ROMAN RELIEF BOWLS FROM CORINTH

The excavations at Corinth over a period of years have yielded a large number of fragments of the type of clay vessel herein described as Roman Relief Bowls. Among those who have published this particular kind of bowl are Courby, Pagenstecher, Kern, Orsi, Baur, and Philadelphus. The quantity of fragments, the quality of the fabric and glaze, and particularly the discovery of a mould, combine with other factors to support the hypothesis that Corinth itself was an important centre of production of these bowls. Nowhere else have specimens been found in such abundance as at Corinth. No adequate proof of manufacture elsewhere has as yet been established. It is conceivable then that Corinth’s commercial energy may have been responsible both for the origin and for the wide distribution of this ware. The following notes on the examples from Corinth also throw interesting light on the period in which the ware was made. And finally, in further substantiation of the

1 I am indebted to Charles H. Morgan, former Director of the American School of Classical Studies, for permission to publish this material from Corinth. Many helpful criticisms and suggestions during the course of its preparation were offered by Oscar Bronner, Gladys Davidson, Arthur Parsons, and Lucy Talcott, and I am very grateful to each of them for their patience and advice. Wulf Schaefer drew the profiles in Fig. 2.

A corpus of this ware is to be published by F. Eichler of the Kunsthistorisches Museum in Vienna. Therefore the content of this article is confined to material from Corinth with supplementary reference to similar material from museums or excavations in other places, namely, Athens, Eleusis, Patras, Nikopolis, Delphi, Tanagra, Melos, Antioch, Alexandria, Pergamon, Spalato, Syracuse, Rome, Klagenfurt, Paris, Brussels. In the light of Eichler’s comprehensive knowledge of provenance and character many problems concerning these bowls will be solved. No attempt has here been made, therefore, at a complete compilation of all examples of this ware; neither has there been made of all the occurrences of each scene, except in so far as the extra-Corinth material is of value in interpreting the scenes on the Corinth fragments.


3 Expedition Ernst von Sieglin, II, pp. 197, 198, and pls. XXII, XXIII. The bowl from Alexandria and the bowl from Brussels, same as Courby.


5 Notizie degli scavi, 1913, p. 271, fig. 13. Description of scenes on a bowl from Syracuse.


7 Практика, 1913, p. 100, note 1 and fig. 9. Description of scenes on a bowl from Nikopolis.

8 I owe this information to F. Eichler.
place of manufacture I venture to set forth heretofore unsuggested interpretations for some of the scenes which decorate these bowls.\(^9\)

The shape of the Roman Relief bowl is that of a pyxis, most closely resembling Dragendorff’s Form 30.\(^10\) The floor is nearly flat; the low ring foot is inset and the bottom frequently decorated with one or more concentric incised circles within the foot ring and a raised dot in the centre. The lip is generally finished with a single or double moulding (Fig. 2). The main zone of decoration is bounded at the bottom by a moulding which may be merely incised and rounded, striated, or adorned with beading (Fig. 3). The moulded relief decoration is undoubtedly derived from a metallic prototype.\(^11\) The question of the origin of the decoration, however, as well as of the shape will be left to Eichler whose study of the entire corpus of this ware will enable him to reach a more satisfactory conclusion than may be drawn from the material at my disposal.

None of the examples known to me bears any trace of a handle, with the exception of a fragment in the Museum at Pergamon (Fig. 4). Unfortunately a close examination of this sherd was not possible. If it is rightly identified with Corinth’s Group III, it should be noted

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\(^9\) I have avoided the use of the term ‘Homeric’ which has sometimes been applied to these bowls. A single example among the Homeric bowls published by Robert (“Homerische Becher,” Berlin Winckelmannsprogramm, 50, p. 64, e) is decorated with scenes from the labors of Herakles, as are the Corinth bowls of Group I. But with this exception the Corinth bowls are as distinct in subject as they are in shape, style, and date from Robert’s relief bowls of the Hellenistic period.

\(^10\) Bonner Jahrbücher, XCVI, 1895, pl. II, 30. This has been pointed out by Oswald and Price, Terra Sigillata, p. 88.

\(^11\) Baur, A.J.A., XLV, 1941, p. 245, reports that Zahn believes that “this class was influenced by Roman relief bowls in glass which were blown into moulds.”
for its several outstanding deviations from the usual characteristics. It has definite
evidence for a vertical handle which broke off at the two joins. The side flares
slightly to meet the base moulding. The closest parallel is the mould from the Louvre
(Fig. 19).

Fig. 2. Profiles of Roman Relief Bowls at Corinth

The clay, almost universally in the Corinthian examples of this ware, is a fine
soft yellowish buff which sometimes has a pink tinge, sometimes is greyish and harder
where the firing has been overdone. The glaze is for the most part a dull red-orange,
subject to frequent brownish-black blotches due to imperfect firing. On certain
elements the glaze has a distinctly metallic appearance, particularly in the hollows
of the moulded relief where it collects thickly. The glaze appears to have been applied
evenly on the exterior by dipping, on the interior with a brush, the strokes of which
are evident in the bottom as well as on the sides.¹²

¹² The procedure of glazing must have been somewhat as follows: the bowl was held by spread
fingers on the inside and lowered into the glaze until the rim was submerged and some of the liquid
began to drip down inside. These drip marks occur frequently. They were painted over by swift
and careless brush strokes. The bowl then was placed on the wheel and the interior painted as it
revolved. This accounts both for the evenness of the stroke following the grain of the wheel-turned
clay and for the occasional rough-finish brush strokes applied in the bottom after the wheel stopped
turning.
The decoration consists of a frieze of scenes in low moulded relief. The matrix for each scene was made separately so that the relative positions of scenes in the mould could be varied in an infinite number of ways. The sequence of scenes, in so far as it is possible to determine from the examples known to me, seems to be without significance, but it is important for the purpose of identifying bowls from the same mould. Figures may be from the same matrix but have been arranged in varying positions in each mould. Thus f of Group II (Fig. 8 f), a running warrior, has been placed lower down in the decorated zone on the bowl from Tanagra than he appears on the Corinth examples (Fig. 9, II 2 and II 11). Again scene m of Group III, a satyr carrying off a maenad (Fig. 16 m) on the bowl from Athens is placed on its side, so that at first glimpse it looks like a wrestling match. The club, now at the top, is obliterated among vine tendrils, the feet project over the vines on the right. Whether this phenomenon is accidental or intentional is uncertain—probably the former, although m in its new position is quite convincing if not altogether apropos. All variations in arrangements of scenes have been noted in the catalogue for each group.

The decoration, in an impressionistic style, which is the particularly distinctive feature of these Corinth bowls, falls into four categories: scenes representing the labors of Herakles, Group I 1 to 4; scenes of a battle, Greeks versus Barbarians, Group II 1 to 18; scenes of a Dionysiac character, Group III 1 to 21; and scenes of hunting, Group IV 1 to 3.

