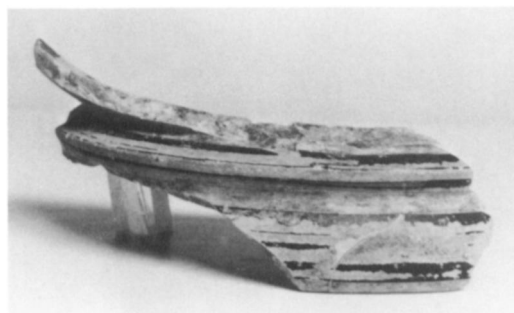
Scale *ca.* 1:2



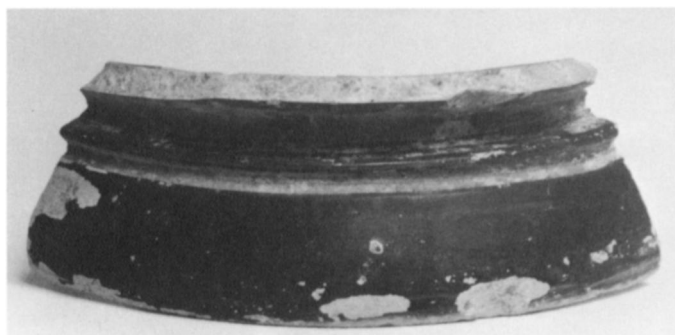
8 (C-1976-316)



9 (C-71-622)



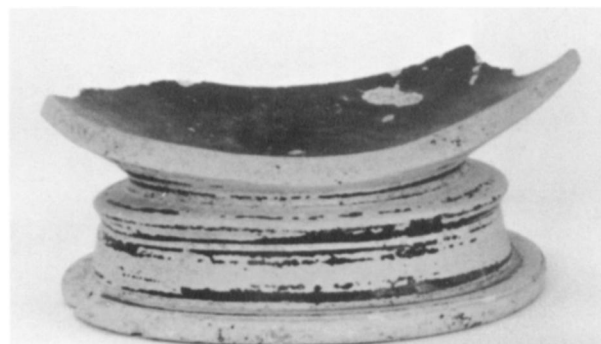
10 (L1972-84-1)



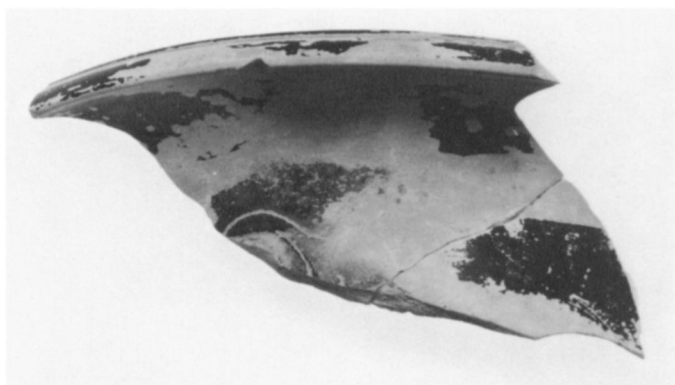
11 (L1972-50-1)



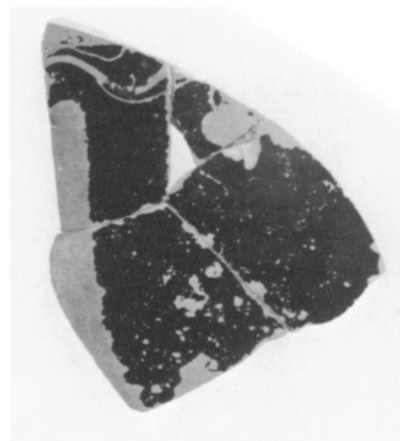
12 (C-37-2996)



13 (C-1976-317)



14 a (L1987-53-1 a)



14 b (L1987-53-1 b)

