

THE RECTANGULAR ROCK-CUT SHAFT

THE SHAFT AND ITS LOWER FILL¹

In July 1932, during the removal of some refugee shacks which had been built on the eastern slope of Kolonos Agoraios against the outer face of the modern enclosure wall around the Hephaisteion,² the mouth of a rectangular shaft was discovered cut down into the native rock of the hill. It lies about on a line between the northeast corner of the Hephaisteion and the southwest corner of the Annex at the back of the Stoa of Zeus Eleutherios and is distant some twenty-four metres from the former and seven from the latter.³ It was excavated, with interruptions, from July 25 through October 8, 1932, and in December of the same year a little supplementary cleaning was done in the natural fissures in the rock at the bottom.

There was no ancient fill overlying the mouth of the shaft; on the contrary, the modern enclosure wall east of the Hephaisteion cuts right across it, and the foundations of this wall, which elsewhere rest on bedrock, are set down about a metre into the shaft. The shaft itself is about 19.60 metres deep⁴ and measures about 2.40×1.20 m. at the top.⁵ For its entire depth it is cut through the soft clayey greenish schist of which Kolonos Agoraios is composed.⁶ The sides are trimmed as neatly and smoothly

¹ Preliminary accounts of the excavation of this shaft or well, together with photographs of some of the objects found in it have appeared in *A.J.A.*, XXXVII, 1933, pp. 293 ff. and *Hesperia*, II, 1933, pp. 456 ff. Compare also the publication of the Kneeling Boy, *Hesperia*, VI, 1937, pp. 426 ff. Various other briefer notices have appeared which will be cited in connection with the objects which they mention or illustrate. The objects from the upper fill which appears to have gathered between about 500 and 480 B.C. will be published in a later number of *Hesperia*.

² These shacks, which are not shown on the official city plan, appear in a number of published photographs, for example: *Hesperia*, II, 1933, p. 107, fig. 11, upper centre; p. 111, fig. 1, top, right; p. 112, fig. 2, top, left; p. 114, fig. 4, upper centre; and p. 452, fig. 1, upper right.

³ Its location is indicated on the plans, *A.J.A.*, XXXIX, 1935, p. 175, no. 2; and *Hesperia*, IV, 1935, pl. III, no. 2; and in the photograph, *Hesperia*, II, 1933, p. 456, fig. 5. It falls within the limits of the Hellenistic building on the north slope of Kolonos: cf. the plans *Hesperia*, VI, 1937, p. 219, fig. 126, and p. 397, fig. 1. Its orientation can also be seen on the plans. In the excavation records the long sides are referred to as the north and south sides, the short ones as east and west. Although not accurate, these designations are kept here for convenience.

⁴ As there is no curbing preserved, and as the surface of bedrock around the mouth is very irregular, measurements of depth were taken from an arbitrary point about the middle of the east side; all depths are expressed in metres below this point.

⁵ At a depth of 9.00 m. the dimensions are 2.70 m. by 1.10 m., and at the bottom they are 3.00 m. by 1.00 m., showing that the sides are not quite vertical.

⁶ This is the stratum called *Schiefer von Athen* in R. Lepsius, *Geologie von Attika*: cf. p. 24; pl. 1, section 1; and map 4. Cf. also W. Judeich, *Topographie von Athen*², p. 46, and figs. 6 and 7.

as the nature of the rock permits. On either side of the northeast corner there are rough toe-holds, unevenly spaced and of varying size, which were doubtless used by the diggers, with the aid of a rope for the hands, when going down or coming up; they were frequently so used by our workmen. Down to a depth of about nine metres the sides of the shaft are well preserved. Below this, however, large pieces of the soft, crumbly rock had broken away in antiquity and fallen to the bottom. Besides the irregularities in the sides left by the fallen rock there are, near the bottom, large rough holes opening out to the south and west which appear to be natural fissures.¹

The shaft was probably intended to be used as a well, although its size and shape are unusual.² As such it was not a success, for water flows in far too slowly. The level of the water table is normally about sixteen metres below the mouth of the shaft so that water stands to a depth of nearly four metres in the bottom. During the more than two months from October 8 to December 19, 1932, however, only about 1.25 m. of water gathered. Most wells in the Agora region when emptied of their water fill up again over night, and in many the water flows in so fast that it is extremely difficult to keep it down to a level which will permit digging. The flow of water in the shaft must have been slow in antiquity also, for when the sides caved in soon after it was finished, no one bothered to clean it out again; nor were any other wells dug nearby. Thereafter it was used as a dump at intervals until it was filled up to the top.

The fill in the shaft gathered during two principal periods separated from each other by an interval of about a generation, and in each of these periods several phases can be distinguished. In this article I shall deal only with the earlier period, during which the shaft filled up to a depth of twelve metres from the top, reserving the later period, from twelve metres up, for subsequent treatment. Very soon after the digging of the shaft was completed and while the bottom was still relatively clean the black-figured oinochoe no. **14** must have fallen in, for its fragments were found right on the bottom. Also at the bottom was the black-glazed oinochoe no. **15** but aside from these two pieces there was nothing but a scattering of nondescript sherds. The complete lack of whole or nearly whole plain water jars, which are usually found in considerable numbers at the bottom of wells, is striking and suggests that the shaft had been in use but a very short time before the walls began to cave in. The three metres or so above the bottom was filled with broken bedrock fallen from the sides of the shaft and contained very few objects. That there was a scattering of sherds, however, suggests that the cave-in did not take place all at once but over a short period of time (not necessarily more

¹ These were cleared for a distance of about 1.50 m. south of the south side and 1.60 m. west of the west end of the shaft. Nothing was found in them, and it did not seem feasible to clear them further.

² The hundreds of wells, of all periods, which have been cleared in the course of the Agora excavations are almost all circular in section. Another exception is an early sixth century well in section ΣΤ which is nearly square (the well lined with polygonal masonry mentioned in *A.J.A.*, XXXVII, 1933, p. 290). Compare also one at Delos, mentioned in *B. C. H.*, XXIX, 1905, p. 33, note 1; and *B. C. H.*, XXX, 1906, pp. 570-1; both references cited by Jardé in Daremberg-Saglio, *Dictionnaire des Antiquités*, IV, p. 780, s. v. *Putens*. Our shaft was perhaps made extra large so as to serve both as a storage cistern and as a well.

than a few days or weeks) during which the mouth of the shaft probably remained open. This fallen rock filled the shaft up practically to water level and so rendered it useless as a source of water, and it thereupon began to be used as a dump.¹ Among the first things to fall in at this time were the Kneeling Boy (30), the squat, tall necked, black-figured oinochoe (12), the small fragmentary black-figured amphora (7), and the black-glazed skyphos (37). These were followed directly and without any noticeable break by the considerable group of objects centring around depths 15.55 m. and 15.10 m., among which we may note the little-master cups (21–28), the black-figured panel amphora with horse and rider (8), the fragments of the large amphora with a warrior and his attendant mounted (6), the sphinx amphora (1), the lion amphora (5), and the lekane lid (33). Above this the objects were relatively somewhat fewer; among them the most important, listed roughly in the order in which they fell in are the volute krater (36), the black-figured lekythos (34), the pyxis with Herakles driving a team of centaurs (31), the black-figured oinochoe with a combat scene (16), the black-figured loutrophoros (32), the small amphora with swans (4), and the black-figured olpe with a hoplite between two women (20). There is no obvious sharp break anywhere in the fill above the fallen bedrock, and, as we have seen, the fill below it, in which the only piece of importance is the black-figured oinochoe no. 14, need not necessarily be much earlier.² It appears then that with the possible exception of the very bottom the fill below twelve metres represents the gradual accumulation of a relatively short period, and the objects from it may therefore be treated as a group.

The pottery from this group ranges over a considerable period of time, but most of the pieces belong to the second and third quarters of the sixth century.³ From the second quarter we may note as most important the following pieces: the lion amphora (5, perhaps from the end of the first quarter); the fragmentary amphora with a warrior and his attendant mounted (6); the pyxis with Herakles driving a team of centaurs (31); the little black-figured oinochoe with squat body and tall neck (12); the lekane lid (33); and the black-figured oinochoe from the bottom (14), which belongs not long before 550 B.C. The objects which clearly belong to the third quarter of the century are more important chronologically, however, for they, being the latest things, will enable us to determine approximately the date at which the fill accumulated, and so fix a *terminus ante quem* for all the objects in the lower part of the shaft. The very sloppy black-figured oinochoe with a combat of hoplites (16) belongs to the decade 550–540 B.C. There are various

¹ If, however, the black-figured oinochoe (14), which is the only thing by which we can date the lowest fill, was new when it fell in, then we must suppose that after the cave-in the mouth of the shaft was covered over for about a decade before it began to be used as a dump. It is easier to suppose, however, that the oinochoe was about ten years old when it fell in, and thus there will be no interval of importance between the cave-in and the subsequent use of the well as a dump.

² Cf. last note.

³ An important exception is the sphinx amphora (1) which dates from the last quarter of the seventh century, but which shows from its weathered condition that it must have stood over a grave for a generation or two before finding its way into the shaft. There were also, of course, a few geometric and proto-Attic sherds scattered all through the shaft as is usual in deposits of this period.

grounds for a date of around 540 B.C. for the Kneeling Boy (30). The little-master cups (21–28) are obviously routine pieces and therefore belong to the period when this type of cup was at the height of its popularity, namely the full third quarter of the sixth century. The volute krater (36), and the panel amphora with horse and rider on either side (8) also belong to the same general period, as does the loutrophoros (32) in spite of the earlier appearance which the foldless cloaks of the women give it.¹ The little black-figured lekythos (34), though a very slight piece and hence difficult to date accurately, need not be later than the decade 540–530. Finally the black-figured olpe (20), which was one of the last things to fall in during the period under discussion, must date from the first part of the same decade.² We may therefore take 540 B.C. or very shortly after as the date at which fill began to accumulate after the cave-in of the sides, and may assume that it continued to accumulate for a period of perhaps five years.

Almost everything from the lower part of the shaft is Attic with the exception of a few scraps of Corinthian (cf. 44 and 45) and Protocorinthian. This applies not only to the figured and glazed ware, but also apparently to the bulk of the coarse ware.³

As the shaft was being excavated it was rarely possible to distinguish significant changes in the character of the earth fill which could be associated directly with changes in the character and date of the objects being found. This was so for two principal reasons. First, the fill was of a more or less uniform consistency, not divided up by a series of hard-packed layers, and, therefore, unless there was a sudden, marked change in the color of the earth or in the character of the objects, no difference would be observed. Second, the fill must have gathered not in even horizontal layers but in irregular sloping or cone-shaped ones, and as a result fragments of a given vase which were all thrown in at the same time might be found at depths more than a metre apart, some of the pieces having stuck at the top of the slope, others having rolled down to the bottom. Aside from the impossibility of observing these soft sloping layers, practical considerations made it more or less essential to excavate the shaft in horizontal layers, and thus it happens that in most cases fragments of the same object are recorded as coming from several depths.⁴

Between the lower and the upper fills there was no sharp, well defined break distinguishable in the earth. There was, however, a very marked change in the character

¹ The folds of the men's cloaks place it in this period. So in vases by Exekias foldless garments appear side by side with garments which have folds rendered by long, sweeping, slightly curved lines. Cf. W. Technau, *Exekias, passim*.

² The complete absence of red-figured pottery, the accepted date for the beginning of which is about 530 B.C., is also suggestive though by no means conclusive, for its absence has been noted from deposits which must be dated toward the end of the sixth century (unpublished Agora material).

³ The type of coarse pot most commonly imported is the large amphora in which wine and oil were shipped. The group of amphorae represented by 9, however, is certainly of local fabric. The amphora neck with dipinto (11) is imported.

⁴ The depth of the shaft was measured each afternoon at the close of work, and all objects found that day were recorded as having been found at that depth. This means, of course, that they were found between that depth and the depth recorded at the end of the preceding day; for example, an object recorded as being "from depth 15.55 m." was actually found between 15.10 m. and 15.55 m.

of the pottery. Depth 12.00 m. is transitional between the two fills. Objects from this depth belong mostly to the upper fill, but there are also fragments which clearly go with the lower.¹ From depth 12.40 m. almost everything belongs with the lower fill and only an occasional fragment seems to go with the upper fill.² The difference in date between the two fills is great enough, however, so that there can be no doubt in most cases to which fill a given fragment belongs.

In the catalogue below the objects from the lower fill are treated as a group and arranged by kind. The amphorae and oinochoai are more or less in chronological order, and the cups, miscellaneous vases and other objects are arranged by type and merit. These objects are but a selection of the things found in the lower part of the shaft. They include, however, practically all the figured ware with the exception of a few small, characterless bits, and the more complete pieces of non-figured ware. Besides these catalogued objects there are three trays and eighteen tins of sherds in storage. Nothing has been discarded.

CATALOGUE³

1-11. AMPHORAE

1. Early black-figured amphora with sphinx on either side: by the Nessos painter. Figs. 1-4

P 1247. Most fragments from depth 15.10 m., a number from 15.55 m., and a few from 16.00 m. and 16.25 m. H. 0.46 m., D. 0.345 m. Brief notices of this vase have appeared as follows: H.A. Thompson, *A.J.A.*, XXXVII, 1933, pp. 293-4, fig. 3 (photograph of the better preserved side with a large fragment of the base still missing); T. L. Shear, *Hesperia*, II, 1933, pp. 457-8, fig. 6, and *Art and Archaeology*, XXXIV, 1933, pp. 292-3 (both illustrated from a water-color drawing by Piet de Jong, reproduced here, with some corrections, as Fig. 4); H. G. G. Payne, *J.H.S.*, LIII, 1933, p. 266 (mention only); J. D. Beazley, *Mon. Piot*, XXXV, 1935-6, p. 65, note 2 (attribution to the Nessos painter); J. M. Cook, *B.S.A.*, XXXV, 1934-5, p. 200; cf. also above p. 365, note 3.

The vase has been mended from many fragments and is complete save for scattered small gaps in the body and chips from the foot. The surface, however, is severely weathered and is marred in places by a rust-colored stain and a whitish incrustation, so that the drawing is often obliterated. There are no restorations. The decoration on the two sides of the vase is practically identical, a large sphinx filling nearly the whole field. It crouches on a broad band of glaze, below which are rays springing from the foot, and the top of its head almost touches a narrower band of glaze just below

¹ For example, some of the fragments of the olpe, **20**, and the loutrophoros, **32**.

² Objects from depth 12.40 m. which are made up from a number of fragments may be said certainly to belong to the lower fill. Objects represented only by a fragment or two, however, may possibly be strays from the upper fill; for example, the fragment of a terracotta *protome* (**46**), the terracotta siren (**47**), and the amphora neck with dipinto (**11**).

³ The following abbreviations are used in the catalogue: H. = height, W. = width, T. = thickness, L. = length (preceded by P. = preserved height, etc.), D. = diameter, Max. dim. = maximum dimension preserved. The first number which appears after the heading of each object is the Agora inventory number; e.g. P 1247. Clay is Attic unless otherwise specified.

the mouth. Its forepaws extend forward to a point underneath one of the handles, and its wing grazes the other. In the space above and in front of its hindpaws where the body does not touch the ground the tail curls up from between the feet. Springing from the lower point of attachment of the handle into the space between the head and forepaws of the sphinx is a floral ornament composed of a palmette and volutes, and there is another, less elaborate, behind the head near the upper handle



Fig. 1. 1. The Sphinx Amphora. Side A

attachment. The rest of the filling ornament, which is neatly and rather widely spaced, not crowded, consists of dot rosettes, hook spirals, and zig-zag lines with small chevrons or dots in the angles. Added red is used lavishly for broad surfaces as well as for details. On the sphinxes it is used for the fillet, the ear, the face (except the eye), the neck, the broad upper part of the wing (which extends over the whole front of the body), and the belly. It is also used for alternate petals of the rosettes on the mouth, and on the floral design at the handle it seems to have been used for the broad petals of the palmette, for the long points which project from the volutes, and for the central

member of the groups of three petals. There seem to be no traces of added white on the vase. Considering the weathered condition of the surface and the matt quality of the glaze, however, it would be quite possible for the white to have disappeared completely without leaving even a trace. (On the use of white by the Nessos painter see Rumpf, *A. A.*, XXXVIII—IX, 1923—4, cols. 48—9, and H. G. G. Payne, *Necrocorinthia*, p. 347, note 1.) Incision is used for interior drawing and for all borders



Fig. 2. 1. The Sphinx Amphora. Side B

between red and black, but never for exterior contours. The lines, many of them now somewhat coarsened by weathering, are neatly and surely drawn. The clay is buff in color and is soft and very flaky. After the vase had been mended an envelope full of wafer-thin slivers which had flaked off the surfaces, particularly at the edges of the breaks, was gathered up. The glaze tends to be rather thin and matt, and in places, especially near the bottom, it has fired reddish to brownish. Besides the places already noted, glaze is used for a band about 0.025 m. wide at the inner edge of the mouth, for the handles, and for the outside of the foot.