13 Courby, Les vases grecs à reliefs, p. 444.

Fig. 3. Base Mouldings
GROUP I. LABORS OF HERAKLES

Four fragments of Roman Relief bowls at Corinth are decorated with representations of eight of Herakles’ labors (Fig. 5). There are no duplicates in the collection, but a few examples from elsewhere aid in substantiating our interpretation.15

I 1. CP 523. Figs. 5 and 6. Fragment, nearly half the bowl, preserved to base moulding. Fine yellow buff clay, blackish orange metallic glaze. Preserved height, 0.067 m.; diameter of rim, 0.142 m. Nothing of the lower moulding or the foot is preserved; the upper moulding is separated from the decorated zone by a slight sharp ridge and another similar ridge separates the flat moulding from the faceted rim.

The first scene, a, shows Herakles killing the Stymphalian birds. Herakles, wearing the lion’s skin, is leaning back as he lets fly an arrow. The birds here resemble ducks, judging from wings and head. The two uppermost are about to join their pierced and falling companions.

Next is Herakles about to dispatch a nude woman who falls back against her dying steed (Fig. 6 b). She is holding out a long garment which is undoubtedly the girdle Herakles has come to seize from Hippolyta, Queen of the Amazons; presumably this is Hippolyta herself. The object directly above her averted head remains unidentified until a less blurred example of this scene from the same mould may be found. Herakles carries the lion skin on his left arm while brandishing the club in his right hand. The bow is cast behind him, and the quiver is out of sight. The two figures in this scene are slightly smaller than the two figures of the hero a and c, in order to fit within the same allotment of space. Three rather sketchy trees in the background indicate a wood.

The third scene on this fragment represents Herakles in the act of cleansing the stables of King Augeus, by diverting the Alpheus river from its channel into the stalls (Fig. 6 c). With his lion’s skin floating back from his shoulders, bow and quiver on the ground beside him, he lunges forward, one knee on a basket.16 to cut

15 The inventory number, preceded by C(orinth) P(ottery), follows the catalogue numbers; the latter will be used throughout for the sake of convenience. Group I receives an Arabic number prefixed by I, Group II an Arabic number prefixed by II, and so forth. The Arabic numbers are consecutive only within the group.

16 Concerning the basket, Pagenstecher suggests (Expedition Ernst von Sieglin, II, p. 198) that it “dem lysippischen Herakles von Tarent als Ruhesitz nach vollbrachten Arbeit zugeteilt war.” But here it is obviously intended for a more practical usage.
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Fig. 5. Group I. Labors of Herakles
Fig. 6. Scenes from Group I. Labors of Herakles
the new channel for the river. The instrument he uses resembles the hoe or mattock with spade-like point in use today. The basket is probably intended for collecting and removing dirt, as is the custom in modern excavations. The pile of small objects before him probably represents the chips and clods of dung flying before the energy of his labor.

These three scenes occupy one half of the bowl. Another three which were placed on the missing half undoubtedly were the Lion, the Hydra, the Cerynean Stag or the Erymanthean Boar, for that is the combination following this same sequence on a bowl from Alexandria,\textsuperscript{17} which is the only complete bowl known to me to be identical with I 1, and quite possibly from the same mould.

I 2. CP 1860. Fig. 5. Base fragment including foot to centre. Fine dull buff clay; metallic purplish-brown glaze, much worn. Preserved height, 0.035 m.; diameter of foot, 0.09 m., of base 0.124 m. The foot is a low rounded ridge sloping gradually to a flat base decorated with three concentric circles and a raised dot in the centre. The base moulding is set off by incised grooves and decorated with a row of parallel slanting lines (Fig. 3 b).

Of the labors represented only a very small portion is preserved. On the right is the Cerynean Stag (Fig. 6 d). Here the hero has laid aside his bow and quiver, the lower ends of which we see. He is bestriding the stag from behind, reaching to grasp its golden horns and throw it to the ground.\textsuperscript{18} Next to the bow hangs a long tufted tail, danging from the lion skin over Herakles’ shoulder. A human leg from just below the knee appears treading on the club which also Herakles has flung aside in this hand-to-horn grapple with the creature. Just to the right of Herakles’ foot are the hind hooves of an animal of the deer family.

The episode of the Boar is recognizable from the scanty clues appearing to the left of the above scene (Fig. 6 e). An object like a basin rests on the ground; a human foot stands in front of its left edge; farther to the left is another foot; next to it rests Herakles’ bow. Scenes showing Herakles stuffing the boar into a large jar, on top of Eurystheus, whose frightened face peers out over the top, are common in black-figured painting. On the Corinthian fragment there is a small trace of a figure above or within the pithos, probably the harrassed monarch Eurystheus himself.

I 3. CP 1638. Figs. 2, 5, and 6. Fragment from rim to base moulding. Soft fine orange-buff clay; dull light orange glaze. Preserved height, 0.069 m.; diameter of rim, 0.15 m. Found with lamps of Type XXVII. The moulding is exactly the same as that of I 1, except that the lip is straight outside and slopes down inside, making the actual rim a dull point instead of a faceted surface (Fig. 2). The clay has a similar fine texture, but is more of a cinnamon color and the glaze tends to flake from the clay surface as in Corinthian fabrics of all periods.

\textsuperscript{17} Pagenstecher, \textit{op. cit.}, II, 3; pls. XXII, XXIII, p. 197. Subject: Lion, Hydra, Boar, Stag, Birds, Amazon, Stables.

\textsuperscript{18} Cf. Pagenstecher, \textit{op. cit.}, pl. XXIII, from which this and the following restorations are made.
The quest of the Apples of the Hesperides is here represented (Fig. 6f). The scene has a few trees at the extreme left. Herakles in full panoply strides to the right. His right arm brandishes the club behind his head; his left arm, outstretched, holds the bow with lion skin draped over arm and hand in such a way as to mask and protect them. His quiver, with arrows protruding from it, is slung over the left shoulder. The lion's head and its shaggy hide are clearly indicated, and the tail is shown trailing on the ground between Herakles' feet. The club itself is quite realistic, studded with large knots. Of Herakles' adversary not much remains, but the single leaf and branch are enough to indicate a special kind of tree, and the large round blob is clearly one of the golden apples. We may assume that the guardian serpent Ladon is coiled around the trunk waiting for Herakles to strike the first blow. The complete bowl in the Musée de Ravestein\(^\text{19}\) comes to our assistance in reconstructing the remainder of the scene. Herakles here is in the same position as

\(^{19}\) Courby, op. cit., pp. 438, 439, fig. 94, and p. 441. This bowl was first published by Klügmann, *Annali dell' Inst.*, 1864, pl. U. It is no. 524 in the “Notice” of the Musée de Ravestein, a collection within the Musée Cinquantenaire (Musées royaux d'art et d'histoire, Brussels). I am indebted to Prof. C. L. Morey for the photograph of this bowl shown in Fig. 7.
on the Corinth piece. Just below and to the right of his arrow is a small plant with long leaves, an infinitesimal trace of which remains on our example. The dragon is curled four times around the tree trunk, the rest of his tail coiled artistically at the right. The tree bears five large leaves and as many apples. At the extreme right is a tree of the cypress species, intended perhaps, by reason of the contrast in size, to lend depth of focus to the landscape. To the six of Herakles' labors thus far represented on the Corinth fragments of Group I may then be added two more: Herakles bringing Kerberos from the lower world and the taming of the wild horses of King Diomedes of Thrace, which, as represented in the bowl, Figure 7, follow scene f.