Scale 1:2, except **11**, 1:1



15 (C-63-480)



16 (CP-3007)



17 (C-71-624)



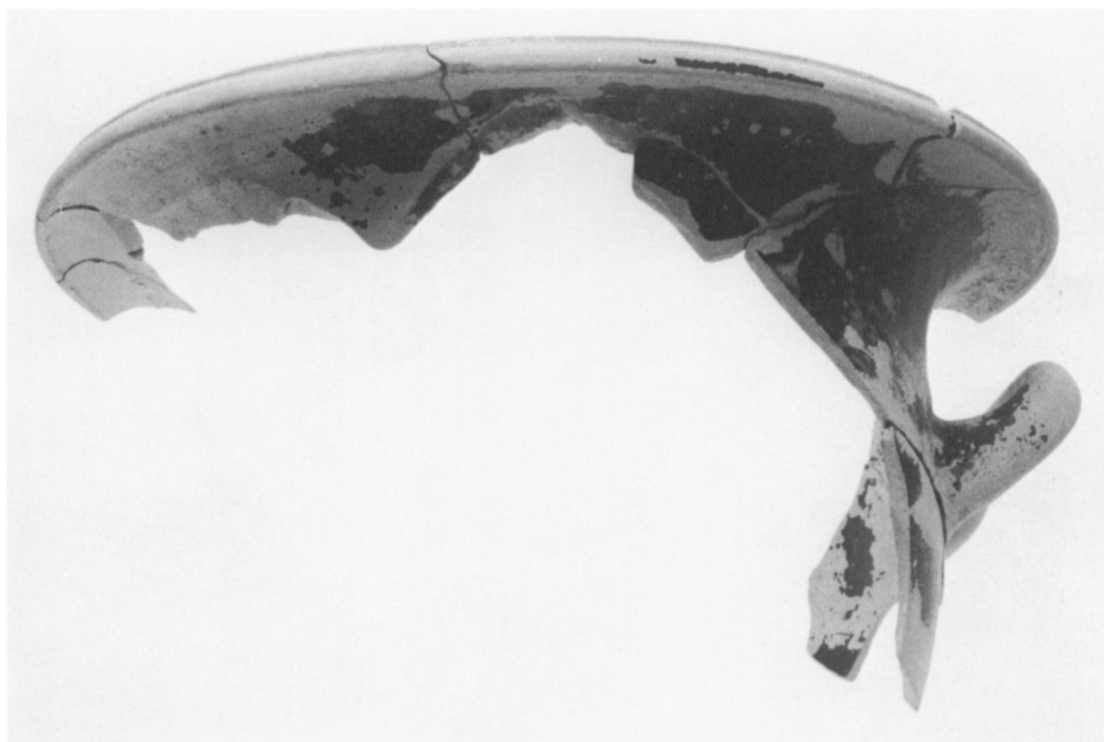
20 (C-71-623)

Scale ca. 1:2

IAN MCPHEE: STEMLESS BELL-KRATERS FROM ANCIENT CORINTH



18 (C-1976-325)

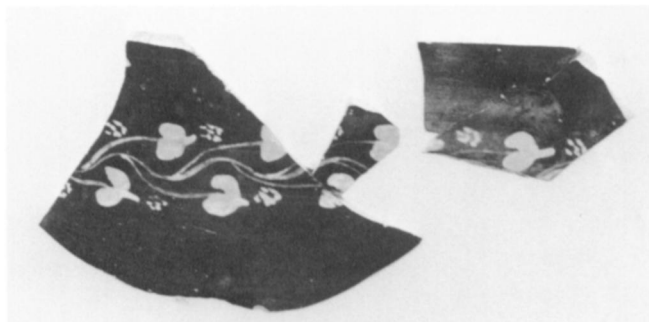


19 (C-37-2345)