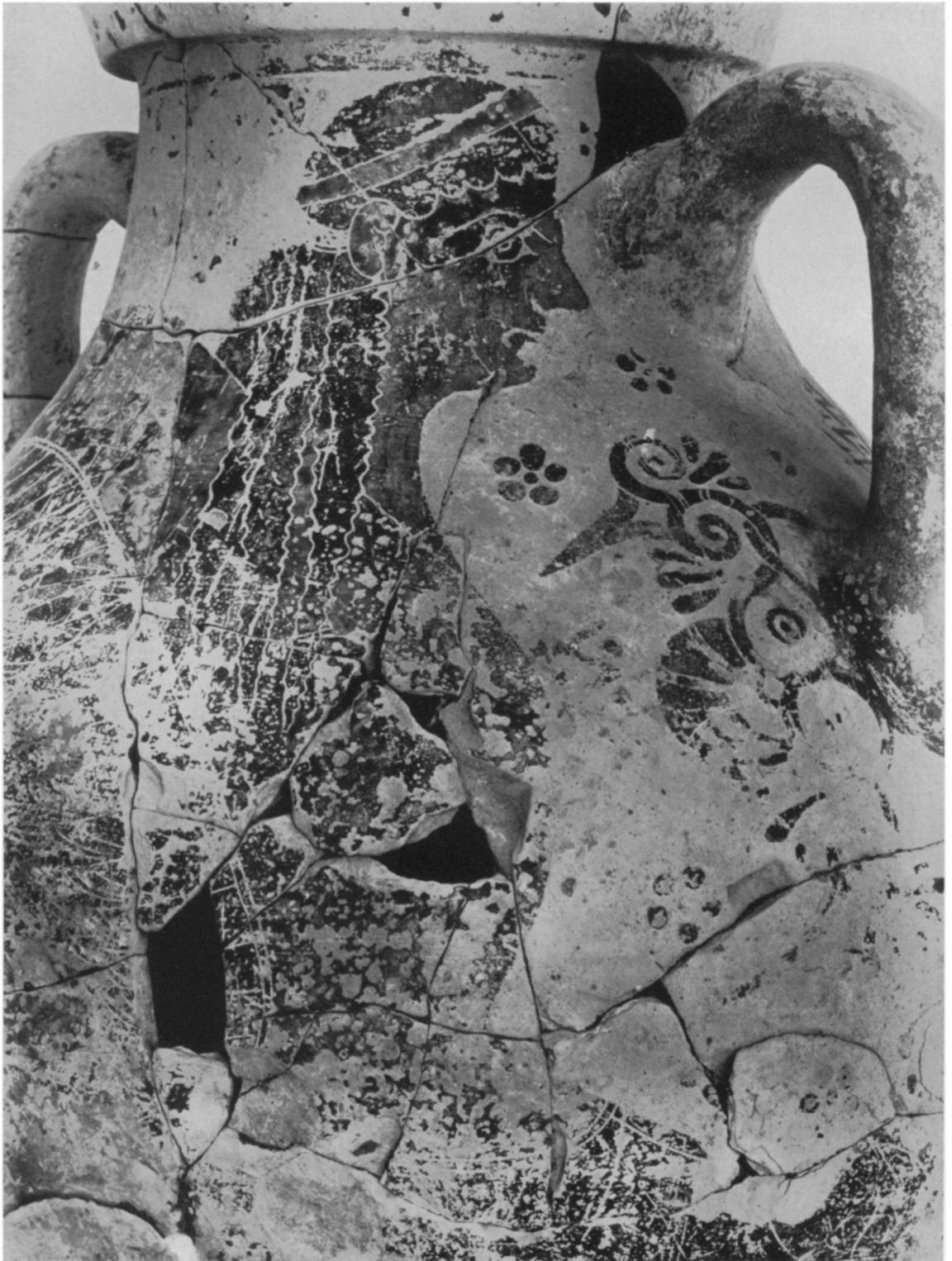


Fig. 3. 1. The Sphinx Amphora. Detail of A. Scale ca. 2:3

The attribution of the vase to the Nessos painter makes it the third important work of this artist that is known to us.¹ In subject and shape² there are no close parallels for it among the preserved works of the artist, but the many details of rendering which it shares with them make the attribution certain. We may note especially the head (Fig. 3) and compare it with the heads on the Nessos amphora and the bowl from Aegina where there are perfect parallels for the rendering of the eye, the ear, the mouth, and the profile, and for the decorated band which binds the hair behind the ear. The siren on the Hamburg sherd has a long strand of hair falling down over the "shoulder" which recalls the strands on our sphinx. The choice and disposition of the filling ornament is also the same, and in the floral decoration which springs from the lower handle attachment we find the dot and circle which is characteristic of the painter's lotos and palmette friezes. In spite of its weathered condition the Agora Sphinx Amphora is a handsome piece and a welcome addition to our repertory of vases by one of the earliest masters of the Attic black-figured style. According to Payne's chronological table (*Necrocorinthia*, p. 344) its date should be about 620–610 B.C.

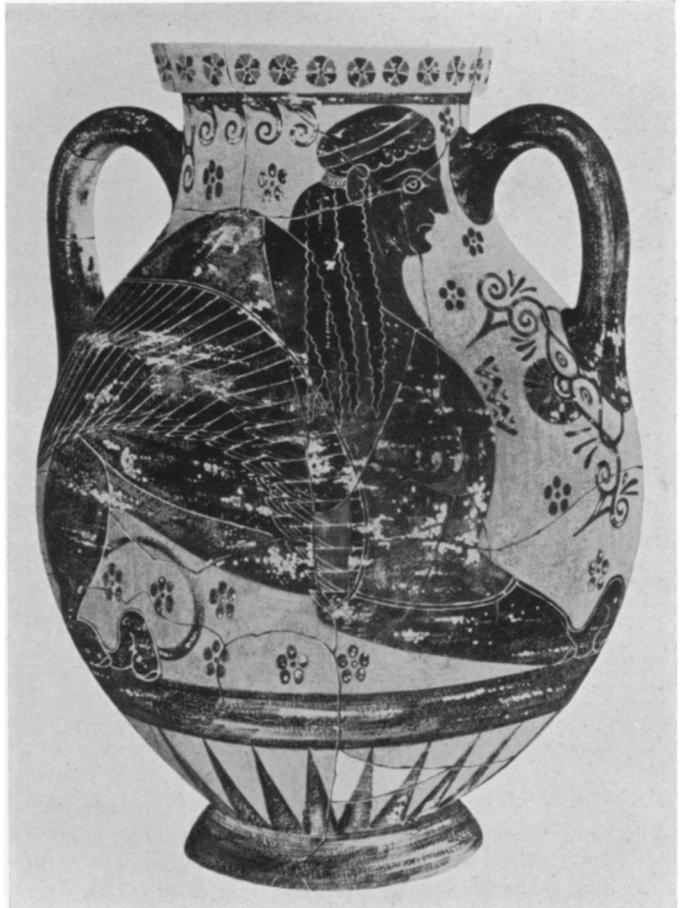


Fig. 4. 1. The Sphinx Amphora. From a Water-color by Piet de Jong

2. Fragment of a black-figured amphora: upper part of a head to left. Fig. 5

P. 1235. From depth 16.00 m. to 19.60 m. W. 0.043 m., T. 0.05 m.

The fragment is broken on all sides. At the upper left are the remains of some filling ornament. There are traces of added color, probably red, on the face, the eye (a dot at the centre), the hair

¹ The attribution was made by Beazley, *Mon. Piot*, XXXV, 1935–6, p. 65, note 2. A list of the painter's works is given in Beazley, *Attic Black-figure: a Sketch*, p. 11, note 1. The Hamburg fragment is now published by E. von Mercklin, *Führer durch das Hamburgische Museum für Kunst und Gewerbe*, II, *Griechische und römische Altertümer*, p. 23, no. 60 and plate VI, 2. Add a fragment in the Kerameikos Museum in Athens mentioned in *A.A.*, XLIX, 1934, cols. 218–9 and *A.M.*, LX–LXI, 1935–6, p. 293, no. 15. The two important pieces are, of course, the Nessos amphora itself (Athens, National Museum, 1002; bibliography Beazley, *A.B.S.*, p. 10, detail of Nessos' head, *A.M.*, LX, 1935–6, p. 272, fig. 1), and the bowl from Aegina (Berlin, F 1682: *Arch. Zeitung*, XL, 1882, plates 9–10; K. A. Neugebauer, *Führer durch das Antiquarium*, II, *Vasen*, p. 15); the others are fragments. See also the discussion in Cook's article in *B.S.A.*, XXXV, 1934–5.

² On the shape cf. Beazley, *Mon. Piot*, XXXV, 1935–6, pp. 64–5. Rumpf suggests that the Leipzig fragment is from a vase of this shape, *A.A.*, XXXVIII–IX, 1923–4, col. 47.

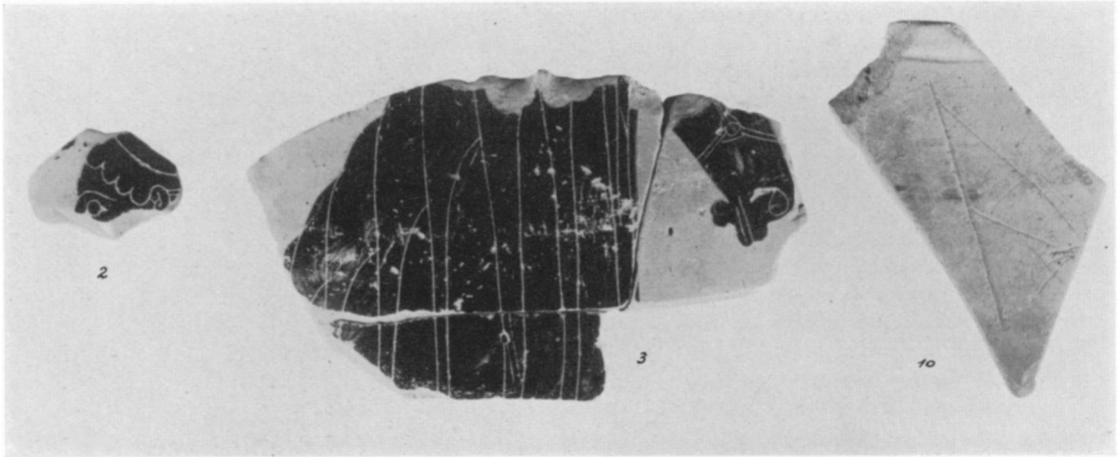


Fig. 5. Fragments of Amphorae

(a blob near the front), the fillet, and the band behind the ear. The clay is soft and rather dark buff in color, and the interior is unglazed. The piece must be roughly contemporary with the sphinx amphora, 1, and is probably from a vase of the same shape and approximately the same size. The head, however, is rather less than half the size of the heads on the sphinx amphora.

3. Fragment of a panel amphora with horse's head. Fig. 5

P. 1248. From depth 15.10 m. W. 0.15 m., T. 0.01 m.

Three joining fragments preserve part of the horse's head. The glaze is unevenly applied and in places the background shows through. Traces of added red may be seen on the mane. The rather dark buff clay and the heavy fabric suggest a date in the early sixth century. On vases of this type see E. Pfuhl, *Malerei und Zeichnung der Griechen*, I, p. 246. Cf. also G. M. A. Richter and M. Milne, *Shapes and Names of Athenian Vases*, figs. 1 and 2.

4. Small black-figured neck amphora with swans. Fig. 6

P. 1262. From depths 12.00 m. and 12.40 m.; the large fragment of the lower part of the body from depth 13.50 m. H. with foot as restored 0.234 m.; D. 0.107 m.

The vase has been mended from two large and several smaller pieces. Almost the entire foot (its profile is not complete) and fragments of the body and lip are missing. They have been restored in plaster. The decoration on both sides is the same. On the neck are two zones, the upper with zig-zag lines, the lower with blob rosettes some of which have reserved centres. On the shoulder are two swans, facing. In the field between and above them are groups of short, straight strokes. Behind and above three of the swans, near the handle, is a blob rosette with reserved centre, while strokes fill the corresponding place behind the fourth. There is no incision. A band of dull, purplish red, now very faded, runs along the top of the wing of each swan, and a broad



Fig. 6. 4. Small Amphora with Swans

but irregular band of it runs completely around the body of the vase between reserved lines below the picture. The lower part of the vase is covered with glaze which has fired very unevenly, black in places, rust-colored in others. This same glaze, rather thinly applied, was used for the decoration. Here it has fired mostly rust-colored. The inner face of the handles, the under side of the foot, and the top of the lip are reserved. On the last are broad cross strokes. The inside of the mouth is glazed for about two centimetres below the lip. The clay is buff colored.

This amphora is related to a group of miniature vases of the first half of the sixth century which has been called the "swan style" (*C.V.A.*, Oxford, III, H, pl. 13, 6). Similar in style and fabric to our amphora is a sherd at the Agora (P 1125, exterior, a swan). It preserves part of the off-set rim of a steep sided open vase probably shaped something like Athens, National Museum, 135 (Collignon-Couve, *Catalogue*, 223). Athens 135 is listed in the catalogue with the geometric vases, but it surely belongs rather to the period under discussion. Also similar in style and fabric to our amphora is Athens, N.M. 862 (C.C. 426), which is not a lid as stated in the catalogue, but a vase in its own right; for something of the shape compare *C.V.A.*, Copenhagen, pl. 99, 14, and *C.V.A.*, Oxford, III, H, pl. 13, 9.

5. Fragmentary black-figured panel amphora: A. Lions. B. Hoplites. Figs. 7 and 8

P 1250. Mouth and neck from depth 15.55 m.; fragments up to depth 13.50 m. H. as restored 0.29 m., D. of mouth 0.208 m.

The mouth and neck with the stubs of the handles are preserved in a single piece. To this several fragments join directly. The vase has been restored down to about the middle of the body



Fig. 7. 5. Fragmentary Amphora. Side A. Lions

and the non-joining fragments have been set in their approximate positions in the plaster. On the inside the vase is glazed for about 0.075 m. below the top of the mouth and is decorated with two red bands, one at the edge of the mouth, the other about half way down. On the top of the mouth is a graffito $\Lambda \nu$. The outside of the mouth is reserved and decorated with rosettes which have red centres. Between the mouth and the handles two red lines encircle the neck. Across the top of each panel is a chain of reversing lotuses and palmettes, the lotuses with red calices and the palmette with red hearts, and at the sides is a red line.

A. Two lions seated facing with heads turned back (Fig. 7). Red is used for their manes and for strokes on flank and rump, for the calyx and petals of the lotuses, for the centre of the rosette, and on the preserved bit of filling ornament near the front paws of the right hand lion. There is a trace of a dot of added color on the nose of the left hand lion, and traces of a circle of white dots may be seen around the centre of the rosette.

For the scene compare the Gorgon painter's amphora in the Louvre (E 817; Pfuhl, *M. u. Z.*, fig. 93; *C. V. A.*, III, H, d, pl. 1, 4; Payne, *Necrocorinthia*, p. 192, no. 6; photo Giraudon, 33236).

B. Hoplites, probably a procession of five advancing to the left. Of the first warrior in the procession, at the left of the panel, only a part of the red rim of the shield and a bit of the spear remain. Of the next to last warrior parts of the helmet, shield, and spear, and some of his neck are preserved (cf. Fig. 8). The helmet is black and has a red crest. The shield has a black centre decorated with a six pointed white star, a red body, and a black rim (cf. the shields carried by alternate warriors on Munich 1436, cited below). Overlapping it is the shield of the last warrior in the procession, which is plain black as far as preserved. Part of the black crest of the helmet of this warrior is preserved.