I 4. CP 1637. Figs. 5 and 6. Fragment from centre base nearly to rim. Fine orange-buff clay; dull light orange glaze, slightly metallic in the hollows. Preserved height, 0.061 m.; diameter of base, 0.12 m.; of foot, 0.09 m. Found with lamps of Type XXVII. The base is identical with that of I 2, with the addition of a slight groove in the bottom of the foot itself; the centre is lacking. The lower moulding also is similar to I 2, but lacks the striated decoration.

Two other exploits of Herakles are here shown. At the extreme left we see a part of the first labor, the capture of the Nemean Lion (Fig. 6 g, restored according to the Alexandria bowl; see note 18). The beast is half crouching on its hind legs, tail curving down between its paws, thick bushy mane along its back. We must restore the figure of Herakles at the left, leaning forward and wrestling closely with the lion. The section of well-built wall that appears behind the animal cannot be interpreted except as a topographical background to this famous episode, and may have been intended to represent the rocky den at Nemea where Herakles is reputed to have bearded the lion.

Two cypress trees separate this scene from the next which shows Herakles in combat with the Lernean Hydra (Fig. 6 h). Bits of clay adhering to the bowl have detracted from the otherwise unusually careful modeling and precise detail of this scene. Herakles, his bow and quiver laid aside in the usual pictorial manner, is about to bring his club down on the serpentine heads of the monster while he takes a step forward with his left foot to strengthen the power of his blow. With his left arm protected by the lion's skin, the head and dangling paws of which are visible, he holds the writhing Hydra in his left hand preparatory to striking it. One of its heads appears to be biting at his upraised foot. The scene terminates in another group of trees of which one trunk is seen at the right.²⁰

As Courby suggests,²¹ the krater found at Tenea and now in the Berlin Museum, dating from the fourth century B.C., shows Herakles and the lion in nearly the same pose as on this Corinth bowl of some five hundred years later; the Kerberos episode is nearly exact, as is the Hydra, except that in the latter the figures are reversed.

²⁰ The sequence of these scenes is identical also with the bowl from Alexandria, Pagenstecher, op. cit., pl. XXIII.
²¹ Courby, op. cit., p. 195.
The scheme of "laying aside" certain attributes merely by hanging them in the air was introduced by the early vase painters, and continued to be used throughout the evolution into a more plastic manner of representation of scenes. While progress was made in certain lines such as suggesting perspective of trees by varying sizes, and by attempting third dimension as in the scene with the Stag where Herakles is shown astride—this is even more admirably illustrated in scenes of Group II—the problem of showing the necessary attributes such as Herakles' bow, quiver and club, particularly when they were not in use, was not so easy to solve in this new technique, and consequently here the pictorial method still prevailed. Courby suggests Theodorus, Panainos, and Theon of Samos as original painters from whom the toreutic artists might have derived their inspiration for the forerunner of this Roman Relief bowl. These men were known to have painted scenes from the Iliad and Odyssey, as well as the exploits of Herakles.\textsuperscript{22} It is interesting to note, by comparison with black and red-figured representations of the same theme, that the classical arrangement of the exploits of Herakles continues to be followed clear into late Roman art. That the subject of Herakles' labors should be treated in this later, local technique is logical enough, in view of the importance and significance of the Herakles tradition in the Corinthia.

GROUP II. BATTLE SCENES

Eighteen fragments of Roman Relief bowls are decorated with representations of battle scenes which appear to commemorate some specific martial event. What this might be we shall surmise after a brief description of the fragments. A complete catalogue of Group II will be found following the description.

The bowl II 18 (Fig. 1) is the most completely preserved though not the most carefully made specimen of the entire collection, lacking only scenes \textsuperscript{i} and \textsuperscript{l}\textsuperscript{23} which are supplied on several other fragments. The scenes are described as they appear on II 18, with reference to other examples for clarification of individual scenes where necessary. Sample sketches of each scene appear in Figure 8. The background is sometimes treated as a meadow with long wavy grooves in the clay to represent the terrain. At other times the ground is quite plain, but in both cases a forest is always indicated, usually by a cypress tree, as in Group I, occasionally also by the spreading frond-like tree found in Group III.

Scene \textit{a} shows a warrior dressed in a loose blouse, holding a shield in his left hand as a protection for the nude and wounded man whose limp body he is supporting with his right hand.

Between \textit{a} and \textit{g} there is a section missing, probably scene \textit{b}.

\textsuperscript{22} Courby, \textit{op. cit.}, p. 324.

\textsuperscript{23} I have adopted throughout the lettering of scenes used by Kern, \textit{Eleusinische Beiträge}, pp. 14 ff., with the addition of \textit{h1}, \textit{h2}, and \textit{k}. 
Fig. 8. Battle Scenes of Group II
Scenes $b$ and $d$ are very much alike. In each a mounted rider gallops to the left in a realistic show of great haste, his cloak streaming from his shoulders, his left hand grasping the reins while the right holds his spear aloft, poised for release. He wears a cuirass and short tunic. These figures have emerged so crudely from the mould that it is impossible to tell if they issued from the same matrix or two separate matrices. The differences in the horses’ tails, and relative position of riders’ arm to horses’ head are so slight as to give ground for the belief that these are one and the same scene perhaps retouched after leaving the mould. On II 2 (Fig. 9) as well as on II 18 both forelegs of the horse appear, whereas in others, notably II 4 (Fig. 9), though there is ample space, one leg has been omitted. On II 4 a curious circle appears, incised or moulded beneath the horse.\footnote{This occurs also on a bowl from Tanagra (Athens, National Museum, no. 2106, Courby, \textit{op. cit.}, pp. 443-444) between $b$ and $g$ and in the middle of the decorated zone. It is too small for a fallen shield and too carefully indicated to be an accident of manufacture. This scene occurs also on two fragments from Antioch, the clay and glaze of which are so like the Corinth pieces as to make it appear that they came originally from Corinth. The opportunity of examining the Antioch sherds was courteously granted by F. Waage, at Princeton.}

On the other side of the break the frieze continues with scene $g$. This is an odd group, and unique among the Corinth examples of this ware. A nude seated figure supports himself with one hand while with the other he presses his wounded side. The figure behind him—standing—dressed in a blouse like that of the warrior in $a$, and blows a large trumpet which he holds in both hands. This scene suggests a significance similar to that of Charlemagne’s Roland and his horn. It appears more clearly on II 6 (Fig. 9) where the trumpeter is obviously blowing hard with puffed cheeks. In this case the details must have been sharply retouched after removal of the bowl from the mould.