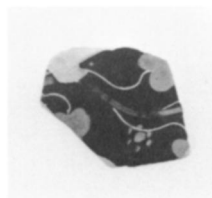
Scale *ca.* 1:2



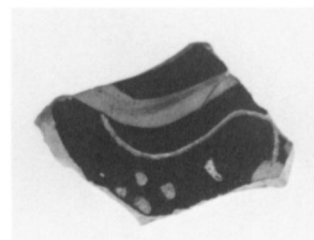
23 (CP-2665)



21 (L1978-38-2)



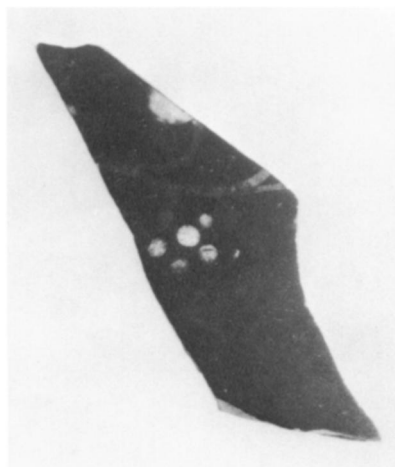
24 (C-30-113)



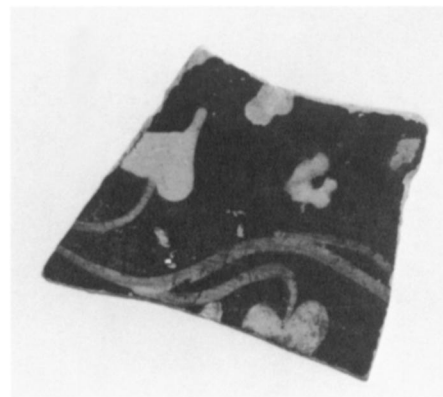
25 (L1974-59-1)



26 (C-38-739)

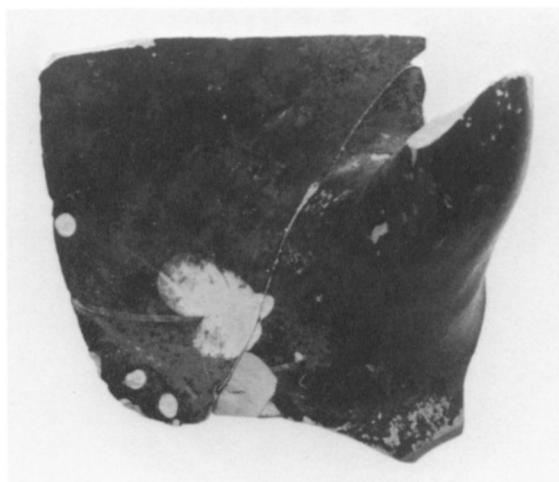


28 (L1972-91-1)

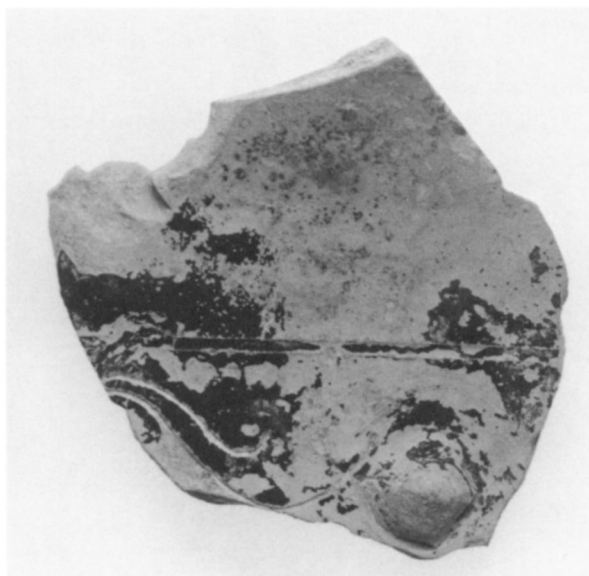


29 (L1976-100-2)