For the scene compare Boston, Museum of Fine Arts, 21.21 (P. Jacobsthal; *Ornamente griechischer Vasen*, pl. 8 b; further bibliography in K. Friis Johansen, *Iliaden i tidlig graesk Kunst*, p. 156, no. 14, c); Munich 1436 (Jahn 89; I know this vase through photographs at the German Institute in Athens); and Louvre, E 855 and E 858 (*C. V. A.*, III, H, d, pl. 5, 9 and pl. 6, 8).

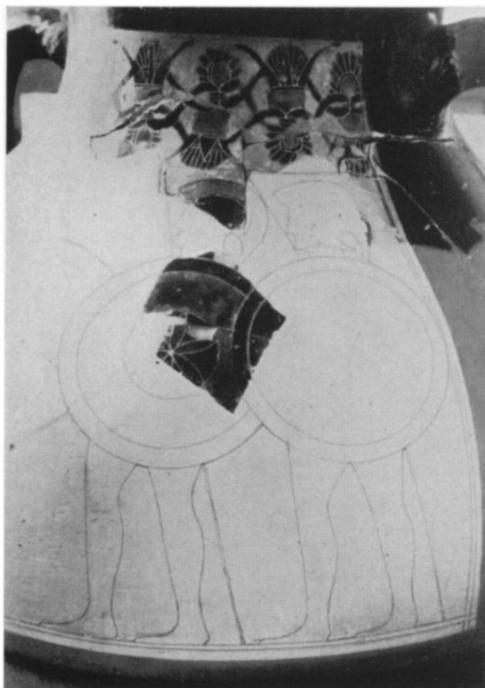


Fig. 8. 5. Fragmentary Amphora. Detail of B

6. Fragments of a large black-figured panel amphora: warrior and attendant, mounted. Figs. 9 and 10

P 1229 a-f. Fragment a from depth 16.80 m.; other fragments scattering up to about 15.00 m. Besides the pieces presented here there are a few bits with plain black glaze on the exterior which probably come from this vase. W. of fragment a, 0.133 m., H. of palmette zone on fragment e, 0.063 m. The fragments vary in thickness from 0.01 m. to 0.015 m. The total height of the vase has been estimated to have been about 0.70 m., its greatest diameter about 0.50 m. The clay is buff in color. The glaze has fired greenish grey in places, and where it was used for drawing it was sometimes very thinly applied.

Fragment a (Fig. 10) preserves the head of a warrior wearing a Corinthian helmet with a high crest and carrying a round shield, the head of his attendant, the mane and an ear of their horses, and part of the double palmette chain at the top of the panel. A scratch, which runs down the

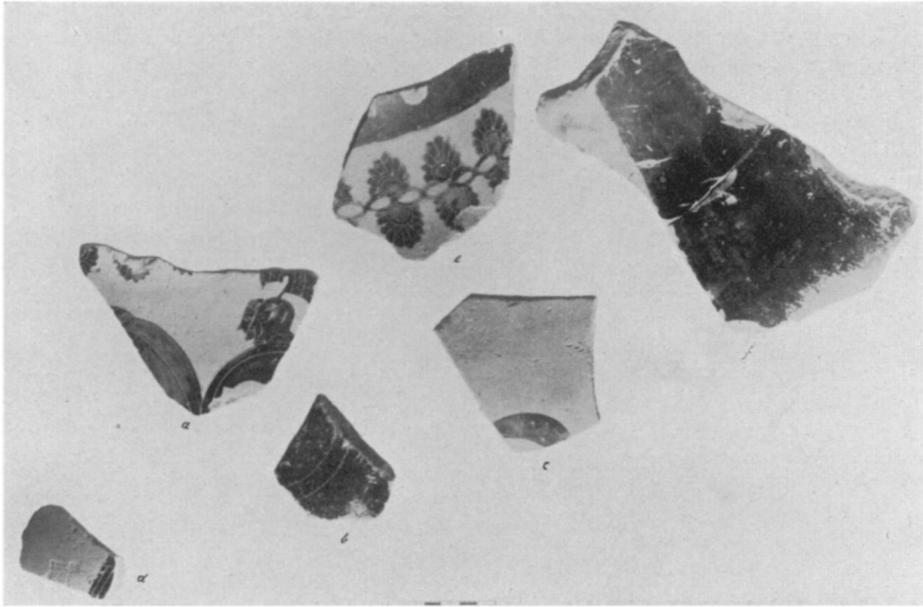


Fig. 9. 6. Fragments of an Amphora. Warrior and Attendant Mounted



Fig. 10. 6. Amphora with Mounted Warrior and Attendant. Fragment *a*

warrior's nose, cuts across the face of the attendant and obscures the short, nearly straight, incised line that indicates his mouth. Traces of added color, probably red, may be observed on the warrior's helmet and the support for the crest, the hair of the attendant, and the mane of the horses. The body of the shield seems also to have been red, and there are traces of color on the crest of the helmet, though what it was, and how it was disposed cannot be made out. Between the incised lines on the crest are two small, rough, incised circles.

Fragment *b* preserves part of the incised outline of the shield, fragment *c* part of the horses' tails, with traces of red on the nearer one (the broad part above the incised line), and fragment *d* part of their legs (?). On fragment *e* the full height of the double palmette chain at the top of the panel is preserved. Red is used for the hearts of the palmettes, and a narrow line of thin glaze marks the lower border of the zone (cf. also fragment *a*). On the inner face of this fragment, at the top, some of the glaze inside the mouth appears, running down almost as far as the glaze on the outside of the fragment. This fragment may belong on the opposite side of the vase. On fragment *f* (two joining pieces) we have the right hand end of the palmette chain, the edge of the panel, and part of the lower point of attachment of one of the handles.

To obtain an idea of what the complete vase was like one may refer to a roughly contemporary amphora in Berlin which is of about the same size, shape, and proportions as ours, and has a similar scene. (Berlin, Inv. 4823. Neugebauer, *Führer*, II, *Vasen*, p. 42. Beazley, *A.B.S.*, p. 13, plates 2, 3 and 3, 2.)

7. Small, fragmentary, black-figured panel amphora. Fig. 11

P 1237. From depths 15.55 m., 16.00 m., and 16.50 m. P. H. 0.135 m.

The vase has been mended from a number of pieces. The foot and about half the lower part of the body with the bottom of one panel and the extreme lower left corner of the other are preserved. At the right of the better preserved panel is a "geometric" looking warrior wearing greaves and carrying a shield. His head is missing. In the centre is the lower part of a draped figure facing left, and at the left is part of an uncertain object. Between the last two is part of a small figure running toward the right and carrying a shield (?). His head is missing, and his left leg has been drawn twice, once overlapping the central figure and once extending over the bottom of the panel. Added red is used for the greaves and shield of the warrior, for a rough zig-zag line on the lower part of the garment of the draped figure, and on the body and shield of the running figure; and a red line encircled the body of the vase at the bottom of the panel. Above the foot are rays. The clay is buff in color and the glaze is dull. The drawing is very crude, and the vase was perhaps an experimental piece done by an apprentice.



Fig. 11. 7. Small Black-figured Amphora

8. Black-figured panel amphora: horse and rider on either side. Figs. 12 and 13

P 1246. From depths 15.10 m., and 15.55 m.; one fragment from depth 16.80 m. H. 0.34 m., D. 0.235 m. Mentioned *A.J.A.*, XXXVII, 1933, p. 294.

The vase has been mended from many pieces, and scattered fragments of the body and base are missing. Practically the same picture appears in the panel on both sides, a nude youth on horse-back; on the reverse the horse is rearing slightly. The horses' manes are red, and there is a red



Fig. 12. 8. Black-figured Amphora with Horse and Rider

line around the inner and outer edge of the mouth, and one around the body below the picture. The neck is glazed inside for about 0.05 m. below the lip, the under side of the foot is reserved, and the inner face of the handles is only partially glazed.

The vase was damaged before firing. There is a deep dent near the youth on the reverse (cf. Fig. 13), and the mouth is warped.



Fig. 13. 8. Black-figured Amphora. Detail Showing Denting and Warping

For subject and style we may compare a vase in the Castellani collection (P. Mingazzini, *Vasi della Collezione Castellani*, no. 468, pl. LXII, 3), and one in the Louvre (E 824; *C.V.A.*, III, H, e, pl. 9, 3 and 6). These two vases have the same dipinto under the foot, but there is no dipinto on the Agora piece.

9. Amphora with bands of black and dilute glaze. Fig. 14

P 1253. The fragments of this and of four or five other similar amphorae which have not been mended were found at the following depths: some at 12.40 m., and 13.10 m., many at 13.50 m., 14.00 m., 14.25 m., and 14.85 m.; some at 15.10 m.; a few at 15.55 m. H. 0.567 m., D. 0.435 m.

One of the handles and some small gaps in the body have been restored in plaster. The body is covered with alternate narrow bands of thick black glaze and broad bands of dilute glaze light brown in color, the two shading into each other. On the neck, mouth, and handles there is glaze wash so thin as to be almost invisible.

Fragments of amphorae of this fabric are frequently found at the Agora in sixth century deposits. They are the descendants of the large neck amphorae discussed in *Hesperia*, II, pp. 570 ff., and are not far in shape from sixth century Panathenaic amphorae. Compare also the examples from the excavations on the North Slope of the Acropolis published by Broneer in the previous number of this volume of *Hesperia*.

10. Fragment from the shoulder of an amphora, with graffito. Fig. 5

P 11962. From depth 15.55 m. Max. dim. 0.105 m.

A single fragment preserves part of the shoulder and the start of the neck of an amphora, perhaps like 9. There are remains of dilute glaze on the exterior, through which is incised a large *alpha*.

11. Neck and shoulder of an amphora, with dipinto. Fig. 23

P 11968. From depth 12.40 m. P. H. 0.18 m., D. of mouth 0.14 m.

Two joining fragments preserve the mouth, neck, one handle, and part of the shoulder of an unglazed amphora. The other handle and the rest of the shoulder have been restored in plaster. On one side of the neck is a dipinto in dull reddish brown paint, O. The clay is buff and contains considerable mica, and there is a lighter buff slip. This piece may conceivably belong with the upper fill (cf. above, p. 367, note 2).

12-20. OINOCHOAI AND OLPAI

12. Black-figured oinochoe with squat body and tall neck. Figs. 15-17

P 1233. From depth 16.00 m. to 17.00 m. H. to top of handle 0.133 m., D. 0.089 m.

The vase has been mended from many fragments. Most of the mouth and neck are missing as well as fragments of the body. A non-joining piece of the neck is preserved and is shown in the drawing (Fig. 16); the vase itself has not been restored.

The shape is unusual. The bottom is flat and reserved, and at its outer edge is a slightly raised ring foot, of which the visible outside face appears once to have been colored red. The sides are nearly vertical with a slight outward flare at the top, and the shoulder slopes upward and merges into the neck in a continuous curve. At the upper end of the high arching double handle a small part of the mouth is preserved. At the point where the handle joins the mouth there is pronounced "shouldering," and three little raised bosses reproduce the rivets of the bronze vase from which the shape of ours was copied. The mouth was probably trefoil (cf. Fig. 16) as in a vase of similar shape at Thebes (from Rhitsona, grave 18, no. 104: *B. S. A.*, XIV, 1907-8, pl. 13, g, 4) which, although it differs in details and is considerably later, is the closest parallel I know of for the shape of our vase. Also similar in shape, but with shorter necks, are the small, late Corinthian broad bottomed oinochoai (Payne, *Necrocorinthia*, p. 336, nos. 1536-1548).

A figured scene runs completely around the body (cf. Fig. 17). At the centre, on the front of the vase, are the legs and the body up as far as the waist of a nude man facing right. His right forearm, held horizontally at waist level, and a fillet hanging from his hand can be made out. In front of him and facing him is a woman wearing a peplos and holding what is perhaps a spear. Behind him and also facing him is another person of whom only the feet and part of the peplos are preserved. To the right of this central group are three pairs of draped standing figures facing



Fig. 14. 9. Amphora

each other, "conversing," and to the left are, first a pair "conversing," then a pair of draped figures seated on folding stools facing each other, and finally a pair of draped standing figures both facing right. The palmette and lotus chain on the shoulder ends a little short of the handle on either side and is replaced by a spray of three lotus buds which spring from the handle.



Fig. 15. 12. Small Black-figured Oinochoe

The added color has almost entirely disappeared and traces of it are unusually difficult to detect because of the uneven quality of the glaze over which it was laid. Its restoration in the drawing, Fig. 17, is therefore to be regarded as merely tentative. White was certainly used for crosses and groups of dots decorating the garments, for the chiton of the second figure to the left of the handle, and for the flesh parts of three of the figures, namely, the figure holding the spear in the central group, the figure with extended arms next but one behind her, and the figure just

to the left of the handle. Red, which is more difficult to detect than white, appears to have been used in general for alternate broad stripes and sometimes for entire garments. It was carelessly applied, and is sometimes merely a broad stroke which does not fill completely the area it was intended to cover. Red was also used for the hearts of the palmettes and the calices of the lotuses on the shoulder.

13. Small glazed oinochoe. Fig. 29

P 1239. From depth 15.55 m. H. to lip, as restored, 0.097 m.; D. 0.064 m.

The body is preserved in a single piece together with the lower stub of the handle and the spring of the foot. There are no joining fragments. The rest of the handle and foot, and the entire mouth are restored in plaster. The brownish to olive-green glaze is considerably flaked. A bit of the glaze inside the mouth remains. A pair of red lines that has now almost completely disappeared once encircled the vase at the level of the lower handle attachment.

The vase has been restored with a trefoil mouth and a high arching handle with concave outer face on the model of Agora P 3018 and P 3021, both from a well of the second quarter of the sixth century. There are several other examples of miniature oinochoai of this shape in the Agora collection, all from contexts of the first half of the sixth century. Cf. also a small black-figured example in the National Museum at Athens, no. 12948.



Fig. 16. 12. Small Black-figured Oinochoe with Mouth and Neck Restored. From a Sketch by Piet de Jong

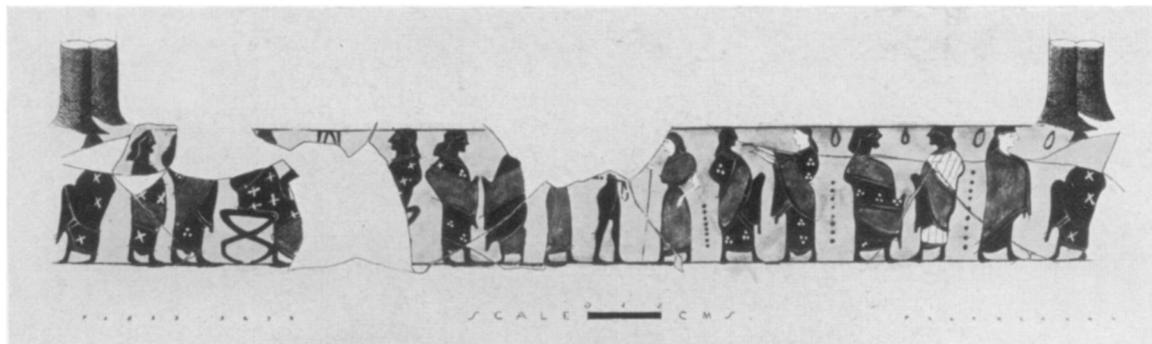


Fig. 17. 12. Small Black-figured Oinochoe. The Figured Scene. From a Drawing by Piet de Jong

14. Black-figured oinochoe: two women, two hoplites, and a man. Figs. 18–20 and 23

P 1227. From depth 19.60 m. H. to lip 0.264 m., to top of handle 0.335 m., D. 0.165 m., H. of panel ca. 0.135 m. This is the oinochoe that was connected with the Amasis painter in the preliminary excavation reports: *A. J. A.*, XXXVII, 1933, p. 293–4; *Hesperia*, II, 1933, p. 457; *A. A.*, XLVIII, 1933, col. 203. It is not, however, a work of this artist or even of his circle.

The vase has been mended from many fragments and the missing parts restored in plaster. The vertical part of the handle, nearly half the mouth, and considerable portions of the body, in-



Fig. 18. 14. Black-figured Oinochoe. Left Half of Panel.
About actual size



Fig. 19. 14. Black-figured Oinochoe. Right Half of Panel. About actual size

cluding quite a little of the figured scene, are missing. The profile, however, is complete. Two errors in the restoration should be noted: first, the handle leans rather too far forward over the mouth; and second, the fragment preserving the head of the woman at the left of the panel is set a little too far above the body, the two incised lines at the bottom of this fragment being actually the upper border of the pattern at the top of her dress; this has been corrected in the drawing, Fig. 20.