Next appears one of two figures that are not found on any other examples from Corinth. The scene $h1$ appears to be a rider in the act of reining in his horse, while $h2$, which occurs farther around in the frieze, is a similar rider who is spurring on his steed to escape a pursuer whose horse is seen in the background. Each of the figures wears the tunic and cuirass; each has a helmet and mailed sleeves.\footnote{On the bowl from Patras (Athens, National Museum, no. 2115, Courby, \textit{op. cit.}, p. 443) a rider pulls up his horse as he gallops to the right; a second figure has fallen, and his horse has come to its knees in the foreground.}

Scene $h1$ is followed by $d$, described above, which in turn precedes $e$. This is a group of two combatants. The nude conquered figure at the right is half sitting on the ground with his left arm above his head, yielding to his adversary who grips him by the hair and appears about to run him through with the dagger. The victor is attired in a short tunic, cuirass and helmet like those of the rider in scenes $b$ and $d$.

Scene $k$, following $e$, shows two warriors, one nude, the other wearing tunic and cuirass. The latter holds a club poised to strike; his opponent holds a similar weapon.
in the same attitude and protects himself by a round shield, roughly decorated with a
quartering. This scene too is unique on II 18 from Corinth though it occurs twice
in the Agora in Athens, the two contestants being separated on each of these and
therefore deriving from separate matrices.

Scene c, following k on II 18, shows a fallen horse whose rider lies in a limp
attitude across the animal. The wood is canonically represented; the large object
which rises from the ground directly in front of the horse may be intended for a
tree, or for another figure striking the fallen man. Scene II 6 (Fig. 9) is the only
other fragment from Corinth with this scene preserved, showing the man's leg
over the rear of the horse and his shoulders above, a position which could
conceivably be blurred into such an an-
omaly as that on II 18.

Scene c is followed by h 2 and b, the
only scene to be repeated. This completes
the frieze of scenes on II 18.

Bowls II 2 and II 11 (Fig. 9) fur-
nish scene f, a nude warrior with bushy
hair running to the right with a sword
held high in his right hand and a large
shield on his left arm. On II 2 the figure
is placed so that he appears to be running very rapidly, on II 11 he is kneeling on
the ground.

II 5 (Fig. 9) introduces a new scene, unique among the Corinth pieces. Scene i
represents a standing woman holding a baby to her breast to protect it, by an enormous
shield in her left hand, from the battle raging in the forest around her.

Scene l occurs twice in Corinth on II 8 (Fig. 10) and II 9 (Fig. 9). An
apparently nude man, smaller than the other figures, is crouching forward on his
shield, either as one wounded, or preparing to charge. This figure is most recognizable
on the bowl from Patras where it is placed in the background and gives a fine con-
ception of spatial depth to the scene. On each of the Corinth fragments it is crowded
to the foreground beneath b and is poorly moulded.

26 Inv. Nos. P 3152c and P 8319. The latter fragment has additional decoration of several
small crosses (†) between h and b and preceding f. These appear to have been scratched on the
bowl as an afterthought and may have some early Christian significance, though I should hesitate
to hazard such a suggestion further unless these symbols appeared more consistently.

27 On the bowl from Patras (see note 24) a shady tree spreads its branches above the dying
warrior.

28 In the Museum of Antiquities at Alexandria is a fragment (No. 6628, unpublished) of this
ware showing parts of scenes b and c.
As Courby has suggested, it seems evident, in all these examples of combat which characterize Group II, that the scenes reflect a battle of no little consequence with a barbarian people. The blouse worn in scenes a and g, the coiffure of f and a, the nudity of six of the figures, and particularly the poignant episode of the woman nursing her child in the midst of such adversity, all incline toward the hypothetical motive of a conflict between a savage and a civilized race, perhaps Romans, perhaps Greeks, who wear armor and fight on horseback with swords and spears. It seems logical that the event which furnished the inspiration for this was an important historic episode that really occurred. It remains to find the actual historical occasion which could have interested and affected the people sufficiently to find a place on their pottery. The conflict between Roman and barbarian is a familiar theme throughout the Roman world. Monumental records of such battles and conquests appear on triumphal arches, columns and sarcophagi. However the use of these scenes by the Corinthian mould-makers indicates some event nearer home, rather than the mere adaptation to small scale of a theme developed purposely for large scale decoration. Such an event might be found in the invasion of the Costobocs, a tribe of barbarians living in the region north of Dacia and outside the then boundaries of the Roman empire.

The Costobocs sided with the confederacy of German and Sarmatian tribes which made war on the Roman Empire in the reign of Marcus Aurelius. The invasion of the Costobocs probably took place during the course of that war, i.e., between A.D. 168 and 175 or 180, when Commodus succeeded to the throne. Frazer suggests that the invasion was probably due to an attack by the Astingi which drove the Costobocs from their lands and compelled them to seek new territory for which they turned south to Greece. They are reported to have gone through Macedonia to the very heart of Greece where they plundered and destroyed the Periclean temple of the mysteries at Eleusis.

Pausanias' own record is as follows: "The robber horde of the Costobocs, who overran Greece in my time, came to Elatea, among other places: but here a certain Mnesiboulos collected a band of men, and, after slaughtering many of the barbarians, fell in the fight. This Mnesiboulos won various victories in running; in particular at the 235th Olympiad (in the year 161) he won the foot-race and also the double race with the shield. There is a bronze statue of him at Elatea in the Street of the Runner."

30 A perusal of Reinach's Répertoire de reliefs grecs et romains (e.g., pp. 99, 1; 261, 1; 331, 1) reveals that there is abundant corroborative material of this sort, which it is not the function of this article to list.
31 Pausanias, X, 34, 5; Frazer, Pausanias's Description of Greece, V, pp. 429-430; Pauly-Wissowa, R.E., s.v. Kostoboken, cols. 1504-1507.
33 Pausanias, X, 34, 5.
It is, then, plausible that the hectic and realistic scenes of combat represented on these bowls may be the influence of the consternation wrought in Greece by this invasion of the Costobocs, and the lasting reminder of a sudden onslaught which cost the life of a famous athletic hero. Mnesiboulos must have been well known throughout the country, for it was only a short time before, in 161, that he won his Olympic victory. Further indication of the likelihood of this supposition is to be found in the record of a prefect of a battalion\(^{34}\) that had fought in Achaia, Macedonia, and Spain against the Costobocs. His presence shows that the invasion was serious enough to necessitate the presence of regular troops, and therefore quite possibly of sufficient local importance to be featured on local pottery.