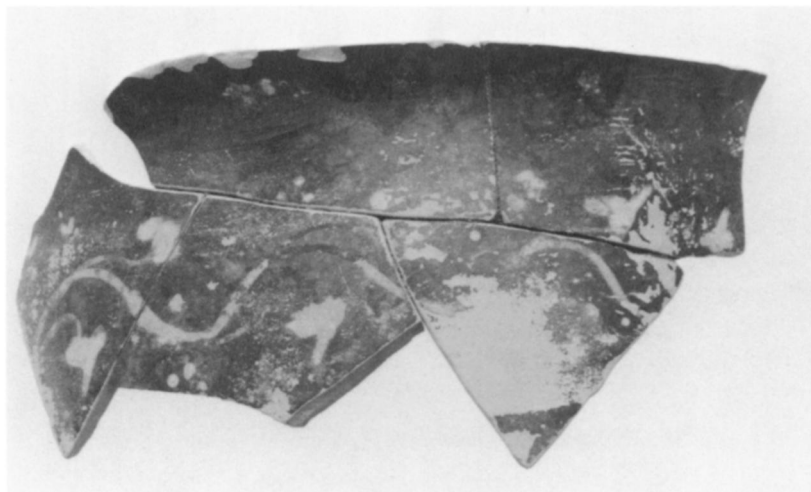
Scale 1:2, except 25, 28, 29, 1:1



30 (L1988-79-1)



31 (L1987-44-1)



32 (KP 1776)



33 (C-31-10)

Scale **30, 31**, 1:1; **32, 33**, 1:2



34. Berlin F 2939 (courtesy Staatliche Museen)



36 (C-71-220)

1:2



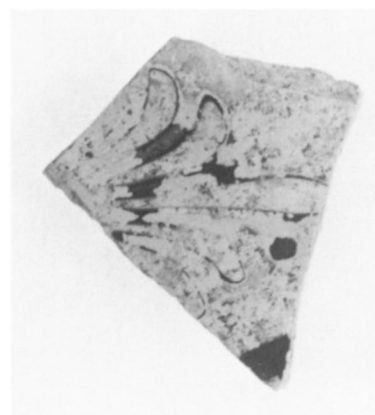
37 (CP-534 + CP-2710)



40 (L1978-38-4)



39 (KP 2727 a-d)



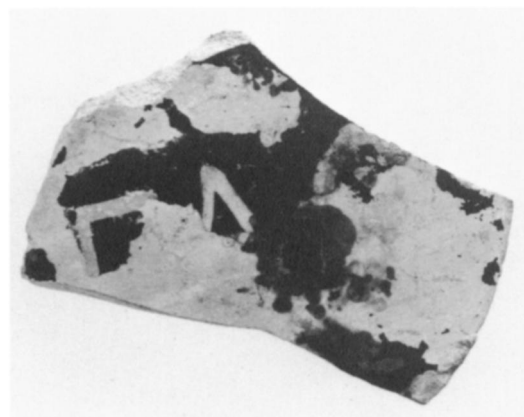
44 (L1972-50-2)



45 (C-28-131)



43 (C-1972-164 a, b)