The vase is a tall oinochoe with high double handle, broad trefoil mouth, and echinus foot, and has the figured scene in a reserved panel on one side. On the other side are parts of the usual pair of reserved triangles (cf. Fig. 23). The handle is reserved except for two lines of glaze on each half. A reserved line runs around the body about half way between panel and foot, and there is glaze inside the mouth for about 0.05 m. below the lip. For oinochoai of this shape see most recently C. H. E. Haspels, *Attic Black-figured Lekythoi*, p. 13, note 1. To the bibliography cited there add H. R. W. Smith, *C.V.A.*, University of California, pl. 25; and *A.J.A.*, XLI, 1937, pp. 217 and 235-6, no. 56; cf. also *A.A.*, LII, 1937, col. 120, fig. 11.

The subject and the details of the drawing are sufficiently clear from the illustrations (Figs. 18-20). The added color, which was liberally used, has largely disappeared, but clear traces of it remain



Fig. 20. 14. Black-figured Oinochoe. From a Water-color by Piet de Jong

and from these a water color has been made by Piet de Jong which is reproduced here in black and white (Fig. 20). Details such as the inner drawing of the women's ears, their eyes, mouths, necklaces, and bracelets, the hatched lines on the shield device (a chariot car), and the wavy vertical lines on the man's chiton, which were done by light incision in the added white, can usually be made out only when light is reflected at the proper angle from the surface in question.

15. Fragmentary black-glazed globular oinochoe. Fig. 23

P 1228. From depth 19.60 m. H. as restored 0.31 m., D. as restored 0.24 m. H. of neck 0.075 m., D. of neck 0.10 m.

The vase is very fragmentary. Most of the trefoil mouth and the neck are preserved together with the adjacent portions of the body down, at one point, about half way to the base. The handle is missing. The base, which does not join directly, probably belongs to another oinochoe of the

same shape, of which there were fragments of several toward the bottom of the shaft. The vase has been restored in plaster on the model of several similar ones in the Agora collection (in particular P 1215). The outside was covered with black glaze, now rather flaked, and on the interior glaze runs down as far as the base of the neck. Added red, of which only the faintest traces now remain, was used on the outer edge of the mouth, on the two raised rings, one on the neck, the other at the junction of neck and body, and for a pair of lines around the body at the point of greatest diameter.

Oinochoai of this shape were most common in the second and third quarters of the sixth century. For black-figured examples compare Carlo Albizzati, *Vasi antichi dipinti del Vaticano*, pl. 37, 342; and pl. 51, 367. The shape also appears in late Corinthian: cf. Payne, *Necrocorinthia*, p. 325, nos. 1384 ff.

16. Black-figured oinochoe: two hoplites in combat; two mantle figures. Figs. 21 and 23

P 1255. Fragments were found at the following depths: some at 12.40 m., most at 13.10 m. and 13.50 m., a few at 14.00 m., one at 14.85 m. H. 0.183 m., D. 0.152 m.

The vase has been mended from many fragments, and the missing parts of the mouth and body have been restored in plaster. It is an oinochoe of Beazley's shape III (*Attische Vasenmaler des rot-*



Fig. 21. 16. Black-figured Oinochoe

figurigen Stils, p. 3: for black-figured examples cf. *J. H. S.*, XLIX, 1929, p. 264; and LI, 1931, pp. 261 ff.) with a trefoil mouth, low cylindrical handle, round body, and echinus foot. Across the top of the figured panel on the front of the vase is a very sloppy double row of ivy leaves, and bordering it on sides and bottom is a line, sometimes thick, sometimes thin, and sometimes merging with the glaze on the body. At the centre of the panel are two hoplites in combat, and at either side facing the central scene is a man wearing a long mantle.

The added colors have almost entirely disappeared, and traces of them are often difficult to detect because the glaze has fired so unevenly. White seems to have been used only for the three balls on the shield seen in front view. Red was used on the short chitons of the warriors, on the one preserved helmet, on the shield seen in profile, on alternate broad stripes of the mantles of the side figures, and for the fillet of the one at the right. A red line ran around the vase above and below the panel. The glaze has fired a variety of colors, olive green, red, brown, and sometimes even black. There is glaze inside the mouth for a distance of about 0.04 m. below the lip.

17. Black-glazed oinochoe. Fig. 23

P 1256. Most fragments from depth 13.50 m.; some from 12.40 m., 13.10 m., and 14.00 m. H. to top of handle 0.238 m., to top of mouth 0.175 m., D. 0.16 m.

The vase has been mended from many fragments, and the missing pieces of lip, body, and base have been restored in plaster. The handle is cylindrical in section, the mouth is trefoil, and the spheroid body is only very slightly set off from the neck. The glaze, which covers the inside of the mouth and the whole exterior except the outer edge and under side of the foot, is a fine lustrous black on one side of the vase

but has fired a mottled red over a large portion of the other. For the shape compare Thebes, from Rhitsona, grave 18, no. 107: *B.S.A.*, XIV, 1907-8, pl. XIII, g. 2.

18. Round-mouthed oinochoe with reserved body. Fig. 23

P 1258. From depths 12.00 m. to 14.00 m.; most fragments from depths 13.10 m. and 13.50 m. H. to top of mouth 0.185 m., D. 0.18 m. Fragments of three or four other similar vases come from the same depths but have not been made up. One of these has a small flat bottom with no base ring (for complete examples of this type compare Agora P 8866 and P 8867 from an early fifth century well; unpublished).

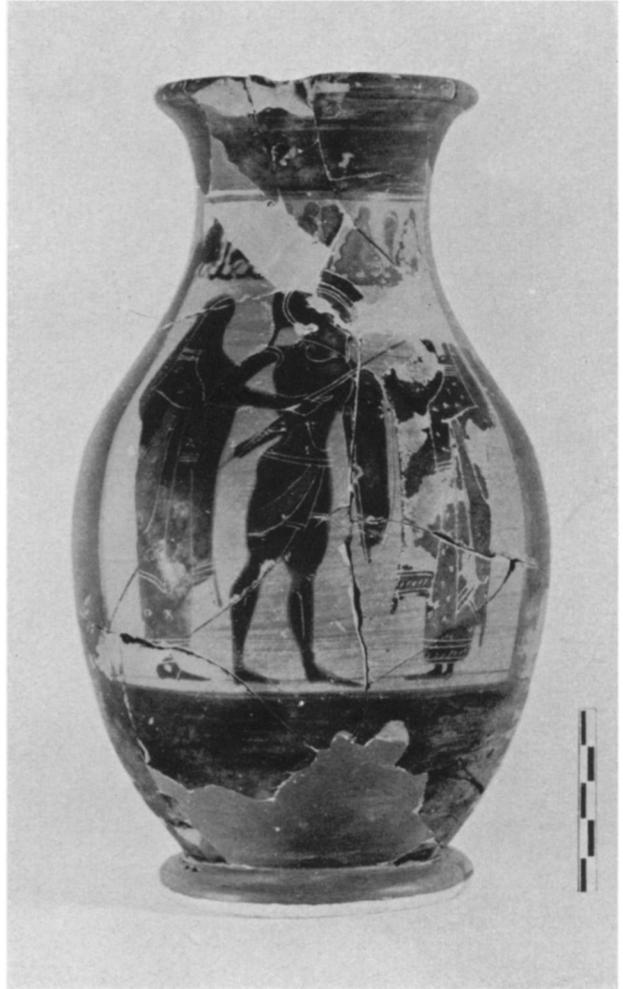
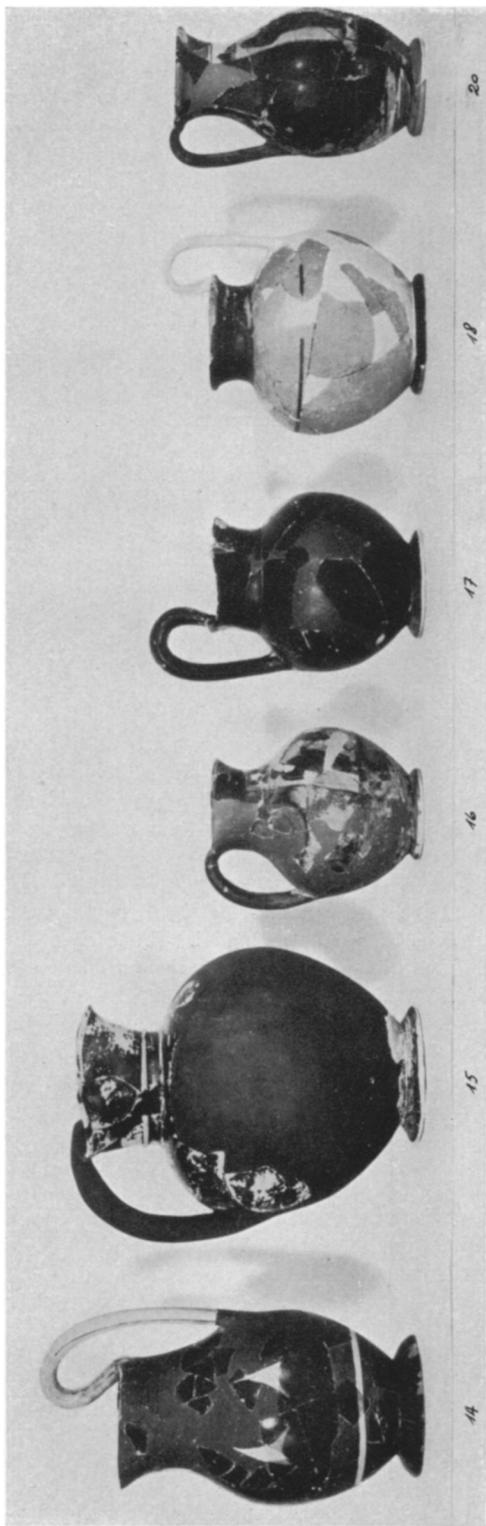


Fig. 22. 20. Black-figured Olpe



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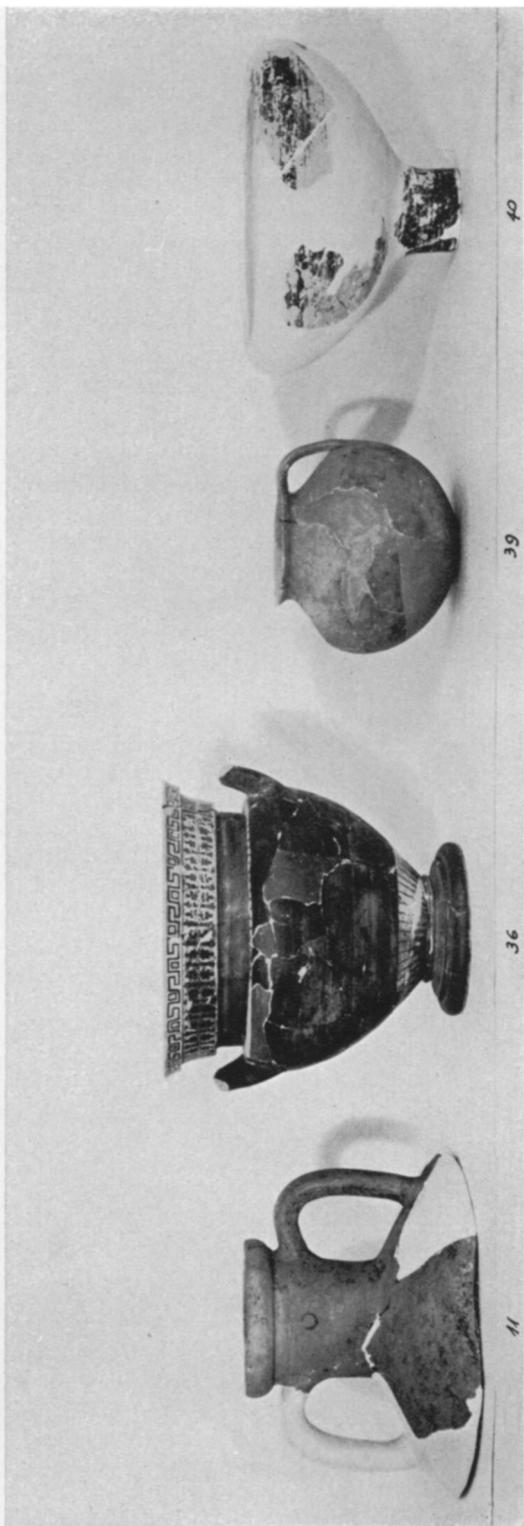
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Fig. 23. Oinochoai and Other Vases

The vase has been mended from many fragments and the handle and parts of the body and base have been restored in plaster. The round mouth and concave neck are covered inside and out with black glaze. The spheroid body is reserved except for a narrow band of black glaze which runs completely around it at a point just below the lower handle attachment. The upper surface of the echinus foot is glazed. The handle has been restored with its outer face concave in section, a form which seems to be the most common on vases of this kind.

The history of water pitchers of this type can be traced at the Agora from the beginning of the sixth century to the middle of the fifth century. Early examples: P 5406 from a well of the early sixth century, and P 3008 from a well of the second quarter of the sixth century. Late examples: P 5154 (*Hesperia*, V, 1936, pp. 343-4, fig. 10), and P 9473, both from the second quarter of the fifth century.

19. Small glazed olpe. Fig. 29

P 1259. From depth 12.40 m. H. 0.108 m., D. 0.065 m.

The vase has been mended from a number of fragments, and the lower part of the handle and two small holes in the body have been restored in plaster. It was glazed inside the mouth and all over the exterior, except the flat bottom which is reserved. The glaze has flaked off most of the upper part of the body, but where it is preserved it is olive green to brown in color.

Little olpai of this type have a long history and are found throughout the sixth and fifth centuries. There is a black-figured example of about the same period as ours in the National Museum at Athens (no. 14466; *C.V.A.*, III, H, pl. 5, 6). Cf. also one in Rhodes, from Ialysos, *Annuario*, VI-VII, 1923-4, p. 278, fig. 177.

20. Black-figured olpe: hoplite between women. Figs. 22 and 23

P 1263. From depths 12.00 m. and 12.40 m. H. 0.22 m., D. 0.125 m.

The vase has been mended from a number of fragments and the missing parts of the mouth, body, and base have been restored in plaster. It is a tall, slender oinochoe or olpe which has a round mouth, a torus foot, and a low cylindrical handle with small projections at the lip ("shouldering"). The figured decoration is in a panel on the front of the vase and consists of a warrior standing between two women. Across the top of the panel there is a rough, blobby upright "lotus and palmette" chain.

The added white which was used for the women's flesh and the device, a tripod, on the warrior's shield, has disappeared leaving only traces. The red has fared better and is still fairly well preserved. It was used for a single broad stripe or fold on the himatia of the women and the short chiton of the warrior, and there is a narrow line of it on his helmet. The outer edge of the vase mouth is red as far back as the "shouldering" for the handle, there is a red line across the top of the panel, and another red line runs completely around the body of the vase at the bottom of the panel. The glaze is dull black to olive green in color and has flaked badly in places, particularly on the right hand woman and on the back of the vase. There is glaze inside the mouth for about 0.035 m. below the lip. The thin glaze wash on the panel is very conspicuous.

21-29. LITTLE-MASTER CUPS AND RELATED SHAPES

21. Lip-cup: seated man between two nude standing youths. Fig. 24

P 1242. From depths 15.10 m. and 15.55 m. H. 0.142 m., D. at rim 0.215 m.

The vase has been mended from a number of fragments. About half the bowl, part of one handle, and part of the foot are missing, but the profile is complete. The missing parts have been restored in plaster since the photograph, Fig. 24, was taken. Red is used for the hair, beard, and cloak of the seated figure, and for the hearts of the palmettes in the handle zone. There is a mock inscription consisting of a row of dots in the handle zone. On the interior most of the small reserved disc and part of a black circle at its centre are preserved, and there is a reserved line at the inner edge of the lip. The outer edge and under side of the foot and the inside of the stem are reserved.