**List of Bowls of Group II, Battle Scenes**

II 1. C-35-898. Figs. 8, 9. Fragment of rim. Sandy light buff clay; smooth rather shiny red glaze. Preserved height, 0.04 m.; diameter of rim, 0.104 m. Scene: d. Found in stratum above that containing coins of Augustus, providing loose *post-quem* date for the ware.

II 2. CP 1647. Figs. 8, 9. Fragment of rim to foot. Hard sandy orange-buff clay; dull orange glaze worn off on projecting surfaces. Preserved height, 0.078 m.; diameter of rim, 0.12 m. Scenes: d, e, f.

II 3. CP 1645. Figs. 8, 9. Fragment of rim to foot. Hard fine buff-orange clay; dull light orange glaze. Preserved height, 0.066 m.; diameter of rim, 0.104 m. Scenes: d, g.

II 4. C-34-319. Figs. 8, 9. Fragment of base. Sandy orange-buff clay; dull light orange glaze. Preserved height, 0.05 m.; diameter of base, 0.10 m. Scenes: a, b. Found in Roman fill with lamps of Type XXVII.

II 5. C-29-40. Figs. 8, 9. Rim fragment. Fine sandy yellow-buff clay; metallic brown-red glaze. Preserved height, 0.057 m.; diameter of rim, 0.12 m. Scenes: i, a.

II 6. C-34-2424. Figs. 8, 9. Fragment near base. Sandy light buff clay; metallic purple-brown glaze. Preserved height, 0.04 m.; preserved width, 0.027 m. Scenes: g, c.

II 7. C-34-331. Figs. 8, 11. Fragment of rim to foot. Sandy orange-buff clay; dull light red glaze. Preserved height, 0.035 m.; diameter of rim, 0.10 m. Scene: doubtful, probably variant of b. It occurs on such a small scale and so poorly moulded as to be hardly recognizable. The horseman has no spear, but his costume is the same. The trees toward which he rides are dissimilar, having long branches with leaves. The rim and base moulding, as well as the fabric of this piece, indicate its affinity with the Roman Relief bowls as a class, though the scene itself appears to be unique.

II 8. C-27-80. Figs. 8, 10. Fragment of base with lower part of relief. Soft orange-buff clay; thin light orange glaze, nearly all worn off. Preserved height, 0.055 m.; diameter of base, 0.116 m. Scenes: a, b with l below. From Roman tomb with lamps Type XXVII and some imitation Arretine pottery.

\(^{34}\) *C.I.L.*, VI, 31856.
II 9. C-37-1495a, b. Figs. 8, 9. Fragment near base and fragment near rim. Sandy yellow-buff clay; dull light orange glaze. Preserved height, 0.034 m.; diameter of base, 0.12 m., of rim fragment, 0.038 m. Scenes: f with b above, and b alone.

II 12. C-29-43. Figs. 8, 9. Fragment including part of foot and relief near base. Hard pink-buff clay; smooth dull orange-red glaze. Preserved height, 0.02 m.; diameter of base, 0.066 m. Scene: a? This fragment seems to be an exception to the canonical shape of these bowls, for the foot is sharply edged and stands higher and squarer than the others.

II 13. C-27-43. Figs. 8, 9. Fragment of relief. Sandy yellow-buff clay; dull red-orange glaze. Preserved height, 0.08 m.; preserved width, 0.035 m. Scenes: d, a. Found with lamp Type XXVIII.

II 14. CP 1647 a. Figs. 8, 9. Fragment of relief. Soft orange-buff clay; thin dull red-orange glaze. Preserved height, 0.04 m.; preserved width, 0.044 m. Scene: d.

II 15. C-36-1804. Fragment of relief to base moulding. Fine yellow-buff clay; dull orange glaze. Preserved height, 0.04 m.; preserved width, 0.04 m. Scene: b, Fig. 8.

II 16. C-37-1613. Fragment of relief to foot. Sandy yellow-buff clay; shiny slightly metallic red glaze. Preserved height, 0.03 m.; diameter of base, 0.10 m. Scenes: b, c? Fig. 8.

II 17. C-37-1467. Fragment near rim. Hard sandy orange-buff clay; shiny metallic red glaze. Preserved height, 0.043 m.; preserved width, 0.03 m. Scene: c? Fig. 8.

II 18.35 Figs. 1, 8. Nearly complete bowl, lacking only segment of rim and side, and chip of side. Sandy light red clay; harsh shiny orange-red glaze, interior a dull buff. Height, 0.08 m.; diameter of rim, 0.138 m., of foot, 0.09 m. Scenes: a, b, lacuna, g, h1, d, e, k, c, h2, b.

GROUP III. RITUALISTIC SCENES

The scenes of this group have been discussed in detail by Kern,36 whose lettering is followed throughout. Of the fifteen scenes which he enumerates all occur on the fragments from Corinth. This group has either a background of long vertical tendrils twisting and spiraling across the top, or a fringe of grasses along the foreground, and often both motives occur. The only complete bowl of this group and of this ware as a whole, from Corinth, is in the Stoddard Collection in the Yale Gallery of Fine Arts, Fig. 12.37 The best preserved fragment, however, III 1, gives seven of these ritualistic scenes. (Fig. 13, scene g does not show in the photograph.)

Scene g (Fig. 16), occurring only once at Corinth, shows a partly draped man or woman carrying a pitcher (?) in the right hand and a plate (?) in the left. The

35 Found in a dog's grave, Corinth excavations of 1926, and included in this article through the courtesy of T. Leslie Shear.
36 Eleusinische Beiträge, Halle, 1910. Courby (op. cit., p. 440) derived his pastoral interpretation of these scenes of Group III from the bowl in the British Museum, from Melos, and the Eleusis bowl, both of which were previously described by Kern.
37 See Note 6.
figure approaches a pillar having a round object at the top, possibly intended for a herm. Scene e, following, shows a figure, perhaps a satyr, attired in a short kilt, pulling the bough of a tree or vine toward him to pluck the fruit. Beside him stands a curly-legged table on which are objects resembling fruits or other foods. The object on the table at the left, clearly visible in III 11 (Fig. 14) is a pine cone, symbolic attribute of the Dionysiac cult.  