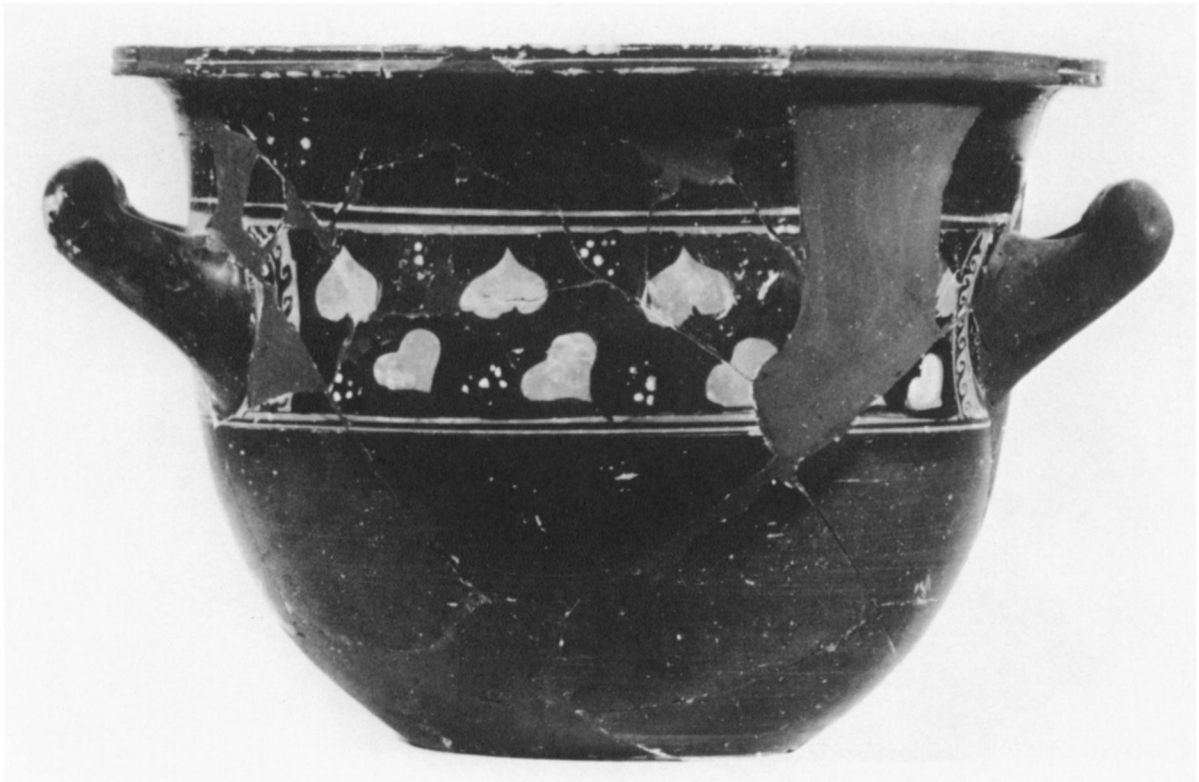
47 (CP-3149)

Scale 1:2, except **40**, **44**, **47**, 1:1



C-1978-243

1:3



Athenian Agora P 6194

2:5



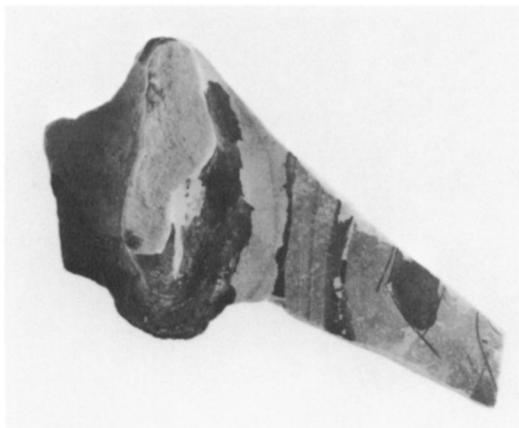
AP1. Lecce 1023 (courtesy Museo Provinciale, Lecce)



AP5. LL 139 (N 2075; courtesy Musée du Louvre)

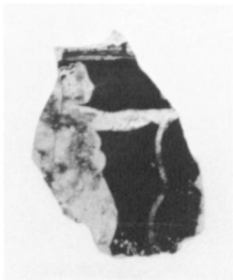


AP9. Palermo 2254 (courtesy Museo Archeologico, Palermo)



C-33-1575

1:1



C-1976-188

1:2



AP11. ED 160 (N 2060; courtesy Musée du Louvre)



C-1978-151

1:1