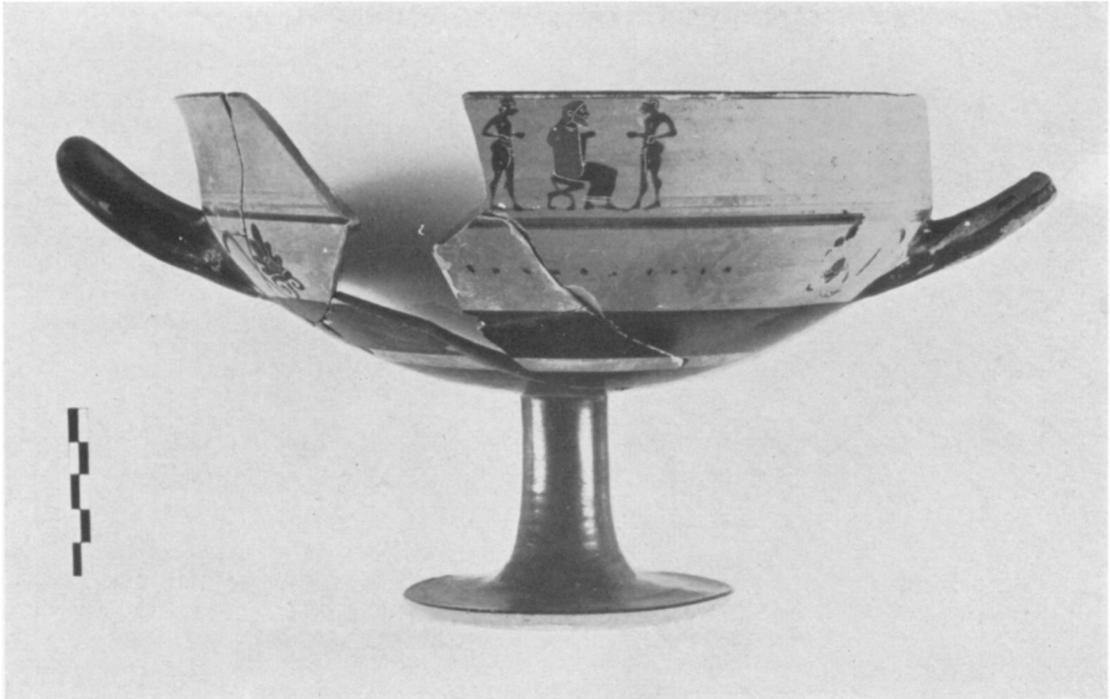


Fig. 24. 21. Lip-cup

22. Lip-cup: horseman and hoplite. Fig. 25

P 1243. From depths 15.10 m. and 15.55 m. D. at rim, estimated 0.225 m.

A number of joining fragments preserve one complete handle and a little more than half the lip and handle zone on one side of the body. The figured scene is complete except for the raised right hand of the hoplite which perhaps held a sword. (The sword may have been omitted, however, as for example on the Nicosthenic amphora, J. C. Hoppin, *Handbook of Greek Black-figured Vases*, pp. 222-3.) There is no trace of added color. The palmette at the handle has been omitted, but the dot "inscription" retained. On the interior there was probably no figured decoration but simply a small reserved disc at the centre, but there is not enough of the body preserved to be absolutely certain on this point. There is a reserved line at the inner edge of the lip.

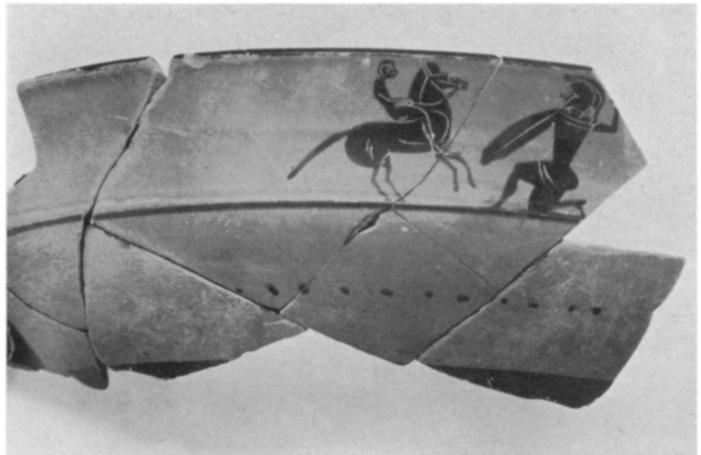


Fig. 25. 22. Lip-cup

23. Lip-cup fragments, part of interior medallion: Dionysos. Fig. 28

P 1249. From depth 14.85 m. Max. dim. of *a*, 0.041 m.; of *b*, 0.046 m.

Two non-joining fragments preserve part of the interior medallion of a little-master cup, probably a lip-cup since there is no trace of figured decoration on the little bit of the reserved handle zone that is preserved on the outside of fragment *b*, and since, as Beazley observes (*J.H.S.*, LII, 1932, pp. 168 and 187), figured decoration on the interior is much more common on lip-cups than on band cups. Fragment *a* preserves the back of the head and part of one shoulder of Dionysos. He wears an ivy wreath on his head. His hair and beard are red, and the upper part of his sleeveless chiton is white. Around the medallion is a band of tongues, alternately red and black, bordered inside and out by groups of carelessly drawn lines. The relief lines which are usually found between the tongues are lacking, but their omission is due to carelessness and is not, in this case, a sign of early date (cf. *J.H.S.*, LII, 1932, p. 169). On the outside both fragments preserve part of the narrow reserved band on the lower half of the body, and fragment *b* has a bit of the reserved handle zone.

24. Band-cup: satyrs and maenads dancing. Fig. 26

P 1241. From depths 15.10 m. and 15.55 m. D. at rim, estimated, 0.21 m.

A number of joining fragments preserve about half the rim and bowl and the stubs of one of the handles. Red is used for broad surfaces, dots, and a stripe on the peploi of the maenads, for their fillets, and for the hearts of the handle palmettes. The white which was used for the maenads' flesh has almost completely disappeared but has left very clear traces especially where it was laid directly on the clay ground without black underpainting (the arms; and the face profiles where it ran over the edge of the black).

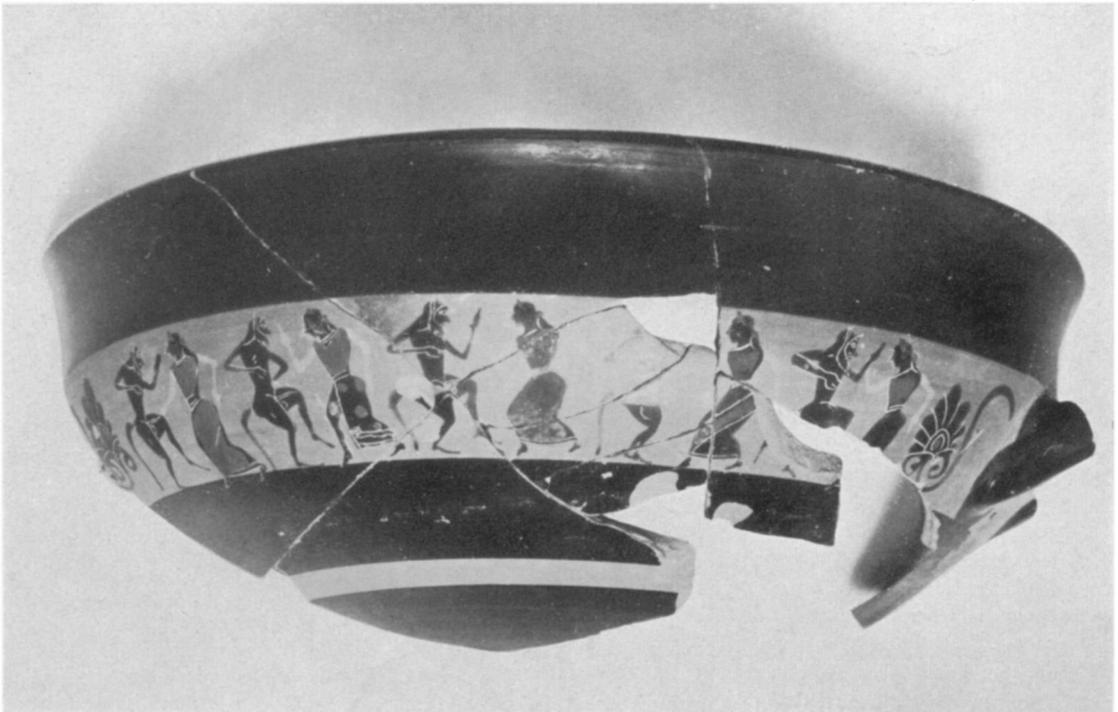


Fig. 26. 24. Band-cup

25. Band-cup: komasts. Fig. 27

P 1240. From depths 15.10 m., 15.55 m., and 16.00 m. H. 0.147 m., D. at rim 0.223 m.

The vase has been mended from many fragments, and the missing parts restored in plaster. Much of the rim, body, and foot, and most of both handles are missing, but the profile is complete. The scene on both sides is the same: four groups of a nude man and a woman facing each other dancing. On the reverse (not figured) one of the women and one of the handle palmettes are tolerably well preserved, and there are parts of four other figures. Red, which has partly disappeared, was used for the short chitons and the fillets of the women and for the hearts of the handle palmettes. White, which has completely disappeared leaving only traces, was used for the women's flesh; for their arms it was laid directly on the clay without underpainting.



Fig. 27. 25. Band-cup

The women's legs are bent at the knee and held closely together so that they now appear as one. They were perhaps originally differentiated in the application of the white, but not necessarily so for the scale is small and the drawing careless. The pose is not uncommon: cf. the Berlin Ergotimos cup (Inv. 3151, Neugebauer, *Führer*, II, *Vasen*, p. 65): P. Jacobsthal, *Göttinger Vasen*, pl. IV, 13 a; and *C.V.A.*, Copenhagen, pl. 118, 2. The woman near the centre may appear to have one leg raised, done in white on the clay ground, but this is only a stain.

On the interior of the cup there is a reserved line at the lip and a small reserved disc at the centre which has a black dot surrounded by two roughly drawn black circles in the middle. The outer edge and under side of the foot and the inside of the stem are reserved.

26. Fragments of a band-cup: horseman and mantle figure. Fig. 28

P 1244. From depths 15.10 m. and 15.55 m. P. H. 0.05 m.

Two joining fragments preserve part of the lip and handle zone of a band-cup. Traces of red may be observed on the horse's mane, the man's head, a stripe on his garment, and on the object

in the field at the centre of the fragment. There is a reserved line at the inner edge of the lip. This fragment is possibly from the same cup as the next item.

27. Fragments of a band-cup: man attacking lion; mantle figure. Fig. 28

P 1245. From depths 15.10 m. and 15.55 m. Max. dim. 0.056 m.

Four joining fragments preserve part of the handle zone of a band-cup. The object at the left is probably the raised forepaw of a lion. For the subject compare the Nicosthenic amphora, Louvre

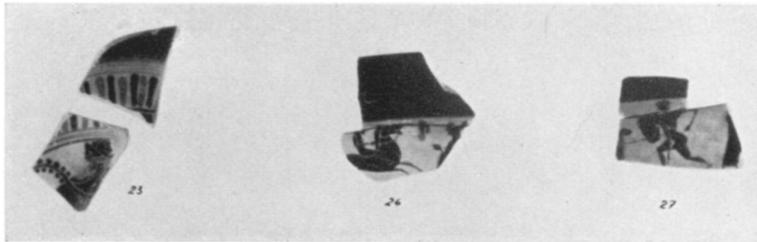


Fig. 28. Fragments of Little-master Cups



Fig. 29. Group of Small Vases

F 108 (Hoppin, *Handbook of Greek Black-figured Vases*, pp. 242-3; *C.V.A.*, III, H, e, pl. 34, 12 and 16). There was a horizontal red stripe across the lower part of the cloak on the man's arm. This fragment is possibly from the same cup as the last item.

28. Two-handled cup: Cracow class. Fig. 29

P 11965. From depths 15.10 m., 15.55 m., and 16.00 m. P. H. 0.088 m., D. of foot 0.094 m.

A number of joining fragments preserve the foot and the lower portion of the body up to and including some of the handle zone. Part of the stubs of one handle are preserved. The rim is completely missing. There was no figured decoration. At the centre of the interior is a small reserved disc with a rough dot and circle in black glaze in the middle. The under side and the slightly concave outer edge of the foot are reserved. The inside of the foot is conical in shape, the lower half being glazed, the upper reserved.

On figured cups of this shape, see Beazley, *J.H.S.*, LII, 1932, pp. 202-3.

29. Skyphos: Hermogenean class. Fig. 29

P 11967. From depth 12.40 m. H. 0.067 m., D. at rim, estimated, 0.11 m.

A number of joining fragments preserve the complete profile of a small part of the vase, including the stubs of one of the handles. In the reserved handle zone are blobs of black glaze, apparently once decorated with added white. Between these are traces of white dots laid directly on the clay ground without underpainting. There is a reserved line at the inner edge of the lip and one below the handle zone on the exterior. The outer edge and the bottom of the foot, and the bottom of the vase within the foot ring are also reserved, and the inner face of the foot is glazed.

On skyphoi of this shape see Beazley, *J.H.S.*, LII, 1932, p. 203.

30-45. MISCELLANEOUS VASES

30. Plastic vase: the Kneeling Boy. Fig. 30

P 1231. From depth 16.00 m. to 16.25 m. H. 0.255 m.

This piece has been published in *Hesperia*, VI, 1937, pp. 426 ff. To the bibliography there cited add: C. W. Lunsingh Scheurleer, *Griekische Ceramiek*, p. 178; and Peter Knoblauch, *Studien zur archaisch-griechischen Tonbilderei in Kreta, Rhodos, Athen und Böotien* (Dissertation, Martin Luther University, Halle-Wittenberg, 1937), p. 47, note 126, pp. 173-4, and p. 180, no. 338.

Since the publication two other small fragments of the vase have been found. One preserves some of the boy's back with the lower ends of the hair at the right, and a slight hollow up the centre for the spinal column; and the other, the surface of which is very worn, preserves part of the right side.

31. Black-figured spherical pyxis: A, Herakles driving a chariot drawn by centaurs; B, conversation scene; above each an animal frieze. Figs. 31-33.

P 1257. Most fragments from depth 13.50 m.; a scattering of pieces from depths 12.00 m. to 15.10 m. H. 0.139 m., D. 0.143 m. Preliminary notices of this vase illustrated with a drawing of A by Piet de Jong have appeared in the *Illustrated London News*, August 26, 1933, pp. 327-8; *Hesperia*, II, 1933, pp. 458-9, fig. 7; *Art and Archaeology*, XXXIV, 1933, pp. 292-3; and *A.A.*, XLVIII, 1933, col. 203 and fig. 4. The drawing is reproduced here with a number of small changes as Fig. 33. On the shape and style of the vase see below pp. 407 ff.