Scene e seems consistently to be followed by f, implying perhaps some intentional connection between the two, although the figure in e has his back turned to f. This scene is the strongest clue to the character of these motifs. A bearded figure with draped garment stands before a curiously shaped altar or pedestal on which is a macrophallic statue, possibly Priapus. On III 7 (Fig. 15) the priest appears to be holding a knife in his left hand while his thyrsos lies on the ground before the statue. In III 11 (Fig. 14) a graceful tendril of ivy is draped over the foot of the statue.

Scene n shows two women with long skirts, engaged in suspending some long narrow objects. The one on the right kneels toward a pile on the ground while her companion, with a bundle on her back, stoops to pick it up. Large loops of material are hung from the trees behind. A thyrsos garlanded with a fillet has been stuck into the tree at the left. This ceremony is undoubtedly connected in some way with the Dionysiac ritual. In sculptural representations of this character such scenes occur not infrequently.

On III 1 (Fig. 13) n is followed by c. A woman walks with drapery billowing behind her and a thyrsos over her left shoulder. A male figure,

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38 Reinach, *Répertoire des peintures grecques et romaines*, XXII, p. 118, 6. Statue of a bearded Dionysos with offerings such as a pine cone on a table.
39 *ApX. Αφ.,* 1908, pl. IV, 2. A painted stele from Pagasai shows a similar statue on a pedestal.
40 Reinach, *Répertoire de reliefs grecs et romains*, III, p. 309, 1, 2; p. 529, 8.
again a satyr, nude but for a sort of belt, strides to the right, one arm uplifted in a gesture of revelry.\footnote{A similar scene occurs on a Roman sarcophagus in the Glyptothek Museum, Munich. no. 223. Furtwängler, \textit{Beschreibung der Glyptothek}, p. 216.}

On a fragment of III 1 which does not join occur two scenes, \textit{m} and \textit{l}. Scene \textit{m} represents a satyr carrying off a nymph or maenad. In III 3 (Fig. 17) as well as III 1 a thyrsos is visible over the shoulder of the captive. The large club leaning against the background much as it does in Group I suggests that the figure might be Herakles, but this interpretation is very doubtful in view of the character of the other scenes.

Scene \textit{l} appears always to come next to \textit{p}, so we may assume the adjoining section to start with \textit{p}. Scene \textit{l} is a shepherd wearing a sort of kilt, a petasos on his head and carrying a crook in his left hand. A sheep stands behind him. Scene \textit{p} appears most clearly on III 15 (Fig. 14 and Fig. 16). This shepherd wears a short sheep-skin garment and extends one hand as though offering something to \textit{l}.

Bowl III 12 (Fig. 17) shows scene \textit{a} about the nature of which there is some controversy. However the goat-drawn chariot, the thyrsos protruding from it, the figure with his peaked headdress standing on the back of the cart all indicate a Dionysiac theme.

Bowl III 3 (Fig. 17) supplies scene \textit{b}, a figure standing before a round altar holding a cornucopia (?) in one hand and a cup in the other. Courby\footnote{Courby, \textit{op. cit.}, p. 443.} interpreted this altar as a bee-hive and considered it an argument for his pastoral attribution of this scene. The round altar is fairly common and need not pertain to any specific cult ritual.\footnote{Déchelette, \textit{Les vases ceramiques ornés de la Gaule romaine}, II, 90, fig. 552.}

Bowl III 2 (Fig. 13) shows scene \textit{d}, a woman with a long garment, draped around the waist, reaching one or both hands up toward the branch of an olive tree or a vine. In III 7 (Fig. 15) another figure seems to be behind the first. Before
this priestess, if such she be, there is another type of altar placed at an angle, with a round object (possibly an omphalos, or intended to represent flame) upon it; behind her a calyx-krater rests on the ground.44

Fig. 14. Group III. Ritualistic Scenes

Bowl III 8 (Fig. 17) shows scene *h*, a nude woman (?) holding a basin over the head of a nude youth. Kern interprets this not as Kore but as a "baptism" by a nude priestess of Dionysos.

Bowl III 10 (Fig. 14) gives scene *i*, a nude youth with a basket on his back who is either shaking the tree above him with a long stick, as it appears on the Melos bowl, or reaching toward another nude figure who stands against the tree trunk

44 This scene occurs also on the Eleusis bowl between *f* and *b* and on a fragment in the Agora, Athens, Inv. No. P 3151c, where the woman has one hand on the altar. Her thyrsos lies on the ground beside her. The scene does not occur on the Melos bowl in the British Museum.
leaning on a tall staff. This is one of the three scenes that occur on the mould from Corinth in the sequence $e \circ i$.

Bowl III 14 (Fig. 14) shows $k$, a figure walking to the right with one hand on his hip and the other supporting a large basket full of grapes (?)\(^4^5\) which is carried on his head. The figure is passing through a thick forest, to judge from the stout trunks on each side of him and from the intertwining branches overhead. He seems, in the two Corinth fragments, to be carrying a thyrsos in the crook of his right arm.\(^4^6\)

Scene $o$ appears only on the mould (Fig. 18) with scenes $e$ and $i$. Courby interprets this as a man carrying a large fagot. Probably this object is a torch, one of Dionysos' attributes, and the figure is the leader of the Dionysiac procession, as Kern assumes. In the mould an object is visible on the ground by the feet of the figure. This has been overlooked, or is blurred out of recognition, on the Melos bowl. It looks like a large acorn, and may be the head of a thyrsos.

The presence of this mould establishes Corinth as a centre of manufacture of this type of ware, and the large number of fragments from Corinth confirms this hypothesis. The mould is made of the same clay as the bowls though the fabric is of course thicker. A mould from the Louvre (Fig. 19)\(^4^7\) is similar in fabric and color and appears to belong to this category of scenes, Group III, although the three figures represented are not exactly like any found on the Corinth fragments. The bearded man at the right, however, holding out an offering, corresponds very closely with the figure on the fragment from Pergamon (mentioned on page 163) which has been included in this group. The Louvre mould has been used to decorate a vessel of different shape which flares out at the bottom like the Pergamene fragment. Its provenance is unknown. It is quite possible, in view of the similarity of fabric and style, size and technique, that it, as well as the Pergamene fragment, is of Corinthian origin. The figure at the left, in the Louvre cast, is reminiscent of $l$, and the bearded man of $f$, while the background with its vines and clusters is very similar to that of Group III in general.

In the Museo Sacro of the Vatican Library is a complete bowl belonging to

\(^4^5\) The sacred "winnowing basket" carried on the heads of celebrants in the Dionysiac festivals. Plutarch, *Life of Alexander*, 2, 6. Also Liddell and Scott, *s. v.* λαξών for derivation of meaning.