The vase has been mended from a number of fragments. As there are no plaster restorations the missing parts can be seen clearly in the photographs Figs. 31 and 32. The handles, of which only the marks of attachment remain, have been restored in the drawing, Fig. 33. The surface, especially on the right hand part of A, is in very bad condition. The parts protected by glaze

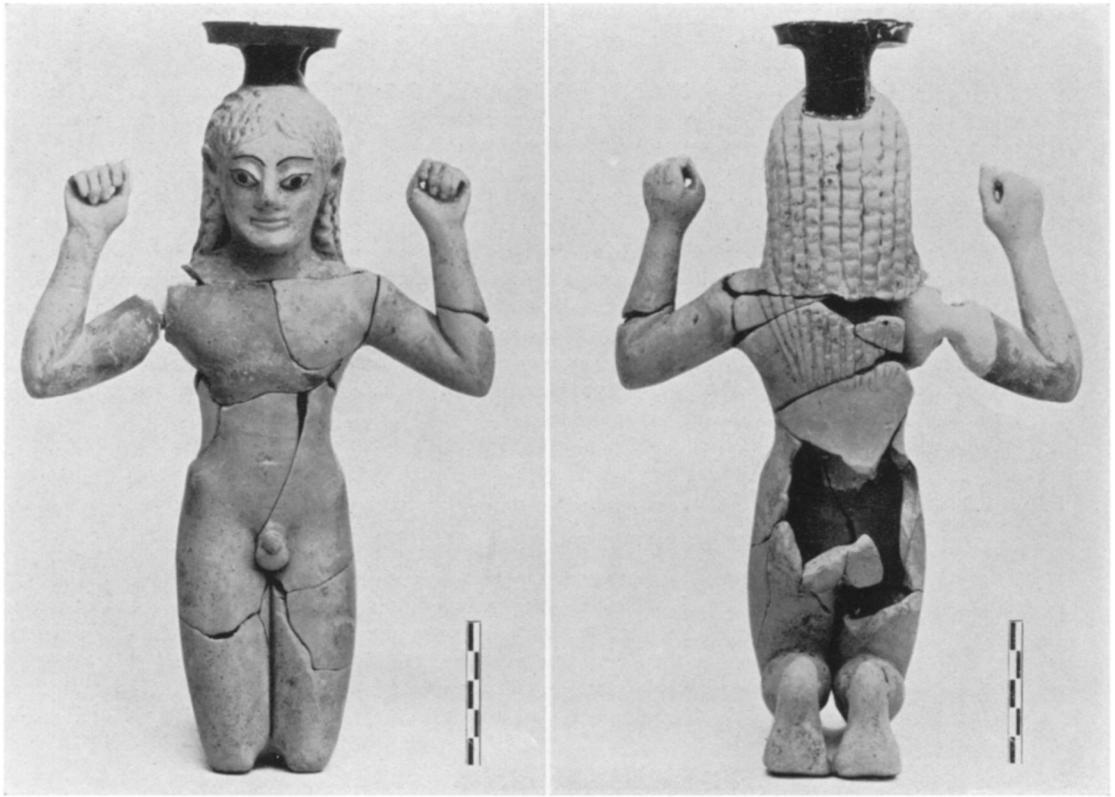


Fig. 30. 30. The Kneeling Boy

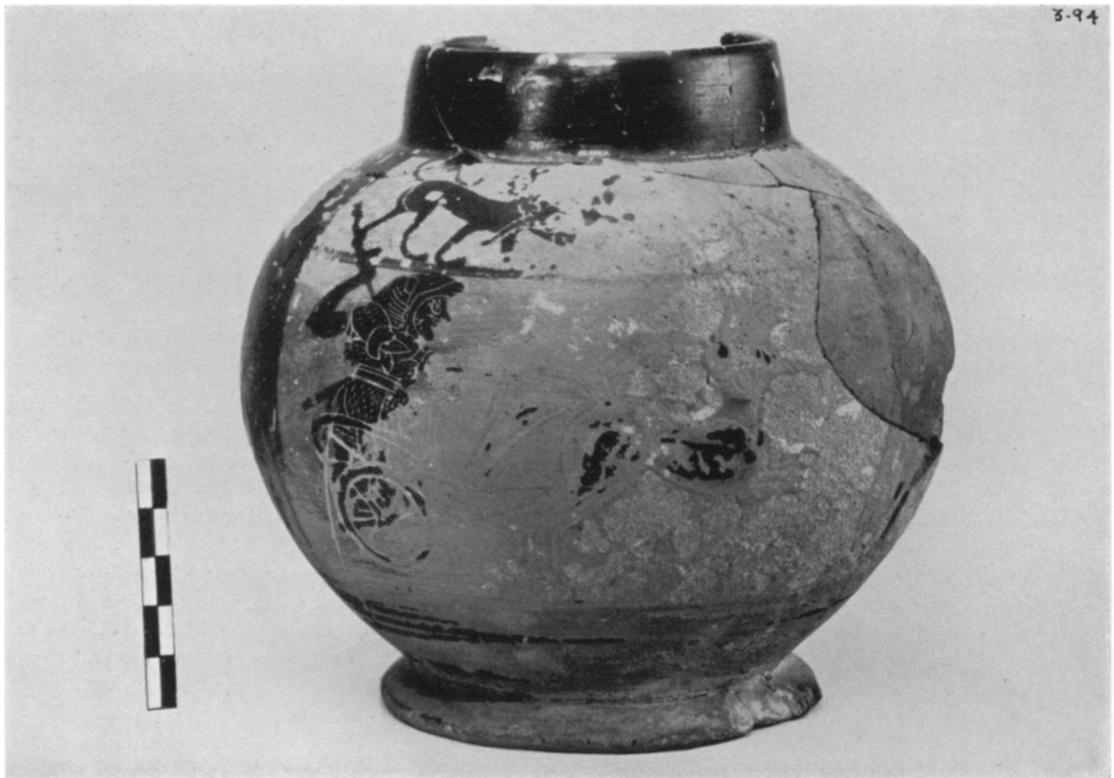


Fig. 31. 31. Black-figured Pyxis. Side A



Fig. 32. 31. Black-figured Pyxis. Side B



Fig. 33. 31. Black-figured Pyxis, Side A. From a Water-color by Piet de Jong

have, however, in general suffered less than the reserved parts with the result that they now often stand out slightly in relief. Since the figures were painted in glaze against a reserved background, their main outlines, and usually the incised details on them can be made out fairly clearly (cf. Fig. 31) even though the actual painting has for the most part disappeared.

The decoration is in two reserved panels, one on either side of the vase, and the rest of the exterior, except the bottom, is covered with black glaze. On the interior only the neck is glazed. Three red lines, of which only traces now remain, once encircled the vase, one at the bottom of the panels, another at the top of the panels (that is, at the junction of body and neck), and a third on the top of the lip.

A. Herakles stands in a chariot driving a pair of centaurs. He is bearded and wears his lion skin over his head, knotted across his chest, belted in at the waist and with its tail hanging down behind. Under it he wears a short chiton. In his right hand he brandishes his club, which projects up into the animal frieze above, and in his left he holds the reins. His sword hangs from his left side. The pair of centaurs which are drawing the chariot at a gallop, have equine forelegs and their arms are extended like those of a sprinter. The only trace of added color that I have observed on this side of the vase is a row of white dots representing the teeth of the lion whose skin Herakles is wearing. In the frieze at the top of the panel are a lion and a bull. The restorations of the centaurs' heads and of the bull (cf. Fig. 33) are correct in their general outlines, but the details must remain uncertain.

B. Five standing figures in chiton and himation converse with each other. The figure at the left and the two at the right each holds a wreath. Much more of the surface is preserved on this side, including a great deal of the added red in broad bands on the himatia. The glaze has flaked away from the incised lines so that most of them are rather broad and jagged. In the frieze above are three long-necked birds, the central one with outspread wings, the flanking ones with lowered heads. In the field of this frieze are filling ornaments of incised blob rosettes. There is a line of red on the wings of the birds.

The subject of A, Herakles driving a team of centaurs, is rare, and I know of no really close parallels. The story does not appear in literature, although one might imagine it as a sequel to Herakles' fight with and victory over the centaurs (Apollodorus, *Bibliotheca*, II, 5, 4; Diodorus Siculus, IV, 12). The representations of it in art that have come to my attention are all of rather different character and much later in date than our vase.¹ The first is a late red-figured oinochoe in the Louvre which shows Herakles standing in a chariot which is driven by a Nike, drawn by four centaurs and preceded by a dancing satyr. The scene on this vase, which is a caricature, is, however, only remotely connected with the scene on ours. Certain Roman republican coins of the middle of the second century B.C. have on their reverse Hercules riding in a biga drawn by galloping centaurs. The type has been most plausibly explained by Mattingly who points out that it belongs to a series of coins on which deities in chariots are represented. "The explanation probably lies in the Roman passion for circus races, which formed a main part of the celebration of festivals of the gods. It is probably these festivals which give us the Roman chariot types; the particular deity in whose honor the festival is given is represented as charioteer and, occasionally, the team is varied, to suit the character of the deity, from horses to goats for Juno (plate XI, 7), stags for Diana, or centaurs for Hercules (plate XI, 9)." (The plate references are to the plates of Mattingly's book.) Another explanation of the type is given by Grueber, *loc. cit.*, p. 128, note 3. Still farther removed both in time and character are two Roman sarcophagus reliefs in which Hercules takes part in a Bacchic procession in a chariot drawn by centaurs. The scene on the Agora pyxis, however, is a purely

¹ Old references in W. H. Roscher, *Ausführliches Lexikon der griechischen und römischen Mythologie*, II, cols. 1048, 1054 (Sauer), and 1051, note (Roscher); and I, cols. 2191 and 2245 (Furtwängler). The Louvre oinochoe: Pfuhl, *M. u. Z.*, fig. 572; Beazley, *A. V.*, p. 462, no. 45; W. Hahland, *Studien zur attischen Vasenmalerei um 400 v. Chr.*, p. 50. The coins: R. Bräuer, "Die Heraklestaten auf antiken Münzen" in *Zeitschrift für Numismatik*, XXVIII, 1910, pp. 100-102; H. A. Grueber, *Coins of the Roman Republic in the British Museum*, I, p. 128; and H. Mattingly, *Roman Coins*, p. 57 and plate XI, 9. The sarcophagus reliefs: W. Amelung, *Sculpturen des vatikanischen Museums*, II, p. 63, no. 21 a; and *Monumenti ed Annali dell' Instituto*, 1856, pl. VI.



Fig. 34. 32. Black-figured Loutrophoros

narrative picture of an event in the life of Herakles, such a picture as is characteristic of sixth century vase-painting, and we may suppose that it preserves for us a hitherto unknown episode in the hero's long and varied career.

32. Black-figured loutrophoros hydria: men and women. Fig. 34

P 1261. From depths 12.00 m. and 12.40 m. H. 0.37 m., D. at lip 0.128 m.; at shoulder 0.120 m.

The vase has been mended from many fragments and the missing parts, bits of the lip, body, base, and handles, have been restored in plaster.

Around the upper half of the body runs a zone of figures. On the front are three women facing a man who holds out his hand to the foremost. The man wears a long chiton and a himation, the folds of the latter being alternately black decorated with groups of three white dots, and red. Each of the three women wears a long chiton and over it a cloak. On the woman in the middle the cloak is black and decorated with incised crosses in the angles of which are white dots, and the chiton is red. On the other two the decoration is reversed, the cloaks being red and the chitons being black with incised crosses and white dots. Under each of the side handles, and framed as it were by the blobby rosettes with incised crosses that continue down from the handles, is a small figure, very carelessly drawn, who wears a himation decorated with red stripes and groups of white dots and who faces the front group. The tall vertical handle at the back, which is also decorated with blobby incised rosettes, is not placed symmetrically in respect to the two side handles, with the result that to the left of it there are two figures, a man and a woman facing each other, and to the right a single woman facing the back handle. These figures are dressed like the corresponding figures on the front. On the neck are five women with costumes like the other women. The cloaks of the first, third and fifth are black decorated with groups of three white dots and their chitons are red. The cloaks of the second and fourth are red and their chitons black with white dots. The pairs of vertical strokes at the level of the heads, and the vertical rows of dots which seem to drip from the front of the cloaks both here and on the body are probably to be thought of as filling ornament. The added color has largely disappeared leaving only traces. Besides the places already indicated, it was used as follows: white for the women's flesh and for the meander pattern on the outside of the mouth; red on the outer edge of the foot, for a narrow band around the body at the top of the rays, and on the edges of the vertical handle. The inside of the mouth is glazed, and there is a broad band of thinned glaze part way down the neck inside. The under side of the foot is reserved.

The vase is very carelessly decorated. Aside from the hasty drawing and the sloppiness with which the added color was applied, we may note that the feet of two of the women on the neck have been omitted where they fall behind the side handles. The glaze has fired very unevenly, black to red.

The vase belongs to a group of loutrophoroi most of which have been found on or near the Acropolis and which doubtless served some ritual purpose. Cf. B. Graef and E. Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, I, nos. 1139 ff. There are also some examples from the slopes of the Acropolis: cf. *Hesperia*, IV, 1935, p. 255, no. 73; *Hesperia*, V, 1936, p. 256, no. 3; an almost complete example found in 1937 by Broneer and published in the previous number of this volume of *Hesperia*; and Agora P 7806, a chance find from a house on Tholos Street just east of the American Zone. Two examples in Eleusis are published by Nilsson, *Jahrbuch*, XVIII, 1903, pp. 145 ff., figs. 12 and 13. On this group see also Pfuhl, *M.u.Z.*, § 309, and Nachod in Pauly-Wissowa-Kroll, *Realenc.*, s.v. *Lutrophoros*.

33. Black-figured lekanis lid: animal frieze. Fig. 35

P 1238. From depth 15.55 m. D. estimated 0.28 m.

A group of joining fragments preserves about a quarter of the rim and some of the adjacent part of the top up as far as the start of the handle. The piece has been partially filled out and strengthened with plaster.

Two seated sphinxes face each other across a floral design. Of the right hand one only the forepaws and the tops of the head and wing are preserved. The left hand one is complete except for the face. Behind it is a panther, then part of another seated sphinx.

White was used for the faces and necks of the sphinxes. The belly stripe of the panther is decorated with short diagonal strokes incised through an added color, probably white. Red was used for the broad stripe on the wing of the sphinx, white for the narrower stripe below it. In the palmette the heart was red, the band outside it white. The under side of the lid is glazed and decorated with pairs of lines in added red concentric with the centre of the lid. The resting surface is reserved, and the outer edge of the rim is black decorated with a red line.



Fig. 35. 33. Black-figured Lekanis Lid

34. Black-figured lekythos: arming scene. Fig. 36

P 1254. From depth 13.50 m. H. as restored 0.138 m., D. at shoulder 0.051 m.

The vase consists of five fragments which make up to three. The mouth, neck, handle, and most of the shoulder are preserved intact, and a piece which joins this gives a good deal of the figured scene. Two other fragments which join each other preserve the foot and a small part of the figured scene, and there is a single non-joining fragment which gives part of the back of the vase. Although there is no direct join between the top and the bottom fragments, the height of the vase as restored must be very nearly correct.

On the front of the vase a warrior dressed in a corselet and a short chiton raises one leg to put on a greave. Facing him stands a woman with his armor, and behind him stands a draped figure. On the shoulder there is an upright black palmette between two ivy leaves. The only certain traces of added color are the dolphins on the shield and the woman's face which were once white. The inside and the outer edge of the mouth are black, the top reserved. The back of the handle is black, the rest reserved.

On the shoulder decoration see Haspels, *Attic Black-figured Lekythoi*, pp. 17 and 67; on the subject, *ibid.* p. 37.

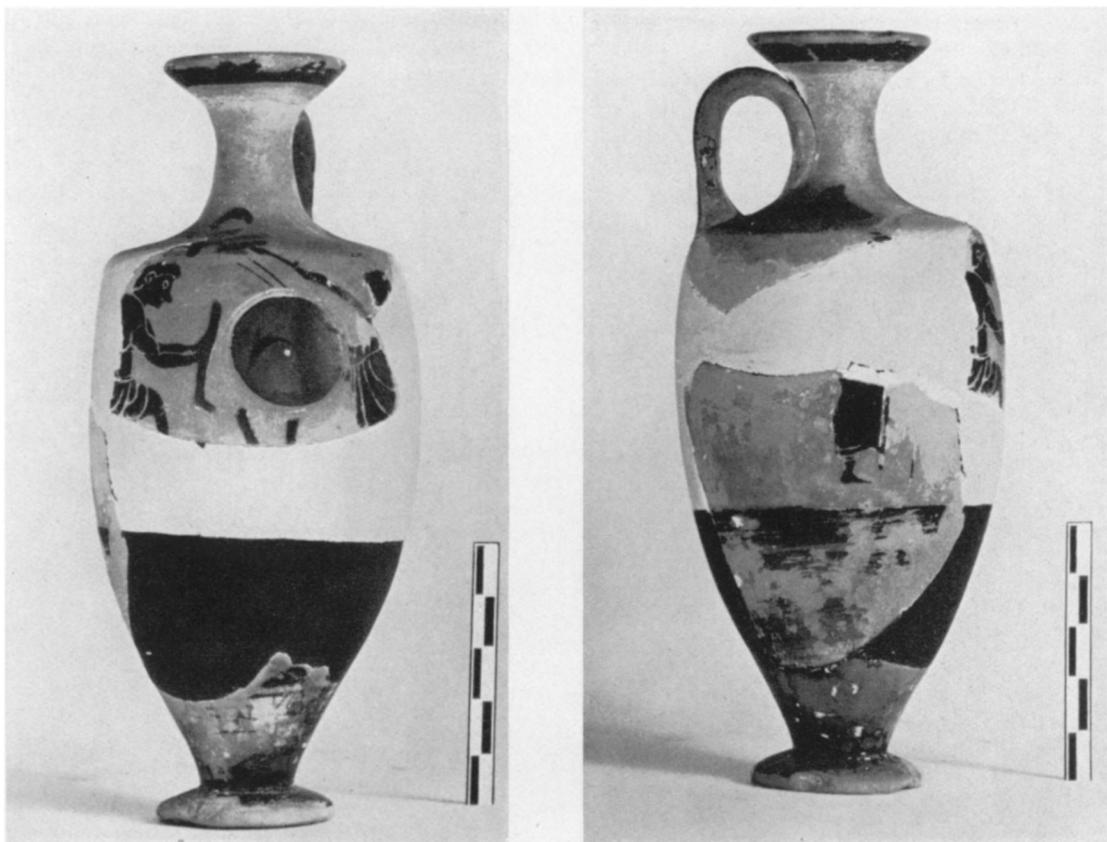


Fig. 36. 34. Black-figured Lekythos

35. Round bodied lekythos. Fig. 29

P 1252. From depth 14.00 m. H. 0.155 m., D. 0.118 m.

About half the mouth and chips of the body and base are missing; the mouth has been filled out with plaster. The whole exterior except the bottom is covered with glaze which has fired various colors from black through olive-green to reddish-brown. The clay is buff. The vase was once decorated with lines in added red which have now almost completely disappeared. There was one on top of the mouth, one at the junction of shoulder disc and body, a pair around the body below the handle, and possibly a single line half way between these and the foot.

There is a vase very close to this in shape and scheme of decoration in Thebes (from Rhitsona: 49.271. Cf. *B.S.A.*, XIV, 1907-8, p. 254; and Haspels, *Lekythoi*, pp. 4, no. 17, and 5).

36. Volute krater. Fig. 23

P 1251. Most fragments from depth 14.25 m.; others from 14.00 m., 14.85 m., and 15.10 m. H. 0.26 m., D. at lip 0.263 m.

The vase has been mended from many fragments. The volutes and the upper parts of both handles are missing. The missing fragments of the body and base have been filled out with plaster.

The decoration on both sides is similar but not identical. On A (Fig. 23) the outer edge of the mouth has a sort of meander interrupted by squares with five dots, and below this a double lotus

and palmette chain (cf. Payne's remarks on this pattern, *Necrocorinthia*, p. 345, note 3). On B (not figured) there is a simple meander running to the left, and below a chain of alternately reversing lotuses and palmettes. Red, which has disappeared leaving only traces, was generally used for the calices and petals of the lotuses, and the hearts and the three middle petals of the palmettes. The narrow, sharply curved shoulder is decorated on both sides with a pattern of tongues, alternately black and red, and separated by thin lines like relief lines. All three bands of pattern are interrupted by the handles. Above the foot is a zone of rays. The top of the lip and the under side of the foot are reserved, and on the inside under the shoulder there is a narrow band of thin glaze where the brush could not easily reach. Elsewhere, inside and out, the vase is covered with thick glaze which has fired greenish black.

There is a similarly decorated vase in the National Museum at Copenhagen (*C.V.A.*, pl. 124, 2).

37. Glazed skyphos. Fig. 29

P 1230. From depths 16.00 m. and 16.25 m. H. 0.08 m., D. at rim 0.118 m.

One handle and fragments of the rim and body are missing but have been restored in plaster. The glaze is dull and rather thinly applied. Over most of the interior, except toward the rim, it has fired reddish. The inside of the handles is reserved. A red band, which has almost entirely disappeared, runs around the vase about a centimetre below the lip. The reserved band above the foot was once covered with added red some of which still remains. The outer edge of the foot is reserved, the inner glazed. The bottom of the vase within the foot ring is decorated with a large circle, a small circle, and a central dot, all neatly drawn with added red.

The Agora collection contains examples of other similar vases from contexts of the first half of the sixth century. The shape is that of the skyphoi of the Komast group (Payne, *Necrocorinthia*, p. 196; A. Greifenhagen, *Eine attische schwarzfigurige Vasengattung*, plates III and IV).

38. Clay disc. Fig. 39

P 1236. From depth 17.30 m. to 19.60 m. D. 0.084 m., T. 0.012 m.

The disc is preserved in a single piece but is somewhat chipped. The slightly convex upper surface is glazed except for a narrow reserved band around the outside. The glazed outer edge is rounded in profile and rises slightly above the upper surface. The bottom is reserved and very slightly concave. These discs are frequently figured (cf. Graef-Langlotz, *Akropolisvasen*, I, nos. 2475 ff.) and sometimes have a stem and foot (cf. Richter and Milne, *Shapes and Names*, fig. 190).

39. Unglazed cooking pot. Fig. 23

P 1260. From depth 12.40 m. H. 0.160 m., D. 0.19 m.

The vase has been mended from a number of fragments and the missing parts of rim and body restored in plaster. It is hand made, and on the lower half of the body the neat vertical strokes of the paring knife can be seen. The clay is brownish and highly micaceous, and the walls are thin.

For the shape compare Agora P 5185 (*Hesperia*, V, 1936, p. 343, fig. 10).

40. Clay funnel. Fig. 23

P 11966. From depths 13.10 m., and 13.50 m. H. as restored 0.185 m., D. as restored 0.295 m., D. of spout 0.073 m.

Of the actual funnel there remain some twenty fragments which make up into three main groups and several lesser ones. Part of the inturned rim, a fairly long section of the body, and most of the spout are preserved. The profile as restored in plaster must be very nearly correct. The clay is buff in color, and the glaze is reddish brown and rather flaky. Fragments of the rim of another funnel slightly larger than this one were found at the same depth.

41. Rim of large pithos. Fig. 37

P 11960. From depth 16.00 m. to 19.60 m. D. at rim *ca.* 0.72 m., T. of walls *ca.* 0.02 m.

About three quarters of the rim and some of the neck are preserved. The surface is unglazed but nicely finished. The clay, which contains a considerable amount of foreign matter, is reddish at the core and buff at the surface both inside and out.

Large wide-mouthed pithoi of this sort were probably commonly used in private houses for storage purposes, the lower half being set down into the ground, the upper half projecting above. They often appear

in vase paintings, for example in the scene of Herakles bringing the boar to Eurystheus (cf. *A.J.A.*, XXVIII, 1924, pp. 313 ff., figs. 3 and 4). See also *Revue Archéologique*, 1935, I, p. 201.

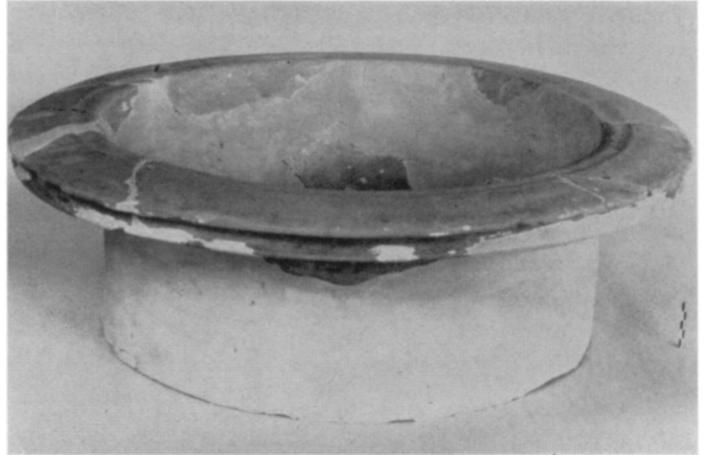


Fig. 37. 41. Mouth of Large Pithos

42. Part of a large pithos with stamped and incised decoration. Fig. 38

P 11959. From depth 14.25 m. to 16.00 m. P. H. 0.45 m., D. at lower zone, estimated 1.00 m. to 1.05 m. Distance between zones 0.13 m.

A number of joining fragments preserve part of the body of a large pithos around which run two slightly raised bands averaging about 0.04 m. wide decorated with a geometric pattern of impressed circles and incised lines done while the clay was leather-hard. The rather coarse clay is buff at the core and reddish at the surface both inside and out. There is no glaze.

Fragments with this same stamped and incised pattern have been found in a number of other sixth century deposits at the Agora. For a complete vase with this pattern compare the large burial pithos from the Kerameikos now in the National Museum at Athens (no. 807: Collignon-Couve, no. 131; illustrated *A.M.*, XVIII, 1893, p. 134, fig. 30). Compare also the examples found by Broneer on the north slope of the Acropolis and published in the previous number of this volume of *Hesperia*.



Fig. 38. 42. Pithos with Stamped Decoration

43. Handle with stamped spirals at base. Fig. 42

P 11961. From depth 16.00 m. P. H. 0.07 m., W. of handle 0.045 m.

A single fragment preserves the lower part of a handle and the immediately adjacent portion of the body of a large coarse pot. In the rectangular stamp at the base of the handle are two spirals. The clay is micaceous and full of foreign matter. It is brick red in color except the core of the handle which is dark grey. There is no glaze.

44. Fragment of a Corinthian skyphos. Fig. 39

P 11963. From depth 15.55 m., Max. dim. 0.073 m., D. estimated 0.18 m.

Three joining fragments preserve part of the rim of a skyphos, probably middle Corinthian (cf. Payne, *Necrocorinthia*, p. 308, nos. 928-940). At the left edge of the fragment a trace of the handle attachment is preserved. At the rim are vertical wavy lines. In the field are parts of two incised blob rosettes. On the interior is black glaze which has flaked badly. The clay is Corinthian.

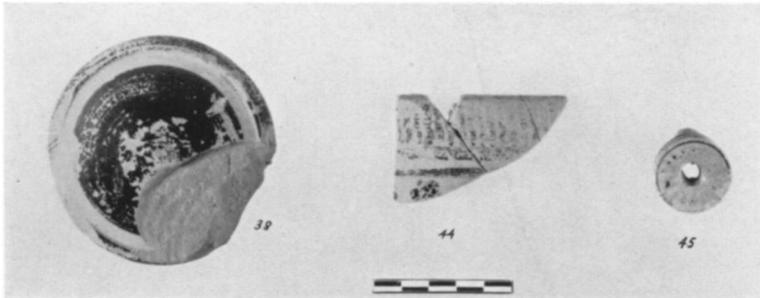


Fig. 39. Black-figured Disc and Corinthian Fragments

45. Mouth of a Corinthian aryballos. Fig. 39

P 11964. From depth 15.55 m., D. 0.028 m.

A single fragment preserves the mouth and part of the handle, which is pierced by a small, round hole. On the top of the mouth are black tongues done with glaze which has largely flaked away. At the outer edge of the tongues is a red line, and around the outer edge of the mouth are two red lines. The clay is Corinthian.

46-55. MISCELLANEOUS OBJECTS OTHER THAN POTTERY**46.** Fragment of terracotta head. Fig. 40

T 1600. From depth 12.40 m. P. H. 0.066 m. Average thickness over 0.01 m.

A single fragment preserves part of the face. The nose is broken off and the left eye damaged. The surface is quite rubbed, and all trace of added color has vanished. The eye shows a pronounced bulge, and the details on it were probably once indicated in color. The clay is buff at the surface both inside and out and darker toward the core, and contains scattered particles of foreign matter. The head was made in a mould. Various layers of clay can be distinguished, and on the inside there are rather deep, irregular, vertical grooves made by fingers when the soft clay was pressed into the mould.

The fragment probably comes from a sizeable *protome* or mask similar to those that have been found on the Acropolis (cf. S. Casson and D. Brooke, *Catalogue of the Acropolis Museum*, II, pp. 397 ff.). It may conceivably belong with the upper fill (cf. above, p. 367, note 2).

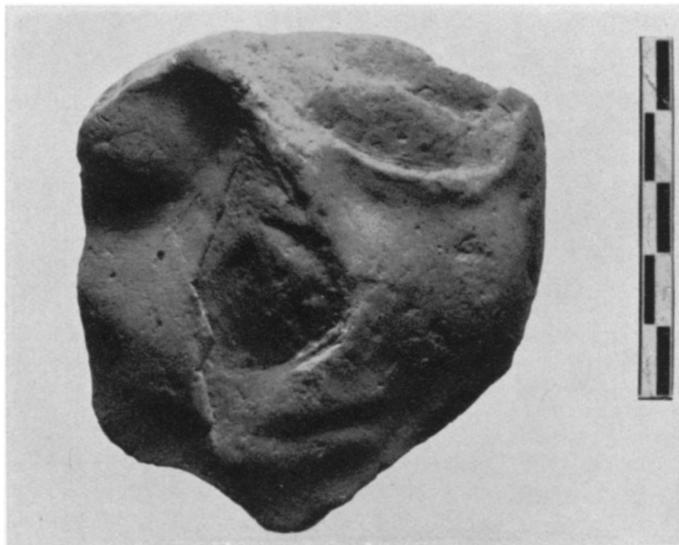


Fig. 40. 46. Terracotta Protome

47. Terracotta siren. Fig. 41

T 344. From depth 12.40 m. P. H. 0.047 m., P. L. 0.095 m.

A single, solid fragment preserves most of the torso. The head, the top of the shoulders, the forearms, feet, and tail are missing. The head faced full front. Long strands of hair fall down over the well developed breasts. The forearms extended forward horizontally from the elbow and probably once held some attribute (on sirens with arms, see Haspels, *op. cit.*, p. 158, note 2). There is no trace of plastic wings; they must have been folded and rendered by painting. The clay is brownish red in color and contains no mica; parallels for it can be found among contemporary figurines which are certainly Attic. The surface was covered with a thick white wash abundant traces of which still remain, and at several points red can be observed on the white.

The piece may possibly belong with the upper fill (cf. above, p. 367, note 2).

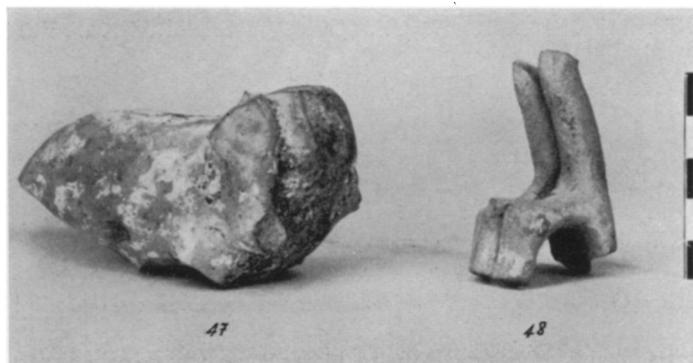


Fig. 41. Terracotta Figurines

48. Terracotta figurine: pair of horses. Fig. 41

T 343. From depth 13.10 m. P. H. 0.057 m.

The heads and feet are missing. A single fragment preserves the very long necks, the bodies, and the upper parts of the legs of a pair of horses of "primitive" type. They were made separately and pressed lightly together while the clay was still soft; then a spot of clay was daubed across their backs to hold them together. There is a break at the back of this spot of clay, so it is possible that it is part of the hand of the driver as in the four-horse teams, *Hesperia*, II, 1933, pp. 615-6, nos. 299-300. The present group may also have been composed of four horses. The clay is a uniform pale buff color, and there are traces of a white wash on the surface with red over it.

49. Terracotta lamp with unbridged nozzle. Fig. 42

L 672. From depth 15.55 m. P. L., including handle, 0.13 m. W. of body, estimated, 0.10 m., H. 0.029 m.



Fig. 42. Miscellaneous Small Objects

Two joining fragments preserve roughly half the lamp. The bottom is flat on the outside and rises slightly toward the centre on the inside. The sides are rounded and turn in toward the top ending in a plain rim decorated with dots of glaze. The profile is approximately that of O. Broneer, *Corinth*, Vol. IV, Part II, *Terracotta Lamps*, p. 32, no. 9. The handle has a slight rise, and the nozzle is unbridged. The glaze is dull and very thin in places and ranges in color from red to black. It is used on the nozzle both inside and out, on the inside of the body, and on the top and outside of the handle, as well as for dots along the rim. The clay is typically Attic. There is a similar lamp in Eleusis which has been called Corinthian but which is certainly Attic (*J.H.S.*, XXXI, 1911, p. 93, fig. 18).

50. Fragment of lamp with unbridged nozzle. Fig. 42

L 3239. From depth 15.55 m. to 17.30 m.
H. 0.035 m.

A single fragment preserves part of the bottom, side, and nozzle. The bottom is relatively small and slightly concave. The sides show an irregular curve. The nozzle is unbridged. There is black glaze, much flaked, on the inside, but none on the outside. The clay is buff in color and hard. Not enough remains to determine the exact original shape of the lamp. There are no obvious parallels for it in the Agora collection or at Corinth.

51. Fragment of terracotta lamp, type II. Fig. 42

L 3240. From depth 13.50 m. D. 0.08 m.