\(^4^6\) Kern identifies this figure with Silenos and refers to a sarcophagus in the Munich Glyptothek, no. 365, on which Silenos appears with the mysterious basket on his head. Furtwängler, *op. cit.*, p. 344; Déchelette, *op. cit.*, p. 57, fig. 322: Silenos, semi-nude, walking right carrying basket of fruit on head and kantharos in hand, from Gaulish bowl in Lezoux (no. 37, Musée de Roanne). *Ibid.*, fig. 323: similar subject, basket held in left hand while right holds grapes.

\(^4^7\) CA 272. Unpublished.
Fig. 16. Scenes from Group III
Fig. 17. Group III. Ritualistic Scenes
Group III (Fig. 20). The scenes represented are all those which have appeared on fragments found in Corinth, and occur in the following order d, g, b, h, l, p, c, m, e, f. It will be noted that l and p, e and f are adjacent here as well as in all other examples but one, III 17, where l is followed by h. Scene c has been placed rather high, probably due to carelessness in stamping the mould with the individual matrices. The grassy foreground characteristic of a number of the other fragments of Group III has been omitted altogether from this bowl. The imperfections in clay, casting, and glazing that characterize this type of ware are not lacking, but this is the only complete bowl of Group III known to me outside Corinth, and as such it is a valuable addition to this article.

Courby interpreted this series as one of purely pastoral events, but it is obvious that a considerable proportion of the scenes had some ritualistic content. This is Kern's view endorsed by the evidence from Corinth. Possibly there may be some ritual near Corinth which would justify the localization of Group III, as Group II was localized. It is not difficult to see in these scenes a reflection of the traditional country worship of Dionysos, whose popularity in second-century Corinth is particularly attested by Pausanias. We know that in the market place of Corinth, where Pausanias says "most of the sanctuaries are," were "wooden images of Dionysos, which are covered with gold with the exception of their faces; these are ornamented with red paint. They are called Lysius and Bacchus." There must have been a sanctuary for the

I am very grateful to Professor C. L. Morey for bringing this bowl to my attention, and for rendering available his notes and the photograph, Fig. 20.

The provenance of this bowl is dubious. Its label reads 1884. The heavy plaster incrustation still adhering to it gives credence to the probability that it came originally from the catacombs, perhaps among the catacomb finds turned over to the museum by Pius IX.

Kern (Pauly-Wissowa, R.E., s.v. Mysterien, col. 1304) states that these scenes present a lively picture of the Dionysos mysteries with the procession headed by the goat-drawn figure of Bacchus (a), the Thyrsoi, the altar tables, pine cones, oinochoai, herm, maenads, and satyrs.

Pausanias, II, 2, 5.
god as well. Pausanias goes on to tell the story of Pentheus spying on the Dionysiac festival, as Euripides dramatizes it in the *Bacchae*. After the destruction of Pentheus, "as the Corinthians say, the Pythian priestess commanded them by an oracle to discover that tree [in which Pentheus hid to observe the orgiastic ceremonies] and to worship it equally with the god. For this reason they have made these images from the tree."  

This importance attached to the tree may be reflected in the wooded and ivied background of Group III. The image, in scene *f*, may represent one made of wood, for images of Dionysos often occur on Herms garlanded with ivy, as here, and form a special feature of the Dionysiac cult. As this cult grew in popularity former celebrated occasions were made over in the name of this god and the cult became closely associated with the idea of immortality.

**List of Bowls of Group III, Ritualistic Scenes**

There are more variations in clay, glaze, and size of bowls than were noticeable in the other groups. The fabric however is quite consistent throughout: fine-grained yellow-buff with a touch of pink and medium hard.

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53 Boetticher, *Baumkultus der Hellenen und Römer*, figs. 43-44.
III 1. CP 1640. Figs. 2, 3e, 13, 16. One third of the bowl, from rim to foot; two fragments. Hard fine buff-pink clay; orange brown glaze, slightly metallic, thin and coarse. Preserved height, 0.08 m.; diameter of rim, 0.144 m. Scenes: g, e, f, n, c, m, l.

III 2. CP 943. Figs. 2, 13, 16. Two fragments from rim to foot. Fine hard buff clay, darkened in firing; dull greenish-buff glaze. Height, 0.059 m.; diameter of rim, 0.094 m. Scenes: a, c, d, c.

III 3. CP 1642. Figs. 2, 16, 17. One third of the bowl, from rim to foot. Fine dull buff clay; dull reddish-brown glaze. Height, 0.045 m.; diameter of rim, 0.063 m. Scenes: b, m, c.

III 4. CP 1859. Figs. 2, 16, 17. Fragment from foot to rim. Fine hard light buff clay; dull light red glaze. Height, 0.049 m.; diameter of rim, 0.084 m. Scenes: c, m.

III 5. C-29-48. Figs. 16, 17. Fragment from foot to rim. Hard fine grey clay, due to over-firing; dull black glaze, nearly all worn off. Height, 0.055 m.; diameter of rim, 0.10 m. Scenes: p, e. Probably the same mould as III 7, having identical moulding and scene e, although walls are thicker than III 7.

III 6. CP 1644. Figs. 16, 17. Fragment from rim to base moulding. Soft fine buff clay; thin dull reddish-black glaze. Preserved height, 0.055 m.; diameter of rim, 0.10 m. Scenes: c, k. This could have been cast from mould III 9. The sequence of scenes is unique among known examples of this ware.\(^4\)

III 7. CP 1643. Figs. 15, 16. Fragment of rim to foot. Fine buff-pink clay; slightly metallic orange-red glaze. Preserved height, 0.051 m.; diameter of rim, 0.082 m. Scenes: e, f, d. Probably the same mould as III 5; see above.

III 8. C-33-33. Figs. 16, 17. Fragment from foot to rim. Sandy dull buff clay; black glaze nearly all worn off. Preserved height, 0.038 m.; diameter of rim, 0.07 m. Scenes: p, h, m. Inscription on exterior bottom, partially preserved (see p. 191).

III 9. C-33-445. Figs. 16, 18. Mould, about one quarter preserved from rim to base moulding. Soft buff-pink clay, aerated but fine. Scenes: i, o, e. III 6 is probably from another section of this same mould, following no strict order of sequence. Found with lamp fragments Type XXVII and coin of Septimius Severus, A.D. 193-211.

III 10. CP 1641. Figs. 14, 16. Fragment of relief near base. Fine greenish-buff clay; dull brownish-black glaze. Preserved height, 0.042 m. Scene i. Found with lamp Type XXVII.

III 11. C-33-161. Figs. 14, 16. Fragment of relief. Fine thin buff clay; metallic brownish-red glaze. Preserved height, 0.035 m.; preserved width, 0.041 m. Scenes: e, f.