A single fragment preserves most of the bottom of a lamp of Broneer's type II, second variety (*op. cit.*, pp. 35 ff.). The interior, which rises to a low cone at the centre, is covered with good, thick black glaze. The exterior is unglazed.

52. Pyramidal loom weight. Fig. 42

MC 438. From depth 15.10 m. H. 0.05 m. W., at top, 0.02 m.; at bottom, 0.028 m.

A part of one side is broken, and there are minor fractures. The clay is buff in color and contains particles of foreign matter. There was a thin, lighter buff slip, but no glaze. The sides have a very slight batter, and the edges are straight and even. Compare the earlier examples published in *Hesperia*, II, 1933, pp. 599 ff., fig. 70.

53. Spindle whorl. Fig. 42

MC 439. From depth 13.10 m. or 13.50 m. D. 0.045 m., T. 0.022 m.

The piece is slightly chipped, but essentially intact. The clay and finish are similar to the last item. Both faces are convex, one more so than the other.

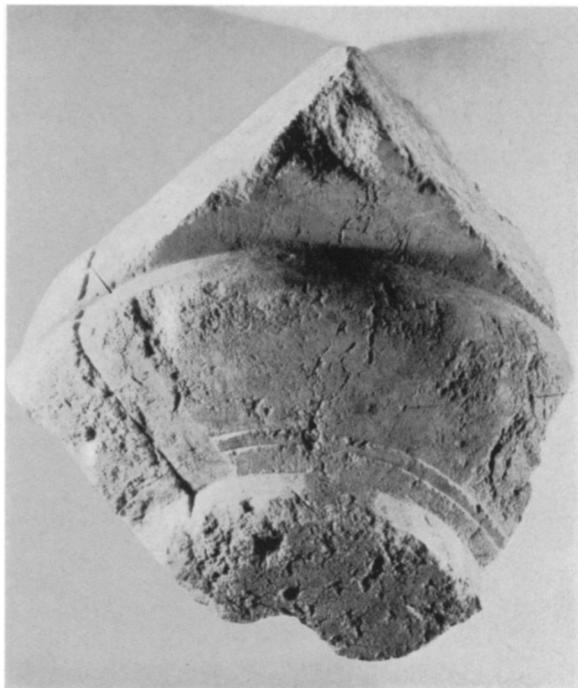


Fig. 43. 55. Doric Capital

54. Bronze handle. Fig. 42

B 65. From depth 14.85 m. P. H. 0.125 m., P. W. 0.21 m.

The general shape of the handle is preserved more or less entire, but the turned up tips at the ends are missing. The original surface is badly corroded and exists in only a few spots. The arching part of the handle is broad and flat.

The piece is one of the swinging handles of a bronze situla or the like (cf. for example the bronze situla in Corinth, MB 1: *Hesperia*, I, 1932, pp. 57 ff. and references *ad loc.*).

55. Doric capital of poros. Figs. 43 and 44

A 137. From depth 15.10 m. Dimensions as in Fig. 44.

About a quarter of the capital with its abacus and trachelium is preserved in a single piece. The upper surface of the abacus is smoothly dressed for about 0.08 m. from the edge. Inside this band the surface is raised. Although the raised part has been roughly hacked, its original surface seems to be preserved at some points and is about 0.004 m. above the level of the smooth band at the edge (it has been so restored in the section Fig. 44). The trachelium is unfluted and tapers noticeably toward the bottom. There is a large square dowel hole at the centre of the bottom. A shallow groove about 0.035 m. wide which starts on the abacus and carries down across the echinus and trachelium perhaps indicates that the space between columns was closed in some way. The surface of the exposed parts was probably once covered with stucco, but only a few uncertain traces of it now remain.

The broad, spreading echinus is characteristic of sixth century Doric. The circumstances of finding date our piece not later than about 540 B.C., and it may well be a generation or so earlier. Its small size and the rather rough workmanship suggest that it may have come from a private house or a small sanctuary.

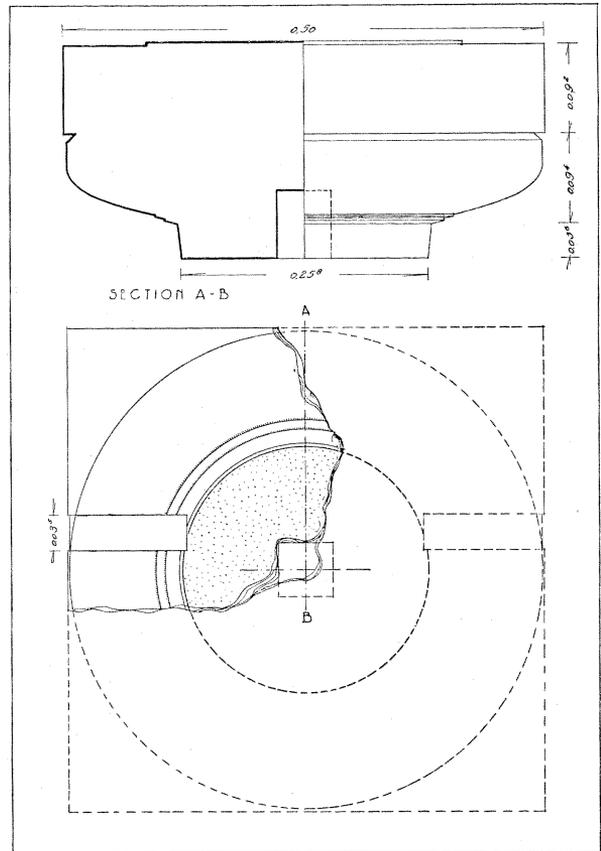


Fig. 44. 55. Poros Doric Capital. Section and Under-side. From a Drawing by J. Travlos. Scale 1:8

NOTE ON SOME BLACK-FIGURED SPHERICAL PYXIDES

The shape represented by the pyxis with Herakles driving a team of centaurs (above, no. 31) has a long history. It appears in various geometric fabrics,¹ is

¹ Protocorinthian geometric, K. Friis Johansen, *Les vases sicyoniens*, pl. 3, 1; Boeotian geometric, examples cited by P. N. Ure, *Boeotian Pottery of the Geometric and Archaic Styles* (number 12 in the *Classification des Céramiques Antiques of the Union Académique Internationale*), p. 3, s. v. *stannos*; from Melos, Athens,

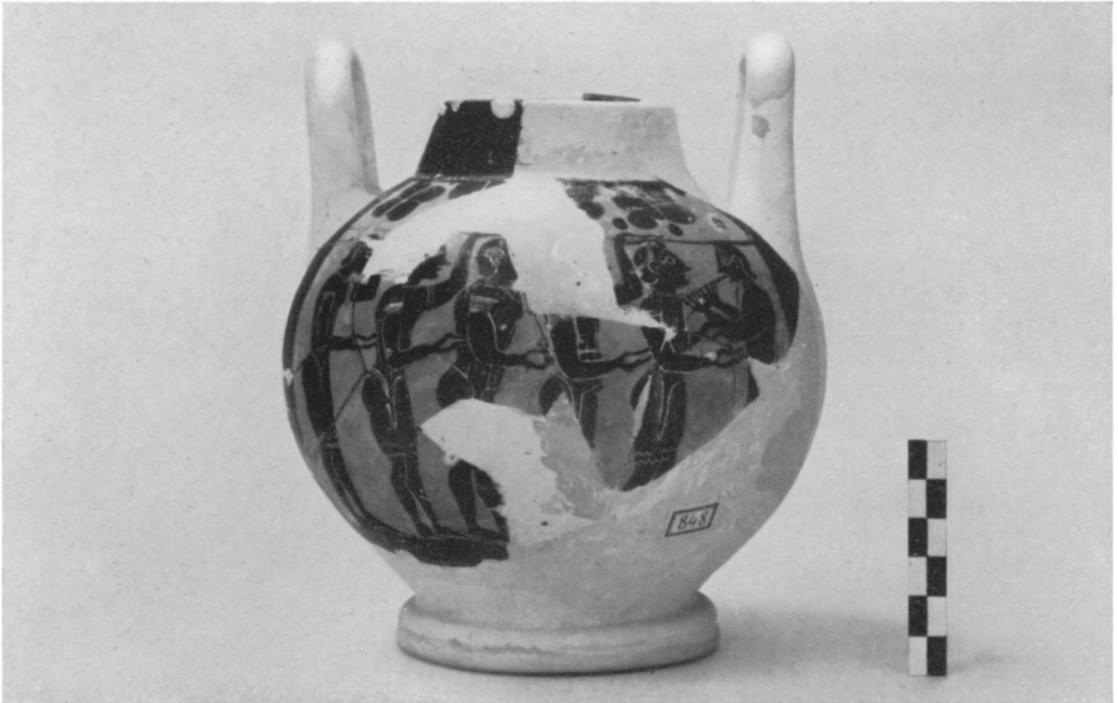


Fig. 45. II. Black-figured Pyxis, Eleusis 1212. Side A



Fig. 46. II. Black-figured Pyxis, Eleusis 1212. Side B

quite common in middle and late Corinthian,¹ occurs in Chalcidian,² is found frequently in sixth, fifth, and fourth century graves in Rhodes where many examples are of local fabric,³ is common in Attica⁴ and Boeotia⁵ in the later fifth and fourth centuries, and apparently lives on into Hellenistic times.⁶ Since, however, examples with proper black-figured scenes⁷ are comparatively rare and have hitherto passed unnoticed,⁸ it seems worth while to present briefly those that have come to my attention of which there are five including the Agora piece. My thanks are due to Dr. Kourouniotes for permission to publish the examples in Eleusis.

I. Athens, Agora, P 1257. Above, no. 31

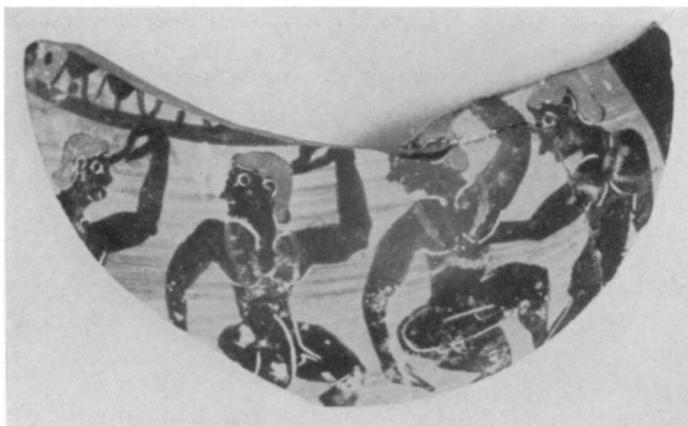


Fig. 47. III. Fragment of Black-figured Pyxis. Eleusis, Inv. 1037

II. Eleusis 1212 (Inv. 848). H. to lip, as restored, 0.145 m.; D., 0.15 m. Figs. 45 and 46

The vase has been made up from a number of fragments and restored in plaster. Both handles, the entire foot, and considerable portions of the mouth and body are missing. The handles, as restored, are probably too high, and the foot should perhaps be flaring instead of torus shaped. The clay is dark buff in color.

National Museum 882 (Collignon-Couve, 396); from the Kerameikos at Athens, Karl Masner, *Die Sammlung antiker Vasen und Terrakotten im K. K. Österreich. Museum*, no. 35, pl. I (with high foot).

¹ Payne, *Necrocorinthia*, catalogue, nos. 895 ff., 1318 ff., 1490 ff.

² A. Rumpf, *Chalkidische Vasen*, p. 126, and plates 168-170.

³ Cf. especially *Clara Rhodos*, III, pp. 150 ff. passim; and VIII, p. 21, fig. 7, and plate I.

⁴ As the lebes gamikos with low foot: cf. Richter and Milne, *Shapes and Names*, fig. 74. An example in Oxford is dated late fourth century or early third (*C.V.A.* III, I, pl. 47, 8, and references *ad loc.*).

⁵ Ure, *Classification* 12, pp. 18 ff., no. 4 (*stamnos-pyxis*).

⁶ Berlin F 2883, Neugebauer, *Führer*, II, *Vasen*, p. 174 and plate 94 (= A. Furtwängler, *Sammlung Sabouff*, pl. LXX, 2); and Athens, National Museum, 13156 (cf. *Hesperia*, III, 1934, p. 439, note 2).

⁷ I exclude animal frieze decoration which is standard in middle Corinthian and Chalcidian.

⁸ Cf. Pfuhl's summary of Attic black-figured shapes, *M. u. Z.*, § 317, s. v. *pyxis*: "Die bauchige, im Korinthischen besonders beliebte Form scheint dagegen zu fehlen, wenigstens unter den verzierten Büchsen." Payne says that the shape is "unknown in Athens till the fifth century" (*Necrocorinthia*, p. 307, note 1). The shape does not appear in Ure's list of Boeotian black-figured shapes, *Classification* 12, pp. 11 ff.

A. A procession of five youths advancing toward a flute player; above, a frieze of incised blobby rosettes. The youths are dressed in short chitons over which they wear tight-fitting, short-sleeved jackets. The jackets were once white and decorated with lightly incised vertical lines and had red borders. Red is also used near the lower border of some of the chitons, and for the wreaths or fillets. The flute player wears a long chiton which was once white decorated with lightly incised vertical lines and which covers his arm to below the elbow. To judge from his smaller scale he is standing on a raised platform.

B. A group of five youths wearing short cloaks and carrying spears; above, rosettes as on A. Red and white were used alternately for the stripes on the cloaks, and the white was decorated with fine incised lines. The wreaths are red.

III. Eleusis, Inv. 1037. P. W., 0.091 m. Fig. 47

Two joining fragments preserve some of the upper part of one of the figured panels of a vase similar in shape to the last but slightly smaller. Komasts; above, part of a chain of hanging lotuses.



Fig. 48. IV. Black-figured Pyxis in Athens. Side A, without Lid

Red is used for the hair and the garlands around the necks. The clay is dark buff in color and the inside is unglazed.

This piece and the last are surely by the same hand; notice especially the curious double-jointed fingers. The Agora Herakles and centaurs is not so readily comparable but seems definitely to go with the other two, and if not by the same hand is at least a product of the same workshop. The fabric of all three pieces is the same, and the scenes on the back (B) of Eleusis 1212 and the Agora Herakles and centaurs bear a certain resemblance to each other; compare especially the heads and the rather confused drapery. They are all to be dated in the second quarter of the sixth century and are probably of Attic origin.

IV. Athens, private possession. Bought in Athens. Its provenience is unknown. To judge, however, from the different degrees of discoloration of the various fragments and from the fact that a considerable amount of grey ash was to be observed lodged in the angle between body and foot before the vase was cleaned, it seems

probable that it was found in an ancient cemetery where it had been broken at a funeral pyre. H. with lid, 0.115 m.; without lid, 0.087 m. D., 0.09 m. Figs. 48 and 49

The vase has been mended from a number of fragments and the missing parts of body and mouth restored in plaster. A fragment of the lid is also missing and has been restored. The scene on both sides is the same, a warrior leading a woman (Menelaos and Helen or the like), and at the right another woman. White, which has largely disappeared, was used on the warrior's armor, for dots on the crest of his helmet, and for the flesh of the women. Red, which is fairly well preserved on one side of the vase, is used for alternate folds of the women's himatia, for the warrior's helmet and greaves, and for most of the cloak over his shoulders. A pair of red lines below the panel and one above it encircled the vase. There was a red line on the top of the lip, and perhaps one inside about half way down the neck.

The vase is undoubtedly Attic and perhaps dates from about 530 B.C.



Fig. 49. IV. Black-figured Pyxis in Athens. Side B, with Lid

- V. Rhodes, Archaeological Museum, Inv. no. 12937, from Camiros. Published in *Clara Rhodos*, IV, p. 173, no. 2 and figs. 181, 183, 184; and *C.V.A., Rodi*, III, H, e, pl. 7, 3 and 4

Jacobsthal, who has examined this vase, says that it is East Greek (*Göttingische gelehrte Anzeigen*, 1933, p. 12: "Ton hellgelb, aber mit rotem Überzug wie attisch oder chalkidisch. Ionische Fabrik." Cf. also Beazley, *J.H.S.*, LIV, 1934, p. 88; and Kunze, *A.M.*, LIX, 1934, p. 119, note 2). Its date must be around 530-520 B.C. (on the date of grave LXXV (99) in which it was found cf. *B.S.A.*, XXXIV, 1933-4, pp. 25 and 26).