III 12. C-36-2392. Figs. 16, 17. Fragment of relief to base. Slightly micaceous buff-pink clay; thin dull orange glaze. Preserved height, 0.047 m.; preserved width, 0.06 m. Scenes: a, m. Found in pithos below floor of a room destroyed in the time of Gallienus in A.D. 268.

III 13. C-28-1. Fragment of relief near base. Fine slightly micaceous buff clay; thin light red glaze. Preserved height, 0.03 m.; diameter of base, 0.054 m. Scenes: f, d. Found with coins of late third century after Christ, lamps of Types XXVII and XXVIII.

III 14. C-35-136. Fragment of relief with base moulding. Soft light buff clay; thin orange-red glaze, much worn. Preserved height, 0.045 m.; preserved width, 0.04 m. Scene k.

\(^4\) I owe this information to F. Eichler. On a bowl in Athens, National Museum no. 15306, the sequence occurs reversed: l, p, k, e.
III 15. C-28-78. Figs. 14, 16. Fragment of relief and rim. Fine hard light buff clay; light brownish-red glaze. Preserved height, 0.038 m.; diameter of rim, 0.09 m. Scene l. Possibly from mould III 9.

III 16. C-33-1223. Fragment of relief and rim. Fine light buff clay; slightly metallic brownish-red glaze. Preserved height, 0.033 m.; diameter of rim, 0.06 m. Scene d. Found with pottery of the late third century after Christ.

III 17. C-33-1115. Fragment of relief with base. Fine dull buff clay; light purplish-brown glaze. Preserved height, 0.024 m.; diameter of base, 0.10 m. Scenes: l, h.

III 18. C-37-2125. Fragment from upper to lower moulding. Slightly micaceous pink-buff clay; thin dull orange glaze, much worn. Preserved height, 0.057 m.; diameter of base, 0.10 m. Scene a. Possibly from mould III 9. Found with coins of the late second century after Christ.


III 20. C-33-1148. Fragment of relief with foot. Fine yellow-buff clay; dullish red glaze, slightly metallic. Preserved height, 0.027 m.; diameter of base, 0.09 m. Scene n.

GROUP IV. HUNTING SCENES

Of this group there are but three fragments. These are included in this article because they are similar in fabric to the other groups. Unfortunately nothing of the lower part of the bowl is preserved; the rim (see profile IV 2, Fig. 2) is somewhat modified; the decoration is mould made but what remains of the scenes is unlike any of the three preceding groups. No such examples are known to me from other sites, which lends further credence to their Corinthian origin.

IV 1. C-28-39. Fig. 21. Fragment of relief with rim. Fine sandy orange-buff clay; smooth dull red glaze. The scene seems to represent a hunter with a pole across his shoulder on which is slung the day's catch, possibly a boar or a hare. The other end of the pole is presumably supported by his companion. Ivy and other shrubbery form the background. Preserved height, 0.044 m.; diameter of rim, 0.104 m. Found with coin of mid-second century after Christ.

IV 2. C-33-1258. Fig. 21. Fragment of relief with rim. Sandy orange-buff clay; dull light orange-red glaze. The plain ridged moulding on the rim is similar to IV 1, but thicker. Under a spreading bough a man leans back, extending his right hand which holds a club or perhaps a gardening or hunting instrument. Preserved height, 0.05 m.; diameter of rim, 0.12 m.

IV 3. C-34-2239. Fig. 21. Small rim fragment. Fine hard dull buff clay; smooth dull red-orange glaze. The fragment is so small that nothing is recognizable of the motif of decoration beyond a leaf and bunch of grapes (?). Preserved height, 0.03 m.; diameter of rim, 0.08 m.

On a fragment of a lamp from Corinth appears a figure wearing the same sort of blouse as that of a in Group II. The resemblance is so close as to suggest that the same mould might have been used for both. It has been pointed out that

55 Type XXVII, similar to Corinth, IV, ii, pl. XXVII, no. 633.
the matrices used for making lamp moulds were made by special artists and sold to the various shops.56 In view of this fact it is not unlikely that some matrices might have been used for both lamps and bowls in Corinth. Further parallels with the lamp industry are apparent in the correspondence of the fabric and glaze of lamps of Type XXVII to these bowls. The glaze is a metallic thin substance resembling that on the few late specimens of Type XXVII lamps which are painted.57 An important and rare point of similarity is to be found in the smallest bowl, III 8 (Fig. 17), which bears what appears to be an attempt at signature (Fig. 22). On the bottom just above the base ring are traces of three letters, scratched in the unfired clay with a sharp tool that pushed up a little ridge around each letter. The letters are preceded probably by l. The style of incision is analogous to that on lamp bases,58 and it is

Fig. 21. Group IV. Hunting Scenes (ca. 1:1)

56 Broneer, op. cit., p. 99.
57 Broneer, pp. 96, and 196, no. 625. The potters met with the same difficulty in trying to make paint adhere to the clay of their vessels which made the lamp makers give up trying to paint their lamps.
58 See Broneer, pl. XXX, 566.
possible that the same artist made both lamps and bowls—if this is the name of the artist and not merely a subsequent owner of the bowl.  

Supposing this to be the case the signature on III 8 might be restored to read [Πρε]ιμον or [Ἀπα]ιμον which occur on lamps of Type XXVII.  

The former name is an especially good possibility, for the lamps signed by this artist are indisputably of local Corinthian manufacture.

The dating of the Roman Relief bowls is based on information derived chiefly from excavation evidence, the abundance of which has recently become available. Not only on the grounds of the Type XXVII, and frequently Type XXVIII lamps with which these bowls are nearly always found (not only at Corinth but elsewhere: as Nikopolis, Athens, Antioch, Spalato), but also because of the coins, the ware appears to date between the middle of the second century and the end of the third century after Christ. The mould, found with a coin of Septimius Severus, indicates that the manufacture was at least well under way by A.D. 211 when his reign ended. Evidence from the Agora in Athens is corroborative; the few fragments of this ware found in Athens undoubtedly came from Corinth. When considered with the sherds of the same group found elsewhere, this crude though elaborate ware probably adequately reflects the taste of the Corinthians of the second and third centuries after Christ. Its wide distribution over the Roman world indicates the prosperous trade relations Corinth enjoyed during this period of her commercial power.

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60 The only other instance of writing or graffiti of any kind known to me in connection with these bowls is on a fragment in the Agora, Inv. No. P 12127. Here the letters are in the same position on the base of the bowl, and the entire name is preserved but so worn as to be unintelligible.

61 Broneer, op. cit., p. 97.

62 Ibid., p. 111.

63 Kern (op. cit., p. 14) speaks of a piece of this ware found at Magnesia on the Meander and now in the archaeological museum of Halle; he states also that Hiller von Gaertringen brought back another fragment from his first trip to Rhodes.